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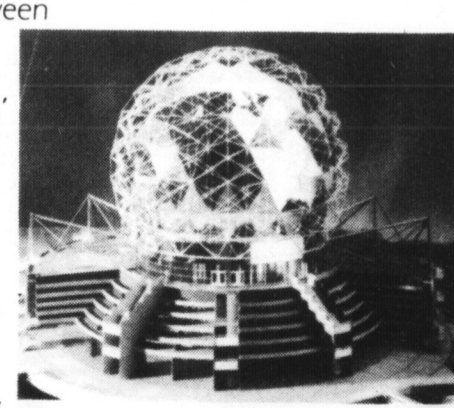
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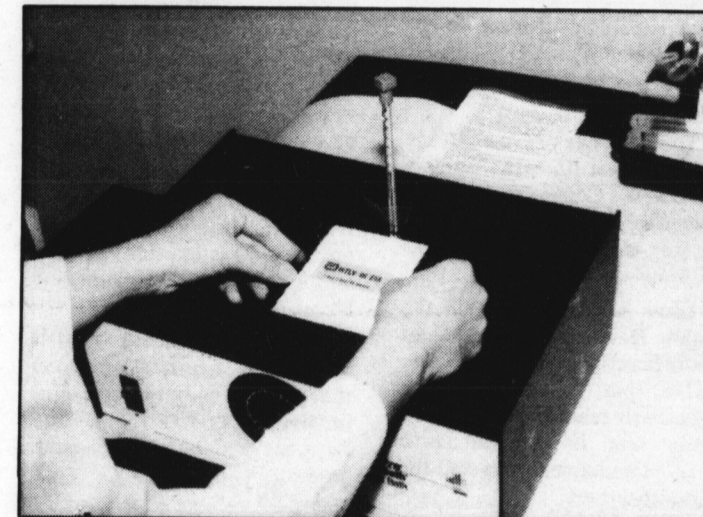


BAY AREA REPORTER

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1528 15TH STREET, SAN FRANCISCO, CA 94103

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HTLV Test May Be OK'd As Diagnostic Screen

FDA Rewriting Rules on Blood Test; Positive Test Taken as AIDS Indicator

by Brian Jones

'A technician is shown during one stage of the blood testing. The federal government wants to allow more widespread use of the HTLV-3 test, which would mean more use for this machine.'

(Photo: Rink)

The federal government may soon allow more widespread use of the AIDS antibody test. A new rule would allow insurance companies, employers, schools and others to screen individuals for AIDS. Such uses are not permitted now. Currently, the test may be used only for screening blood products, to detect AIDS-tainted blood supplies. Some individuals have voluntarily had themselves tested as well. But use of the antibody test as a diagnostic tool has been prohibited.

The Food and Drug Administration (FDA) is in the process of changing the rule. The approval for wide-scale use is expected "in the near future," said FDA Chief Counsel Thomas Scarlett on Feb. 14.

(Continued on page 2)

'We Don't Love A Parade,' Say Insurers

Gay Day Faces Threat of No Coverage; Appeals to City for Help on Premium

by George Mendenhall

"If the lesbian/gay parade is having trouble getting liability insurance," the city's Chief Administrator Officer Roger Boas told *Bay Area Reporter*, this week, "the city will try to include them in the insurance package." Parade officials said they probably will request such help because they have learned that their premium for this year's event may be exorbitant. Last year, the gay event cost \$13,000 for private insurance and might go up to \$26,000 this year—if they can find a carrier.

Sup. Harry Britt received approval of the Board of Supervisors at Monday's meeting to include the gay parade in the negotiations. Only Sup. Bill Maher opposed the Britt resolution.

Boas announced last week that 30 insurance carriers had refused to insure this year's

largest events, including this week's Chinese New Year's Parade and the coming St. Patrick's Day Parade. However, Boas later signed an agreement with K&K West Insurance Brokers to insure six events at \$48,875, to be paid from the city's hotel tax fund. He said the

(Continued on page 17)



Cleaning Up

They began cleaning up the mess at Guerneville last week. Now that the water level from the flood has gone down, clean-up crews could get to work and get the Russian River area back on its feet. For more information, please turn to Mike Hippler's column on page 10 and a special report on the area businesses on page 20.

(Photo: Jerry Davis)

Rights Chief Quits Over AIDS Bias

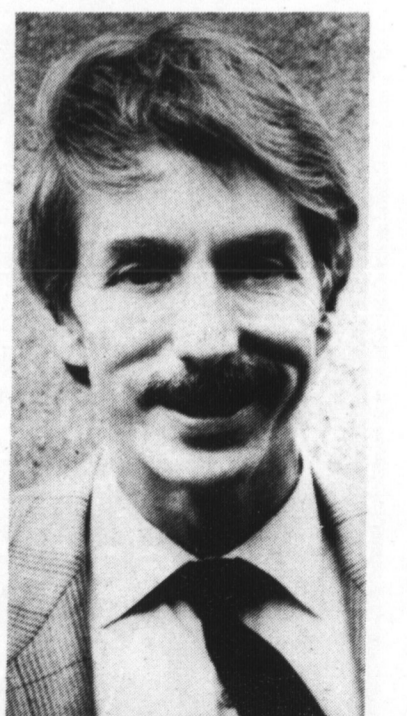
Regional Director Accuses Government of Soft-Peddling on AIDS Bias Complaints

by Charles Lineberger

The regional director of the Civil Rights Office of the federal Department of Health and Human Services (HHS) resigned last week in a dispute over the department's highly controversial policy of special handling of complaints from people with AIDS.

Hal Freeman, a 49-year-old openly gay man who is a veteran of 18 years with HHS's Civil Rights Office, called the department's current policy toward people who have AIDS "homophobic." Freeman resigned over the enforcement of a 1973 federal law outlawing discrimination against the handicapped in programs funded by HHS. At issue is the question of whether people with AIDS, and AIDS-related conditions, are to be protected by the law.

(Continued on page 2)



Hal Freeman

(Photo: Rink)

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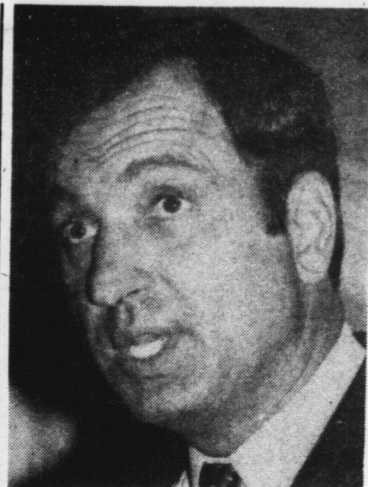
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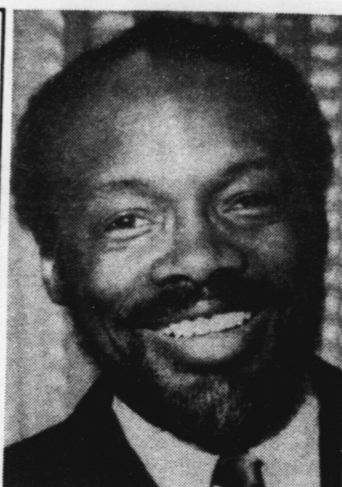
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Assemblymen Art Agnos, left, and Willie Brown, right, were legislators who authored major bills that could assist with AIDS education, treatment, testing and confidentiality.

(Photo: Rink)



Legislature Ponders 36 AIDS-Related Bills

Includes Bills from Sensible to Hysterical On Broad Range of Issues

by George Mendenhall

The state legislature approved one AIDS-related bill in 1983 by Sen. David Roberti (D-LA) establishing the state's AIDS Advisory Committee. In 1982 there was a second bill by Roberti which would have required the state Department of Health Services (DHS) to study and develop a 3-year AIDS health plan. Opposed by Gov. George Deukmejian, the measure failed.

In 1985, numerous bills were introduced—some were an attempt to deal with the AIDS crisis effectively while a few were the attempt of some legislators to use the AIDS crisis to legislate their homophobia. One legislator, Sen. John Doolittle (R-Roseville), introduced four bills that appeared to protect heterosexuals rather than addressing the AIDS crisis.

There are 34 bills before the current legislature. Two died in committees earlier in the session. One would have provided full disability retirement for certain categories of Los Angeles County employees who contracted AIDS. The second would have prohibited discriminatory practices for disability insurance and health care.

(Continued on page 13)

ABC News Looks At Gay-Bashing

Network Show Features Segment On Petrini Assault, Rise in Violence

by Charles Linebarger

In the two months since the gay-bashing of David Johnson and Matthew Holloway in Petrini's parking lot, no suspects have been found despite a stake out of the building believed to house the attackers. In the meantime Johnson and Holloway have been interviewed by the ABC news program 20/20 for a soon to be aired segment on AIDS and anti-gay violence.

The community controversy that flared around Petrini's role in the initial attack has led to agreements between CUAU (Community United Against Violence) and the supermarket owners. And the role of the police in all this has come under increasing scrutiny.

"Those people (the assailants) have never showed again," said Police Inspector Armand Gordon. "I feel the initial report of it (the story was covered by the B.A.R. and other media) scared them off. They were in Petrini's

two days after the incident but they disappeared after the story appeared."

According to Randy Schell of CUAU, ABC news is doing a segment on AIDS and the rise in

anti-gay violence. In the last two months, producer Kathy McMannis has interviewed Schell, as well as others at CUAU, and Johnson and Holloway.

"I feel like the media is coming out of its closet," said Schell. "We know as gay people that this problem exists all over. I don't know why it's never been looked at before."

Matthew Holloway, whose lover David Johnson was assaulted at Petrini's on Dec. 21, recalled his interviews with McMannis. "We were interviewed three times and she (McMannis) was fantastic. She was really fun to work with," he said.

The 20/20 segment on anti-gay violence is tentatively set for broadcast early in March.

SLOW RECOVERY

Carmen Vazquez, community organizer at CUAU, told B.A.R. about the agreement which has been worked out between Petrini's and CUAU. "They've agreed in writing," said Vazquez, "to make the hiring of a security guard in the parking lot, from

(Continued on page 14)

Huge Jump In February AIDS Cases

The San Francisco Department of Public Health reported 101 new cases of AIDS and 47 deaths from AIDS during the month of February. The number of new cases is the highest ever recorded during a one month period since records began being kept in July, 1981.

Dr. Dean Echenberg, director of Communicable Disease Control for the department, said the jump in new cases may not represent a significant change in a plateau of new cases that had been reached during the past 13 months. During that time new cases averaged 65 per month.

"In any epidemic you have to expect a certain amount of month-to-month variation," Echenberg said. "We always look for long-term trends. The number of new cases in February is obviously an increase. But what it means in future trends is unknown."

Echenberg said the pattern of high risk groups developing AIDS has not changed significantly, even with February's increase. Ninety-six of the 101 cases occurred in homosexual/

bisexual men, seven of whom also used intravenous drugs. Three of the 101 were solely drug related, one of whom was a woman. One case was a recipient of a blood transfusion that occurred prior to 1983 and one case is still under investigation.

Echenberg also analyzed the 101 cases for county of residence, reporting facility, and diagnostic group. All were essentially the same proportions as reported in previous months. About 10 of the new cases represent late reporting.

The incubation period for AIDS can range from five to six years and Echenberg stressed these new 101 cases are most likely the result of infections acquired years ago through sexual contact or drug use. ■



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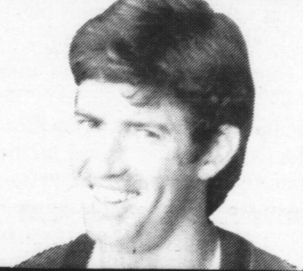
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Main Street in Guerneville (Photo: Jerry Davis)

Mike Hippler
ON THE OFF BEAT



Digging Out at the River

By nature I am not a gawker. Disaster does not excite me. I do not like to witness other people's distress. But when I heard about the recent flooding of the Russian River, the scale was so grand that even I was intrigued. "This I gotta see," I said to myself. The river is one of my favorite summer playgrounds and I had to see if there was any place left to play. So I grabbed my friend Juan and drove to Guerneville a week after the floodwaters receded and only two days after the area was reopened to the public.

We arrived at the Rainbow Cattle Company to find one of the co-owners, Jim Jolly, drinking at the bar. Outside on Main Street, people were busily hosing down storefronts, shovelling mud, and loading pickup trucks and dumpsters with wet mattresses, carpets, and ruined stock. But inside the bar, all was fairly calm.

Explained Jolly, "We had very little damage actually—nothing compared to Fife's. A lot of mess, maybe, but it was more of a pain in the tush than anything." Because of its location on a slight rise on Main Street, the Rainbow Cattle Company suffered floodwaters only two feet high. The owners lost a cooler compressor and a bit of stock, but there was no damage to the machinery, walls, or structure of the building. "Knock on wood," said Jolly.

True, bartenders were serving drinks in plastic cups and using imported ice and bottled water. But that was due to the Health Department's concern about the drinking water and not to damaged or inadequate plumbing. "At least the toilets are operating," added Jolly.

For less than a week, the bar was closed—three days due to the flood and two days due to cleanup. It was open for business again on Saturday, just five days after the river rose to a record level of almost 50 feet above flood stage. As one of the first businesses in Guerneville to reopen, the bar was able to serve as an information and assistance

center for people in need of help—and also for those simply in need of company and good cheer.

There was no lack of good cheer. Across the road at the Mountain Lodge, owner Jerry Davis offered free carpet samples, a guided tour of the flood damage to his place, and an unending supply of flood jokes. One of his employees modeled a "Russian River 86" T-shirt imprinted with a water-level marker. The shirt was blue above the 50-foot mark and mud-brown below it.

As Davis said, "What are you gonna do? You can laugh or cry. The damage is already done. I'll laugh." Davis may be crying if FEMA, the federal disaster assistance agency, turns down his request for \$200,000 in low-interest loans to fix up the place. But come hell or, God forbid, more high water, he is determined to reopen by Easter.

The people at Fife's have the same goal in mind—a hell of a lot more work to do in the meantime. Fife's was the hardest hit of area resorts—a major disaster zone, and the flood couldn't have come at a worse time. The owners, having sunk a good deal

of money into remodeling parts of the main lodge, had planned a big opening for Valentine's/Presidents' Day weekend when the flood hit.

"Oh, the opening was a great success," said Mike Vassie, "for one day only." The sign advertising the opening, in fact, was still up the day of my visit, but it was hanging lopsided from the front gate by a broken chain and superimposed by another sign reading, "Closed."

A tour of Fife's was disheartening, to say the least. Since the floodwaters completely inundated every one of the cabins, the contents of each cabin were totally destroyed. The awnings and porches of most cabins were ripped off; several cabins were torn from their foundations. In the campground area, the creek separating the campsites from the cabins had become a canyon. A few campsites were washed away entirely. The pool was filled with mud, and nearby, parts of the stage floor and deck had caved in.

In the main lodge, all the furniture was destroyed, including—the saddest sight of all to me—the grand piano, which was found upside-down and filled with mud. "At least she died



Fife's had to change its plans (Photo: Jerry Davis)

Brian Jones



"... We Shall Fight Them In The Streets"

Good evening, this is the BBC in London. The Nazi bombardment of London continues tonight. Sections of West Islington are burning at this hour. Bombers of the German Luftwaffe dropped incendiary devices throughout the area just past 8 p.m. Near Kensington Station...

our shades and dim our lights but still the bombs come.

In a nearby district a home has been hit and a friend there is dying. This morning on our own block is the burned out shell of a home where last week lived our neighbors. And always we wonder: Are we next?

AIDS: We are a city under siege. Some of us try to ignore it. And then in the night a bomb drops and it is our home or the home next door.

Mike Hippler
(Continued from previous page)

happy, with her legs in the air," said one employee.

Books, pictures, mattresses, video games, TV sets, cash registers, stereo speakers, kitchen appliances, you name it—all were ruined. About the only things salvageable were dishes, pots and pans, and a few wooden or metal chairs, which were all sitting in the sun to dry.

Despite the extent of the damage, the management at Fife's remains optimistic. It will take a minimum of a quarter of a million dollars to get back in the swing of things, they say—"and that is just for reconstruction, not for cleanup or refurbishing."

With some insurance money and some federal disaster aid, they hope to have the main lodge and a row of cabins ready for guests by Easter. A blackboard in the makeshift office reads, "Thought for today: The sun is shining and we have new days ahead."

Ironically, the one picture left hanging on the walls is a composite of snapshots taken during the last big flood in 1981—a reminder that adversity can and must be overcome.

Before leaving Guerneville, Juan and I stopped by the mobile home where his brother lives—or lived—on the grounds of the Creekside Inn across the river from Fife's. Unfortunately, Juan's brother wasn't home, but his friend Lynn, owner of the inn, showed us around instead.

There we saw more of the same—rooms filled with mud and piles of ruined possessions. While Lynn told us about the flood, friends scrubbed an upstairs bathroom, one of Lynn's sons attempted to revive a water-logged truck, and another turned a heavy-duty industrial heater on the walls down stairs.

Juan was so moved that he promised to come back later in the week to help clean up. In the meantime, we had to get back to the city to see *Dynasty*. Krystle and Alexis, he explained, were having a mudfight that was not to be missed.

"Yeah, well, I think I can miss it," said Lynn. "I've seen enough mud to last me a lifetime. Besides, even if I hadn't, who's got a TV to watch?"

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blood test. The limitations came on the label which accompanies the test. The label prohibited use of the test for diagnosing people.

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In the past year, the threat of outright quarantine has faded. As soon as this ugly issue was exposed to the light it began to wither.

But social, economic and political isolation—by blood test—is the new possibility. It is more subtle and therefore more dangerous.

Our own government is leading the assault. The armed forces have proven that wide-scale blood screening is possible. By their actions they have implied that it is desirable.

Don't expect any help from anti-discrimination agencies. The head of the western region of the federal Office for Civil Rights has resigned. Hal Freeman says it seems clear the federal government has a policy to allow discrimination based on AIDS, or the perception that someone has been exposed to AIDS.

This is numbing news. It is unpleasant to read. I feel like nothing quite so much as a war correspondent chronicling the evacuation at Dunkirk, the bombing of London, the fall of Paris.

We would give you good news if we had it but the news we have is bad and you do need to know. And prepare.

We are at war and at this hour we are dispirited and many of us are close to surrender. Yet it is only just now that we must begin to fight.

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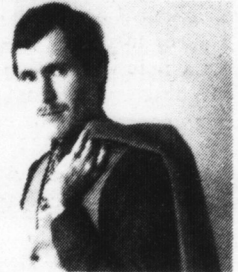
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When La Dolce Vita Goes Sour

Gay Alcoholics Tell Their Stories

Part I of Two Parts

by Lewis Ellingham

Alcoholism and drug usage have long been recognized as a significant problem in the gay community. Not only has much of gay life in the past revolved around bars, but health officials warn of increased drinking and drug use in response to the pressures of the AIDS crisis.

Drinking has damaged and ruined many lives. But recovery is possible. Following are some stories from those who have made the journey.

Chester M. had served two complete enlistments with the U.S. military in Japan and Korea in the 1960s before coming home to Oakland where he lived with his mother near San Pablo and Alcatraz.

One day, he said, "It dawned on me, after the affairs were all gone, I was sitting more and more at home not even looking for work after I'd lost my last job, just peeping out the window in my otherwise darkened room. Just to see if the liquor store had opened yet. I didn't want to see people, just drink. Then the truth flashed and I knew. I was a sick man, one of the alcoholics I'd always pitied. But there it was."

With the clerical skills he had learned in military offices, Chester used to have no trouble finding work in the East Bay. In high school he had discovered he was gay, had been cool about it while in the service, but took to bar life with zest once back in America.

He found himself so much in the city he moved there in time, followed the bar scene as it traveled, found his friends valued the fine cooking he had learned at home. His central hobby was entertainment involving the human voice: popular, folk, opera. His record collection was his pride.

"At work I used to rise to places like assistant office manager, then something stopped me. I always thought it was because I was black, of course. And gay," he said.

"It took me years to figure what was happening. I'd go home, have drinks before the bars, maybe eat and maybe not. I was out till bar closing every night almost, had a lot of affairs, one or two real ones that lasted. But I was always unhappy when alone, always frustrated at work. What was it? What thing was

missing, not planning for, not discovering?"

Friends led Chester into contact with A.A. (Alcoholics Anonymous), which at first he didn't like. He was uncomfortable in a group experience he didn't feel a part of. He really wanted, anyhow, just to learn to drink again and mix with people, find work, keep a job and maybe a lover.

Finally—broke—he went through a month-long Veterans hospital alcohol and drug abuse program, moved afterward to a halfway house in the city, and got work from the social welfare group that sponsored the halfway house. A part of his recovery was the discovery of gay A.A. meetings where people much like himself gathered to talk their problems out and be in touch with each other. He found the close social support that he needed on a regular basis.

Chester flourished. His natural social skills were wide, and his job experience appropriate to addiction recovery work. Though he was sometimes edgy, could be bitchy, and make enemies, he was a resourceful

worker, made friends too, rose to management jobs in rehabilitation programs.
His quick intelligence picked up easily on the ideas behind substance abuse, the mix of emotional and physical realities that ensnare a user to become an abuser. He saw, too, through the resistance—"denial", in the jargon of recovery—that substance abusers go through in seeing the situations in their lives clearly.

Chester said of this, "I just couldn't think of myself as sick."

"I didn't see I could put that (drinking) behind me, still be me and live as well or better."

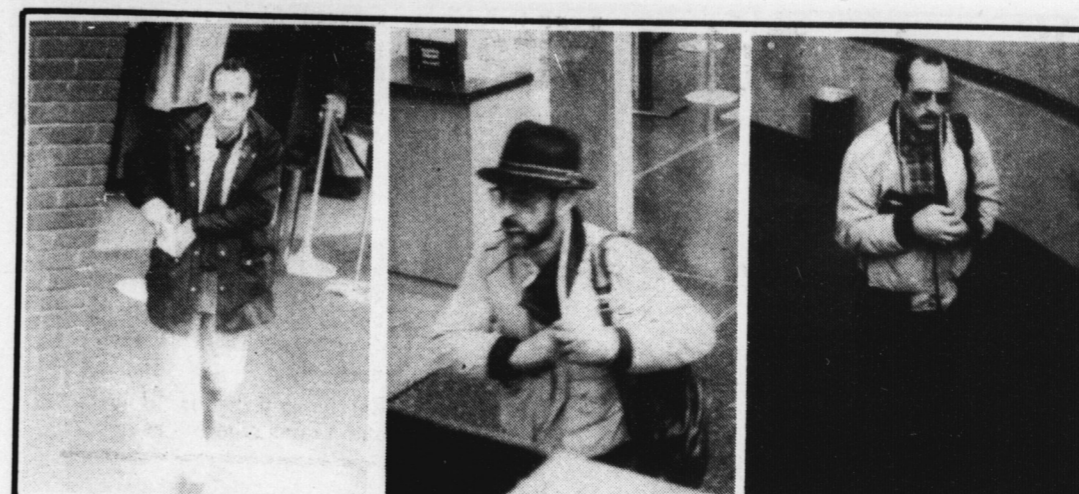
—Chester M.

But that's all I was. I had trouble with the idea that mental and physical pain were the same. And the truth behind that? I really just wanted to go on with my old life, above all, to drink. I didn't see I could put that behind me, still be me, and live as well or better. I just didn't believe it until I did it, very slowly.

This story ends on a sweet/sour note. After five years of successful rehabilitation Chester contracted lung cancer in his mid-40s. At one point, he said, "My mother asked me, 'After all this work you must be angry to have to face what you're now facing.' I told her, 'No, it's the last five years that have swung me around. It's made the rest worth it.'"

Stories are many among gays in the city. The daughter of a prominent movie actor, after years in *la dolce vita*, today operates a hair styling parlor with friends.
An ex-Moonie who has wandered with his Irish, emotional nature through the headtrips of alcohol, light drugs, and compulsive sex plus flirtations with a score of therapists, now finds himself in a good clerical job still close to an ex-lover. Minor "insane" things have begun to shed, "important" steady ones take hold outstandingly, he says.

(Continued on page 16)



The 3 Faces of Steve?
The men above are all the same man. He is seen robbing three banks in the Bay Area between late January and late February. FBI officials say they have reason to believe he'll be hanging around gay neighborhood banks.
(Photos: FBI)

FBI Seeks Bank Robber
The FBI is seeking public assistance in identifying a person responsible for 12 bank and savings and loan robberies since Nov., 1985. Over \$10,000 has been taken so far. A substantial reward has been offered for information leading to the arrest and conviction of the person responsible.
The robber is described as a white male, 35 to 40 years of age, 5'6" to 5'8" tall, weighing approximately 150 pounds. He wears metal rimmed glasses and has black hair with a receding hairline. He wears various hats and jackets during these robberies.
The robber (shown here) will enter a bank, stand in line waiting his turn. He will approach the teller carrying a merchant's-type deposit bag. He opens the bag, shows the teller a gun that is inside the bag, and demands money.
Anyone with any information regarding this individual is requested to contact the FBI at (415) 553-7400 or the robbery units of the San Francisco police department at (415) 553-0123 or Oakland police department, (415) 273-3268.

Alcoholism

(Continued from page 16)

Each summer, usually around the Fourth of July, a weekend convention happens in San Francisco which has been called the largest gay assembly in the Bay Area. Some two thousand-plus gay A.A. (Alcoholics Anonymous) members meet in the Civic Auditorium.
To some it may seem trendy that so many gays suddenly discover they have substance abuse problems. But should one experience the energy of some of the workshops and convocations of this group—named *Living Sober*—the notion that these are people involved in the light-fairly fashionable disappears.

Such shared energies are embodiments of what has made the gay movement strong in the past 15 years, taking advantage of the disasters of individual experiences in an effort to turn these disasters around, individually and together. One discovers, *makes*, a world where life is.

In Part II, service available for recovery will be looked at.
L. Ellingham

Polk St. Soup Line

The Gay Rescue Mission presents a new-fangled soup line at the northeast corner of Polk and Fern Streets (between Sutter & Bush) every Saturday and Sunday from 4 to 6 p.m.

Stringent eligibility requirements for welfare and food stamps, discrimination by private welfare agencies, and the fact that Glide Church and other on-site feeding programs close weekend evenings has resulted in hundreds going hungry on weekend evenings.

We feed most indigent men who are in high risk of a lethal disease in which malnutrition is a critical co-factor. Despite fears of disease and arrest, many are driven to prostitution.

Parade!

(Continued from page 1)

Lesbian and Gay Freedom Day Parade was not included because "they had indicated that they had their own insurer."

The gay parade co-chair, Autumn Courtney, said the Parade Committee would most likely accept the offer to be included in new negotiations. She said, "It would be nice if the city would pick up the difference if we have to pay \$26,000. Getting insurance this year has been one of our major problems."

Boas said he would include the gay parade and two other events requesting help (the June-teenth Festival and the Japanese Cherry Festival) when he re-opens negotiations. He appeared to be optimistic.
Sup. Louise Renne has called for a public hearing to explore the problems that many local events are having in getting insurance. She said the city's Moscone Center has had to recently pay \$422,000 for its coverage.

Boas said that Fireman's Fund, which insured the Democratic National Convention here, now refuses to insure parades. He said high insurance rates and the refusal of the companies to insure some events may cause cancellation of the 1987 Rose Bowl Parade, Mardi Gras in New Orleans, and the Indianapolis 500 Race.
G. Mendenhall

(Continued on page 17)

IS IT SAFE TO HAVE UNSAFE SEX WITH YOUR LOVER?

Many men have the mistaken idea that Unsafe Sex with a lover is safe, especially if the relationship is monogamous.

That is rarely true. For most of us, there is no safe way to have Unsafe Sex during the AIDS epidemic.

Nearly all of the publicity about AIDS has focused on avoiding Unsafe Sex with multiple partners. That is because from an epidemiological point of view, Unsafe Sex with multiple partners spreads AIDS far more widely than Unsafe Sex with a single partner.

Monogamous relationships do cut down on the spread of AIDS, but they don't guarantee the safety of the men in the relationships.

No one knows for certain just how much re-exposure to the virus is required for the disease to result. The body's defenses may be able to resist some quantity of the virus, but at some point, if you continue to be exposed (even to viruses from the same person), your body's defenses may be overcome.

It is not safe to have Unsafe Sex with your lover (or anyone else), UNLESS:

1. You have BOTH been in an EXCLUSIVELY monogamous relationship with each other for at least five years AND neither of you has shared IV needles, had transfusions, or used other blood products; OR
2. You have both been tested for HTLV-3 antibodies twice over a six-month period and have both received negative test results and haven't since been exposed.

Hardly anyone qualifies!
Caring about your partner these days means protecting one another from re-exposure to the virus. Try new and safer ways of sexual expression. Use condoms if you have anal sex. *Avoid Unsafe Sex.*

Take care of one another. Take care of the community. There is nothing you can do about the past. There is a great deal you can do about the future.

If you would like more information or assistance, help is available. The STOP AIDS

Project, 621-7177, offers one-evening discussion groups about the AIDS epidemic. The AIDS Health Project, 626-6637, provides eight-week support groups focused on issues of social support, health promotion, and AIDS. And of course, the Foundation's AIDS HOT-LINE, 863-AIDS, can provide the latest information on AIDS-risk and AIDS-prevention, as well as other referrals.

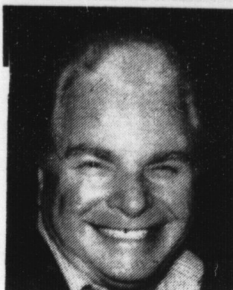


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Toll Free in Northern California: 800-FOR-AIDS
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Major funding for the educational programs of the San Francisco AIDS Foundation is provided by the San Francisco Department of Public Health.



Members of AA in the Gay Day Parade. (Photo: Rink)



SWEET LIPS SEZ . . .

Join the Fun

DICK WALTERS

Don't Roger's entourage had a fantastic two-day grand opening of Ginger's Too on beautiful downtown Sixth Street, Friday and Saturday last, and it was done in a very tasteful manner. Thank you Kewpie Doll, and I haven't seen so many ladies as I did on Saturday night. They do come out on your openings, don't they Don. And Beverly, whoever did your catering did a fantastic job and should be recommended to a lot of people for future parties. You looked nice on the door in your tux, Joe.

This Saturday Google's is having a little get together for Portland's top hair stylist, Dennis Gartner of The Hair Directors, from 5 till 7 with Jay Noonan of Kimos doing his famous liver pate, so come on down and meet Dennis, a great guy.

Also in Portland the Embers/Avenue still has the one and only Jeanne Hill on the planks days, Monday through Friday, doing a nice job with all of the special drinks they serve. Of course on Sundays, Tony, aka Ms. Pigg, is doing a marvelous Sunday brunch with great omelets, etc., at a very nominal price. If you live in Portland and don't make it to the Embers/Avenue brunches you are missing a great time, and great food.

The White Swallow has Gary Robinson, the hunk, on the

planks on Wednesdays and Thursdays on the day shift, so be sure to drop in and have a drink with this likeable guy in the nice relaxing atmosphere of the White Swallow.

On Sunday the 16th Ginger's Too will serve the traditional Irish Corned Beef and Cabbage, so don't miss this great event. They also have a spaghetti feed Wednesday evenings for only \$3. Isn't that right, Kewpie Doll?

If you are planning to go to Expo '86 in Vancouver this year my next column will tell you where to go to drink and dance in Vancouver, and also some of the things not to do.

Easter Sunday the 23rd Google's on Geary will hold an Easter Egg Coloring Contest. We supply the eggs and you do the decorating from 10 a.m. till noon. Prizes will be given for the most original, funniest, and worst egg, so do come down and join in the fun. You won't believe who the judges will be.

Also it is wise to start ordering your Easter plants and flowers early from Bella's on Castro Street, and of course Mueller's Deli in conjunction with Bella's Flowers has great and delicious delicacies for you to serve on that day, so check them out.

The Magazine at 731 Larkin St. is the place to go for your reading needs. See Trent or Robert and they'll give you all

the help you need—a great shop.

A great Tavern Guild meeting was held at the Galleon on Tuesday last and Mr. Jerry Colletti did a great job on the food. Rumor has it, Jerry, that you are a contestant in this year's fabulous Closet Ball that Carl Berry and George Lowy are helping to put together. One should not miss this year's Closet Ball because it is rumored to be the most spectacular one that has ever been done, and that will take some doing.

Grand Mamee Jose is hostess at the Galleon—must be awful to have to work at that age. Guess you are not moving to Fort Lauderdale, are you dear?

Congratulations to Emperor Matt Brown and Empress Sable. I hope you have a great reign, and do your thing the way you want to.

Tuesday the 18th of March at 1 p.m. will be the next meeting of the Tavern Guild at Gilmore's at Hyde and California, so let's turn out and pack the place. If you are not a member yet come and join at this meeting and help support a worthwhile organization. Isn't that right, Jim Bonko?

Sweet Lips



Gay attorney Paul Wotman is flanked by Julie Tang and Ben Tom at a recent dinner sponsored by the Association of Lesbian and Gay Asians (ALGA). Tang and Tom endorse Wotman, who is running for a position on the Community College Board. (Photo: Rink)

Gay Unitarians Meet in San Diego

Over 100 gay Unitarians convened in San Diego on the Presidents Day weekend to request the continental office of the Unitarian-Universalist Association in Boston fund a full-time coordinator for gay affairs.

At present, the Office of Lesbian and Gay Concerns has only a half-time coordinator.

U.U.A. president Bill Schulz pledged support for the office but stated that he couldn't support the request for a full-time person.

In another resolution, the

assembled Unitarian-Universalists for Lesbian and Gay Concerns requested a ministry be established for AIDS patients and their loved ones.

The convention was the second annual gathering for the group. Bay Area participants active in the proceedings included Bill Bateman, Orloff Miller, and Tom Walsh of San Francisco. Rev. Mark Belletini of Hayward; David Fanning of Lafayette, and Marvin Shaw of San Carlos.

DEATHS

Rev. Virgil Scott

Over 450 persons attended memorial services on Feb. 22 for the Rev. Virgil F. Scott, a prominent and well respected minister, leader and activist for San Joaquin County's gay and lesbian community who was found slain Monday, Feb. 17.

Rev. Scott was pastor of MCC, Stockton for the last five years and has been in the church ministry 11 1/2 years. He was a member of the Metropolitan Community Churches Bay Clergy Association and the Stockton Downtown Clergy Association.

He was past president of the Poverty Rights Action Committee, co-founder of the San Joaquin AIDS Group, a member of the training staff for the Hand-to-Hand Program for people with AIDS and was founder of gay rights celebrations and concerts in Stockton.

Rev. Scott was a founding member of Campus Christian Center at the University of Utah and deacon of the MCC in Salt Lake City. He was pastor in past years of the denomination's churches in Ventura and Anaheim. A native of Midvale, Utah, he was a graduate of Samaritan Bible Institute in Los Angeles.

Memorial contributions may be sent to the San Joaquin County AIDS Group, P.O. Box 9116, Stockton, 95208. Any information about his death can be sent to the Stockton Police Department, (209) 944-8323.

Lewayne Matthews

Lewayne Matthews died peacefully of AIDS at home Sunday morning, March 2, just a few weeks after his 37th birthday.

Right up to the end, Lewayne's unique combination of humor, wit, strength, vulnerability, integrity, compassion, and unflinching charm and sweetness, made him one of the brightest lights in the lives of the many of us who loved him. Lewayne was something rare even to the thousands of claimants he helped for ten years at state disability and unemployment offices.

In the past two months, as his illness got worse, Lewayne enriched the lives of the friends who cared for him: Jed and Gary, Vincent, Robert and Bob, Jack, Craig and Dom, Judy and Chris, Ron, Gerry, Al, Daniel, Craig, and Ian—who was with Lewayne when he died and who did so much to make Lewayne's death easier for all of us.

Lewayne wanted no memorial service, but contributions in his memory may be made to the San Francisco AIDS Foundation or to the Shanti Project.

Thomas E. Shortell

Thomas E. Shortell died the evening of March 3 in the company of friends and loved ones after a long courageous battle with AIDS.

Born Oct. 2, 1945, Greenfield, Massachusetts, Tom lived life with a very special energy and will.

He came to San Francisco in 1976 to work for Shreve & Co., upon completing resident studies at the Geological Institute of America in Los Angeles.

Tom achieved the respect and trust of all those he worked with and became an appraiser of fine jewelry in 1982 for Granat Brothers Jewelers, San Francisco, a division of the Zale Corporation.

Tom was well loved and will be missed greatly.

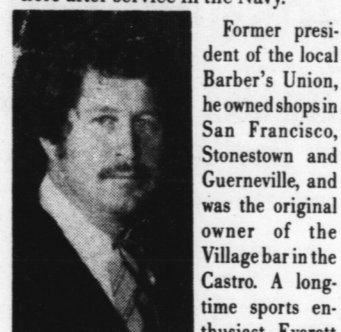
Donations can be made to Hospice

AIDS Homecare, 225 30th Street, San Francisco, California 94131.

An open house will be held at Tom Shortell's residence, Saturday, March 8 from 2-5 p.m., 145 Corbett Avenue, San Francisco.

Everett Hedrick

Everett was murdered at his home in Oceanside, CA on Feb. 20. A suspect is in custody. A 20 year resident of San Francisco, Everett located here after service in the Navy.



Former president of the local Barber's Union, he owned shops in San Francisco, Stonestown and Guerneville, and was the original owner of the Village bar in the Castro. A long-time sports enthusiast, Everett sponsored five championship CSL teams, organized gay basketball fundraisers and was a sponsor of the Gay Games.

Other community involvement included Tavern Guild, charter membership in Atlas S&L, his annual Thanksgiving Day dinner for seniors and friends, and participation as sponsor and contestant in the Closet Ball.

Surviving are his mother, two sisters, and his long-time employees, Marcel, Jeff and Frank. A memorial service is pending.

Neil Drummond

Neil Drummond, 39, passed away peacefully in his sleep on Feb. 28, at his parents home in Beaver, Ore. Neil had come to San Francisco in 1975 after serving in the Air Force. He had been a member of the Haight Street Merchants Association where he had worked as a floral designer and shop manager for several years.

The time he spent living with ARC complications during his illness, Neil maintained his same warmth of spirit and better humor in his contacts with family and friends. Neil's ashes will be dispersed along the Pacific coastline during a memorial service to be held on March 8, at St. Anthony's in Tigard, Oregon.

Despite the sadness and loss we now experience, we are grateful for Neil's sharing his life with us and are confident that now at rest, Neil will always be remembered for those same wonderful qualities he possessed and left us to recall and enjoy.

Should friends wish to leave a donation in Neil's memory they are requested to contact the American Cancer Society or the P.A.L., Project of Portland, Ore., a division of the Portland Community Health and Essential Services, (503) 221-1870.

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A SPECIAL APPEAL TO MEN OVER 45

Some people have the mistaken notion that AIDS is a young man's disease—that older men aren't at great risk of contracting AIDS.

The statistics indicate otherwise. There are cases of AIDS among newborn babies and cases of AIDS among gay men in their eighties. AIDS does not discriminate on the basis of age (or race, gender, or sexual orientation).

In San Francisco, 35 per cent of men with AIDS are over 40. Nearly ten per cent of San Francisco AIDS cases are found in men 50 and older. By contrast, only 15 per cent of people with AIDS here are in their twenties.

Studies conducted for the San Francisco AIDS Foundation by a professional research firm indicate that men over 45 in San Francisco,

compared to any other demographic group in the local gay or bisexual male population, tend to be less knowledgeable about AIDS-prevention, and more likely to engage in anonymous Unsafe Sex than their younger counterparts.

We urge men over 45 to reassess their risk of contracting AIDS and to help spread the word to their contemporaries: Men over 45 are definitely at risk for AIDS.

Help is available. The STOP AIDS project, 621-7177, offers one-evening discussion groups about the AIDS epidemic for men of all ages; older men are especially welcome. The AIDS Health Project, 626-6637, provides eight-week support groups focused on issues of social support, health promotion, and AIDS. And, of course, the Foundation's AIDS HOT-

LINE, 863-AIDS, can provide the latest information on AIDS-risk and AIDS-prevention, as well as other referrals.

Remember, with AIDS, it's the sexual activity you engage in that counts, not how old you are. Please protect yourself and your partners from AIDS.



THE SAN FRANCISCO AIDS FOUNDATION
333 Valencia St., 4th Floor
San Francisco, CA 94103

415-863-AIDS
Toll Free in Northern California: 800-FOR-AIDS
TDD: 415-864-6606

Major funding for the educational programs of the San Francisco AIDS Foundation is provided by the San Francisco Department of Public Health.

MEDICAL EMERGENCY Will you know where to go?

The Time Is Now
Don't wait until the critical moments of an emergency to think about where to go for help. The time to think about emergency treatment is now.

The Place Is St. Luke's
And if you live in the southern part of San Francisco, Twin Peaks, Glen Park, Noe Valley, Mission, Castro, or Bernal Heights areas, the place to think about is St. Luke's Emergency Department.

Backed By The Full Resources Of St. Luke's Hospital
Last year alone, we treated more than 21,000 San Franciscans for everything from cuts and bruises to life threatening injury and illness. Unlike minor emergency clinics, St. Luke's Emergency Department is staffed by a highly experienced team of physicians and nurses backed by the full resources of St. Luke's Hospital—one of the Bay Area's finest medical centers.

Immediate, Personal Service
Today, St. Luke's is one of the three busiest 24-hour emergency treatment centers in the City. And to better serve those who depend on us, we have recently redesigned and expanded our facilities to make sure every patient receives the most prompt, technically advanced emergency medical attention possible. Not a lengthy admission form and a seat in the waiting room.

Remember!
Don't wait until the critical moments of a medical emergency to think about where to go for help. The time to think is now. And the place to think about is St. Luke's.

• 24-hour physician staffed emergency care
• affiliated with all major health plans
• major credit cards accepted

Bruce Armitage

Bruce died peacefully, in his sleep, on Sunday early in the quiet morning (Feb. 23) after contracting pneumocystis pneumonia for the third time.

And now we find ourselves asking who was Bruce Armitage? Well, he was a little guy with big blue eyes who did such things as help a stranger on a bus and then made best friends with her; grew beautiful begonias, and corn in the hills of Massachusetts with rows of Mary Jane in between; liked the spontaneous quality of life and would suddenly decide to make nutmeg doughnuts at 2:30 a.m.; made adventures out of his life; made friends out of his acquaintances; made friends decide to love him.

Bruce had an amazing wit, but intelligence too. Sometimes he could make mincemeat out of a foolish person even before he had finished a sentence! And he was a great appreciator of a kind heart.

Bruce had a long marriage to Jimmy in Ashfield, Mass. and it was at their house that so many friends would be drawn to pilgrimage. That was the place for fun and carousing and natural beauty trips. And after the move to California, and the consequent time on Guam he retained this respect for nature and the beauty of it. Bruce had a special outlook that made him the person he was. How can we say he's gone—when he's so much an indelible part of us.

Greg Tinnerman

Greg Tinnerman, 28, died peacefully in his home on Feb. 21. Survived by his lover and dear friend, Jim Starek, brother George Tinnerman III, niece Kate, nephews George, Mark and Mike. His ashes were scattered in a beautiful and touching ceremony near Angel Island on Feb. 25.

He was born in Cleveland, OH and spent his early years in Coconut Grove, FL. He received his BA degree from Emerson College in Boston and went on to pursue a highly successful career in San Francisco as a stockbroker at Dean Witter Reynolds.

For such a short life, Greg accomplished more than most people do in a lifetime. Greg was pursuing an MBA degree in Financial Planning at Golden Gate University when diagnosed with Kaposi's sarcoma in the spring of '85. He also just recently obtained a membership to MENSA and was also a volunteer on the AIDS hotline.

He fought a courageous battle and never wanted to give up. He was an inspiration to many, including the Hospice workers who cared for him in his last few months. Greg will be greatly missed by all who knew and loved him. Donations are preferred to San Francisco Hospice.

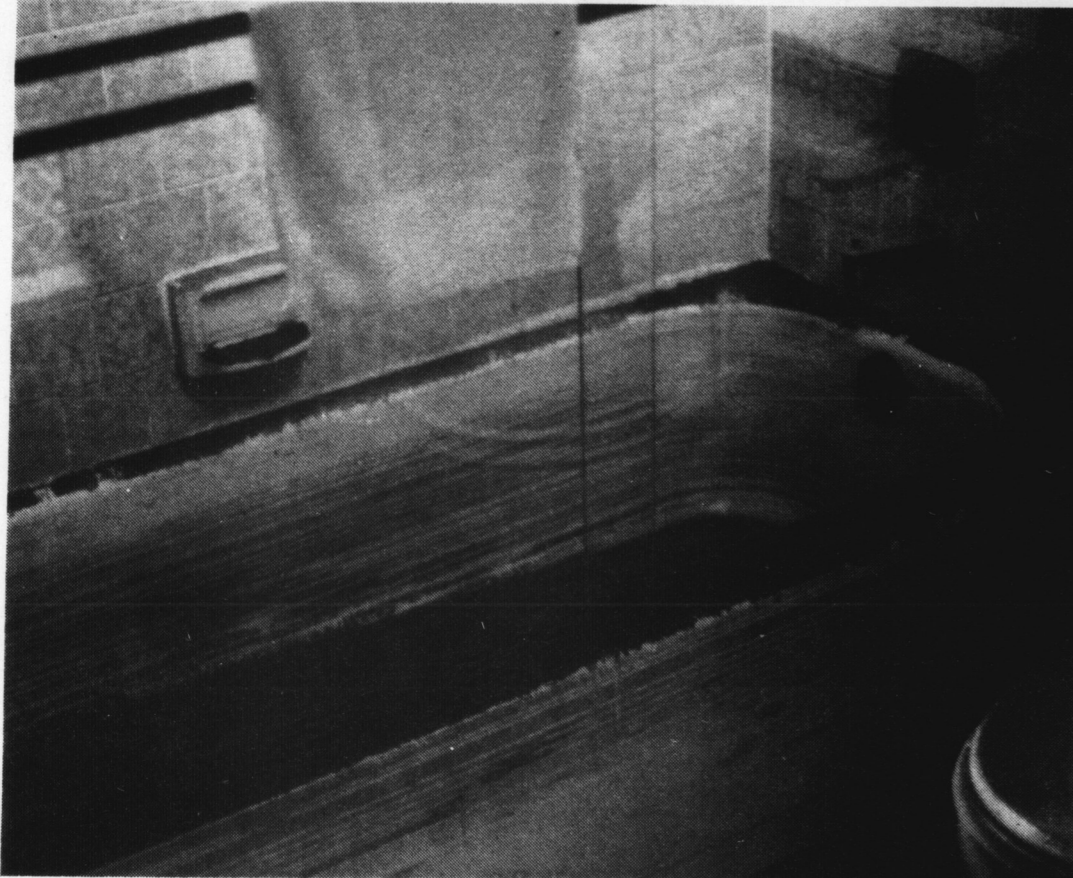
Gerd Wagener

Gerd, 35, was a Belgian who lived for the last nine years in Hawaii and San Francisco.

He is survived by his loving partner of 10 years, Richard Preece; his mother, Anita; his sister, Johanna; his brothers, Roger and Edgar; and his constant canine companions, Noodle and Zipper.

Gerd, your many friends will deeply miss your breadth of knowledge, your depth of kindness, your exquisite cooking and the beauty you brought to all you touched. You will remain in our hearts forever.

G BAY AREA REPORTER GREATER BAY NEWS



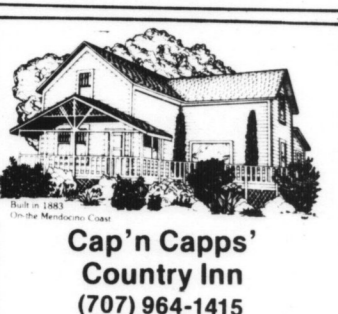
Soot ruined this Russian River resort bathtub

(Photo: Jerry Davis)

Russian River Update

Cleaning up after the floods, the following businesses are open:

Rainbow Cattle Co.
The Bayou
(formerly The Mine)
The Woods Resort



Cap'n Capps' Country Inn
(707) 964-1415
For a restful stay, out of the fast lane, visit the Mendocino coast. Alone, or with a friend you can enjoy walks along the ocean, a warm fireplace, and a variety of local activities. Located near the village of Mendocino 32980 Gibley Ln., Fort Bragg, CA 95437

Dehaven Valley Farm
Westport, California
as different and special as you
(707) 964-5252
Feb 14 SAINT VALENTINE'S DAY - How romantic can you be with that someone special?
Feb 21 HOUSE PARTY - Would you like to find a lover? A fun-filled weekend of exploration with fifteen single men who are seriously seeking an enduring relationship. *John Armstrong, MFCC, facilitator*
Feb 28 FIRST HONEYMOON - for lovers only, champagne hayride.
Mar 16 REDISCOVER YOUR LOVER - A weekend to enhance your relationship with your lover, bringing it new life, vitality and joy. *John Armstrong, MFCC*
Double room with breakfast for two, from \$55

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Lee Case Still Unsolved in Concord

Neighbors Report Hearing Screams; But Gay Life Very Quiet

by Jon Sugar

Timothy Lee hung on a fig tree near the Concord BART station. He was black, gay and dead at 23. Maybe he was in the wrong place at the wrong time. Rumors abound about the Klan hanging him. How does Concord feel about this? Do they know about Timothy Lee, the Klan, gay people?

Well, I like a challenge and love traveling to exotic places, so I grabbed my tape recorder and notebook, cut two holes in my bedsheet, and got on the BART train to Concord, population 109,000.

Concord is 35 miles from San Francisco. It takes about 45 minutes by BART. I left SF in the late afternoon and by the time I got to Concord it was dark. None of my friends would go with me, "I just don't like Concord," they'd say.

At the Concord BART station, I started my interviews with a BART policeman. "As far as I know it was a suicide," he said. "They said he hung himself on a fig tree with his own belt. You should call the Concord PD if you want more than that." BART has not increased its protection at that station since the incident, he said.

I called Capt. Novinger at the Concord Police Dept. "We have no new information on the Timothy Lee case," he said.

The next day Inspector Al Jordan from the Concord PD detective bureau returned my call, saying, "There was a party on that night with a few people dressed in sheets. We're trying to find them. They are avoiding us."

Two letters reprinted here below raise questions about Timothy Lee's suicide. The NAACP and the FBI have copies of these letters which are signed affidavits from neighbors near the Concord BART station.

One affidavit says, "In the early morning hours of Nov. 2, 1985, I was awake at about 2:10 a.m. At that time I heard three or four screams which had a rising pitch and ended suddenly, a hoot or whooping sound. About half a minute after that I heard people moving, a voice saying something brief that I did not understand, followed by the sound of what I thought to be about three or four people running on Oakland Avenue."

A second affidavit says, "Around 1 or 2 a.m. on Saturday, Nov. 2, 1985, I heard loud, piercing screams that appeared to be coming from the Concord BART lot or just beyond. There were many repeated screams so I got up to call the police. I started to dial and stopped because I thought I would have to give them a more specific destination. By this time, however, the screaming had stopped."

"About fifteen minutes or a half hour later the screams started again. This time there were five or maybe seven screams a few seconds apart. After the screaming stopped I heard a voice but could not hear

the words clearly. I heard a car door slam and then a group of people came running. It seemed they came from the BART lot."

DOING CONCORD

What to do in Concord! (If you're gay!)

My friend Jupiter lives in Concord and met me at the BART station, promising to show me the hot spots. After treating me to blintzes at the International House of Pancakes, he took me to what the local gays call Toto's Park, located in old downtown Concord. It's a clean, dimly lit small town park, a pre-Stonewall affair.

"It's called Toto's Park because Judy's search in the night for their Totos," says Jupiter. "People come all the way from Antioch to cruise this park," says Jupiter. Picture me running around in a small town homosexual cruise park with my notebook and tape recorder.

I interviewed a man sitting in his big American car. He asked me not to use his name, so, since we're in Toto's Park, let's call him Auntie Emm. He said, "I've lived in Concord for many years. People are cliquish and closeted here. It took me a long time to make the few friends I have."

"I've heard people say that it's easier to keep a lover in a small town than in SF because men in the city act like big boys in a candy store," I said, "Is that a fact or sweeping generalization?"

"Oh, it's true! I know lots of gay couples here that have been together more than four years," he said.

"Do you know any black gay people?" I asked.

"I think I know one. There aren't that many black people in Concord."

"How about homophobia in Concord?"

"Well, me and a bunch of gay people were at a pool party and the apartment manager asked us to get out of the pool because straight tenants complained we'd infested the pool with AIDS," he said, laughing.

I approached a man with dyed blond hair and realized I knew him.

When I asked him how gays are treated here, he said, "I stay to myself except for the people I meet at the MCC church. I

(Continued on next page)

EAST BAY MY WAY

NEZ PAS

East Bay Tax Free

FOSTREAGE BURSARY
(An Annoncing Nose!)

At the last meeting of the East Bay Assistance Fund on Monday, Feb. 24, several requests for funds were reviewed and voted for approval. An update on the condition of its own tax-free status was presented, with the good news that the letter from the California Franchise Tax Board, in the hands of the committee, would be sufficient information to open a LOCAL account in the East Bay.

What this means, dear reader, is that within the next few weeks, checks can be written almost immediately, without the heretofore delay. A request has been made of the San Francisco Tavern Guild Foundation for transfer of the East Bay's funds as soon as the account is established.

Also on the agenda was a request from the Pacific Center for assistance in paying part of its taxi voucher system. It was agreed that the bylaws of the committee (corporation in process) prevented them from granting such a request. After much discussion, it was decided that to calm some waters, reaffirm some sort of *polite camaraderie* with Pacific Center, and to express concern for the importance of this type of voucher, a minimum assistance would be sent directly to the taxi company operating with said vouchers.

A new member (a Person with AIDS) has been added to the committee, and a welcome member indeed! Now once a month Doug Bohrer will be giving his insight and opinions on the decisions of the committee. For those of you who may not be familiar with Mr. Bohrer, does the name "Starr" ring a bell? One and the same, hon!

Although letters of "gramecy" have been written, I feel it necessary to publicly thank Rick Nathan and Gary Yates for the pick up and delivery of the TVs for Fairmont's AIDS Ward. A special "hug and kiss" to Gary for contributing the difference between the original price—for which the check was written—and the corrected higher price, due to increased costs.

Just in case you might be wondering about the name change from AIDS Fund to Assistance Fund—oh, you didn't even notice?—it was decided upon because some recipients of the requested funds were a tad uneasy about the term AIDS. It

was strictly an expeditious decision, and has no effect on the purpose of the committee.

RAFF-ZAPETERO CENATORY VICISSITUDE (A Reporting Nose)

Because Big Mama's will be celebrating its 8th Anniversary (joined by Ruth Hastings and Company at 3 p.m.) on Sunday, March 23—the original date of Mr. Lumbjack's spaghetti feed for the Oakland Parade Contingent at Revol—George has rescheduled the feast for Monday evening, March 31, the day after Easter. If you're sick and tired of ham and hard-cooked hen fruit, spaghetti should be right down your alley.

I have it on good authority that the "T&C Dollies" will make their first on the road appearance that evening at Revol. And would you believe... there is actually going to be a "guest Revol Dolly" for your edification and enjoyment. I'm not at liberty to tell you it is, but it certainly isn't Hagatha or Daddy David—I mean, those one-size-fits-all costumes can cover just so much girth!

HOTCHPOTCH-PASTICCIO (An Olla-Podrida Nosa?)

The Southern Nights Chicken Feed, a benefit for the Oakland Parade Contingent, will be this Saturday at the Town & Country. If you're a southerner, a knight, a chicken(!), or want to be fed, the festivities are from noon to 8 p.m.

Saturday, March 15, presents two choices—if you time it right, you can make it to both. Alameda County Special Olympics will have its annual bowling tournament at Mel's Bowl in Alameda, beginning at 9 a.m. That afternoon and evening there is a convivial Suicide Party at the Paradise. Check with them (834-1222) for further information.

Revol will celebrate St. Patrick's Day a day early, on Sunday, March 16. Featured will be the Bravo Band, starting at 4 p.m.

If you find that living your life is a difficult task, remember: it's never been attempted before! I'm smiling. Love,

Nez

Lee

(Continued from previous page)

haven't had any problems and I've lived here all my life. But, like I said, I stay to myself."

"What have you heard about the hanging of Timothy Lee?" I asked.

"There's a bar on Monument Avenue where people with less than liberal attitudes hang out. Ku Klux Klan types hang out there. Maybe it was them," he said.

Concord's shopping mall is well known for tea room activities. While yuppies stroll in the mall, married, bisexual and gay men act out their fantasies with pubescent homosexuals in the toilets. The toilets are under a surveillance, of sorts, by the shopping mall security and Concord police.

More openly gay people mentioned going to the Diablo Valley College for gay raps, the MCC church and The Hub, a gay bar in Walnut Creek.

Harry is 28 and openly gay.

He's a guard at a mall across from Toto's Park. When asked about Timothy Lee, he said, "The *Contra Costa Times* reported screaming. That doesn't sound like suicide to me!"

Timothy Lee misspelled names of family members in a note left behind causing people to think that perhaps he was forced to write it.

How are gay people treated in Concord?

Harry: "Concord is pretty cool, actually. The first day I worked here I met gay people."

Are Concordians aware of gay people?

Harry: "The *Contra Costa Times* stated there are 108 cases of AIDS in Contra Costa county and that is expected to double."

Where do gay people in Concord go for kicks? Harry says the adult bookstore on Monument Blvd. "Most of the gay people I've met have been at the adult bookstore. The place is open until 5 a.m.," he said.

I asked a gay man in a Baskin-

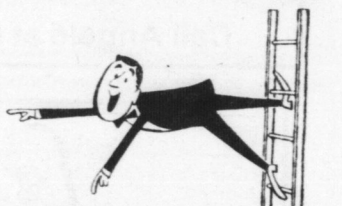
Robbins ice cream store if cruising the mall, the park, the MCC church, and DVC rap groups constituted a full life. "Concord isn't exactly a week at the beach," he said.

If all else fails, I guess you could go to Macy's for the fire sale.

One final note. Uhuru House, a black people's freedom organization, was contacted by a gay youth organizing a rally in Concord to raise consciousness about the death of Timothy Lee. A spokesperson for Uhuru House said they wouldn't support the rally because he was gay. He did not represent black people, they said.

The struggle continues and the case of Timothy Lee is far from closed.

J. Sugar



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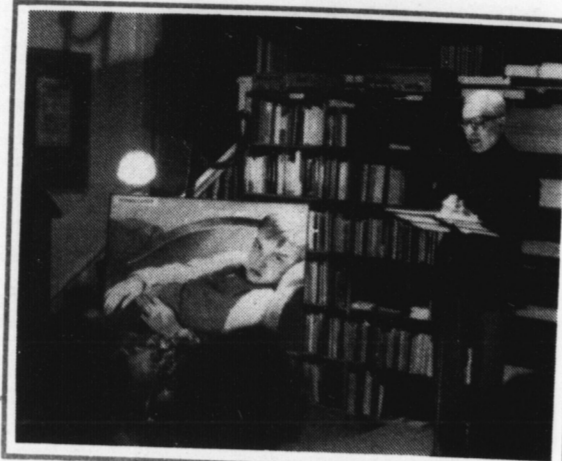
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THIS WEEK

FRIDAY 7



Robert Coffman will read from Truman Capote's Answered Prayers Sunday. (Photo: Rink)

- Gay Comedy Party:** Golden Gate University, Auditorium B, 536 Mission St. (at First St.). Free admission. With Tom Ammiano and Marga Gomez. Sponsored by the Stonewall Law Caucus.
- The Committee to Preserve Our Sexual and Civil Liberties:** meeting, 150 Eureka St. (MCC Building), 7:30 PM. The Homophile & Lesbian/Gay Liberation Movements: Connections and Challenges with Hal Call, Phyllis Lyon and Del Martin. Call 863-5428 for details.
- Fraternal Order of Gays:** real estate lecture/discussion, FOG House, 304 Gold Mine Dr., S.F., 8 PM. Learn about co-op investment in real estate from broker Mike Carnegie. Call 641-0999 for details.
- Gay Artists and Writers Collective:** meeting, 7:30 PM. Call 664-2682 for details.
- Comedy in March:** cabaret, Theatre Rhinoceros, 2926 16th St., S.F., 8 PM, \$7. Suzy Berger, Doug Holsclaw and Mario Mondelli join forces for a triple play of stand-up comedy, skits and songs.
- Danny Williams and Henriette Mantel:** comedy, Baybrick Inn, 1190 Folsom St., S.F., 7-9 PM.
- Tom Ammiano:** comedy, Golden Gate University, 12 noon.
- Pamela Erickson:** cabaret, Buckley's, 131 Gough St., S.F., 9:30 PM, \$6 cover, show only; \$4 dinner guest cover.
- Crossing Borders:** stage performance by the S.F. Mime Troupe, Julia Morgan Theatre, 2640 College Ave, Berkeley, 8:30 PM, \$7. Tickets available at Derby Market, across from the theater, 9 AM-7 PM daily, through BASS or by reservation, 548-7234. Group sales available by calling 285-1717. The story of a radical-lesbian activist who agrees to marry a Salvadoran refugee to save him from deportation. Trouble is, she doesn't tell her roommate-lover, a black city bus driver.
- Tune the Grand Up:** musical revue, 1177 Club, 1177 California St., 8:30 PM, \$12.50.
- Women's Drop-in Space:** conversation and caring, 1615 Polk St., upstairs, S.F., 7-9 PM, every Friday.

SATURDAY 8

- Fraternal Order of Gays:** card/board game fest, FOG House, 304 Gold Mine Dr., S.F., 8 PM.
- The Joan Collins Film Tribute:** Castro Theatre, Market and Castro Sts., S.F., 7:30 PM, \$10 and \$25 general seating, \$50 and up reserved seating. Tickets available at Headlines (Polk and Castro St. stores) and through Ticketron. A benefit for the Cable Car Awards, this features film clips of Collins' movies at 7:30 PM as well as an 8:30 PM interview with the star of *Dynasty*. Sponsored by Joint Ventures and Lia Belli, who will offer a reception after the show in which the original *Dynasty* gowns will be shown. Call 922-2232 for details.
- Lesbian/Gay Chorus of San Francisco:** spring concert, First Unitarian Church, Franklin and Geary Sts., 8 PM, \$8, tickets may be purchased at Headlines on

SUNDAY 9

- Fraternal Order of Gays:** seal watch, meet at 9th and Mission streets at 8:45 AM. Leave by bus for the Ano Nuevo State Reserve to observe the northern elephant seals in their natural breeding grounds.
- Passing:** stage presentation by The Mother tongue Readers' Theatre, La Pena, Berkeley, 8 PM, \$5-8, free childcare with 48 hours notice. Call 695-9337 for details.
- San Francisco Gay Men's Chorus:** vocal and instrumental soloist recital, First Unitarian Church, Geary at Franklin Sts., S.F., 4 PM, \$5 donation. Featuring members, past and present, S.F. Gay Men's Chorus. Wheelchair accessible.
- S.F. Lesbian/Gay Freedom Day Parade Committee:** general membership meeting, 10 Rogers St. (between 7th and 8th Sts. off Folsom), 5 PM.
- Matrifocus:** a celebration of women's spiritualities, First Unitarian Church, 1187 Franklin St., S.F., 4 PM. The event is guided by the search to be empowered by experiencing ourselves as women and encouraged by our diverse spiritual backgrounds to share with each other. Childcare and interpreting for the hearing impaired provided.
- Radical Women:** forum and dinner, 523-A Valencia St. (near 16th), forum at 4 PM, dinner at 6:30 PM. Forum topic: "Feminism: Passing Phase or Dynamic Force for Revolutionary Change?"
- A Day For Men With Robert Bly and Friends:** conference, Scottish Rite Temple, 2850 19th Ave., S.F., \$50 plus \$4.75 if you'd like a catered box lunch. Advance registration is recommended (527-3726). This is an exploration of the male mode of feeling and male archetypes. A day-long conference with poet Robert Bly.
- Fashion and Image Workshop For Large Women:** Gramma's Bed and Breakfast Inn, Berkeley, 1-4 PM, \$8 registration fee (reservations: 465-5246). Free to subscribers of *Radiance Magazine*. A workshop on fashion, self-esteem and image enhancement for large women.



Danny Williams will play the Baybrick with Henriette Mantel Friday. (Photo: M. Hicks)

- The Blazing Redheads:** music, Baybrick Inn, 1190 Folsom St., S.F., 5:30-8:30 PM, \$5 cover.
- Faith Winthrop:** cabaret, 1177 Club, 1177 California St., S.F., 8:30 PM.
- Julie Wilder:** cabaret, Buckley's, 131 Gough St., S.F., 8:30 PM, \$6 cover, show only; \$4 dinner guest cover.
- San Francisco Hiking Club:** overnight excursion (see Saturday for details).
- Grupo-Singual:** music, El Rio, 3158 Mission St., S.F., 4-8 PM, \$5.
- Sunday Comedy Night:** cabaret, N' Touch, 1548 Polk St., 8:30 PM, \$1. Featuring Doug Holsclaw, Sandy Van and Danny Williams.
- Robert Coffman:** book reading, Walt Whitman Bookshop, 2319 Market St., S.F., 8 PM, call 861-3078 for reservations. Coffman reads from Truman Capote's *Answered Prayers*.
- Great Outdoors/San Francisco:** horseback riding at Half Moon Bay. Call 864-3426 for details.
- San Francisco FrontRunners:** 1.5 mile run, Sausalito Bridgegway, 10 AM, Main and 2nd Sts., Sausalito.
- High Tech Gays:** monthly meeting, Campbell Community Center, Campbell Ave. and Winchester Blvd., Campbell; women at 6 PM, everyone at 6:30 PM.
- Affirmation (Gay and Lesbian Mormons):** meeting, 7 PM. Call 641-0791 for details and directions. A talk about Mormons and fasting.
- Crossing Borders:** stage performance by the S.F. Mime Troupe (see Friday for details).
- Different Spokes:** Decide-and-Ride, meets in the Neiman Marcus parking lot of the Stanford Center in Palo Alto at 10 AM. Call (408) 288-8513 for details.
- Affirmation, Gay and Lesbian Mormons:** meeting, every Sunday evening, 7 PM. Call 641-4554 for details.
- Metropolitan Community Church of San Francisco:** worship and communion service, 150 Eureka St., S.F., 10:30 AM. Childcare provided. Call 863-4434 for details.
- Santa Rosa MCC:** worship services, 7 PM. Call (707) 526-HOPE for details.
- Slightly Younger Gays & Lesbians:** meeting, Billy De Frank Lesbian and Gay Community Center, 86 Keyes St., San Jose, 1-3 PM.
- Diablo Valley MCC:** worship celebration, 2247 Concord Blvd., Concord, 10 AM. Call 827-2960 for more information.
- Gay Volleyball:** pick-up games, Potrero Hill Jr. High School, 19th and Deharo, S.F., 11 AM to 2 PM.
- 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.
- Men's Clinic:** free and confidential VD testing and treatment for gonorrhea, syphilis, NGU, scabies, lice, venereal warts, etc. Counseling and referrals for men with AIDS/ARC concerns, open to all Bay Area gay men, sponsored by the Gay Men's Health Collective, 2339 Durant Ave., Berkeley, 7-9 PM. Call 644-0425 for more information.



Doug Holsclaw joins Suzy Berger and Mario Mondelli at Theatre Rhino Friday. (Photo: Rink)

- San Francisco Hiking Club:** meeting, Call 861-7988 for details.
- Common Concerns:** black lesbian outreach 25 and under discussion and support group, 7-8:45 PM. Call Nanosha at 864-0876 for more information.
- Men's Wart Clinic:** removal of penile and external and internal anal venereal warts, Oakland Feminist Women's Health Center, Oakland, sliding scale. Staff physician is Dr. Fred Strauss of the Gay Men's Health Collective. Call 444-5676 for more information.
- S.F. Lesbian/Gay Chorus:** "Together In Harmony" rehearsals at All-Saints Episcopal Church, 1350 Waller St. (near Masonic), 7:30-10 PM. Call 334-6542 for details.
- Fruit Punch:** gay radio, KPFA, 94.1 FM, 10 PM.

MONDAY 10

- Gay Males and Impotence:** sexual dysfunction meeting, lectures and support groups, Pacific Presbyterian Hospital 2333 Buchanan St., S.F., 1st floor, Merrill Room, 7-9 PM. Call 434-7978 for details.
- Gay and Lesbian Outreach to Elders:** men's support group, 1853 Market St., 2nd Floor, 6-8 PM.
- Support Groups for PWA and those concerned about AIDS:** ongoing meeting, Kaiser Foundation Hospital, 2425 Geary Blvd., 3:30-4:45 PM. The meetings will be held in Conference Room B on the fifth floor. Call 929-4186 for details.

TUESDAY 11

- Gay International Folk Dancing:** for lesbians and gay men, Eureka Valley Recreation Center, Collingwood Park, S.F., teaching 7:30-8 PM, request dancing, 8-9:30 PM, \$2.50. Call 585-9784 or 552-8413 for details.
- San Francisco Intergenerational Program:** prose and play-writing workshop for beginners and advanced students. Call 431-6354 for more details.
- Aldo Antonio Bell:** cabaret, N' Touch, 1548 Polk St., S.F., 8:30 PM, \$1.
- Tuffy Eldridge:** music, Baybrick Inn, 1190 Folsom St., S.F., 7-9 PM.
- Black Gay and Bisexual Men:** meeting, Pacific Center, Berkeley, Call 548-8283 for details.
- Asian Gay and Bisexual Men:** meeting, Pacific Center, Berkeley, Call 548-8283 for details.
- Mad Dog:** art show, Ambush, 1351 Harrison St., S.F., 6-8 PM.
- San Francisco Gay Freedom Day Marching Band:** practice, every Tuesday, Pacific Ballet Center, 11th St. and Mission, S.F. Interested? Call the Bandfone, 621-5619.
- Slightly Older Lesbians:** meeting, Billy De Frank Lesbian and Gay Community Center, 86 Keyes St., San

- Jose, 7 PM.
- Gay-Nite:** Rollegarden, 15721 East 14th St., San Leandro, 7:30 PM-Midnight.
- The Temescal Gay Men's Chorus:** rehearsal, Trinity Hall, 2320 Dana (at Durant), Berkeley, 7 PM. For details, call 465-7388 or 655-3825.
- Meditation and Healing Circle:** meeting, Haight-Ashbury Community Center, Park Branch Library, 1833 Page, S.F., 7:30 PM. Call 864-5438 for details.
- Gay and Lesbian Diabetes Support Group:** Libertarian Bookstore, 1800 Market St., S.F., 7:30 PM. Call 864-2398 for details.

WEDNESDAY 12

- Federal Lesbians and Gays:** meeting, Rooney's, 22 9th St., S.F., 6 PM. Guest speaker: Leonard Graff of the National Gay Rights Advocates. Special tribute to Hal Freeman, the former regional director of the Office of Civil Rights. No-host cocktails, free buffet. Call 239-6105 for more details.
- Parents and Friends of Lesbians and Gays:** meeting, 26 Kensington Court, San Anselmo, 7:30 PM, call 479-3535 for more details.
- Steve and Ellen Seskin:** music, Baybrick Inn, 1190 Folsom St., S.F., 7 PM.
- Sandy Van:** cabaret, Baybrick Inn, 1190 Folsom St., S.F., 9 PM, \$5.



Doug Holsclaw joins Suzy Berger and Mario Mondelli at Theatre Rhino Friday. (Photo: Rink)

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- Fruit Punch:** gay radio, KPFA, 94.1 FM, 10 PM.

THURSDAY 13

- Great Outdoors/San Francisco:** business and planning meeting, Castro Country Club, 4058 18th St., S.F., 7 PM.
- Crossing Borders:** stage performance by the S.F. Mime Troupe (see Friday for details).
- Men's Support Group:** meeting, Billy De Frank Lesbian and Gay Community Center, 86 Keyes St., San Jose, 7 PM.
- Men's Rap Group:** led by George Birrimsa, 711 Eddy St., S.F., 2:45 PM.
- Bonnie Hayes:** music, Baybrick Inn, 1190 Folsom St., S.F., 7 PM.
- Western Star Dancers:** beginners square dance class, WYCA, 620 Sutter St., S.F., 7:15 PM. Call 864-6134 for details.

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 Will Snyder.

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— MULTIPLES —

	Reg.	SALE
Country Life Multi-Action 75, 60's	\$9.90	\$6.95
CTR Multi V & M, 90's	\$12.99	\$9.95
Twin Labs 1 Daily 60's caps	\$9.50	\$6.70
KAL Soft Multi, 60 caps	\$10.25	\$7.95

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— IMMUNITY —

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— SPECIALTIES —

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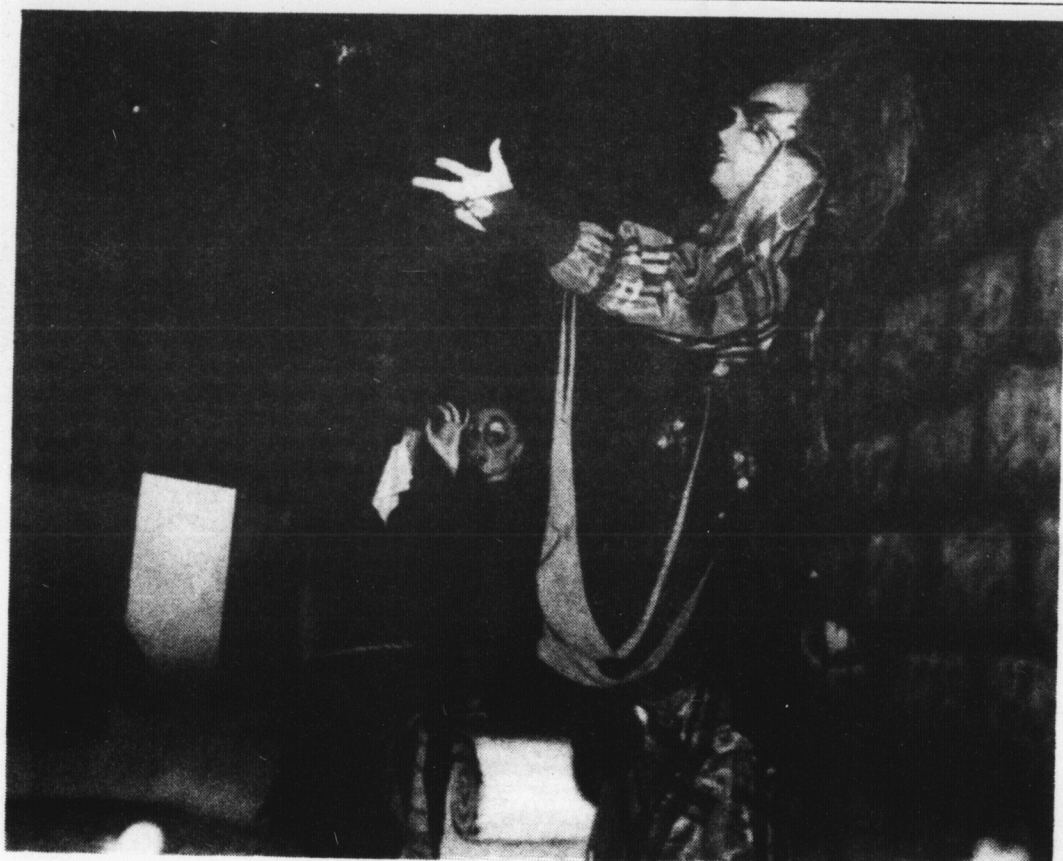
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BAY AREA REPORTER

ARTS & ENTERTAINMENT

CABARET



The After Dark cast received a special Hands Across the Sea award at last year's Cabaret Gold Awards. (Photo: Rink)

One Helluva Show!

The Cabaret Gold Awards Will Knock Your Socks Off

by Stephen Drewes

March 10 at 7:30 p.m. the San Francisco Cabaret Gold Awards will be presented during "A Gala Evening of Cabaret, Comedy, and Jazz" at the GiftCenter Pavilion on Brannan Street. Comedian Pat Paulsen, a former Gold Award winner, will emcee. The best of both prominent and newly arrived night club artists will perform. More than 20 awards for excellence in the cabaret field will be bestowed with grace and largeness and received with becoming humility. The losers will bravely insist they never wanted the damn thing anyway. Drinks will be drunk and food consumed and, if reports of last year's ceremony are to be believed, a splendid time will be had by all. There will probably even be a surprise or two. Performers such as Bea Arthur, Steve Ross, Marty Allen, and Lainie Kazan have been known to pop up unexpectedly at the awards in the past. Just another pretty awards ceremony? Close, but read on.

In fact, the San Francisco Cabaret Gold Awards show is unique. It is the only public event at which nightclub performers of all kinds are honored by their peers. Efforts have been made by the Manhattan Association of Cabaret Performers to duplicate it in New York City, but, thus far, without success.

The Gold Awards are the creation of an organization called the San Francisco Council on Entertainment. The SFCE was founded in 1978 by a group of club owners, performers, journalists, and cabaret enthusiasts as a service organization to support nightclub artists and the clubs in which they perform. The original group included the late and beloved critic John L. Wasserman (in whose name an award is given for "work transcending performing excellence"), Kirk Frederick, Jack Essex (who, at the time, owned Chez Jacques, one of the city's most popular clubs), Gene Price, Lee Hargrave, and critic Phil Elwood. The organization came into being at about the same time the Bay Area Critics Circle announced its first annual awards and, some feel, was a direct result of that event. "After all," remembers singer Thea Whitfield, "if the theater peo-

ple could do it, why couldn't we?"

Ironically, according to *Chron* critic Bernard Weiner, quoted in an article by Walter Blum, the BACC awards themselves arose out of enthusiasm created by a benefit for Whitfield, recently the victim of a tragic shooting. Whitfield went on to win two Golds, and is again nominated this year for Outstanding Female Vocalist. The BACC appears to be defunct, the victim of intricate squabbles and, in my opinion, the group's insistence on presenting multiple awards in single categories, thereby weakening their significance. But the SF Council is thriving and, in fact, going on to bigger and better things.

"When the organization was first founded, it existed primarily as the production agency for the awards show," said Ed West, president of the Board of Directors and former owner of the Olympus, a North Beach club which was Beach Blanket Babylon's first home. "But recently we've widened our scope. We would like to provide the same sort of external support structure for cabaret that already exists here for the opera, symphony, and ballet."

In July, the Council produced a benefit for the SF AIDS Fund called A Modest Vaudeville starring members of the company of 42nd Street, and in November a marathon performance by almost 50 acts at the Club Fugazi called Come To The Cabaret. In December, the Council provided seven hours of entertainment at the lighting of the Christmas trees in Union Square, and on April 10 it will produce a splashy benefit for the SF Conservatory of Music, The School of Arts Foundation, and itself. *Starry Night, City Lights: A Celebration of San Francisco's Rising Stars* will mark the opening of California Center, and looks to be a very elegant affair indeed. The SFCE will also present A Comedy Showcase at which young comedians will audition for a scholarship the Council awards in memory of comedian Don McClean.

The nominees and the eventual winners of the Cabaret Gold Awards are selected by the 200 members of the Council, who are sent nomination ballots a few months before the event. This year the number of nominations in each category has been reduced from three to two in an effort to shorten the show, at which all

(Continued on page 36)

FILM

Toujours GAI

Bill Sherwood's Parting Glances Is a Miracle in Many Ways

by Steve Warren

For all the problems he encountered, Bill Sherwood realizes he had it easier than most in getting his first feature, *Parting Glances*, into commercial release. It took "just under two year's from the time he wrote it until he could watch people lining up around the block to see it. He completed it last October, two days before its unveiling at the Independent Feature Market, and a week later Cinecom International signed a distribution contract.

That's fast work for a GAI filmmaker. The acronym stands for Gay American Independent, what Sherwood might call a "triple whammy" working against him.

While he felt like "chief cook and bottle-washer" on *Parting Glances*, Sherwood had good people working with him to lighten the burden of fundraising and other production chores.

He estimates his budget—"by the time everyone is paid, all the deferrals"—at \$330,000. Agents from L.A. don't understand this kind of economy, laughs the New York-based filmmaker. "I tell them \$300,000 and they say 'You mean \$3 million, and we go through that two or three times.'"

Pinching pennies wasn't always easy. "It's pretty much torture," he illustrates, "to have to say 'Don't use too much gaffer's tape. If we run out we won't have any more.'"

Unlike some filmmakers in comparable situations, Sherwood didn't use his tight budget as a copout. "I tried very hard to make it as good-looking as possible," he says, "but I didn't set out to make it glamorous and Hollywood." Now the finished product has been criticized as "too glossy. Some people want American independent films to look funky and scrungy."

Parting Glances is about 24 hours in the lives of two lovers, Michael (Richard Ganoung) and Robert (John Bolger), after which Robert is to be transferred to Africa. Between rounds of parties and preparations, loving and bickering with Robert, Michael is caring for his best friend Nick (Steve Buscemi), an acid-tongued musician who has AIDS.

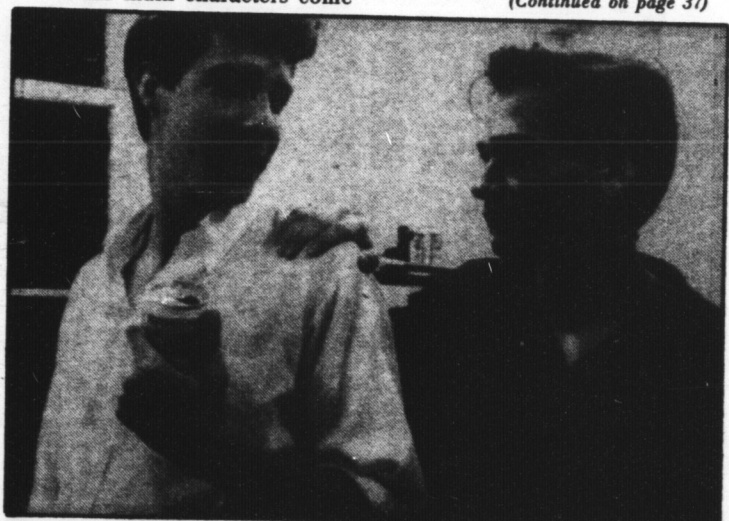
If his main characters come across as wealthier than Sherwood intended, the low budget, paradoxically, is one of the reasons. "We should have made (Michael and Robert's apartment) a little messier and down to earth," he admits. Surprisingly, their foofy digs were part of the same large apartment that served as the set for Nick's funky, new wave quarters.

Many New York gays, Sherwood believes, live rather well in rent controlled apartments they've occupied for a long time. "Maybe Michael found this place for \$400 when he was in school and held on to it."

Originally the filmmaker planned to write about lower middle class people "because they express themselves more interestingly," but looking at the types he wanted to portray he found "the vast majority is middle class and a little bit boring."

Contrary to our politically correct self portrait of an oppressed minority, Sherwood finds that many gays have a good bit of money. "We've pulled ourselves up by our own bootstraps. You just say, fuck it, there's no way you're not gonna succeed somehow. If you meet a black investment banker in New York he's probably gay, having had a double whammy to overcome."

The reactions of some critics (Continued on page 37)



"Let me see what I'm missing" — Aggressive Peter (Adam Nathan, r.) pursues Michael (Richard Ganoung) all the way to the bathroom in *Parting Glances*

EVEN IN BABYLON

Profound Frivolity

JOHN F. KARR

Woody Allen, who in many ways is the Noel Coward of his set, could have been describing the haunted scramble for passion that propels Elyot and Amanda in Coward's *Private Lives* when he spoke to a P.E.N. benefit last December. "The heart," said Allen, "is not just a lonely hunter, it is a deranged pursuer."

That deranged pursuit is richly and howlingly portrayed in the current ACT revival of the play (through March 22; 673-6440). Elyot and Amanda are the voracious lovers who cannot live with each other but also cannot live apart. Five years after divorcing, while honeymooning with their new spouses, they discover each other in adjacent suites. They also rediscover their mutual passion, and flee together to a den of iniquity in Paris where they resume, much to our delight and their consternation, the quickly alternating course of their high-strung love: joyfully reckless fights and lovemaking. When respectability—proper behavior, manners, and adjustment to "the system"—beckons, they preach their gospel, the dire necessity that rules out the world. Combined, these qualities upend convention, manners, and morals.

Sister of Indulgence, radical fairy, and anybody else who understands what the station of being gay means. They're agents of change, rejuvenation. The stalemate which is the end result of conventional manners needs the freedom from convention which gay people possess to keep from becoming totally moribund. Straight people will ape and adapt our behavior and make it conventional, while we, like Elyot and Amanda, slip out the door to something that is still just a bit beyond the pale.

'Coward knew everybody, saw everything and comments in confidentially to his diary on them all.'

Meanwhile, we're back at ACT, where the husband and wife team of Rick Hamilton and Fredi Olster are two cats in a hot sin spoof. Hamilton is all nonchalant ease, drolly seducing and brawling. It would be very easy for a boy to get a crush on Hamilton; he had a hammer lock on me all evening. Olster plays her role in all shades of histrionics, from timorous to tornado, as if this were a musical with only one song. She's as brazen as Channing and as charming as Martin, and her first-entrance impersonation of a drag queen impersonating Tammy Grimes is classic. Olster has a theatrical voice, ranging over scales huskily, but saving her deepest baritone Bankhead growls for the drop-dead lines. Together, the pair easily captures the quicksilver mood changes that are necessary to make the characters believable,

and their prowess gives this *Private Lives* the jagged sophistication Coward envisioned.

Sabin Epstein's direction is admirably uncluttered, and adds a delicious tango and some musical in-jokes. He's let down in this stylish romp by Ken Watt, who is over his head despite a handsome face as Victor. Nike Doukas carries Sibyl well. Scenery by Jesse Hollis, costumes by Fritha Knudsen, sound by Christopher Moore; all are handsomely done.

Perhaps it's a testament to the strengths of this production that the ultimate star is the play itself. No one element (or should) overshadow it. And how shameless Coward can be in it. All is for effect. If he wants the emotional manipulation of cheap music, he introduces it not once or twice, but again, with a bald line so that the play can hurtle forward. And hurtle it does. Coward does pause momentarily for what sounds like a jibe, but is actually his core: All the futile moralists must be stood on their heads, ignored—no, challenged.

But such a stance exacts its price, and Elyot and Amanda pay it, as did Coward; their philosophical detachment from the mainstream causing an indifference that can become an emotional under-involvement. It's an area explored fully by John Lahr in his book as he wisely examines Coward's plays as sign posts of Coward's life.

Lahr's book (available as an Avon paperback) ties the plays to the man, the fiction to the reality, and offers in its slimmest more of Coward's essence than the other full biographies. The "definitive" biography, Sheridan Morley's *A Talent to Amuse*



Former spouses Amanda (Fredie Olster) and Elyot (Rick Hamilton) pledge their undying love in *Private Lives*. (Photo: L. Merkle)

(Little Brown and Co., \$24.95), was recently reissued with a new prologue and epilogue written after Coward's death. The book itself is unrevised, so it does not deal with any homosexual aspects of Coward's life. Although it covers everything else in lively and well-written fashion, this lack is crucial and damaging. So the book must be supplemented by Lahr's exciting study, and by Cole Lesley's *Remembered Laughter*. Lesley was a life-long companion of Coward, and his book reveals the inside story. It's never vulgar, but it's the truth. Morley tells where and when a line was written, Lahr tells why the line was written and what impact it had, and Lesley reveals which lines were ad-libbed in performance and who was slept with afterward.

THIS, TOO

Confidentiality to his diary on them all. There's so much glowing delight here, and also long glimpses of Coward behind the mask. For all the facts and fun of Morley, Lesley, and Coward himself though, it is John Lahr whose understanding and acknowledgment of homosexuality brings Coward most daringly and fully to life with his critical analysis of *The Master's Life and Plays*.

Packet Opera returns Sunday, March 16, at 4 p.m. in the Marines Memorial Theatre (398-2220) with a premiere of Rossini's light-hearted *Count Ory*, which finds a group of men in drag as nuns, hiding in a nunnery. The season also promises a premiere of another Offenbach gem, *The Princess of Trebizonde*. Call to request schedules.

"AN ENERGETIC ROMP"

...Spirited, open, frequently funny...a technical miracle."

—Jan Herman, New York Daily News

"A LIVELY STYLE and handsome look, the latter particularly impressive in a low-budget, independent project... Mr. Buscemi has a powerfully anarchic presence...and he makes a memorable impression...*Parting Glances* has a party feeling of its own."

—Janet Maslin, New York Times

"HUMOR, INTELLIGENCE...The supporting characters are sympathetic, human...reafly funny, Wiry and frenetic. Buscemi looks like a cross between Klaus Kinski and Keith Carradine...scathing, sardonic."

—Joseph Germs, Newsday

"A LANDMARK...As emotionally precise as anything to come out of Hollywood in the last ten years...It deserves all the applause it gets."

—Ed Sikov, New York Native

"BREAKS NEW GROUND...Sherwood turns gay and straight stereotypes on their heads...[He] makes us—whatever our orientation—see this strange new world through the eyes of its denizens. The movie has a rich, upscale look that's astounding."

—David Edelstein, Village Voice



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What Turns You On?

by Bernard Spunberg

Delightful as ever, the Vocal Minority is now presenting *The VM Goes RPM*, a revue of classic pop tunes, at the Nova Theater. With their current show, Minority director Bill Ganz and his singing, dancing ensemble deliver yet another dose of the secret ingredient that has sustained their success for years. Of course, the Minority performs with loads of energy and infectious charm. Technically, too, they are fine, if perhaps lacking that last bit of slickness. That secret ingredient, however, that invisible quality that makes picky criticisms irrelevant, is present in abundance.

It's a matter of identity. Long ago, the Minority decided to sing exclusively pop music, and that's what it does. You'll never hear them place Sibelius cheek by jowl with Sondheim—in fact, you'll never hear them sing Sibelius at all. But the Minority

is more than an ensemble specializing in pop tunes; it is a gay ensemble specializing in pop tunes. Changing the gender of pronouns is easy enough. The Minority goes a little further. While avoiding campiness—makeup, rhinestones, and feather boas—for its own sake, they project a sense of humor and mature self-acceptance that allows them to express a gay sensibility that is proud but not vain. The Vocal Minority has settled the question of how gay a gay community music ensemble should be. It has also figured out how to give its audiences one hell of a good time.

Skillfully directed by Jae Ross, the Minority's new show includes sizzling Manhattan Transfer and sock hop medleys. "Squeeze Me" is performed with plenty of vocal skill and lesbian consciousness by Eve Benton, Beth Bricker, and Fran Sehnert. Michelle Rutherford



The Vocal Minority at the Cable Car Awards. (Photo: R. Pruzan)

gives her solo passages in the tribute to Elvis real guts and oomph. A little more gay male vibes would be welcome, although Dwayne Crowell, Marty Kohler, Jack Mahan, and Mark Benjamin find lots of sexy pages in "The Book of Love."

The generous program also includes songs by Gershwin, Fats Waller, as well as a medley of Supremes tunes, which may be

the one miscalculation on the program. Women have just as much right to adore the Supremes as men do. Still, are the Supremes as much a part of lesbian culture as gay men's? Why not have three men in tight t-shirts and Levis sing "Stop in the Name of Love"? We've all sung it in front of our mirrors. Let's get it out of the bathroom and onto the stage. ■

The VM Goes RPM
Nova Theater
Sundays through March 30, 621-5619

Director's Show

by Bernard Spunberg

Earning for knowledge, wealth, and love filtered through an ironic lens fuels the tales told in Paul Sills' *Story Theater*. Currently produced at the Lab by Spectrum and Reflex Action Theaters, Sills' script incorporates both narration and dramatization in retelling nine stories from Grimm's Fairy Tales, Aesop's Fables, the Arabian Nights, and English and American folklore. The material has certainly stood the test of time. Director Marcus Stern updates the stories with a sprinkling of contemporary archetypes and a tenuous, rollicking rock/soul/jazz score played live by composer Hadley Loudon and five other musicians.

Director Stern revealed great gifts with prior productions of a program of short plays collectively entitled *Three Acts for a Deaf Yak* and Caryl Churchill's *Traps*. Stern's direction of *Story Theater* is also—if perhaps not equally—successful, suggesting he is a director incapable of a dull moment. Stern drives home all the points of *Story Theater* with simplicity, energy, and invention. He generates delicious comedy when villagers, foiled in their attempts to steal a golden goose, turn into a modified rumba line. He achieves poetry when

a fisherman and his wife cast their line into the sea in an effort to recapture opportunity wasted and forever lost. By freely casting women as men and men as women, he even disarms objections to the stories' apparent sexism. In Stern's interpretation, male and female are reduced to the essentially human.

(Marcus) Stern is a gifted artist.

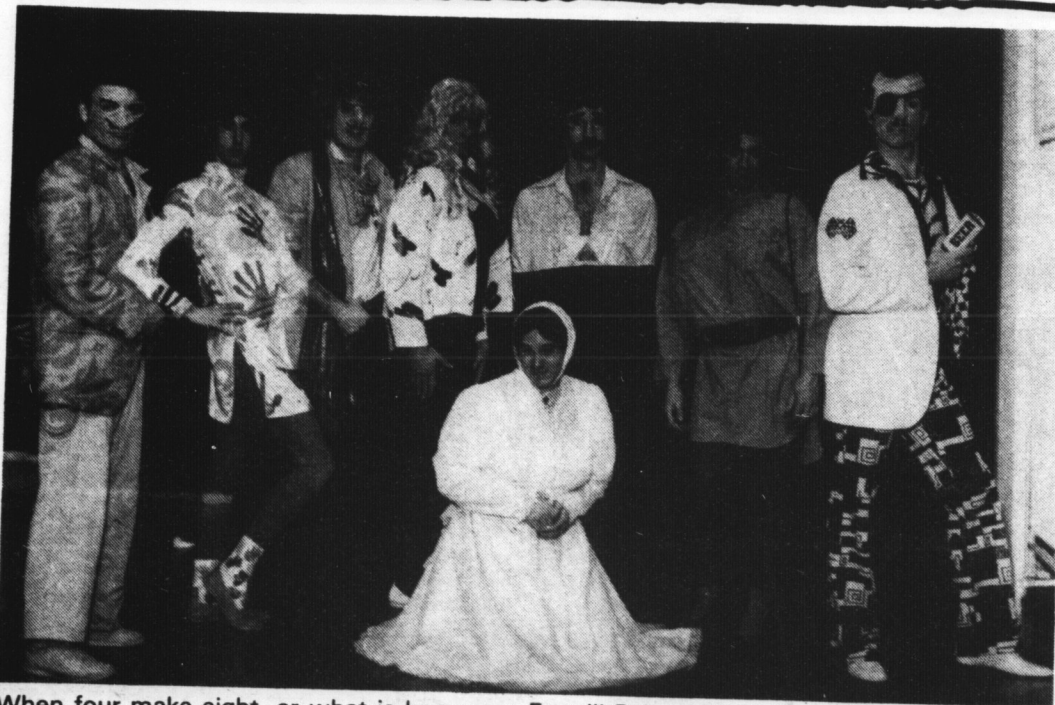
Playwrights have little to worry about in Stern's hands; he may have a powerfully independent vision, but that vision does not distort. The actors, on the other hand, may be either swallowed up or ignored. Because the forces of human nature and destiny lie close to the surface of *Story Theater*, the characters may be justifiably played as stereotypes. When stereotypes descend to the level of cliché, however, the stories lose their resonance. One woman is allowed to rely on the same macho shtick to characterize both a nasty big brother and a king. The characterizations of four animals who dig a well are weakly tackled on, and a freeloading rabbit

is played just like Bugs Bunny—not exactly an inspiration.

Some of the actors do make strong impressions. John Balma tugs the heartstrings with portrayals of an ingenuous simpleton and a resigned, dignified fish condemned to grant the wishes of fools. Geoff Shields characterizes a scary devil without resorting to leers and lends ambiguity to a fisherman weakened not by spinelessness but by love and loyalty. Ellen Idelson sometimes lapses into caricature. Her characterization of the fisherman's wife, however, avoids the shrillness that defeats audience identification while emphasizing the narcotic effect of power.

The rest of the ensemble, the sets, lighting, and costumes by Adam Scher, Maurice Vercoetere, and Barbara Blair, are all fine, but no one of their contributions really shines. That's probably inevitable, given the force of director Stern's personality. But that's all right. Stern is a gifted artist. He has ideas and is willing to take risks. He's worth watching. ■

Story Theater
The Lab
Through March 15; 931-3485



When four make eight, or what is known as Fratelli Balogna.

Confronting Death

by Mark I. Chester

Times change. Just six years ago, many of the theater pieces I saw dealt with issues of sex and sexuality. Today, most of the theater pieces I see focus on issues of death and dying. Terry Baum, Robert Chesley, Nina Wise, Paul Cacciotti, C.D. Arnold, Adele Prandini, Jane Chambers, Larry Kramer, John O'Keefe, David Schein, the multiple authors of *The AIDS Show*, and many others have written theater pieces confronting death. Tony Pellegrino, and his play *Deer Rose*, are recent additions to that list.

Deer Rose, which had its premiere last spring to sold-out houses at the Gumption Theater, takes a big leap to its current incarnation at Theater Artaud. Based on the author's experiences, the play explores the relationship between Billy, a 30-year-old artist living in San Francisco, his mother Rose, who is dying of cancer, and his return to Cleveland to take care of her.

The action of the play cuts back and forth between Billy caring for Rose and intense flashback scenes that detail a negative, aggressively unhappy relationship between mother and child. This transmutes into scenes of Rose in the hospital,

her dying, and Billy coming to terms with her death. While the meat of the play is fairly standard material, it is Pellegrino's approach and intriguing artistic vision that gives this play its power.

Pellegrino has his actors perform entirely in masks, with dialogue either pre-recorded or spoken by actors standing on one side of the stage. His masks are powerful conceptions, expertly (and almost too wisely) revealing the inner state of minds of the characters that wear them. The true art of mask making is that, opposed to concealing the face of the wearer, the mask with every turn and movement of the head exposes another facet and expression of that character.

In flashbacks of Billy's youth, Pellegrino puts actors on stilts and creates giant masks and sets that reflect a child's perception of the adult giants and giant objects that fill his world. As Billy grows older, this size differential grows smaller. At each juncture Pellegrino has created masks for Billy and his mother that capture the essence of that time of life; alive with a wonderfully wry sense of humor. ■

(Continued on page 32)

Baloney Sandwich

by Stephen Drewes

I never read reviews of productions I intend to see. It's not that I'm one who worried my impression of the event will be even subliminally colored by another writer's opinion—no indeed! It's just that it seems to me that theatrical criticism rightly belongs in the Groves of Academe, where professorial minds have been happily worrying over such knotty problems as "What Is Theater?" time out of mind. Which ought to give you a pretty good idea of why I didn't pursue my Doctorate. That and my tendency in literary efforts to go off on tangents... Where was I? Oh yes! My problem is that so many of our local reviewers have taken to supplying their readers with lovingly

detailed plot précis which deftly remove any surprises the production might have had in store for the uninitiated. This is known as the Pauline Kael School, an example of which might read: "The richly symbolic chiaroscuro of Mario's death scene, after which Tosca flings herself off the parapet of the Castel Sant' Angelo, ..." I mean, thanks a lot!

With that in mind, I'm sure you can imagine my dismay on finding myself two-thirds of the way through the *Chron*'s review of Fratelli Bologna's new production, currently at the Studio Eremos, before realizing that *Over Our Heads* was already on my calendar. With a ladylike shudder of distaste, I immediately

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TALES OF TESSI TURA

Sing Out, America

GEORGE HEYMONT

Although many opera queens will instantly embrace the absurdities of librettos centered around obscure moments in Italian history and German mythology, the majority are shocked to learn how many works have actually been written about life in these United States. During the past 75 years, the history, folklore, and popular culture of our nation have all been portrayed on stage in a wide variety of operatic styles ranging from the verismo of Puccini's *The Girl of the Golden West* to the pulsating rock beat of the Who's *Tommy*, which received its professional premiere in 1971 with the up-and-coming Bette Midler in the cast. The wealth of operas

which reflect important moments in American history—as well as those works which depict the heroes and heroines of American folklore—now offers solid evidence that an exciting literature of operatic Americana has become an integral part of our legacy of 20th-century music.

Embodied by long-legged lumberjacks, axe-wielding psychotics, rural virgins, colonial witches, and dewy-eyed gold diggers, America's folk heroes have been brought to operatic life in such wildly diverse works as Benjamin Britten's *Paul Bunyan*, Jack Beeson's *Lizzie Borden*, Carlisle Floyd's *Susannah*, Robert Ward's *The Crucible*, and Douglas Moore's *The Ballad of Baby Doe*. Hawaiian composer Jerre Tanner's two one-act operas, *Pupu-Kani-Oe* ("The

Legend of the Singing Snails") and *Ka Lei No Kane* ("A Lei For Kane"), proudly incorporate the folklore and cultural mores of America's 50th state. Even to the casual and uniformed observer, it must seem clear that as part of this nation's artistic and cultural maturation we have amassed a fascinating legacy of American operas.

A core group of such works continues to strengthen its presence in the repertoire. Last fall, Carlisle Floyd's *Willie Stark* was performed in Charlotte, North Carolina and Shreveport, Louisiana. In early February, the Baton Rouge Opera mounted a production of Marc Blitzstein's *Regina*, based on Lillian Hellman's play *The Little Foxes*. At this very moment, Floyd's *Of Mice and Men* is being rehearsed by the Greater Miami Opera Association while the Dallas Opera begins pre-production work on the Virgil Thomas/Gertrude Stein opera written about Susan B. Anthony, *The Mother of Us All*. In June, the Opera Theatre of St. Louis will resurrect William Mayer's exquisite treatment of James Agee's *A Death In The Family* while the San Francisco Opera stages Gian-Carlo Menotti's *The Medium*.

From coast to coast, American opera companies are producing American operas in which American artists enact various aspects of the American experience before American audiences. If that statement sounds overly nationalistic to some—and redundant to others—it is nevertheless cause for genuine celebration. "There is a great sense of artistic chauvinism in the United States today," notes America's first operatic super-

(Continued on page 32)

FROM FIFTH POSITION

KEITH WHITE

Signs of The Times

The final week of American Ballet Theatre's engagement began with a whimper, mitigated somewhat by the successful world premiere of David Gordon's new comic work, *Murder*. Two other premieres had to be judged in terms of the degrees of their failure, while *Murder* was a complete triumph on its own limited terms. That American Ballet Theatre should have two failed premieres in one season is not, in itself, so unusual. (Remember *Estuary* and *Follow the Feet* three years ago?) But in the context of a limited repertoire and the absence of more popular dancers, each offering was crucial to the company's tarnishing image.

Some people liked Sir Kenneth MacMillan's *Requiem*, which had Andrew Lloyd Weber's self-imitative musical setting and the team of Baryshnikov and Alessandra Ferri to add to its appeal. Also, for those who read the program note, a suggested conflict from a story concerning a tragedy in Cambodia—reflected in Yolanda Sonnabend's ruddy camouflage screams and spattered unitards—elicited sympathetic responses. Yet the bulk of MacMillan's choreography is a surfeit of sculptural duets in a style seemingly at odds with both the *Requiem* and the subplot; as in much of MacMillan's work, the women are overpartnered to the point of manipulation. Susan Jaffe and Kevin McKenzie performed their duet with enough sexy sensitivity to work in isolation from its context, but most of the ballet strikes an insincere note. Ferri looked dazed.

Baryshnikov's single solo (to the "Hosanna") was wholly unimpressive, relying for interest on a few jazzy kinks derivative of other solos in his repertoire. He wore an expression of somber detachment throughout, maintaining it even when he took his mandatory curtain calls. Was he merely embarrassed to accept an ovation for what he knew was the weakest role of his career?

In John Taras' *Francesca da Rimini*, Cynthia Gregory found her most thankless creation since John McFall made *Inter-*

ludes for her in 1983, but to her credit, she appeared not to care—the best posture to assume when one is trapped in a failure. In the ballet she's trapped with Patrick Bissell in what looks like an everlasting Carnival at Rio: Rouben Ter-Arutunian's florid rendering of the Inferno. This ballet may well be shelved before the company's next New York season; it certainly won't ever be seen in San Francisco again after the unanimous critical beating it took here.

This brings us to *Murder*, an entirely original and deliciously campy spoof of murder mysteries by David Gordon, who doesn't like to refer to himself as a choreographer. Truly, the term "staging" is more appropriate to this slapstick farce, for though every gesture is a masterpiece, the small amount of actual dancing in *Murder* renders it more nearly a play than a ballet. Edward Gorey's ingenious black and gray cartoon designs are in zany complicity with Gordon's conception, and even Berlioz' *Symphonie Funèbre et Triomphale* (first movement) seems in sympathy. In a season flawed with two nearly perfect bombs, *Murder* enjoyed an uneasy success, but Gordon made a real gift to Baryshnikov in giving him a comic tour de force that placed so little strain on his ailing body. Baryshnikov's own comment? Smiles over the curtain calls. No guilt. He'd been funny.

Several large repertory works during the week revealed a corps de ballet spirited by fatigue and, perhaps, poor rehearsals; in the 2nd acts of *Swan Lake* and *La Bayadere*, lapses in unison symmetry were as obvious as mismatched silver. The company's strongest showings were in the intricately composed Balanchine ballets, *Theme and Variations* and *Symphonie Concertante*. In the latter work, Susan Jaffe looked more like a star than any dancer I saw all season. As invincibly glamorous as Joan Collins, voluptuous even in allegro, Jaffe's self-satisfaction originates in performance, as though the act of dancing itself endows her with strength and beauty.

George Gershwin's Bess (Roberta Alexander) struts her stuff in the Metropolitan Opera's production of *Porgy & Bess*.

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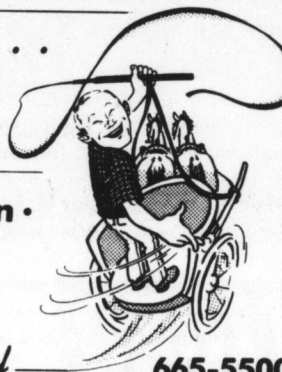
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STEVE WARREN

The glamour! The glamour! Saturday night will be Apuckerlips Now at the Castro Theatre when Joan Collins, the number one gay fave of the '80s, appears for an in-person tribute.

A benefit for the Cable Car Awards and Bay Area Crisis Nursery, the event begins with an hour of clips from La Collin's films. Considering the possibilities—*Land of the Pharaohs*, *The Wayward Bus*, *Can heiro-nymous Merkin Ever Forget Mercy Humppe and Find True Happiness?* *The Adventures of Sadies*, *Three in the Cellar*, *Empire of the Ants* and *The Devil Within Her*, to name a few—this portion should be a masochist's delight. No wonder she called her autobiography *Past Imperfect*.

Writer Bill Sherwood has dealt a heavy hand that includes a crisis in a gay relationship and an impending death from AIDS; but without sacrificing dramatic impact, director Bill Sherwood has maintained a buoyancy that never lets his audience sink into despair. I could name a dozen major directors who have failed a similar balancing act in the past year alone.

Michael (Richard Ganung) and Robert (John Bolger) are Cuppies. They've been together six years. Robert has accepted a transfer to Kenya in his job with the World Health Organization. The story is set in the 24 hours before his departure, a time of partying and leave-taking and intense lovemaking, the last left mostly to our imagination.

Still, they're nice folks to spend 90 minutes with. You're sure to find one of them to relate to and probably several to lust after, in a movie that makes you feel good about being gay. It's the first film to put everyday gay lives in an intelligent, entertaining dramatic context. The first time I saw *Parting Glances* I admired it as a critic, the second time I fell in love with it. (Lumiere)

At 8:30 the star will take to the stage to be interviewed by Lia Belli and the audience.

Tickets are pricey—\$10 and \$25 general admission, \$50 for reserved seats if you want to be close enough to read the label on her gown. A donation of \$100 or more gets you into a reception at the Belli's. For \$250 you're at a private supper with the guest of honor and for \$500 you can sit at her table. Then for \$1,000 you can spend the night with her.

'Were you wondering if I'd get through this without mentioning *Dynasty*?'

Both men are attractive. An 18-year-old twinkie (Adam Nathan) is after Michael, making him feel "like a widower in Miami Beach." Robert "looks like a fuckin' Ken doll!" according to Michael's best friend Nick (Steve Buscemi), a musician with AIDS who has been abandoned by most of the old crowd. The depth of Michael's love for Nick gradually unfolds in the course of the film. He says they're "two sides of the same coin," but this only really comes across in a Fire Island sequence near the end. There's a lot of talk about how "mean" Michael is becoming, but he doesn't have any really bitchy dialogue to back it up. Nick has all the good lines, especially a speech about "the difference between straight guys and gay guys." He's bitter, but was apparently that way before he was diagnosed.

PRETTY IN PINK

The new auteurs don't always write and direct their own films, but you can smell the Spielberg influence a mile away on any project he's involved with. John Hughes moves into the same category with *Pretty in Pink*, which he wrote and executive produced but didn't direct. A natural follow-up to Hughes' serious teenage comedies *Sixteen Candles* and *The Breakfast Club*, it features their star, Molly Ringwald, as Andie, a poor girl in a high school where the important classes are the ones students are born into, not the ones they attend.

Just kidding. She's a respectable, happily married woman now. That price has gone up to \$10,000.

Were you wondering if I'd get through this without mentioning *Dynasty*? I almost made it.

If you complained about the characters in *Making Love*, *Consenting Adult*, and *An Early Frost* being too middle class, you'll have the same problem here. Not only does everyone have money and dress well, but they're beautiful people in every respect and ever so trendy. I can't wait to work the word "foofy" into a conversation.

If you think it sounds like the plot of *Valley Girl* in reverse, you're right. Other than a larger budget, the main difference is an excellent supporting cast playing well-written characters. Jon Cryer is "Duckie" (not unlike the "Geek" in *Sixteen Candles*), Andie's boyhood friend who's really in love with her but masks his hurt with humor. He dresses like Madonna, too. Harry Dean Stanton, in the least weird role of his career, is Andie's father, and Annie Potts her older but hardly wiser confidante.

PARTING GLANCES

For years I've been tough—some have said too tough—on gay movies because I believe they should be expected to meet the same standards as any other film.


Parting Glances proves my point, that a gay man with an idea but no money can create a work of art that's as good as *Stranger than Paradise* or *El Norte* or any other American independent film you care to name. Thus *Parting* is sweet sorrow for gay filmmakers, the yardstick against which their work will be measured for quite some time.

Andie is a brilliant student, works after school in a record store, and makes her own Madonnasque clothes. Rich-boy Andrew McCarthy appreciates her sterling qualities and comes on to her in a cute scene of seduction by computer; but his friends, notably assholeier-than-thou James Spader, try to dissuade him.

Pretty in Pink isn't as original or as intense as *The Breakfast Club*, but it's just as entertaining—which makes it one of the better teenage movies. (Regency 1, Plaza)



It ain't easy being a B-52—Annie Potts' wig wardrobe in *Pretty in Pink* ranges from '50s prom queen to Patti La Belle. She's the older and wiser friend Molly Ringwald (r.) turns to for help with her romantic problems.



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Chasing the Ducks

With three weeks of the 14-week season behind us, it's time to drag out the old crystal ball and see how things will shape up May 21 after all teams have faced six divisional rivals twice. The crystal ball has been notoriously accurate in the past, although last season's forecast for city champ picked the division winners correctly but missed picking the league champ by one

game — the DeLuxe H.U.N.T. E.R.S. were defeated by the DeLuxe D.U.C.K.S. in sudden-death overtime.

This season's hottest battle will be in Division One, where most of the strength seems to have settled after the random draw. Whichever team eventually wins will do so by a slim margin. However, Lauren Ward's Ducks DeLuxe should prevail over Rick Mariani's Traveler's De-Duck-Tions—in spite of the implications of its clever name—for the top spot.

Top rung in Division Two is presently occupied by the SF Eagle's Eye and the Park Bowl Party Lines, but in a couple of weeks Ron McKay's Watering Hole Geysers will pull into first place and remain there, with Park Bowl, Maud's, or the SF Eagle in second at playoff time.

In Division Three the battle will be for second place. John

Schou's El Rio Turtles, formerly of Eagle Creek, have two new, unproven players. Depending on their contribution, El Rio could give Grant Ramer's Park Bowl Stokers a real battle for the slot. First place in that division, however, will be held by Billy West's Transfer Stop all the way, primarily due to the addition of Ed Howard, a first-season player currently breezing along at 10-1.

Of course, winning a division is part of the challenge, but that coveted July trip to West Hollywood is the primary focus. The crystal ball sees a very close contest between the Transfer Stop and the reigning league Champion Ducks DeLuxe, giving the edge to the Ducks.

The league was saddened by the passing of Russ Glenn Feb. 15. Although he hadn't sponsored White Swallow teams for three seasons, he did play a major role in earlier seasons as the league's most active and involved sponsor.

GENE MILLER

JAPANTOWN BOWL COMMUNITY LEAGUES BOWLING

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

SUNDAY RENO LEAGUE (Week 16 of 28 - as of 2/23/86)

1. Sassy	7	1
2. Lucky Strikes	7	1
3. Alley Cats	7	1
4. Split City Rollers	5	3
5. Deadwoods II	5	3
6. Vagabond	4	4
7. Rocky's Boys	4	4
8. S.G.P.H. & Biff	4	4
9. High Rollers	4	4
10. Spikers	4	4
11. Pin Pistols	3	5
12. Strange Interlude	3	5
13. Miss-Splits	2	6
14. Not Again	2	6
15. Four-In-A-Row	2	6
16. 300 and Won	1	7

HAWAII VACATION LEAGUE (Week 34 of 40 - as of 2/21/86)

1. Capricorn IV	43	13
2. Versatiles	39	17
3. The Eruptions	34	22
4. Hawaii Bound	26 1/2	29 1/2
5. Yacht Club I	25 1/2	30 1/2
6. Wonder Women	23	33
7. Wacky Keystones	18 1/2	33 1/2
8. Maui Wovies	4 1/2	47 1/2

MONDAY COMMUNITY LEAGUE (Week 19 of 32 - as of 2/17/86)

1. Play With It, Ltd.	10	2
2. Bow-K	10	2
3. The Poppers	9	3
4. Agency Rent A Car	7	5
5. Foote Plumbing	7	5
6. Damaged Goods	7	5
7. Vagabond	6	6
8. Pacific Coast Glass	6	6
9. Below Meanies	5	7
10. One's Still Up	5	7
11. Powerhouse	5	7
12. Bench & Bar	4	8
13. Tina's Weenies	4	8
14. Kim's	4	8
15. Diner Dogs	4	8
16. Pin Pals	2	10

COMMUNITY BONANZA LEAGUE (Week 22 of 32 - as of 2/17/86)

1. PG Gutter Girls	18	6
2. S Not So Ezy Pcs	14	10
3. El Rio Tartarugas	13	11
4. Oh! So Close!	13	11
5. Spare Me!!!	12	12
6. The Smooth Operators	0	24
7. Team #2	0	8
8. Team #8	0	8

Compiled by Jerry R. De Young

TUESDAY COMMUNITY LEAGUE (Week 18 of 32 - as of 2/18/86)

1. Guys N Doll	8	0
2. Five Big Balls	7	1
3. Sorority Bitches	7	1
4. La Cage Ah Balls!	6	2
5. The "69" Club	6	2
6. Steering Committee	5	3
7. Teddy Bears	5	3
8. Tramps R Us	4	4
9. Housewives From Hell	4	4
10. Number Won	4	4
11. 5 Inner Pieces	4	4
12. Bottoms Up	3	5
13. Strikes 'N' Spares		
Fore	0	8
14. The DP's	0	8
15. Strangers In The Night	0	8
16. Team #16	0	8

WEDNESDAY COMMUNITY LEAGUE (Week 18 of 32 - as of 2/18/86)

1. Mother Nature	7	1
2. Thing II	6	2
3. Urasia Dragon	6	2
4. Brunswick Beauties	5	3
5. Taco Tycoons	5	3
6. Blackouts	5	3
7. Play With It, Ltd.	4	4
8. Pubio's	4	4
9. Team #18	4	4
10. Male Image	4	4
11. Peaches & Creams	4	4
12. Gutter Girls	4	0
13. Mix Ups	3	5
14. Contours Gals	3	5
15. Alley Ops	3	1
16. Stud City	2	6
17. Geri's Kids	2	6
18. Pinheads	2	6
19. The Fisherman	2	6
20. Double D Dixie Do Dahs	1	7

THURSDAY COMMUNITY LEAGUE (Week 19 of 32 - 2/20/86)

1. Old Rick's	11	1
2. Penguins	11	1
3. Hunks	8	4
4. Twin Peaks 9ers	8	4
5. Pendulum	4	8
6. Vagabond	3	9
7. Gangway	3	9
8. P.S. - One Mo' Time	0	12

SFPA Standings

Division I		TOP TEN	
Traveler's De-Duck-Tions	35-13 .729	1 E. Z.	8-0 1.000
Ducks DeLuxe	23-9 .718	2 Edward Howard	10-1 .909
Bear Bottoms	21-11 .656	3 Gino Smith	7-1 .875
Transfer Troubleshooters	23-25 .479	4 Charles Dossett	6-1 .857
Watering Hole Bisons	19-28 .404	Dennis Healy	6-1 .857
Pilsner Spheniscidae	16-31 .340	6 Hugh Fountain	10-2 .833
Badlands Lushes	6-26 .187	7 Dave Chua	8-2 .800
		8 Kim Floyd	9-3 .750
Division II		9 Ron Chevrette, Gene Hopkins, Rick Mariani, David Reed, Ozzie Santiago, John Schou	6-2 .750
Park Bowl Party Lines	21-11 .656		
S.F. Eagles Eagle's Eye	21-11 .656		
Pendulum Pirates	8-8 .500		
Maud's	22-26 .458		
Watering Hole Geysers	14-18 .437		
Badlands Survivors	13-19 .406		
El Rio Players	13-19 .406		
Division III			
Transfer Stop	38-10 .791		
El Rio Turtles	19-13 .593		

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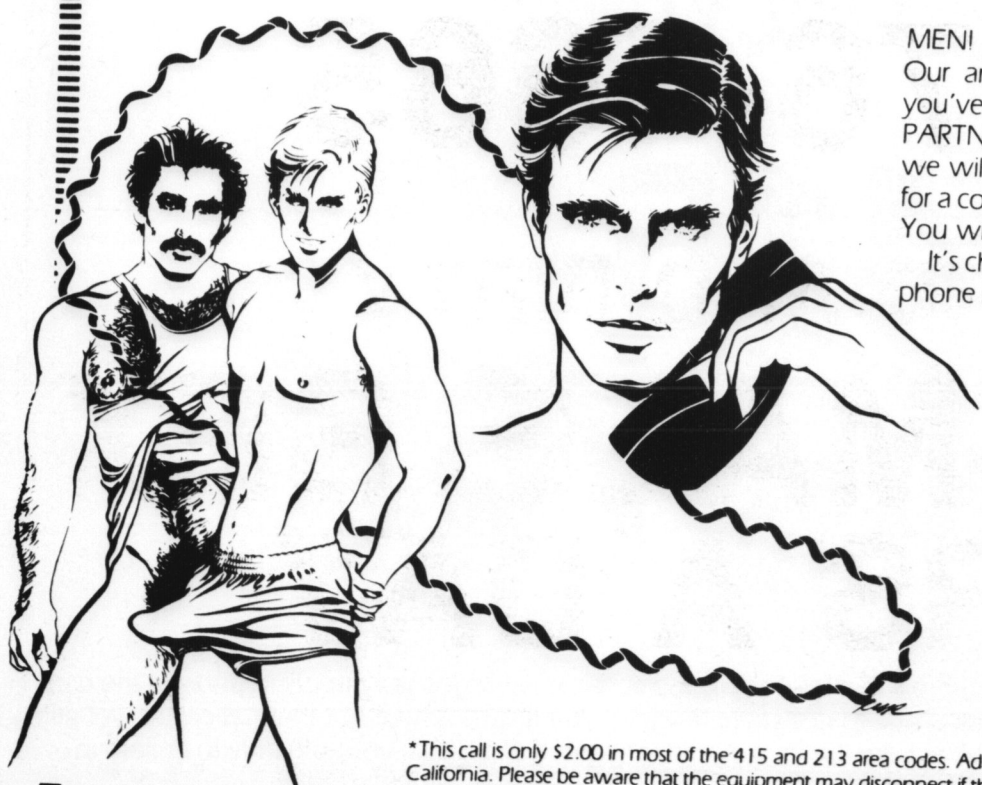
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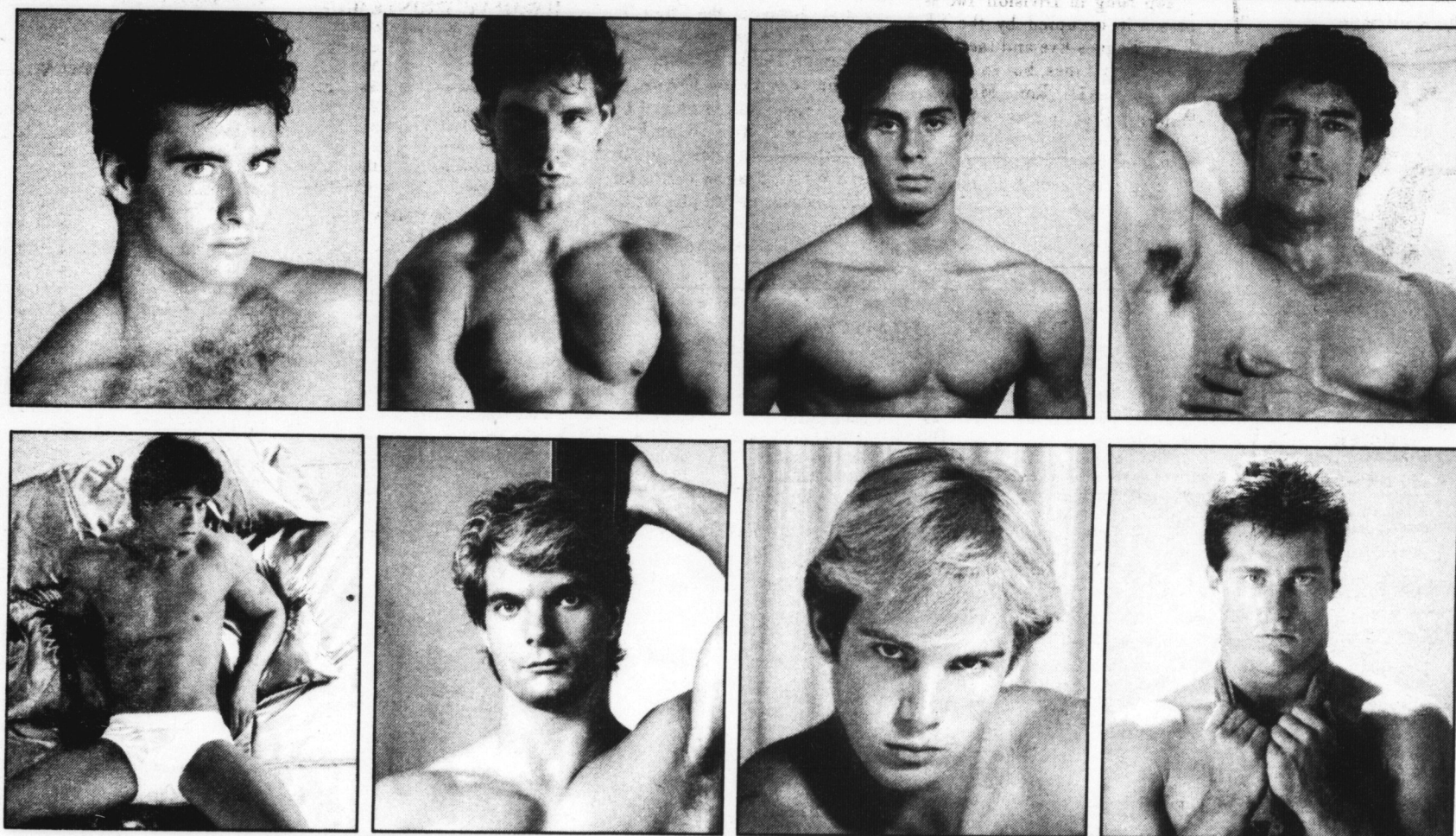
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Deer Rose

(Continued from page 26)

The action shifts between the stage, from behind a giant scrim (that helps fill Artaud's cavernous theater space), and backlit shadow plays on screens. These changes help illuminate shifts in time, and keep the viewer interested high. The set, props, costume and sound designers all have special touches that match Pellegrino's. Only the lighting design fails to surpass the ordinary. A light, jazzy piano keeps the scenes moving, and sung dialogue helps mundane exchanges glow with an inner light.

In the end the antagonism between mother and child dissipates, and each seems willing to at least acknowledge the other and say they love each other. Rose visited by death in the form of the spirit of a reindeer, in a haunting segment puts a death mask over her face mask. In the unusual scenes that follow, Rose's hospital bed converts into a coffin, and Billy is visited by the spirits of his younger selves. And in a beautifully eerie ending, Billy confronts the reindeer spirit while images of his mother float in the background. His final

dance overcomes grief, but there are no answers. That is just the way life is; one accepts it and moves on.

Pellegrino has put a lot of himself, his heart, and tears into this show. The applause was loud, and on leaving I saw a number of teary eyes. But life intrudes on art. Having received a notice informing me of the death of a friend that day, I enjoyed *Deer Rose* and was intrigued by it, but I was not deeply touched in a heart-felt manner.

Pellegrino's portrait of Rose is terribly ugly and angry. She is a chain smoker, pill popping, nasty bitch who always wants to go out dancing and is willing to drive her husband to physical abuse in order to get attention. By 60 she is lonely, bed-ridden, and has added junk food and television addictions to her chain smoking and pill popping. While we tend to remember the very good and very bad that happens to us, Rose is given no good side in the eyes of Billy.

There is a revelatory moment when Rose begins to talk about the past and how she hurt her husband and Billy, but Pellegrino immediately squashes it. Up until Rose is in the hospital, there is no physical affection or kiss between them. When Rose is near death they come to an

understanding, but not because of anything that happens. It just occurs. That is a long time, and late in the game, to be able to touch your mother and say, "I love you."

Also I wonder about Billy. Having left home at 20, he is an artist, 30 years old, living in San Francisco, and is portrayed as having longish hair, jeans, and black leather sneakers. No mention is made of a girlfriend or relationship, even by Rose as she lies bed-ridden. Billy is a sensitive, creative, "different" sort of boy and man. I find Billy's ambiguous sexuality unsettling. Gay or not, Billy's description and lifestyle come too close to life to be just art.

Other problems need to be fixed. Some shadow images don't coincide correctly. Some hand and body movements don't coincide with recorded dialogue. Some problems can't be fixed without re-writing. Parents dominate and harass children around eating and bathing. When parents get old, children harass them about the same things. The role reversal is neither new nor worth the effort Pellegrino invests in it. ■

M. I. Chester

Deer Rose
Theater Artaud
Through March 16; 621-7797

Tessi

(Continued from page 27)

star, Beverly Sills. "And you can bet money I think it's long overdue."

AT LONG LAST LEGITIMATE

Although the distance from West 52nd Street—where *Porgy and Bess* premiered at the Alvin Theatre in September 1935—to the Metropolitan Opera House in Lincoln Center is less than 15 city blocks, it took half a century before George Gershwin's epic score about life on Catfish Row could receive the Met's official seal of approval. In 1976, the Houston Grand Opera began touring its highly acclaimed "opera house version" of *Porgy and Bess* throughout the United States and Europe. HGO's Music Director, John DeMain, subsequently won both a Grammy Award and France's prestigious Grand Prix Du Disque for his full-length recording of the score. Feb. 8, Gershwin's opera was televised on *Live From The Met* while impresarios from a dozen opera companies flexed their entrepreneurial muscles to co-produce *Porgy and Bess* in cities across America during the next few years.

A second look at the Met's production last fall revealed that, largely thanks to James Levine's sensitive conducting, Gershwin's opera is in good hands. Simon Estes' Porgy remains a tower of vocal and dramatic strength, while Roberta Alexander's Bess continues to captivate audiences with its sinuous sexuality. In her scenes opposite Gregg Baker's monstrously muscular Crown, Alexander really sizzles, although Baker isn't exactly what one would call chopped liver. Jay Aubrey Jones' Crabman and Mervyn Wallace's honey salesman still offer delightful cameos although, at the performance I attended, Isola Jones' Strawberry Woman fell far short of the mark. While Myra Merritt's "Summertime" lacked the ethereal beauty Marvis Martin brought to the role of Clara, Veronica Tyler's Serena and Barbara Conrad's Maria are as rock-solid as ever.

The Met's massive production (designed by Robert O'Hearn, directed by Nathaniel Merrill, and choreographed by Arthur Mitchell) offers audiences more than enough visual spectacle for one evening. However, throughout the course of these four long hours spent with the residents of Charleston, South Carolina, I became increasingly aware that the chorus and Gershwin's choral writing are what dominate that evening. The storm scene at the end of Act II is a mammoth piece of music which makes me wonder how anyone could ever have doubted that Gershwin had created a full-scale opera.

UP A LAZY RIVER

Though hardly operatic in its sound, *Big River* musicalizes another classic of American folklore, *The Adventures of Huckleberry Finn*. Originally staged by the American Repertory Theatre in Cambridge, Massachusetts and the La Jolla Playhouse in Southern California before moving to Broadway, this show works so hard to make audiences like it my initial reaction was to wonder if I wasn't watching an industrial revue based on a Mississippi River theme.

While Heidi Landesman's ingenious sets do a fascinating job of simulating life on a flat-bottomed river raft, I often found Des McAnuff's direction annoyingly cute. Although I greatly enjoyed Bob Gunter's King, Brent Spiner's Duke, and their attempts to perform *The Royal Nonesuch*, at various moments in the evening other characters, as they rose out of the orchestra pit atop concealed elevators, bore an uncanny resemblance to Walt Disney's Country Bear Jamboree. The tall, and very adult Daniel Jenkins couldn't make me suspend my disbelief long enough to accept him as an adolescent Huck Finn.

Although I enjoy country western music, I found something strangely anachronistic, and perhaps a bit too souped up electronically, in Roger Miller's score to make the entire experience seem believable. I'm obviously in the minority here, because the audience surrounding me seemed to be having themselves a high old time. However, the show's big gospel number, "How Blest We Are," which was excitingly sung by Jennifer Leigh Warren, seemed extremely calculating. And, although I can't pinpoint why, for much of the evening I had the uncomfortable feeling *Big River* was pandering to its audience. ■

G. Heymont

BAY AREA REPORTER B.A.R. BAZAAR

MR. MARCUS

Men Behind Bars The Video: Another Triumph

It'll cost you \$39.95 (tax and shipping included) to get a copy of the hottest video in town and yes, I'm talking about *Men Behind Bars III*, the fantastically outstanding two-hour video just rushed to completion by Male Entertainment Network. They summoned up every ounce of their electronic talent to make an entertainment tape that rates five stars in the minds of everyone who has seen it already.

Last Wednesday, the entire cast showed up at Amelia's for a little party and viewing of the tape that is so professional, it's hard to believe the show was an amateur production. Last Thursday night, MBB III: The Video made its first public appearance at the SF-Eagle with a \$6 tariff and a beer bust.

If you saw the show "live," here's a stunning array of video gymnastics that gives you close-ups, fade-ins, fade-outs, split-screen, quad-screen, and every trick in the video spectrum and some that haven't even been heard of until now. Thanks to the brilliant sound and lighting by Randy Schiller Productions, MBB III comes across as a top-notch extravaganza with everyone in the cast represented, including the exciting dancing of the SF Tap Troupe and the magical musical moments by City Swing.

The next benefit showing will take place at the Special bar on Castro next Thursday night, March 13. If you want a preview before buying it (available in VHS and Beta), now's your chance. I got a phone call from Gstaad, Switzerland last week at the ungodly hour of 4 a.m. where the *Men Behind Bars* video was being shown for a large gathering of gay men and women courtesy of Law Wilson. The cheering and applause on the phone by those overseas brothers and sisters who were viewing San Francisco at its best was so gratifying I couldn't get back to sleep. It also convinced me that the *Men Behind Bars* video is something to own or give as a gift and made me realize that the long hours of rehearsing and hard work everyone in the cast endured was well worth the effort. Male Entertainment Network is to be congratulated on a job exceptionally well done. I think they should get a nomination at next year's Cable Car Awards. Have you got your copy yet?

After the video presentation last Friday, checks totaling \$8,000 were distributed to the beneficiaries: SF Band Foundation (\$5,000); Coming Home Hospice Convent Project (\$1,500); Gay Games II (\$1,000); Rita Rocket Sunday Brunches for Ward 5-B (\$500); and Dorothy Duster (\$50) because she lost that much in wages by being at rehearsals for the show. *Men Behind Bars The Video* is scheduled to be shown at the Pilsner Inn April 1 and the DeLuxe bar on Haight as well as the Desperadoes bar in San Jose. Watch this space for the dates. ★ ★ ★



John K. Brown (l) is Mr. February in the 1987 Bare Chest calendar, here with 1st runner-up Kim Whittington. (Photo: Marcus)

with the shaky brown eyes. Call 776-2100 for reservations, but don't wait too long.

The Cycle Runners M/C is having its annual Toga Party at the California Club (Van Ness and Clay) Friday, March 14, beginning at 1930 hours for a \$5 donation and a chance to compete with your toga, mummum, duster, cape, or gown in The Living Statue Contest and the election of Caesar Tiberius Non-Marcus (reecel cute!). Cocktails are only \$1.25 and if you have any questions (and I do!) call Kirk at 621-0304.

The first heat in the competition at the Powerhouse to find a man to send to the International Mr. Leather contest in Chicago in May got underway last night and the next one is Wednesday, March 12 and 19, with the winners competing on the 26th for the big prizes. SF-Eagle commences its competition during April. Watch for the dates. 'Nuff to keep you busy? ★ ★ ★

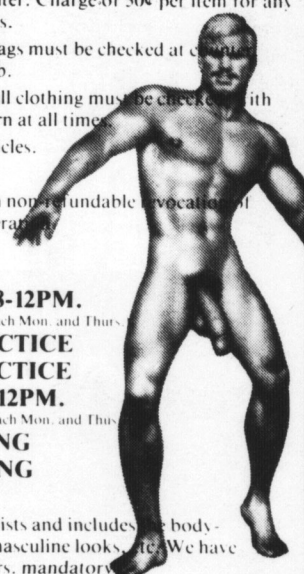
It is my sad duty to report that the celebrated and award-winning artist, Robert Uyviri, formerly of Our Town, is gravely ill and hospitalized at this writing. I'm sure his many friends here would like to drop him a few encouraging words or a card; send your words to: Robert Uyviri, Room 776, Milwaukee County Medical Complex, 8700 W. Wisconsin Ave., (Continued on next page)

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Marcus

(Continued from previous page)

Milwaukee, WI 53225. At my deadline, it was unclear if he could receive phone calls. I'm sure Robert would love to know you're thinking of him.

DISH-ANNA DISH-ANNA-DANA

The most eligible bachelor in town as of two weeks ago is Tod Briggs, formerly enamored of one of our local royalty. Tod says he feels he could soar like an eagle now that he broke the chains that "possessed" him in

a tight grip for so many months, and he was doing just that at the SF-Eagle last Sunday afternoon while the Gay Parade Committee was having a beer bust and auction with the 1st Intl. Mr. Leather David Kloss (now oil rigging it off the coast of Sicily) with his new true love, David, Mr. Gay Texas.

Speaking of former title holders, Sonny Citre decided the term "size queen" is too, too gauche and instead seeks out (and usually finds) men not generously endowed, but rather, "men with a powerfully good blood pressure count"—I like that!

While members of the CMC (California Motor Club) were happily celebrating their new roster of officers, a disgruntled group is ready to take the club to Small Claims Court because they haven't yet received the CMC Carnival t-shirts they ordered and paid for in advance last November! A spokesman for the CMC regretfully stated that "the t-shirt people lost the silk screen and rather than pay \$100 for a new screen, we are refunding everyone's money." Stated one of the disgruntled ones: "It took them four whole months to tell us that?"

Mark Abramson and Jim Cvi-



Pete King and Posey in their rainwear at the Flood '86 Party at Amelia's last week. (Photo: Rink)

tanich stated bluntly that their next production will not be a movie, but a spoof-type play to be entitled *Fiasco*. I repeat, I hope *Fiasco* doesn't turn into one. As far as a lot of people are concerned, there never will be a suitable replacement for Men Behind Bars and I daresay, I second that motion!

Mike Krawczuk, one of Folsom's most popular bartenders in the early '70s, had such a penchant for parks and bushes he's gone into the nursery business; while I don't get the connection, he's the proud proprietor of Airborne Nursery in Geyserville, so if you Geyservillians need some orchids, plants, or other exotica, check it out.

Another Folsom institution about to go the way of the Arena, Boot Camp, and Chaps? My spies in the very large gay real estate circle leaked last week that Febe's is on the "for sale" list and some yuppie entrepreneurs are just lapping their chops and sharpening their claws to grab that space for yet another freak-out site. Woe! I hope not.

The Hollywood Court of Royalty is in such a snit, they're planning to sue the SF Tavern Guild and the Council of Emperors and the Emperors for not being allowed to walk at the last coronation; it would behoove Emperor Matthew and Empress Sable to calm the ruffled feathers of all concerned and try to get this whole mess straightened out. I'm sure Empress Nicole of San Diego can help out in the dispute and can help resolve the very, very sticky situation.

That hunky Joe Cappetta takes another quantum leap in directing when his Tennessee Williams show opens March 14 at Theatre Rhino and plays

Fridays and Saturdays until March 29. With that brilliant playwright C.D. Arnold assisting with Randy Turoff and a cast of seven, the three one-acts promise a spectacular evening of theater, so make your reservations now!

I don't know if it's true or not, but that group of neglected lovers/wives in Foster City are starting to experience agida (aggravation with nausea) because of the irrational fear that their husbands are playing around with "other women" in San Francisco and their households are on the brink of a shambles; they're declaring war on those guilty of alienating affections. With so many lawyers involved in the scandal, this could be reeal juicy, if you know what I mean! How'd you like to be the judge on the bench for this supposedly "class action" suit? No wonder they're experiencing agida!

And while we're on the subject of judges and courts of law, those nasty queens who get in trouble and go before gay and/or lesbian judges thinking they'll get leniency got another guess coming. Last week, one of our most respected gay judges slammed a cannon-mouthed queen in the cooler for 10 days for contempt when "she" started acting like a real queen by making tacky remarks to bailiffs and jailers. Oh gross!

That ends it for this week, guys and gals. Spring is just around the corner, so enjoy. Keep your legs crossed and until next week, remember: Those who bite the hand that feeds them usually lick the boots that kick them.

Mister Marcus

Int'l. Mr. Leather

CHICAGO—The Eighth Annual International Mr. Leather Contest and Show has been scheduled for Memorial Day Weekend in Chicago. The contest itself will take place at the posh Park West, Sunday, May 25, with parties and special events planned on Friday, Saturday, and (Memorial Day) Monday. The contest and show draws more than 1,000 members of the leather community from around the world.

This year, a weekend package

is being offered for \$50. The package includes a reserved seat at the contest and show; private bar parties at Chicago's leading leather establishments; an official International Mr. Leather poster and T-shirt designed by Etienne; discounts at Chicago's leading leather shops, bars, and businesses; and much more.

Both entry forms and weekend package reservations are available from International Mr. Leather, Inc., 5025 N. Clark St., Chicago, Illinois 60640, or by calling (312) 878-6360. The public is encouraged to order early as the 1985 contest sold out.

COURTLY CHATTER

A Glittering Finale



REMY

Coronation 1986, "Space Station Nashville," will be long remembered as one of the most spectacular events produced by the Imperial Court of San Francisco. From beginning to end, the entire evening sparkled with innovative, high-tech, and entertaining presentations. Rhinestones, sequins, mylar, and feathers filled the Galleria, rivalling the more splashy Hollywood affairs.

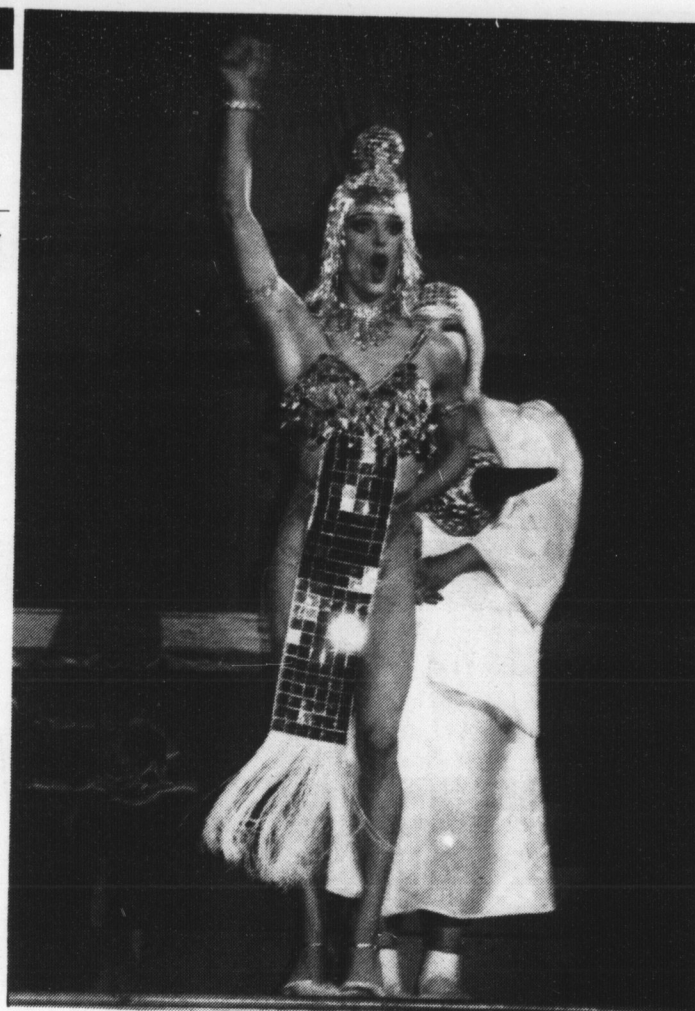
Emperor Ken Wright and Empress Sissy Spaceout, along with their production staff, which included John Scott, Brad Wells, Mark & Marvin of M & M Productions, Cameron Tanner, Empress XIV Ginger, Empress I de Chicago Joanna Caron, and a host of others, are to be congratulated for putting on a fabulous coronation. The participation from the community was great, and each of the candidate's entrances showed that a lot of thought and energy was used to create and express their particular persona.

The final walk of Their Most Imperial Majesties, Emperor Ken and Empress Sissy, reaffirmed the unity of the titles of Emperor and Empress. In previous coronations, the Emperor and Empress do their final walks separately. Ken and Sissy's joint walk was viewed as their statement, that despite whatever differences they may have had, they were united in their respect and admiration for each other. I was very impressed with the entire evening, and with this show of unity, I could not have been prouder.

The anticipation of the audience was evident when, after Ken and Sissy's walk, the Imperial Privy Council was announced and the calling for the voting results was made. Supporters of each of the candidates were calling out their candidate's name in hopes the results were in their favor. Empress XIV Ginger was sent back stage to bring out the newly elected Emperor, with Emperor VII Bob Ross and myself to bring out the newly elected Empress. Before we asked the newly elected monarchs to join us, Bob congratulated all of the candidates for having put on one of

the best campaigns in recent times. It is a difficult task to bring out just one winner for each title, as you know each of them deserve to win. It makes it even harder when five out of the seven were on your campaign committee just a couple of years earlier. Just for that reason, I did not publicly endorse any of the candidates. They are all my friends and if I had my way, they would have all been brought out as the winners. My congratulations to Matthew Brown and Sable Clown as the newly elected monarchs of San Francisco. I am certain both of you will bring continued excitement to the offices of Emperor and Empress. To the unsuccessful aspirants, I applaud you for your dedication to the court system and encourage your continued participation working with the elected monarchs.

Following are the official voting results of the elections. For the office of Emperor there were 879 votes cast out of 890 people voting: Matthew Brown 345 (39.25%); Tom Turner, 324 (35.86%); Rick Manring, 210 (23.89%). For the office of Empress, there were 885 votes cast out of 890 people voting: Sable Clown, 441 (49.83%); Dorothy



The Empress of Vancouver entertained at the Coronation, accompanied by her Emperor. (Photo: R. Pruzan)

Duster, 286 (32.32%); Tatiana, 115 (12.99%); Diedre, 43 (4.86%). Under the Council of Emperors rules, the first runner-up becomes Princess Imperial and thus Dorothy Duster is Princess Imperiale III. The newly elected Emperor has the

prerogative of appointing the first runner-up as his Prince Imperial. However, he is not obligated to do so.

In final summation, this past year has been a very successful

(Continued on next page)



Sissy Spaceout welcomes John Molinari to the Coronation. (Photo: Rink)

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Gold

(Continued from page 24)

the nominees are invited to perform. Another change is the elimination of the Entertainer of the Year nomination. The recipient of this award, probably the most coveted, will be chosen by the audience at the awards ceremony itself. Thirty percent of the membership of the Council resides outside the city and, in order to represent them and to create a wider circuit for cabaret performers, awards for outstanding clubs in the Greater Bay Area have been added to the proceedings.

The past recipients of the Cabaret Gold awards are a stellar bunch: Sharon McNight, who's won three times, Lynda Bergren, Jane Dornaker, Val Diamond, Bob Bendorff, Joan Edgar, and David Kelsey, among others, and this year's nominees are no less impressive. Bob Bauer and James Followell, of Tune The Grand Up, are for Outstanding Music Director/Accompanist, and Jae Ross, who's won two Golds, and Reginald McDonald are vying for Outstanding Male Vocalist. In some cases, the reduction in the number of nominees is making the choice of a winner extraordinarily difficult.

Chatter

(Continued from previous page)

year for the entire court system in San Francisco. The working together of all the various elected titles was very evident, which has encouraged more participation from various segments of our community. People who have not been involved for years are starting to get re-involved. A lot of new "blood" is also being introduced, and a new excitement is being generated. I have great hopes this will continue during this year. With combined energies and focus on pur-

pose, we will all be successful in all we may do.

UP & COMING

If you haven't made your reservations yet and if space is still available, you may want to join the Coits of San Francisco on their annual "Skidzle" trip to South Lake Tahoe over the March 7, 8, and 9 weekend. The cost is \$99, which includes round trip bus transportation, hotel accommodations, and beverage and meal service while in transit to/from Lake Tahoe. Also Saturday night is the annual "Queen of South Shore and Protectress of the Stalines" contest. This contest is like no other, as seriousness and decorum count against you and beauty is not an asset. High camp (and low) is strictly recommended. Contact any Coit member or call 863-6559 for more information.

But there may be light on the horizon. In January, the Council organized its first seminar on producing nightclub entertainment, "Selling Your Act," and this year achieved tax exempt status, which will greatly assist the group's fundraising efforts.

So is Sherwood, who was born in Washington, D.C. and raised in Michigan. He studied music for most of his first 20 years. Later an introductory film course got him hooked and he earned his degree in film.

Another new offering, Practical Bookkeeping, starts Wednesday, April 9. This seven-week class is designed for beginners and small business people who want to know something about how to keep their books.

The six-week to two-months' classes open Monday, March 10, with a new course, Landscape Design and Construction. The class meets once a week for 2½ hours; it is non-credit and free.

On Tuesday, March 11, the popular Home Repair and Maintenance returns for a nine-week run. Small Business and the Computer (Computer Literacy and Applications) starts up March 6 and runs for nine weeks.

On Tuesday, March 18, Options for Men Over 40 begins a nine-week run ending May 27. On Thursday, March 20, Dr. Ed Morales will once again present his MidLife: Career in Crisis.

Other things coming up in the not too distant future are the Closet Ball, May 10 at the Galleria. Ticket order forms have been mailed out and this promises to be just as spectacular as in previous years. Also, the Investiture of the new Emperor and Empress is being planned now. As the date and other information become available, it will be in this column.

That's it for now. Life is not a joke no matter how insignificant it may seem to others. Enjoy it while it lasts and when a friend errs, tell them then, not three years after the fact. How can anyone rectify an error in time otherwise? Aloha to all and special thanks to the "guys" for your support.

Bazaar Calendar

Thursday 3/6: Bare Chest Contest, SF Eagle, 10 p.m., Mr. March.

Friday 3/7: Skidzle '86, Coit's Tahoe ski trip (thru Sunday 3/9), \$99. Includes everything, departure 6 p.m., The Mint, featuring 6th annual Queen of South Shore Contest.

First Victory Party, for Empress Sable and Emperor Matt, Kim's, 8 p.m., hosts Sissy and Ken, show, hors d'oeuvres.

Warlock MC Open Meeting, Febe's, 8:30 p.m.

Inner City Funk Party, Casa Loma, 9 p.m. (also Saturday 3/8).

Saturday 3/8: Joan Collins

Film Tribute, Castro Theater, 7:30 p.m. film, 8:30 p.m. on-stage interview, tickets \$10, \$25 and \$50, info 626-9081.

Sunday 3/9: Larrise's 50th Birthday, The Transfer, 2:45 p.m.

SF Wrestler's Beer Bust, SF Eagle, 3-6 p.m., \$6.

Wednesday 3/12: Powerhouse Mr. Leather Contest, 9 p.m., winner of series goes to Chicago's International Mr. Leather Contest.

Open Comedy Mike Night, Casa Loma, 10 p.m., MC/Host Danny Williams.

Compiled by Karl Stewart

two pianists could possibly be. Were I a member, I would find it nearly impossible to choose between Aldo Bell's A Whole Lot of Bessie In Me and Tune The Grand Up. Ah well, the tension mounts.

In the long run, just how effective is the Council, and how much of an impact does a Cabaret Gold Award make on a performer's career?

S. Drewes

Glances

(Continued from page 24)

and the mechanics of being reviewed have been a source of wonderment to the young filmmaker.

"Some papers have gay critics and won't let them review the film. They'll assign a heterosexual man instead." This puzzles him: "Who could be more aesthetically inclined and ferociously critical than gays?"

Although some nongay critics "wonder why 'the problem of homosexuality' isn't explored more" in his picture, Sherwood points out that one of them, Tom McCarthy, gave it a rave in *Variety*. "I happened to meet him afterward. He's just a young, 30s, hip guy."

So is Sherwood, who was born in Washington, D.C. and raised in Michigan. He studied music for most of his first 20 years. Later an introductory film course got him hooked and he earned his degree in film.

Classes at Castro/Valencia

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Has Sherwood considered combining his two loves by making a film musical? The question takes him by surprise but the concept appeals to him. "I never really thought of doing a musical," he replies. "It's an idea—maybe doing an opera on film or reviving an old form of Hollywood musical but with rock music."

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shows mostly gay people from a gay perspective, there's enough of a mix to suggest Sherwood's attitude. "The world is a vast and complicated place where you find all kinds of people, including gays." His next film, a comedy set in New York with a few scenes in Rome, will develop that further.

"It's still in the writing stage," he says. "I'd like to shoot it this fall." He revealed the frustration of a GAI filmmaker coming to the fore. "I'd like to start shooting it tomorrow! My job should be to make the film, not calling the film lab to make sure they sent a print to Chicago."

He calms down quickly, reminding himself of the controls studios exert over most people who just make films. "I guess that's the price I have to pay if I want to control my own destiny."

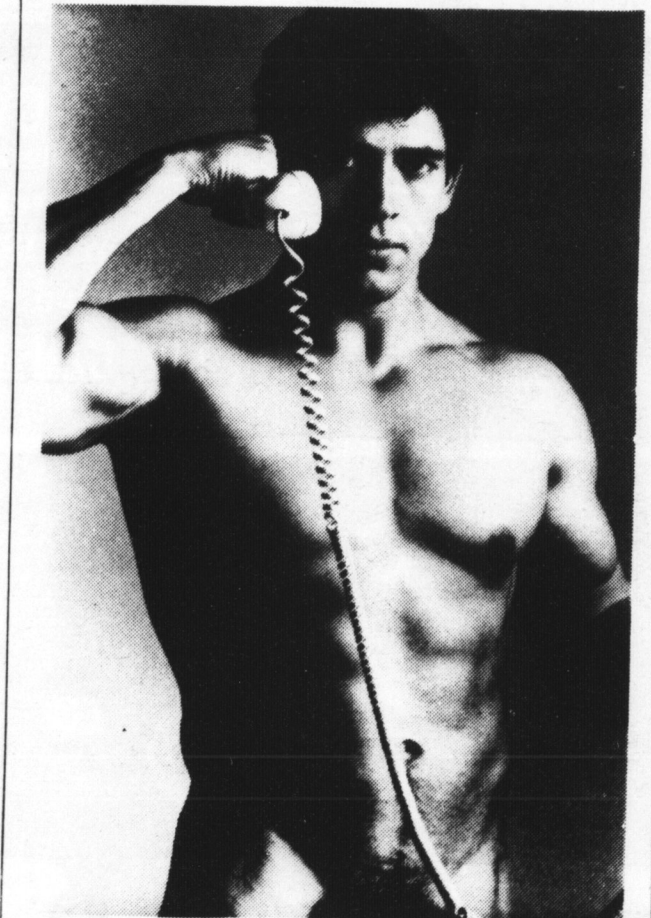
Public Concert

The Society of Gay and Lesbian Composers will present its second public concert Sunday, March 23, at 4 p.m., at the Noe Valley Ministry, 1021 Sanchez, San Francisco. A \$7 donation will be requested at the door.

Highlighting the program will be Seattle composer Karen P. Thomas' "Four Delineations of Curtmantle" for solo trombone, performed by Monique Buzarte, and the second part of Matthew McQueen's Beverly Hills Cop Trilogy, entitled "One Punk to a Bunk."

Valerie Tisdell will be the featured violinist in Stephen Damonte's "Sonata" and Jon O'Bergh's "Timescape 2." Both pieces will be accompanied by their respective composers on piano.

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Baloney

ly flung the offending article from me, but not, before a good three paragraphs of plot description had insidiously burrowed their way into my consciousness. So I started off my experience of *Over Our Heads* with a mark against me and, despite the efforts of four truly inspired performers, things didn't get a whole lot better.

Over Our Heads concerns the making of a post-apocalyptic Italian Live-For-TV soap opera based roughly on Chekhov's *The Three Sisters*. Post-apocalyptic? Italian? Chekhov? Any one of these conceits would have sufficed and, in trying to do too many things simultaneously, *Over Our Heads* quickly achieves incoherence. While the situation in the play is actually very funny, the lines, more often than not, simply aren't. Too much of their material is derivative for my taste, and the play is further marred by what my companion of the evening referred to as the Awful Agony of Enforced Audience Participation, during which hapless victims are made to look like TV game show contestants principally because they aren't asked to do anything that would tax the ingenuity of an autistic child. I steadfastly refuse to supply missing words, sing along, stand up, sit down, or in any way assist the efforts of those who are presumably trained, and occasionally even paid to entertain me. I know, I know. If it were up to old grouches like me Tinker Bell wouldn't last the night. Sorry.

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agitative and accomplished performers. They also provide some of the funniest drag performances I've seen in ages. They are a tremendously likeable bunch, and they almost manage to make this baloney sandwich taste like Fettucini Alfredo.

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
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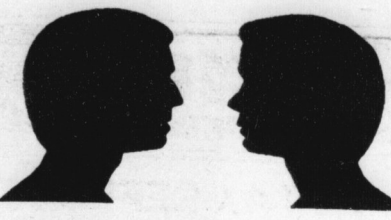
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Step 1 - Please print your name and mailing address below. This is only for our use in mailing you your matches, and is kept confidential.
 Name _____
 Addr _____
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Step 2 - Please print the "contact information" below which will enable new applicants who get matched to you to contact you. This must include at least your first name, or pseudonym, and a mailing address or phone number. You may use any remaining space to describe yourself and your interests. If you do not wish for others to contact you, cross out this section.

Contact information includes:

Height/Weight
 me veto no ok yes Shorter than 5'6"
 me veto no ok yes Between 5'6" and 5'9"
 me veto no ok yes Between 5'9" and 6 feet
 me veto no ok yes Taller than 6 feet

Blond/Hair
 me veto no ok yes Shorter than average
 me veto no ok yes Same as average
 me veto no ok yes Longer than average

Race/Nationality/Hair Color
 me veto no ok yes Black (Negro)
 me veto no ok yes Black (Ethiopian)
 me veto no ok yes Brunette
 me veto no ok yes Latine/Hispanic
 me veto no ok yes Red
 me veto no ok yes Black/Brown/ Auburn hair
 me veto no ok yes Blond or reddish hair
 me veto no ok yes Gray or white hair

Facial/Body Hair
 me veto no ok yes Balding
 me veto no ok yes Smooth hairless face
 me veto no ok yes Clean shaven
 me veto no ok yes Moustache
 me veto no ok yes Beard
 me veto no ok yes Smooth (no body hair)
 me veto no ok yes Heavy chest
 me veto no ok yes Very hairy (tubby hair)

Body Build
 me veto no ok yes Muscular
 me veto no ok yes Average
 me veto no ok yes Thin
 me veto no ok yes Petite
 me veto no ok yes Small to average size
 me veto no ok yes Average to large size
 me veto no ok yes Very large/obese

Favorite Pastime Activities
 me veto no ok yes Non-circumcised
 me veto no ok yes Circumcised
 me veto no ok yes Coding/programming
 me veto no ok yes J-O (phone or otherwise)
 me veto no ok yes Reading
 me veto no ok yes "Safe sex"
 me veto no ok yes French cuisine (esp. of B.J.)
 me veto no ok yes French cuisine (except)

me veto no ok yes Greek cuisine (except)

me veto no ok yes Greek cuisine (bottom)

me veto no ok yes Experimenting/hiking

*If you must on "playing safe" and prefer to French activities, check "I am a Frenchman" item.
 me veto no ok yes French activities (top)

me veto no ok yes French activities (bottom)

me veto no ok yes I am a Frenchman

me veto no ok yes I am a Frenchman (bottom)

me veto no ok yes I am a Frenchman (top)

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Step 1. Enter Your Mailing Address (for our confidential use).

Step 2. Enter Your Contact Information and a brief description (to new members can contact you).

Step 3. Describe Yourself by circling the word me beside each descriptive item which is a true description of yourself. Each should circle at least one me under each category. Circle more than one, where appropriate.

Step 4. Describe Your Ideal Match by circling the word veto, no, ok, or yes beside each and every item, depending on the extent to which you would like that item to be true of your ideal partner. Circle yes if you would like for that description to be true for your match.
 Circle ok if you don't care one way or the other.
 Circle veto if you would not like for that description to be true for your match.
 Circle veto if you want no matches with guys for whom that description is true, even if they have other desired qualities. To guarantee at least 10 good matches, use between 10 and 20 vetoes.

Step 5. Rank the Categories. The questionnaire is divided into 16 categories. To insure that your responses on less important items will not override your responses on the more important ones, you must indicate which categories are important to you in the blank to the left of each category heading. There are two ways. In either case the matches will be based mostly upon the more important categories, with the less important ones serving as tie breakers. Select one of the following:
 Rank each category from 1 to 16 in its order of importance to you, with 1 as the most important and 16 as the least, or
 Put a check mark beside the five most important categories, leaving the rest blank.

Example: Here is an example of how a hairy, bearded man looking for a smooth partner might mark the form if he considered the Facial/Body Hair category to be his fourth most important category.

Facial/Body Hair
 me veto no ok yes Smooth hairless face
 me veto no ok yes Clean shaven
 me veto no ok yes Moustache
 me veto no ok yes Beard
 me veto no ok yes Smooth (no body hair)
 me veto no ok yes Heavy chest
 me veto no ok yes Very hairy (tubby hair)

What's the Final Step?
 When you have completed the application, carefully remove it from this publication and mail it to the address below along with a check or money order for \$20. Use that address or our toll free phone number to request additional applications or information.

How Long Will It Last?
 You will normally receive your matches within 14 days of the postmark date of your application.

What is ComQuest?
 ComQuest is Northern California's new premier gay matching service. ComQuest's computerized matching system enables you to meet gay men who fit your preferences for age, race, residence, personality, interests, lifestyle, and physical attributes.

Chicago area residents, and has made matches for thousands of members. We now cover L.A., San Diego, San Francisco, Sacramento, and Atlanta with the same prompt, economical, quality service.

Who Uses ComQuest?
 ComQuest members are successful gay men, like you, who want a different, safe, interesting way to meet gay partners for dates, friendships, or lifelong relationships.

If you live in or frequently visit the major cities of California, and you use a meet compatible guy initially, then ComQuest is for you! It doesn't matter whether you're young or old, rich or poor, white or black, tall or short, small or large, shy or aggressive, experienced or inexperienced—ComQuest can help you find compatible friends or partners. We are fast, effective, so that you can date.

If you or your friends live in or plan to visit Chicago, or Atlanta, ask for those respective application forms. Those living outside our coverage areas may still receive matches, but may not be listed for new applicants to contact. ComQuest is a great idea for travelers!

How Does It Work?
 Take a look at the questionnaire to the right, and you will see just how specific you can get as to the types of guys you can meet. Note that you can specifically meet those who share your feelings about "safe sex" activities.

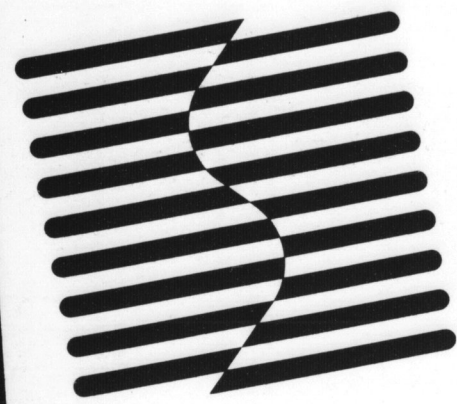
ComQuest's matching system, using a high speed computer, analyzes your detailed questionnaire responses and compares each of your "weighted" "ideal match" descriptive responses with the corresponding self-descriptive responses of all current members, and vice versa, and prints out the contact information for the 20 members having the highest matching scores.

What Does It Cost, And What Do I Get?
 This is the best part. For only \$20 you get the contact information for the 10 to 20 people who are your best matches from our current pool of applicants. And you get a six month membership with ComQuest, during which other new members may be matched to you and receive your contact information on their lists of matches (if you choose to be listed, that is). You can know of these matches only when they contact you.

Your membership includes a \$5.00 coupon which can be applied toward any ComQuest services, and a membership pamphlet containing advice on how to "break the ice" when contacting other members.

How Can I Be Sure I'll Get My Money's Worth?
 ComQuest has received dozens of unsolicited letters and calls from members who have found lovers and who are otherwise quite pleased with our service. (Not to mention the fact that most of our members choose to renew their memberships semi-annually.) Several of our clients have told us we should be charging at least \$50 for the service we provide (thank you!). If you are not satisfied, however, we will make a prompt full refund of your \$20 membership fee.

OK, I'll Try It. How Do I Fill Out This Form?
 This is the hard part. But it can be a lot of fun, too. It's important to do it right—if you fill it out wrong, you may get lousy matches! Refer to the application form on the next page when reading the following instructions.



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VOL. XVI NO. 11 MARCH 13, 1986

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★ ★ ★
★ **Joan!!** ★ ★ ★
★ ★ ★

Someone said something amusing to Joan Collins. Were both Blake and Krystle sent into exile to Moldavia? Collins was deep in the heart of Castroland Saturday night at the Castro Theatre. There was a film tribute to the *Dynasty* star, featuring some of her memorable and forgettable films. The night also served as a benefit for the Bay Area Crisis Nursery and the Cable Car Awards. Above, Joan offers a peek into her life to the theater audience. For Steve Warren's Peek at the tribute, turn to page 24. (Photo: R. Pruzan)

**Insurers Sued
On Bias Charges**

Two \$5 Million Lawsuits Initiated;
Discrimination Complaints Filed on Redlining
by Gregory Douthwaite

Efforts by insurance companies to exclude gays because of AIDS treatment costs have spawned a rash of formal complaints and lawsuits, the *Bay Area Reporter* has learned. Attorneys from National Gay Rights Advocates and Bay Area Lawyers for Individual Freedom have taken actions including:

- two \$5 million lawsuits against companies that refused to pay medical claims for two San Francisco men.
- a formal complaint that health insurance was denied a single male applicant for no apparent reason.
- a formal complaint that one insurance company has issued discriminatory guidelines screening out certain applicants by lifestyle.

(Continued on page 2)

**CBS to Air New
Segment on Gays**

Hit Piece or Objective?
Tune In to '60 Minutes'

by Allen White

CBS-TV News will air a segment on the San Francisco gay community Sunday night on *60 Minutes*. The segment is produced by Grace Diekhaus, who co-produced the 1980 hit piece, *Gay Power, Gay Politics*, for CBS with George Crile. Channel 5 will televise the show at 7 pm.

Reliable sources indicate that barring any dramatic news development, the segment—which was filmed in San Francisco in the last six months—will air this week. Mike Wallace is the narrator.

The show reportedly will deal with AIDS and its impact on San Francisco's gay community. People in producer Diekhaus' office who asked not to be named, said that footage from the 1980 show will be used.

As was the case in 1980, Diekhaus has selected former Art Agnos staffer Cleve Jones as the primary spokesperson for the San Francisco gay community. Footage from his 1979 and his 1985 Milk/Moscone candlelight march speeches are scheduled to be used as well as a one-on-one interview between Mike Wallace and Jones. According to sources, there will be interviews with Dr. Paul Volberding, Mayor Dianne

(Continued on page 19)

Today

Bike-a-Thon to raise funds for AIDS services is set to roll May 3. For registration details, see page 11.

Alcohol recovery services available in San Francisco are looked at in Part II of Lew Ellingham's series on substance abuse in the gay community, page 14.

Molinari and Company went to Washington, D.C. and got assurances from Congressional representatives that cuts in AIDS funds would meet stiff opposition, page 15.

Male imagery — two books of drawings by Philip Core and Michael Leonard are reviewed by Mark I. Chester, page 26.

**Mandatory Blood Tests
Proposed in Colorado Bill**

Health Officials Could Order Tests, Quarantine;
Minnesota Moves on Contact Tracing if Positive

by Brian Jones

Gay lobbyists in Washington said last week that more widespread use of the AIDS antibody test seems to be a certainty. Meanwhile, Colorado is considering an AIDS quarantine bill which includes antibody-positive persons as AIDS carriers. And Minnesota mandated "contact tracing" to identify the sexual partners of those who test positive for AIDS antibodies.

On the federal level, the Food and Drug Administration (FDA) has proposed lifting most of the restrictions on use of the AIDS antibody test. Currently, the test is only officially approved for screening blood supplies at blood banks.

(Continued on page 13)