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BAY AREA REPORTER

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'If it's a test for antibodies, it's covered by the law, but if it is an immune system response test, it is not covered by our law.' —Larry Bush, aide to Assemblyman Art Agnos (Photo: Rink)

Test To Predict AIDS May Be Ready Next Year

Blood Test Not Only Detects Antibodies But Can Measure Immune Response to Virus

by Ray O'Loughlin

A Richmond, California medical research firm applied Sept. 18 to the federal Food and Drug Administration (FDA) to begin trials on a new blood test that, they say, could predict if a person will ever develop AIDS. Bio-Rad Laboratories plans to conduct extensive trials of its new test in conjunction with the National Institutes of Health (NIH) on blood samples from throughout the United States between now and March 1987.

According to Gregory K. Hinckley of Bio-Rad, the new test measures not just the presence of HIV antibody but immune system response to the virus believed to be the cause of AIDS. The test could be available for use as early as mid-1987. (Continued on page 22)

It's Yes on No!

Bishops, Republicans Join 'No on 64' Bandwagon

by George Mendenhall

The state's 20 Roman Catholic bishops, the largest and most conservative Republican organization, the American Red Cross, and a committee of Hollywood stars have all climbed on the 'NO on 64' bandwagon. Local events include an Oct. 3-5 weekend of 'NO' house parties, a rock party, and a reception for health professionals. (Continued on page 2)



Today
A day to celebrate, said Mayor Dianne Feinstein, pictured left, at the grand re-opening of the expanded Larkin Street Youth Center. Will Snyder was there, see page 4.
The first hopeful news on AIDS treatments is the release of AZT. Charlie Linebarger has the story, page 3.
I'd rather not be sailing, says Mike Hippler about the Bay Area's most expensive water sport. He plunges into controversy on page 11.

Ken McPherson: The Guy At 18th And Castro Streets

by George Mendenhall

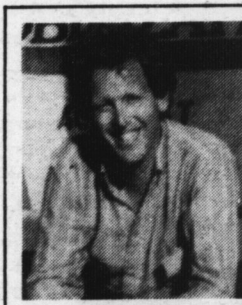
"In the Castro, I saw everyone walking around and doing nothing about it. Harvey Milk died, then there was AIDS and it kicked the political wind out of the gay community."

It was 1985 that Ken McPherson had these thoughts. So, he left Venice, California to return to his birthplace, San Francisco. Digging deep into this theatrical background, he saw the need for something spectacular. Thousands of lesbians and gay men have seen it every weekend — Ken, with flags atop a tall pole and surrounded by activist posters.

He says the "magic bullet" was a 1984 candlelight march when he met Paul Boneberg who had started a group called "Mobilization Against AIDS." Ken went to San Jose to its Gay Day celebration soon after that and when he saw Paul put up a little cardtable, he thought, "This will never do. We need a portable booth."

A week later, Ken built a booth with some extra wood. It appeared in the Gay Day celebration here and then was evident at 18th and Castro Streets. Ken has been there ever since — every weekend, Saturdays and Sundays, for 13 months.

While others are at Russian River or headed for a jockey shorts contest, Ken is there doing his thing — and he likes it. He explains, "It is my university on Castro Street — where I meet people and work at ending my homophobia. For most of my life I had been gay but avoided most gay people. I had strange ideas about gay people, stereotyping them, and living in a closet for fear that my parents would find out I was gay."



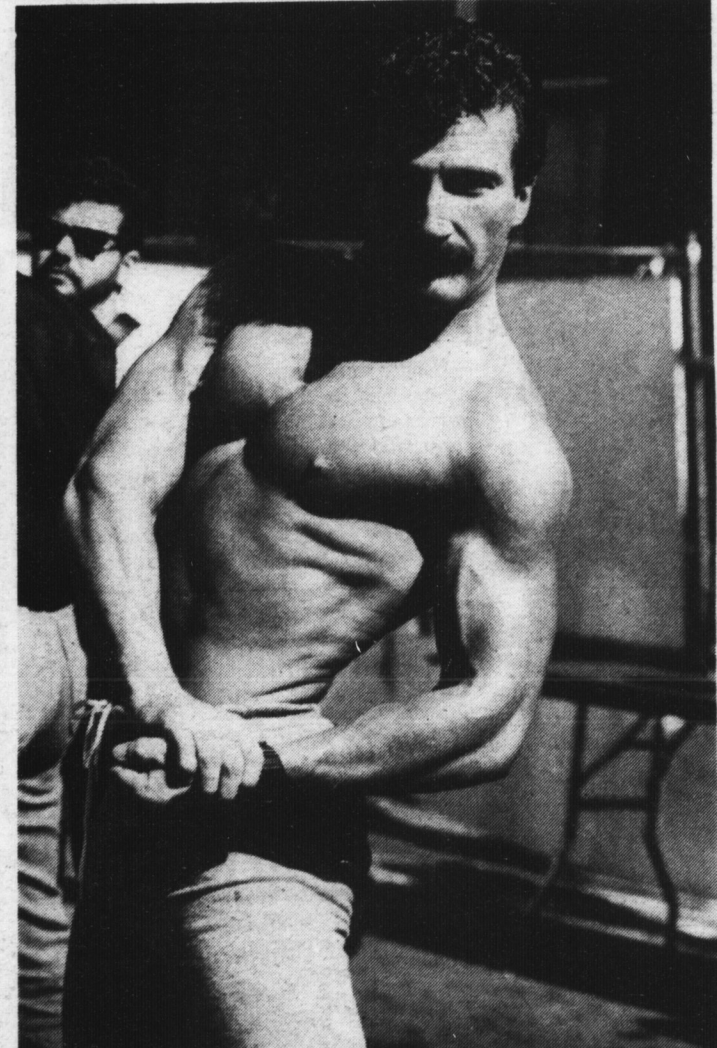
'I don't burn out. I am stubborn and when I set out to do something, I do it.' —Ken McPherson, on why his activist energy level is so high. (Photo: Rink)

"Today, the booth has become a communications center where gay people in general come to rap or ask questions. Some just want to know where they can buy pizza, where there is a good disco place — or where the NO ON 64 office is located. I try not to put my trip on them. Although, I do tell people that we can be powerful if we get together and do it. People too often do not think they can make a difference and they are wrong."

Being on Castro each weekend is an extension of Ken's six years when he was a waiter at a Venice, California sidewalk cafe. He recalls that he learned a lot about people then — unemployed people, minorities, gays, and straights who enjoyed the bohemianism of Venice. The man on the corner was then the man on the beach.

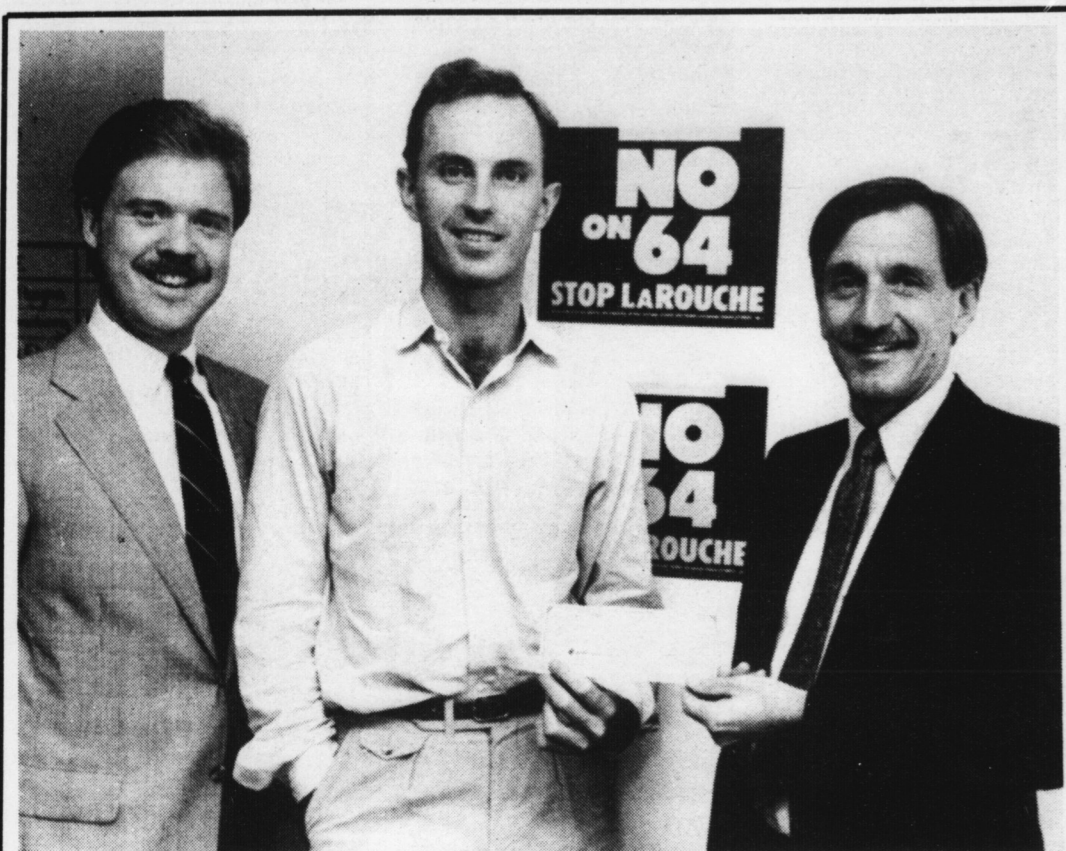
He remembers, "I had a lot of sex, meeting people at the Pink Elephant bar in Venice — so I developed a drinking problem. I was only briefly involved with gay people and I thought most were effeminate. I could not associate too closely with gay men because I was going into show biz and I thought that association would harm me."

(Continued on page 2)



(Photo: H. Pruzan)

Hey, hey!! Flex those muscles and show off those pecs, guy. It's time for the Folsom Street Fair and we have the story and the sights on pp. 18-19 and pp. 33-34.



Check That Check!

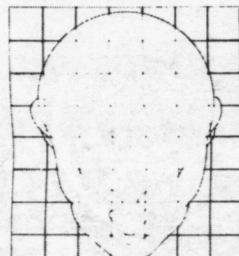
Chuck Forester (right), national board member, presents a check for \$2,000 from the Human Rights Campaign Fund to Dick Pabich (center), Northern California Coordinator for the NO on 64 campaign, and Todd Dickinson (left), Northern California Finance Chair.

(Photo: Savage Photography)

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A Time to Dance

Larkin St. Youth Center Re-Opens In Expanded Facility

by Will Snyder

It was a time to celebrate at the Larkin Street Youth Center. The organization, which lost its offices to a devastating \$30,000 fire May 21, re-opened Thursday, Sept. 18, as Mayor Dianne Feinstein cut the ribbon in front of hundreds of well wishers.

So, when the kids of the Larkin Street Youth Center kicked off their shoes for the first dance of celebration, it seemed totally appropriate that the first song they played was cheerfully effervescent "Wake Me Up Before You Go-Go" by Wham! Because, as Feinstein said, "This is a good day for all of us."

There were many wonderful surprises revealed at the ribbon-cutting. Greg Day, the community relations director of the center, revealed that \$80,000 had been raised in individual and corporate contributions. Day and Jed Emerson, the director of the Polk Street Town Hall (the organization which runs the Larkin Street Youth Center), received the final \$10,000 from the McKesson Corporation just before Feinstein cut the ribbon. And finally, the center expanded its space, getting funding to use an office next door which had been owned by a leather merchandiser.

"My feeling is one of elation and support from the gay community and the entire Bay Area," said Day. "They know about us and have rallied behind us. The fire was a terrible tragedy, but thanks to the kids at the center and the media, the word got out and the contributions came in."

Day was referring to a supercharged public relations campaign engineered by the center's youth immediately after the fire. A table was set up outside the charred remains of the 1040 Larkin St. facility. Passersby were asked to contribute to the rebuilding program. But the energy of the kids didn't stop with pleas for sidewalk support, according to San Francisco Sup. John Molinari.

"What I saw out of this terrible tragedy were a group of kids who were determined to get this center rebuilt," Molinari recalled. "It was they who called my office constantly to see about getting fundraisers organized. They have been constantly active and they care."

Molinari told the large crowd gathered in the center's new wing at 1042 Larkin St. that the fundraising program was a lesson in

what individuals and companies can do. Of the \$80,000 raised for the rebuilding program and future projects, \$60,000 came from corporations and \$20,000 from private individuals.

"Government can't do everything," said Molinari. "That is why the Larkin Street Youth Center is so important. The young people cared about this place."

The new wing, which rests between the Youth Center and the Polk St. Town Hall, will provide much-needed services which the Center just couldn't always handle before, according to Emerson.

"This is a new drop-in center for the daytime," said Emerson. "It will expand our ability to do what we want to do."

What the Center wants to do, of course, is to help the runaway kids, both gay and straight, and other street kids as well. Day said that there are 1,500 kids on the streets of San Francisco, "and while we had room for 60 per day before, now we have room for 90." He said this does not mean there is bed space, but instead recreational space as well as a place to get counseling and tutoring.

And the benefits? According to Feinstein, "About 50 percent of these kids are returning home to their parents under better circumstances, and that's real good."

So, Thursday was a day of celebration. The fundraising was put on hold for a few minutes. Emerson, the youthful director about whom one Polk Street merchant said, "the kids just plain love," went inside the new wing and joined in with the kids on the new dance floor.

It was truly a time to dance.



Mayor Dianne Feinstein (Photo: T. Gibbons)

Alliance Raises Funds To Fight the Battles

Mayor Pays Tribute to Gay PAC At Civic Awards Banquet

by Allen White

Mayor Dianne Feinstein, Bob Cramer, Wayne Friday and Anne Jennings were honored last Friday at the 1986 Civic Achievement Awards dinner at the Fairmont Hotel. Presented by the Bay Area Non-Partisan Alliance, the banquet has doubled for each of its three years with over 400 people attending.

Feinstein was lavish in her praise for the Alliance, which had given her their highest award. "The Alliance is one of the finest political groups I know," she said. "They are concerned about all kinds of issues, with fairness, openness and dignity."

Those attending the event were aware of the political power present in the room. Numerous office-holders and office-seekers such as Community College Board candidate Paul Wotman, a founder of The Alliance, and school board candidate Greg Day were in attendance.

The Alliance is a political action committee and their primary reason for being is to raise money and donate it to political candidates who support lesbian and gay rights. They also have supported the fight against Prop. 64 and financial assistance to L.I.F.E., the Lobby for Individual Freedom and Equality, which is the gay community's lobby in Sacramento on the AIDS health crisis.

Jon Kouba presented a Civic Achievement Award to Anne Jennings. A highly respected lesbian feminist attorney, Jennings was primarily honored for her efforts in founding the Lobby for Individual Freedom and Equality. LIFE has become an important lobbying effort since its founding only earlier this year.

Bob Cramer, founder of the Cable Car Awards, was also honored. In more than a decade since he founded the community awards presentation, he has been responsible for raising tens of thousands of dollars for gay charities. Cramer chose the moment to present a check for \$5,000 to the Coming Home Hospice as its share of the Cable Car Awards sponsored benefit of *Cats* last July.

Wayne Friday also received a Civic Achievement Award. In making the presentation, B.A.R.

publisher Bob Ross commented on Friday's popular column and the respect he has earned as a political commentator. Ross also noted that Friday is close friends with many of the area political leaders and is consulted frequently for advice on political matters.

In addition to their Civic Achievement Awards, Cramer and Friday also received presentations from San Francisco Board of Supervisors President John Molinari. Molinari commented that both men would have their fiftieth birthdays this year and the two represented a century of service to the city. Wayne Friday received a plaque with a mounted gold quill and Bob Cramer received a miniature cable car.

Todd Dickinson, chairman of The Alliance, made the presentation to Mayor Dianne Feinstein. He took care to outline the work of the mayor in the fight against AIDS. He noted that she provided funding for education and clinical support in 1982, one of the first such allocations in the country. She also called upon the U.S. Conference of Mayors to support services for those suffering from the disease.

Dickinson noted that Feinstein had gone public in 1983 to address the hysteria that was then sweeping the country. He noted that funding in San Francisco has continually increased and the budget in the city now stands at \$10.8 million to address the AIDS health crisis.

Many in the room commented that in receiving her award Feinstein gave one of her finest speeches since becoming mayor

of San Francisco. Her speech was a direct and concise report to her constituents on how she has directed the city in its fight against AIDS.

Feinstein began her remarks by acknowledging her staff. In the room was Deputy Mayor Hadley Roff and aides Alan Lubliner and Chuck Forester. She also singled out Margaret Kissler who, she said, had brought the importance of AIDS to her attention in 1981.

She began by stating, "I haven't felt optimism until recently." Feinstein then noted the announcement last week about AZT which she believes will have

a major impact, is a big advance and can prolong life for people with AIDS.

Telling her audience that "We should never lose hope," she said "we won't spend any time in guilt or recrimination but we are going to leave no stone unturned and we are going to climb every mountain," in the battle against the disease.

Feinstein recalled that she did not know if anyone would show up for the first meeting on AIDS by the U.S. Conference of Mayors in 1982. She commented how the mayors slowly began to fill the meeting room. "We learned how little information was known."

She gave much of the credit for San Francisco's prominent role in fighting AIDS to the gay community. "The community has responded in a positive way to program after program," she said. The mayor praised the gay community for leadership and commitment.

The mayor then targeted her remarks to the LaRouche Initiative. Calling the LaRouche people "problem makers, not problem solvers," she said, "We are going to beat the pants off of them."



Golden Gate Business Association's 7th Annual

CASINO NIGHT

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Giftcenter Pavilion 888 Brannan San Francisco

6:00 pm to 9 pm Special Benefit Gourmet Dinner & Fashion Show for the support of AIDS programs
9 pm to 1:30 am Gaming for Prizes & Dancing NO HOST BAR

Celebrity Entertainment & Brazilian Music
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DINNER AND FINE GOURMET EDIBLES BY MAX'S

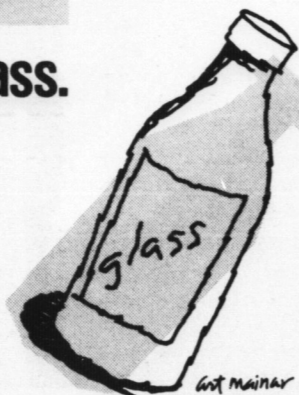
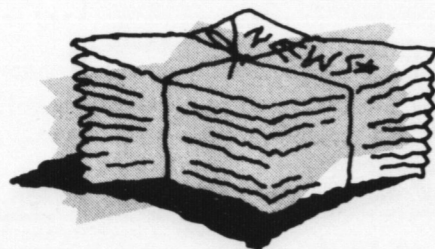
TICKETS
\$150 Special Benefit Gourmet Dinner for the support of AIDS Programs. Includes 2 Cocktails, Dinner, a One Million Dollar Fur Fashion Show by Neiman Marcus, Casino Admission and \$20 in chips.

Ticket prices below include Casino Admission, \$10 in chips and gourmet edibles
\$30 Advance for GGBA Members & Guests
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Rugby Kicks Out Judgmental Judge

RUGBY, Great Britain — Oh, well, as the Good Book says, "Judge not lest ye be judged." Well, this little English town judged a Judge and judged him ready to be replaced.

Keith Judge, who spearheaded Rugby's attempt to ban gay people from municipal jobs, has lost his seat on the Borough Council.

The Council's attempt to ban gay people from municipal jobs fell to the floor with a resounding thud. A national outcry against it spurred Rugbyites to kick out the proposed legislation. The Councilmembers said they did not think the legislation was anti-gay and that most Rugbyites would give gays the shirts off their backs.

But Judge was more frank. "I wouldn't employ a homosexual and I would sack one if I knew they were that way."

The joke's on Judge, though. The independent Councilmember was defeated by a more liberal Labor Party member and has been left holding the bag.

—The Body Politic of Toronto

Lorain Police Learn The Naked Truth About Strippers

LORAIN, OH — Apparently, it is okay to eat quiche in Lorain.

Of course, some gay folks wondered about that when police raided the 1504 Club, a gay bar that coppers claimed was allowing nude dancing. However, the city's case collapsed quicker than you can say, "Take it off," when three police informants who claimed they had seen the dancing refused to testify.

There was a reason for the refusal to testify. When the police entered the 1504, hungrily looking for naked boys, all they found was one man dancing... with his 50s still buttoned.

Thus, while the men in blue said, "Curses, foiled again," 1504 owner Charles Ellis felt justified in saying that charges were false right from the beginning. Ellis and his supporters claimed there was no nude dancing at any time. It had been Ellis' contention that the only interest police showed in the 1504 was to harass the bar and its customers.

But now, even officials for this sleepy little Cleveland-area town want to forget about the whole incident.

—Gay Peoples Chronicle of Cleveland

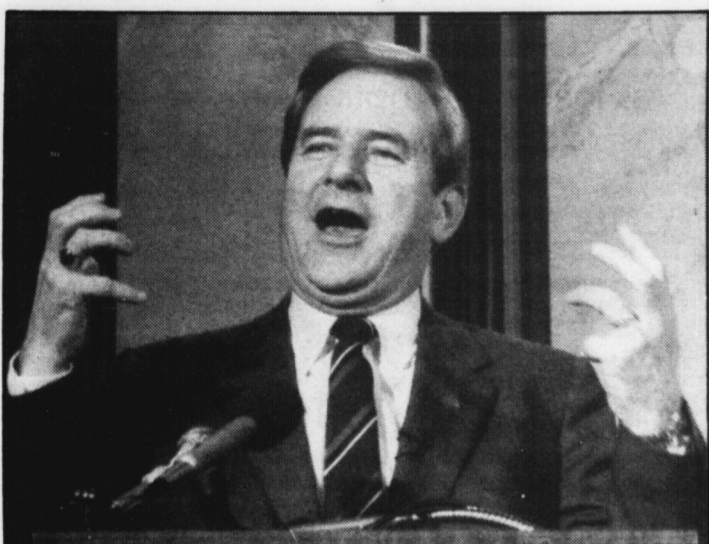
Vest Accuses GOP's Dannemeyer of Illegal Spending

SANTA ANA, CA — Anti-gay Rep. William Dannemeyer is on a political hotseat these days and his Democratic opponent in this fall's Congressional race would like to keep Dannemeyer sweating.

David Vest, the Democratic nominee for Dannemeyer's congressional seat, has filed a complaint with the House Committee on Congressional Mailing Standards against Dannemeyer. The complaint cites four articles which appeared in newsletters mailed by Dannemeyer at taxpayers' expense.



Rev. Jerry Sloan catches the other Jerry in the act. (Photo: S. Warren)



Jerry Falwell (Photo: M. Hicks)

The Strife Is Over: All's Well That Falls Well

SACRAMENTO — It was time to pay up and shut up for Rev. Jerry Falwell.

So, the anti-gay minister swallowed a huge dose of his version of Christian humility and sent a check to Rev. Jerry Sloan, an MCC minister in Sacramento.

Falwell sent a check of \$8,982.90 to Sloan after Sloan won a lawsuit against Falwell. Sloan had videotaped a statement the latter made on his "Old Time Gospel Hour" that the gay and lesbian Metropolitan Community Church was "a brute beast, a violent satanic system which would one day be utterly annihilated and there would be a celebration in heaven."

Falwell 'accused me of lying and of being an unreliable person. It was a question of honor.'

—Rev. Jerry Sloan

When Falwell appeared on a talk show on Sacramento's KCRA-TV, Sloan confronted the Lynchburg, VA minister about the statement. Falwell denied that he had made the statement and promised to pay Sloan \$5,000 if he could prove that the statement had been made. Sloan was able to show the tape, but Falwell refused to pay.

At that point, Sloan filed suit against Falwell because Falwell "accused me of lying and of being an unreliable person. It was a question of honor."

Sloan, who was a Baptist divinity school classmate of Falwell in Missouri in the 1950s, received not only Falwell's payment, but he also displayed a poster-sized blowup of the check from Moral Majority, Inc.

—Associated Press

LIFE AT THE CLOSET DOOR

TONIGHT ON:

IT COULD BE A COINCIDENCE... BUT:

WE ASK: WHICH OF THESE TWO POPULAR POLITICAL FIGURES HOLDS ALL OF THE FOLLOWING VIEWS?

A.	B.
<input type="checkbox"/> IS A FUNDAMENTALIST RELIGIOUS LEADER WHO WANTS TO BE HEAD OF STATE	<input type="checkbox"/>
<input type="checkbox"/> WANTS TO RETURN HIS COUNTRY TO "TRADITIONAL" VALUES	<input type="checkbox"/>
<input type="checkbox"/> OPPOSES GAY AND WOMEN'S RIGHTS	<input type="checkbox"/>

A.	B.
<input checked="" type="checkbox"/> IS A FUNDAMENTALIST RELIGIOUS LEADER WHO WANTS TO BE HEAD OF STATE	<input checked="" type="checkbox"/>
<input checked="" type="checkbox"/> WANTS TO RETURN HIS COUNTRY TO "TRADITIONAL" VALUES	<input checked="" type="checkbox"/>
<input checked="" type="checkbox"/> OPPOSES GAY AND WOMEN'S RIGHTS	<input checked="" type="checkbox"/>

THE INFORMED VIEWER WOULD HAVE CHOSEN BOTH. THE QUESTION IS, WHY SHOULD TWO SUCH DIFFERENT MEN HAVE ATTITUDES SO SIMILAR?

OF COURSE, IT COULD BE A COINCIDENCE... MAYBE THEY WENT TO THE SAME SCHOOL... SCHOOL OF THOUGHT, THAT IS.

BRADY

Domestic Violence Among Gays, Part II

by Randy Schell

We are indeed fortunate in the Bay Area to have a component of the criminal justice which deals with domestic violence. This of course, is the Family Violence Project. By reputation, the Family Violence Project not only works with the victims of domestic violence, it acts as a trend setter planting feet in an area which, until now, has been untrampled.

The Family Violence Project has been privy to many situations around the issues of gay domestic violence. However, I believe that they have seen only the tip of the iceberg. There are many reasons for this. Certainly one of those reasons as to why more gay men do not report their victimization is because as males, it is expected that they will resolve crisis by fist-cuffs. Like a John Wayne stereotype, if you have a problem, a good punch in the nose is an acceptable, if not noble and manly, way of resolving issues.

Is it any wonder then, why time and time again the police reports which cross my desk concerning gay domestic violence are termed—Mutual Combat. Or, in others, the narrative of that police report indicates that the officers told the parties to resolve their own differences between themselves.

Is it any wonder that the victim does not wish to pursue any criminal action because he at one point may have thrown a punch in self-defense or blamed himself for his victimization. Is it any wonder that a party will not ask for prosecution because peer pressure mandates that he settle the difference by himself—be a real man. If you were a real man you could have defended yourself.

Very few options exist for the victims of gay domestic violence. I would like to give an example of one situation in order to portray what is going on. After living with his lover in an open, non-monogamous relationship for about six months, one man lost his job due to a back injury. He began drinking heavily. His lover, who was working, made up the difference between their living expenses and the injured man's weekly unemployment check.

The working lover began to go out more often, see other men, and become annoyed at being questioned upon his return. One of their arguments turned into a fight, with the drunken, employed and disabled lover initiating the violence. They were both alarmed, and apologized to one another the next day.

A week later a similar exchange occurred, only this time the drunken man cut his lover's arm with a knife. His lover called the police, who came and held the assailant overnight in jail.

The next day, the employed lover insisted the more violent man move out, which he did, returning to his home in Florida to live with relatives. That was the end of their relationship.

What this illustrates is that the two men here had no knowledge of any service provider which could offer them relief. The victim was unable to find suitable shelter. Certainly he could not turn to his friends because this would be an admission of lack of masculine values in order to defend himself in a noble way. To be a victim would be lacking manliness.

In addition, there are no services such as a shelter for battered gay men in the Bay Area.

The end result is that neither the victim or perpetrator believed that any counseling or social service existed for their well being. Thus, the relationship ends.

The Bundy Moore report cited last week here commented on this phenomenon. "Over and over again we heard that gay men tend to leave their abusive partners if the violence does not stop. We attribute this tendency to the following: As men, gay men enjoy greater economic resources and freedom than women, few gay men are primary caretakers for their children, gay men are not bound by the sexist expectations and legal obligations of marriage, nor is there the same degree of family and friend pressure to maintain a relationship that is so common for heterosexual couples. Recent surveys suggest that gay men and lesbians are far less likely to pool financial resources and thereby create financial dependency than are heterosexual couples.

To that I would add once again, that internalized homophobia dictates that the relationship was not a "real relationship" in a nuclear family sense and therefore is not worth "working out."

I would like to suggest that though it would appear that this situation seems hopeless, it is not. For myself, my reluctance to address this issue today was somewhat abated when I had the rare privilege to meet with other men in order to address the issue of gay men and domestic violence.

Most of the members were associated with Move, an organization which works with perpetrators of violence. We have begun a Gay Relationship Violence Task Force which will examine this issue and hopefully, create a dynamic which will offer relief.

Since many of the respondents of the Bundy Moore report indicated that the role of perpetrator and victim becomes clouded, we are committed to working with victims

and perpetrators. I believe that this format is revolutionary. I also believe that it will be controversial. However, I believe that controversy is a healthy thing which supplies answers to increasing questions to an old, but hidden problem.

We do not have the solutions. It is incumbent upon the social service providers, law enforcement personnel and the general public to take action. Therefore, I challenge them to take steps to ensure that gay domestic violence has its solutions.

They should investigate the dynamics of gay relationship violence—find out what is happening on the physical level, collecting statistics and interview men involved; translate existing literature on domestic violence, sifting for similarities and differences; develop a strategy to get the city to recognize the issue. Educate law enforcement to take the issue seriously—that gay domestic violence should not be prosecuted because it is considered "mutual combat"; for health and mental health systems personnel, be able to screen and

look out for gay domestic violence situations and refer the parties involved; and collectively insist on a shelter for gay men in San Francisco.

If this mandate seems impossible, not too many years ago, the idea of a domestic violence component within the criminal justice system would have seemed impossible. Equally as impossible was an organization such as Community United Against Violence working with victims of anti-gay violence. Or, of an organization such as MOVE organizing with perpetrators of violence.

We need to recognize the problem, to define the problem, work for solutions and make those solutions available to victims of gay domestic violence.

If not in the Bay Area, then where? If not now, then when? ●

Vote No on 64

ANAL SEX AND AIDS

After four years of studying thousands of cases of AIDS, the evidence is becoming increasingly clear: *anal sex is the number one cause of AIDS transmission in America.*

Several epidemiological studies conducted independently in several different cities, involving thousands of gay and bisexual men, have produced essentially the same finding—the principal difference between gay men who get AIDS, and gay men who don't get AIDS, is the amount and kind of Unsafe anal sex they have engaged in.

Unsafe anal sex includes anal intercourse without a condom, rimming, scat, fisting and fingering, and the sharing of dildoes and other insertive sex toys. So our message is very simple—if we as a community are to survive this epidemic, unprotected anal

UNSAFE SEX PRACTICES

- Anal Intercourse Without Condom
- Rimming
- Fisting
- Blood Contact
- Sharing Sex Toys or Needles
- Semen or Urine in Mouth
- Vaginal Intercourse without Condom

© Bay Area Physicians for Human Rights

sex has to cease to be a part of our gay male lifestyles until a medical solution for AIDS is available. The risks are just too great for both tops and bottoms.

Condoms can help. They are capable of stopping the AIDS virus. Anal intercourse with a condom is still considered "possibly safe" because of the risk of condom breakage through misuse. (The major causes of condom breakage are air inside the condom, not enough lubrication, old or

mistreated condoms, or the use of oil-based lubricants.)

It takes practice to use condoms correctly. However, condoms are readily available, inexpensive, and when used properly, are good protection. Learn to use them. If you insist on anal sex, insist on condoms.

Let's protect one another. Let's end Unsafe Sex in San Francisco until this epidemic is over.



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
TTD: 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.

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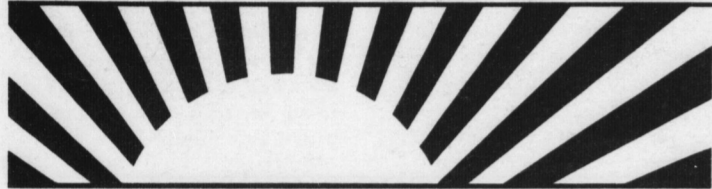
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San Francisco Examiner

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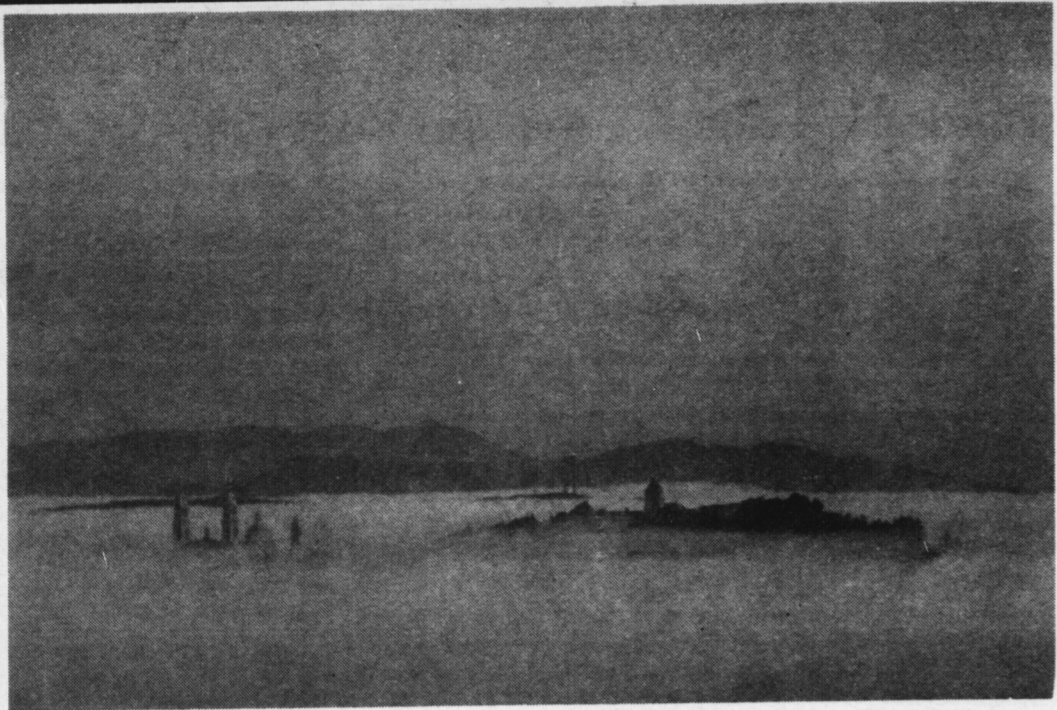
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MAKE A DEAL WITH ME, "MAT" MATLOVICH
and I will donate 5% of my sales commission to the Coming Home Hospice and 5% to the San Francisco Gay Men's Chorus.
Please bring this coupon with you.



It's 6:30 a.m. We will see the sun late in the day. But now, it's time for a San Francisco trademark, fog. Somewhere below is the city. Photographer Robert Pruzan recently caught this moment.

GALAXY: Housing for Gay Seniors

by Marv. Shaw

Gay senior citizens of both sexes would much prefer their own living arrangements in colonies where their lifestyle would be comfortable, secure, stimulating, and mutually supportive. Establishing such housing is the goal of GALAXY, said its president, Jim Wilson, in a recent interview.



An acronym, the name translates to Gay and Lesbian Accommodations for the Experienced in Years. The concept has been in the mind of Wilson and Wade Pierce, moderator for the Unitarian-Universalist Gay and Lesbian Caucus, for some time. For Wilson, the model was the housing for the elderly he saw while working as an economist for the U.S. Foreign Service in northern Europe in the late 1930s and early 1940s. Wilson, 73, left the public sector for such jobs as manager for the San Francisco Chamber of Commerce and enterprises of his own. But the idea stayed alive in his thinking.

Beginning in late 1983, two links came together to actually start GALAXY: San Francisco's First Unitarian Church and G-40 Plus, which meets at the church. Proposals were drawn, presented, and approved, with the collaboration of church business manager Alan Levinson and Don Wilson of its governing board. Later in 1984, G-40 Plus reviewed the plans and gave \$500 in seed money. Tax exempt status was secured.

A major guide for future steps is the study of housing for gay seniors published in March of this year by Dr. A.F. Lucco of the Levindale Hebrew Geriatric Center in Baltimore. Lucco gathered 489 completed, anonymous questionnaires on housing services, facilities, and features, plus demographics on employment, income, relationships, and present housing.

Though the greater number of respondents were men (87.5 percent), the details demonstrate that both sexes want many of the same things. First, by far the

greater number preferred housing for both sexes in the same complex. Other areas of high agreement were access to public transportation, a staff sensitive to gays' special needs, and medical assistance within ready call.

The data also emphasizes that gay seniors do not want a home that is "off in the sticks somewhere," as Wilson put it. A more sophisticated area, with access to cultural institutions and entertainment, is much preferred, within a city but not necessarily downtown, Wilson stated.

The most important immediate task is the raising of funds. Sources are memberships, bequests, and grants from foundations. The memberships start at \$30 and go to \$5,000 and more, Wilson explained. More than 100 have joined in these first months of solicitation, bringing the treasury to about \$20,000. More fundraising events, such as one held at Amelia's Attic, are being planned.

The accommodations are primarily for those gay seniors of the middle income level, Wilson said, but of course the more affluent are welcome. Wilson believes existing city entities are already taking care of the gay seniors with low incomes.

Though there are presently no accommodations actually occupied, it is GALAXY's objective to make a modest start at living space within the coming year.

No currently operating retirement centers have been approached on the possibility of setting aside housing for gay seniors, but the idea would be a feasible one, Wilson stated—if the center's staff would be sensitive to gay needs and the residents could be independent.

Wilson cited a "Dorian Grey complex" as too prevalent an attitude among gay people, a feeling that one will never grow old. Reality gives that the lie, he pointed out, and aging gay people want very much to have their own community. "Please find something for us" is a cry heard from many gays in straight centers.

Further information can be secured from GALAXY Retirement Services, P.O. Box 26197, San Francisco, CA 94126 or by calling 431-4488.

Super Market Plans Donations For Godfather Fund

So-Lo Super, a chain of discount super markets with one located at 1300 Bush St., announced it will join forces with The Tavern Guild to raise money for services and personal care items for people with AIDS. On Oct. 4, So-Lo will donate five percent of all purchases made that day to The Godfather Service Fund for persons with AIDS.

"And they told me they mean everything, too," said Jim Bonko, a Tavern Guild administrator. "That means whether it's pop-sicles or cigarettes, or anything, five percent of all purchases will go to The Godfather Service Fund."

Bonko explained that Harry Korss, who runs the Bush St. So-Lo, said he wanted to do something for the community. Bonko said that in addition to the money which will be raised by the five percent purchases, shoppers can buy a hot dog and a Coke for 75 cents. Teddy bears of all sizes will also be on sale. Some "surprises" are also in the works for shoppers, according to Bonko.

So-Lo said it would provide complimentary off-street parking at its Bush St. lot above the supermarket.



Don't Give Up the Pleasure. Reduce the Risk*

Lubrasedptic is the only premium water-based lubricant available today with an exclusive antibacterial formula.

- Used nationally in hospitals for over 25 years.
- Lubrasedptic's water-based antibacterial lubrication adheres without tendency to run or drip. Long-lasting, it can be reactivated easily by adding a small amount of moisture.
- Can be rinsed off in hot or cold water. Non-staining, non-sticky and odorless; does not irritate skin or mucous membranes.
- Recommended for use on rubber and latex products.
- Unique "bellows design" packaging provides for dispensing just the right amount needed.
- The use of condoms, together with Lubrasedptic, provides the greatest protection against sexually transmitted diseases.
- Manufactured to strict pharmaceutical standards.
- National Drug Code Number: 0327-0008-04.

In-vitro tests indicate that Lubrasedptic kills sperm, proteus and gonococcus (gonorrhea) in only 30 seconds. (Also killed in 30 seconds: salmonella and E.coli.) When compared to lubricants containing nonoxynol-9 (such as ForPlay), in tests against the highly resistant microorganism spirochete (treponema, syphilis strain), Lubrasedptic demonstrated remarkably greater effectiveness - over 24 times faster! All laboratory tests were conducted by an independent laboratory.

COMPARISON OF TOTAL KILL OF TREPONEMA (Syphilis Strain)

Time in Hours	3	6	9	12	15	18	21	24
Lubrasedptic	Total kill: 1 Hour							
ForPlay	Took over 24 times as long to reach total kill.							

* National health care agencies have recommended that the use of water-based (rather than oil-based) lubricants, together with condoms, provide the greatest protection against sexually transmitted diseases.

Don't be misled by other lubrication claims. Today, Lubrasedptic, a true health care product, can enhance your sensual and sexual pleasure while providing the only effective antibacterial formula available as a personal lubrication. If you are concerned about safer sex, you owe it to yourself to start enjoying the special satisfaction that comes with using Lubrasedptic.

Now available at the following locations:

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 - Le Salon Store #1 1012 Polk St.
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 - Mission News 2086 Mission
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 - Stud Store 960 Folsom St.
 - The Trading Post 366 Sixth St.
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ANTIBACTERIAL LUBRICANT

THE ONLY REAL CHOICE FOR
THE HEALTH CONSCIOUS MAN.

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Please send me the following:

Quantity	Price	Total
<input type="checkbox"/> One 4 oz. pkg. of Lubrasedptic	\$ 6.95	
Add \$1.50 for shipping & handling	1.50	
<input type="checkbox"/> Two 4 oz. pkgs. of Lubrasedptic	11.95	
Add \$2.00 for shipping & handling	2.00	
NY residents add local sales tax		
Total		

Enclosed is check or Money Order

Visa MasterCard

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Full Money Back Guarantee! I understand that if I am not fully satisfied with Lubrasedptic, I may return unused portion for refund.

★ ★ ★ ★ ★ Stealing the Show ★ ★ ★ ★ ★

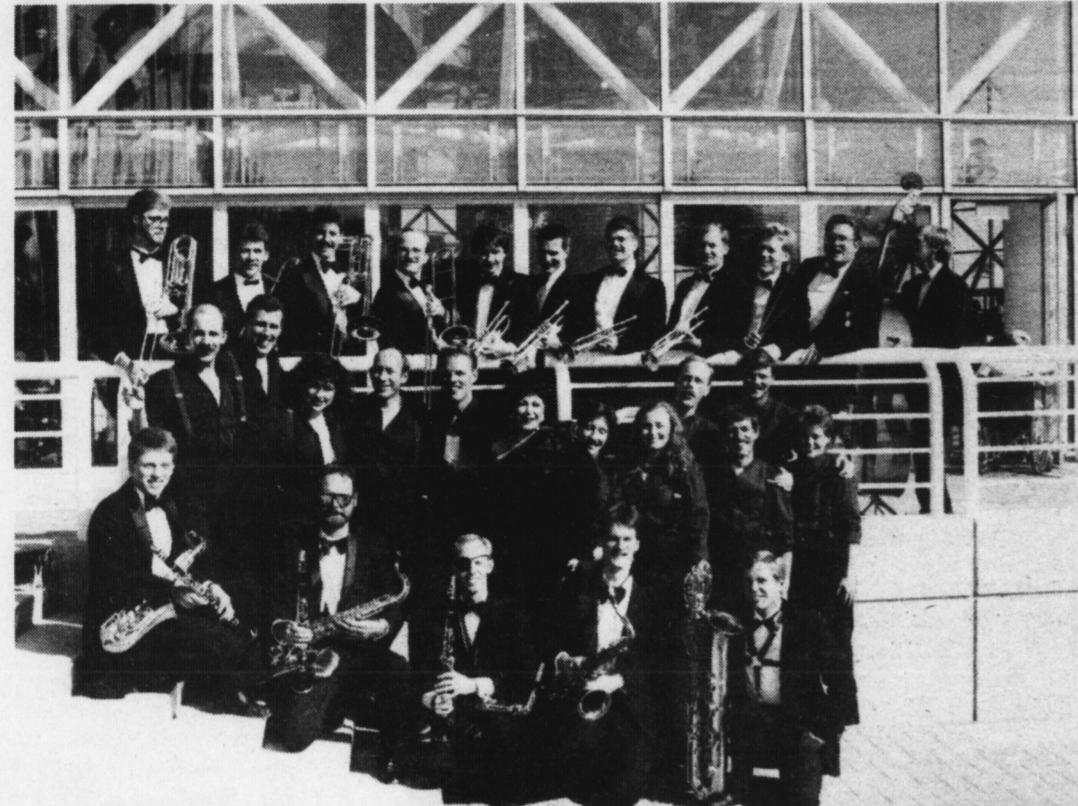
S.F. Band Takes Vancouver by Storm

After officials at Vancouver's Expo '86 had invited segments of San Francisco's Band Foundation to perform at the fair, members of the groups voted to make a contribution to the gay community of Vancouver. Together with the Vancouver Imperial Court and their business guild, they went to work to put together a special benefit for people with AIDS.

Approximately 60 members of City Swing, the Tap Troupe and the Flag Corps descended on Canada. The city has yet to recover.

On Saturday, Sept. 6 at 3, City Swing and the Tap Troupe performed at the huge amphitheater at United Nations Plaza. The crowd, estimated at 10,000, gasped as they realized that the tall lead female dancer in the opening number was a man in drag. Little old ladies whispered it to their neighbors and the crowd roared its approval. After a 45-minute non-stop performance the groups received a huge ovation.

That evening another performance took place at the huge Com-



The San Francisco Tap Troupe and City Swing. (Photo: Charles Batte)

the community. The audience was invited to dance along with the big band sound of City Swing, and they did with a vengeance.

The Flag Corps joined the show and received a hearty round of applause. Throughout the evening one woman who did a superb job of singing, emceeing and dancing was Gail Wilson. She has a beautiful delivery of lines and a flair for making an audience completely at ease. She is a major asset for the band foundation.

Over \$10,000 was raised for people with AIDS that evening. At the end of the performance the audience did not want the performers to leave. They had to, they had a 10 a.m. curtain to make at Expo for yet another performance.

The Board of Supervisors, through a proclamation read by President John Molinari, had made the group our city's goodwill ambassadors. The group lived up to its charge and San Francisco was served proudly and well.

modore ballroom. This was the benefit performance for people with AIDS. City Swing and the Tap Troupe did three superb sets to an incredibly enthusiastic audience of about 1000 members of



The crowd roared its approval for the tall man in drag. (Photo: Charles Batte)



City Swing swings. (Photo: Charles Batte)

OCTOBER 2-5, 1986

Host a party to defeat Prop. 64 the LaRouche AIDS Initiative.

SLAM THE DOOR ON 64 OPEN YOUR DOOR TO VICTORY

On October 2-5, join thousands throughout California who are raising money to pay for our critical last week's T.V. and radio advertising. For further information about hosting an Open Your Door To Victory Party, call (415) 621-1145.

STEP 1. Send in the attached card or call TODAY. Your House Party Host Guide & invitations will be sent to you.

STEP 2. Pick a party date during October 2-5. Decide what kind of party you want to have. Invite your friends, family & co-workers to attend your party and to make a contribution to the NO ON 64 - STOP LaROUCHE Campaign.

STEP 3. Have your party. We will supply you with bumper stickers, buttons and literature. We are encouraging each host to raise \$250 or more, but raise whatever you can.

Yes! I will open my door to victory.

NAME _____
ADDRESS _____
CITY _____ ZIP _____
DAY PHONE _____ NIGHT PHONE _____

I will host an Open Your Door To Victory Party. Contact me. I am interested in volunteering on the NO ON 64 - STOP LaROUCHE Campaign. Here's my contribution \$ _____

Make checks payable to NO on 64 - Stop LaRouche. Please return to: NO on 64 - Stop LaRouche, 130 Church Street, San Francisco, CA 94114.



PANIC Unleashes Mosquitoes But Lacks Funds For TV

by George Mendenhall

The 'YES on 64' campaign is planning to mail over one million pamphlets in the final days of the campaign claiming that the AIDS virus is casually spread and can be transmitted by mosquitoes. A Sacramento judge had ordered those untrue claims stricken from the 'YES' argument in the state voter's handbook in August.

Television will apparently not be used to spread the misinformation since the LaRouche campaign is short of funds. Unable to raise large sums by telephone or mail solicitations, the 'YES' campaign is hopeful that Lyndon LaRouche, the Leesburg, Virginia political extremist behind Prop. 64, will come forth with a large contribution so they can expand the campaign.

The director of LaRouche's Biological Holocaust Task Force, Dr. John Grauerholz, used a recent announcement from French researcher Jean-Claude Chermann that the AIDS virus had been detected in Central African mosquitoes to justify LaRouche's earlier claim. He did not explain that Chermann later questioned the validity of his own information and emphasized that there was no evidence of transmission from an insect to a human being. Grauerholz joined LaRouche in his conspiracy theory, that the federal Centers for Disease Control was suppressing information.

Gus Sermos, who along with pathologist Grauerholz signed the 'YES' argument in the voter handbook, failed to have his name removed. Although he is identified in the handbook as "a former CDC public health advisor with the AIDS program," he states he is not an expert. "Lord, no," he told reporters, "I've merely reported a lot of AIDS cases for two and a half years in Florida. I'm not an expert at all, merely a witness." He said he signed an authorization to use his signature but the ballot arguments were added on later. His name could not be removed since the voter handbooks have been printed. The third person who signed is Dr. Nancy Mullan, a Burbank child psychiatrist.

Would LaRouche put a large sum of money into his California campaign in the last forty days? Does he have the money?

LaRouche told a federal judge in Washington on Sept. 19 that he has been "penniless" for the past ten years. He insisted that he did not know who paid for his clothes, food, or maintained his million dollar mansion in Virginia. The judge ordered him to tell "who pays for your pork chops" but withdrew his order when mysteriously \$250,000 arrived "from a friend" to settle a 1984 judgment against him by NBC. NBC had proved in court that LaRouche associates maliciously canceled interviews the network had set up.

Countering the 'mosquito' campaign planned in advance by LaRouche followers, 'NO on 64' intends to follow up the current statewide medical commercials with similar ones late in October. Press conferences by medical professionals are being held here and in Los Angeles to emphasize that Prop. 64 would be counterproductive and detrimental to AIDS research.

The direction of the 'NO' campaign will be medical. The earlier tactic stressing the role of LaRouche will evidently not be part of the major 'NO' campaign to the public. Polls indicate that relatively few people know who Lyndon LaRouche is. There will also not be an emphasis on the fact that Prop. 64 appears to encourage the quarantining of people with AIDS as polling indicates that a significant number of voters favor quarantining.

PANIC STRUGGLES

The 'YES' campaign is being

Last week, an 80-year old Florida man filed suit against LaRouche claiming he was bilked out of \$2.6 million while ill and confused. A judge halted fundraising activities of a LaRouche group in Maryland after there were questions about a loan of \$100,000 from a 79-year old widow. A San Diego woman is suing to retrieve \$33,000 she claims she had loaned to LaRouche followers. In Boston, LaRouche is being fined \$5,000 a day until he cooperates with a federal inquiry.

Prop. 64, called the AIDS Control Initiative, will appear on the Nov. 4 ballot. The PANIC group spent over \$200,000 to solicit signatures for it to qualify and received almost twice the number of signatures needed.

Attorney General John Van de Kamp launched an investigation of PANIC's signature gathering efforts in July. The investigation centered in Alameda and Los Angeles counties where signatures were allegedly solicited by persons who were brought into California from another state for that purpose — a violation of state law. Those solicitors were hired by a private Sacramento firm, on contract to PANIC.

A state deputy district attorney, Ellen Peter, told Bay Area Reporter that the investigation is continuing in Missouri where two

staffers have been working and here with one full-time investigator. She said the signature petitions are being checked carefully and that if it appears there were criminal acts performed, procedures for extraditing those involved will begin.

The continuing confusion over Prop. 64 comes from its poorly written text. An analysis by the American Civil Liberties Union indicates that it would establish AIDS as a communicable disease, meaning it can be casually transmitted. It requires that those who test positive on the AIDS antibody test or are "suspected" of having AIDS to be reported to the state health department. It would deny food handling and public school employment to such people and possibly bar them from traveling. It indicates that the quarantine and isolation of those designated would be enforced.

A recent Examiner/TV4 poll revealed that 34 percent of voters are opposed to Prop. 64 with approximately 14 percent supporting it. The battleground in the campaign will center on the 52 percent of the public who have either never heard of Prop. 64 or who have not decided how they will vote.




PIZZA & VIDEO DELIVERY SERVICE

Two Classics have combined forces to bring you the best in home entertainment.

CAPTAIN VIDEO & MARCELLO'S PIZZA PRESENT

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It's as easy as 1, 2, 3

1. Call Captain Video (Market St.) 552-0501 and reserve any movie from a vast selection. Captain Video members only!
2. Call Marcello's (Castro St.) 863-3900 and order your delicious pizza.
 - ★ You may specify a delivery time from 5:00 p.m. until midnight on weeknights and 1:00 a.m. on weekends.
 - ★ Remember to tell both stores you're using our combined services.
 - ★ Delivery service limited to Marcello's trade area.
3. Presto!! Your evening dinner and movie entertainment will appear at your doorstep!!

Place your order Sunday-Friday from 11:00 am-8:00 pm
Saturday 11:00 am-5:00 pm

ORDER EARLY!!! **ORDER OFTEN!!!**



Diversity

Leather, Drag, Police, Boa Constrictors
Are All Found At The Folsom Street Fair

by Charles Linebarger

The third annual Folsom Street Party brought out a diverse crowd of thousands on Sunday to enjoy the last day of summer. The Folsom Fair is known for its ability to bring out the variety in the community and this year's street party was no exception.

Within yards of each other, former Mr. International Leather Patrick Toner and his cohorts were running a pam-pam game while Empress Sable, Miss Goldblatt and Kitty were lolly-gagging in a makeshift street fountain and collecting coins for a good cause.

"I'm gonna dress you up in leather, all over your body..." ran the tune as sung by the See Page Two on one of the fair's two stages. Milling around in front of the stage and up and down the length of the fair was a mixed crowd in leather, black T-shirts, no shirts, women and straight (?) couples.



Time to toot an imaginary horn.

(Photo: S. McLennan)

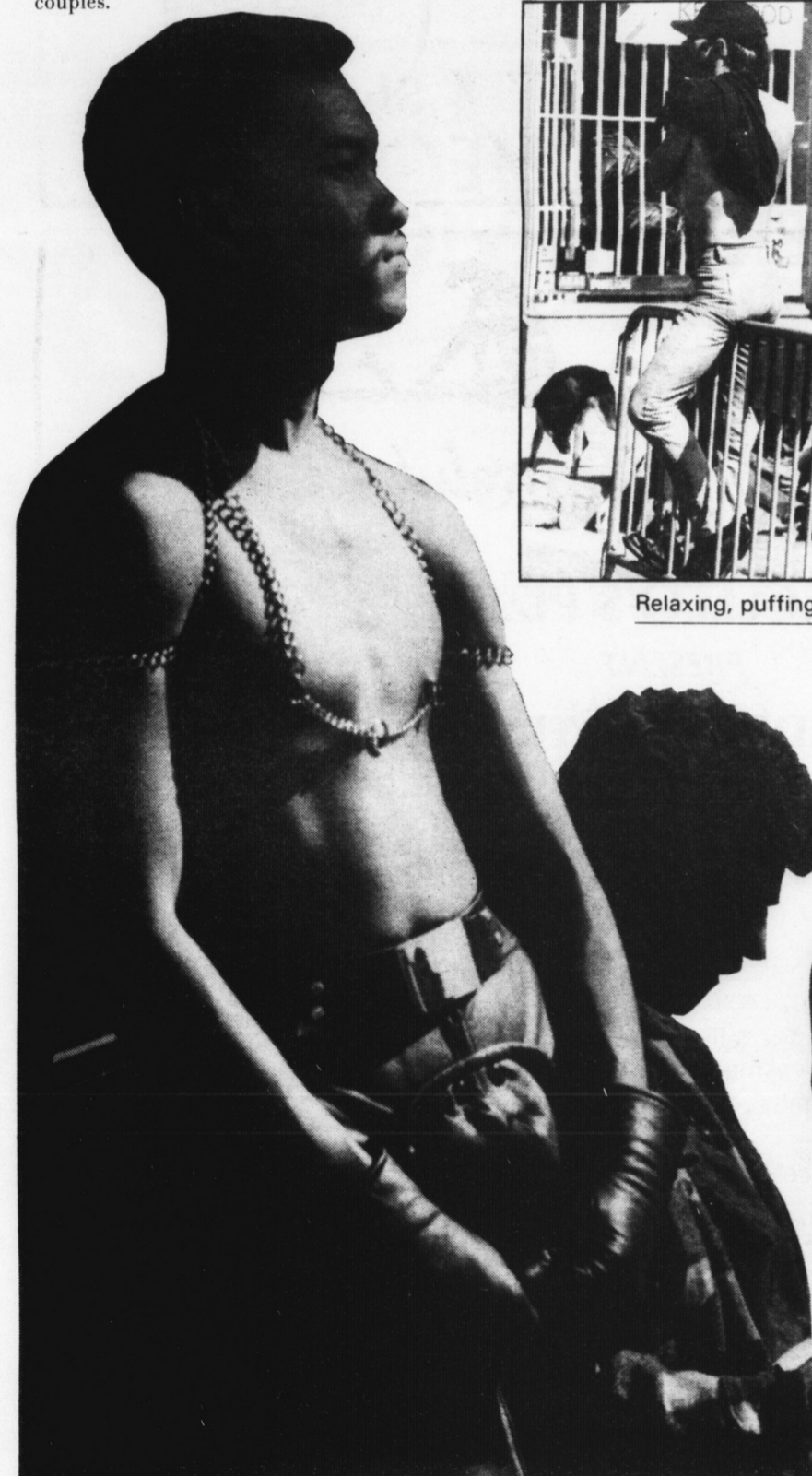
'I'm gonna dress up in leather... all over your body.'

— See Page Two
a rock group

Among the hundred and more booths that were set up on Folsom Street was that for the Leather and Blues Road Tribe, a women's motorcycle club. The women told the *Bay Area Reporter* that they have a mailing list of "over a hundred, with approximately 50 wearing patches, but you have to earn your patches."

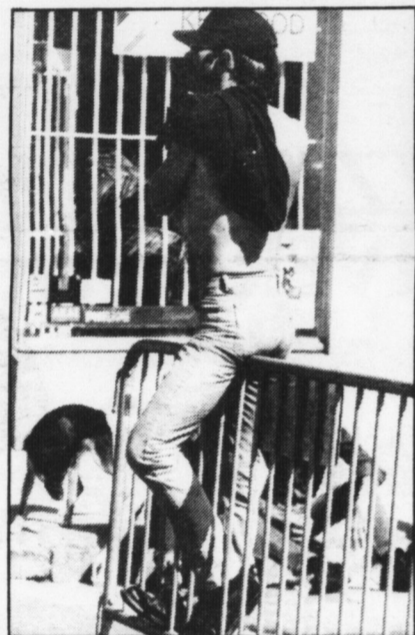
You all have to pay your dues, which are \$20 a year. The club will soon be participating in the Shanti door-to-door fund drive.

(Continued on next page)

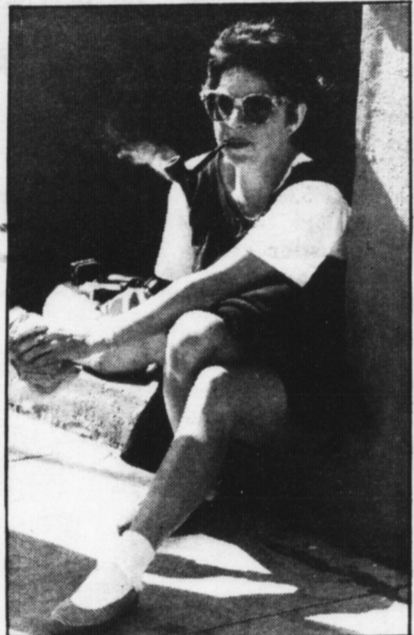


Quiet reflections

(Photo: S. McLennan)



Relaxing, puffing and just plain looking... it was all fun.



(Photos: R. Pruzan)



Oh, those beautiful chests!

(Photo: R. Pruzan)



Steppin' out.

(Photo: S. McLennan)

Folsom Fair

(Continued from previous page)

Emperor Matt was at the Imperial Court's booth wearing a chest-full of gay motorcycle club medals and explaining that the imperial court was sponsoring a coin drive this year to benefit the Coming Home Hospice and Rita Rockett's Ward 5A Meal Program.

The Gay Rights Chapter of the ACLU was manning the "No on 64" table, while nearby, the Alice B. Toklas Democratic Club was handing out leaflets calling for the community to support the three gay candidates up for election this November (Pat Norman for supervisor, Greg Day for school board, and Paul Wotman for College board). Next door, the Harvey Milk Club was also fighting the good fight.

Larry "Rough Stuff" White and other hunky wrestlers from the two local wrestling clubs were providing free demonstrations on the mat for eager bystanders. Gene Dermody of the Golden Gate Wrestlers said the club now has 12 active members and added that the club will continue despite its founder's death from AIDS last month (Don Jung, a Gay Games gold medal winner, organized the club for the first Gay Games in 1982).

The lesbian percussion group, Sistah Boom, meandered down the street parting the fair-going crowd like Moses parting the Red Sea while close by crowds lined up to watch tattoos iron onto willing bodies, and ears pierced for fall fashions.

Person with AIDS Andrew Lewallen stood at the PWA booth holding a fist-full of dollars. "We're collecting money to support the organization (People With AIDS) by trading hugs for bucks and selling T-shirts," explained Lewallen. The group was formed in 1983 and now has 125 members, according to Bobby Reynolds.

Deava Das, meanwhile, explained to two tall policemen on the sidewalk that his 30-pound Columbian Peach Phase Boa Constrictor was named Aiesha. Aiesha wound around Das' neck and hung down to groin level sticking out her reptilian tongue hungrily.

"She eats large rats," explained Das.

Lushes Lashes, Sister Mysteria of the Holy Order of the Broken Hymen, Dana Van Iquity and Sister Vicious Power Hungry Bitch, all current members of the Sisters of Perpetual Indulgence, worked the crowd selling "Stop LaRouche" buttons for the "No on 64" committee.

"Boom Boom has retired," said Misty, who should know, having been recently engaged and then disengaged from the male nun.

Bert Bloom gave away gold, foil-wrapped condoms for the Stop AIDS Project. Bloom explained that over 5,000 people have gone through the city-supported discussion groups organized by the project.

Zoltan, a stripper from the Campus Theater, stood smiling, tan, muscular and clothed in a black G-string and sold colored suckers for a buck for the Godfather Fund. "I eat 'em and they don't bother me," he explained to those who said sugar causes AIDS.

Inside the Godfather Service Fund tent, SFPD officer Paul Seidler, who founded the group and also acts as liaison to the gay community for the SFPD, said, "One hundred percent of all money we raise goes to help guys with AIDS. Our major project is a package we put together that goes to guys at S.F. General and Pacific Medical Center. It includes everything from toothpaste and razor to slippers and bathrobe, and of course a teddy bear." The Fund has given away over 1500 of the packages.

The Secret Gospel Church of Phallic Worship was represented by Gunter Katzfey, the pastor. "We hold services on Thursdays at 2 p.m., on Fridays at 8 p.m., and on Sundays at 8 p.m.," said Katzfey. The church is located at 746 Clementina, #1.

Across the way, hypnotist Lou Everts was putting six willing subjects into a trance while two brightly dressed Balloon Girls regaled a crowd of admirers on the hood of a nearby car. "We do worthwhile things like party," explained Ruby Redd.

The girls were selling official party-crasher cards for \$3.98 to benefit the Balloon Girls. Also present were Cobalt, Bluebird and Bionica Blond.

The 600 worldwide members of the Janus society were represented by a Lennie Lennox look-alike called Marsha. Sado-

masochism is the Society's interest. Marsha explained that "S&M is a consensual play, which may be a sexual play or may not be, which may involve pain or it may not, it covers a wide variety of activities."

There were over 150 booths at the fair and thousands of fairgoers. And while leather appeared to be the fabric of choice, there really was no dress code. And the only requirement, other than your presence, appeared to be that you let your hair down for the day.

A Fair for all ages.
(Photo: S. McLennan)



Listen With Your Heart

For all those times you wanted to help but couldn't, now is the time!

Persons with AIDS and their loved ones need our continued support. So for all the times you wanted to help... the time is now... to listen with your heart and say YES!

From Sept. 9th to Nov. 15th our volunteers will be calling you to ask for your help... to go house to house on your block, asking your friends and neighbors for donations.

You can help now!
Call and ask for Chip today.

ShantiProject
Affection not Rejection
558-9644

Nightclub

with Peter and Alex Hamilton
PRESENT
An evening of Comedy, Pantomime, & Impersonation

Ginger St. John and her friends

DATE:
Wednesday,
Oct. 1st

TIME:
See Dynasty
on video at
9 pm.
Show starts
at 10 pm

COVER:
\$5.00

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For Reservations call (415) 771-3332

FUN!
LAUGHS!
GOOD TIMES!

BAY AREA REPORTER GREATER BAY NEWS

Peninsula Raises \$5K to Stop '64'

by Gerard Koskovich

Over 100 people turned out Sunday, Sept. 21, for a Peninsula anti-LaRouche fundraiser featuring U.S. Rep. Gerry Studds. Sponsored by the San Mateo County No On 64 Committee, the event netted over \$5,000 for the statewide campaign against the AIDS quarantine initiative that will appear on the November ballot.

Studds, a Massachusetts Democrat, is the only openly-gay member of the United States Congress. He joined openly-gay San Mateo County Sup. Tom Nolan and other members of the local No On 64 Committee in giving brief pep talks to the anti-LaRouche forces gathered at the Atherton home of San Mateo County Sup. Anne Eshoo.

According to Studds, the campaign against Prop. 64 is of national significance.

"If this initiative should pass — and God forbid — it will not remain just a California issue. It will spread the worst sort of demagoguery across the nation," he told the crowd. "You are the shock troops, you are the front line. You can save the rest of the nation from this dreadful demagoguery."

Studds praised the California electorate for its "fundamental decency and intelligence." The



U.S. Rep. Gerry Studds

(Photo: Rink)

No On 64 campaign only needs to "present the facts to the people of the state of California" to defeat the initiative, he said.

The congressman added that homophobia is a driving force of those favoring the AIDS quarantine proposal. "Obviously, (LaRouche's) particular brand of demagoguery wouldn't have a chance if the primary people who have fallen prey to this disease were not gay."

"But there might be a silver lining in the tragedy of AIDS," Studds continued. "This crisis has brought gay people together and it is bringing the American public to recognize the existence and the humanity of gay people."

In introductory remarks, Margaret Taylor, director of AIDS services for San Mateo County, praised the group at the afternoon garden party for its contribution to the anti-LaRouche campaign. "I'm only sorry we're spending this money fighting one of the most ridiculous proposals I've seen in a long time, rather than serving the needs of people with AIDS," she said.

Rich Gordon, president of the Bay Area Municipal Elections Commission (BAYMEC) said that money from the event would go toward statewide No On 64 television advertising.

"There are more people working on this campaign than anyone in San Mateo County can remember ever working on a gay-related issue," he said. "This core of people will continue to work hard for our community after Nov. 4, as well."

Among those in attendance at the event were a number of elected officials. Joining Nolan from the San Mateo County Board was Sup. Bill Schumacher. Daly City council member Al Teglia and Millbrae city council member Mary Griffin also made appearances.

Among the gay and lesbian community leaders present were Richard Rector, president of the People With AIDS Alliance in San Francisco, Dr. Dennis McShane, a professor at the Stanford Medical School and past president of American Physicians for Human Rights, and lesbian activist Wiggy Sivertsen, a professor at San Jose State University.

For more information on the San Mateo County No On 64 Committee, write 824 Winslow St., No. 214, Redwood City, Ca 94063, or call (415) 593-4734. ●

Vote No on 64

Nez Pas

Never Say No to Mama Chuckles

"When we compare the individuals of the same variety of sub-variety of our older cultivated plants and animals, one of the first points which strikes us is, that they generally differ more from each other than do the individuals of any one species or variety in a state of nature." That's from Charles Darwin *On The Origin of Species*.

Since there was only one person running for Emperor VIII and only one person running for Empress VIII, A.C.I.E., I thought it might be interesting, dear reader, to hear their reactions on a few poignant questions. So, recently I asked of David Montoya (solitary Emperor candidate), and Chuck Sheppard (sole Empress candidate), the following:

The last two reigns basically proved that we in Alameda County don't need, and can do without, an Empire. Why do you feel it important to continue with it?

David: I know that to many it seems the Empire doesn't do anything, but there are those who are involved with the Empire who do work hard. Many of the people who don't think we need an Empire never get involved anyway. I feel it is important to continue, if only to prove we can work together, and have fun doing so.

Chuck: I feel it not only important, but also a must. We need to have a group that goes out to help all groups, and let them know the needs of other groups; some place where someone who is in need of help can go for it.

What do you plan to do in order to "unite" the County?

David: By having benefits to help EBAF and Fairmont Hospital. Also, to help Chuck with his Adopt-A-Home project. When people see that your efforts are in the right direction, they support you and get involved.

Chuck: To get involved and to help out whenever we can, and to try to get their trust!

Many businesses in the County are totally disenchanted with A.C.I.E. What do you intend to do to "involve" the bars once again?

David: Hopefully by meeting with bar owners and asking what they would like to see us do, and how we can help them with their charity work.

Chuck: To get involved and to help out whenever we can, and to try to get their trust; plus talk and work with each bar owner.

Is it absolutely necessary to visit so many out-of-town functions just to have them appear at A.C.I.E. Coronation?

Chuck: No.

What is the real value of going to out-of-town functions?

David: None.

In your view, just what is the purpose of a court and an Empire?

NEZ

(Continued from previous page)

David: The purpose of an Empire is to have charity benefits to help those in need in our community.

Chuck: To help all groups, and let them know the needs of other groups. Some place where someone who is in need of help can go for it; plus to get other people involved, and to have fundraisers.

In your opinion, what will it take to bring A.C.I.E. back to importance in the County?

David: To show the County that we are out working as a group—not against each other—and that it can be done with pride, fun, and no back stabbing.

Chuck: Hard work, involvement, and most of all, trust and belief.

What do you see is your job as Emperor/Empress?

David: To represent and lead the County in charity work.

Chuck: Not to look too pretty ('cause I am not!), but to put myself on the line and to try to put this A.C.I.E. back on its feet!

What do you see to be the significance that only one person is running for each elected position?

David: I think many will want to run for those positions when A.C.I.E. gets over the hump of bad views.

Chuck: None other than no one cares.

Why on earth did you choose to run?

David: I like the challenge!

Chuck: We all need help at one time or another, and if there is any way I can help, I will be there no matter who it is—for you, me, David, the People!

How can you separate Empress VIII from all the "Mama Chuckles" fundraising? (Asked of Chuck only.)

Chuck: Empress is a name that heads a group of people of A.C.I.E. "Adopt-A-House" is run by the people, for the people! I am part of the people and I will help as part of the people! Canteen Fund is run by a group of people, but for the people, and I will help. To make it short, I am only me and who that me is, is someone who "cares"! Thank you, Peter—Love ya.

PEREGRINATION ENTHUSIASM (A "Trekkling" Nose?)

Date: Saturday, September 20, 1986 A.D.

Place: Henry J. Kaiser Convention Center, southern end of Lake Merritt.

Event: Coronation '86— "SAFARI!"

Weather: Cool and clear.

Throat: Parched; in need of a Scotch.

Deadline: Much too soon, with so much to do.

When things go wrong, they all go wrong at once and at the worst possible time. Coronation '86 was no exception.

For starters, four cases of booze were stolen! The "7 p.m. sharp" opening actually started at 7:33 p.m. And Agent Orange must have been used to defoliate the setting for "Safari!"

However, when things got rolling, things really got rolling. Including intermittent lapses of the sound system! Fortunately, all the "lip-syncers" handled the situation professionally.

Thank God for God! The presentation from Mama Chuckles and David Montoya and Company of An Old-Fashioned Revival had the entire house standing

and clapping and singing.

The customary endless parade of Heads of State, Counts, Viscounts, and no courts took up the majority of the Coronation. This is a paradox, I guess, because the program was moving too fast and had to insert another intermission so that someone's costume from San Francisco could be delivered.

Award winners included: Best Female In-Town Costume—Kawika; Best Male In-Town Costume—Harry; Best Female Out-of-Town Costume—Titania and Sable Clown; Best Female Theme Costume—Amazon; Best Male Theme Costume—Tom O'Day; Best Out of State Presentation—Portland; Best All Around Out of State—Allen of Idaho.

The Victory Brunch on Sunday turned over the "command" to Empress VIII Mama Chuckles and Emperor VIII David Montoya. Mama Chuckles' acceptance speech was moving and down to earth. In paraphrase: The Eighth Reign is for all of Alameda County, not just a few particulars. We are going to work—and so will all of you. We will want your help, your time, and your money. You know I will get your money! I am really not your empress. Starr is your empress. Chuckles is just a stand-in. A stand-in who believes in no separation. This is going to be a party court! We will work and then party—then work harder and party harder. The work will be for charity. The party will be for all the people.

Asides: Yes, Jim Malone's blue paisley tuxedo jacket was cut in half—on stage! Yes, Emp VII Paul and Jim Malone were retrieving un-opened beer cans out of a dumpster in the wee hours! Yes, Altona Love wore the same dress as she did last year! Yes, Alruel was doorman for the eighth time! Yes, Suzie is still

drinking! Yes, five of the past heads of state were not in attendance. Yes, LaLa was sober! Yes, Amazon still owes me! Yes, Empress VII Johnny is moving to Arizona, and leaves her love and respect with Alameda County. Yes, there were at least six one-night marriages and several temporary divorces! And—yes! my gut reaction is that this reign will succeed! (One does not say "no" to Mama Chuckles!) Manuel and Tootsi—oops—Tootsi IX???

OAKLAND "NO ON 64" (An Up-Dating Nose)

Two tentative fundraising events at Oakland bars have now become solidified.

This Sunday, Sept. 28, the fundraising event at the Paradise will include a car wash at \$5 per vehicle (campers and RVs, slightly higher!) Want the old flivver waxed? Sure! Bring your own wax and fork over \$20 to the cause for C.A.L.M.

Sunday, Oct. 5, the fundraising event at Revol will include the fantastic Cynthia Bythell Cabaret Show, starting at 6 p.m. There also will be a \$3 buffet at 7 p.m. with all the proceeds going to C.A.L.M.

Mercy! Even before the posters could be posted in some bars, all 30 of the "specially numbered" small No on 64 buttons were sold! The drawing of the lucky number will be at the Revol Tuesday night, Nov. 4.

Don't forget to look for and participate in all the fundraising events these next few weeks at Bench & Bar, Lake Lounge, Paradise, Revol, and Town & Country. Check posters for dates.

The more we disagree, the more chance there is that at least one of us is right! I'm smiling. Love, Nez.

Studds Wears His Badge of Courage

by Marv. Shaw

Wearing the condemnation like a badge of honor, Massachusetts Congressman Gerry Studds said that Falwell and followers had labeled him the worst Congressman in America. Studds, representing southeastern Massachusetts, is the highest ranking gay elected official in the U.S.

Studds reported that in his district's recent primary he had overcome his LaRouche opponent with 81 percent of the vote. Astonishingly, this tremendous plurality has gone unreported in most of the press, even in Boston.

Citing his re-elections as something of an anomaly, the Representative pointed out that he has been in Congress since 1972, having won again and again in a district which has gone heavily for Republican Presidential candidates in that 14-year period.

Characterizing the LaRouche campaign as "not just a California thing," Studds stated, "We do not have to have a public receptive to propaganda. All we need to do is present the facts." But he, along with County Health Department AIDS director Margaret Taylor, deplored the diversion of so much money, time and effort in defeating LaRouche when those same resources are so desperately required to meet human needs in the AIDS crisis.

Questioned about Falwell's recent pronouncement that he was leaving politics for "more spiritual matters," Studds replied, "They're still in there, still working against us, still pouring money into campaigns."

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(Continued on next page)

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Jessie McVey
Shanti Practical Support Volunteer

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what can be done with people working together is incredible. I may be naive, but that's how I feel.

Shanti is satisfying some part of me in some way, because I'm feeling much more secure and stable. It's touching part of me that's never been touched before.

I may eventually not want to be in Shanti. But I can't imagine not caring for people with AIDS.

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BAY AREA REPORTER ENTERTAINMENT

Gay Theater Theatre Rhinoceros Style, Is Not Championship Wrestling

by Wendell Ricketts

Here's a little quiz. Gay theater is: (a.) an all-male version of *Who's Afraid of Virginia Woolf*; (b.) lighthearted comedies about tricking; (c.) Championship Wrestling; or (d.) *The Women*.

Give up? If you answered "all of the above," you may be more right than wrong, but you're still a bit off the mark. Consider Theatre Rhinoceros.

Over the next nine months the curtain will go up—figuratively, if not literally—some 200 times on Theatre Rhinoceros' Mainstage. On those many occasions, the rising stagelights will illuminate not only one of the funniest, but also one of the most provocative casts of characters Theatre Rhinoceros' artists, technicians, and staff have ever assembled.

If your notion of gay theater runs to visions of a pathetic Sister George moaning miserably as the lights dim, the head of her cow costume held on her lap; or an anguished Michael, babbling tearfully to Donald how fine life would be if "we could just learn not to hate ourselves quite so very much"; or a Ned, the whiter-than-white AIDS crusader and the lone voice of conscience in the world of frivolous fags, look again. There are some people you ought to meet.

Take Ronnie, for example. She's the woman of the '80s in Margery Kreitman's comedy hit of last year's Studio Rhino season, *Please Wait for the Beep*. Ronnie's the doyenne of disillusionment, the hero with the all-electric life. Her answering machine, television, and vibrator are closer to her heart than her mom or her girlfriend, but she can't manage to shut them out (or up) entirely.

Or Curtis, one of the slumber party boys from *The AIDS Show*,

reappearing in Doug Holsclaw's first full-length play for adults, *Life of the Party*. Curtis loves his three friends, but he still won't lip synch to "Stop, In the Name of Love" unless they give him back the wig and let him play Diana.

Or Sergeant SueEllen Fisk, Jocelyn, Aurelia, Wilhelmina Windson, and the rest of the gang at Maxie's Hideaway, who step out of the pages of lesbian pulp novels of the '50s and into Adele Prandini and Sue Zemel's new musical comedy, *Pulp and Circumstance*.

This group, along with more than a dozen other characters, will all pass beneath the gilded arch of Theatre Rhinoceros' proscenium between now and July.

San Francisco's only lesbian and gay theater—one of a handful of such theaters in the world—might make its home on Castro Street, or on Upper Market, or at the very least in the Duboce Triangle. But it doesn't. Instead, the immense institutional building that houses Theatre Rhinoceros and its offices is to be found only steps away from the plaza at 16th and Mission, where Sunday sidewalk preachers proclaim "Tengo Dios en mi alma" from raspy megaphones, where boom boxes are as common as panhandlers.

Deep in the heart of such a building is the maze of offices where Doug Holsclaw, author, director, and Theatre Rhinoceros' Dramaturge has shared a cluttered, noisy space with Kris Gannon, Artistic Director, and five other staff members, for the last four years. Each year these seven, all of whom sit on the reading and screening committee, choose the six plays they believe will make the strongest showing in the Mainstage season. The process is not an easy one.



All but Kathy Burch (seated, center) return for the Mainstage production of *Please Wait for the Beep* (Photo: E. Richards)

But always, says Gannon, "the most important decision is still the best play. In that we don't differ from any theater in the city."

In other significant ways, however, they do differ. Nowhere else will you regularly find gay characters presented in plays that are about our lives, our community, and about the ways in which our experience is both unique and universal. What we bring to situations tragic or comic, mundane or monumental, one supposes, is at least a gay sensibility. Theatre Rhinoceros, too, wrestles with the issue of identifying the sensibility that makes plays appropriate for a gay theater. Indeed, defining a gay sensibility is like defining air. It's everywhere around

you, but you can't exactly point to it. Playwright Robert Patrick, of course, may have uttered the last word on the subject when he quipped, "A gay play is a play that sleeps with other plays of the same sex."

In choosing plays, Gannon noted, "What's still important is that there be a gay character who is central to the plot. We've looked at the idea of doing works by Tennessee Williams or Carson McCullers or people who we know were gay and wrote plays and maybe weren't able to write openly about themselves. But while the plays are wonderful and you want to be able to do them, other people will do those plays. It's important for us to do plays

here that other places won't do."

And what of those plays? For its ninth season, Theatre Rhinoceros will present four comedies and two dramatic works, including several West Coast premieres and four new works by local and national playwrights. First, the comedies.

The season opens with *Life of the Party*, Holsclaw's expansion of the "It's My Party" sketches he wrote for *The AIDS Show*. Holsclaw, who has written children's plays, directed, acted, and performed to great acclaim in local comedy clubs, shines anew as the author of this brilliantly funny script.

(Continued on page 38)

You Might As Well Laugh

by Wendell Ricketts

When *The AIDS Show* completed its final performances during the week of Gay Games II, it may have seemed that the slumber party boys from the "It's My Party" sketches had been put to bed for good. Not so. Andrew, Brad, Curtis, and Jay (in alphabetical order—they wouldn't have it any other way) are back to open Theatre Rhinoceros' 1986-1987 season in an outrageous new comedy all their own.

But almost any attempt to describe what Doug Holsclaw's *Life of the Party* is "about" comes out sounding schlocky. Holsclaw has written so cleverly, and with such scrupulous refusal to sink to the pathetic depths of other plays dealing with AIDS, that he almost defies one to mention *Life of the Party*'s "message." It has one, to be sure. Maybe several. But you might not be able to talk about it without the risk of sounding like Mary Worth.

The true genius of *Life of the*

Party—and the hallmark of Holsclaw's skill—is making humor succeed around an issue that most people can only consider a context for sorrow. But it is never that AIDS is funny or that death is funny or that the tragedies that touch our lives are funny. Indeed, Holsclaw would agree, what our community must endure is not funny but absurd. Few, however, record that absurdity with such faithful precision as Holsclaw. His unerring eye registers the absurdity of "AIDS marriages," the absurdity of friends dying young, the absurdity of condoms and safe sex, the absurdity of having to worry whether getting cum on a hangnail might give us AIDS.

But, unlike screaming or crying or rage or depression, all of which are more than appropriate responses to AIDS, Holsclaw's humor finds a way to forge a gentle connection.

Life of the Party, is, indeed, a

(Continued on page 38)



Party boys face the '80s in Doug Holsclaw's *Life of the Party* (l. to r.) Brad Erickson, Brian Thorstenson, Steve Abel, and Randy Weigand (Photo: S. Cohen)

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MUSIC

Weeding Out LaRouche At The Farm

by David-Alex Nahmod

It will be a night of anti-LaRouche rock and rolling at The Farm on Sunday, Sept. 28. Some of San Francisco's best bands, most renowned comics, and tackiest drag queens will join forces to entertain and educate the masses, and to help raise funds for S.F. CAN, one of the local organizations dedicated to stopping Lyndon LaRouche's monstrous hate campaign against the gay community and those afflicted with AIDS.

Rock Against LaRouche is the brainchild of Dan Willson and Shawn Bates, who organized this event. They wanted to put together an anti-Prop. 64 fundraiser that would hit a crossover audience of people who normally wouldn't get involved in a political campaign. These would be people who are generally uneducated about the dangers of Prop. 64 and need to be reached, taught, and urged to vote against the proposition. Their main targets are gay and lesbian teens, and younger straights, who could conceivably urge their parents to vote No on 64. A rock concert seemed to be the ideal way to do this.

Some of the bands scheduled to perform at Rock Against LaRouche are Big City, Legal Reins, The McGuires, and Hard Rain. The evening will be hosted in part by Sister Boom Boom and Doris Fish, who will co-star along with her wardrobe. "I feel I must do this," says Doris. "If those LaRouche people got one look at me, I'd be the first to be put away!"

Like Doris, everyone else working on this event are strictly volunteers, from the performers,



Hard Rain will appear at Rock Against LaRouche at The Farm Sept. 28

to the speakers, to the security people, and the voter registrars that will be sitting at tables in The Farm's funky lobby. The refreshments for the evening are being donated, and the Farm management was kind enough to rent the space to Rock Against LaRouche at a hefty discount. Only the S.F. CAN organization will receive any money from the concert, and those monies will be put to good use fighting LaRouche.

Co-organizer Shawn Bates, 26, says that there is a lot of positive energy being poured into this event, and that it is good to see such positive feedback in the face of something that is very scary

and sad. Her partner, Dan Willson, 23, is from Los Angeles, where he held an elective office at the rather youthful age of 21. He is a well-known political activist.

Rock Against LaRouche will take place at The Farm, 1499 Potrero Ave., just above 25th St. The date will be Sunday, Sept. 28, and it will last from 6 p.m. to midnight. It's \$4 at the door, so come and have a rocking good time while helping to defeat LaRouche.

Volunteers are still needed for the event, and interested parties may call Shawn at 387-8421.

See you at The Farm!

TELEVISION

On Death and Dying

by David-Alex Nahmod

Between cancer, a potential nuclear holocaust, and AIDS, the entire world is living in the shadow of death. How can we deal with this, both as individuals and as a community? This is the subject of Johanna Luther and Joseph Tieger's multi-part documentary, *How Then Shall We Live?*

The project began many years ago when Johanna Luther's mother was dying of cancer. Wanting to help both her mother and herself deal with the inevitable, Johanna took a retreat on death and dying run by one Stephen Levine, a meditation teacher, who had been working with the dying for his own spiritual development. Originally he'd been inspired when an old friend's son had died of leukemia, and himself took a retreat at that time. Johanna was so moved by Levine's retreat she learned how to use video equipment so that what she saw could later be recorded and shared.

Joseph Tieger became involved with the project at a retreat Johanna attended six months later. He is a former attorney who was heavily involved in the '60s civil rights and anti-war movements. Always a spiritual person, he "dropped out" at 30 to study, travel, explore himself, and meditate.

The documentary was first shown in four parts under the title *Conscious Living, Conscious*



Daniel Ellsberg (r.) and spiritual speaker Ram Dass in *How Then Shall We Live?* (Photo: D. Wiley)

Dying: The Work of a Lifetime. It focused on dying and getting past grief. Much of it was shot at various retreats Johanna and Joseph attended together, except the last half of part four, which was a seminar given by spiritualist Ram Dass. The name in Hindi means Servant of God.

The initial video was distributed by word-of-mouth and supported by audience donations. Many organizations showed it as a work in progress, and it was also rented to hospitals, hospices, universities, and individuals.

During the Three Mile Island disaster in 1979, the filmmakers realized death had to be faced on a massive, international level, and began expanding their work. The later portions deal with the fact

that humanity must face its own potential nuclear destruction, and there is a definite parallel between that theme and those people who face death on a singular, personal level. Ram Dass is featured in much of the later footage, and the work was retitled *How Then Shall We Live?*

Most of the film was shot before the AIDS crisis really hit us, yet the filmmakers feel this film can help people with AIDS deal with their lives and deaths in a more positive, less painful way. The hope of Johanna Luther and Joseph Tieger is that their film will wake people to the fact that some topics must not be ignored. If we can have safe sex, why not also safe power? The two should

(Continued on page 30)

John Karr

The Fine Art of Lara

I tottered for Teeter when I first saw him in *On Your Toes*, and just like a Rodgers and Hart tune, it was fun to fall all the way for the boyishly butch star. The lanky Oklahoman combines grace with strength—he drove a combine as a kid—and is crowned with a flop of blond hair, huge baby blues that woo and win, and a smile so broad it cracks his dimples into a wink that reaches the balcony. With his show-biz voice and swell dancing, he was an obvious choice for the Ray Bolger-lead role in the 1983 *On Your Toes* revival.

Maybe not that obvious. He had to audition for it six times. He'd only had featured roles on Broadway, and the producers didn't think Lara Teeter was the star name they wanted for the marquee. But there aren't that many song and dance men around, and with director George Abbott pulling for him, Teeter not only got the role, but Natalia Makarova as a dance partner, and a Tony nomination for his performance, too.

Not bad at all. But dizzying, perhaps, for a boy with a bent for introspection. That may be why his relatively rapid rise to stardom—six years from summer stock to star—was followed by what he calls, "the best period of my career—which was, I didn't work."

At least not in a show. He worked a lot in that layoff, but for the first time in years, the character he was creating was himself. He hadn't had much quiet time for that, although predisposed to it since his father was a theologian.

Lara was hooked on acting in the seventh grade, when everybody laughed at his "eating a peanut butter sandwich" pantomime. A high school athlete (basketball a natural for the dancer-to-be), he also won speech contests. During college he toured the country performing excerpts from musicals.

"That was an invaluable experience," he told me, "because it was about confronting everybody's egos."

With that lesson under his belt, he hit New York and earned his Equity card by doing stock shows, but had to leave the big town to be "discovered."

It was in Wichita, of all places, that New York City Opera director Jack Edelman saw Lara in *Pajama Game* and hired him to do *Naughty Marietta* at the N.Y. City Opera. In this romantic operetta, Lara got the musical comedy role of Simon Slick, and the vaudeville tune "It's Pretty Soft for Simon."

It was pretty soft for Teeter, too, for unlike so many others, he careened from show to show. He was one of the first replacements for *Best Little Whorehouse*, and left that for a specialty spot in *Happy New Year*. Remember the "new" Cole Porter musical? It didn't last long.

"It was based on a great play, Philip Barry's *Holiday*," Lara said, "but the writers missed it by a long shot. They tried to make it an intimate/big musical!"

With the summer off, he jumped into *Pirates of Penzance* when it was still in the Park, but left the pending Broadway run to play Will Parker in the national tour of *Oklahoma!* He went from

that straight into the long tour of a musical born to fail, *Seven Brides for Seven Brothers*. It kept Lara employed until he went back into *Pirates*, and then, wham, into *On Your Toes*.

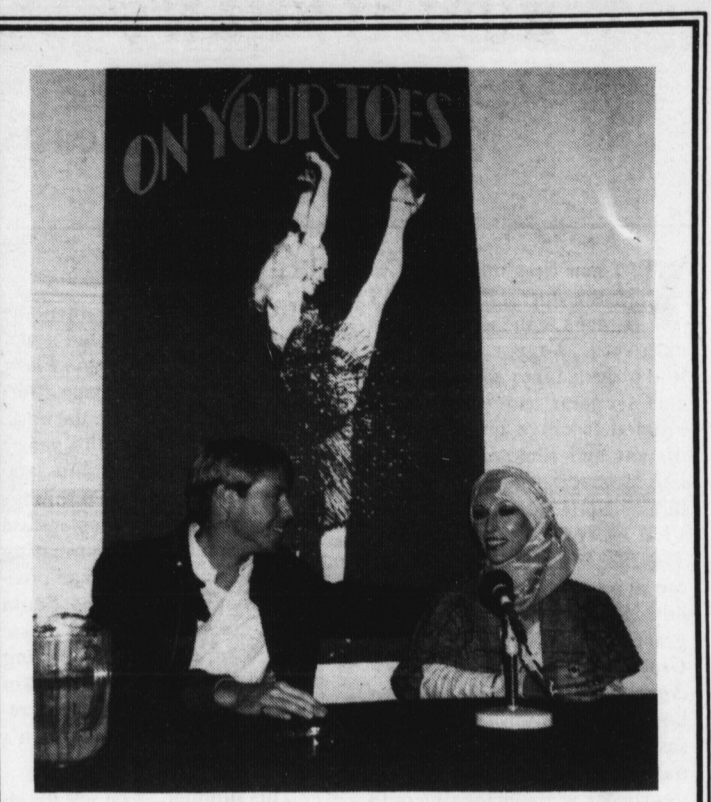
The famed Rodgers and Hart show, directed as at its 1936 premiere by George Abbott (he'll be 100 this Jan. 25), felt like home to Teeter, who always wanted to be a song and dance man, period. "I wish I had been born in vaudeville," he confided, "because those kids got up there and did it, and did it over and over."

That's why he was thrilled to join the current 1986 revival of the 1983 revival of the show, with Makarova's name presumably pleasing producers. Now Teeter can do it over and over again—he's featured throughout the show, hoofing, crooning, tapping, romancing, selling high and low comedy: hell, he's a song and dance man of considerable charm.

Although reunited with his star, he's in partially strange company. Co-star Dina Merrill reduces to niceness the tart role Elaine Stritch played snappily in 1954. Merrill makes her entrances looking like she's wearing Alexis Smith's clothes. One wonders where Stritch is; Betty Comden turned the role down, much to her regret, and Eve Arden gave it up to do *Moose Murders*, an infamous one-night flop.

Veteran Michael Kermoyan is a trifle stodgy as the impresario who stages the famous "Slaughter on 10th Avenue" ballet, but the show itself is handsome and smart. With music authentically intact, the script has been tinkered with and tightened, so the antiquated plot whizzes by, bringing us the tunes and dances that let Lara song-and-dance us.

He feels he does this better after the show's two-year layoff. The reason, he says, is "personal growth."



Lara Teeter (l.) and Natalia Makarova pal it up at their local *On Your Toes* press conference (Photo: S. Warren)

"The theater is a church, let's face it," he said. "It is a spiritual ground to be treated with great respect and a lot of integrity. My journey in it is to see that my onstage performing and offstage

person meld together, so that my joy in being here now is reflected in my joy onstage. My theater comes out of my life, not the other way."

(Continued on next page)

SAN FRANCISCO GAY MEN'S CHORUS

Gregg Tallman, Director

Presenting the Classics

WORLD PREMIERE — Commissioned by
the San Francisco Gay Men's Chorus
"Invocation and Dance"

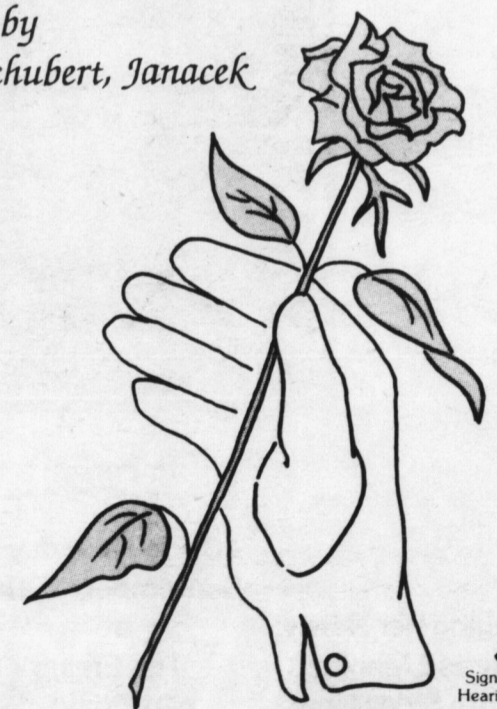
Music by David Conte — Text by Walt Whitman
also works by
Gabrielli, Monteverdi, Schubert, Janacek

Saturday, October 4, 1986 — 8:00 PM
First Congregational Church

Post & Mason (One block from Union Square)
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A Golden Gate Performing Arts Production

George Heymont

Making Mozart Meaningful

When first introduced to the operatic art form, I took to the works of Puccini, Verdi, Wagner and Strauss like a duck takes to water. Mozart's operas, however, always seemed to elude me. They felt distant and remote. It seemed like Mozart was going to have to be an acquired taste for, despite what everyone kept telling me, *The Magic Flute* did not strike me as a delightful musical comedy. Nor was I mature enough to grasp the ramifications of *Don Giovanni's* raging libido. *Le Nozze Di Figaro* was a crashing bore because I was too young to savor the "ins and outs" of sexual infidelity, and it would take nearly 20 years before I could appreciate Mozart's piercingly delicate insights into the characters in *Così Fan Tutte*.

Last March, while interviewing author/illustrator Maurice Sendak, I was relieved to hear him describe one of Mozart's most famous works as follows: "On one level, *The Magic Flute* is a charming idiot fairy tale but, on another, it's a very serious work of art. On yet another level, there's some very tragic business going on about the meaning of life. That's what makes Mozart one of the most difficult artists to serve onstage," sighed the man who had designed the sets and costumes for Houston Grand Opera's spectacular production of *The Magic Flute*. "Only Mozart could juggle so many hand-fuls!"

CLEAN-UP TIME

Two summers ago, when the Santa Fe Opera mounted a new production of *The Magic Flute*, I was incensed by the stage director's lack of insight into the work. With a new director, this year's revival was a tremendous improvement. Using Steven Rubin's evocative unit set, director Ken Cazan succeeded in eliminating a lot of unnecessary stage business. That's not to say that Santa Fe offered a magical *Magic Flute* in 1986, for much of the evening was fairly average and ho-hum stuff. But at least it was not a repeat of the original production's musicodramatic junk.

This summer's cast was blessed with the sweet sounds of Jon Garrison's athletic Tamino, Sylvia McNair's dulcet Pamina, and Melanie Helton's charming Papagena. Strong contributions came from Anthony Laciura's Monostatos and Kevin Langan's Sarastro. Unfortunately, Sally Wolf's Queen of the Night was quite strident. Alan Titus' usually strong Papageno seemed to lose steam and interest as the evening wore on.

DESPERATELY SEEKING BELMONT

Far more interesting was the Opera Theatre of St. Louis' interpretation of Mozart's *The Abduction From The Seraglio* (a co-production with England's Opera North). All too often, this work is staged on the basic assumption that all it has to offer is some pretty music framed by a

couple of palm trees. After all, Osmin is supposed to be a funny little fellow who feathers the harem with paisley cushions. After the opera's happy ending, the audience is supposed to go home without ever giving a serious thought to what has just transpired onstage. Right?

Wrong!

An opera that rarely hits the bull's-eye when staged before a modern audience, Mozart's *Abduction From The Seraglio* finally took on a sense of deep poignancy and shocking relevance when its true nature was revealed in St. Louis. Instead of coyly playing the opera for laughs and relying upon cute musical comedy clichés, director Graham Vick staged *Abduction* as a hostage situation in which Ken Cox's crude and vicious Osmin could easily have belonged to a Middle Eastern terrorist group. Constanza's struggle to remain faithful to Belmonte was made all the more meaningful because, in this production, the Pasha Selim was not depicted as a sage and sexually worn-out old man, but as a young, dark-skinned, and very hot Moorish stud. With the artists portraying Belmonte and Pasha Selim looking approximately the same age, Constanza's behavior and the opera's denouement took on much greater meaning.

Similarly, Blonde's confrontations with Osmin became a powerful example of a culture clash sparked by the sexist treatment of women in more primitive societies. Pedrillo became the one hostage with enough street



The captured Constanza (Joyce Guyer) waits for deliverance in Mozart's *The Abduction From The Seraglio*

smarts to know how to survive while trapped in a hostile culture that thrives on secrecy and revenge.

At first, Kevin Rupkin's starkly lit unit set shocked and alienated many onlookers. Indeed, some of Peter Kaczorowski's lighting schemes made one wonder if the audience was supposed to be focusing its attention on the scenic effect of dawn rising over one quadrant of Constanza's right tit. In truth, however, Kaczorowski's lighting was aimed at showing Constanza's physical and psychological emergence from the darkness of despair, ignorance, and confusion to the brightness of salvation, enlightenment, humility, and gratitude.

Thus, after years of attending idiotic productions of *The Abduction From The Seraglio*, there was so much in Graham Vick's interpretation to digest that the

evening became a truly revelatory experience. As the opera progressed, one shared Constanza's cathartic release from a hostage's physical imprisonment and emotional bondage as the plot proceeded toward her final deliverance. For once, Mozart's opera rang true to life.

Under Roger Neirenberg's baton, the cast did a splendid job with the music. Joyce Guyer's lean and comely Constanza continues to impress me while Cheryl Parrish's exceptionally well-sung Blonde was full of fire. David Eisler's dashing Pedrillo, John LaPierre's baby-faced Belmonte, and Ken Cox's magnificently sung Osmin were all superb characterizations. Peter Francis-James' Pasha Selim had enough sensuality to give anyone a wide-on and, had I been in Constanza's little shoes, I might well have found it difficult to keep my feet on the ground. ●

Death

(Continued from page 28)
go hand in hand.

How Then Shall We Live? will be broadcast in eight one-hour parts on KQEC, TV-32, starting Wednesday, Oct. 1, at 9 p.m., and each Wednesday thereafter through Nov. 12. If you live in Sonoma County, you can also see it on KRCB, TV-22, on Wednesday nights at 7 p.m. starting Jan. 7, 1987.

Joseph and Johanna are grateful to both of these PBS stations

for airing it, and would like to see it on more PBS outlets. It is under consideration at channel 9 here, as well as channel 60 in San Mateo and 54 in San Jose, so write to the station of your choice and request it. Letter writing does help, Johanna assured me. It is still available to individuals and organizations for rental, on VHS, Beta, and ¾-inch tapes. And you can send donations to Joseph and Johanna to support their work at: Original Face Video, 6116 Merced Ave., #165, Oakland 94611. ●

Art of Lara

(Continued from previous page)

When *Toes* closed, Lara spent time finding his sense of identity, experimenting alone in a studio, and learning to be his own teacher. "My great discovery," he said, "is that instead of pursuing my career, I've learned to receive it. They say that whatever you are searching for is searching for you.

"Broadway is suffering right now. There's no room for a song and dance man; the style of musicals is different."

So he's allowing himself to be guided into new projects: Los Angeles, television, movies, even musicals he'd like to stage that he's presently "conceptualizing."

"I feel guided to LA now, there's a creative energy there.

New York will call when they need me." ●

An area in which the theater has already called is AIDS. In LA, the *Toes* cast contributed to the LA AIDS Walk, and Makarova made a commercial for Liz Taylor's AIDS group.

"Show biz people are always there," Lara said, "and AIDS has brought the community closer together. It gives pride and guts to theater people."

Teeter's next project is the choreography for a Broadway-bound musical, *Captain America*. Then I hope he'll be back onstage, where that winsome song and dance man does it so well. "It's a fine art," he proclaimed about being joyous onstage. "A light art, but fine."

On Your Toes is at the Orpheum through October 12; 474-3800. ●

STAGE

Rites, Rituals and Rights

by Bob Woolhouse

It's Brave New World time for the Plutonium Players, those home-grown fun folks who brought you the award-winning *Ladies Against Women*.

After three years of touring with their classic Uppity Women show, the Plutes have returned to the Bay Area and have produced an entirely new satirical revue called *Extreme Rites*, now being seen at the 181 Club.

They still deal with the political excesses of right wing governments and still dissect the topical absurdities of this conservative era in such skits as the Strategic Prayer Initiative, the Wifeare Program, the Nuclear Winter Wardrobe Fashion Previews, Make Room for Marcos, the \$699.50 Club, and the LaRouche Motel.

In this new production, the strong points are the writing of the individual skits and also the ideas on which they are based: likening the Contras of Nicaragua to the American Colonists defending themselves against George the Third; maintaining poor people's training programs for minimum wage jobs that will be eliminated by the time the training is finished; harpooning over-peculated gym instructors who think a new low-impact aerobics routine is the answer to toxic waste clean-up.

Sometimes, however, the scripting succeeds better than the performing. With much new material to develop, cast members, often good in one skit but not in the next, need to work on comic delivery and timing — the right pause, an appropriate facial expression, a certain tone of voice or a telling gesture to make the barbed humor effective and to



Two Plutonium Players in a satirical foray called *Extreme Rites* (Photo: D. Pitman)

enhance the comic situations.

Also, they have downplayed characterization in favor of the overall concept, thus stressing the institution rather than the personality. Gone are the larger-than-life Phyllis Shaft-Lee, Generalissimo Alexander Hog, Dr. Mel Practice, DAR grand dame Mrs. Chester Cholesterol, and cheerleader Cherry Pie.

This was apparent in the final skit, the most successful of the evening. It featured electronic evangelist Pat Robertson creating a sign from God that he should run for President. It was the strong characterization, not just the concept, that made the skit so effective. But then, perhaps the current run of demagogues in the news — Senator Jessie Helms, Supreme Court Justice William Rehnquist, Ed Meese, or Lyndon LaRouche — are not colorful enough personalities.

Still, there is a great deal of fun in the new revue: Barbara Walters

interviewing Elsie the Cow, who is disturbed because *Cows - The Musical* has not been produced on Broadway; a Family Fued television game show pitting the Marcos tribe against the Duvaliers; or trendy *Miami Vice* cops enforcing the anti-sodomy court ruling, picking on single male customers who wash kinky briefs in public laundromats.

In fact, the Plutes find so many things to satirize in our conservative society that they have amassed more material than they can handle. Some judicious editing would be in order as well as sharper focusing.

But for a penetrating run-down on the current rites, rituals, and rights of our time, here is a Brave New World revue applying savage humor to people and events you wouldn't think funny until you saw the Plutonium Players doing *Extreme Rites*. ●

Extreme Rites
181 Club; 763-8163
Through Oct. 4

Lamplighters' 'Widow'

by Stephen Drewes

For those who are susceptible to the trappings of romanticism — to massed blossoms, moonlight, artificial or not, oversized hats with plumes, and the lush strains of an offstage orchestra — *The Merry Widow* has been *Le Denier Cri* for more than 80 years. Since its debut in — where else? — Vienna in 1905, it has been performed more than a quarter of a million times, translated into 25 languages, three ballets, and three Hollywood films, the most notorious of which was the Erich Von Stroheim version starring Mae Murray, and the best a vehicle for the delightful and all-too-rare coupling of Maurice Chevalier and Jeannette MacDonald.

The Merry Widow has been a winner right from the starting gate, and with Franz Lehar's incomparable score, who can wonder? *The Merry Widow* is composed of one glorious melody after another. On the other hand, while *Widow* may be longer on melody than most of its ilk, it is even shorter on plot.

The Lamplighters' *Merry Widow*, although not quite up to the very high standard set by last season's *Countess Maritza*, is a joy to the eye and to the ear. The translation has been provided by the inimitable Donald Pippin, guiding light of the Pocket Opera, who has extracted every ounce of humor and satire from the original. One doesn't usually think of *The Merry Widow* as

a laugh riot, but that's what's emerged from Pippin's elfin pen. "Aha! An Affair! With whom?" asks Zeta. "With . . . with a woman," replies his discomfited clerk. To which the Ambassador huffily responds, "In this day and age, we still take that for granted," and the house came down.

Countess Anna and Count Danilo were performed on opening night by Lamplighters regulars Lenore Turner and Baker Peebles. In my book, these performers are nearly beyond praise. Peebles looks uncannily like a young John Barrymore, and

'It is even shorter on plot.'

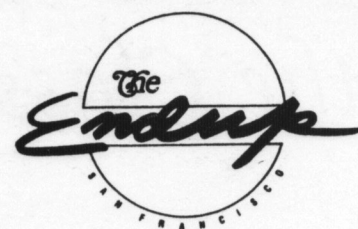
Turner provides just the right combination of sentiment and rueful wit. They are both in splendid voice, and act with stylish grace. John Gilkerson is in top form as Zeta, and Rick Williams, who usually specializes in Gilbert and Sullivan patter songs, is wonderful in the non-singing role of Njegus, the Embassy Clerk. As the lesser lovers, John Rouse and Jane Hammett are somewhat less successful. Both sing well, but Rouse seems uncomfortable and stiff as the boyish Camille, and Hammett tends to speak at the top of her register. Her Valenciennes is more of a scream than a langorous sigh.

Director Jonathon Field's

staging is appropriate and adequate, with the exception of "Villia," the haunting folk song which opens Act II, during which Anna, perched on a step, promptly disappears from view to much of house left. However, he seems to have virtually ignored the chorus, most of whom carry on in what Michael Green has termed the "School of Coarse Acting," busily oohing and aaahing and generally distracting one's attention from where the real event is taking place. There is also a total disregard for consistency in accents. Some performers use French, some Mittel-European, some good old American, and the result is confusion.

The beautiful Art Nouveau sets, scrim painted sherbet colors in designs reminiscent of Guimard's Parisian Metro stations, and the unusually effective lighting by Ron Bacon. Costume designer Beaver Bauer has more than risen to the occasion, which is no small feat considering the size of the ensemble and the number of changes required. The orchestra is under the baton of Musical Director Alan L. Harvey.

Decent productions of *The Merry Widow* are far and few between. Thanks to the efforts of Donald Pippin and some first-class singers, The Lamplighters' version emerges not only as a musical event of note, but as a hell of a lot of fun besides. ●
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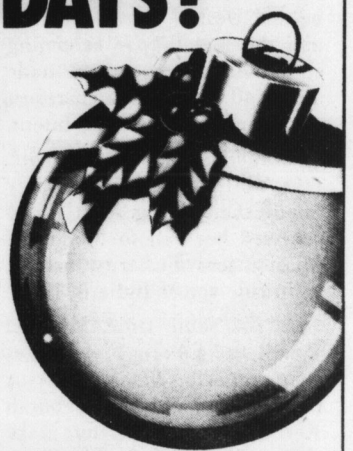
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NINE

BAY AREA REPORTER SEPTEMBER 25, 1986 PAGE 31

Our Ladies of Mill Valley

This week's big movie news is the Mill Valley Film Festival, the ninth edition, opening tonight and running through Oct. 2, with a concurrent video festival this weekend.

Considering the shit the major studios have produced this year, their non-participation is hardly a drawback. Last year they provided the mixed bag of *Jagged Edge*, *Agnes of God*, and *Plenty*.

Of the handful of films we've previewed, the two most interesting are about nuns who travel from Calcutta to Darjeeling and beyond. Despite this coincidence and the fact they're screening simultaneously, they were made almost 40 years apart and are just as distant in content and intent.

Mother Teresa (9/27, 4:15 p.m.) is a well-made documentary about the "living saint" who received her call to found the Missionaries of Charity during a train ride across India in 1946.

At the same time, Michael Powell and Emeric Pressburger were preparing *Black Narcissus* (9/27, 4 p.m.), in which Deborah Kerr and four other sisters make the same journey, but continue up into the Himalayas to teach and heal the people of a village, including Jean Simmons and Sabu. The clear air and native drums stir forbidden, forgotten passions in the nuns until all you-know-what breaks loose. This lushly filmed melodrama, which has a small cult but deserves a larger one, was cut for previous

American showings but has now been restored. It's sometimes awesome and awful at the same time, but a marvelous viewing experience and a hoot to boot.

In contrast, *Mother Teresa* is about doing good, but it's not syrupy sweet or self-righteous. Mama T may speak in spiritual fortune cookies, but her work with the poor is inspiring, and the way she stands up to bureaucrats of church and state teaches them, "Don't mess with Tess."

Tonight's opener, *Down by Law*, is reviewed in full below, after capsule comments about a few other entries:

Coming Up Roses (9/26, 7 p.m.): You've got to stay with this Welsh comedy through a grim half-hour to get to the good stuff, the performance of Lola Gregory, a Sada Thompson type, and the creative uses to which an abandoned theater is put to give a town's marginals — the old, the young, and the unemployed — a new lease on life. If, like me, you've never heard much of the Welsh language, you've got an aural treat in store as well.

Oriana (9/29, 5 p.m.): A woman visiting her aunt recalls a similar visit in her girlhood in this Venezuelan-French coming-of-age drama. Flashbacks within flashbacks add confusion to an otherwise predictable plot in a beautifully made film.

Static (9/29, 9:30 p.m.): A short story is padded beyond endurance and a sweet comedy gives

way to an apocalyptic vision in a promising but problem-filled work co-scripted by star Keith Gordon and director Mark Romanek.

Miss Mary (10/2, 8 p.m., gala closing): There are echoes of *The Prime of Miss Jean Brodie* in the new Argentine film by the director of *Camila*. Julie Christie stars as an English governess working for a wealthy family in Argentina in 1938. It takes forever to get going, but it's worth the wait.

There will be tributes to director Peter Weir (9/30, 8:30 p.m.), animator Shamus Culhane (9/27, 7 p.m.), Hollywood stuntpeople (9/27, 2 p.m.), special FXperts Colossal Pictures (9/28, 6:30 p.m.) and the late actor Sterling Hayden (9/28, 9:15 p.m.).

Two early films made by Jaime Humberto Hermosillo (*Dona Herlinda and Her Son*) will be shown, *The Passion according to Bernice* (9/29, 5 p.m.) and *Matinée* (10/2, 5 p.m.), as will *Loving Walter* (9/27, 9:15 p.m.), a 1983 telefilm by Stephen Frears (*My Beautiful Laundrette*).

I'm looking forward to *Betty Blue* (9/27, 9 p.m.), which won the Grand Prix at Montreal's recent festival. It's by Jean-Jacques Beineix, director of *Divia*, and stars Jean-Hughes Anglade of *L'Homme Blessé*. In Maximilian Schell's Dietrich documentary *Marlene* (9/27, 1:30 p.m.), the star is heard in the present but seen only in the past. She knows what becomes a legend most is old



Madolphin and Child — Marcelo Rabelo (r.) and his mother Divana Brandao in the Brazil-filmed drama *Where the River Runs Black*.

photographs.

The more I write the more excited I get about the festival. I would join Moviegoers Anonymous, but their meetings conflict with movies I want to see. For Mill Valley Film Festival information call 383-0992.

Incidentally, the festival trailer this year includes Carol Doda paraphrasing Mae West: "Is that an Oscar in your pocket or are you just glad to see me?"

(Continued on page 37)

BAY AREA REPORTER B.A.R. BAZAAR

Mr. Marcus

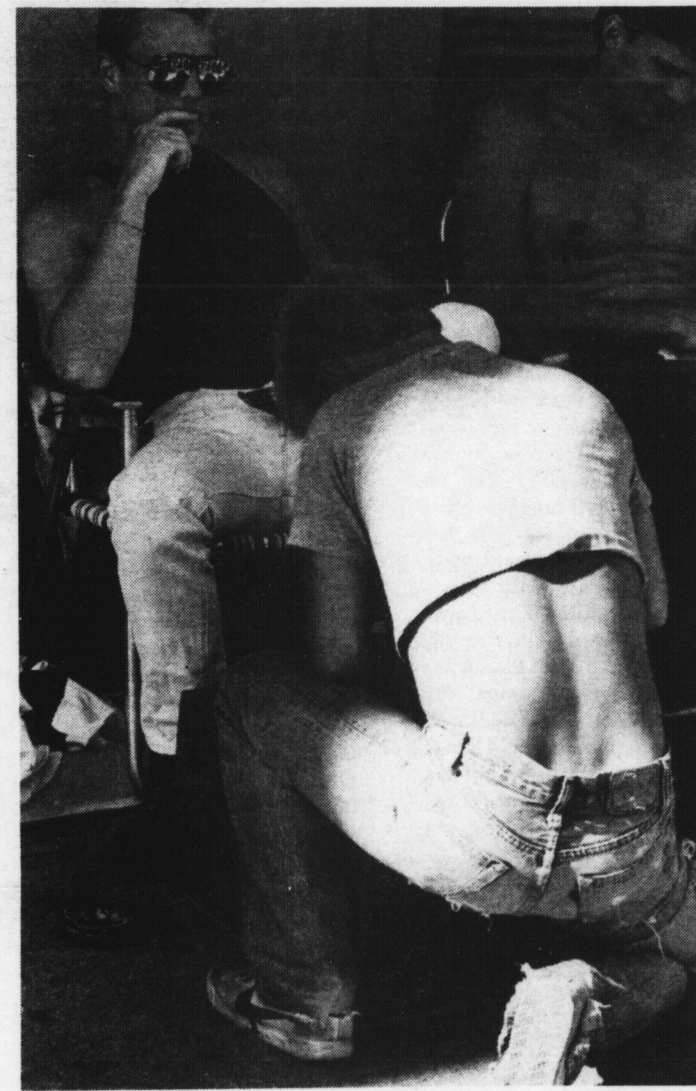
Fun & Frolic In The Valley of The Kings

It might have been dull everywhere else in town, but last weekend South of Market is where it was at! Thursday night AIDS Emergency Fund Prez George Burgess hosted a gang of friends and volunteers with a healthy assortment of leather and non-leather types at a refreshing soiree with delectable tidbits and a real dish opportunity. George learned long ago that to keep the volunteers coming you have to reciprocate somehow to show your appreciation, a lesson a lot of organizations would do well to emulate.

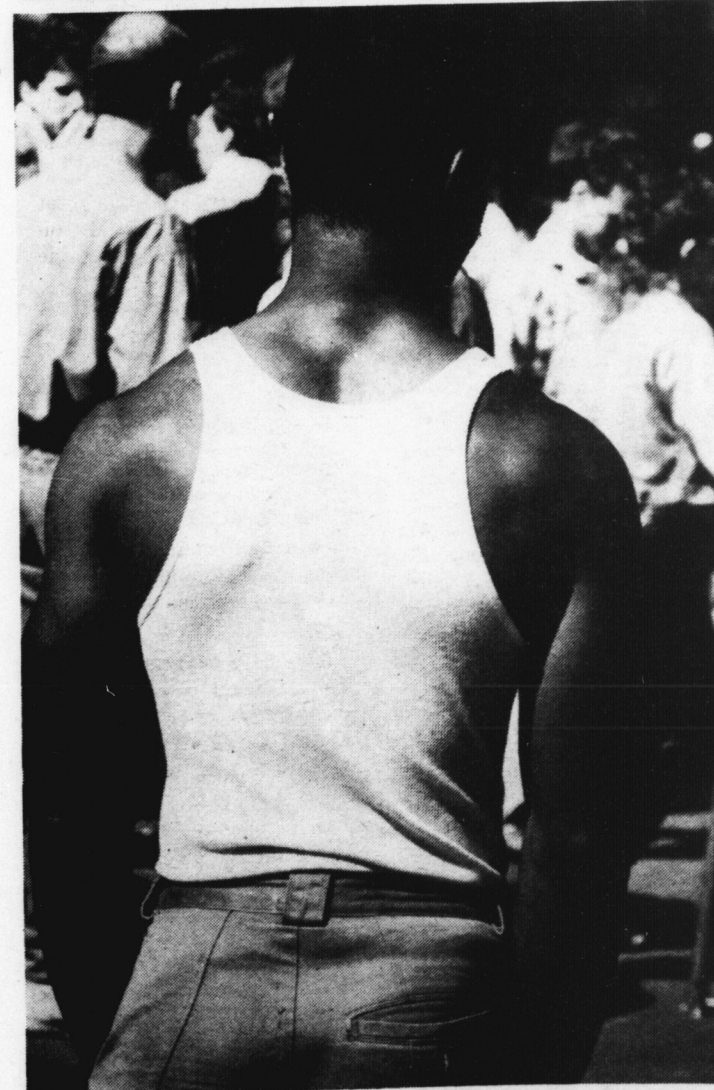
Friday night, the waning full moon night air was punctuated by the crystal-clear voice of Viola Wills as part of the pre-Folsom Fair kickoff beer bust. Because of legal implications, I couldn't tell you she would be there in person, but a lot of you picked up the clues and showed up for a great early evening party that wowed the crowd with a lot of impact.

A few blocks away, Mr. Leather of SF, Jim Ed Thompson, and his boy, Chris Burns, hosted another gang of men to celebrate their birthdays and on Saturday night, former Intl. Mr. Leather Patrick Toner reached the ripe old age of 24 at a dinner party at David's on Hayes St. The group later adjourned to a swank penthouse party for more fun and games.

Sunday morning early on, a horde of volunteers set to the task of sprucing up Folsom St. for the Third Annual Fair. Mother



The shoe shine booth stayed busy at the Folsom Street Fair. (Photo: R. Pruzan)



Beautiful backs galore at the Folsom Street Fair. (Photo: R. Pruzan)

Nature cooperated splendidly, and the sun shone bright and hot on all those oiled bodies and leather lads and lassies. The three stages provided virtually non-stop entertainment no matter which end you were on between 7th and 11th.

The Stud had a gorgeous elephant swathed in hot pink and rhinestones and one of the biggest trunks you ever saw outside of the Elephant Walk. The body builders from Gay Games II, including the women, were onstage to the delight of everyone who could get close enough. The Powerhouse and the Stud were again the only South of Market bars that gave away souvenir buttons of this great event.

Congratulations are in order to everyone involved with this year's production, especially Michael Valerio and his sidekick Charline. It was a fitting ushering in to the Fall Equinox and paved the way for all the good times coming your way before year's end. I hope you all had the wonderful time you seemed to be having. Can't you just imagine next year's production?

Heading full-force into the 1986 finale, lots of fun things are coming your way; for one thing, you should be getting ready for Halloween! The only big things I've heard about so far are the annual Leather & Fetters competition at the SF-

(Continued on next page)

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VIDEO

An Ode to Monty

by David-Alex Nahmod

Montgomery Clift, a documentary about the late screen star's tragic life, was produced by Italian TV a few years back, and while it is a fascinating look at the people who were part of Monty's life, it tells almost nothing about why this beautiful, gifted actor was so hell-bent on self-destruction.

Montgomery Clift was a most unusual actor. He was extraordinarily beautiful, a brilliant method actor (James Dean and Marlon Brando have both been quoted as saying that they based their own acting styles on Monty's), and a closet homosexual.

His homosexuality, which was even less acceptable by the masses in his time than in ours, may be the reason he chose to slowly kill himself via booze and pills over a period of ten years, according to the video. It is even hinted that his famous 1956 auto accident was in fact a suicide attempt.

Of all the people who were interviewed for this documentary, including his brother, Brooks Clift, and actors Kevin McCarthy and Maureen Stapleton, no one seems really sure why Monty took a life that was filled with such promise and utterly destroyed it. What we have is a series of interviews with his former friends, and even a former lover, Jack Larson (Jimmy Olsen on the old *Superman* TV series), who gives a series of anecdotes about Monty passing out, Monty throwing up, Monty taking too many pills.

The video left me with a very unsatisfied feeling. It was fasci-

nating to get to know his friends, but I wonder if they really knew him. I suggest you skip *Montgomery Clift*, the video, and read Patricia Bosworth's superb biography *Montgomery Clift*. Then read Robert LaGuardia's *Monty*. Those books will tell you what the film does not.

Montgomery Clift was a great actor, and one of the most beautiful men who ever faced a movie camera. Here are a few of his films you can rent or purchase for home viewing on your VCR.

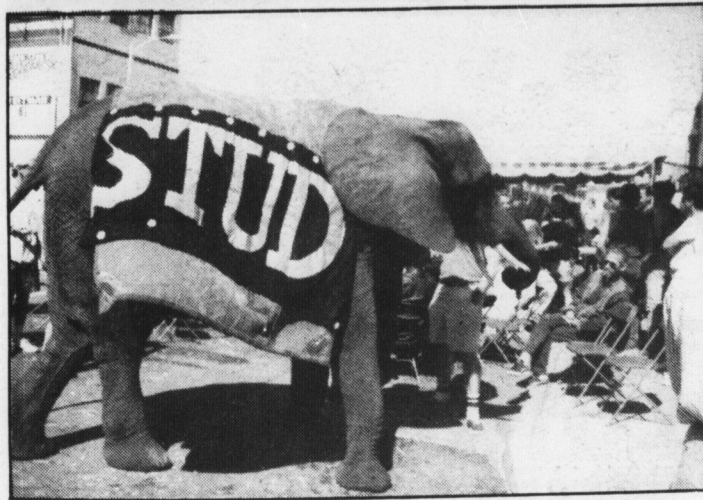
THE HEIRESS (1949)

Based on the Henry James novel *Washington Square*, William Wyler's *The Heiress* is at once a lush, romantic period piece and a thought-provoking drama about greed and corruption.

The cast is first-rate. Monty's co-star, Olivia DeHavilland, won an Oscar for her performance, and they are supported by Miriam Hopkins and Sir Ralph Richardson.

An intelligent script, superb acting, direction, and a beautiful evocation of New York in the 1880s are all the things that make *The Heiress* such a sublime drama. One of Monty's earliest films, it should not be missed. Here's a perfect chance to see just how beautiful a man he was in the early days of his career, and what a fine actor.

(Continued on page 37)



The Stud introduced its mascot 'Aliki' at the Folsom Street Fair. (Photo: Marcus)

Marcus

(Continued from previous page)

Eagle — they'll give you a chance to test out your finery ahead of time by staging their party before (Thursday, Oct. 30).

And probably the biggest one on anyone's agenda is the Artists & Models' Ball at the Galleria on Sat., Nov. 1, with more than \$6,000 in prizes for costumes in several categories of the theme: "Broadway Musicals." Supervisor John Molinari's wife, Louise Molinari, and Supervisor Richard Hongisto's wife, Elizabeth, will join with former Emperor Ken Wright and former Empress Sissy to MC the event. In the biggest Black Cat she ever performed in, The Dowager Empress (My Momma) Jose will host the entire evening. Another new twist, for the first time ever, there will be competition in Best Pantomime Performance, Best Live Solo Performance, and Best Live Group Performance! You can audition for these spots no later than Oct. 12, so get your act down

day morning — so call 776-1331 for your \$25 space there.

The Cal Eagles M/C have a one-day run to Sacramento on Saturday. Meet at the Watering Hole at 1000 and go party with the Valley Knights M/C, Leather & Blues Road Tribe, and the Leather & Lace M/C. Call 586-9933 for details. The Pigs in Paradise party's up at the Rush-Riv — Oct. 11-13 at the Woods where the Tavern Guild's picnic will be going that Sunday.

Mag Dog Goes Blind art show opens at the Ambush next Tues., Sept. 30, at 1900 hrs until Oct. 12; Jim Leff's oil on canvas show opens at the Rawhide II Oct. 2 through Oct. 31, so don't miss this one.

The SF Bondage Club and the JO Buddies both throwing their monthly parties on the same night, Oct. 11, at their usual spaces and Get This: The first Emperor and Empress of New York City will be crowned in the Grand Ballroom of the Waldorf-Astoria March 14, 1987 and the tickets are only \$250 (repeat \$250 per person) as it's a benefit for several national AIDS agencies. Start saving your tokens now!

Lots of fundraisers all over town that don't get much publicity or press but there are people out there working for every conceivable charitable org., and so kudos to the Loading Zone on Valencia for their fundraiser last week that raised \$600 for the Coming Home Hospice; thanks to John and Phil of the Ram's Head Bar and Rita "Tits" Larue for the benefit for the fire victims on Taylor St. and \$1,530 was raised to divide amongst the burned-out victims. While I'm on the subject, thought you'd like to know that the Muscle System body builder party two weeks ago raised \$15,000 — hey, nice going

Talented playwright Doug Holsclaw's piece *Life of the Party* opens this Saturday at Theatre Rhino at 2000 under the direction of another big theater talent, Leland Moss.

The Mud Weekend up north is both Sat. and Sun. in an old barn with tug of war, mud wrestling, etc. A No on 64 benefit at Viccolo Pizzeria at Chirardelli Sq. is Sat. night, too — 2300 to 0200 Sun-



One of the sights to be seen at the Folsom Street Fair. (Photo: Photo Graphics/Darlene)

guy! Those t-shirts for the event are still on sale at \$10 a copy!

Royalty and commoners were saddened to hear the news that Michael Nameth, aka the former Empress XII Jane Doe, is hospitalized with AIDS-related complications in Michigan and would love to hear from you. Send your cards and/or flowers to him: c/o Butterworth Hospital, Room 5503, 100 Michigan Ave., N.E., Grand Rapids, MI 49503.

Don't forget the SF Sheriff's Dept. is recruiting again. Pick up your applications on one day only, repeat one day only, as reported last week (deadline: 24 Oct. 86). Call 558-4119 for more info Mon. through Fri., 1000 to 1600 hrs.

DOT DOT DOT DISH

Hey, did you catch that Master/Slave duo at the Folsom Fair — the slave wearing one of those "guardian" systems (fused mostly with little children) which alerts the master when the slave wanders further than 300 ft.? They cost \$75 at Macy's and are called "Child Guardian"??!

And Reno residents downtown were surprised to see a blond number (Cleveland Zahner) waving from the 24th floor penthouse of Harrah's, but what they didn't see was a dildo tycoon behind said blond pumping away with energy that should have been applied to the one-armed bandits!

Packing 'em in at Dicks at the Beach on Sundays with Dixieland interludes. The place is jumping and why not, what with Barry Kinder and Gino Scavetti performing off and on, and Larry at the piano. And they're only

slightly amused at a certain leather-oriented magazine office in a South of Market location where the previous owners staged a Remington Raiders sequence last week when they came in while the new owners were out of town and literally snagged every workable typewriter in the place. Needless to say, Frank Hatfield is extremely P.O.'d!

Residents of the Russian River will soon be meeting one of the most eligible bachelors on the West Coast; seems this dude (nicknamed The Heiress) just inherited mucho \$\$\$, has rented a cabin in Monte Rio for a few months while his mansion in Santa Rosa is being redecorated. He'll be sure to capture everyone's eye (and ass) as he spreads his bucks around the Guerneville watering holes — his name is Tim, but that's all I'm tellin' ya!!

And talk about stirring the dish. There's a new Rebel Court in Los Angeles that will hold a 20-minute coronation the same night as the official L.A. coronation and Suzy Parker will be elected unanimously and joined with the Long Beach Court, Hollywood Court, and the Empress de Motorcycling Court. Needless to say, the Apples are not amused! The four courts will form a Council of Non-Alliance Courts. By the way, the coronation will be held in LA's hottest Leather Bar, Gauntlet II, and will cost \$100 each. Oooh baby! I wouldn't miss this one for love nor money! I wonder what Matthew and Sable will do???

Well, kids, 'til next time, support the benefits for charity, keep your legs crossed, and see you 'round the campus!

Mark Friese

Don't Get Caught With Your Pants Down!

Who would have ever guessed that freezing your hands in icy water and singing little ditties with seven other people while maneuvering in cramped quarters could be fun? Last Sunday at the Folsom Fair I found out that yes indeed, it could be a real hoot! Hydie, Biata, Tina, Tony, and the rest of our beverage staff had a ball, and were quite entertaining as we

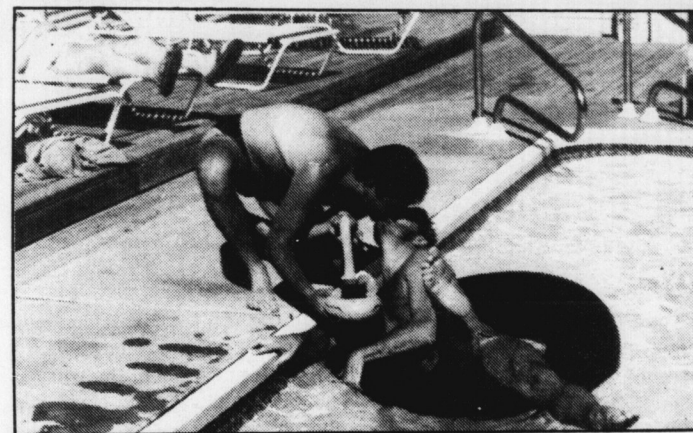
6 p.m. and the tickets are \$8 in advance or \$10 at the door and are available at Kimo's, The Village, The Tokpit, or the Galleon, so get your ticket and get your honors!

Life of the Party opens this Saturday evening at Theatre Rhinoceros, 2926 16th St., and will run through Nov. 1, with shows Wednesday through Sunday evenings at 8 p.m., and also a Sun-

day matinee at 3 p.m. The play is written by Doug Holsclaw and directed by Leland Moss, the two who brought us the *AIDS Show*, and gives us a look at what the Slumber Party gang from that show are doing now. For tickets and more information call the box office at 861-5079.

'Now you know why they call So-Lo a Super Market!'

The Galleon requests your presence this Sunday from 3:30 to 6 p.m. for a going away party for Monte Reddick as he Bon Voyages to the Islands to settle amongst the Palm Trees and Tropical Breezes. Polk Street Sally and Momi Star will be the Host/Hostess for the party, which will feature an all-live Hawaii show by the staff of the Galleon. Don't miss this one as it should be a real ball! (Continued on next page)



Two boys at the Mountain Lodge Pool

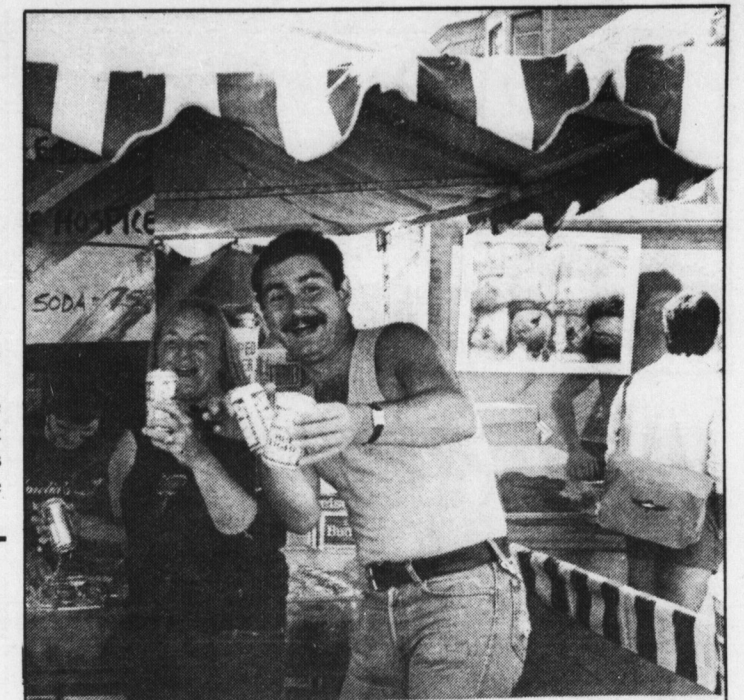
sang for our supper at our 8th and Folsom beverage booth. From what I saw of the fair it seemed everyone enjoyed this event, especially since the weather was cooperating. The organizers, once again, pulled off an impossible task, and are to be congratulated on a fun day!

Before I get on to the weekend ahead of us I want to let you get two events on your calendars I consider to be very worthwhile for the community.

The first is happening Saturday, Oct. 4, at So-Lo Supermarket, at Bush and Larkin. They will be giving 5 percent of all their sales that day to the Godfather Service Fund. Mark Campanella, the newest workhorse in the community, and Jim Bonko have made the arrangements for this shop-a-thon, and Coca Cola will provide a hot dog and Coca Cola booth for the G.S.F. to operate that day. Hopefully a lot of you will make So-Lo your stop on that day, as well as when you do your regular shopping! Now you know why the call So-Lo a Super Market!

The other event will be Thursday, Oct. 16, at the Trocadero Transfer, and will feature dancing, entertainment, and a celebrity auction, with Louise Molinari and Bob Cramer as the M.C.'s. Mayor Feinstein and Supervisor Molinari are the honorary chairpersons for this event, which is called "Black Tie, Naught Required," and the doors will open at 7 p.m. with the donation being \$5, which will go along with the proceeds from the auction, to San Francisco CAN-Stop LaRouche. Entertainment for the evening will be by David Kelsey, Paul Parker, and Lisa, with Mr. Kelsey performing at 7 p.m., the auction starting at 8 p.m., and Paul Parker and Lisa performing at around 10 p.m. Many people have donated time and materials to this so that it can be a 100 percent donation to Stop LaRouche, and we hope you will attend!

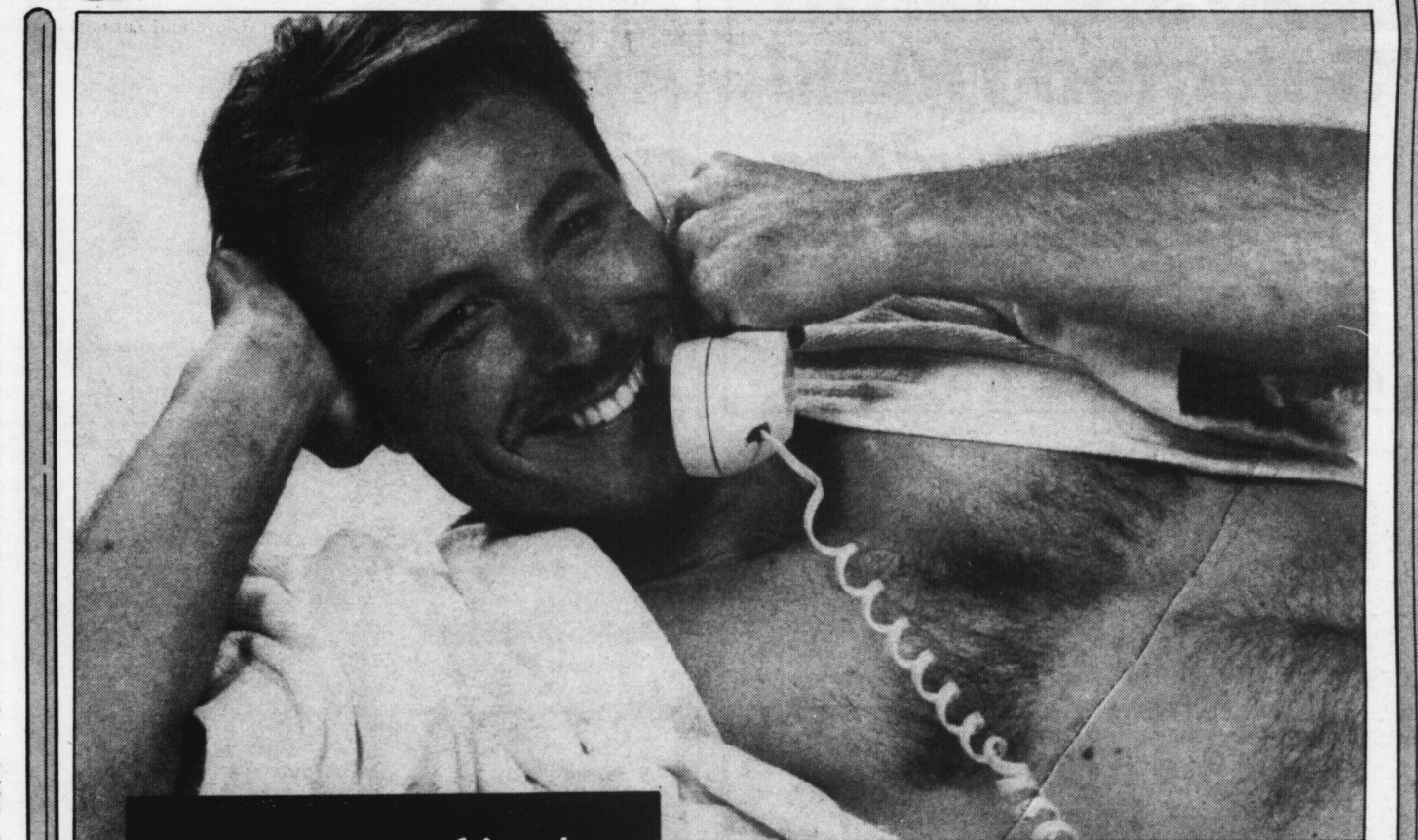
This Saturday evening "A Russian Summer Ball" will be the theme for the investiture of Grand Duke Mike D'Dyke and Grand Duchess Lola Lust as their Snow Owl and Silver Peacock Court passes out the honors, certificates, titles, etc., at the Showfolks of America Hall at 827 Hyde St. The doors open at



Hydie Downard and Mark Friese froze their hands for charity at a beer booth at the Folsom Street Fair. (Photo: Photo Graphics/Darlene)

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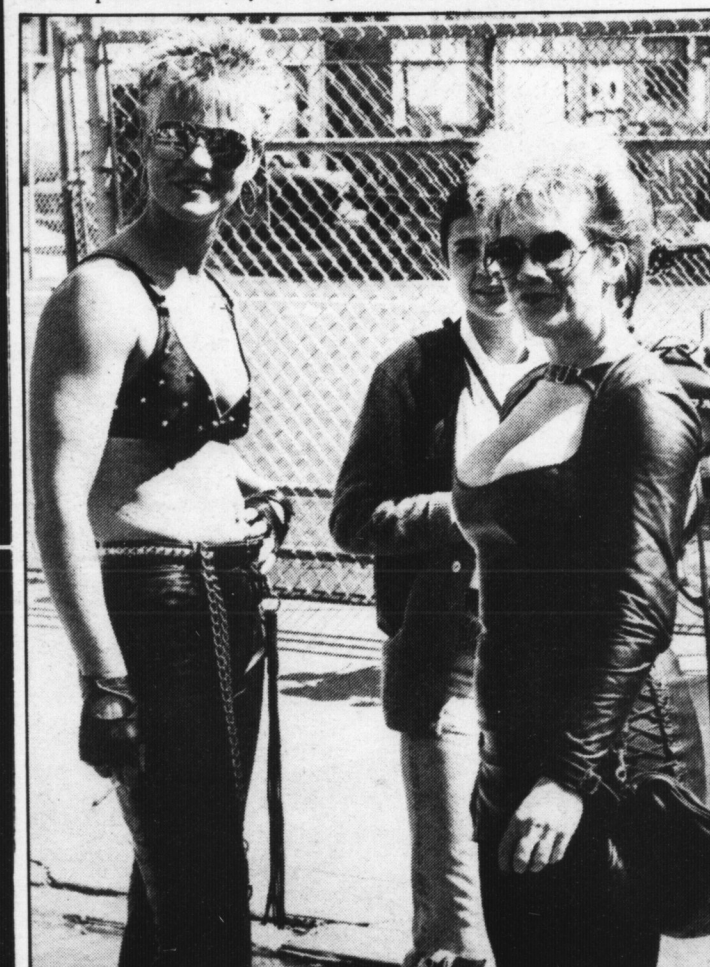
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Some of the 'lassies' at the Folsom Street Fair (Photo: Photo Graphics/Darlene)

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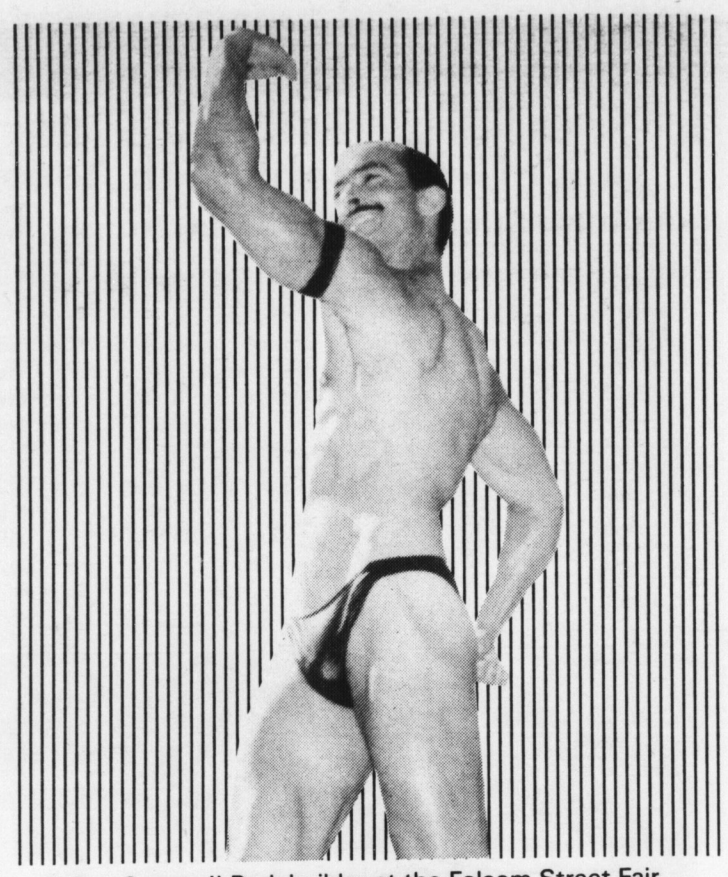
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Friese
(Continued from previous page)
The Farm, at 1499 Potrero Ave., will be presenting "Rock Against LaRouche," this Sunday from 6 p.m. 'til Midnight, with the \$4 donation going to San Francisco CAN-Stop LaRouche. This event will feature Doris Fish, Sister Boom Boom, Legal Reins, Big City, Hard Rain, and many others in a party against Prop. 64. Obviously this group realizes we haven't won the fight yet! Good luck, and good fundraising!

Darlene Popovic will make two appearances this weekend with one on Saturday night at the City Cabaret, 401 Mason St., and the other at Cats Nightclub, 48 Peter Yorke Way, Sunday night. Both evenings are at 8 p.m. and have an \$8 cover charge. Reservations for the City Cabaret are at 441-7787, and for Cats the number is 771-3332. She is funny!

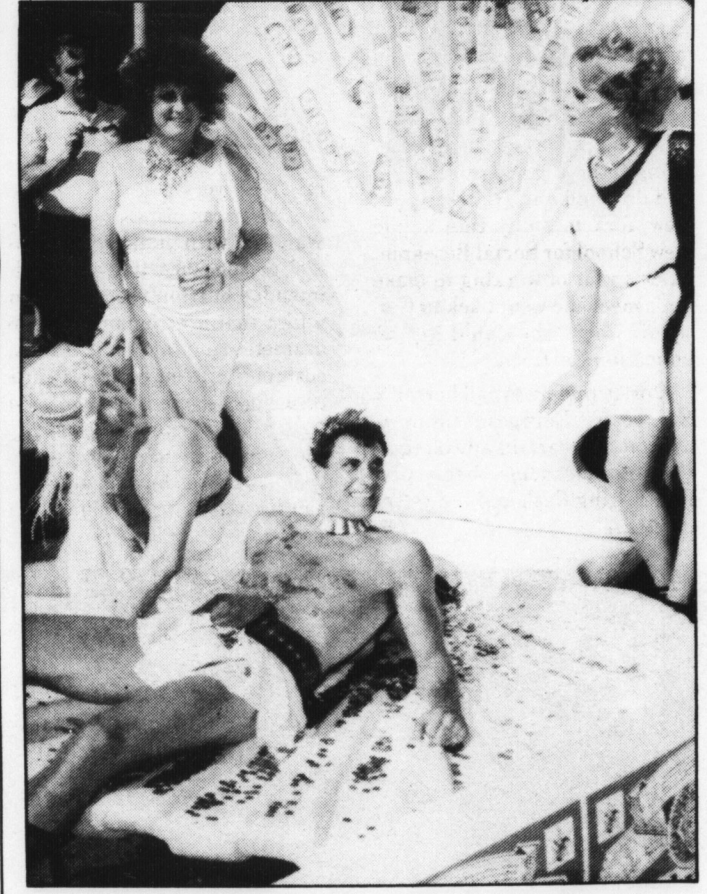
The Detour on Market Street will be having a fundraiser for San Francisco CAN, Thursday Oct. 2, from 8 p.m. 'til Midnight, and there will be a \$1 door charge and all sales of beer, wine, and well drinks will go to the fight against 64. Your hosts for the evening will be Richard Griffin and Paul Varda.

Just what exactly is Peppermint thinking of running for? Nice to see the Lipps at Ginger Too keeping them in line, and also Beverly's cooking is better than ever! Bryce, formerly of the Polk Gulch, is now firmly en-



A Gay Games II Bodybuilder at the Folsom Street Fair. (Photo: Rink)

sconced at Male Image barber-shop on Market Street and is very happy turning out those styles. Camille should return soon from her performing engagement at a very exclusive Niagara Falls resort; that's where she was folks. Richard of the Gate is still just as wild as ever, and if you doubt me then just give him a call so he can grrrr talk to you.
The Tavern Guild meets this Tuesday at 1 p.m. at the Pendulum. Steven Fernald passed away this past week, and will certainly be missed, as there will never be another number "1." Check out the showing of original paintings by Ray Bennett at Sutter's Mill. Halloween is closer than you think, and so is the election where we will have to defeat Proposition 64. Don't get caught with your pants down!



The Royal Court Wishing Well at the Folsom Street Fair. (Photo: Rink)

Bazaar Calendar
FRIDAY 9/26
Barbary Coasters Run Tape, and farewell party for Monte Reddick, Transfer, 8 p.m.
SUNDAY 9/28
49'er Game, Kimo's, 10 a.m., potluck brunch.
Imperial Court Car Wash, Church Street Station, noon-4 p.m., \$5 includes one drink, benefit for No on 64.
California Eagles MC, October Eaglefest Beer Bust, S.F. Eagle, 3-6 p.m., \$6.
Monte Reddick Going Away Party, Galleon, 3:30 p.m., Hawaiian show.
WEDNESDAY 10/1
Casino Night, Kokpit, 8 p.m.-12 a.m., blackjack and 50-50 raffle, benefit Project 86.
Compiled by Karl Stewart and Diedre

Artists & Models Ball
Saturday, Nov. 1, Robert Michael Productions will present The Artists and Models Ball at the Galleria Design Center. Like previous Halloween Balls, there will be competition in costume categories for Best Male, Best Female, and Best Group. For the first time at any Halloween event, there will also be competition in categories for Best Pantomime Performance, Best Live Solo Performance, and Best Live Group Performance. More than \$6,000 will be awarded in cash prizes to the winners who have most closely carried out the theme, The Broadway Musical.
Supervisory wives Louise Molinari and Elizabeth Hongisto will be joined by two of San Francisco's favorite monarchs, Ken Wright and Sissy Spaceout (Steve Lindsay) to emcee the event. The beloved Widow Norton, Jose Sarría, will be hostess for the evening's festivities. Several large production numbers, directed by Chuck Largent, will be performed by the Robert Michael Productions company of singers and dancers. Judges with backgrounds in costuming, performance, singing, and dancing will select winners who will receive \$500 for Best Male and Female Costumes, \$800 for Best Group Costume, \$700 for Best Pantomime Performance, \$1000 for Best Live Solo Performance, and \$2500 for Best Live Group Performance.
A limited number of tickets for reserved seating at tables of ten on the main floor are available by calling 986-3185, 10 a.m. to 5 p.m., Monday through Friday. General admission tickets will go on sale at Headlines, Polk and Castro Street stores, on Oct. 1. General admission tickets are \$15, reserved seating is \$30. ●
Auctions for the performance categories will be held on Oct. 12 at 1 p.m. at The Jon Sims Center for the Performing Arts, 1519 Mission St. The five top competitors will be invited to compete at the ball. Details and rules for interested competitors will be mailed to interested competitors by calling the producer, Don Johnson, at 986-3185.

Warren
(Continued from page 32)
LEAVES OF GLASS
Down by Law, Jim Jarmusch's follow-up to *Stranger than Paradise*, marks a small backward step for the young filmmaker.

John Larie, who acts like a sedated Elliot Gould, stars again. He's fine with a contrasting character to play off of, but for the first half of this film he's got Tom Waits, who is almost a mirror image. Both are low-key, don't hit women who expect it, look to the future because they've fucked up the present, and are set up in different ways but wind up in the same prison cell.

Again a foreign catalyst provides the lift the movie needs. Here it's Roberto "Call Me Bob" Benigni, an Italian clown and accidental murderer who is put in their cell. He fractures them and us by mangling what little English he knows. He's read all the American poets in Italian — "Bob Frost" and Walt Whitman's "Leaves of Glass."

Shooting again in black and white, less effectively this time, Jarmusch is more conventional in the way he structures scenes. There are few of the surprises that made *Stranger than Paradise* so wonderful. The story's in three acts again, though not labeled as such — before, during, and after prison.

Except for an early cameo, Benigni isn't introduced until the middle of the second act. Although the humor could be criticized as laughing at an ethnic stereotype, Benigni is so marvelous I hardly felt guilty. Without him *Down by Law* would have been down and out. (Four Star)

SON OF FLIPPER
Where the River Runs Black takes an artistic approach to an old Tarzan plot combined with bits of *Pixote* and Brazilian mythology. Young priest Peter Horton is seduced by a woman who, according to legend, is really a dolphin. The child of their union, Lazaro (Alessandro Rabelo), is orphaned young and lives alone in the jungle.

Another priest, Charles Durning, finds Lazaro and sticks him in a Catholic orphanage for "initiation into the world of rules, decorum, and order." There headmistress Conchata Ferrell pairs him with a second problem child, Segundo (Anay Naidu of *Touch and Go*, who gives a fine performance but seems too much an American street kid for the tropical setting).

Lazaro is bright and learns fast. Then one of the gold rushers who killed his mother turns up as a prominent politician, and the chase is on.

Where the River Runs Black has photography (by Juan Ruiz Anchía) that makes *The Emerald Forest* look like a home movie, and while Durning isn't at his best the acting is generally good. Still, Christopher Cain's direction suggests beauty and drama are incompatible, and the story is less compelling than it should be. James Horner's music is intrusive. Some of the native-sounding stuff is nice, but it too often takes on the monotony of a Brazilian Philip Glass and is occasionally overdramatic to the point of silliness.

Chicken hawks will want to see *Where the River Runs Black* for the boys, whose close friendship is the stuff fantasies are made of, as is a scene in which Lazaro and Durning lick popsicles suggestively. (But we know a priest would never...) (Northpoint)

THE LAUGHING GERMAN
Doris Dörrie has taken the world by surprise with the success of her third feature, *Men...*, that most un-German of things — a comedy.

The friendship between the film's leading male characters sometimes takes on a physical dimension, either violently or in playful roughhousing. In one scene they wrestle on a bed, with one man, wearing an ape mask, trying to kiss the other. Some critics have interpreted this as an expression of latent homosexuality.

The subject amuses Dörrie, who tends to laugh as easily as audiences watching her film. "It really surprised me. I think the men who noticed that about the men in *Men...* were all heterosexual."

Isn't it more acceptable for men to touch in Europe than the U.S.? Not in Germany, Dörrie says, and certainly not in England. They can embrace in Italy and hold hands in Greece — "but the biggest curseword in Greece, the worst thing you can call someone, is *pousti*, which means faggot."

Born and raised in Hannover, Dörrie came to America when she was 18 to attend the University of the Pacific in Stockton, CA, a sleepy valley town which incidentally has had nearly a dozen unsolved murders of gay men in the last two years.

Why Stockton, of all places? "Two reasons," she explains. She wanted to study acting. A troupe from the University of the Pacific impressed young Doris, who saw them in Hannover and dragged her parents to Hamburg to see them.

She lasted nearly a year — "I found out very fast I was never going to be a good actress" — and dropped out. Next stop was New York to study film at the New School for Social Research. After a year of working to make ends meet she went back to Germany, where she could get an education for free.

Dörrie prefers to call herself European: "European culture as a whole has certain advantages. I'm into decadence, heavy perfume, aging flesh and red velvet curtains."

Monty
(Continued from page 32)
A PLACE IN THE SUN (1951)
This is the first of three films Monty did with Elizabeth Taylor, and it marked the beginning of their 16-year friendship.

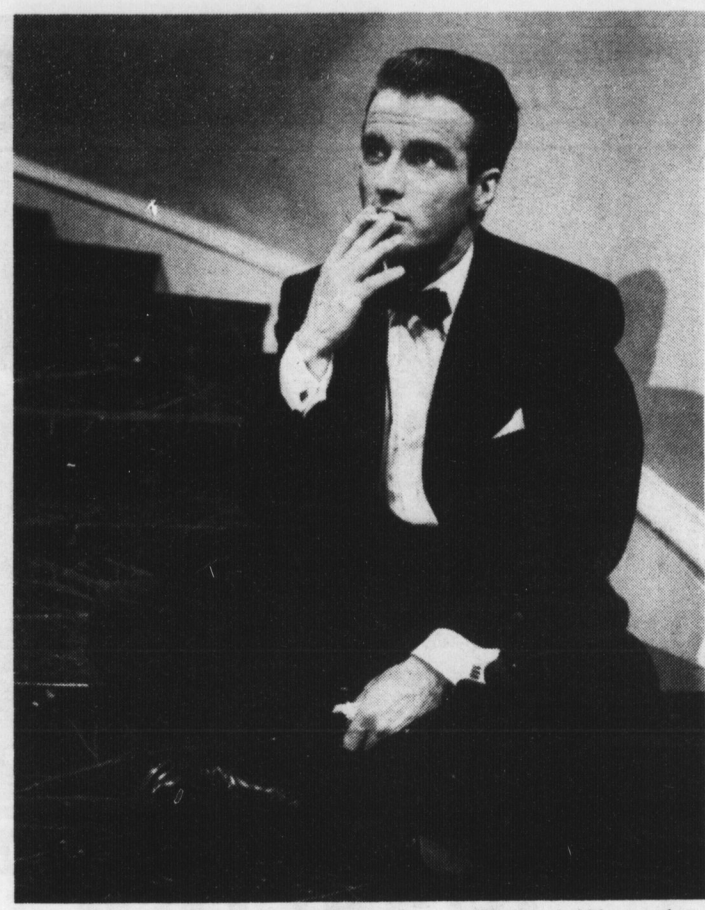
According to biographer Patricia Bosworth, Taylor was the only woman who ever truly loved Monty, and she was the one woman he wanted to love, but could not. Yet within their friendship there existed a deep bond of love and trust that could be called a platonic romance.

Based upon Theodore Dreiser's novel *An American Tragedy*, *A Place in the Sun* tells a story almost as tragic as Monty's life, and once again he turns in a superb performance. Elizabeth Taylor is radiant, and the tragedy of *A Place in the Sun* has lost none of its power over the years. A must-see film.

RAINTREE COUNTY (1956)

Raintree County is, if nothing else, a morbid curiosity piece. Midway through filming Monty was in a near-fatal auto accident that required production to be halted for a few months while a team of plastic surgeons reconstructed his face. During portions of the movie we can glimpse the beautiful, vibrant Montgomery Clift, while some scenes show him to be scarred and sickly. In some of *Raintree County's* more unpleasant sequences you can actually see his face change from shot to shot.

Raintree County is nearly three hours long, and has very little to offer in the way of a plot. It has historical value to film buffs because it is part of Monty's "Liz Taylor Trilogy," but it just isn't very good. It tries to mix American history in the Civil War era with numerous anti-racism speeches that are well-intended but don't seem to fit in a film that is a romantic, melodramatic soap opera. The sets, costumes, and music are all quite pleasing to the eyes and ears, and Taylor is, of course, ravishing. Clift's performance suffers greatly due to the obvious physical torment he was going through at the time.



Montgomery Clift, circa 1950 (Photo: I. Wyman)

If you're a Montgomery Clift purist, see *Raintree County*.

SUDDENLY, LAST SUMMER (1958)

Based on the Tennessee Williams play of the same name, *Suddenly, Last Summer* was doubtless 1958's most provocative and controversial film. Today it still has a strange, haunting aura to it, and when putting it into the context of the era in which it was made, it is certainly quite daring.

Suddenly, Last Summer deals with topics that were still not discussed in the '50s. Incest, homosexuality, and cannibalism are the dark secrets of the Venable family, and they are the reasons Violet Venable (Katherine Hepburn's best performance ever) wants her niece Catherine (Elizabeth Taylor) lobotomized. Clift is the doctor who must decide whether or not the operation is warranted, and which member of the family is truly insane.

The documentary *Montgomery Clift* is available at Captain Video on Market Street. *Raintree County* is at Superstar Video on 18th Street, between Castro and Noe. All other titles discussed here are available at both stores, among other outlets.

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Agnos Accuses Gov. of Personal Prejudice

by Ray O'Loughlin

For the second time in two months, Gov. George Deukmejian has scuttled efforts to extend civil rights protections to people with AIDS and people discriminated against because of a presumed connection to the disease. Deukmejian vetoed Assembly Bill 3407, which would have added AIDS to the list of disabilities protected from discrimination under present California law.

Deukmejian's reasons were identical to his stated reasons for vetoing a similar measure, A.B. 3667, in August. Both bills

were authored by San Francisco Assemblyman Art Agnos.

In a lengthy Sept. 30 veto message, Deukmejian told legislators, "I believe legislative efforts to provide categories of special rights and benefits based upon having the condition of AIDS are unnecessary and inappropriate as I made clear in my veto of A.B. 3667 by the same author, on the same subject."

Deukmejian stated again that present state law on discrimination due to physical handicap is adequate to cover cases of AIDS

bias. He ignored a recent ruling by a hearing officer with the state Department of Fair Employment and Housing that current law includes no protection for people disabled with AIDS.

He said that he believed that "it is not good practice to include specific disabilities and diseases as protected groups in the law." Deukmejian has in the past, however, supported the inclusion of cancer and even high blood pressure as grounds for protection under handicap discrimination laws.

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8 Protesters Arrested At Duke's Door

They Blast AIDS Discrimination Veto With Non-Violent Tactics

by Charles Lineberger

State police wearing surgical gloves arrested eight people, several of whom had AIDS, on Wednesday, Sept. 25 when they blocked Gov. George Deukmejian's office. They were protesting Deukmejian's veto of a recent bill which would have outlawed discrimination against people with AIDS.

The arrests came after a rally and march at the capitol by an estimated 50 protesters. The marchers urged Deukmejian to sign a newer version of AB 3407, which would protect people with AIDS from discrimination. The bill would also make it illegal to discriminate in employment or housing against people with AIDS.

After the arrests, Deukmejian press spokesman Kevin Brett told the Bay Area Reporter that the governor would not be swayed by the protesters to reconsider his veto of the bill. "The governor has made it clear that he is not expecting to look upon the bill favorably," said Brett.

After the rally and march outside the capitol, nine of the protesters—who had had training in non-violent civil disobedience—filed into the building with their lawyer and members of the Sacramento press corps. The nine went to Deukmejian's office and asked for a meeting with the governor.

According to Jean-Jacques Zinger, a 33-year-old graphic artist from San Francisco, "his secretary said he was at lunch and he couldn't see us today.

"We filed out," continued Zinger, "and we were then asked to clear the hallway by a state policeman. We refused. We said we wanted to see the governor and we would not leave until he signed the AIDS bill, and then we sat down."

For two hours, the nine sat outside of Deukmejian's office blocking the ornate marble doorway. "It took an incredibly long time to arrest us," recalled Zinger. "They were just as scared of us as we were of them. We did hear that they were waiting for the arrival of masks and gloves before arresting us."

Keith Griffith, a 27-year-old student from San Francisco State University, remembers that several times the state

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"What we did was a success. We showed the governor's lack of concern and compassion on this issue and we showed our own commitment to non-violence as a means of moving public opinion."

—John Belkus
(Photo: Rink)

Today

Burt Reynolds' manager is again stamping out rumors that Burt has AIDS and is a sissy. Page 5.

Clogging for Success are the Barbary Coast Cloggers who wowed 'em in Vancouver when they danced for Expo. Page 18.

Anathema, say fundamentalists, over Ed Zschau's campaign director who happens to be, well, gay. George Mendenhall looks at the Cranston-Zschau race. Page 3.

Monkeys may be men's best friends in new research on a future AIDS vaccine. Page 16.



A Stop LaRouche banner at 18th and Castro Streets. It won't be the last. (Photo: Rink)

Baby On Board

Dems Drop Gays, Go Pro-Family But Traditional Family Disappearing

by George Mendenhall

The Democratic Policy Commission, which has been meeting under the auspices of the national Democratic Party, has issued a statement firmly endorsing the traditional American family and omitting any reference to lesbians and gay men in its 71-page report. The omission is a denial of the party's own platform that openly endorsed gay rights and the inclusion of gay people in key committee positions at the 1984 convention here.

One national party official, who would not be named, said this was an attempt of the party to change its identification with "weird lifestyles."

The commission made it clear that it did not include gay people in its definition of "family." It called for "strong families that are self-sufficient and independent, that can nurture children who say 'no' to drugs and 'yes' to education." The body called for government assistance to parents and for the raising of the tax ex-

emption "for children and family members."

The national party will now consider the commission report—which also opposed extensive government spending for domestic needs and favors the military. Paul G. Kirk, chair of the Democratic National Committee, has already spoken favorably on the report. Kirk has been one of those instrumental in removing gay people from positions of power in the national party.

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