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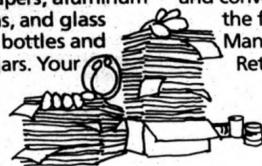
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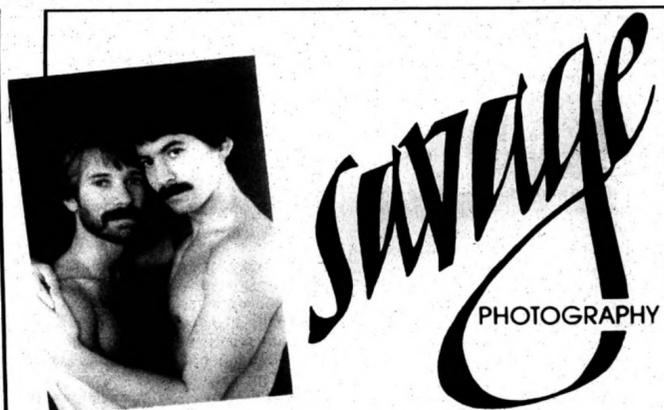
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THE SF CITY

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The seventh *Challenge To Be* series begins with the first session on October 6, 1984 held at the Parsonage, 565A Castro Street beginning the day-long session at 9 am and ending at 4 pm. Registration is free, but there is a \$35.00 materials fee to be paid at the time of registration — \$10.00 materials fee on an individual series. Some of the topics to be presented are "Community Building," "On the Feelings of Loneliness," "Discovering Your Personal Resources for Leadership." For further information and registration, contact Bob Smith at 552-2909 or 567-6174.

CRIR Repudiates Britt

In an unprecedented step, Concerned Republicans for Individual Rights, San Francisco's gay Republican club has this week publicly repudiated Supervisor Harry Britt as a leader of the gay movement.

The statement was authored by attorney Duke J. Armstrong, CRIR's former president. "It is time," said Armstrong, "for CRIR to stand up to express the concerns of the 99 percent of the gay community who are politically to the right of Harry Britt. Notwithstanding Britt's sexual orientation, the gay community has no voice at City Hall. We have been disenfranchised by the narrow, socialist politics of our so-called 'gay supervisor'."

As a follow up on its action, the club endorsed the candidacies of John Wahl and Dave Wharton, two gays seeking election to the Board of Supervisors in the November election.

Show for the Super...

A benefit show for SF supervisorial candidate Pat Norman will be held on Sunday, October 7 at 8 pm at the Great American Music Hall, 859 O'Farrell Street, SF featuring performances by Bobby McFerrin, Ed Mock, and the Linda Tillery Band. Ticket prices range from \$8.50-\$25 available at the GAMH box office (885-0750) and all BASS outlets. By special arrangement, any amount over \$8.50 paid for a ticket goes directly to the Pat Norman for Supervisor campaign. Call campaign headquarters at 621-1780 for details and for tickets.

If The Spirit Moves Thee...

The year's gathering of California Quaker Lesbians is planned for the weekend of November 9-12 at the rustic Quaker Center in Ben Lomond near Santa Cruz. The theme of the conference is "Empowerment," and the cost is on a sliding scale from \$20-\$45 including food and lodging. For more information, call Bettye at (415) 526-6206 or write QLC, 1334 Kains, Berkeley 94702.

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La Musique

On Friday evening, September 28th at 8 pm, the Dick Kramer Gay Men's Choral will perform a program entitled "Bon Soir - A Mostly French Concert" at St. Francis Lutheran Church, 152 Church Street. This performance will benefit San Francisco Hospice, Coming Home and Lesbian Gay Outreach. For tickets and information on the benefit performance, call 285-5622.

Two other performances will be held at Trinity Episcopal Church, 1666 Bush Street on September 29 at 8 pm and on September 30 at 4 pm. The same program will be sung and will include "Requiem" by Durufle, "Beau Soir" and "Invocation" by Debussy, "Psaume 121" by Milhaud. Tickets are \$5 in advance and \$6 at the door. For more information call 863-0342.

Gay International

On August 23, 1984, the Securities & Exchange Commission filed in the U.S. District Court for the Northern District of California (Civil Action # 84 5997 RPA) a Complaint for Preliminary and Permanent Injunction against Gay International, Inc., certain of the Company's former Officers and Directors and others.

On August 29, 1984, the current Officers of Gay International Inc. with the approval of the Company's Board of Directors, consented, without admitting or denying the allegations of the Complaint, to the issuance of an Order of Permanent Injunction against the Company and the entry of a Judgment thereon. In addition to the placing of this notice the order also requires the Company to file certain reports with the Court and the Securities & Exchange Commission. The Order was so entered by the Court on August 30, 1984.

Gay International, Inc. is a publicly-held Utah corporation, based in San Francisco, which publishes the *Gay Areas Telephone Directory*. Throughout 1983 the Company's Common Stock traded in the Over-the-Counter Market.

In addition to the Company, the Complaint names as Defendants Alfred H. Cassidy, the Company's former President and a Director; Robert L. Hunnicutt, the Company's former General Counsel and a Director; Norman C. Coleman, Norman H. Ironside and George Smith, the persons formerly engaged in promotional activities on behalf of the Company; R.L. Smith & Associates, Inc., a brokerage firm located in Salt Lake City, Utah; Claire Singleton and Robert L. Smith, both registered principals of R.L. Smith & Associates, Inc., who acted as market makers in the Company's Common Stock.

The Complaint alleges specific allegations of materially false representations of the Company's assets and business through various means of publication which were distributed by the Defendants as part of a scheme to distribute shares of the Company's stock to the public in violation of the Federal Securities Laws.

The Company's current management has, without admitting or denying the allegations contained in the S.E.C. Complaint, consented to the entry of an Order of The Court permanently enjoining the Company, its agents, servants and attorneys in fact, and those persons in active concert with them, who received actual notice of the Order from violating the Federal Securities Laws in the ways and by the means set forth in the S.E.C. Complaint.

Clubs from page 1

Speaking for Concerned Republicans for Individual Rights, Chris Bowman outlined several points that he said needed further discussion. "One reservation expressed was that the process was not fully inclusive. Without including everybody such as baths and clubs owners, GGBA, and People With AIDS in the decision making process, we'll get the same resistance we had before and nothing will be accomplished." He cited a particular problem with "who decides who is in compliance and who sets up a picket line." He added that he understood that a consensus had been reached that any such decision would be a "collective determination" and not up to the AIDS Foundation alone.

Bowman also said that CRIR members "don't like the idea of boycotts. We should provide moral suasion and then leave it up to market forces. Let consumers do their own boycott and only go to the safer places."

John Lorenzini, of the Alice B. Toklas Lesbian/Gay Democratic Club, also reported that his club was considering the foundation's plan. "Certainly, we'd like to see some constructive changes and we're opposed to government regulations," he told Sentinel, "but we're also reluctant to charge into any situation helter skelter." Nevertheless, he intends to urge the club at its next meeting to participate in the plan "to present more public pressure on businesses to keep them responsive."

But despite community mobilization efforts, Silverman will likely soon go to court to seek an injunction under his emergency quarantine powers to close the remaining four bathhouses and 16 sex clubs, claiming they facilitate the spread of AIDS. He has reportedly been

meeting extensively with city attorneys to draft a case that will stand up to what is certain to be severe scrutiny in a courtroom.

Whatever his decision and whenever it will be made, Silverman is apparently acting in isolation from the gay community. Despite a past record of good rapport with that community, the health director has lately not even returned phone calls from AIDS Foundation director Ferels. "I've put numerous calls into him," said Ferels, "and he hasn't returned any."

Lorenzini, who has AIDS himself, also told Sentinel that "I'd think he (Silverman) would want to consult with People With AIDS to get first hand information. He knows who we are and has never spoken with us."

Silverman did not return repeated phone calls from Sentinel for comment.

Youth Center Jeopardized

by Ray O'Loughlin

Barely a month after the city's Social Services Commission agreed to study a comprehensive plan for homeless youth, the agency that brought attention to the issue faces closure for lack of funds. The Larkin Street Youth Center announced September 19 that it must replace nearly \$200,000 by December or close its doors. Organizers are hoping that the city, which contributed \$70,000 to the center this year, will fund the project on a permanent basis.

The center, which opened in February of this year, assists homeless minors between the ages of 12 and 18 either to resolve family difficulties or to establish alternative living arrangements. Many of the estimated 1000 to 2000 teens are lesbian or gay and get caught in a life of drugs, prostitution and petty crime in the Tenderloin and Polk Street areas.

Originally funded in large part by \$183,000 from the federal Department of Health and Human Services, the storefront center near Polk Street is the result of the efforts of a consortium of five agencies including Polk Street merchants and residents and the Roman Catholic Diocese of San Francisco. The program was intended to document the needs of homeless youth and pioneer solutions to those problems. But that federal grant is not renewable. Nor was it the intention of organizers to rely on federal funds.

"According to the California State Code, homeless youth are the responsibility of the county they are found in. The law is very clear on that point," said Randy Mecham, director of Youth Advocates, a member agency of the consortium. "Federal money is not the solution," he told Sentinel. "If we have to rely on year-to-year federal funds, we'd never be able to get the program



together. We'd spend too much time finding funds."

Center director Russell Zellers told Sentinel, "We've done what we set out to do with the (HSS) grant. We've documented the need for services to these kids and we've devised a model program for dealing with the problem." He said the need now was "to get the network of youth services stabilized and funded." Negotiations are under way with the city to do that, he said.

Between February and July, the Larkin Street Center saw 800 teens, 137 of whom entered one of the center's programs providing food, shelter, job counselling and medical care. The success rate for those worked with is an astonishingly high 81 percent, meaning that most were established in a stable living situation off the streets. A large percentage were returned home and follow-up study revealed most of them to have stayed there.

Although only 9 percent were from San Francisco, 51 percent were from California. Another 17 percent were from outside the U.S., mostly undocumented refugees from war torn Central America.

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THE NATIONAL NEWS

Nuns Urge Dialogue for New Ways Ministry

(MT. RAINIER, MD) The Council of Women Religious of the Archdiocese of Washington has called upon Archbishop James A. Hickey to end "the severe lack of reconciliation" which they term "a source of public scandal" and urged him to extend "the reconciling initiative" to a Catholic nun and her organization ministering to homosexual people.

In a three-page response to a recent controversy between New Ways Ministry and Archbishop Hickey, the nuns' organization also questioned the Archbishop's right "to prejudice that ministry nationally and internationally" by writing to other bishops and complaining to the Sacred Congregation for the Doctrine of the Faith and the Congregation for Religious and Secular Institutes. The Archbishop's actions to discredit the nun and diminish her reputation as a minister, according to the statement, is a violation of "Canon No. 220 which guarantees one's right to one's good name."

Sister Jeannine Gramick, a School Sister of Notre Dame, has been engaged full-time in gay ministry since 1977 when she and Salvatorian Father Robert Nugent co-founded New Ways Ministry, a national Catholic ministry group located in metropolitan Washington, D.C. Both have served as the organization's co-directors with approval of their religious superiors since that time, and have written and lectured extensively on homosexuality and gay ministry.

Hickey charges the group with "ambiguity" because it presents in its educational programs the Church's magisterial teaching on homosexuality and contemporary Roman Catholic theological thought on the subject. For several years Hickey has attempted unsuccessfully to end New Ways Ministry by having its co-directors reassigned away from the group and outside the Archdiocese of Washington.

Gay/Lesbian Arts Council Formed

SAN JOSE — A new arts council has been formed in the greater San Jose area. It was established to help in more clearly identifying an emerging cultural community in the area — Gay and Lesbian San Jose.

"I don't think anyone will be surprised to discover there is a Gay and Lesbian presence in the arts" said Jack McCleskey, publicist of the newly-formed Arts Council of Gay and Lesbian San Jose, "we have had a presence, if not a dominance, in both visual and performing arts for generations."

McCleskey explained that the formation of an arts council is a natural step in the process of developing any identifiable community either cultural or geographic. "Nationally and locally," he continued, "Gay and Lesbian communities are beginning to come out of the closet and into the open as society as a whole begins to understand that being Gay or Lesbian is as natural a condition as having red hair — there are just more of us (gays/lesbians)."

"The express purpose of the council," according to Ron Schmidt, chair of the new group, "is to coordinate the creative energies of South Bay Gays and Lesbians in council-sponsored events that reinforce self-esteem within our community while providing identifiable, positive presence for our culture within the community at large." Schmidt explained that he had founded the group because he believes that the South Bay contains its share of "straight" human rights advocates as well as people who simply enjoy good art without regard to the artists' sexual orientation. He contends that the council will provide vehicles for both of these groups to interact with the Gay/Lesbian community thereby simultaneously advancing both the arts and the self-esteem of the artists.

Membership in the council is open to anyone interested in the arts. Donations start at \$10 for members, \$25 for sponsors, \$50 for donors, \$100 for patrons, \$250 for grand patrons, and \$500 for benefactors. The council is applying for non-profit status through satellite membership in the Billy De Frank Community Center, so donations will be tax deductible.

Anyone interested in learning more about the arts council can write to: Arts Council of Gay and Lesbian San Jose, c/o Our Paper, 973 Park Ave., San Jose, 95126; or call Ron Schmidt at (408) 737-0214, or Jack McCleskey at (408) 274-0412.

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Pacific Center Programs

BERKELEY — The Pacific Center for Human Growth in Berkeley is sponsoring three programs dealing with AIDS and related issues. The first is Thursday night, September 27th, 7:30 pm at the West Branch of the Berkeley Public Library, 1125 University Avenue. The second is a workshop entitled "Unlearnings AIDS Phobia: Homophobia and Fear of AIDS" which will begin at 6:00 pm on Wednesday October 3 at the West Berkeley branch of the Berkeley Public Library, 1125 University Avenue. The third is a forum on "Women and AIDS" which will be given on Saturday afternoon October 13 at the Community Women's Center, 6336-C Telegraph Avenue, Oakland at 1 pm. For further information on any of these programs, please contact the Gay/Lesbian Switchboard at 841-6224.

Gay Rights Referendum Cancelled

National Gay Rights Advocates won a substantial victory last week in the Maryland Court of Appeals. The Court ordered that a referendum, intended to repeal a gay rights law, not be placed on the November ballot. It is the first time a court has issued an injunction to stop such an election.

Leonard Graff, NGRA Legal Director, said: "The Court's decision was apparently based on violations of state election law by those who drafted and circulated petitions. While the decision there is not binding on other states the victory signals our ability to defend gay rights throughout the country." Graff noted that there have been referendums on gay rights laws in several cities and one is now shaping up in Houston, Texas.

Jean O'Leary, NGRA Executive Director, hailed the victory as an indication of what can be done when the legal arm of the gay community goes to court. O'Leary said: "This is the first time lesbian and gay men have gone to court to prevent the repeal of a human rights ordinance. The Court's decision demonstrates that we can successfully defend our legislative gains."

The case came up in February of this year when the Montgomery County Council voted to extend its general human rights law to ban sexual orientation discrimination in employment, housing and public accommodations. Petitions to require a referendum were immediately circulated by the reactionary, anti-gay "Citizens for Decent Government" and certified by the County on June 28, 1984.

The County Circuit Court upheld the validity of the petitions on August 29 and the Court of Appeals, Maryland's highest court, reversed that decision on September 14, 1984.

LONDON — Two novels by S.F. writer N.A. Diaman were seized by British customs as well as twenty-two other gay and lesbian titles at London's largest gay community bookstore called Gay's The Word on June 6, 1984. If a jury of three lay magistrates finds the owners of the bookstore guilty for the charge of indecency, they could fine the owners and its directors heavily. Such charges present a threat to the civil liberties of all British citizens, especially to gay men and lesbians, effectively denying them the fundamental right to read. Financial contributions may be sent to Defend Gay's The Word Campaign, 38 Mount Pleasant, London WC1X 0AP, England. Further information about the novels of N.A. Diaman can be obtained from Persona Press, Box 14022, San Francisco, CA 94114.

AB-848 from page 1

AB-848 are hopeful this will be an indication of the way the governor is leaning.

"I would be reluctant to put any kind of thoughts in the governor's head," said Bruce Decker, a local political consultant who — as a Deukmejian appointee — is the Chair of the state's AIDS Advisory Committee, "but he did vote for the Ralph Act in 1976 and he is, after all, an attorney."

Decker has been extremely busy over the last 10 days, trying to prepare information for Deukmejian as to why the latter should take positive action on AB-848. He indicated that he has received help from many different corners in preparing a statement which he sent to Deukmejian on Tuesday.

"I called Tom Bates' office for help, Randy Shell of the Committee United Against Violence (CUAV) and the National Gay Task Force," said Decker.

Decker said he hopes that Deukmejian will remember his own 1982 Inaugural speech which said it was "the basic responsibility of government" to protect citizens from violence. He warned that a veto would be destructive to the state Republican Party.

"Sadly, though, we know differently," said Decker, "a veto would be seen as further evidence that we in the GOP don't care."

Amy Hewes, a legislative aide for Bates, echoed Decker's thoughts.

"If the governor vetoes the bill," said Hewes, "it is basically going to go out to gays as a message that some people feel it is all right to beat up on gays."

"How could he not sign it?" she added. "The fact that he finds it difficult to make up his mind is disturbing."

Hewes said she was certain that the governor has been receiving a lot of written pressure from the same Moral Majority corners within the state which rejoiced earlier this year when Deukmejian vetoed AB-1.

Kevin Brett, an assistant to Deukmejian, acknowledged that "mail has been quite heavy" on the subject, but said he could not indicate the positions of the majority of the letters.

Brett refused to comment on which way the governor was leaning at this point.

Rumors were circulating in the San Francisco gay community that Archbishop John Quinn was going to support AB-848 and thus, put more pressure on Deukmejian to sign the bill. Fr. Robert McElroy, said Quinn was still reviewing information on the subject.

Deukmejian has until midnight this Sunday to either sign or veto the bill.

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The Road To Sacramento

Part 2: Milton Marks

by Tom Murray and Charles Roberts

Sentinel, USA: Senator, can you give us a little information on how you got started in politics?

Senator Marks: Yes, my father was in the legislature and he was a member of the board of supervisors. I don't remember when he was in the legislature because that was before I was born, but he was a member of the board of supervisors while I was alive. We used to discuss political matters around the table as a very young child and that's how I got interested in government. I used to go with him to the polling places, to vote, and when he voted I'd be there and for my age I was interested in government office.

S: What was the first elected office you ran for and when did you win?

M: The first elected office I ran for was assemblyman, and I didn't win. Those were the days of cross filing, you know you could run on either ticket, on both tickets. I ended up with more votes than the republican nominee or the democratic nominee, but I came second on both nominations. The republican nominee was a man you may have heard of. His name was Caspar Weinberger. Then I ran again for the assembly. I lost, barely. The fourth time I ran I won.

S: And what year was that? When were you first elected?

M: '58.

S: A lot of people would say that your politics would be more closely aligned with that of the democratic party. Why are you republican, and why if you more closely aligned with the democrats have you not switched parties?

M: Well, if you go back long enough, in the history of the two parties, you will find that the progressive or liberal party was the republican party. The democratic party was the conservative party, it's hard to believe but it's true. I was the son of a man who had been active under Hiram Johnson. I grew up in a time when the memory of Hiram Johnson was a very progressive republican governor that was an ally of my fathers,

so I just sort of grew up with the idea that I ought to be a progressive liberal person who believed in human rights, freedom of the individual, the dignity of the individual. Those were the concepts of the party, whether they are or not now is a matter of conjecture. If I changed registration I wouldn't vote differently, I pay no attention to party. That's why I think I've been successful.

S: Some people charge that some of your big contributions have come from big corporations that don't even do business in northern California, how would you answer that charge?

M: I'm not sure what specifically they're talking about, I would say that a greater proportion of my contributions have come from people in my district than have come to Lia Belli. Her major contributions have come from out of the state. I think the best way to look upon me is to whether or not contributions made any difference to me. Look at my record, it's been charged I received some money from oil companies, I probably did, but I'm also the author of a bill that the oil companies bitterly opposed prohibiting oil drilling along the coast.

I've been charged that I got money from various groups of these kinds but the best answer to look at is my record. I've been endorsed by the Sierra Club, I have an outstanding environmental record, so if anybody gave contributions who happen to be anti-environmentalists if that was the case, it's quite clear that they were influenced by my record.

S: Do you have support or endorsements from members of the board of supervisors?

M: All the supervisors are democrats, four of them have not endorsed, so her statement (Lia Belli's) that she has an overwhelming number of supervisors is not accurate. Aside from that I have the support and endorsement of about 95 percent of the public officials of Marin County, republican and democrat, who have endorsed my candidacy because they believe I've done a good job for

Marin County. I am talking about the endorsements I've received. I have most of the endorsements that Phil Burton received in that campaign. I've got Friends Of The River besides the Sierra Club, I have AFL-CIO who are very active in this campaign and support me, the Teamsters which were very active in this campaign have supported me, the teachers association who was very active in this campaign support me.

S: How much time would you say you spend in Sacramento on doing the work that is necessary for being a Senator, say on a weekly basis?

M: I spend usually about five days, sometimes four days, four and a half days.

S: Each week?

M: Each week, five days some weeks.

S: What do you see as a couple of the big issues facing the legislature in the next term?

M: Well I think one of the big issues is of course the passage of AB-1, I'm one of the authors of AB-1.

S: What does that mean though? I was told anyone can co-author a bill but are you saying something more specific than that? Did you help write the actual legislation?

M: Yes I did. I was the author of the original bill which relates to that subject matter, years before anyone, I argued in favor of it, and spoke in favor of it, and if it hadn't been for the fact that I was able to convince three other republicans to vote for it it never would have gotten passed. There weren't enough democrats. I think education is extremely important, providing funds for education, I think providing funds for health is extremely important.

S: Do you feel that you have a good, solid, effective rapport in the senate with your colleagues?

M: Of course I do. The fact is I wouldn't be the chairman of committees, which I am, if the democratic members of the senate had not appointed me. I have an outstanding rapport with the members of the senate, I

was appointed chairman of the committee on local government and I've been chairman of that committee longer than anyone in the history of the state senate. They could well appoint a democrat because almost all of the appointed committees are held by democrats.

S: And one of the things that Lia Belli contends is that you authored a piece of legislation that got in the way of AB-1.

M: That totally untrue.

S: What's the truth?

M: The truth is I was the author of a bill which did the same thing in the senate as AB-1 did in the assembly, and my bill no way got in the way of the other one. In fact I've always been the author or co-author of AB-1 and rather than hurting the cause of gay rights I've helped it by the fact that I've been able to get votes in support of it, for example, AB-1 would never have gotten to the governor if four republicans hadn't voted for it. I was able to convince those republicans to vote for it.

S: She contends that when it got to the governor's desk that someone with impact and influence could have nudged him or persuaded him to let it pass. Do you think you did everything you possibly could have done at that point?

M: I went down together with Art Agnos, the two of us, so if she's critical of me, she must be critical of Art Agnos.

S: If it were to pass as legislation in this session do you think the governor would sign it this year?

M: I think eventually, I read his veto message very carefully, and that veto message I think held out a glimmer of hope. Maybe I'm optimistic. He indicated that he wasn't convinced of the necessity of it. I don't agree with that. Therefore I think that if the gay and lesbian community demonstrates to a greater degree the necessity for it, and that those of us who believe in it lobby to a greater degree for it, even harder, and continue lobbying, that he will eventually sign it. We'll keep on trying.



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Senator and Mrs. Milton Marks at their Presidio Heights home.

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• Thursday, 27 September 1984, 10:00 a.m.

YOM KIPPUR
• Friday, 5 October 1984, 7:30 p.m.
• Saturday, 6 October 1984, 10:00 a.m.
• Saturday, 6 October 1984, 6:00 p.m.
Yizkor and Neilah (Memorial Service)

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Tom Murray

Fairy Dusting

One of the highlights of the recent Alice B. Toklas dinner was a slide presentation by Allan Berube, a pioneer in recording the history of gay and lesbian people, particularly during the watershed period of World War II. He included slides and letters from men and women who bravely served their country, despite wicked discrimination and frequent dismissal when their sexual orientation was exposed. Entertainer Pat Bond recounted the violent death of a friend who plunged to her death from the top floor of a bleak looking stone building when it was discovered that she was a lesbian.

The presentation highlighted for many of us the obvious: as a people we have contributed to society on every level throughout history. Society absorbs our talents, exploits our gifts, then refuses to recognize our human rights and in fact often actively oppresses us. One medic was quoted during Allan Berube's presentation stating that no one in a fox hole ever asked him if he was gay when he arrived to treat the wounded.



Allan Berube at the Alice dinner

History is vital to civilization. Many of us are only slowly learning about our roots as gay and lesbian people. If a curriculum was provided to facilitate the coming out process, one of the first classes should be devoted to exploring our roots in history. We claim some of the finest minds, hearts, and spirits throughout time as kindred spirits, from Jonathan and David to Plato to Leonardo, Michelangelo, Dag Hammarskjold, Tennessee Williams and Gertrude Stein.

There is a term floating around Los Angeles of late, used in advertising real estate: Fairy Dusting. Rather than listing a house as a "fixer-upper" or a "needs work," some advertisements state, "needs fairy dusting." The implication is that the particular piece of property could be improved with time, talent and taste characteristic of gay and lesbian people. This is the same time, talent and taste that is visible in the Sistine chapel, the dialogues of Plato, the poems of Walt Whitman.

Elsewhere in this issue author and poet Judy Grahn shares with us her life and work, filled with a rich appreciation of who we are and how our history developed. Language is her particular tool.

Joseph Butkie reflects as an educator in his column on the power language still has today. He overhears the conversation of frustrated students and we see again that fear and misunderstanding persist.

As the voice of a new generation, Sentinel, USA realizes its right and responsibility to explore our past, to educate ourselves and society to our rich heritage frequently hidden in the shadows, burned, buried and banished throughout the centuries.

San Francisco has been the focal point of much gay and lesbian history during the twentieth century. We are preparing for serialization "The Nightingale of Montgomery Street: Conversations with the Widow Norton." This will be a warm, lively recollection by Jose Sarria, drag queen, political candidate, empress, entertainer and Grand Ma Mere to our community for many years. The tales will focus on San Francisco since World War II, and include his legendary years singing at the Black Cat on Montgomery Street, his historic candidacy for supervisor in 1961, and the secrets of his court since becoming the first empress.

Join with us in celebrating our heritage as "fairy dusters," as people who bring to life a special flair, a spunk and style that enriches all people.



Laws of God vs. Laws of Man

To the Editor:

I was one of those public, pervasive pervers breast-stroking in the cesspool of Union Square at the exorcism of Jerry Falwell. Judging from his mail-order flummery, the exorcism did not work. JF is not possessed of evil spirits, he is evil spirit. JF's 17-year-old fiendlet also lounged about the pool, "incognito" (aka drag?) taking snapshots, presumably through his keyhole of vulnerability.

It is about these pictures that JF is peddling with the gusto of Rufus T. Firefly: I do not like JF and his Moral Majority using my likeness to market their Grand Guignol Jesus, their "product." There are copyright laws against such usage. Penthouse had Vanessa Williams on the dotted line; did anyone out there sign up with JF for residuals? I didn't. Is there a contract attorney reading this?

Furthermore, I do not enjoy being accused of sedition. It is libel and slander to be accused of "a plot to dominate... politics." According to my Funk & Wagnalls, "a plot is a conspiracy... a conspiracy is an illegal plan to commit a crime, such as murder or treason." I might add that it is also a federal crime to use the U.S. Mail for purposes of intent to slander. Is there an attorney from the Justice Department reading this?

JF thinks much of the laws of God and thinks little of the laws of Man. Judging from his reckless accusations, he is apparently not aware of the U.S. Constitution, or simply considers it a footnote to the Pentateuch or a lofty preface to the IRS loopholes which subsidize preachergoons like himself. At any rate, it seems to be an inconvenience to his Wagnerian fascism and little else. However, to paraphrase Samuel Johnson, nothing fixes the attention of a man as when he knows he's going to be sued in a fortnight.

I believe that it is time for some serious investigation of Falwell's ongoing calumny to be undertaken by the legal profession. JF's hysteria always ends in a dollar sign — it's not over until the fat lady passes the basket (and slips you the feathery peechurs). JF should be confronted in the courts and forced to hand over his boodle to his victims, for instance, the gays who are beaten, and sometimes beaten to death, in the wake of his rabble-rousing.

JF's profession that he loves homosexuals and hates their "sin" cannot be allowed to absolve him from his hate-mongering and his criminal accusations. Are these accusations of his any less inflammatory than Farrakan's despicable slander of the Jews? If JF's letter is not an incitement to violence then neither was the Protocols of the Elders of Zion.

Jerry Falwell and the Moral Majority are hoodlums and gangsters, given tacit approval by Jabba the Incumbent himself, and the judiciary and its officers of the law cannot go on indefinitely protecting these fanatics from their victims.

Is anyone from the ABA reading this.
Noel Ryan
San Francisco

Gay Republicans

Dearest Children: Gay Republicans! Too bad Ernst Roehm can't be around to savor this development. I suppose it truly is to the better that we have such a diversity as to defy any and all stereotypes and to demonstrate that gay people really are a microcosm of all the world.

One would hope this diversity would enhance the breadth and perspective of our internal discussion, but no. Mr. Decker takes his opportunities to dish for filth this one who has never said an unkind word about him.

It is truly amusing to read from one who is "Republican first and gay second" that I am not committed to gay rights because I wear a dress. Any intelligent discussion of that prerequisite a definition of what "gay rights" actually consists of.

Does it involve creating our own images and celebrating our theatricality, spirituality, our own special vision? Horrors, no. To Mr. Decker the right to be freely gay is the right to act perfectly straight.

Does it involve having our own special concerns aired in the public forum? Apparently not. Mr. Decker considers it a victory that his party ignores gays and lesbians. I'm sorry to say that considering the nature of his party I have to agree. Would he then go to another party that addresses gay issues in a positive manner? The question is then: which issues?

He's working to re-elect a president who has withheld funding appropriated by Congress for AIDS research.

He's not sure the government should have laws protecting gays and lesbians from homophobic discrimination.

He endorses Reagan's statement that the government shouldn't endorse sexual lifestyles. If the government doesn't endorse sexual lifestyles then what, pray tell, is a marriage license? Reagan's statement was just as fraudulent as his hair color.

"It's not risk taking that's gotten us this far," says Mr. D. Indeed? I've read elsewhere that he was closeted and virginal until 1977. At that time a vital gay rights movement had been built by people who had taken risks, built a community and changed public opinion sufficiently for Mr. Decker to peep out of his closet and insult his predecessors in gay politics and gay community service.

I've long wondered why gay Republicans are always photographed with an expression that reads: "Please don't hit me again." After reading that interview I no longer wonder.

For all our disagreements I pray that Mr. Decker will be successful in his efforts to change attitudes within the more homophobic of our major parties. But then I also pray that Wendy Nelder will retire and that Dianne will appoint me to her seat. Which do you think will happen first?

Hugs and Kisses,
Sister Boom Boom

Think Big

Charles R. Roberts, Jr.

Business For Yourself?

Starting a new business can be fun, but watchout for the pitfalls of undercapitalization. More people than ever are becoming entrepreneurs today. The number one reason for failure is not enough money. There is a proper way to plan. In raising capital for your new concern, plan on it not making any money for twelve months; for the first six months plan on having an outside source from which to draw your living expenses. Take this figure and add it to your business plan in developing the amount needed for capitalization.

Is your lover understanding? Do you realize that you will have to lower your standard of living? These are important

issues that must be dealt with. If given enough capital and with a winning determination to succeed, you have a good chance to survive those hard months to a year. It is important to weigh carefully, the feasibility of your proposed business before you risk your life's savings, give up your present job, or take out a large loan from your financial institution. It is true whether this is a part-time or a full-time commitment.

The first thing you need to do is develop a good business plan. This plan will include at least the following: Management, Sales and Marketing, The Product or Service, Operations, Equipment and Plant, Production and

Financial Planning and Record keeping. These seven points are imperative for every business plan. You will need this plan to raise money from financial lenders or investors and to show how much money you will need for each activity.

Management — Good managers learn to motivate people, primarily through praise rather than criticism. This part of the plan should show how you intend to motivate your employees. Set goals and schedule work to meet these goals; then measure and evaluate the results.

Sales and Marketing — Do market research to make sure there is a real need for your product or service; determine your customer's needs through a development of a marketing strategy. This strategy should include objectives to make your concern "competitive" whether it be in price, location, features, etc.; you must select the right service or goods to your selected market.

Product or Service — The right product/service at the right place at the right time is important. Those are a lot of rights but they rarely happen by chance. Develop a marketing mix and measure results. People today are requesting products with good design. The

emergence of a competitive international market-place is not the only thing pushing good design, but sales of Krups and Braun products, for example have not gone unnoticed.

Plant, Equipment and Operations — Develop a plan which keeps your costs under control. Develop a budget and work from that budget. Compare leasing with buying. Buying usually costs less but leasing enables you to conserve cash and provide protection against future obsolescence.

Production — Planning for production includes not only planning for raw material inputs but space utilization, facility layout.

Financial Planning and Record keeping — This is the most important area to detail. Prepare a budget with a worst-case proposal and a realistic good-case analysis of projected income, expenses, and cash flow for the upcoming twelve months. Set objectives and steps that are necessary to reach these goals. Get and stay on top of the results. Set daily goals and chart successful progress.

Attention to these details of planning will give your idea a chance of becoming reality. Remember a lot of people have good ideas but few are willing to sacrifice in order to reap the rewards for entrepreneurship. Are you? ■

Politibits

Tom McLoughlin

In and Out of Context

Whoa!!! He couldn't have said it; he had to be misquoted; it must have been taken out of context. These were my feelings as I choked on my morning cup of coffee when I first read Supervisor Harry Britt's comments in the "I Love America" cover story of Time magazine, dated Sept 24.

According to Time, Harry said: "I haven't found anyone who doesn't feel good about being an American right now."

I wondered if the supervisor had spent the last six months in a closet or at least indoors. Anybody who has read a newspaper, talked to a neighbor or went for a walk around the city knows that there are a great many people who don't feel good about being an American right now.

Well Harry has set the record straight. To quote last Thursday's Examiner, "When I was interviewed by Time I was told it was for a story on the Olympics and our gymnastics team had done so well. I am by no means happy with the direction Ronald Reagan is taking this country, the general state of the economy, the number of people out of work or the bigotry that is encouraged from top levels of government... To confuse a healthy pride in our Olympic teams with a shoddy kind of puff piece for Ronald Reagan is a serious mistake." Supervisor Britt says he is writing to the editors of Time. Let's hope they print his retraction.

I won't cross a picket line. Going without a Macy's fix for several weeks was nearly fatal; the current restaurant strike doesn't hurt as much as none of my favorite restaurants are being

struck. And if one were, I would honor the pickets. Yet, I have seen many young professionals (read Yuppies and Guppies) not only cross picket lines, but also taunt the picketers. I often wonder how many of these young people are the children or grandchildren of union members. How many of them were sent through college because their parents were earning a decent living wage because of their union's bargaining powers. How many of them had union scholarships or had paid their tuition with a loan granted by a credit union?

I know when I went to college, many of the men and women sitting to my left and right were sons and daughters of construction workers, nurses, teachers, packers in meat plants, baggage handlers at airports — all union members. These parents wanted a better life for their kids and united in a solidarity with their co-workers to ensure their dreams came through. And their dreams did! Their children are climbing corporate ladders, not paint scaffolds; eating at the Bankers Club, not out of lunch pails; shopping at Macy's, not at Kmart.

No question, they are living the good life. So why deny that dream to today's union members. Why forget their parents and grandparent's struggles. Why not support and encourage those who are fighting for a better life for their families.

Straight Talk

Robert Cromey

Closets

Tony's mother locked him in a closet when he was naughty. He rather liked it. It was cozy, warm and secret. He'd crouch in the corner and listen to the sounds of the house. The dog barked. The toilet flushed. Dad came home slamming the front door. Tony wasn't afraid of the dark, plenty of light came through the cracks in the door. Sometimes he fell asleep, drifted, fantasized about a new toy, dreamed of a field

warmed by the sun, an ice cream cone. Usually he was a bit ashamed that his mother caught him smacking his sister. He felt angry that his mother yelled at him and made him cry. Sometimes he was afraid of the darkness of the closet. But when his eyes got used to it, he could see nicely. He didn't like not knowing how long he would be in there. He also knew he could reach up, grab the knob and the door would open.

Sometimes when he was in there for awhile, he'd open the door, sit on the floor with his legs and feet sticking out of the closet. Half in, half out he felt he was a bit more free. He was controlling his mother, his guilt and his punishment. (Well, anyway, that's what his therapist helped him to see.)

He loved the feeling of being hidden. It was safe. He could watch, listen and not have to come out and show himself. After a while he discovered life was easier if he took a book and sat in the closet and read. He didn't have to deal with that snotty sister, his father's scary bigness and George, the kid next door, who always wanted to come over to read Tony's comic books.

The other great thing about the closet was all those clothes and shoes and odds and ends stored there. He loved smelling his mother's dresses — perfume, body odor, pleasant. The soft fabric, silky and smooth. His dad's tweed

Continued on page 12

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"THE VOICE OF A NEW GENERATION"

Judy Grahn: Another Mother Tongue



Mick Hicks

Understanding tribal initiation procedures and how wide spread they are has been of special interest to me personally because of certain extreme events in my own life. Had I been born into a tribal society as were my European genetic ancestors, I believe I would have been the European equivalent of a shaman: a hag, a wisewoman, a sorcerer, a derwish, a runic bard, a warrior/priest, a viccan-woman. Born into an American white Protestant family in a modern industrial democratic state I became, instead, a very purposeful Lesbian poet. It has become clear to me that I am some kind of modern ceremonial dyke. I think there are in our country hundreds of thousands of such people, as well hundreds of thousands of ceremonial faggots, and many varied avenues to these traditional Gay offices.

—Judy Grahn from *Another Mother Tongue*

Sentinel: You went through a period of illness in your life, which actually transformed your outlook on life and what you felt your mission to be in this world.

G: Right. When I was about twenty-five I did that.

S: You had a very mysterious illness, so mysterious only one doctor actually accurately diagnosed it.

G: Right. It was one of those cathartic lifetime changes that sometimes happen to, I don't know maybe it happens to poets, maybe that was what it was all about, but it certainly set me on a course of being able to be a lesbian and a poet and finally a lesbian poet, which is a whole new category of literature that's being developed and from there I have gone into the arena of history and a few other items.

S: One of the things that fascinated me in reading about this period of your life in *Another Mother Tongue*, your ninth and latest book, was during your recovery from the illness, when you lost command of your normal speech and could only come out with these wonderful phrases from literature, as you say in the book "with pages of Shakespeare or Samuel Coleridge memorized years before" as a child. You couldn't say a word like jug, for example, but you could quote pages of poetry.

G: Right, and I could sing. I thought that was pretty interesting, it sort of backs up the right-brain/left-brain people. My speech was affected and my logic was affected and my ability to use the technical terms that I had learned in order to be a medical secretary was affected, but my rhythm section was really going strong (laughs) and my sense of vitality. I woke up unable to speak very clearly or understand much of what was happening, but I was able to sing a little children's song, actually from a play by Archibald MacLeish a few people may remember called *J.B.*, that was about the aftermath of a nuclear war. It's a little song: "I love Monday, Tuesday, Wednesday..." It's really a happy song and after nearly dying, I had that song in my mind for a good year afterwards

and altered the course of my life or fixed it more firmly I think it was something like that.

S: Your life was saved, in effect, by a series of circumstances: the presence of two women, who were very close to you and just happened to be with you at a time when you went through a convulsion and got you to the hospital.

G: My lover and an ex-lover were right there with me. We were a tiny little pre-feminist women's household, a very uneasy triad of three women in Washington, D.C. around 1964. I was already active as far as gay rights were concerned. I had already marched with the Mattachine Society to picket the White House. I remember we had a bulletin board with all manner of buttons and slogans, Mattachine Society kinds of slogans that we would rush around and take down if we had any visitors, if the landlord stooped by.

S: That must have been a lonely thing to do, I think in your book you say there were fifteen people on the picket line outside the White House and four of them were women.

G: Yes, that was early gay civil rights activism. There weren't terribly many. There was no possibility for very many people to be out of the closet and to be overtly striking back. There weren't too many people out on any front, for that matter. The black civil rights movement was just swelling and gaining a great deal of attention. The McCarthy era had really dumped a lot of liberal ideas back behind walls of all kinds. Gay people came out very slowly from that. It was very terrifying.

S: You had an experience, which you describe in the book, which is somewhat akin to the one Pat Bond talks about in her *Women's Army Corps* theatre piece, only yours happened almost fifteen years after hers, around 1960 or so: women being persecuted, there being a mass purge of lesbian-identified women from the Army at that time.

G: There seem to be periodic purges. There seem to be edicts that come down from above that say, "clean out the barracks." There was an ongoing sense of,

ongoing warnings of people, who were themselves in the closet, sometimes even psychologically, that is they would not have said to themselves that they were gay, although they acted gay in many ways. We were told that we should turn anyone in, if two women were holding hands, for instance, or hanging out too much together, if they were in each other's rooms that was a danger. It was very extreme. The paranoia was very extreme, of anti-lesbianism. And then, periodically, there would be purges. There would be people who were informers and even entrapment.

S: Wasn't the purge even conducted in part, or facilitated by two women, who everyone later realized must have been lovers.

G: Well, I think there were people at the time who knew they were lovers. I realized it later and it was the scuttlebutt of the barracks that they were. Yes, there's a use of closet people, that's one of the dangers of the closet is that the people who assimilate, who appear to be doing just fine and fitting in, but who are gay, are used to turn in people who are more overt, which suppresses huge elements of gay culture and gay activity. It's very ugly.

S: And that had a major impact on your situation, because for a while it caused you to be thrown out of the military, it caused your mother to feel embarrassed and caused you to have to really search for what you were going to do with your life.

G: It was more than just embarrassing to my mother. It was excruciating! My father wouldn't talk to me for years, for instance. He found out because a letter was sent to him. It was far more than embarrassing. It was really a major crisis, tantamount to being arrested and searched. Everyone I knew was interrogated, investigated. My lover outside of the service nearly lost her teacher's credentials over it. She was within a month of graduation. That was brought into question whether she could get her teacher's credentials. Any and everybody that we knew was warned away, never to talk to us, to keep their distance from us. It was isolating. There are huge problems that people have when they first come out of the service after an experience like that, just being down at the bottom of society, just feeling that way and acting that way, having a lot of problems, of feeling alienated and furiously angry. I'm just beginning to forgive myself for it and come to terms with it and understand that with this book I'm finally really able to strike back in some kind of way.

S: There's a line that you write in the book, which talks about how once you're in this ghetto in Washington with other gay people, lesbians and gay men and persons of color and others who were on the margins of this society, you

feel, "Well, this is as far down as we can go" but then you write "I found that despair has no bottom; it can multiply itself indefinitely, inside the mind and outside."

G: Right. There was no bottom. You can fall endlessly into despair. It has no bottom. I know. I was about to do that and then I felt that I should rally myself and so I straightened up, so to speak, and I really thought of it as doing that, in fact I underwent psychoanalysis for a year with a so-called lesbian "expert" and worked my way up to being a medical secretary. I thought of myself as being a very good girl, behaving myself and finally getting in line and I was drifting farther and farther and farther from the course of my life which is poetry and overt lesbianism, some kind of dyke stance that I take in the world. After three years of just behaving myself and rallying, proceeding with my education, I was, despite a little more self-confidence, very far from what I ought to have been doing and so it was, at that point, that the brain fever took over and put me into a coma and rearranged my brain cells enough so that I would say, "Well, if what I'm afraid of is humiliation, I've certainly been humiliated, the whole state has humiliated me. And, if what I'm afraid of is isolation, I've been as isolated as a human being can be without being behind four walls in solitary confinement. And, if what I'm afraid of is poverty, well I've lived on beans with a hot plate for many months. And, if what I'm afraid of is dying, well that was as close to dying as I'm likely to come without staying there. And, if what I was afraid of was pain, it certainly caused me enough pain that I could say that "now I know what pain looks like and feels like." So, the question then was, well, Judy, what are you going to do with your life, given that what you want to do is to live openly as a lesbian and what you want to be is a poet, a real poet, one of those culture-altering poets, so I said I might as well go for broke and do exactly what I think is right for me to be doing and never mind anything else and it was, at that point, that I did, proceeded to do that. The first thing I wrote, incidentally, after the coma effects wore off, after a few months, was Edward the Dyke, *The Psychoanalysis of Edward the Dyke*.

S: That's a marvelous poem. At the time you wrote Edward the Dyke, did you think it was going to be published anytime soon?

G: Well, actually, yeah! I think I sent it to *The Realist*, Paul Krassner's very outrageous, at the time, magazine. He turned it down! I'll have to tell him that, one of these days, and I thought if it couldn't get into *The Realist*, there was no place for it to go. So, I shelved it for a while and I tried to be a poet who wrote about women. And I couldn't get

any of that published either. The substance of what I had to say was unpublishable at the time, because there was no movement and there were no publishers who had built up an interest in it, so I had to become a publisher, which I did with a mimeograph machine. Fortunately, you can do that in America, there's free speech and I really took advantage of it.

S: You were involved with *The Ladder*, which was a pioneering magazine, and even were offered to be the editor of it, at one time, which you decided not to do.

G: Well, I was twenty-four years old and I didn't think that I knew enough to do that. I had that superstition, I don't know what kind of superstition it is, but most of the people I know have it that there are "experts" who know about a subject and no one had told me that I was an expert on lesbianism, so I didn't believe that I was. Who I thought was suppose to define the world for me, I don't know, but I didn't think that I had the capacity at that time and that was one of the things I worked through in writing *Another Mother Tongue*, which, of course, does very much define gay and lesbian culture through history. It's quite a large chunk of self-confidence to take on, as a matter of fact. That was a primary thing that I worked on was that, given my life, given that I have known thousands of gay people in all different capacities, in all different circumstances and have been active in all different elements of the movement, the underground and so on, it still took me a while to see that I was the expert, I was the one who could best gather the information, in fact.

S: There was a story in the book that struck me. You say, at one point, that the books, when you went to the library first to consult the books on homosexuality, that you discovered that those books themselves were in jail, in effect, that the librarians had them locked up and only the "experts" could see the books written by other "experts."

G: Exactly. And they were about me. They were in a kind of a cage kind of affair, and the librarians were very, very deeply embarrassed that I had used the word lesbian out loud, said it out loud in a library. They rallied around, sort of, to protect each other from my outburst of this word. And they would not use the word. They said that books on "that" subject (laughs) were for people with PhD's in criminology and that sort of thing. They were behind a wire cage. I could see the books, but couldn't reach them. I couldn't take them out. That should have told me all I ever needed to know about experts and expertise.

S: Now this book, *Another Mother Tongue*, you've been working on for a number of years. In fact, you even tore up the notes that, at one point, could have developed into this book, because there was a feeling, at that time, that the government was actually after people who were doing this kind of research in the sixties?

G: Yes, and I wonder what really was happening. I don't know. You have to remember that I had just had the state fall on my head, being thrown out of the service for being gay, and I was very young, twenty-one, twenty-two years old, and from a small town, not sophisticated at all. The Beatniks were who was the movement, at that time. And, of course, they just oozed all kinds of paranoias against the system and someone, we heard was doing research on bi-sexuality and had tried to come into the country with her notes and they had been seized by customs and burned. I was so frightened and everybody that I knew was frightened of ever being spotted as and called out loud a homosexual. There were underground cliques of people who knew each other, sometimes only by nickname. It was really like a secret society. And, of course, in many parts of the country still is, like a secret society. To protect the people that I had been taking notes about, I burned my cards, with great regret, but I felt nervous. I felt that I might jeopardize them and, of

course I felt terrible that I had, in fact, jeopardized some people in the service, by being caught out. I don't know if that would have developed into this particular book.

S: Many of the words that have existed for thousands of years form a kind of underground culture for lesbians and gay men: butch, Boudica, the Celtic queen. Many of these words have a very real history and you start to give us that history along with your own, in the course of the book. I loved the way you weave those things together.

G: That was one of the more thrilling parts was uncovering the story and having made a list of the words, and, as a poet, I'm not afraid of words, in fact I understand their power, which can be negative power, as well as positive power, so that words that had been used against me, such as bull dyke, or words I had seen gay people turn a little bit, like diesel dyke, or, there are many words, some of them are used about us, some of them we use. But, they're all loaded, they are very loaded words. So, I made a list of them, as you say, pansy and faggot, butch, bull dyke, round, I had heard that, isn't that an odd one? And queer and bent and all those.

S: Words that we use and we don't even know why we're using them, yet they relate very strongly to a common culture.

G: That's right. They sure do. They go



back to a history that definitely is there. I was especially thrilled with drag queen, I was especially thrilled to go back with my list of words. Also, to look at tribal people. I was very fortunate to have access to information about American Indian tribes, their traditions with gay people so that I could compare, use it as a mirror to look at my history, as a WASP, American gay person and find similar traditions that go back for Europeans in the fairy culture, that the fairies were real, indigenous, tribal people and gave us some important words.

S: You investigate the significance of the fairy wand, for example for gay men. What does the wand likely mean?

G: It means several things. It certainly comes up in the slang over and over. It's a fire stick. It traces, probably, in innumerable directions, if anyone wanted to take the trouble to run it all down. But, it certainly represents masculine power, not in the patriarchal sense that we mean it, but as a sexual power in and of itself as a generative kind of magical wand that comes up in gay men's slang all the time. Wand waver is a penile braggart, the way the gay slang dictionary defines it, but the shamanistic qualities of gay history indicate that gay men had priestly offices and used the wand, as we think of it, as a divine stick, that's a kind of magic wand, that was theirs and that faggot comes from that, comes from that sense of the wand...

S: Control of fire in some cases...

G: Control of fire. It also means a certain tree that was special to shamans, which is the beech tree, that's the beech tree that was the one that Joan of Arc heard fairy voices around. But, the beech tree was also used by gay shamans in old European customs. That tree, in Latin, is the fagus, the fagus tree. So, it's name even has faggot as its derivation.

S: You talk, too, about how gay men may have played a role in transferring power from a matriarchal to a patriarchal society, fire skills and other types of knowledge?



G: The rites that women had. In fact, even shaman, sha, is sandscript for work, which also means to make magic, to work magic, to work, almost in the sense of, to blaze into flame, to be very creative. There are stories that indicate that the gay men, who crossed over into what had been these primarily female realms, of the old matriarchies and entered the woman only rituals and took the rites out then for use of the men, just as I think that lesbians are doing now, or women who cross-dress and put on neckties and run for mayor. It's the same principle; my investigations led me to understand that we, as gay people, not only had a culture, or several cultures or cultural base, and at the center of it are the more extreme elements such as dykes, bull dykes, faggots, fairies, those kinds of people, who act out the essential nature of what we all are doing and we learn from them for the rest of our lives. So, we not only have this island that is us, but we also have cultural usefulness and position that is transcultural. We are always at the borderline between one group and another, or one element and another. Almost as though, if you could draw society, as a series of overlapping cultures, you would find gay people at all the intersections, that's where we are. We are a crossroad kind of people and we ease the way, we also make way possible. We say there's more than one way to do something. And you can often look at the more extreme elements of gay culture, lesbian culture and see that that is, in fact, what is being said, if you are going to be a poet if I said it in one sentence, what's going on, I would have to say, "Well, he's saying that there's more than one way to be a man, that you can have a mustache and an earring and be masculine, that you can wear a dress and a beard and go to a wedding and be saying to your family there's more to life than this bride and this groom. There's another way of looking at things."

S: What would you like for your book *Another Mother Tongue* to accomplish? In terms of reclaiming history, it's a stepping stone.

G: Yes, it is. I certainly want every gay person in the world to read it, to have access to the ideas that are there. It's a new place to stand than has been articulated previously. I hope it's yeast in a huge loaf of bread that people will get



a hold of the ideas and they'll say (using it as a map) "There's a territory out there that we have only taken the first breathe at exploring." So that it's a fully developed set of ideas, that we can teach it more formally, so that we don't always have to re-invent the wheel. We have to realize that we're terribly important to society.

David Lamble ■

Language and other Perversions

Joseph D. Butkie

Homosexuals molest children, parody women, prwl city streets (recruiting new additions to the club), control the arts and trivialize those traditional values of heart and hearth by which societies flourish. What have we not been accused of perverting by the more vociferous members of the hetero tribe? Jerry Falwell, Ku Klux Klanners and the Polish Pope, et. al. bellow for a return to values of the past. They have an obsessive attachment to the re-establishment of a Golden Age, an heroic realm where Good (suitably capitalized and anthropomorphized) rules benignly. They cling to a myth. Which past, I wonder, would be the best model for emulation. Are the New Right advocates contemplating perhaps the development of a new class of weaponry against their sexy foes? Can we expect the rhetorical equivalent of a Cruise missile or cluster bomb? Germ warfare? What can we be accused of next?

I happen to teach at a college where alternative sexual lifestyles are as accep-

table as a dress code or required reading lists. Never have I seen a male or female couple on campus stroll hand on butt, hand on hip or even chastely, hand in hand. Nor have I heard the word Castro in casual conversation. There is not a single course offered in the liberal arts curriculum that investigates homosexuality in art, film, literature or history. We are invisible except in snatches of restroom graffiti.

One precocious student, an aspiring artist with requisite punk-rainbow coiffure, examined in a class last semester, during a freewheeling brainstorming session in preparation for an essay she would write, examples of academic close-mindedness. In her philosophy class, she claimed in spoken remarks, the instructor prefaced an investigation into Plato's *Dialogues* with a handout on the evils of homosexuality. "We had to read this essay first — by some priest, I think — before getting to the real thing, to Plato," she admitted. "I tried to show how dumb the article was, how biased," she continued. "And you know what? I got accused of being one, a dyke. And I'm not," she added in a voice emphatic with invisible underlining and exclamation points.

Sometimes in class, during a discussion of some topic for an upcoming writing assignment or of an essay from the rhetoric text we use, somehow a student will include a reference, either oblique or direct, to homosexuals. (Like the *New York Times*, my students eschew the word gays.) For instance, last semester one rhetorical strategy which we investigated was that of definition. The class as a whole had to grapple with the term which I had written on the

board, *pornography*. One young woman surprised everyone with her spoken appraisal through an example. "These homosexual guys who parade around in leather are the height of poor taste," she explained. "They make nudity seem less offensive, showing off their physiques to the public," she said. "It's revolting and obscene. Pornographic."

I listened to the fear that she was trying to exorcise. I myself had never thought of South-of-Market men as obscene. Theatrical, experimental and punctilious seemed much more applicable adjectives. "You know," my novice writer concluded, "those guys are far worse than the skin mags and porno flicks. They don't need to go nude to the pornographic. They manage it dressed." Not surprisingly, no one else wanted to embellish her argument on the nature of leather.

Outside of class, interesting tidbits on homosexuality emerge on occasion. Late one afternoon as I sat in my cubicle during office hours, I overheard a gaggle of baritones outside my open door.

"They monopolize our language," one voice began mildly. (The speech of the rich never rises or swells to apexes of anger the way that blue-collar communication can.) "Can you imagine," he continued after an appropriate caesura long enough for another puff, "walking down the street and saying to someone, 'My, what a divine day.' No way, man. They have control of that word."

Hmm, I speculated, an amateur linguistic philosopher in the hallway. Had he read the bulk of Wittgenstein (the father of linguistic philosophy and one

of "them")?

"And closet. They gave that decent word a bad time. Everybody and his father keeps 'coming out of the closet' nowadays," he enunciated in deliberately swishy sing-song. "Who can you trust?"

Who? Oh-oh, this impromptu linguist needed a bit of work on the grammatical property of case, I mused, feeling my lips curl into a tiny grin.

"Or can you walk with a date and say, 'God, it's so sunny. I feel gay today!' Those people monopolize our language."

I heard a chorus of "yeah, man's," the white male adolescent equivalent of the robust "right on."

"Another thing. I'll never think of a cowboy in the same way ever again," the persistent voice implored. "I loved watching Cowboys and Indians on TV. It was a thrill as a kid to sit there and dream." Another pause followed. That cigarette must be at butt-level by now, I estimated, jotting VERBIAGE beside a passage on the student essay before me.

"But not anymore," he added. "All these so-called guys walking around San Francisco in chaps, carrying a nosegay of flowers or a bag of groceries home to the beau make me ill."

The jingle of keys on a ring followed. Their professor had reached the office for his hours. A round of "Good afternoon, doctor" signalled an end to this informal lecture on language abuse and Gays. I kept waiting for the young man's solution to the troublesome issue. But then I wavered, fearing the answer of someone whose working vocabulary included such obvious un-touchables as "nosegay" and "beau."

many more things than he could in the dusty closet.

He had to touch people and they touched him too. Tony liked that but he didn't tell anyone for a while. He even pretended he didn't like it. But he got over that. Tony liked telling other people about himself. He told his story about his mother, the closet, the dreams and fantasies. The more he told, the more people wanted to touch him. The more he wanted to touch others, the more he wanted to be touched. He remembered it was hard to touch in the closet. It was even more difficult to allow himself to be touched.

When Tony was in the closet, all his toys were his own. He hid them in the dark corners. When he no longer was

punished by being put in the closet, he had a big fright. He was afraid someone would take all his toys away. But when he played outside the closet he could see his toys better. He loved them all the more. And guess what? He got some more toys. People gave him lots of toys when he shared his toys and his touches with other people.

It is true, sometimes people did steal some of his toys. But even so, now that he played outside and outdoors, his life was happier. He could see more people. More people could see Tony and love him.

Robert Warren Cromeley is rector of Trinity Episcopal Church, San Francisco.

Closets from page 9

jacket rough, rich-scented with a silky textured lining. And oh, the shoes. The leathery deep smell. Tony dreamed of wearing all those clothes yet he felt glad he didn't have to tell anyone.

Another great thing about the closet was the sex. He touched himself down there. He felt the delicious ups and downs, ins and outs, burning yearning, tightness and tense, sex-squeezits. Oh, oh and I don't have to tell anyone. No one can see me. And the reason is that my mother put me in here. It's her fault. So there. I'll never tell. No one can make me.

Sometimes Tony got scared that someone would make him come out. People would laugh at him. They'd see his sex. They would know he was embarrassed, ashamed. They would cut off his allowance. His mother and father would die if they only knew what he did and thought in that closet. Tony wishes sometimes they would know so they would feel bad.

Then Tony realizes that he can play let's pretend forever if he stays in the closet. He can make up his world, he

can live in his mind and fantasies. He can close his eyes and watch the movies. He can have opera and dance stars, TV shows, sex partners, wonderful clothes and never have to deal with Mom, Dad, money, friends, sexual feelings, with anything but his brain. He doesn't have to relate, tell the truth, self-reveal, feel real anger, sadness, sex or joy and happiness. He can imagine them all sitting there while he sucks his thumb.

Then one day he realized he was out of the closet. His mother no longer put him in there for punishment. Scared, he'd hide away and put himself in the closet. He'd cuddle in the dark warmth. But it wasn't much fun when he did it by himself. He only liked it when he was put there for being naughty.

But it wasn't so bad being out of the closet. It was frightening to notice people looking at him. You know what? They didn't bite. Some people avoided him. Tony didn't mind. He saw he kept away from some people too. He noticed he could breathe better, see more light, sun, pretty faces and bodies and eyes and clothes and shoes. He could smell

The article on gay Republicans in the September 13 issue of Sentinel, USA was written by Ray O'Loughlin.

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ARTS & ENTERTAINMENT

Theatre

Dick Hasbany

Interview: Nina Wise



Lauren Elder and Nina Wise

Nina Wise is a kind, intense, complicated woman, and every one of those attributes is evident in *Singing My Mother to Sleep* at Intersection weekends through Oct. 6.

This is the second and more complex incarnation of *Singing*. The first happened in 1980 with only Wise and a supporting actor portraying Wise's mother's fight against both her restricted life and cancer. This time Wise has collected an impressive ensemble of performance talent that includes Steven Kent, whose work with the collective political Provisional Theatre has earned him three Los Angeles Drama Critic Awards; Lauren Elder as visual designer; Sara Mann as choreographer; and Sheilah Glover, who has recreated Wise's song material into a surprisingly haunting sound score.

The piece is obviously collaborative and ensemble work, but has just as obviously deep and personal wellsprings, as became clear when I talked with Wise and Kent at Eighth Street Studios in Berkeley before the show's opening. Wise: In 1980 I started having nightmares about missing my mother's funeral. Since the nightmares were recurring, it felt as if it needed to be attended to, and the way I attend to stuff is through my art. All of my art is based in personal material. I started coming here, and I pulled out a file folder of her notes that I had saved. I would read a paragraph and just lie on the floor for three hours, it was so potent. I began to perceive my mother from an entirely different point of view. As a child I had experienced her as a cruel and negligent mother. She didn't beat me, but she did some things that were emotionally very abusive. I was never very fond of her. As an adult, after reading through these notes, I began to see the extraordinarily oppressive conditions that had created her behavior. That resolved the nightmares. That was the unfinished work that I needed and what the piece was built on.

One of the fundamental issues that Steve and I are interested in expressing through this piece, is the issue of relativity — how my mother was perceived by me as a child, how she is perceived by me as an adult, how society perceived my mother and how my mother perceived society. We're dealing with these four points of view in order to reveal this woman's condition. We expose her cruel behavior and then the other side. She was an intelligent, ambitious and feminist woman who was struggling to be a successful professional before there was any legitimacy for that. She got very little support — she was a frustrated mother who didn't want to

spend her life being a housewife in the suburbs and taking care of a home beautiful and three children.

One other thing — all the time people come up to me and start telling me stories about their mothers. This is not the isolated story of this one person; it seems that what my mother experienced is what a whole generation of women experienced.

Sentinel USA: How is the new version different from the 1980 production?
7W: We're including a lot more stories. As Steve and I and Lauren talk, I think of another story. Some of them are stories I've told no one — not a therapist, not a lover. These are things that have been taboo in my own consciousness. There's something very cathartic and healing telling your story. I had an amazing experience the other day. I started walking around on crutches, and I felt this psychedelic experience of being embodied in my mother's body. I felt the pain she was in and the agony of her life. It was the first time I cried. Steve and I were alone, and he took care of me. It was painful because it was so eye-opening about a true condition of this person. Also, it was very important that I reached that level of empathy in order to perform well.

S: How did you become associated with Steve?

W: I met Steve at the University of California, Santa Cruz. He taught a six-week, intensive workshop, which was my first thorough acting training. We had fun; it was playful. When I took the director's workshop with Joseph Chaikin at the Playwright's Festival Chaikin said, "Steven Kent's one of the only directors I would work with." My ears perked up because I've always wanted to work with a really qualified director. When the grant came through to do the piece, I called Steve up. It felt like a long shot, but he was the director I wanted to work with.

K: I was interested in Nina and Lauren's work. I don't think I've ever worked with material that was this vulnerable and autobiographical. I'd never seen anybody play themselves as a child, as an adult and play their mother. It fascinated me as an acting problem.

S: What's the process you've used to theatricalize such autobiographical material?

W: It's a collaborative piece. How the 47 stories are told emerges out of improvisational sessions, out of editing sessions, out of Steve and my sitting down brainstorming.

K: Normally when a script comes in a narrative form, it is pretty well set and the designer is brought in to design

around it. In this case Lauren Elder's design comes in early and sometimes the story will be told based upon a physical image. To me the difference between this production and the last is that the last one had an episodic nature. What we're doing now is drifting. Things take on different forms and nothing quite stays in place. Scenes are less apparent — things flow from one to another.

S: Kind of a stream of consciousness?

K: Actually the image we've been working with is that it's a fever dream in Hadassah's mind in the hospital. It's a little like being stoned — something looks like something else and then becomes it. We're also using a more ritualistic form, and we discovered last week something that we hadn't been aware of — the piece is dance referential. We looked at the run-through and realized that there is a Bolshoi Ballet sequence, a Martha Graham sequence, a tap dance sequence, all of these references to different forms of dance, which I think is great because Nina's a dancer and her mother was involved in the Bolshoi.

S: How is the Bay Area as a place to produce an experimental piece of this kind?

W: I think it's the best place in the world to be doing interdisciplinary art, from a creative point of view. There are a lot of artists willing to donate tremendous amounts of energy for the production. But in terms of raising money, this is the worst place in the country. San Francisco has a lot of old money and the same people are hit up every minute. What they want to support is the ballet, the opera because they get a lot of prestige for doing that. They're not interested in experimental work particularly. They don't go to it, they don't like it, they don't get prestige from it. These days, people who have a lot of

money would rather invest it than give it away. We were more successful two years ago when we were less reputable. Since then we've gotten a Critic's Circle award, we are working with Steve. We're in much better shape to have people support us, but it's been extraordinarily difficult. The historic moment combined with the location seems to make it almost impossible.

S: Do you think of *Singing* as political theatre?

W: I think all of the work that I do is political. I'm not sure why that is except that I happen to perceive the world in a political way. I don't do abstract work. What I am hoping it does is deal with political issues in a way that is artful. If somebody isn't sympathetic with the political point of view, they are going to like the music, the dancing, they're going to think it's an intriguing synthesis of art forms.

K: Most political theatre comes out didactically. This piece is about questions, which is to me the fundamental interest of the play. There's usually one point of view in a play, but this has many. We're putting the story line so that the audience doesn't perceive it chronologically. By the end we hope the gestalt will click and they will have questions about their own ambivalent feelings about parents and childhood and who they were and who they are now. It's another kind of political approach.

S: Does its creators being gay affect the piece?

W: I never have understood all of that. The whole issue about announcing that you're gay or lesbian doesn't interest me. The most important thing is to do work that is the most expressive of who you are as an individual, and whoever resonates with that work resonates. I don't think, this piece is necessarily any more important for a gay person to see than any other kind of a person. I do think that for a gay person to be gay takes a lot of personal strength, and an artist doing a piece about how she perceives her difficult childhood has to have a lot of strength. These deeper issues are connected.

K: Also, the process is affected by the fact that you have a lesbian and a gay man working together on the piece. We both come from very strong feminist perspectives. Our understanding of political issues is informed by our being gay in this society — having to do with issues of emotional vulnerability, when and when not to reveal identity and a certain kind of sensitivity that gay people have because their feelings of affection are considered as children to be "bad news." So they begin to look at that which is their own feeling and to fight for that. That is part of what we're doing. We have had to go through a lot of struggle about being aliens...

W: Which is the story of my mother, that is about feeling alien in a culture that didn't support her and (I think) created her disease. That conflict weakened her and created her susceptibility to disease. The struggle is parallel.

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Dance

Mark Woodworth

Oakland Ballet Blossoms



Summer Lee Rhatigan in Scheherazade

Oakland Ballet grows from strength to strength. Recent seasons have shown it reinforcing its wing that exhibits classics of Americana by the likes of de Mille, Loring, and Boris.

Last year its subscriptions soared 385 percent, while community outreach and touring were emphasized. Several San Francisco Ballet members defected across the bay, and the beautiful SFB soloist Betsy Erickson recently hung up her toe shoes to become ballet mistress of this dynamic young company. New works in the offing are by Erickson, SFB's Val Caniparoli, Oakland's associate director Ron Thiele, the reliable Carlos Carvajal, and a spitfire from Santa Cruz named Tandy Beal. Revivals include *Nutcracker*, director Ronn Guidi's *El Salon Mexico* plus three more, *Cakewalk*, and Nijinska's droll *Les Biches*. The repertory reads as eclectic as the dickens, with composers ranging from Handel and Grieg to new wave-ist Doug Adams and Beal's collaborator Jon Scoville.

In its season opener at Zellerbach Hall, the company looked robust despite having to throw a sex orgy and massacre in *Scheherazade*, then dispense sweetness and light in *Gallops and Kisses*, and finally trod unutterably bleak paths leading to death's embrace in *The Green Table*.

Much ado has been made in the press about the 100 rehearsal hours devoted to mounting *Green Table* (1932). The result looks worth every minute and every dollar — it's magnificent. This Dance of Death in Eight Scenes was inspired, wrote Marilyn Tucker "by the Totentanz sequence of medieval pictures in Lubeck... in which people are danced out of life in the manner in which they lived." (A frightening notion for all but the saints among us.) In this masterpiece, Kurt Jooss forcefully staged the essence of war. He stripped away its legendary glory, revealing it to be a game for false-faced diplomats to play over a green-felt negotiating table — a game nobody wins but the oligarchs and munitions-makers.

Having seen Joffrey Ballet's version a time or two, I now think *Green Table* is one of the most single-minded dance-dramas of the century. Jooss carved away nonessentials, bared his soul in confronting the savage spirit of 1930's Germany, mastered the elements of stagecraft (lighting, mimetic gesture, dramatic continuity, magical surprise

entrances), and created a work that seizes you by the throat and releases you only after you've looked war's futility in the face.

F.A. Cohen's duo-piano score (superbly played by Roy Bogas and Julie Steinberg) sounds like mainlining a drug must feel — a slow procession from lighthearted party rhythms to a pathetic gaiety (as the women whose lovers have been called to battle dance with each other), through to a horrible pounding as Death whips his filthy flag over a staggering parade of victims.

Ron Thiele etched an acid portrayal of Death, with Erin Leedom and Summer Lee Rhatigan forceful as the Young Girl and the Woman. Richard Chen See's meticulous stylization of the Profiteer oozed with a charm that scarcely betrayed his deadly intent. *The Green Table*, here beautifully staged by Jooss's daughter, Anna Markard, and lit by Hermann Markard, should once a year simultaneously preempt every TV channel around the world. For despite its grim truths we are nearer the brink than ever before.

One prepares for its horrors by absorbing the summery smiles of *Gallops and Kisses*, which Ronn Guidi stitched with gossamer thread to a frothy Viennese score. Jill Neff's painting a Monet-inspired floral backdrop was a lovely idea, as was designer John Gilkerson's underlayering the blue skirts with fuchsia. This 1976 piece is all pertly flowing classical steps done so vivaciously as to deepen the intensity of the program's bleak closer. Mario Alonzo sparkled in some bravura lifts (I don't know his partner), while young Joral Schmale showed great promise, despite some disorientation in turns. With more experience, the five boys will more fully feel the rubato in the first movement. But overall the cast's execution of Guidi's movement designs more than compensated.

How fitting that, six years ago, Oakland Ballet acquired a piece with which Diaghilev's Ballets Russes of 1910 helped launch a dance renaissance, by synthesizing movement, music, painting, and costumes. Michel Fokine's *Scheherazade* astounded Parisians with its brilliantly juxtaposed colors derived from Persia and India, and almost scandalized them with its interracial orgy of a sultan's harem and black slaves, and their massacre when the infidelity is exposed. Reformulating ballet as a progressive theatrical force in which the whole body is expressive, Fokine strove for "artistic unity of conception," creating many masterpieces before Diaghilev grew infatuated with Vaslav Nijinsky and squeezed Fokine from Ballets Russes. Modern ballet would likely be different were it not for Fokine's *Les Sylphides*, *Petrushka*, *Le Dieu Bleu*, *Le Coq d'Or*, *Le Pavillon d'Armide*, and *Firebird*, all of which showed the spontaneity and wild force of Russian art and culture. (Two seasons ago Oakland staged his fiery *Polovtsian Dances* from 'Prince Igor.') Rimsky-Korsakov's succulent score (actually composed for the Sinbad story) "dunked the orgy on the stage in a bath of gold," wrote Edwin Denby. And in this and other productions Leon Bakst's eye-popping costumes and lushly colored decor changed French tastes in fashion, jewelry, perfume, even interior design. John Gilkerson's interpretations of the designs for Oakland are admirable, though the set was darkly lit.

I don't envy Nicholas Beriosoff's job of staging a 74-year-old bacchanal — for what titillated our grandmothers doesn't necessarily get a rise out of us. Apart from stars such as Karsavina and Nijinsky (who created the Golden Slave, here danced by Ron Thiele), dancers in 1910 were technically inferior to some apprentices today, requiring that corps patterns be simple; when done correctly, as they were in Oakland, they're effective. In her harem pants and ropes of pearls, Summer Lee Thatigan as the concubine Zobeide proved, as did the entire company, that dancers of today must be past masters at evoking erotic frenzy — upon demand. *naturellement*.

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ARTS & ENTERTAINMENT

Music

Mike Mascioli

Herman's Hussies

Composer Jerry (*Hello, Dolly!*) Herman's "girls" include leading ladies like Ethel Merman, Lucille Ball and Carol Channing. Channing was the first of many Dollys and is now starring with Leslie Uggams and Andrea (*Annie*) McArdle in *Jerry's Girls*, a revue of Herman's music, at the Curran through Oct. 6.

The title and the all-female cast imply a theme, but it's mere windowdressing: The songs aren't necessarily from Herman's "girl" shows — *Dolly, Mame, Dear World* — or about women, and weren't even all originally sung by women. They're just a group of reasonably good songs that rhyme, strung together with no rhyme or reason and whisked on and off at top speed.

There are some great songs, most notable "Time Heals Everything," but some of Herman's best are overlooked. His *The Grand Tour* is ignored entirely — unforgivable since it features, among other fine songs, "Marianne," an exhilarating, flawless love song. And a *La Cage aux Folles* medley not only seems self-serving but bypasses "Look Over Here," one of that show's best.

Channing lets some ridiculous things be done to her in the name of comedy, but mostly she's her larger-than-life, fun self. She winningly reprises numbers from *Dolly* and, in "Mame," uses minimal gestures and expressions to get laughs, displaying a subtlety and a very real talent it's sometimes easy to forget she possesses.

Uggams takes most of the ballads and handles them with sincerity, seriousness of purpose and a big voice. Amazingly, McArdle, now 20, has an equally powerful voice, smokily reminiscent of Bernadette Peters, and time should bring the depth and personality needed to make her a special performer. Jerry's other five girls, the chorus, are a squeaky-clean, routinely attractive bunch reminiscent of Dean Martin's Goldiggers, especially as costumed by David Dille, whose sensibility is definitely TV (television, that is) and is shared by Hal Tine, whose name suggests the look of his drab, mylar set design — tinny.

The latest from the *Angels of Light* is *Cinderella II: Happily Ever After*, which follows the post-nuptial fortunes of Cinderella and her prince. Alas, Dan Curzon's libretto is convoluted and overlong and misses many oppor-

tunities for humor, offering little incentive to read any of his plentiful gay fiction. His lyrics are better — indeed, often quite clever — and ably buoyed by Dan Turner's spanking, sparkling music. The performers range from capable to underrehearsed. I particularly liked, for all the wrong reasons, Rodney Price (who also choreographed), cast as Prince Charming — the most welcome type of typecasting.

But in the end, one visits the Angels to witness their hallmarks — production numbers, elaborate sets and lavish costumes. The latter, the work of (Ms.) Beaver Bauer, are ornate if nothing else — Cinderella's sumptuous opening gown alone might be sufficient reason to see the play. Through Sept. 30 at Theatre Artaud (that's now, too!). Till later...

Peggy Lee returns to the Venetian Room Oct. 2-14, her first appearance since long before her recent Broadway fiasco, the autobiographical *Peg* (already something of a legend as debacles go). Such a thing would lessen the stature of a lesser performer, but Lee has a lifetime lease in the pantheon

occupied by singers like Ella Fitzgerald and Tony Bennett, along with whom she invariably draws the largest Venetian Room crowds.

In his book *The Great American Popular Singers*, musicologist Henry Pleasants affords her an entire chapter, amid the likes of Garland, Sinatra and Billie Holiday. "What distinguishes her interpretive devices from those of other excellent singers," he writes, "is their delicacy, their small scale, their subtlety, their ultimate refinement." Despite a rather small voice, "She has mined a wealth and variety of color, inflection, eloquent lyricism and even grandeur hardly matched by any other singer, male or female..."

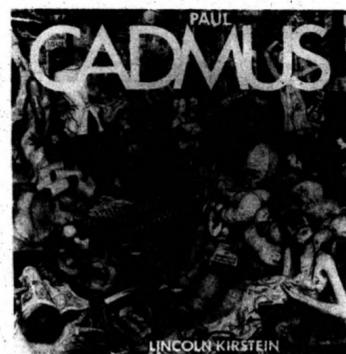
After an unsuccessful stint with Benny Goodman's band, Lee went out on her own in the mid-'40s — one of the first of the emerging breed of solo vocalists who were to dominate the '50s. With her low-key, easy style, she immediately achieved a popularity and acclaim which, today, more than three decades later, she still enjoys.

Preceding Lee into the Venetian for one week, Sept. 25-30 (that's now!) is

Rita Coolidge. Coolidge gained attention in the late '60s as a member of Delaney and Bonnie and Friends and of Joe Cocker's Mad Dogs & Englishmen tour, and was the inspiration for Leon Russell's "Delta Lady," a hit for Cocker. In 1971 she began recording for A&M, an association which, after 14 LPs, continues to this day. (Her latest: *Inside the Fire*.) In '77 she had a hit covering Jackie Wilson's soulful "Higher and Higher," but she's primarily an album artist. Somewhere among all this, she became Mrs., then ex-Mrs. Kris Kristofferson.

Like colleagues Bonnie Raitt and Linda Ronstadt, Coolidge's material and her dusky vocal have blended rock, country and R&B influences. The result: a warm, soulful, accessible style. Worth checking out.

Speaking of the Venetian, in my last column I trashed their new house bandleader Dick Wright and even made puns on his name ("Wright would be wrong for any room"). Only problem is, his name's Dick Bright. Nonetheless, a rose by any other name... What I said about him still goes.



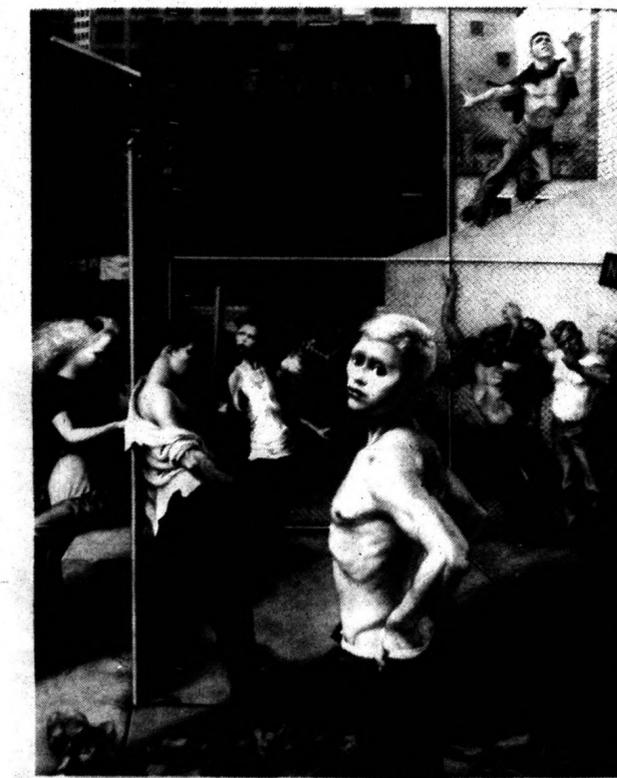
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Cabaret

Gary Menger

A Backward Glance

How does a cabaret differ from a nightclub? Well, in this city at least, it's a more casual, friendly kind of place, not a place that just opens its doors for a two- or three-hour show and then locks up again, but a place that has a life of its own, is an integral part of its neighborhood, a place where shows are part of its fabric; not its whole reason for being.

Fanny's was a classic — 10 years of dinners, sometimes lunches, usually weekend brunches, champagne for breakfast and cocktail hours later, shows in the evening and sometimes in the afternoon (sometimes headliners and sometimes brand new fledglings getting their feet wet), where the bartender and waitress were stars in their own right, and people hung out just because it was a good place to be. Not enough people, unfortunately — Fanny's bit the dust earlier this year because it couldn't meet its operating expenses.

Cabaret peaked in San Francisco two decades or more ago, when North Beach was both affordable and a fun place to go, and a merrier citizenry was there discovering people like Streisand and Diller and Sahl. In the mid-'70s, after a long dearth of this kind of casual entertainment, Jack Essex gave it a try with the opening of the Chez Jacques over on California Street which marked the revival of cabaret in San Francisco. As usual, gays were the forerunners in discovering innovative entertainment in an off-the-wall place, so emerging talents like Pilar du Rem, Sharon McNight and Ruth Hastings soon had "cult followings." (And let's not forget the original old Q.T., where Nancy LaMott was perched on a barstool in an old pair of jeans and sweatshirt and sneakers, singing her heart out and learning her craft.)

Nancy's usually busy singing in New York now, and Sharon's all over the East Coast as well as having become a star in Germany; Ruth is in town at present (reviving Jacques Brel is Alive and Well... at 132 Bush), but she's generally more on tour than at home — so these days we hear more of the ladies' records than of them in person. David Reign, our most prominent male "cabaret graduate" (whose record is

also popular here), has been sailing the world with Royal Viking; he re-surfaces here a couple weeks out of the year. Recording artist Pam Brooks (one of the few cabaret vocalists with a strong operatic background) enjoys a similar career but still touches home base on occasion.

This is not to say the renaissance has come and gone again. There are a great many pro vocalists doing good shows around The City, mostly in gay clubs, and their number is growing. At the top of the heap these days are Lynda Bergren, Jae Ross, Weslia Whitfield and Terri Cowlick. Newer to the game but gaining are Bettina Barboza, Ralph Michaels and Adele Zane, to name just a few.

In Philadelphia, Houston, Dallas, several major cities and in resort areas like Provincetown, Fort Lauderdale and the Russian River, San Francisco cabaret performers are in demand and very well attended. . . more so than in their own city, where cabaret's been attended by a small, elite group and largely ignored by the press.

That's changing, however. Now that major shows, especially musicals, are up to \$25 and \$30 a seat, the point has not been lost on a budget-conscious citizenry that for less money they can have dinner, drinks, see a cabaret show and cover the tip. And it's likely to be more fun, too.

There are at least 10 such places flourishing with a mostly gay clientele in The City at present; among them Valencia Rose, 132 Bush, Baybrick Inn, Mame's Palazzo, 1177 Club, the new Plush Room, Raggs and Buckley's Bistro.

One of the factors that ensures success is a caring management that's genuinely interested in and supportive of the acts it books. (There have been several cabarets in the last decade where that wasn't the case, but they didn't last long.)

Pianos and light/sound systems are expensive, and presenting entertainment is a very risky business. Who are these people who were willing to take the plunge and what are their places like? Beginning next issue, we'll be presenting a series of profiles on the cabaret producers, investigating the clubs they operate, and taking a look (and a listen) at the people who sing in them.

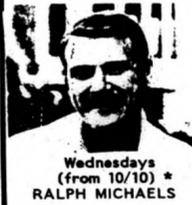
Gary Menger was the first manager of the York Hotel's Plush Room, after which he handled booking and/or promotion of cabaret performers for Fanny's, Trinity Place, Sutro Baths, Roxy Roadhouse, Buckley's Bistro and 132 Bush, as well as producing occasional shows of his own in the Plush Room. He's written about cabaret (reviews, profiles and interviews) for Coming Up, the former Sentinel and California Voice, and he also produced his own entertainment publication, Sold Out, for two years. He's twice been a board member of the San Francisco Council on Entertainment, which annually produced the Cabaret Gold Awards show.



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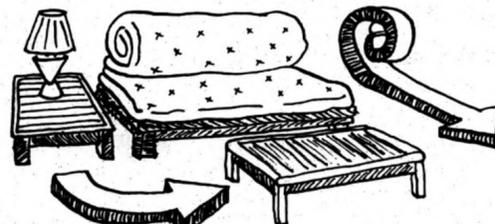
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ARTS & ENTERTAINMENT

Ongoing

■ Rita Coolidge, one of pop's leading female vocalists, returns to the Venetian Room at the Fairmont Hotel, through Sept. 30. Two shows nightly at 9:30 and 11:30 pm. Call 772-9136.

Thursday, September 27

■ Old Times, by Harold Pinter, opens the fall season of the School of Creative Arts at San Francisco State University, with performances Sept. 27, 28 and 29 and Oct. 5 and 6 at 8 pm in the Little Theatre, 1600 Holloway Ave. Call 469-2467 for information and reservations. Tickets \$4.

■ A Perfect Relationship, by Doric Wilson, presented by the New City Theater, 1634 11th Ave. Thursday, Friday and Saturday at 8 pm. \$5. Call 323-6800.

Friday, September 28

■ The Dick Kramer Gay Men's Chorale presents *Beau Soir*, an evening of mostly French choral music, with numbers by Debussy, Poulenc, Milhaud and Duruflé. St. Francis Lutheran Church, 152 Church St. 8 pm. \$6. Call 863-0342.

■ The Bar-Kays, one-time backup band for late soul superstar Otis Redding, perform in the Chrysler Concert Series at the Concord Pavilion at 8 pm. Tickets are \$13.75 and \$9.75 (lawn). Call 67-MUSIC.

Saturday, September 29

■ The Lively Arts at Stanford present the Canadian puppet theater company *Theatre sans Fil* in their acclaimed production of J.R.R. Tolkien's *The Hobbit*. 8 pm. Memorial Auditorium, Stanford, Call 497-74317.

Sunday, September 30

■ Trinity Chamber Concerts presents flutist *Kyounghee Park* and harpist *Paula Abrams-Wilson* in music of Bach, Persichetti, Rochberg, Debussy and others. Trinity Chapel, 2320 Dana St., Berkeley. 3 pm. Tickets \$5.

■ Circus Platypus, a benefit performance extravaganza, featuring Aldo Antonio Bell, Chuck Hilbert, James Justin, Suzy Berger and others. YMCA Theatre, 220 Golden Gate Ave. 3-8 pm. Tickets \$6. Call 626-4428.

■ Soprano Gail MacGowan returns to the San Francisco Conservatory for an Alumni Series recital. 3 pm. Hellman Hall, 1201 Ortega St. Free. Call 564-8086.

SIGHT & SOUND



Ron Thiele in Scheherazade

Monday, October 1

■ Martha Graham Dance Company, presented by The Lively Arts at Stanford, Monday through Wednesday, Oct. 1-3 at 8 pm, Memorial Auditorium, Stanford. Tickets at \$12.50-\$18. Call 497-4317 information and reservations.

Tuesday, October 2

■ Peggy Lee, one of the music industry's most respected luminaries, performs at the Venetian Room, Fairmont Hotel, through Oct. 14. Two shows nightly at 9:30 and 11:30 pm. For reservations call 772-5163.

■ The Presence of the Goddess, feature-length documentary presenting an account of the Great Goddess religion in Western Civilization, presented by Film Arts Foundation. 7:30 pm at 181 Second St. \$1.

Wednesday, October 3

■ The Lively Arts at Stanford present a lecture demonstration by The Martha Graham Dance Company. 2 pm, Memorial Auditorium, Stanford. Free.

Thursday, October 4

■ Charles Rouse Quartet, with George Cables, Eddie Moore and Frank Tusa, at Kimballs. Shows at 8:30, 10 and 11:30 pm. Also Friday, at 9:30, 11 and 12:15 pm. 300 Grove St. \$8.00.

Friday, October 5

■ Meet the Co-op, the premiere exhibit by members of the new Vida Gallery Women's Coop. 7-9 pm. The Women's Building, 3542 18th St., fourth floor.

■ Project Job, a theater piece based on the biblical story of Job, will play two performances only at the Marin Community Playhouse in San Anselmo, tonight and Saturday, 8 pm. Tickets \$7. Call 456-8555.

■ The American, the first offering of the Julian Theatre's 20th Anniversary Season, opens Oct. 5. Performances Wednesdays through Sundays, through Oct. 27. Tickets \$8 on Friday and Saturday, \$6 on other nights. Performances at 8 pm. 953 DeHaro St. Call 647-8098.

Tuesday, October 9

■ The Oakland Symphony, Richard Buckley, Musical Director and Conductor, present a program of Brahms, Beethoven and Szymanowski at The Paramount Theatre, 2025 Broadway in Oakland. 8 pm. Also Oct. 11. Tickets \$5-\$16. Call 465-6400.

Thursday, October 11

■ Before Stonewall, the first feature-length film to document 75 years go gay history, will have a special San Francisco sneak preview at 8 pm. at the Castro Theater. For tickets and information, call 861-5245.

■ Scapino!, the hilarious modern adaptation of a classic Moliere comedy,

comes to the Stanford Theatre in Palo Alto for four weeks. Low-priced previews Oct. 11 and 12 at 8 pm. Regular performances Tuesday through Sunday, through Nov. 4. Call 323-4191.

Friday, October 12

■ The Book of the Disappeared, an architectural narrative intended to draw attention to the plight of "the disappeared" civilians murdered by repressive regimes in South America and elsewhere, presented by The University Art Gallery, SF State University, 1600 Holloway, Art Department, A. & I. 201 (Second Floor). Through Oct. 12.

■ Jasper Carrott, British comedian and superstar, at the Great American Music Hall, 859 O'Farrell St. 8:30 pm. Call 885-0750.

■ Tandy Beal's new ballet presented by the Oakland Ballet. Zellerbach Hall, University of California, Berkeley. Also Oct. 13 and Nov. 18. 8 pm. Call 530-0447.

■ West Bay Opera will open its 29th season with six performances of Bizet's *Carmen*, performed in Palo Alto's Lucie Stern Theatre. 8:15 pm. Oct. 12, 13, 18, 19 and 20 and at 2 pm on Oct. 14. Tickets \$13. Call 321-3471.

Upcoming

Wednesday, October 24

■ The Magic Theatre's 1984-85 season opens at the Southside Theatre with the West Coast premiere of Jothan Reynolds' newest hit comedy *Geniuses*. Building D, Fort Mason. Call 441-8001 for information and reservations.

Sunday, October 28

■ Arlene Auger, soprano, performs at Herbst Theatre in a program of Handel and Bach. 8 pm. Tickets \$16 and \$18. Call 392-4400.

Sunday, November 4

■ The Orford Quartet, Canada's finest string quartet, performs at the School of Creative Arts, San Francisco State University, in a program of Mozart, Brahms and Prokofiev. 3 pm. McKenna Theatre. Call 469-2467.

Wednesday, November 21

■ What I Did Last Summer, by A. R. Gurney, Jr. presented by the San Jose Repertory Company, through Dec. 9. Call 408/294-7572 for information and reservations.

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Robert Payne



Sentinel's hunky choice for this issue!

Folsom By and Large

SOUTH OF MARKET isn't nearly as much an area as a way of life. Constantly changing, evolving, threatened by being improved to death, it has a flavor you won't find in Castro or on Polk. Rents are not always the bargain they used to be, nor are all the men, but to paraphrase Henry Higgins, "By and large it is a MARVELOUS place!"

IT FINALLY HAPPENED! A "Town Hall" meeting set at the Eagle for Leathermen. Recruited by word of mouth and organized by Dirk Kykstra, everyone agreed it was a good idea, if somewhat unfocused. All who chose to were given a chance to speak and speak they did. Many signed up for a mailing list and who knows what happens next. The subjects ranged from having a chapter of GMSMA in the area to whether or not a dress code prohibiting tennis shoes from being worn with leather pants and/or jackets. We suggested that bottoms be kept barefoot and pregnant, but nobody paid any attention. And the last time we tried it (the former) in the Ambush, we were told to put some shoes on him.

Mayoress Dianne, in her efforts to turn San Francisco into Fresno, is due for a lot of disappointments as she relentlessly tries to close the baths and sex clubs. Not only from the direction of the extremely rational *Dr. Silverman*, but from the law itself. Di says close 'em anyway and worry about the constitutionality later and save lives in the meantime. You see, without those institutions, there wouldn't be any sex

in S.F. Sounds like lil' *Wendy* Whatshername's theory about the water.

Did anybody else notice how much the *Rose De Castro* pix of Super-Man *Joe Davis*, winner of the contest of the same name, made him look like a Barbie doll? We thought Mattel had brought out a new Inflate-a-friend. Beautiful, but who cares about whether or not he is gay, is he for real?

According to our respected and venerable fellow columnist, MR. MARCUS, because a BUTCH FREEMAN decided to not wear leather for a couple of warm days a while back, "the whole community was in an uproar." Why? Who is Butch Freeman? And who cares? Speaking of Mr. Marcus, we are establishing a sweepstakes right here and now. To the D.R. (devoted reader) who can find the most errors in any ONE Marcus column, I'll personally treat them to a dinner at Caesar's Palace. Or locally, if you don't happen to be in the Las Vegas neighborhood. It's easy enough, it's fun and you must find the first twenty-five to quality.

Was at the PIT STOP (Santa Rosa/Rohnert Park) on a jumping Sunday afternoon and forced my attentions on a tattooed young man who allowed as how he would like to be a model but would have to ask his "Daddy." It seems Daddy has two 'sons' and is planning to take them in (unbeknownst to them) for tit-piercing. He said that DRUMMER magazine had already discussed the photo rights with him. A

fascinating bar, made all the more interesting that day by weekend bartender, *Tom Simpson*, with the best looking legs in the country.

Moving even more northward, the late SILVERADO at the RUSSIAN RIVER has become the MINE, and is owned and operated by the RAINBOW CATTLE COMPANY of Guerneville. It is unlike anything else in these parts or those, with video monitors all over the place. On which Dorothy is going to Oz to the accompaniment of rock music and the greatest potpourri of movie/video I have ever seen. The whole place has been remodeled for the better, very effective and lively. Now if they would just do something about that music volume level. You can pick it up with the fillings in your teeth.

Hope you had fun at the *South of Market FAIR* and didn't take the Sentinel's map too seriously. While in the best of intentions, the map had places in the wrong places, the mixup of Harrison and Bryant, along with the places that didn't get mentioned at all, it was more than redeemed by *Gayle Rubin's* excellent article on the area, "Valley of the Kings."

Whatever became of *Randy Shilts*? Haven't seen his byline in the CHRONEX for quite awhile. Is he writing under another name because so few gays will let him interview them or have his bosses decided he might be a liability in a city in which one in five is gay? Oh, there is plenty of negation about the gay community in the CHRONICLE, but someone else seems to be doing the job of hatchetperson, letting the illusion of a genuine token gay reporter go by the bye.

The BRIG is consistently the late night leather bar along Folsom's famous strip and for good reason... It continues with an ambience that hasn't been touched since the days of the *Black & Blue* or the *Red Star*. HANK, the Brig's late owner, planned well 'way back when he changed it from the BOLT (after being the NO-NAME). The music is right and quiet enough to hear oneself think, the bartenders know what they are doing and do it well. No leatherman's evening is complete without checking in at the Brig. Now if someone would just donate a couple of gallons of Navy-grey paint for the outside...

And next door, does anybody else notice the array of chrome dungeon equipment in front of FUNKY JERRY'S DISPLAYS on Folsom near Eighth. Almost all of this onetime innocent department store stuff is headed for a new, and perhaps more exciting life somewhere. I suspect that there are more than a few mannikin affectionatos who haul those virgin late-of-Macy's hunks home and do whoknows-what to them. Beats an Inflate-a-Friend, I guess and you don't have to worry about AIDS.

Governor *Deukmajian*, no friend of Gays, is a hard man for gays to support. The Concerned Americans for Individual Rights (aka Gay Republicans) have their work cut out for them. Rallying support for Ronnie Reagan among Gays requires blinders and a couple of double martinis. But inviting former L.A. Police Chief ED DAVIS to dinner and lauding him, must have given everyone there with a conscience, indigestion. Now it is MECLA in Los Angeles who are ass-kissing the onetime terror of Gays at the Beverly Wilshire Hotel at a \$15 Continental Breakfast. Will *Jerry Fowlwell* be the next Republican our gay brothers will lionize?

Look for PATRICK, bartender-hunk at CHAPS as star in a hot new bedroom coffee table book, "THE COMPOUND." Partially photographed at the old QUARTERS, Patrick's considerable attributes are shown with Compound D. I BRUTUS, who the

next day was asked to leave the ATHERTON HOTEL, after terrorizing the lobby, clad only in harness, with bullwhip. According to rumor, that is why DRUMMER magazine switched to the LELAND Hotel to house its Mr. Drummer candidates this year. The Atherton now prefers non-leather types, thank you.

Manager TERRY of the EAGLE has put in his bid for MR. DRUMMER '85, along with all the regional Mr. Drummers to adorn the Eagle's float in the Gay Pride parade next year. Terry believes in getting in there early. Perhaps that is why the EAGLE is more than getting back all the traffic it lost for awhile to CHAPS. Look for a covered patio there this winter, along with other niceties very soon.

In all fairness, one thing that MR. MARCUS got right a week or so ago was about "a new leather store opening soon in a South of Market leather bar," the styling and tailoring he rhapsodizes about therein won't be the only things that are HOT!

Speaking of hot, the final shooting for ROGER EARL's new film, "CHAIN REACTIONS" in sunny Southern California was so hot that an ambulance had to be called for a couple of the actors during the shooting in a non-air conditioned warehouse. Nothing serious and they were up and back on their knees to finish the day's shooting. A sweaty affair, in more ways than one.

One of the stars of the film, KEN BERGQUIST leaves S.F. this week to shoot a film for TROPHY then heads back to Miami to operate a CBC health club for JACK CAMPBELL. It would appear he has abandoned his idea for an S/M gym on Natoma near Seventh. Ken's "FOR SALE" film for WINGS VIDEO is about to be released and will have a black leather premiere soon, probably at the NOB HILL.

MASON POWELL, author of the new, now best-selling novel THE BRIG will be at the STUDSTORE on Folsom this Saturday afternoon to autograph copies. The novel was turned down by two printing houses before it finally got to press with the same printers who finally accepted MR. BENSON, JOHN PRESTON's blockbuster leather novel. The Brig's setting is in a Naval brig, operated by the Marine Corps before it moves to Folsom Street. It is described as "a novel of punishment and discipline by a military gone mad with power. Meet the author this Saturday. You'll be a better man for it."

DAVID PECKMAN of ZEPHYR REALTY is registering anyone standing still for it and donating the seventy-five cents he gets per name to the Mondale-Ferraro campaign. He'll register Republicans too, if you insist, but it's best you know where the six-bits is going. JERRY FALWELL announced that the MORAL MAJORITY is registering "Born-Again's" by the tens of thousands. And that bodes ill for the HOMO-sexuals especially, along with everybody else. Get registered and vote, no matter how far behind they tell us we are.

If you have HBO on your telly, watch the episodes of "BROTHERS" and if you don't, make a new friend who does. One brother is a just-out-of-the-closet gay, with a friend who has never been in. The series is a delight and considerably better written than a number of the new sit-coms on network tv. The gay brother doesn't have many of the lines but he has most of the looks.

In fact, it has an excellent title, because that is what we are and the more often we remember it, the better off we'll be. Do something for a brother this week, like maybe visit or do something for Ward 5-B. It might have been you there... See you South of Market.

PARTING SHOT



Mick Hicks

Faux Couture: SF Mr. Leather takes to the ramp at the Folsom Street Fair September 23rd.

A student bites a teacher.
The school psychologist goes berserk.
The substitute teacher is a certified lunatic.
And students graduate who can't read or write.

It's Monday morning at JFK High.



TEACHERS

United Artists Presents
An AARON RUSSO Production
An ARTHUR HILLER Film

Starring NICK NOLTE · JOBETH WILLIAMS · JUDD HIRSCH · RALPH MACCHIO
"TEACHERS" ALLEN GARFIELD With LEE GRANT and RICHARD MULLIGAN

Written by W. R. MCKINNEY Production Designed by RICHARD MACDONALD Director of Photography DAVID M. WALSH

Executive Producer IRWIN RUSSO Produced by AARON RUSSO Directed By ARTHUR HILLER

SOUNDTRACK AVAILABLE ON RECORDS AND CASSETTES.

Featuring the music of ZZ TOP · BOB SEGER · JOE COCKER · NIGHT RANGER · 38 SPECIAL · THE MOTELS
FREDDIE MERCURY · IAN HUNTER · ROMAN HOLLIDAY · ERIC MARTIN & FRIENDS



STARTS OCTOBER 5th AT THEATRES EVERYWHERE

• P U L L O U T •

SENTINEL USA Jobs. Personals. Services. Want Ads

S T R I C T L Y • P E R S O N A L

Redheads!
Redheads! Gd/kg hot GWM couple, hairy, hung, 30s seeks gd/kg redhead for 3-way fun. Send photo/phone to: 584 Castro, #281, SF., CA 94114. (11)

Slim, uncut wants Bondage Buddy
for mutual B/D. Experiment-equipment, positions, places, roles, fantasies. Older, experienced preferred. 44 Monterey Blvd., #148, SF., CA 94131. (11)

GWM 29, 5'11", 150 lbs, Ave-looking
easy-going bottom seeks similar-aged buddy no drugs alcohol or clones. SUSA, Box 533, 500 Hayes St., CA 94102. (11)

Matinee idle winders, Rohmer, Sayles, Tannerr, Godard, Antonioni.
Film festivals, Rosie, York, Sight & Sound. Non-smoker to share good times in the dark. MI. Box 14051, San Francisco, CA 94114. (11)

University professor seeks
together guy (18-30) for nonexploitive adventures into meaningful mutual enjoyment. Brains, a plus-honesty, a must! New to S.Bay. I'm 40, 6' 175# - keep fit. You? 2228 El Camino Real, #154, San Mateo 94403. (11)

Noh Hoh or Hunky - at best cool,
calm, and complex, hard working, 39, 137, top, value family, relationship, socially relevant occupation. Seeking mature, stable guy, race/income/age unimportant. SUSA, Box 534, 500 Hayes St., CA 94102. (11)

GWM 30 (GR/FR-Pass.) Virgin
wants older man/men to train me as nude H/Boy-Slave. Awaiting your command! M. P.O. Box 1576 Pacifica, CA 94044. (11)

W/M, 24, 5'9", 140, intel, gd/kg resp.
seeks dominant man 24-34 for fun poss relationship. 584 Castro St., 256, SF., CA 94114. (11)

Uniform Sex seek man 20-35
for sex involving uniforms. 30 yo good-looking uniformed W/M 6'3" 173 lbs wanted to learn about scene from goodlooking men. Will travel. P.O. Box 806, Martinez, CA 94553. (11)

Single or Couples "Gay's" call
mature middle age young passive Gay white male bottom for complete uninhibited fulfillment. Rudy 552-9348. (11)

Hot and Handsome Blond
5'9", 140 green eyes, tanned, well hung, swimmers build and 30 seeks attractive men 21 - 30 for possible boyfriend. Prefer nonsmoker, safe sex, creative type who loves being bottom. Write with Photo to Michael, P.O. Box 421815 SF., CA 94101 (11)

G/W/M, 30s, good bod, seeks
similar for ultimate marathon J/O fantasy sessions. Seek true champions. Leakers especially welcome. What's your speciality? Send details: photo (returned) answered first. SUSA, Box 535, 500 Hayes St., CA. 94102. (11)

Youth and beauty tastes good;
faded age sucks. Wanted kneeling service mouths, and sexy men who like to be admired by service mouths, for sex tease club; details 1800 Market St., Box 118, SF, CA 94102 (11)

Dance buddy love to dance, need
partner. I Beam, End-up, Esta Noche, Stud, etc. Must be non-smoker sense of humor a plus. DB. Box 14051, San Francisco, CA 94114. (11)

Fuck buddy non-promiscuous
closed group, must be: intel, compat. (systems, A.I., Computers); into heavy FF Top and Bottom. No other restrictions, 861-2431. No J.O. Calls Please. (11)

New Age Fundamentalist (born
again & again...) 35, beard, artist, poet, musician, masseur seeks longhair, bearded buddhist, tall, trim, drugless for laughing, loving, dancing to rhythm of life. Joel 771-5572. (11)

Ital. electric musician handsome
30, 6', 180. REAL. Spontaneously without coyness. Vital transformation. Relationship without reactions to conditioning. 2 Hearts beat as one. Franco, 312 Mason, #518, St., CA 94102. (11)

Real Man Wanted
GWM 33/6'1", 205 brn/grn muscular masculine hairy top hear. Prof (TV producer) macho (ex AF pilot) ex-jock (wrestling) sharp (3 grad degrees) seeks sidekicks, buddy, for LT lover. You're younger, smaller or larger, (hairy +) Ready to live for your man. Get a picture. Reply to SUSA Box 539, 500 Hayes St., SF 94102 (11)

Asian male who is well-rounded,
stable, honest, affectionate, and average or better in overall demeanor and appearance is sought by Cau. male in late 30's. Primary concerns: short-term social interaction and friendship and ultimately long term mutually beneficial sharing, caring relationship. (Reply to Sentinel USA, Box 538, 500 Hayes St., SF. 94102 (11)

Blond Body Builder
This 30's very goodlooking blond BB is looking for a younger (18+) friend. I can be your Boyfriend, Dad, Master or? You should be cute and into having fun together! Contact AM P.O. Box 786, SF., CA. 94101. (10)

For the Good Times
Successful professional man, 35, trim, healthy, good-looking, seeks trim, healthy young man, 21-27, for good times: dinner, entertainment, travel, etc. Send photo for prompt reply. c/o Sentinel USA, Box 532, 500 Hayes St., SF., CA. 94102. (10)

Handsome professional masseur,
5'10", 145, moderately infamous, seeks handsome/cute intelligent guy, 18-35, who loves to be massaged, sexually or nonsexually. Trade photos first. Jim, Box 14547, SF., CA 94114. (10)

31 yr. old friendly prof - 280 pounds 6'
hairy likes good times, quiet dinners, heavy necking on the sofa, Vegas, Reno. Seeks man 25 - 45, likes muscles but not necessary for fun, friendship, romance. Phone, pic to 4 Grandview Terrace, SF., CA. 94114. See you soon. (9)

Quiet GWM 57, 6' 170lbs, seeks
slim clean-shaven non-smoking young man who loves classical music, plays an instrument, and would like to sightread easy music with me (piano). I am patient and affectionate. P.O. Box 31519, S.F., CA 94131. (9)

27, 5'10", 145, nautilus blt., prolong
J/O exhibitionist, oil, massage, body trips, hot guys to 35: Dan 626-3489. (9)

Forming regular safe sex JO
group. Hot men with gd body up to 35 who dig group JO scenes. Call Dale 626-3489. (9)

Spanking - seeks attr. trim guys
needing their butts reddened. Phone, photo with face: Mike, 530 14th Street, No. 14, SF 94103 (9)

Ever in Sacramento on business?
GWM, 18, blonde, sxs execs 25-40 for poss. relationship or fun. Letter and photo to Ken, 1407 Alice, Davis, CA 95616. (11)

Are you very short, trim, intelligent,
and together? If so, good looking warm bearded male 38 would like to know you and occasionally spank you. Box 12222, SF., CA 94112. (11)

Cock suckers anonymous. Intensive
therapy for trim bottom 18-25 who craves a hung uncut prick down his throat. Prefer latino or other white. 10 am to 10 pm. Clean/healthy only. 861-3717. (11)

Bearded GWM 40, 5'7", 175, affectionate,
sincere, not into bars, seeks GWM with ambulatory disability for good times/permanent relationship. Reply to: SUSA, Box 536, 500 Hayes St., SF., CA 94102. (11)

Healthy, hung, W/M, 36, goodlooking,
masculine, professional, into gym/running. Prefer W/M, under 40, hung, muscular for imaginative, safe sex. Photo/phone: Box 421835, San Francisco 94142. Relationship oriented. (11)

Make my bare white butt red!
Handsome 28, 5'8", 190 likes getting spanked by older guys; also to spank, j/o age 18-30 males. Write now! P.O. Box 883111, SF., 94118. (11)

Goodlooking, trim, aggressive
W/M, 43, needs regular expert lip service, etc. Light B/D possible. Prefer Nob/Russian Hill area. Phone/photo: SUSA, Box 535, 500 Hayes St., SF, CA 94102. (11)

HAPPY Single GWM 39, 5'10", 150
lbs, 30"w. Fun, masculine versatile seeks similar younger man for committed relationship. Apply to: Dan, c/o 2269 Market St., #295, SF 94114 with photo/phone. (11)

Nudity with togetherness mix with
J/O & a dash of massage & then stir with a slim w/male 18-34 for fun & more. 938-3886. (11)

WM 37, 6', 155, Br/Bl wants to meet
yng guys who like to: get it hard, show it off; have it played with; get hand jobs & J/O. If ur into it, send Photo-Phone to Jay Lewis, 495 Ellis, #1161, SF. 94102. (11)

Derringers or Six-Shooters!
Shy guy with charm, late 40's, new to the scene and skittish in saloons and brothels, is nailing up poster. WANTED: Western Gear J/O buffs for Week-Night Shoot-outs. (Safe W/S a possible side event). 5'8", lean frame, blond type with thick moustache. Your corral or mine. SUSA, Box 529, 500 Hayes St., SF., CA 94102. (10)

Private session for cop-sucker
instead of trip to precinct. Burly bearded officer needs service and gives discipline as needed. Send photo and letter diving discipline expectations to J. Jansen, 37A Moss St., SF., 94103. I'm 6', 185 lbs, 40, uncut. (10)

Fun Lovin' Man to Man
Black, gay guy 39, 170 lbs, 6'2", intelligent, communicative and politically left, natural and honest, wants to meet other natural laid-back guys. Not interested in stereotypes. 534-7980. (10)

Very handsome young Asian
American - dark, smooth, muscular build, bright mind, caring attitude seek someone with similar qualities for fun, friendship and relationship building. Reply with photo to Sentinel USA, Box 528, 500 Hayes St., SF., CA 94102. (10)

Attr loving W/M 60 seeks gd/kg
Latino or mid-east friends/lover 18-40 who appreciate maturity and sincerity. 495 Ellis St., No. 1104, SF., CA 94102. (10)

Are you very short, slim, warm,
with some intellectual interests? Good looking bearded 38 will enjoy you as equal except when he occasionally spansks you. Box 12222 San Francisco 94112. (10)

Spanking - seeks attr. trim guys
needing their butts reddened. Phone, photo with face: Mike, 530 14th Street, No. 14, SF 94103 (9)

Forming regular safe sex JO
group. Hot men with gd body up to 35 who dig group JO scenes. Call Dale 626-3489. (9)

27, 5'10", 145, nautilus blt., prolong
J/O, exhibitionist, oil, massage, body trips, hot guys to 35: Dan 626-3489. (9)

Teddy Bears
aren't for everyone. How about you? 32 yrs., 6'3" GWM/TB seeking cuddling, laughter, fun, intelligence, quiet and sensual times. No S/M, J/O calls, insincerity. 386-2749 evenings ONLY. (9)

Hunk Seeks Lovers
Young 27 GWM hunk seeks hot sexual three way with well hung and thick non promiscuous lovers only. Photo appreciated and returned. Write C.G., P.O. Box 15907, SF., CA. 94115. (10)

A Good Man Wanted
I'm 31, 5'10", 150 lbs, gd/kg, artistic, musical, imaginative, basically passive, seeking masculine dark-haired man, strong and kind for friendship and more. Reply with photo if possible. Box 531, SUSA, 500 Hayes St., SF., CA. 94104. (10)

Looking for a few good men. Attr.
23 year old SFSU student loves to talk, hance, have fun and serious times. P.O. Box 69, 14 Wilder Street, San Francisco, CA 94131. (10)

Affectionate, attractive, versatile,
35 WM, blond/moustache, blue eyes, slender, 6', small endowed, seeks other small endowed men or those who are not into size, under 45 for friendship, sensual good times, and possible relationship. Call Rob evenings 552-5744. (10)

Help Police, Save My Life!
Handsome young blonde tired of dopers, thieves, hustlers and stuck up people, wishes to meet policemen and uniformed men. Age and looks aren't overly important. Make my dreams come true! You control everything! I'm honest, clean, and extremely sincere. Let me service you officer! 1372 Richland, S.F., CA. 94110. (10)

Three Way +
Young hunky straight-acting collegiate jocks wanted for hot j/o sessions and body worship around our very private pool. We are two handsome horny athletic guys, thirties, 6'2, 165, and well hung. You will enjoy being entertained at our country home. Send description and photo to Box 5962, Stanford 94305. (10)

Pants Down Boy!
Tall blond strong masc. 35, gives paddle-strap-hand to ill-disciplined jocks big-ego, BB's, masc. well built 18-30, Photo Phone sets mine, Lets set crackin, Mike 220 9th St., No. 27, SF. 94103. (10)

Rites of Manhood
Attr. able-bodied and willing WM 32, blonde, slim, wants to be initiated and taught by exper. masc. top. Not into bondage or pain. Exchange info and photos(?) Mathew c/o Sentinel U.S.A., Box 530, 500 Hayes St., SF. 94107. (10)

Slim Teen Lover wanted by really
nice M 44, 5'7", 155 lbs. Fun, equality, friendship, caring, maybe even love. 585-4335 day or evening. (10)

Clean W/M seeks other clean guys
under 30 to pose for nude photos. Sex and fun, too. Sincere only! Call SF 584-4359. (10)

Try Me
GWM, 36, "guppy" open to new possibilities for romance and safe sexual adventure. Let's explore! Photo appreciated. Write Sentinel, U.S.A., 500 Hayes St., Box 519, SF 94102. (9)

GWM 31 into kinky imaginative scenes, average looks/build. Versatile into GR, FR, WE, CBT, B/D more. Also leather/latex. Call 863-9713 days or anytime weekends. Three-ways also. (9)

Handsomeness 6' 160 lbs, 34 seeks GWM 18-22 thin for fun and friendship. Reply S USA, Box 528, 500 Hayes St., SF, CA. 94102. (9)

Young Master Sought 18 to 22 only. Hot & hard for novice well built, hot bottom. Teach me to be your slave. Tell me your fantasy, then do it. Mark (415) 757-7927. (9)

Knight In Shining Armor Sir Laughs A Lot seeks Sir GayLad. I'm tall, blonde, handsome, professional and 33. If you're passed the tests of knight hood, polish up thine armor and call Rick 864-2194 (5:30-9:30) Forsooth no Phone Phreaks Please! Camelot Awaits! (9)

Good Looking Bottom 30 WM, 5'8", 130 lbs, br/br, seeks friendly, healthy, attractive, butt pumper for discreet, safe, fun meetings. Photo/letter to S USA, Box 527, 500 Hayes St., SF, CA. 94102. (9)

Gd/kg. Ital, Musican, 30, intel, seeks gd/kg, young blond for monog relat. Let's duet together! M.F. 312 Mason, #218, S.F. 94102. (9)

Russian River Area—Hot hairy bearded deep-throat masculine bottom. W/M 42, 6', 250 lbs. seeking hot butch tops. Am eager to fulfill your needs & fantasies. Ecstasy guaranteed. Have van to travel to SF area or come up & see me sometime. Write/Photo to 35 Magic Mtn. Cazadero, CA 95412. (9)

Cute Slim Boy Affectionate 18 yr. old, Brown wavy hair, brown eyes. Hung with firm seat seek masculine men 20-37, with nice build and personality for Marty Shasteen, 584 Castro St., Suite 198, SF, CA. 94114. (9)

W/M bottom 28 aka 8" & top to 30 for forced deep throat & sound spankings. No photo/no answer. Box 6116, 1550 Calif. SF 94109. (9)

Looking for young guys for fun and friendship, with a cute yng Asian, 5'8", 125 lbs., smooth runners built, likes run, beaches, music, cuddling, etc. Write with phone, pic. If poss to Eric 584 Castro St., Box 198, SF, CA 94114. (9)

Yg man - dark, good looking/ smooth muscular bod, educated, caring, seeks quality men for emotional/physical fulfillment. Good bod/looks, warm heart, bright mind turns me on. Any other hopeless romanticos out there? Reply w/ photo: S USA, Box 520, 500 Hayes St., SF. 94102 (9)

Handsomeness Athletic, blond, hung, VIC, 28 years 5'11", 145 lbs. looking for hunky, muscled man w/firm hand for occasional sex. Send Photo to S USA, Box 507, 500 Hayes St., SF 94102. (9)

Butch GWM hard working, mechanically inclined, honest, and friendly, needs a guy who can relate to this. You must be honest, butch, and up. Send photo and honest letter. No photo? — get one! — It could be worth it. No time for heavy drugs or drink. Looks are not what I'm after. (9)

Hot and Handsome Blond 5'9", 140 green eyes, tanned, well hung, swimmers built and 30 seeks attractive man 21 - 30 for possible boyfriend. Prefer nonsmoker, safe sex, creative type who loves being bottom. Write with Photo to Michael, P.O. Box 421815 SF., CA 94101 (11)

Live In Houseboy Wanted By Exec. new to SF. Prefer 18-23 yr. old masculine, attractive, non-smoking student type. If you are a homebody, drive, looking for stability and help in your life, call: 550-8998. (10)

Seen on Polk GWM seeks cute boyish guy into shorts and erotic costume for gender-bender fantasy fun. Write #2603, 495 Ellis SF 94102. (9)

145 Nautilus, BT. meet others into prolong J/O, oil, massage, exhibitionist, body trips, hot guys to 35 call Dan 626-3489 (9)

Houseboy/lover wanted by mid-peninsula professional. If you are a young attractive GWM looking for love and help with your life it could be a good deal for both of us. Please write. Include photo and phone number if possible. Write to S USA, Box 522, 500 Hayes St., SF 94107 (9)

Fifty and Forging On GWM, 5'10", 165, masculine, smart, healthy, horny, seeks similars for friends and stimulating mental/physical engagements. Box 31581, SF, 94131. (9)

Man in Uniform Needed 29, BL/BL, 5'9", 145, mustache, seeks cop, fireman, security man or any uniform enthusiasts for uninhibited sex. Prefer dark hair and mustache on top man. Passive and/or blonde okay. I worship uniformed men totally. Bruce, 372 Richland, SF 94110 (9)

Clean Guys W/M seeks same to show off, to pose for nude photos; should be under 30. Would also be interested in sex and good times. No \$ Just fun. Couples (guys) too. Smooths extra-welcome. 584-4359 (9)

Got Rockhard Muscles?? Like to pose and flex? Like to be tongued and admired? Hot good looking, well built stud will do the job! 771-8882 Keep trying anytime! (9)

Peninsula GWM 37, 5'9", 145 seeks friends/lover. If you want fun and smiles with love and commitment write Box 192 G, 942 W. El Camino, Sunnyvale, CA 94087. (9)

Mature Gentleman Trim and fit, nice face, over 40, seeks younger men, slim and intelligent, interested in outdoor activities, the arts, socializing, travel, etc. for friendship and/or romance 940-1543. (9)

Are You Tall and Husky? Are you 6", over 180 lbs., 40's - 50's, masculine, so am I. Let's talk. 552-6286 eves. (9)

German Seeks Latino Only I'm 36, blond, blue eyes, bottom, healthy and health conscious. Got transferred 2 years ago from Germany. Want a healthy man for both fun and sex. Write: S USA, 500 Hayes St., Box 518, SF. 94102. (9)

Try Something New Fatherly, handsome, GWM, 39, will lovingly scold you and give you a bare bottom spanking. NO SEX. Answer only if 18-26 yrs. nice body, need a caring Dad. P.O. Box 26044, San Jose, 95159. Straights welcome. (9)

Hot/humpy yng GWM cpl want sngl and esp cps to share times in and out of bed. Want good people/longterm friends for closed circle group. xchg P/P to occupy: Box 15068, No. 289, SF., CA. 94115. No fats, wierdos and want under 30's please. SF and Sacramento areas. (9)

GWM, 32, 165 dk hair/moustache, handsome, intelligent seeks atr WM 24-36 for friendship. Reply w/photo to S USA, Box 526, 500 Hayes Street, SF 94102. (9)

Sensual 25 yr old, swimmer's build, seeks financially secure (older) gentlemen for classic relationship. Laurent, 495 Ellis, No. 713, San Francisco, 94102. (9)

Cigar smoking, leather master, biker, 29, handsome, hairy, stash. Into S&M, B/D, Rauncher. Likes to dominate and train. Novice O.K. Letter and photo to: 584 Castro, No. 365, SF., CA. 94114. (9)

Beary affectionate, handsome, tall, hirsute, masculine (safe GR/P) desires to meet masculine man for healthy fun, friendship, quiet times. Write: LB 2966 Diamond, No. 128, SF, 94131. (9)

Two chicanos seek fellow Latinos for sex, fun & more. Call before 10 PM. Bottoms call this hombre at 861-3717. Tops call this handsome bottom at 821-3217. (9)

Retired G.W.M. seeks gay Asian to love and share my condo. You must be stable and ready for a permanent relationship. In can give lots of love to the right guy. No drugs, serious calls only please. Russ (415) 521-0974. (9)

Young Lover Wanted Handsome, young, successful GWM seeks sincere, cute, 18, lover/friend to share evenings/weekends. Permanent relationship and career assistance possible. Call Tom after 6 PM (415) 345-6260. (9)

Big Cock, foreskin, tit work? Seeks same over 30. 863-4794 evenings. (9)

Sub. WM 28, masc, slim, avg bld/lks, totally bot sks dom top/master 18-30 w/8" plus for dating, romance, relationship. Ltr/photo (a must) to: SUSA, Box 525, 500 Hayes St., SF, CA. 94102. (9)

If you are a huge (6' +), thick (9+) long hung and hung downward - I want you — deep throat — age, race not important. I am GWM, yng 40's, masc, hot. Prefer over 40. Call between 7 - 10 pm, no JO calls. Rob 415 558-9646. (9)

Complete bottom all the way out. Into feet and shaving. I would like to belong to a sensitive man. Tony: 928-8900. (9)

Healthy hispanic 21 - 26 for weekly get together. P.O. Box 14425, SF., CA. 94114. (9)

Forming regular safe sex JO group. Hot men with gd body up to 35 who dig group JO scenes. Call Dale 626-3489. (9)

Gentle WM, 56, 6', 170 wants to caress slim, shy young Chinese. P.O. Box 31519, S.F., CA. 94131. (9)

GWM, 32, 165 dk hair/moustache, handsome, intelligent seeks atr WM 24-36 for friendship. Reply w/photo to Sentinel U.S.A., Box 526, 500 Hayes Street, SF 94102. (9)

Inhibitibed exhibitionists who dig photo/video (solo or more) 27, 5'10", 145 hot-stud photographer wants to meet you. Don, 626-3489. (9)

Comfortable relationship, sharing good times is more meaningful than jumping to bed and boob-bye. I am young, gd/kg Spanish. You under 45, caring, warmheart. Photo letter to 625 Burnett Ave., No. 4, SF 94131. (9)

Jobs Wanted

Hardworking reliable Asian seeks legitimate position. References available. Willing to do housework and other work. Call Peter at 431-2590. (9)

Two honest professional women seeks resident/non-resident apt. management position. Six years experience in overall building maintenance. Extensive knowledge of electrical, plumbing, painting, security systems installation, repairing windows, doors, floors and landscaping. Call 2851-2532 days. (11)

Chinese, 36, seeks administrative or Public Relations Assistant Positions. Extensive work experience and skills in office management, community affairs, and promotional activities. Resume and references. Box 42782, SF., CA. 94101. (10)

Jobs Offered

EUREKA! You have found it! The perfect parttime job at the Eureka Theatre. Great \$\$\$ Daily cash bonuses. Eve hrs. Will train. Call Peter, 9am-6pm, 465-5770. (10)

Handyman Wanted Energetic young man for part-time work in building maintenance 10-20 /Hours/Week. Flexible Hours. \$6-8/hour. Honest and reliable for solo work. Ideal for student. Call Jan 922-5366. (11)

Billing clerk for gay mental clinic, insurance and medical billing, contract reconciliation, bkgpng experience, type 40 WPM. Resume to B. Kassoff, 1853 Market St., SF. 94103. (11)

Coordinator for Gay/Lesbian elders program, 30 hours per week; BA; experience working with seniors. Applicants over 50 encouraged to apply. Send resume to S. Goldberg, 1853 Market St., SF. 94103. (11)

Peninsula Houseboy Energetic attractive and well-built young man needed for garden/pool and household chores on country estate. Weekends or possible live-in. We are two handsome athletic professional men, thirties. Generous benefits. Ideal situation for student. Send photo and description to Box 5962 Standord 94305. (10)

Reliable houseperson needed for our home in the S.F. Duties include domestic housechores, and upkeep in exchange for room and board. Must have local references and bondable. Letter and photo: Bautista, P.O. Box 31557 SF., Calif. 94131. (10)

Where's the Beefcake? Savage Photography, San Francisco's leading gay studio, is looking for new talent for commercial work and porno. See our spread in Advocate Men No. 2 and our ad in Sentinel USA. Please call (415) 626-2610 to arrange a test session. If you've got the beef, we're got the work! (10)

Services

Roofing and Waterproofing Shingles, cold tar and 90 lb. Roll Slate, Ceramic, & Spanish tile. Hot tar. Journeyman. Reasonable. Call 822-7388 after 5 for Free Estimate. (11)

Financial Consultant Conservative, creative and confidential financial and management consultant can help you with your business — be it solving problems or finding new ways to help it grow. Let me help you to the road to greater profitability. Call 776-5383. (11)

Services

Two Bright Ambitious Young Businessmen seek an Investment Partner for existing (New) Building Maintenance Co. For more info. please call 346-3312. Serious Only Please Reply. (10)

Investments - Budget - Counseling Private Investment and Budget Counseling - For about the price of a haircut you can spend an hour with a Bay Area entrepreneur developing a personal budget or investment strategy. \$35 per hour. Call 441-1434 after 5 pm or leave message. (10)

Piano Lessons Whether you're a concert pianist in need of high level coaching or just a beginner, you will find my teaching unexcelled. Bill 282-9514. (10)

Jobs Offered

Have Trucks, Will Travel Yard cleaning and interior demolition, tree service, garage excavating and foundation work. Specialist in Bay Area for over fifteen years. Call message machine for prompt service: 753-6712. (10)

Sky's Roofing Service Professional Roofing Service. All types of rooms, ten years experience in San Francisco, native. All work guaranteed. Call 753-6712 and leave message for Free Estimate. (10)

Phone Buddy Directory, a cheaper and better phone fantasy service. For free information send SASE to Directory, 583 Grove. SF., CA. 94102. (10)

Phallos, magazine about phallic worship, gnostic Christianity, mystery, and secret sexual teachings of Joshua-Bar-Joseph who Greeks called Jesus. Send \$2 for sample. Phallos, 583 Grove, SF., CA. 94102. (10)

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Park ranger seeks room in established, happy SF gay household. Preston Reese, Box 763, Yosemite, CA 95389. (9)

Roommates SF living space wanted by retired GWBusinessman, preferable with 3, 4 or more men now in residence sharing. My objectives: companionship, caring, concern, usefulness, after years of single living. 5'10", 157 lbs, lifelong non smoker-drugs, occasional social drinking. Healthy, cheerful, good listener, enthusiastic optimist. Enjoy homemaking, gardening, socializing, classical music, many other interests. Please phone 836-4913 anytime or write Hank No. 101, 251 Park View Terrace, Oakland, CA 94610. Thanks. Cheers. (10)

Share House Sep. Bdrm L/R 1/2 kit bath incl. util. view \$475. Mature male over 40 call 585-6585 - unform. (9)

Twin Peaks apt to share, 2 bedroom-1 unfurn. bdrm. avail. Now rest of apt. furn. Deck - some view - garage. Non smoker - Gay male - employed - student OK \$320 plus \$15 PG&E. 673-6024, 6485657. (9)

Asian Roommate Wanted \$190. mo. util. inclu /share, Polk St. 1 rm. studio w/gwm, 25. Prefer young guy - enjoy nudism, J/O. 474-1431. (9)

House To Share Lg. new Oak Hills home, very nice with fireplace, wet bar, many EXTRAS. Owner wants to share with responsible gay males. Possible tax benefits. approx. \$500 mo. Keith 430-8950. (9)

Roommate 29 yr. stable employed gay male seeks apt. in the Castro or Haight to share. Can afford up to \$250 month. Prefer to live in non-smoking, light drinking household and share expenses. Call Todd at 864-7326 or leave message on machine. Thanks. (9)

Sensitive warm GWM needs room for rent or a good clean roommate situation. Non smoke/drink preferred. Can afford \$300.00/mo. Call Jay or Lv. message at 861-8100 between 10-3 M-F. (11)

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