



Paul Cadmus' "The Fleet's In". See page 12

Sentinel

Voice of the New Generation • 415-861-8100 • Vol. 12., No. 26 • April 25, 1985

How to Choose A Bodyworker

See Pullout



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by David Lamble

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Continued on page 2

Gays In Law Enforcement

Out On The Job

by Robert Haas

The San Francisco Police Department certainly doesn't need any more bad press. During the past several months it has been lambasted by the straight media for its excessive use of force, alcoholism and drug problems, skyrocketing costs for lawsuits and claims (1984 settlements were \$1.2 million or triple its 1983 total) the number of citizens complaints (three times those in Los Angeles where the police force is three times larger). In contrast, the city's Sheriff's Department has received little negative publicity, except last January when some deputies circulated a petition protesting their having to work with fellow employees diagnosed with AIDS.

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Paul Seidler

ROBERT PRUZAN

LIFE AFTER AIDS

Part VI
The New Medicine
page 7

Popper Study, KS

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trol factors that show a correlation.

Moss' findings mean one of at least three things:

Continued on page 3



BE PART OF THE SOLUTION

If you work in a bar or restaurant you are in an ideal position to provide information and direction to our community. You have the trust and respect of customers, and you can be instrumental in turning the tide on the AIDS epidemic. AIDS is preventable.

BARTENDERS AGAINST AIDS is a volunteer organization sponsored by the San Francisco AIDS Foundation. This group is dedicated to communicating accurate and updated AIDS information.

Join BARTENDERS AGAINST AIDS by attending one of the training sessions that are scheduled to start mid-April. These 2 hour sessions will give you a basic understanding of all aspects of AIDS. You will receive an information packet, button, t-shirt, and be mailed regular updates on the latest developments.

The training session will enable you to answer most people's questions about AIDS. You will also know where to direct people for more information and help if they need it.

We can stop the spread of AIDS. Be a leader in the community—be part of the solution. Join BARTENDERS AGAINST AIDS!!

SCHEDULE OF TRAINING SESSIONS:

Monday, April 15, 2:00 p.m.
Vally's Fireside - 525 Castro Street

Friday, April 19, 2:00 p.m.
Hob Nob - 700 Geary

Thursday, April 18, 2:00 p.m.
Chaps - 375 11th Street
(at Leavenworth)



Choose the training session that is most convenient for you and call Les Pappas at 864-4376 to sign-up (drop-ins will be accepted).



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Paul Seidler

ROBERT PRIZAN

**Parade Settlement:
D.A. Victory
for Gay Law**

by John Wetzel

The San Francisco District Attorney's office has successfully argued its first case testing the city's gay non-discrimination law, and the San Francisco Lesbian/Gay Freedom Day Committee received a settlement check of \$6000 last Friday for improper eviction from a temporary headquarters site on Valencia Street.

An earlier case, the Michael Raines case, had been the first court test of the law. Raines was unsuccessful in his efforts against the Trustees of the War Memorial Opera House.

In a press briefing Tuesday parade co-chair Konstantine Barlandt said the settlement was a "strengthening of the law — giving it teeth. The settlement is enforcement. It is a penalty to the landlord and it's instructive to people in San Francisco."

"I would think that is a feather in the cap of the D.A.'s office for doing things on behalf of social justice," Barlandt said.

The case dates to the February 1983 forced eviction of the parade committee in which landlord Randall Nathan of Rosaire Properties allegedly threw a couch, desk, and chairs out onto the curb of Valencia Street shouting "you're nothing but shit," according to Barlandt, who was also co-chair in 1983.

The committee had moved into the space over Nathan's objections because they had met all conditions of the rent contract, including securing \$1 million in insurance.

Nathan, who had given the committee keys to the 260 Valencia Street storefront, had changed the locks to keep the committee out. He had been concerned that the Parade Committee's presence would endanger his property for vandalism.

Barlandt said the committee

had new locks put in and set up shop until February 17, when Nathan physically pushed out Barlandt and other committee workers. Police were called to the scene and forced the committee out.

The committee subsequently moved to the Valencia Rose Cabaret at 766 Valencia Street. The headquarters now is located at 335 Noe Street near Market.

The parade committee received the settlement check April 19 on the stipulation that they not announce the amount of the settlement. The check came indirectly from Nathan's insurance carrier National Union Fire.

According to minutes from a March 10 Parade Committee meeting, \$1000 of the settlement will go for attorney fees, and another \$1000 has been earmarked for a legal fund.

The settlement was accepted by the parade Board of Directors February 24. Attorneys Madilyn Tress, Allen Franch, Joe Lippitt, and John Wahl all worked on the case which originally filed in superior court February 1984.

The Assistant District Attorney handling the case, David Moon had been one of the signatories in the Law Students versus Pacific Telephone case of 1978, a major discrimination case in the city.

The 1985 Lesbian/Gay Freedom Day Celebration and Parade is scheduled for June 30.

**Church Settles With
Chorale Director... Again**

by John Wetzel

Lawyers announced an out-of-court settlement Monday between the Catholic Archdiocese of San Francisco and the Dick Kramer Gay Men's Chorale over a space-use dispute.

The Archdiocese awarded the chorale \$2250 for losses incurred when Archbishop John Quinn cancelled an April 1983 chorale performance. Chorale attorneys cited violation of a legal contract between the Church and the chorale in a lawsuit they filed last year.

They also claim the Archbishop discriminated against

of objection to use of the word "gay" in the chorale's billing.

Father Miles Riley, Church spokesman, said, "The Archbishop felt that with the billboard, with the name up in lights, could imply the Church approved of a lifestyle. There was the potential for confusion."

"Whether it be the gay chorus of the Fire Fund of

wiser economically to have settled. Attorneys advised both parties that legal costs could go to \$3500 or \$4000."

The settlement is expected to punctuate already chilly relations between the Archdiocese and the gay community.

The Archbishop had once before pulled out of a contract signed by Kramer as director of the San Francisco Gay Men's Chorus in 1981. The Archdiocese settled the matter with a \$5000 check at that time.



Dick Kramer, Paul Wotman and Leonard Graff settling the Chorale's dispute with the Archdiocese.

the chorale in violation of the city's non-discrimination ordinance protecting gay men and lesbians.

"We gave them a chance to settle this without a lawsuit," said attorney Paul Wotman. "We filed the lawsuit to make the point that our local gay cultural groups were not going to be pushed around."

Quinn dishonored the contract for a chorale performance at St. Boniface Church, 133 Golden Gate Avenue, because

America, the Church cannot promote a cause," Riley said.

Wotman, and National Gay Rights Advocates Legal Director Leonard Graff awarded Kramer a check at a Monday press conference for the amount of the settlement, saying, "They, rather than going to trial, have decided to pay you for the damages that you suffered."

Riley characterized the settlement as "fair all the way around. It was obviously a lot

Said Riley, "At that time they were gay men and they wanted to say to the whole world and especially the Christian world 'We're okay.' The Archbishop thought it would be sending a double message."

Gay community sentiment toward the Archdiocese has been shaped by a series of past incidents, including the large role gay men and lesbians attribute to the Archbishop in the 1983 veto of a domestic partner ordinance.

March from p. 1

Howard Wallace, a longtime gay labor activist and a paid coordinator for the Spring Mobilization, predicted that the new straight/gay partnership on the left will have far reaching consequences. "Henceforth, whenever there's a major action like this, this march and rally will be considered a model of organizing and it will be expected that there will be lesbian and gay participation."

Wallace explained that it was a straight labor leader, Al Lannon, President of ILWU Local 6, who suggested the need for a visible lesbian presence at the rostrum of the Civic Center rally and that this suggestion led to lesbian activist Pat Norman heading off the day's speakers as well as serving as co-M.C. of the event with Jack Henning, President of the California Federation of Labor.

It was Pat Norman who made the only mention of the AIDS crisis from the rostrum. Norman suggested that President Reagan represented a

common enemy to those gathered for the Mobilization rally. "This man feels so comfortable that he can bust the unions, try to lower the wages of the workers and end the workers' rights to strike, and he is as comfortable making sure that lesbians and gays are discriminated against in jobs and housing, and he makes sure there's no funding for AIDS services while people must suffer and die."

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press person from the United States got killed and the whole war changed... It's terrible that we live in a world where that happens... I don't think it's going to be the end of the gay community... If that ever happens, it will be closer to the end of society."

Howard Wallace declared that he thought that the country's long drift to the right under Reagan was beginning to ebb. "I see the beginning of the unwinding of Reagan's consensus. Just in the last week, he damaged himself seriously on this whole outrageous business of honoring a cemetery filled with German S.S. officers, while declining to visit a memorial to victims of the Holocaust... Next he may go and lay a wreath at an S.S. canine corps cemetery... Reagan is revealing his true colors and making it very clear that he wants the whole Nazi Era to not be remembered... I think he's shocked a lot of people just in the last week."

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Poppers from p. 1

Men who use poppers heavily also engage in some other activity that could predispose them to developing KS.

Heavy popper users have something in common in their backgrounds.

Heavy popper use has physiological effects on the development of KS.

The study is generally seen to point out the possible role of nitrate use as a co-factor in the overall condition that compromises the immune systems of people stricken with AIDS.

Doctors have warned persons at risk for AIDS not to ignore the other risk factors associated with the disease.

Moss said, "This is preliminary information and I don't think people should base any opinion on it until [1] the study is finished, and [2] the piece goes through the review process and is published."

Moss, who arrived at the earliest statistics on the AIDS epidemic published in 1983, and who has studied the epidemic since its onset in San Francisco, presented his preliminary findings last Monday at the International Conference on AIDS.

The latest study was the first to look at use of nitrate inhalants to distinguish between "light", "medium", and "heavy" popper use. The study was conducted among men in San Francisco who have been diagnosed with AIDS.

The study also grouped people who had just KS, just pneumocystis pneumonia, or both KS and PCP.

The study group who had developed Kaposi's Sarcoma contained a higher percentage of heavy users of poppers than the group who had not developed KS.

Previous evidence that seemed to show a link between popper use and further com-

promised immune functions had been less formal, and has raised more questions among researchers.

Evidence linking popper use in a more general way to KS was conducted in Atlanta by a Dr. Havercaust, then with the Centers for Disease Control. Havercaust re-evaluated the results of other studies conducted by the CDC.

It was not until Moss determined categories based on quantity of popper use that any correlation presented itself. Said Headlines owner Andy Cramer, "I would have to be shown that, yes, there is a real danger associated with the product and, yes, I am doing something terrible by continuing to sell it and, yes, it will help if I stop selling it."

"If I sold cigarettes I would not stop selling them. I think people have the choice."

by John Wetzel



"Get 'em boys!" Ann Margaret sics her roughneck bodyguards on autograph seekers at the SF Film Festival tribute.

Advertisers Please Note.

Sentinel USA publishes every two weeks. The next deadline is Friday, May 3 for publication Thursday, May 9.

WHAT DOES EXPOSURE TO THE AIDS VIRUS MEAN?

A common excuse for continuing the practice of Unsafe Sex is: "I was exposed to AIDS a long time ago. Either I'm already going to get it or I'm immune. Why practice safer sex now?"

What does exposure to the AIDS virus mean? Does it mean that AIDS is inevitable? Does exposure to the AIDS virus make you immune to AIDS? Or do repeated exposures only increase the risk of contacting and spreading the disease?

Here's what Robert Bolan, M.D., Chairman of the Board of the AIDS Foundation, has to say about exposure to the AIDS virus:

We don't know how much of the virus is needed for AIDS to result.

"Any infectious agent must get into the body in sufficient numbers to overcome the body's defenses. This is called a virus "load". We don't know how much of an AIDS virus load is needed for disease to result. We don't know if this load can be acquired at one time, or if many exposures may be necessary.

"By continuing Unsafe Sex practices, you virtually assure that you will be repeatedly exposed. It's a dangerous risk!"

The state of your health can play an important role.

"If you are exposed to an infectious agent with a long incubation period

AIDS SAFE SEX GUIDELINES

- Safe
 - Massage, Hugging
 - Mutual Masturbation
 - Social Kissing (Dry)
 - Body-To-Body Rubbing (Frottage)
 - Possibly Safe
 - French Kissing (Wet)
 - Anal Intercourse With Condom
 - Sucking—Stop Before Climax
 - Watersports—External Only
 - Cunnilingus
 - Unsafe
 - Anal Intercourse Without Condom
 - Semen or Urine In Mouth
 - Sharing Sex Toys
 - Blood Contact
 - Rimming
 - Fisting
 - Vaginal Intercourse Without Condom
- © Bay Area Physicians For Human Rights (1984)

(like tuberculosis), the state of your health following exposure can play an important part in determining whether or not you will become ill with the disease, or if so, how ill you will become. This may also be the case for AIDS viruses.

"Continued Unsafe Sex will expose you to other viruses and bacteria which can further weaken your immune system. A weakened immune system provides less resistance to the AIDS virus. Also, co-factors such as alcohol, drug use, nutrition, and stress may play a role."

It may not be possible to develop an immunity to AIDS.

"There is evidence that the AIDS virus may be unstable and changing rapidly.

Even if an immunity is developed to one virus, it may not protect against a slightly different virus. It may not be possible to develop an immunity to AIDS.

"This type of phenomenon is seen in other viruses, too. The Influenza A virus, for example, changes slowly over time. The changing virus is the reason for major flu epidemics every few years."

No one can calculate your chances of getting AIDS.

Remember, there are many variables involved in contracting and spreading AIDS. The virus may be unstable and changing. The state of your health varies from day to day. And repeated, unsafe exposures increase your risk.

Using the past as an excuse to take risks today is a dangerous gamble. If we want to stop the spread of AIDS, we have to stop making excuses. We have to stop practicing Unsafe Sex.



For more information about AIDS prevention, call the San Francisco AIDS Foundation: (415) 863-AIDS Toll-Free in No. CA (800) FOR-AIDS TTY (415) 864-6606



Heigh-ho, Heigh-ho it's off to the Mister Financial District contest at Sutter's Mill.

Belli Told South Africa AIDS Problem 'Heterosexual'

Apartheid Overshadows Gay Identity as Epidemic Grows
by John Wetzel

South Africa's AIDS problem is still commonly viewed as African, not gay, one American observer was told, but reports from San Francisco's Health Department indicate that even white gays may have been implicated in the epidemic.

Observer and former National AIDS board member Lia Belli, returning from Johannesburg recently, noted sensationalist headlines about AIDS describing a "Gay Plague" to be in sharp contrast to current public sentiment, which largely ignores gays.

Belli, who formerly had served as a trade negotiator in Liberia, speculated that the rise in AIDS cases in the country could be pulling gay South Africans out of a largely invisible life.

Belli, and Dr. Glen Margo of the San Francisco Health Department, said South African officials and the public put some blame on gays in the United States for the spread of the epidemic.

According to Margo, until February, South African doctors were not aware of the existence of AIDS at all in the black community. Margo said medical care is generally of a poorer quality for blacks, but said South African health officials were surprised to find that there were black gay bars in the black township of Soweto.

Margo said even white gays are not aware of the black gay community, and would find the notion of black gays to be "kind of funny."

Belli characterized white gays in South Africa as having a "false sense of security" because of their relative invisibility. She said straight South Africans are "always sidestepping the issue" of gay men and AIDS.

Belli quoted a gay doctor, Dennis Sifris, MD, who believes that the potential for anti-gay discrimination among whites is "vented toward the blacks."

"He fully concedes that if the apartheid situation would change, that (gay men) are on a very tenuous basis of non-discrimination, that could change overnight," Belli said.

Sifris is a co-founder of the thousand-member Gay Association of South Africa (GASA).

Belli said South Africans told her it is the quiet long-term relations that seem to flourish among white gay men that has kept the homosexual issue out of the public eye. She said AIDS is generally seen by whites as a heterosexual problem.

Belli reported three of four major Johannesburg dailies to have run the "Gay Plague" headline last month though she said white gays feel that there are "rank and file Afrikaners who will defend" them. Afrikaners are white South Africans.

Belli did not comment on discrimination in the gay community against blacks but she said sexual relations between black and white South African men is just now becoming measurable.

"It's not so much that the white gay community doesn't want to build those liaisons and friendships and partnerships.

away in New York, changing planes, coming back, and perhaps being a carrier."

The catch word around the issue of gays and AIDS Belli encountered was the illegality of homosexuality, and the fact that South Africans have a totally different concept of homosexuality, and do not recognize "gays" as a group of people.

Yet according to Pat Norman, San Francisco director of Lesbian and Gay Health Services, a recent visit of South African health minister Dr. Paul Sher reflected a feeling among officials that gay men in the United States are responsible for the rapid spread of the disease to South Africa and throughout the world.

Norman quoted Sher as telling health department representative Glen Margo, "something like, 'what else could you expect from the United States except AIDS.'" Norman expresses concern that Sher did not refer, as American officials do, to the element of homophobia involved in the epidemic.

Norman said Sher announced his plans to use the HTLV antibody test to segregate South Africans who are at risk for AIDS. Sher told Norman that no confidentiality problems would develop because, in Norman's words, "he would be the only one with access to the figures."

South Africa currently has had eighteen deaths attributed to AIDS. The spread of the disease is not considered to have come directly from Zaire, where an estimated 200,000 people have been diagnosed with AIDS out of a population of 25 million.

Sher attended the International Conference on AIDS sponsored by the U.S. Public Health Service and the World Health Organization in Atlanta, Georgia Monday and Tuesday, April 15 and 16, where he presented his ideas.



SAVAGE PHOTOGRAPHY

Lia Belli

Tutu Speaks in SF

Nobel laureate Bishop Desmond M. Tutu will speak in San Francisco as part of a fundraising jaunt, his first major trip outside South Africa since winning the Nobel Peace prize.

The famed bishop of Johannesburg, the first black appointed bishop in South Africa, has been an outspoken

critic of the Pretoria government's apartheid system of racial segregation, and disenfranchisement of the nation's non-white majority.

The bishop will hold a 2:00 pm press conference on Sunday, May 12 before moving to his speaking engagement at the San Francisco Civic Auditorium for a 4:00 pm human rights "celebration" open to the public for an admission fee of \$1.

Tutu will acquire \$15,000 in honorariums. The money will be divided between the South African Council of Churches, South Africa Domestic Workers, and an organization sponsoring a commemorative celebration of Martin Luther King's birthday.

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A little caring goes a long way to reduce the feelings of rejection and isolation that can accompany an AIDS diagnosis. Volunteers, like yourself, are urgently needed for a few hours a week to provide emotional and practical support for people with AIDS. Call today for more information.

Shanti Project
Affection not Rejection
558-9644

It's that the geography is against them.

"In the evening the blacks, irrespective of job status have to go and be bussed to Soweto (from Johannesburg). It's a way of life.

"(Sifris) told me there was a gay black bar in Soweto. I think it is called Miss Lee's." South African doctors now apparently believe that the easy pace of most gay lifestyles in South Africa has slowed the spread of the disease among gay men, and has prevented the perception of the disease as a gay disease, a more prevalent assumption in the United States.

"They don't have access to the fast track," said Belli of South African gays, both black and white. Belli described South African life generally as a much less transient one than is predominant in the United States. "In our urban centers there is this moving mentality."

The global origin point for the disease is widely considered to be western Africa. The social patterns that began the epidemic are thought to have resulted from the migration of African tribal and rural people into the cities following the end of European colonization over the past fifteen years.

The United States has been the origin for the global spread of the disease, now clearly seen as a worldwide problem.

In South Africa, Belli said, "the group that is very much discriminated against... are the stewards on South African Airlines because they are viewed as having partied the night

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Cops from p. 1

It was considerably easier finding Sheriff's deputies willing to be interviewed. An aide to Sheriff Hennessey immediately suggested several openly gay persons, most of whom immediately agreed to an interview and appeared relatively relaxed during our conversation. Significantly, all were willing to be quoted by name. Only one gay supervisor failed to return repeated telephone messages. In addition, Sheriff Hennessey agreed to an interview that lasted over one half hour. Whatever the reasons, the Sheriff's department was much more accessible to this reporter.

Despite these differences, gay employees from both departments often reported similar experiences. Sergeant Evan Zapata has been with the Sheriff's Department for 12 years. He came out to himself and then to his department in the late '70s. "I had a reputation as being a pretty good deputy, so when I came out it didn't change people's views of me that much," he said.

Police Officer Sally DeHaven also came out a couple years after getting into law enforcement. Because she didn't talk about her sexuality, she was suspect. "People are very quickly sniffed out once they enter the Police Academy. I was thirty and single. Others immediately speculate about you." DeHaven said that very few derogatory comments were ever made to her directly, although one night while she was speaking to a male officer, another officer said to her, "Maybe he'll straighten you out." I replied, "What a rude thing to say... what business is it of yours?"

According to Sergeant John Abney, an eight-year veteran in the Sheriff's Department, you are more quickly accepted if your performance is good. "I've never had any problems with discrimination by fellow officers. At this point there are so many gay employees that as long as you do your job, people don't care if you're gay. There's a small minority that's homophobic or racist, but the majority are professionals and do their job well." In 1981 Abney was elected president of the San Francisco Deputy Sheriffs Association. He was openly gay at the time.

According to one lesbian on the police force, gay women tend to experience more discrimination within the Police Department because they are women more than because they are gay. "Ten years ago when women first joined the department, women officers were

constantly harrassed. This is not so prevalent now, although there are still men who refuse to work with a woman partner. Some male officers won't share information or provide backup when women officers request it," she said, "and sometimes women are denied the better job assignments."

A Study in Contrasts

Sheriff Hennessey estimates that ten percent of the Sheriff's Department is gay. Abney, who helped direct a gay recruitment effort in 1984, said that 12 percent of those who made the hiring list were gay, and that out of 27 current sergeants, 6 are openly gay, or 22 percent. The Police Department did not have statistics on the number of gay officers, but Officer Seidler claimed a majority of gays and lesbians on the force are at least out to the people they work with in their stations. Another officer who asked not be named disputed this and said few cops were openly gay due to the nature of the job. "This is not a liberal environment, yet in some ways the Police Department is more progressive than a lot of private industry." The officer said being gay sometimes limits a person's popularity or opportunities for promotion, depending on the department.

AIDS in Enforcement

AIDS has affected gays in law enforcement in a number of ways. Two police officers and three Sheriff's deputies have already died from it, including the lover of Sergeant Abney. "It's given homophobic people an excuse to bring their fears to the surface," he said. "When the last police officer died, his gay partner, who was also an officer, found a note in his locker following the funeral. The note said, 'You're next, faggot!'" Abney feels AIDS has generated so much public hostility that the political victories of the '70s have been diluted. Officer DeHaven recounted another homophobic incident in which

an officer got a cold sore and everyone at the station tried to get him to take time off. "They thought he had AIDS and he was required to go home. It became like a witch hunt," she said.

People in law enforcement want to know how to deal with the unknown surrounding AIDS, said Officer Seidler. To that end, both the Police and Sheriff's Departments have implemented an ongoing educational program using videotapes and health information provided by the San Francisco AIDS Foundation. Sheriff Hennessey also indicated he invites physicians to staff meetings to give AIDS updates.

AIDS has increased tensions in the jails, as well, and Hennessey said he has clarified behavior guidelines for personnel, and taken medical precautions for both inmates and deputies. Inmates, for example, are cautioned not to share razors or toothbrushes, and deputies now use "Breath E-Z" units to place over a victim's mouth during CPR. Hennessey wrote a fairly impressive article in *The Incident Report*, an international publication of



Sheriff Mike Hennessey

the Sheriff's Department, which many claim typifies the nature of his leadership. In it he said, "For some people this crisis may be the first time they have had feelings that the gay lifestyle is a threat to their personal safety." Homophobia is an emotional response we must not indulge or tolerate. AIDS is caused by a virus, not a lifestyle. It will be cured by medical science, not by banishment, avoidance or aspersion. "As law enforcers we are expected to deal professionally

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with disasters and calamities of all types. Unfortunately, in the jail business, this is one of those times. Become informed, not hysterical. Be a pro."

Sheriff Hennessey attended the funeral of at least one of his employees who died of AIDS. Police Chief Murphy has not yet made that effort. The explanation from his public affairs department was that unless the Chief knew you personally, he wouldn't show up at your funeral.

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Wilson Re-elected:

Oakland Mayor Wants Gay/Lesbian Involvement

New group targets lesbian seat on City Council
by John Wetzel

Less than one week after a hands-down re-election as mayor, Oakland's Lionel Wilson has reaffirmed his intention to appoint lesbians and gay women and men to Oakland city commissions.



Mayor Lionel Wilson

Tuesday Wilson told Sentinel USA he intends "to ask for representatives like I do for other groups like hispanics and women's groups to try to make commissions as representative as I can."

"There's no reason why I can't move along with it. Within four or five weeks I should have some responses back and then I will get some more recommendations and set up some appointments."

The mayor had expressed an interest in making appointments from the gay community in a private conversation with former gay club president Armand Boulay one month before the election.

Wilson's move to include members of Oakland's large lesbian and gay community in the political process is largely credited to the high visibility and clout of the reputed East Bay Lesbian/Gay Democratic Club, which began a series of political activities in June 1982.

"There's no reason why they shouldn't get involved. They contribute, they have expertise, and know-how, and commitment to the city," Wilson said of gay and lesbian involvement in politics.

The commission process in Oakland now is seen as the springboard system to political leverage under Wilson that similar appointment systems have been seen in San Francisco for some time.

Meanwhile, a new organization seeking to put a lesbian on the Oakland City Council approved its by-laws just last week. The group, headed by lawyer Karen Ryer calls itself the Oakland Lesbian Organizing Committee (OLOC).

Ryer said the group wants "to put a lesbian up there because it obviously represents the important lifestyle issue and if we do put up a candidate that would be a necessary ingredient."

Ryer said a woman specifically would "speak to the problems better" in Oakland because Oakland has a "different economy" than San Francisco. A "lesbian of color," Ryer said, would be able to represent Oakland's large number of women heading households, many of whom are lesbians, as well as the whole gay community.

The OLOC will continue to work closely with the co-sexual East Bay gay club. Many of OLOC's directors are also members of the gay club and would steer clear of "cross purposes," Ryer said.

The gay club traditionally has operated more in Berkeley than in Oakland, where most of its membership resides. Said Ryer of Wilson, "He's got a good heart. He's uneducated as to the numbers of gays and lesbians in Oakland but he will definitely

may have interest in a commission appointment. Rakestraw did not comment directly on whether he would be interested in further political involvement. "One sometimes looks for better opportunities and that sometimes means enhanced public service which mean advancement beyond one's incumbent position."

Rakestraw described Oakland as a community where "you have to build coalitions to be effective whereas in San Francisco a politician has to court the gay community. Oakland is a conservative area."

Because Rakestraw said, politicians generally do not rely on a gay base, he feels that a gay or lesbian candidate may not have to make his or her sexuality a centerpiece of the platform.

Said Ryer, "Oakland is a major city. San Francisco already has its (gay) supervisor. Everybody knows San Francisco is 'crazy.' Oakland will be a very interesting experiment to see if it could be done. If Oakland can't do it, no city can. There's a lot of room for growth, and lots of fighting, but fighting can be good."

Lionel Wilson will serve his third term as mayor for four years. He handily beat his chief opponent Wilson Riles, Jr. by a 2-1 margin last week Tuesday.

One EBL/GDC member, Edgar Rakestraw, reportedly

make the effort to find out. He's a very smart politician and he knows how to please the people who elect him.

"He's also legally astute. He knows there's an ordinance and he knows people will be working on the ordinance." Oakland's City Council passed a non-discrimination ordinance protecting gays and lesbians in December of 1983.

Ryer said OLOC will be working to make the ordinance more public as its first agenda item.

One EBL/GDC member, Edgar Rakestraw, reportedly

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Part VI The New Medicine: Putting It into Practice

by Ken Coupland



Dr. Keith Barton

A Berkeley physician is in the process of implementing the AIDS protocol of Dr. Russell Jaffe, MD, PhD, discussed in an earlier installment of this series. Dr. Keith Barton MD, working out of the Berkeley Holistic Health Offices, has been consulting personally with Jaffe at his Vienna, Va. laboratory, and has already worked with one AIDS patient over a number of months, using the combination of nutritional supplements, cleansing procedures and psychological counseling that Jaffe recommends.

Barton's patient, diagnosed with KS and pneumocystis, followed a modified version of the protocol, initially concentrating on the physical side of the disease. After six weeks of the treatment, he now feels well enough to spend several hours a week at work. But at first, the program required his attention practically full-time.

The Program in Outline

While the patient's pneumocystis was treated with pharmaceutical medication, he concentrated on the nutritional component of the therapy. Intravenous ascorbate was administered initially, in doses of 180 grams per day administered over twelve waking hours; this procedure was continued for a period of four weeks. Barton estimates the cost of the Vitamin C and equipment at \$600, with another \$300 for a subclavial line (a semi-permanent implant under the collar bone which is preferable during extended periods of treatment, since an ordinary intravenous has to be restarted every several days).

Barton suggests that a person with AIDS who thinks he can benefit from ascorbate therapy should ask his doctor for it. Barton notes, "The mainstream medical world, by and large, is empathetic to the plight of persons with AIDS. They don't have much of a standard treatment to offer them, so they're generally willing to support alternative therapies."

At the same time he was undergoing ascorbate therapy, the patient was put on a liquid diet for several weeks to promote bowel restoration. He has since returned to a fairly full diet that takes into account his sensitivities to roughly forty kinds of food (including, in his case, all grains). Barton acknowledges

"The mainstream medical world, by and large, is empathetic to the plight of persons with AIDS. They don't have much of a standard treatment to offer them, so they're generally willing to support alternative therapies."

that this is a controversial area of the treatment. "It's controversial," he explains, "because the harmful effects of foods is not evident except under special conditions." These conditions are achieved by first fasting for several days to the extent that is possible given the patient's state of health, followed by a transition to various simple foods, taken one at a time, with a wait of several hours afterwards to observe any reactions.

Although this is a simple test to perform, the medical community by and large does not recognize the problem of food sensitivity. As Barton observes, "Because people don't often fast in this culture, most of us are only marginally aware of the dulling effects of many foods on their behavior and ability to think."

The Next Step

Now that the patient has his dietary and nutritional regimen under control, he has turned more attention to the psychological aspects of his problem, employing visualization and relaxation techniques. Recently, he began retraining exercises and has started training in peer counseling. He has also been keep-

ing a personal journal to record his emotional insights and psychic and spiritual changes.

As the patient becomes familiar with the program's routine, Barton estimates it will require a minimum of three or four hours a day of his time. The whole process will take another four to eight months, and Barton places the cost of the entire treatment, conservatively, at between eight and twelve thousand dollars for the first year. Some of these expenses involve medical tests which may be covered by medical insurance. In the long run, Barton is hoping to make Jaffe's program as streamlined and affordable as possible.

The Role of Herbs

Part of the program involves the use of certain herbs to strengthen the immune system. Barton notes, "The medical establishment has pretty much ignored the widely recognized benefits of specific herbs, although there is plenty of basis for accepting their use in traditional folk medicine, and a body of scientific investigation in other countries." Japanese scientists, understandably, have led the research into Shiitake mushrooms, which form part of the therapy. *Echinacea*, a native wildflower valued by native Americans in treating infection, is another. *Artemisia annua*, still another, is effective in treating parasitic infections, and may be preferable to conventional treatments.

Barton maintains, "People unfamiliar with these herbs are likely to look askance at their use in this program. But some of these people glibly recommend the newest investigational drugs in the treatment of AIDS — drugs that have only been used in humans for a few years, or even months."

"This is not to say that investigational drugs have no value," he adds, "or that herbs have no side effects or risks — many do — but that the same objectivity needs to be applied to the use of herbs as it is to drugs. Unfortunately, this isn't the situation. Instead, our culture seems to revel in its ability to reinvent the wheel in a myriad of technological guises."

The Problem of Self Therapy

There has been much talk about people with AIDS trying a variety of therapies on their own judgement. Barton encourages them to come forward and exchange information. He also cautions them against self-treatment of the disease without some medical supervision. Apart from the complications this may involve, Barton cites another factor. "If these people are not monitored to some extent by a physician, it's going to be hard to say whether they're improving or not." Other people with AIDS who could benefit from a variety of therapies would profit from their experience. The same applies to the program Barton is recommending. "If we go about this in a random fashion, it's

LIFE AFTER AIDS

self-defeating. We end up in the same place we started, with a lot of speculation floating around, but no evidence with which to recommend therapy."

Finally, Barton credits Jaffe for carefully monitoring the immune system in the AIDS patients who followed his program. "We now have some basis," Barton concludes, "even if it is only preliminary, to think that the AIDS syndrome may be reversible using a multi-dimensional approach."

Dr. Barton has prepared a twenty page pamphlet, available by mail, describing Dr. Jaffe's program in detail. He suggests that people interested in the program study the pamphlet before making an appointment with him. The pamphlet can be ordered for a cost of \$5 (prepaid only) from Dr. Keith Barton, MD, 3099 Telegraph Ave., Berkeley, CA 94705.

Mermaid Productions has prepared an edited videotape of the public meeting held March 22 for Dr. Robert Cathcart and a panel of experts on ascorbate therapy and other alternatives to conventional practice in the treatment of AIDS. The tape is available for rent from Vibrant Health Center. Call 863-6369.

Whole Life Expo Starts Friday

Billed as "A World's Fair of Healthy Living", the Whole Earth Expo will run April 26 to 28 at Moscone Center this weekend. Over 250 leading spokespersons for the health and nutrition movement will take part in forty-odd panel discussions on a wide range of health topics.

Of particular interests is the appearance of Durk Pearson and Sandy Shaw, authors of *Life Extension*, the ground-breaking bestseller on antioxidant research. (Saturday, April 27, 4 pm)

On Sunday, Linus Pauling will discuss the latest developments in Vitamin C research (1:45 pm) and a panel at 3:45 pm will discuss critical issues in gay health, with emphasis on AIDS research.

A one day pass to the fair is \$8; a two day pass is \$15, and a three day pass is \$20.

For further information call 415-459-0279.

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Editorial

Tom Murray

What's With Dianne?

Early in the year we requested an interview with Mayor Feinstein. Her press secretary delayed a response, explaining that travel plans and meetings kept the mayor hopping. A month later we requested an interview a second time. Again no response.

During a brief visit at a reception at the Opera House I asked Madame Mayor directly and she explained that she was leery of interviews because of what she considered unfair treatment by members of the press in the past.

When we requested an interview with Supervisor John Molinari the response was an immediate "yes" with every effort to cooperate.

What's up? Is the mayor no longer interested in communicating with the gay media or even with the larger gay community because she is not able to run for mayor again?

Has the mayor really been mistreated and abused any more by the gay press than by the Chronicle, the Examiner, or any other publication that she continues to deal with daily?

Is the mayor's silence indicative of anger and hurt over a specific event — the bathhouse issue — and indeed is not the anger and hurt mutual? Many of us have strong feelings about that issue that have undermined any reserve of trust or goodwill that may have existed toward Mayor Feinstein.

John Molinari speaks honestly about Dianne Feinstein's spunk and courage elsewhere in this issue, yet she appears more willing to lead tenants from a blazing building than to continue to build bridges to a significant number of her constituents — us.

Why is our neighborhood which she visited so frequently during the months prior to her re-election off limits these days?

We respect her support of the many positive steps San Francisco has taken in dealing with the AIDS epidemic, including the upcoming San Francisco AIDS Fund benefit, but these efforts remain several steps removed from the grassroots communication that is needed for any level of trust to be reestablished.

Meeting with the leaders of gay political clubs for pictures and an occasional lunch doesn't make it, either.

For a lady that can take on and orchestrate a national political convention in her city, answer calls on her police radio and badger a baseball team to stay against formidable obstacles, we apparently pose an ongoing problem that has grown rather than diminished in the last year. No progress can be made if either side simply keeps score of the betrayals real or imagined. Our relationship with city hall is much like the Golden Gate Bridge: major energy is required for maintenance to prevent the bridge from crumbling. If cared for properly, the result is a wonder for the world to behold.

Dianne, can we talk?

Sentinel USA

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VOICE OF THE NEW GENERATION



Sentinel editor Tom Murray and publisher Charles R. Roberts, Jr. visiting at City Hall with Supervisor John Molinari.

LETTERS

Combating AIDS

Dear Editor:

People with A.I.D.S. can influence the course of their disease. I know and have known many dear friends and acquaintances with A.I.D.S. and have been struck by the fact that some died shortly after diagnosis while others live on in comparatively good health for years. Just what is the difference?

Is A.I.D.S. hopeless? Not at all. Many persons with full blown A.I.D.S. have effectively combatted the disease. Additionally, new drugs are being tested all the time. The N.Y. Native April 8 issue reports that Ribavirin, an antiviral drug has been shown to be active against the virus and human testing has begun at New York Hospital-Cornell Medical Center. Ribavirin is available over the counter outside the U.S. and some A.I.D.S. patients have traveled to Mexico in order to obtain the drug.

The February 85 issue of the British Medical Journal, Lancet reports that a drug called HPA 23 is being administered in Paris, France to A.I.D.S. patients with very good preliminary results. Very advanced A.I.D.S. patients have seen their symptoms completely disappear and have returned to active working lives. The techniques to administration and dosages are outlined in the article which should be available at any medical school library or through your doctor.

Returning to my original premise, it appears that people with A.I.D.S. can favorably influence or curtail the progress of their illness. Drs. O. Carl Simonton M.D. and his wife Stephanie are world-renowned cancer specialists at the Cancer Research Center, P.O. Box 1055, Axle, Texas 76020. The Simontons treat hopeless cancer patients with traditional therapy supplanted by psychotherapy.

Paul D. Langley San Francisco

Positive Images

Dear Editor:

Perhaps because I admire Lisa Kanemoto's photography so much, or perhaps because of the exceptionally touching copy you wrote to accompany it — or perhaps because of Mr. Roberts powerful and courageous editorial which appeared in the same issue, I'd like to congratulate you on your fine tribute to your friend and publisher, and on a very moving issue of the paper.

As we all must face death, at various times I suspect that we wish for an articulate means of expressing to our friends how important they are to us.

Your expression was about as articulate as any I've seen. Please pass onto Mr. Roberts my wishes for a gallant and fast recovery. I hope to have a chance to meet you both so I can wish you well in person. Meanwhile, keep up the good work with your newspaper: improved standards of journalism is something we in San Francisco have longed for, for some time.

Walter F. Rowen San Francisco

A Virginian's Point of View

Dear Editor:

"This is San Francisco." That one sentence — a catch all phrase for all that is right... or wrong in Shangra-la. If someone hurls it at me one more time, I may scream. Maybe the circles of acquaintances that fate has chosen for me here in San Francisco (although they seem rather broad) are not the norm. But, none-the-less, there seems to be a bit of cattiness going on around town.

Having just moved to San Francisco, I expected as in any city, be it New York, London, or Madrid, there to be a period of loneliness one must learn to cope with. I know myself not to be an unusual case. I am not odd. I am reasonably warm, friendly, open and not usually

quick to criticize. At any rate I would not expect to be lonely for long in a city that has gays in such dense numbers.

But — unbelievable I found just that. Not aloneness, but pure unadulterated loneliness. An atmosphere of, how shall I say it — suspicion — that's it — guilty until proven innocent.

I am completely honest with everyone about my homosexuality — professionally as well as with family. If I had moved to San Francisco as a straight male I would have objectively ruled that (San Francisco, being more or less of the Central Core of Homosexual Life) homosexuals are more or less a rather bitchy lot... at least on the surface. Do we want that image? I certainly don't. More importantly, do we want that atmosphere of unfriendliness? This is our niche — our environment — we control the thermostat.

This is not just San Francisco. This is earth.

Bruce Anderson San Francisco

Eagle Faux Pas

Dear Editor:

Am I to believe that the winner at the Eagle contest was so bad that you printed the 1st runner ups photo instead?

Are you people really "aware" of what you did by not printing the winners photo? I was there & there was a 2nd runner up as well but, no, for whatever insane reason (or is it just plain lust?) you chose to ignore the other winners and printed the 1st r.u. I will admit Mr. Rodriguez is hot, but by printing his photo alone you imply the winner is not worthy — that the judges goofed and that the Eagle's winner will not be good enough in Chicago.

It was definitely insensitive and cruel of you to do that.

When will you wake up and become an "informed" "sensitive" and objective paper covering all the community? It doesn't look promising at all. I just cannot believe you did it — too bad.

Joseph DiSabato

John Molinari:

Heading for the Mayor's Office?

By Tom Murray and Charles Roberts

SUSA: Are you definitely a candidate for mayor of San Francisco in the next mayoral election?

Molinari: I'm as definite as you can be without being an announced candidate. Obviously, I'm not prepared to announce for a lot of reasons. And quite frankly at this point I am going around and talking to people about my possible candidacy and finding out levels of support. I doubt very much if it would be before the end of 1986 before I get close to a formal announcement.

SUSA: San Francisco is the most sued city in California. If you were the Chief Officer of the City what would you propose to reduce this expense to taxpayers?

Molinari: I would insist that a lot more of the cases that are just settled be tried because I think that we settle a lot of cases that should be tried. I think we have to go back to the operating departments and make them more responsible for their actions. Some of the things we see in the police department, in the White Night riots, for example, we've paid a significant amount of money.

Very clearly things occurred to individuals that could only have been done by police officers, witnesses substantiated. The MUNI, and other city departments have to be more responsible for their actions. We have management by standards where management is expected to perform under a certain set of guidelines. Well, one of the guidelines that never comes into the equation is how well that department has performed in that area. In a lot of cases the city attorney has been far too quick in settling cases. When you have an atmosphere of a city that will settle, lawyers are quick to file thinking they will never go to trial, they will get a settlement. You build up a reputation of inviting law suits unless you are tough.

SUSA: As Chief Officer of the City, would you fire Police Chief Con Murphy?

Molinari: I wouldn't fire him because he would probably retire. On the other hand I have been critical of the management of the police department, but every mayor wants to have his own department heads and particularly his own chief of police.

SUSA: What did you think of the way Chief Gain was trying to run the department?

Molinari: I have a problem with that because there were people who weren't cooperative with Charlie Gain because he was from outside the police department. Charley Gain could have been the best police

"Charley Gain could have been the best police chief in the world but he was put into a scenario that could not succeed."

chief in the world but he was put into a scenario that could not succeed. The police department is very internal. You also can have a situation where someone comes up the ranks and becomes a chief and is simply there waiting for retirement. There are several people in top ranks of the police department that I think would make excellent chiefs. Some of the best chiefs of police we've had have been ordinary patrolmen. I don't know that you always have to go and pick a captain. I could think of some people who would make excellent chiefs and would stay on the force even if I were elected to two terms as mayor, and be here after I left. Not someone from outside, not someone who is ready to retire, but who's going to have to be around a few years.

SUSA: What changes, if any, would you make in the police department?

Molinari: Obviously I would make some changes in the top management. I would insist that top management get out on the streets. One of the problems that has happened in the police department is that there is not good management. Being a policeman in a city like San Francisco is one of the toughest jobs in America. You have to make split second decisions, you have authority, you carry a gun, but you also need to be trained, you need to have the experience of people who have been through those split second decisions, and I don't think that training has been good. I want more training, more of the top level people out on the street with the men and women, giving them their experience and also knowing what's going on. There seem to be things that don't flow up and don't flow down, and that's a very bad management system.

SUSA: Do you think that Mayor Feinstein is too close to the Police Department, for instance listening to the police radio in her car and responding to calls?

Molinari: People have different styles. She's the first mayor that I know that's done that and I've known four mayors personally. Jack Shelley never did it, Joe Alioto never did it, George Moscone never did it. I am not interested in running the police department or the fire department on a day to day basis. That is her management style. It would



MICK HICKS

not be my management style. I think that's intimidating to some degree to have the mayor roll up to a call. There are some times that a mayor can be helpful. If you have a bad fire, a five alarm fire and people are out on the street, the idea of a mayor coming and offering reassurance can be beneficial. One thing about her though, she's not afraid in difficult situations. One night we were at a meeting in Hunter's Point. We looked up and saw this housing project was ablaze. We got there long before the fire engines. Matter of fact, she called in first, second and third alarms over her car radio. She went in without any fear of her life and hauled people out of the building.

SUSA: Please repeat your position on the USS Missouri.

Molinari: I favor the Missouri coming because I believe that it's good for San Francisco. If I had one fear that this was going to make San Francisco any more of a target then I would not be in favor of it. San Francisco and the Bay Area houses nuclear weapons. Mare Island stores them, they are on ships that go in and out of the bay. We have a nuclear carrier station in Alameda. If we're a target, we're a target. This is not a ship that's going to be sitting here all the time. It must be going out because its missiles have a range that must be close to the target. We're going to get a part of the city upgraded that has long needed upgrading. On balance it's good.

SUSA: San Francisco noted as a city responding well to the AIDS crisis. Is the city doing enough? What would you do differently?

Molinari: I don't know that you can ever do enough. SF has done more than other cities. Our willingness to do things is limited by our resources. I don't think it's the function of a city to get involved in research. We ought to have a full system so that once someone is diagnosed we can treat them, providing the kind of social support they need. The federal government is the appropriate body to fund research with regard to finding a cure.

SUSA: Do you think that closing the bathhouses helps stop the spread of AIDS?

Molinari: What the hell do I know about it? I'm a layman. I have a different problem with the closing of the bathhouses. If in fact it does help stop the spread of AIDS, you have to decide what is better on balance. My concern with closing the bathhouses is that this city has made great strides in civil rights. Closing the bathhouses was a signal that perhaps San Francisco was backing off to its commitment in those areas. Yet I can't ignore what experts say, what physicians say. I'm torn between wanting to maintain what has been a city that has been on the forefront of people's rights, and also what the experts are telling me about the spread of this disease. I didn't have the authority to close the bathhouses. It was a medical decision, made by the director of public health. He ought to know what he's talking about from a health standpoint, and I would have to support that from a health standpoint. I do have a great concern about what kind of signal we are sending to the rest of the world.

SUSA: If you had the authority to make that decision, what would you have done? A yes or a no.

Molinari: If this man was my Director of Public Health, and I had hired him, then I would have to take his advice or I shouldn't have him as the Director of Public Health. So if I had to make the hard decision, I would have made a decision to close them, albeit reluctantly. The other side of it really disturbs me, because there are a lot of people who are willing to jump on a thing like that. If it's the bathhouses first, is it the bars next?

SUSA: How will the Downtown Plan affect service and small gay oriented businesses South of Market?

Molinari: The Downtown Plan is probably going to wind up in a whole different configuration than it is now. In its present configuration it would certainly have a profound influence on the service industry.

"This city has made great strides in civil rights. Closing the bathhouses was a signal that perhaps San Francisco was backing off to its commitment in those areas."

A lot of them would be forced out. There's one thing you have to understand: I think we're getting to the end of the rope on highrises. We're going to reach a limit. We're already seeing the price per square foot come down significantly. It's reaching a point of saturation. We may not see that push farther South of Market.

SUSA: As Chief Officer of San Francisco, would you sign legislation authorizing benefits for domestic partners?

Molinari: Yes. I voted for it. I strongly supported it. I attempted with all the persuasiveness I have with the mayor to get her to sign it the last time. I told Supervisor Britt that if he was prepared to go for an override or to introduce the legislation again I would support either one of those moves. If the bill came to me as mayor I would support it.

Minorities Hit hard by AIDS

Black health professionals last week called for a major education effort in the minority communities to end a cycle of rejection that now is hitting minority people with AIDS especially hard.

Dr. Grace Laurencin, citing that 50 percent of all women with AIDS are black or hispanic, called the response of minority communities "non-existent."

Four professionals sat on the panel before an Oakland forum on AIDS Tuesday, April 16.

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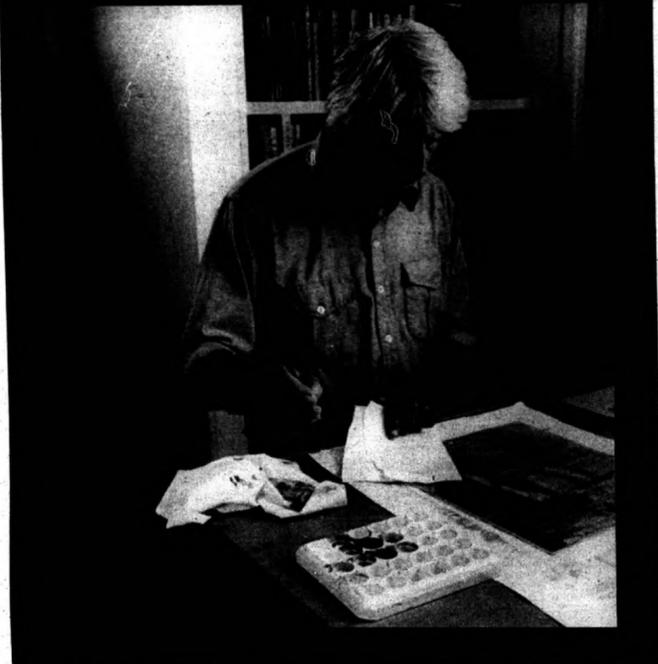


MICK HICKS



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At Ease



Paul Cadmus: The Art of the Figure

by Ken Coupland

King out a living on a New Deal grant to artists that paid him thirty dollars a week, Paul Cadmus was a struggling twenty-four year old painter when a cranky Navy admiral catapulted him to national fame.

The subject of the admiral's ire was a painting Cadmus had submitted as part of his grant, that, even today, more than fifty years later, seems risqué. "The Fleet's In" shows a group of rowdy sailors on shore leave, carousing with slatternly women. Cadmus' bold rendering of the scene, complete with bulging crotches and intimate coupling, was an affront to the image the Navy sought to project, and Cadmus' work was pulled from exhibition. But newspapers all over the country published photos, and Cadmus' career as an 'enfant terrible' was launched.

Today, at the age of eighty, Cadmus' work is still controversial — perhaps more for its formal values than anything else, and he is the subject of a documentary, by Boston filmmaker Donald Sutherland.

Paul Cadmus: *Enfant Terrible* at 80, will be shown once, on April 28 at noon, at the Castro theatre.

The film comes on the heels of a current reevaluation of Cadmus' work, which, as part of the so-called American Scene school of the thirties, has been unfashionable for

many years. But it is what dates him — his stubborn refusal to abandon the figure for abstractionism — that makes him up to date now. Indeed, Cadmus' symbolic themes and highly charged imagery make him seem like a contemporary.

Cadmus work wasn't just risqué, it was politically unpopular too. When *Life* magazine commissioned a series of works from various artists, Cadmus chose to paint the Herrin Massacre, an infamous incident where striking miners lynched a group of strike breakers; but *Life* was courting labor at the time, and the painting — surely one of his finest — was never reproduced in its pages.

Cadmus is from the old school — he downplays the erotic content of his work, even as he's open about his relationship of fifteen years with the young man who is his model and companion. Perhaps the most touching moments in the film are the duets they share at the piano.

The man looks sixty, and his calm, compassionate way of expressing himself seems at odds with the often tortured, even neurotic content of his canvases.

As a portrait, the film is hard to fault, and its transitions from scenes of Cadmus at work (including a fascinating demonstration of the egg yolk tempera technique that gives his work its luminosity) to details of his paintings, are both deft and revealing.

Cadmus' consummate technique has served him well over the years, and his passionate commitment to his medium has resulted in a small number of legitimate masterpieces, in what is necessarily a limited body of work (egg tempera is painstaking and terribly slow).

But the strain on the representational tradition start to show in Cadmus' paintings of the forties (coincidentally, when new forms of abstraction come to the fore). A series

Continued on page 18

Cadmus is from the old school — he downplays the erotic content of his work, even as he's open about his relationship of fifteen years with the young man who is his model and companion.



Cadmus' depictions of gay themes span six decades. Top right: *The Bath* (1950). Bottom: *Conversation Piece* (1940).

Theatre

Dick Hasbany



Sheila Travis and Gail Golden in *Frontline*.

Of Purges Past

With *Before Stonewall* currently at the Roxie and *Frontline* at Studio Rhino, 16th Street has temporarily become history alley for lesbians and gay men. *Frontline* concerns four WACS accused of being lesbians at Fort Dix in 1948, apparently one of the worst periods of purge for gay military women.

Sacramento playwright Pam Schaffer's work definitely does have moments of power as the four women struggle to find their own appropriate responses to the charges. Schaffer has a gift of language that surfaces several times. The monologue in which the defiant Private Kern (Charisse Coleman) recalls her work with metals and welding is truly and surprisingly poetic. (Coleman's work, by the way, rises during these few minutes to match the incongruous beauty of the language.)

But I'm sad to report that in spite of some very good work from the principle actors and director Linda Wright, something is not quite there in *Frontline*. The other monologues do

not soar like Private Kern's, and one wonders why they are included at all. They provide too little insight into the characters of the women to outweigh their intrusiveness. The lovers are well written and well acted, but the persecuting Lieutenant, probably closeted and both victims of the military's homophobia and vicious in furthering it, is ripe for development but gets virtually none at all. And finally, *Frontline* hasn't enough 40's ambience nor information to fix it in its historical context.

Director Wright has kept the pace fast and the actors moving, they can't quite keep ahead of the feeling that *Frontline's* script needs a little more work.

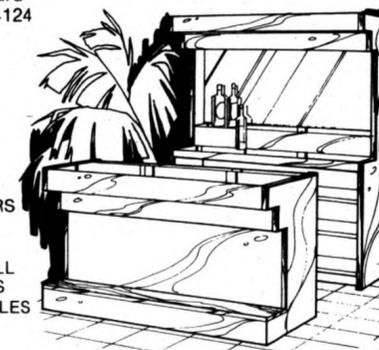
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THE LOCKER ROOM

Cabaret

Gary Menger

Jazzing It Up

by Gary Menger

Many will remember the **Bob Lucas Quartet** from a long-running appearance at Guerneville's River Village. Bob's now making great jazz sounds at 1177 Club Mondays thru Thursdays in the early evening, but it's a limited engagement; hurry.

Dexter DeVoe, featured in "Beach Blanket..." has been making a rumble around town for some time as a solo cabaret artist. Now that he's completed a videotape and his first album is soon to be released, the rumble's about to become a roar. He's in negotiation for a near-future, long-weekend run at the Hotel York's newly remodeled Plush Room, but the booking was unconfirmed at press time. By all reports, Dexter's dynamite watch for him.

"Billie's Song," the modern opera with original music based on the life of Billie Holiday (slated to reopen this summer at the Alcazar Theatre) has spawned some great cabaret singers. Although not new to the cabaret scene, it was his multi-role performance in the show that finally earned **Aldo Bell** some overdue critical attention... and now he's earning even more every Sunday night at Buckley's Bistro in his one man show "A Whole Lotta Bessie In Me." (Cabaret Gold winner **Jaе Ross** directed, and popular vocalist **Joseph Taro** is producing.)

Also out of "Billie's Song" are **Cindy & Carmelita Herron**, the sisters who portray the younger and the older Billie Holiday. These ladies set an attendance record more than once at Mame's Palazzo, and Cindy recently performed her solo debut at 1177 Club. I regret having overused all the superlatives — if I say she's a "stunning act," or "superb" or even just "great," you'll think I'm out on a limb comparing her to our most celebrated cabaret divas. I'm going further out than that; there are areas where Ms. Herron could give them all lessons!

There are things you look for: a good trained voice, free of irritating gimmicks; intelligently chosen, varied material; sincerity and the ability to communicate it; stylish apparel and manner; respect for lyrics and competence to interpret them; energy and motion — that ability to fill the stage. On all the above, Ms. Herron gets top marks. Whether telling anecdotes to the

audience (an area that's the undoing of most club performers), or singing everything from Ethel Waters and Billie Holiday classics to a Puccini aria, this amazing 22-year-old was always in full control. I can't remember when I've enjoyed a cabaret performance more. (The lady's sister, Carmelita, is no slouch in the talent department either, though I only got to hear her do one song and some backup singing.) With talents like these, "Billie's Song" must be a helluva show; I'm looking forward to its revival.

Lauren Hewitt, the lady in charge at Baybrick Inn, is a jazz buff, and the early evening entertainment in that very pleasant show lounge is leaning more in that direction these days. All through this month, **Elnah Jordan's** been playing there weekly on Mondays with **Joyce Imbesi** at piano (you have one more chance!), and there's a jazz combo late afternoon on Sundays. (No cover on the weeknight, 7:00 to 9:00 shows, and only a couple dollars on the Sunday afternoons.)

Finally — I don't know if you'd call this "jazz;" it's more like "Motown," but whatever it is it's terrific — **Terry Hutchison**, recording artist and winner of the Cabaret Gold Award as "Outstanding Male Vocalist," returns from New York soon and will be in the delightful new cabaret downstairs at Sutter's Mill later in May. Terry got his start in cabaret three or four years ago at Fanny's, and soon made Wednesdays (which he played for months) the hottest night of their week; people who couldn't fit in the door stood on the sidewalk to listen. When he returned to do a show a year later (at the Boarding House, now Wolfgang's) it was to an almost-full house, which is about 300. He'll only be three days at Sutter's — Tuesday thru Thursday — so it would be a good idea to plan ahead. (Meanwhile, next week at Sutter's Mill will be last chance for a while to see **Nicholas, Glover & Wray**, who are soon opening on Broadway.)

Barnes & Warbler

Could it be that the 1177 Club will begin to offset the dearth of SF boites featuring name cabaret entertainment? They recently presented singer-pianist **Billy Barnes**, best known for his revues and for composing "Too Long At The Fair," popularized by Streisand, and "Something Cool," an all-time classic torcher. Barnes is an unaffected, friendly, moon-faced singer paying tribute to songs by the great composers (with an emphasis on Rodgers & Hart) and performing his own witty special material, like "Ambivalent" (read "bisexual") and "Dynasty".

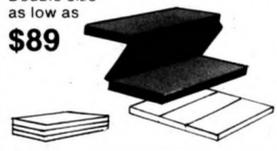
So his lapse of taste in choosing musical comedy actress **Jane A. Johnston** as a co-performer is surprising. Pop music requires an enforced naturalness and Johnston's singing betrays her classical training. But she not only oversings, she overemotes — fine for the last row of the balcony but not for a small club — and does so in an oddly spastic manner. On duets Barnes tempered her excesses, but her half-dozen solos were disasters. Loved him, hated her.

—Mike Mascioli

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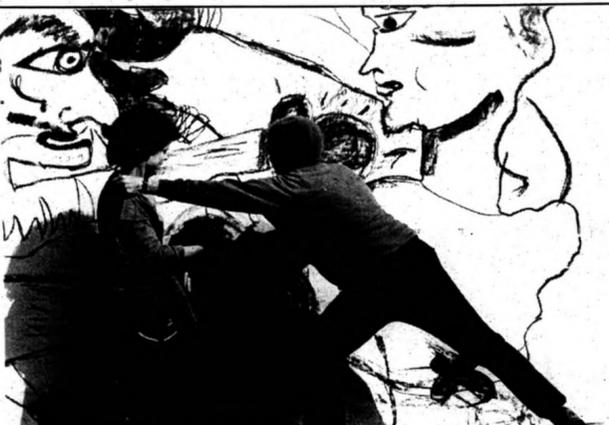
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Performance

Dick Hasbany



Gym Jams

Novak's Gym, April 27, May 5, 19, 25-26, at Marin Community Playhouse, 27 Kensington Road, San Anselmo. Call 456-8555.

Novak's Gym looks like a three ring circus. Artists daub all colors of paint on back walls, creating spontaneous murals; dancers bounce off each other in the wide spaces of the Marin Community Playhouse in classic improv sessions; and pairs or groups of musicians jam. Creator Jani Novak's premise in all this hubbub is that the artists' jamming is a metaphor for the world's competition and aggression. As the artists begin to pick up each other's cues and create spontaneous, harmonious pieces together, we see a way to get beyond our division and conflict.

Novak is a fine dancer who's trained with Merce Cunningham, danced with Anna Halprin in the 60's, and created a number of innovative pieces of dance/theatre. To develop her metaphor, she starts the evening off with a match between boxers from Newman's Gym in the Tenderloin. As the boxing match goes on, the ring starts to spin and the jam matches begin. Novak uses the boxing metaphor more extensively than in the first version of *Gym*, produced last year at the Art Institute. I'm not sure that *Novak's Gym* needs its boxing match; I'm not sure the metaphor is really valid. As the artists start to do their art, there is clearly less sense of competition than of struggle to find expression. The dancers face off, the musicians each try for a more elegant riff, but they all seem to be in search of a way to play together, not to compete.

But whether the metaphor is valid or not, the proceedings at the Playhouse

I'm not sure that Novak's Gym needs its boxing match; I'm not sure the metaphor is really valid.

are immensely fascinating and rewarding. Novak has assembled artists capable of creating spontaneous art and having fun doing it. They include her associate Anna Halprin, Byron Brown, formerly of Pilobolus and Mangrove, saxist John Gruntfest, and the very interesting jazz singer, Rhiannon. If you can focus on particular artists amidst the swirl, you can watch ideas develop and occasional moments of brilliance shine through long minutes of searching for form and expression. If you care about art and the struggle that goes into creation, this is a great joy.

Jazz

David Lamble

Spotting Talent:

The Leopard Set

Light and murmur
Windowshade up
Lethargic, no, bovine
Subhuman anyway
and sexless

We sped through the night
Babel, tower of
They babbled and built a tower,
we babbled and built nothing.

Cautious intake, coffee without
Locomoted wheels seem stationary,
just what I'm supposed to be:
Dexterous, Obtuse
Under roof, Elemental
Singular, Depended upon
Tribal, Bookish

Any amount of facts won't change my mind
—Tribal, Bookish, by Jan Richman and
Daniel Kallok of The Leopard Set.



Left to right: Daniel Kallok, Steve Shain, Donna Viscuso, Jan Richman, Paul Sonnabend

The night before, the morning after: two poets, two friends; word junkies, musicians; speeding over hot coffee, cooking in a cold kitchen, conjuring up the spirits of their times, putting a lable on their music, defining their lives. "It started out by Daniel carrying this pad of paper around with him for days, asking me to say a word or a phrase, then he would say a phrase, out of this came a poem from which he fashioned a song. It sort of sums up all the crazy, opposing qualities that a human being is supposed to be in these times, this modern world, and it also happens to describe our music to a *t*."

When they're not working double shifts serving triple scoops to movie buffs and culture vultures, members of The Leopard Set practice soul jamming in Jan Richman's kitchen. "We used to sit in that kitchen for hours and drink coffee and just discuss our lives."

I worked ten hours in one day, I'm on my way home
I got no place else to go and I know you'll be there
... waiting
for my return — nothing special just you and me

We drink warm coffee from white cups
and talk about the things we could have done today
Somebody could die in this kitchen, there's no heat
Under a table, two chairs
And a telephone that will not ring

—from *Kitchen* by Daniel Kallok

Ask Leopard Set members to describe their music, their sound, their band in a word or two — they can't, acoustic jazz just doesn't do it — they need at least six words to cover the water front: an all acoustic modern beat ensemble, although *Tribal, Bookish*, title for the group's first album will do in a pinch. The Leopard Set's sound is as intimate as a string quartet. Ideally,

they would invite their fans into Jan's kitchen, although in the real world, they find themselves often scrambling after gigs in clubs undergoing identity crises from heavy metal to remnants of the New Wave scene. For some of their small but growing band of fans, The Leopard Set recalls images of the Beat Era, with poets incanting against a heavy blaring sax.

For Leopard Set string bass player Steve Shain the eclectic sound and image is a dream come true. "I've never really fit into a jazz category and I've always wanted to have a percussive, melodic sound and the people to support that. It's an original sound, we haven't compromised with the sound, so we're not targeted to a jazz audience, an acoustic audience. I'm proud because we seem to be satisfying ourselves first; the fact that we're proud of the sound, hopefully other people will be influenced by it."

Like much of its musical history, even The Leopard Set's group name evolved as a quirk of fate: for a time the trio of Daniel Kallok, Jan Richman and Donna Viscuso were known, at least in Jan's kitchen, as Daniel and the Ducks.

Ask Leopard Set members to describe their music, their sound, their band in a word or two — they can't, acoustic jazz just doesn't do it — they need at least six words to cover the water front.

they wanted him to "doctor" the tracks to make them sound the way they thought they sounded."

The hardest part of putting The Leopard Set together musically has been the search for the perfect drummer or percussionist. After going through about seven or eight, of both sexes, Daniel has become somewhat philosophical about the quest. "I've realized, finally, that our sound is not conducive to congas and I just really hear congas in my head. We want that feeling of the hands on the skin, because, my hands are on strings, and Donna's breath is through this flute. We just really want that sound and most of the people that we've contacted, who play congas, are either technically trained in Latin music or African music and it's hard for them to just spread out, improvise and try new rhythms."

Jan Richman has developed a theory about drummers, "and why someone would pick up the drums to play in the first place, it seems to me there is a lot of hidden aggression there, and our music isn't very aggressive, at all!" (As this piece goes to press, The Leopard Set has announced the addition of a new percussionist: Paul Sonnabend.)

Keeping the sound trio pure is no easy matter when you're still building the group and your following. One of the big hassles is having to play gigs where the band is little more than background noise. Jan dreams of The Leopard Set appearing in "performance spaces, spaces that we book, we advertise and decide whether we want to have a comic open for us. The audience is there to see us and they sit and they drink, and sometimes they talk a little bit, but it's basically people there to see us, to listen." Jan, Donna and Daniel remember a lot of clubs and a lot of happy hours where "they're blending the mixed drinks and the telephone's ringing." The worse memories are of a Fisherman's Wharf area club where they had to compete with a 49er's game on the tv, and the infamous time at the Hotel Utah, where the crowd in the front bar kept yelling for the jukebox to be turned up louder.

At their best, the music and poetry of The Leopard Set captures some of life's special intimate moments. Jan Richman's *Early Hour* was inspired by a painting by the German expressionist Carl Hofer. "I saw a print in an art book of the painting and it just really struck me. It's of a man and woman, lying in bed, the woman seems to be asleep and the man's kind of leaning on his elbow looking at her. There's a dog, at the foot of the bed, that sort of resembles the man, and light coming in the window. Something struck me about the man's expression and about these moments in your life when you've just been pursuing, pursuing, pursuing, whatever it is: money, love, satisfaction and then there's a moment when you kind of go, 'Why? What is this for?' It was originally a poem before it was a song and I tried to write it from the man's point of view."

Daniel notes that The Leopard Set was far more together with its recording act than many a new band. It was weird, because we had never done it before and the engineer said that he's never had a group that was so organized and just knew what they were doing. The best thing that he said was, "I've never had a group who has done their thing, listened to the tracks and were satisfied." Most of the time, they listen to the tracks and

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Pop

Mike Mascioli



You can hear Deidre McCalla on Olivia Records' "Don't Doubt It".

Concert Efforts

At the Great American Music Hall recently, **Deidre McCalla** offered songs from her fine new debut LP, *Don't Doubt It* (Olivia). She's a relative newcomer, so economics dictated that she accompany herself on solo guitar, which highlighted her similarity to Joan Armatrading — not a bad thing — but also precluded some of her best songs, with their rich musical textures and rhythms.

Her set proved a satisfying opener for comic **Kate Clinton**, whose routine was being recorded for her third LP. I've just heard her second, *Making Waves* (WhysCrack) and there, like here, although she's not always at her funniest — what comic is? — she's always intelligent and absorbing. That she's a lesbian is the icing on the cake — or is it the cake itself? In any case, gay men, too, can relate to many of her topics (like a visit from Mom and Dad). She also takes potshots at more "secular" targets like *Dynasty* and, incredibly, TV news reports on the "presidential feces" after RR's latest physical. With a funny delivery peppered with mock-hip interjections, reminiscent of Steve Martin's, Clinton is more easygoing, less intense than her well-known colleague, lesbian comic Robin Tyler.



Patti Page

cifully chosen to pass by. Sharing the bill in two shows at Oakland's Paramount (April 28): **Woody Herman**, one of the few Swing Era bandleaders still alive and fronting a big band. He and his latest Thundering Herd are certain to perform hits like "Woodchopper's Ball" and "Four Brothers" (which The Manhattan Transfer also do a show-stopping vocal version of). Less certain is whether they'll also accompany Page and give her set a welcome jazz flavor.

□ Since they formed in '69, tongue planted firmly in cheek, **Sha Na Na** have spearheaded the revival of interest in things '50s, aided by an appearance at Woodstock and later a syndicated TV show. The '50s craze has since cooled, but their recent gig at the Venetian Room (!), shows they still trafficking in sheer nostalgia. They almost exclusively cover rock & roll classics ("At The Hop," "Save The Last Dance For Me"), to which they hardly do justice, and leave unmined a wealth of little-known but exciting '50s music. (They're best in those rare instances when they strive for a vocal group sound or rework a song like "Zing Went The Strings Of My Heart" '50s-style.) They race through their show, cramming 20 songs, plus a greaser contest, into an hour. They work hard but, ultimately, Sha Na Na are musically irrelevant, and until that changes, all their efforts will continue to reap meager rewards.



Kate Clinton

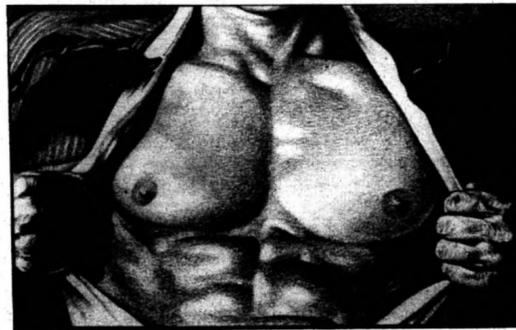
□ "The Singing Rage, Miss **Patti Page**" (as she was once known) was one of the '50s biggest hitmakers — her "Tennessee Waltz" alone has sold seven million, and she's earned 13 gold records, including "Doggie in the Window" and the now-camp "I Went To Your Wedding" ("...although I was dreaming the thought of losing you").

Page seamlessly blended pop and country idioms — one of the first to do so — and her influence is still felt; witness Sharon McKnight's "Put A Nickel In The Jukebox And Bring Back Patti Page" and Bette Midler's faithful rendering of Page's "Old Cape Cod". Recent LPs and performances feature virtually the same clear, sweet, straightforward vocal of 35 years ago — one of those lucky singers time has mer-

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Ballet

Bill Huck

The Bard and Dance

The San Francisco Ballet chose to unify their spring session around the plays of William Shakespeare. The Ballet's motivation was, if I guess correctly, three-fold. They wanted to highlight their premier this year of George Balanchine's full-length *A Midsummer Night's Dream*, they wanted to pair it off against a revival of Michael Smuin's *Romeo and Juliet*, and they wanted to give a framework to the young company choreographers from whom they had commissioned shorter pieces.

The idea worked well for the Balanchine ballet. Of course, Balanchine had at his disposal the "Incidental Music to *A Midsummer Night's Dream*" composed by Felix Mendelssohn. Significantly, Balanchine pointed out when he first concocted his "Shakespeare" piece in 1962 that Mendelssohn's inspired music and not the play itself led to his desire to create this ballet. Such is the nature of the relationship between music and ballet: it is hard enough to tell any narrative in the silent art of dance, it is impossible if the music does not go to great lengths to accommodate the story.

Balanchine compressed the action of *A Midsummer Night's Dream* into his first act. It is, in fact, astounding to see how much of the story he wove through Mendelssohn's gossamer music. For a viewer who knows the play well, it is a delight to see its complexities respected and illuminated. Furthermore, it was a magical touch on Balanchine's part to set the pas de deux of *Tania and Bottom the Ass* to some of Mendelssohn's most romantic music. Puck's scamperings were raised by Balanchine to the level of high art and great virtuosity and Oberon's forthrightness was aptly captured. The criss-crossed lovers were given most of the mime in the show.

For his second act, Balanchine followed Romantic ballet convention and gave the action over to a set of dances done to entertain the wedding party. This freed the choreographer to indulge in his usual, plotless style. It was another inspired stroke for Balanchine to reach here for one of Mendelssohn's neglected but lovely string symphonies, and thus abandon character music altogether. Its central pas de deux is one of the simplest and most exquisite in all of Balanchine's output, and the S.F. production rose to breath-taking heights through the combined artistry of Evelyn Cisneros and Dale Baker.

In this planned Shakespeare festival, the full-length *Romeo and Juliet* dropped out when Smuin selflessly decided to replace it with a program honoring the late Lew Christensen. We did, however, get a taste of Smuin's imaginative rendering of Prokofiev's great score. On the most recent program, the company excerpted the "Balcony Scene." Among his large-scale works, *Romeo and Juliet* is probably Smuin's greatest triumph to date. It presents all of his virtues — fluidity, grace and great physical rapture — but few of his more outlandish faults.

As now constituted, the S.F. Ballet shines most brightly when dancing Smuin's choreography. Both he and the dancers have learned to flatter one another. Such was the case here, again aided by the romantic couple, Evelyn Cisneros and Dale Baker.

In-House Dance

Now, we move to the resident choreographers. These men and women are dancers with the company who wish to develop careers as choreographers. In the past their work has tended to wander and become unfocused. As a result their ballets have often seemed too long. Sometimes, these relatively inexperienced choreographers have stumbled badly over the dramatic content of their ballets. Val Caniparolli's voyeuristic bedroom sequence in *Win-*

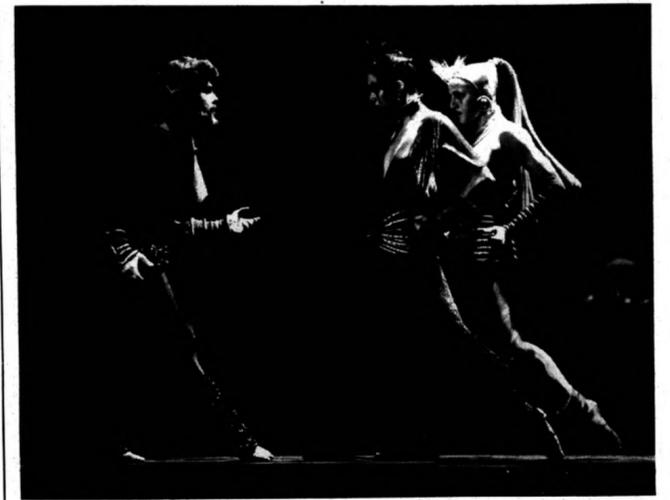
dows last year is a case in point.

From this perspective the Shakespeare idea must have seemed a solid bolster for the young choreographers. Who could lose with Shakespeare? However, the problems inherent in the plan proved more difficult than expected. Perhaps the biggest hurdle is that the resident choreographers themselves had no personal interest in the Shakespeare project. They were simply offered the chance to put their work on the Opera House stage, so long as they used a Shakespeare play as the excuse. They were even assigned their specific plays.

A Choice of Music

Kirk Peterson, who last season impressed everyone with his first ballet for San Francisco, was given *Othello*. Perhaps the most difficult part of each of these assignments centered on choosing a piece of music appropriate to the play. After all, Balanchine had Mendelssohn waiting obviously in the wings and Smuin had Prokofiev's ballet. But the younger artists had to find something with which to work.

Peterson showed an aggressive imagination by picking Carl Ruggles's bleak *Suntreader*. It is important and



Kirk Peterson confronts Eda Holmes & Mimi Keith in SF Ballet's *Lear*.

... the Shakespeare idea must have seemed a solid bolster for the young choreographers. Who could lose with Shakespeare? However, the problems inherent in the plan proved more difficult than expected.

satisfying music, but unfortunately, except for letting it set his mood, Peterson seemed to pay it no mind. Essentially, I believe, he was checkmated by trying to match a story that has a strong forward propulsion to a composition that is not at all linear in its movement.

Val Caniparolli, who got *Hamlet*, found stunning music in the "Largo" from Bohuslav Martinu's First Symphony. Except for the clever ending, where he came up with an apt image for Ophelia's drowning, Caniparolli eschewed the temptation to tell the story of *Hamlet*. Instead he fitted fleeting images of the tortured Dane into the texture and contours of Martinu's music.

As ballet, this process worked much better than Peterson's insistence on *Othello's* plot.

Unfortunately, in the performance I saw of *Hamlet*, Kirk Peterson danced the conscience-stricken Prince as though he were still doing Iago from his own ballet. My feeling that Caniparolli offered us very little of *Hamlet's* particular tragedy — as opposed to Ophelia's which he did capture — may have come from his dancer's inappropriate persona. But, maybe, *Hamlet's* intellectual tragedy is simply undanceable.

Victoria Morgan finished this Shakespeare series with *King Lear*. At Smuin's suggestion, Morgan teamed up with Stewart Copeland, the rock drummer and composer from the 'Police'. Morgan therefore had the advantage of a score composed for her *Lear* production. This showed up in the ballet in the easy way Morgan threaded her story through her dance.

Morgan's choreography rose to great invention in her handling of Goneril and Regan. The Vamp is a particularly easy melodramatic figure to characterize, and for me that takes away Morgan's accomplishment here. Nevertheless, at her best, Morgan showed insight into her characters and a deft hand at expressive movement. However, Morgan's imagination failed her altogether before the complex task of picturing an old and infirm Lear through the body and movements of a young and nimble dancer. Her *Lear* seems more logically the husband rather than the father of the three women in his life.

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Film Shorts

David Lamble



Michael Palin, Maggie Smith and friend in *A Private Function*.

A Private Function ★★★

At the Clay

A Private Function is a very old fashioned, rather droll comedy about thwarted love: the love of a struggling British foot doctor for an ample and much sought after female named Betty. Gilbert Chivers (Michael Palin of Monty Python fame) finds himself having to defend Betty's honor, her pure white flesh and even her life from a host of local citizens including his own social-climbing wife, Joyce (Maggie Smith).

In one of *A Private Function's* most sublimely funny moments, Gilbert is urged by Joyce to kill Betty to save their marriage. Gilbert refuses. "She's my friend." Joyce hands him a chiropodist tool and purrs, "You must kill your friend."

Friend Betty is no ordinary femme fatale, of course, but a plump, unlicensed pig, in a pork-starved English town smarting under the heavy hand of post World War Two food rationing. The town's leading citizens have bribed a local butcher to fatten Betty up to be the centerpiece of a local banquet honoring the royal wedding of Princess Elizabeth and Prince Philip.

Not since the prime of Alex Guinness, Peter Sellers, and the Boulting Brothers has a British comedy taken such a wicked swipe at peoples' least endearing and most earthy foibles. Maggie Smith spends some of the film's most ridiculous scenes crawling on her hands and knees, butcher knife in hand, after the pig whose demise she hopes will propel her to the top of the local pecking order.

Bill Paterson does a delightfully straight-laced turn as head of the local "food police." A childhood case of measles having deprived him of his sense of taste and smell, Mr. Wormold does most of his screen time sniffing around his neighbors' pantries, seeing that they get no more than their "fair share."

Anyone who takes *A Private Function* too seriously will probably rush right out of the theatre and into the offices of the local animal liberation movement.

Warning: parts of this film are not recommended for persons with foot phobias.

The Company of Wolves ★★★

At the Alhambra

A large shaggy dog runs across the English moors; a young girl reaches the menstrual age dreaming of wolves and a bright red cloak; a truly wicked grandmother tells darkly cautionary tales and loses her head; the full moon lights a forest primeval driving grown men mad.

In *The Company of Wolves*, Irish director Neil Jordan has wittily combined gothic werewolf legends with the fairy tale of Little Red Riding Hood. Jordan displays considerable restraint with his very special man-to-wolf transformation special effects, realizing correctly that no on screen gimmick can compete with the powerful myths of sexual repression that lie at the heart of the werewolf stories.

Wolves works its magic, in part, because its forest is fantastic but its pubescent heroine and wolves are all too real. The film benefits also from several casting coups: Angela Lansbury makes a wonderfully malicious grandma (working for scale) trying her darndest to put a tight leash on her granddaughter's ripening womanhood, advising her to stick to the straight and narrow path through life and the forest. Sarah Patterson makes an impressive screen debut as a young girl whose sexually explicit dreams bookend the film's central story of Red Riding Hood's emergence as a beautiful she-wolf.

Micha Bergese draws on his dance skills to convincingly choreograph the climatic scene where a really sexy man turns into an alluring wolf, showing the little girl where her own erotic destiny lies.

Finally, director Jordan manages to make the real wolves and their doggie stand-ins properly scary, mysterious and at times the animal equivalent of human.

A caution to those attending *The Company of Wolves* at Bay Area theatres: the film is being given an exploitation release that means that in some locations you may feel that you are sitting in the company of werewolves or worse.

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Some months ago, Alan Klein (building owner) bought the liquor license and took over the operation, hiring Victor LeNoble as manager. "No-

Cadmus from 12

around the out break of World War II. The film has a conversational, unrehearsed quality that belies the careful preparation that went into it. Cadmus, even when he is speaking on camera, is actually quoting from his own words as published in Paul Cadmus, a definitive publication of his oeuvre written by critic Lincoln Kirstein. (Imago Press). While the filmmakers would have it both ways — Cadmus talks freely about his obvious attachment to the male figure, but gives other reasons beside his sexual preference for his involvement. — Kirstein is downright evasive about Cadmus' homosexuality.

Cadmus emerges as an artist trapped in an earlier time, and the many artists and writers he mentions (he's exceptionally well read) are all dead. Cadmus' rejection of abstraction seems to have stranded him somewhere

around the out break of World War II.

The film has a conversational, unrehearsed quality that belies the careful preparation that went into it. Cadmus, even when he is speaking on camera, is actually quoting from his own words as published in Paul Cadmus, a definitive publication of his oeuvre written by critic Lincoln Kirstein. (Imago Press). While the filmmakers would have it both ways — Cadmus talks freely about his obvious attachment to the male figure, but gives other reasons beside his sexual preference for his involvement. — Kirstein is downright evasive about Cadmus' homosexuality.

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Books

Leith Snowdon

How Byronic

Byron and Greek Love
Homophobia in 19th Century England

Louis Crompton

University of California Press, 1985
419 p. \$24.95

On July 8, 1810, London police raided a popular gay tavern in Vere St., the White Swan. The patrons who were arrested were charged with "assault with the intention to commit sodomy," and while most were eventually released, six were sentenced to stand in the pillory, exposed to the righteous wrath of the good citizens of England.

Nothing pleased the populace of Regency London more than the prospect of sodomites being pilloried. On September 27, the day the six Vere Street 'miscreants' were to be publicly exposed, a crowd estimated at between thirty and fifty thousand gathered at the Haymarket for the festivities.

At half-past noon, the gates of Old Bailey Yard swung open, and the prisoners were brought out in an open wagon, escorted by a phalanx of over two hundred policemen.

The agony suffered by these gay men is best described by a contemporary account:

"... From the moment the cart was in motion, the fury of the mob began to display itself in showers of mud and filth of every kind. Before the cart reached the Temple-bar, the wretches were so thickly covered with filth, that a vestige of the human figure was scarcely discernible. They were chained, and placed in such a manner, that they could not lie down in the cart, and could only hide and shelter their heads from the storm by stooping, which, however, could afford but little protection. — Some of them were cut in the head with brickbats, and bled profusely; and the streets, as they passed, resounded with the universal shouts and execration of

the populace...

"Before any of them reached the place of punishment, their faces were completely disfigured by blows and mud; and before they mounted [to the pillory], their whole persons appeared one heap of filth. Upwards of fifty women were permitted to stand in the ring, who assailed them incessantly with mud, dead cats, rotten eggs, potatoes, and buckets filled with blood, of-fat, and dung, which were brought by a number of butchers' men from St. James' market..."

Why the mass hysteria? Louis Crompton attempts to answer this question, and to illuminate the life of George Gordon Lord Byron (1788-1824) against the backdrop of nineteenth century homophobia. He has produced a solid piece of scholarship, as readable as it is important to our understanding of the social forces that rocked England during the Regency.

In the popular imagination, Lord Byron is still the dark, dashing romantic poet and global womanizer (it is reported he seduced two hundred women in Greece alone) whose shocking secret was his incestuous affair with his half-sister, Augusta. Yet recent scholarship has revealed that Byron was



Byron as a child

In the popular imagination, Lord Byron is still the dark, dashing romantic poet and global womanizer. Yet recent scholarship has revealed that Byron was also actively homosexual for extended periods throughout his life, and that the most enduring and gratifying of his loves were with men.

also actively homosexual for extended periods throughout his life, and that the most enduring and gratifying of his loves were with men.

Crompton draws heavily from his predecessors, especially Doris Langley Moore's *Byron's Sexual Ambivalence*, yet he is unique in demonstrating the importance of external events in molding and determining Byron's struggle.

The late eighteenth and early nineteenth centuries encompassed a period of social upheaval that manifested itself in significant law reform. Yet at a time when country after country on the European continent decriminalized homosexual acts, England instead stepped up prosecution of sodomy as a capital offense, and executions by hanging became commonplace. Popular myth blamed Italy for the vice, and a link between anti-Catholic and anti-gay sentiment lent a religious fervor to the persecutions.

Privately, as this homophobic conflagration raged throughout Britain, Jeremy Bentham, the respected jurist and philosopher, wrote tract after tract defending the rights of homosexuals to live their lives free from fear of prosecution. The most significant contribution of Crompton's book is the uncovering of over five hundred pages of unpublished writings about homosexuality among Bentham's papers. Although

the author quotes liberally from these tracts, it is clear that much more remains to be studied. Here are some of the most cogent explorations of law and homosexuality ever written.

These three strands — the life of Byron, homophobia in nineteenth century England, and the writings of Jeremy Bentham — are woven throughout the book. The weave is not always a smooth one, transitions being sometimes awkward and sometimes non-existent. But the focus always returns to Byron, who Crompton convincingly portrays as a microcosm of the turmoil that enveloped his country.

Given the incidents Crompton reveals in this biography, it is not surprising that Byron kept one side of his sexuality in the closet, while flaunting the other, and why his friends after his death sought — almost successfully —

to destroy all evidence of his orientation.

Byron might have maintained his position as the premier romantic figure of his day, but for his unfortunate liaison with Lady Caroline Lamb, a pixieish middle-aged woman who delighted in dressing as a boy and parading her lovers under her husband's wealthy and titled nose. Byron quickly tired of her, but not before making an oblique confession of his own sexual ambiguity. Once scorned, Lady Lamb seized upon the information and began trumpeting it through the streets of London. With his marriage to Annabella Milbanks faltering and rumors of his relationship with his sister widespread, Byron was forced to leave the country, eventually making his way to Greece, where he died leading an uprising against the Turks.

The last poem known to be written by him is a lament to a young Greek man who used Byron's money and position to further his family's aspirations, but steadfastly refused Byron's advances. Romantic to the end, his last lines serve as a fitting epitaph to a life of sexual excess and bitter frustration:

Thus much and more—and yet thou lovest me not,
And never will—Love dwells not in our will,
Nor can I blame thee—though it be my lot
To strongly-wrongly-vainly—love thee still.

Great American Popular Singers

Henry Pleasants
(Fireside)

—Mike Mascioli

Henry Pleasants has written several books on classical music and opera, so his *Great American Popular Singers*, finally in paperback, has a credibility and a foundation which have helped it in establishing and defining the art of pop singing.

Singers like Garland and Merman are examined in depth, but there are some surprising inclusions (like B.B. King) and omissions (Dinah Washington and, incredibly, the seminal Mabel Mercer — because British-born?). His theories — e.g. that pop singing's a throwback to the values of 17th century *bel canto* singing; that a big, highly trained voice

doesn't necessarily make for the best pop singer — are well conveyed, but the particular importance of some of his subjects isn't. And ordering or tying together the chapters would have given a clearer view of pop singing as a whole. Nonetheless, a valuable — and readable — reference book with insights aplenty.

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Mark Spitz seeks Joe Montana, Kurt Thomas, Doug Flutie et al non clone in (408) area seeks athletic type for safe sex and high school buddy type relationship. Real men respond with picture (non nude) to SUSA, Box 679. (26)

Romantic Guy
 My need is not complicated, just a little hard to find. I'm a GWM 6'1", 163 lbs, attractive. Have Brn. hair, beard, mous. blu eyes. I'm looking for a one-on-one relationship. Would like to share life's pleasures with a guy over 30, that's gd. looking, with some sex-appeal. If a stable, loving, loyal, supportive, mature, man of 48 interests you. Sex is great, but I'm looking for more than just sex, how about you? Pls. call Don at 928-4225 after 6:00 pm or anytime wk. ends. (26)

Strictly Personal

Tight, Firm and Hairy
 Handsome, healthy top, blonde, 5'11", hung, swimmer's build wants hot bottom with dark hair, hairy trim body with tight, round hairy butt for long sessions. Photo/phone Box 274, SF., CA 94104. (26)

Is it hard and throbbing? Do you like the sound of moaning, groaning, begging, slowly taking total control tongue bath massage, very obedient bottom for bondage slave? Your fantasy 673-4418. (26)

Nipple Mind Torture Dominates Musclemen
 I need a strong muscular master who's sadistic pleasure is to make this powerful stud helpless as his mighty hands control my nipples, his voice controls and abuses me endlessly! Must be bodybuilder to compliment same. I dare you to bring me to my knees! Send letter, photo, phone. Reply SUSA, Box 647. (11)

Expert Deep Throat Sought
 BGM 50, 5'9", 160 lbs, Attr. Hot Super Hung, Uncut, Healthy, Sincere, Educated, Classical Music, Dining, Permanent Relationship. Desire similar tastes, age. Good French sex. Photo appreciated. No Drugs, Smokers, Fems. Reply SUSA, Box 568. (0)

GBM left liberal Catholic with classical education. Enjoy reading in several languages. I am 5'10", 150 lbs, goodlooking. No drink, drugs, nor smoking. Reply Terry, 589 Post St., No. 211, SF, CA 94102. (26)

Goodlooking G/W/M seeks same! For Lover. I'm 5'10", 145 lbs, brown hair, blue-green eyes, moustache, 49 years. "You" neat! clean! fun! non-smoker, good-looking! And into more than one night stands! Write with photo, Chris, 633 Post St., No. 1, SF., CA 94109. (26)

Delicious, juicy, uncut dick, needs motor mouth. 558-8535 Daniel. (26)

Muscle Daddy Come Home
 Handsome GWM, 25, bl/blue, 6'3", 185 lbs, moustache, into bodybuilding, athletics, outdoors, wants spirited, burly, hairy men (26-40) with similar interests for friendship and possibly more. Reply with photo. Occupant, 2336 Market, No. 21, SF., CA 94114. (26)

Horny bottom man 48, 6', 180 lbs, needs good top into FF, or other Ass Play. Lite S&M. Interested top studs call Robert 552-4809 Eve. & Weekends. (26)

Applications now being accepted for permanent loving relationship. No deposit required, inspections invited, by goodlooking G/W/M, 49, 6'1", 190 lbs, loving caring top-seeking eager to please bottom. Dave 673-5647. (26)

Attractive, married, W/M playing it straight in suburbia wants to meet horny, goodlooking, athletic types, 20-40 into long, hot J/O, sensuous massage, safe sex. I'm 33, 6', 160 lbs. Discretion essential! Letter, photo (prefer nude) phone to: Boxholder, Box 4243, Walnut Creek, CA 94596. (26)

24 and in no shape to exercise, but I believe that when I grab you by the balls, your heart and mind will follow. 537 Jones, No. 9720, SF., CA 94102. (26)

Object High Monogamy
 Wanted man willing to explore: content vs. form, current events, healthy lifestyle (no nicotine/alcohol), mutual sensuality/foreplay, creative sexuality, positive sensitivity, intuition/perceptions, and last, but not least, heart centeredness. Reply to 1800 Market St., No. 29, SF., CA 94102. (26)

Leather Daddy 27 and his boy 29 Want Hot 3-ways with versatile GWM other Daddies and/or their boys into SM Sex all scenes considered. Call Richard 415-482-0990. (26)

GWM 40, 165 lbs, 5'10" wants yng white or Asian wkend companion under 5'10" Chubby OK. Phone 834-7766 ask for Marc. (26)

Into Video Productions?

GWM, 50's, and Chubby with Uncut fat dick would like to meet same. Interests, video, old cars, antiques, clocks, and dogs lets talk, weekdays 7 to 10 pm. (415) 483-2371. (26)

Stud Couples/Singles
 6', 180 lbs, 44, white male wants hot safe sex with men age 21-50 under 190 lbs. Lovers preferred. In-to porno a plus. Chet 626-2277. Let's go. (26)

Husky Italian X-Football Jock 6 feet tall, 215 lbs, 36, dark brown hair, blue eyes, beard, average hung and shaved. Interested in meeting active bottoms into oral servicing on a regular basis. Prefer experienced guys possessing a willing mouth and a sincere desire to please. Call 552-9427, Evenings or Weekends and leave message. (26)

And horse makes three!
 GWM, 33, handsome, intelligent, down-to-earth, horseman, appreciates city culture and rural life, has eventual goal of country home in Bay Area, seeks same. Write about yourself (photo appreciated). I'll respond in kind. Rob Benardo, 185 Dolores, SF, 94103. (26)

Married nongay Italiano friendly (FR/p) 33-175-5'8" seeks B.J. only. Your place (evenings) to suck/lick my uncut 7"x5". Send detailed frank letter if you will: TTTT-Box 6742, S.F., 94101. (26)

Super-Charged Handball Master(s) Needed
 for light S/M, Bondage, Enemas, CBT play, shaving, spanking, wax, leather, dildos, etc. If you're patient, and willing to train a slave for devoted obedience; please call Herb at 567-1657. (27)

Body builders, athletes proud of your muscles test your strength on my massage table. I'll strap you, oil you, massage you, tease you, you strain, twist and come, bondage is my game I'm also body builder. Must work out to answer this ad. All others, don't waste my time, no over weight please. 569-7649. (27)

Attractive smooth blond Irish American, 29 into hugging, oral, J/O, body closeness. Attracted to bold, blond, hairy, sincere, straight looking men. Drop a line, so we can explore each other. SUSA, Box 636. (26)

Body Electric

Joseph Kramer

How To Choose A Bodyworker

There are great massages available in the Bay Area, the bodywork capital of the world. There are also bad massages. Here are a few suggestions to help you find a good bodyworker.

- Know what type of work you want done on your body. What are your goals in a session or series of sessions? Most of my clients want a good, relaxing massage but some come with more specific needs: lower back pain or neck and shoulder tension. The more concrete your request to the bodyworker, the more he or she can focus his or her work.
- One of the best ways to find a bodyworker is to get a referral from a friend who has had professional massage or body therapy.
- Trusting the bodyworker is essential to the relaxing and healing process. It is sometimes hard to get a sense of a per-

son on the phone. Ask practitioners for a free personal consultation to better help you decide. Most will agree to a 10-20 minute session — longer if you are interested in on-going therapy.

- You may want to ask about the person's training, how long they have been doing bodywork, whether they have a state certification. There are some good untrained bodyworkers and some poor certified bodyworkers.
- You want a practitioner who listens to your needs. If you aren't asked any questions about what you want or about your body, you are probably going to get the same session that is given to all clients in all situations.
- Don't expect heaven in the first session, but expect a lot. Go elsewhere if your expectations are not met.

Listed on these pages are some of the best bodyworkers in the Bay Area. They are skilled in many different types of bodywork and healing. They are all very willing to talk with you about their work. Give them a call.

Next issue: Exploring the varieties of Holistic Body Work.



Shimon Attie

In rolling through gentle yet powerful (and usually painless) manipulation of the connective tissue, your body is brought into a more comfortable and appropriate relationship with gravity allowing posture/alignment to improve. This allows chronic stress, tension and aches and pains to subside. I've had extensive training in psychotherapy and have an eye toward working with the whole person in my rolling. For information and a free introductory body reading/consultation, contact Shimon Attie, MFCC, Certified Roller at 922-3478.



David Y. Avina

I do massage for men. As a bodytherapist, I am experimental in philosophy, seeing particular strokes as individual and as personal and intimate as the individual I am with, and as timely as the moment. Therefore, a developing, growing, psycho-physical appreciation of the self develops. My massage is relaxing, sensual and involves total release. I am also a certified hypnotherapist. Call 957-9715.



Craig Bruce

I am a facilitator at the Body Electric School of Massage and Rebirthing for the Sunday Men's Group Oil Massage. I have a Master's Degree in Expressive Therapy and a certificate in massage. I offer a healing massage in a warm nurturing setting with emphasis on Swedish-Esalen accupressure and rebirthing. Sessions are in Berkeley — \$30 for 1 1/2 hrs. Call 845-2670.



Peter Caputo

Personal Counseling in
Bodybuilding
Weight Gain
Weight Reduction
Nutrition
by former
Mr. America
Peter Caputo
641-4628



Strange De Jim

"When you can attract the impossibly attractive and love the seemingly unlovable, then you may consider yourself an accomplished masseur." That's what my instructor taught me. Trained sure intuitive hands in the Castro. Chakras warmed and balanced. Member, Hospice Massage Team. 75 minutes, nonsexual. \$25. Call 864-2430.



Dr. John DeRoy

Chiropractors are specialists who deal with problems associated with the articulations (joints) of the body — especially spinal articulations. Alignment of the spine has a dramatic effect on the nervous system — thus all the functions of the body. In my practice I see all types of cases, but take special interest in dance and sports injuries. I also do nutritional counselling. Call 563-4424.



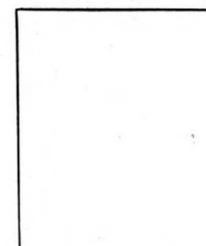
Doug Fraser

When the body is relieved of its tensions and blockages, its energies are allowed to flow. I combine various traditional and intuitive skills of sensitive massage, therapeutic bodywork, and acupressure for a wonderful 90-minute session. I also specialize in deep tissue work and postural re-education to help ease chronic pain. \$35 (sliding scale for men with AIDS). Call 863-5315.



Larry Hermesen

Certified Acupuncturist
Following traditional Chinese theory, my method relates physical and psychological symptoms to the whole individual. Therapy (which includes herbal medicine) is directed at achieving and maintaining a balanced state of health for that person. I provide treatment for acute and chronic problems, pain and stress, and preventative maintenance. Quan Yin Acupuncture and Herb Center of San Francisco, Call 861-1101, or private practice, Call 552-8335.



Rick Horton

I offer a Swedish-Esalen style full body massage which is flowing and nurturing, allowing one to let go and experience the fullness and love of his/her body. To help balance the body's energies, reduce stress and muscle tension, I incorporate acupressure, imagery, breathing relaxation, detail work on hands and feet, scalp massage, and hot towels into this soothing revitalization massage. Nonsexual. Certified. Call 550-0497.



Lowell Houser

Chiropractor, 470 Castro, Suite 205.
What we call Chiropractic is an ancient and natural therapy that involves manual spinal manipulation to relieve stress-related tensions and pain and to improve nerve, muscle and joint functions. It can also improve posture, general structural balance and your ability to move around better. It is especially effective for athletes and other people who exercise. Call 552-9300.



Strange de Jim (center) and Steve Pullis (left) team up to work on their friend Tom.



Joseph Kramer

I invite you to experience deeply relaxing and wonderfully pleasurable body therapy including Swedish-Esalen massage, acupressure, and rebirthing. In 1984 I massaged over 1000 gay men and over 100 masseurs. Certified to do bodywork and to teach bodywork, I direct the Body Electric School of Massage and Rebirthing. I also teach sexual enhancement and intimacy skills, especially from a Reichian and Taoist perspective. \$30/hr. Call 653-1594.



Stephen F. Pullis

I work with the body/mind — balancing your body's energy and assisting you in releasing tensions and burdens that have accumulated from everyday stress — thus allowing your natural feeling of well-being to be more fully experienced. I incorporate several bodywork techniques (Swedish, Esalen, Shiatsu), applying them according to your individual needs with a sensitive, supportive, feeling touch. Appointments available: noon - 8:30 pm, Tuesday through Saturday. Call 861-5269.



Charles Seltzer

I combine two techniques in my practice: Aston-Patterning® bodywork and emotional release counseling. This approach to body-centered therapy includes deep but gentle massage of the joints and muscles, new ways to explore your body in motion, and, when appropriate, the opportunity to express and release feelings chronically held in your body. Sliding scale. Free consultations. Call 594-2865.



William A. Teeter, C.A.

My practice combines acupuncture, herbal therapy, and shiatsu to treat problems such as sports injuries, back and neck pain, headaches, gastro-intestinal disorders, viral diseases, pre-AIDS syndrome, chronic infections and inflammations, generalized fatigue, and allergies. I also provide nutritional and supplemental counseling to help patients maintain good health and prevent disease. I am a California State Certified Acupuncturist and have practiced and taught Alternative Medicine for eight years. Call 621-2921.



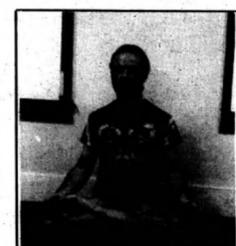
Tom Volenik, D.C.

Noe Valley Chiropractic Center
A holistic practitioner specializing in the treatment of back and joint problems. Having taught hatha yoga for fifteen years in San Francisco and Los Angeles, the practice is a synthesis of Eastern and Western approaches to health maintenance. Located at 1350 Church Street (at Clipper), on the J-Church line. By appointment, call 282-4622.



Kenn Jones

The essence of my bodywork is *balance*: locating the stress points then restoring the harmony. My goal is to relax the client by monitoring individual's needs and achieve balance through breath instruction, stretching, visualization. Some techniques include western accupressure i.e. myotherapy or Estalen/Swedish massage or kinetic reprogramming. End result — old-fashioned hardwork delivered with a nurturing sensual touch for good health. Call 826-8115.



Sequoia

My touch blends Swedish and Esalen massage, Shiatsu, deep-tissue restructuring, and light energy balancing. Tailored to individual needs, it combines gentleness and strength, nurturing strokes and sensitive stretching. Beginning lightly, and moving deeper as trust replaces tension, it is sensuously energizing (not sexually stimulating), enhancing overall aliveness and well-being. PWA welcome. Sliding scale \$40-20 per 1 1/2 hour session. Call 841-6511.



Glenn Schmolli

Comments like "I can't remember when I've felt so relaxed!" verifies that my technique, Bodyplay, is most effective. It's Swedish, Esalen, and a lot of "Glenn" done in an atmosphere most conducive to total relaxation. I serve as a nurturing channel for energy transfer, working best on athletes under 225 lbs., the maximum limit for my table and my present strength. Call 681-0717.



Jason Serinus

Energy Balancing Through Sound.
I channel whistled tones, often combined with a gentle touch, to promote harmony, balance and healing of mind, body and spirit. We tape the session for use in your daily meditations.
I've whistled my way onto the *Tonight Show*, am the "Voice of Woodstock" the canary in the *Peanuts* cartoon, and formerly practiced deep bodywork and taught gay men's massage groups. Call 652-2180.



Jesse A. Vargas

As a physical therapist I specialized in back, neck, and sports-related injuries, until a lover introduced me to "healing touch." I combine Swedish massage with acupuncture and stretching to help you feel good while toning and balancing your body. My healing hands can be found in Contra Costa County \$30/hr. Out calls can be arranged. Call 825-6146.



Peter Mark Wilt

Masseur, located in the north Berkeley hills, is seeking new clients. I view massage as a means of creating a state of deep relaxation, during which the body recovers most efficiently from stress. Massage also stimulates lymph and blood circulation, conditions the body, and reduces chronic muscular tension. You owe it to your body to compliment your workouts with periods of recovery and bodily self-awareness. I charge \$20/hr. for services rendered in my home, and \$30/hr. if I pack up my things and go where you are. call 526-6817.

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Church and Market

April 26 — May 9

Friday, April 26

"An American Salute"; Oakland Symphony celebrates the essence of the nation's symphonic music; 8 pm, Paramount Theatre, \$8-\$16. Call 465-6400.

"The Belle of Amherst", stars Donna Pecora in William Luce's one-woman play about Emily Dickinson; 8 pm, Valencia Rose, \$6. Call 863-3863.

Beethoven's Ninth, and the Kyrle from Andrew Imbrie's *Requiem*, performed by the UC Berkeley Symphony & Chorus; 8 pm, Hertz Hall, \$4 (also 4/27). Call 893-2277.

"Tune the Grand Up" a new revue featuring the music of Jerry Herman starts a six-week run; 8 pm, 1177 Club, \$10 (also 4/27). Call 776-2101.

Lucas Hoving Performance Group dances "Celebration" and others from its repertory; 8:30 pm, New Performance Gallery (also 4/27). Tickets: call 863-9834.

Mothertongue in "And We Call It Survival", absorbing look at issues threatening our survival; 8 pm, Valencia Rose, \$5 (also 4/27). Call 863-3863.

"Kernels of the Century"; John Carr celebrates the music of Jerome Kern; 9 pm, Buckley's, \$5. Call 552-8177.

"Two Queens in Search of a Motif" spotlights the talents of Tom Ammiano & Doug Holsclaw; 10 pm, Valencia Rose, \$6. Call 863-3863.

Saturday, April 27

Twyla Tharp Dance performs the West Coast premiere of *Brahm's Paganini* and other works; 2 & 8 pm, Zellerbach Hall, Berkeley. Tickets call 642-0212.

"Novak's Gym", created by Jani Novak, reunites Bay Area seminal artistic forces in the improvisational background of a boxing ring; 3:30 & 8:30 pm, Marin Community Playhouse, San Anselmo; \$10 & up (also 5/5). Call 456-8555.

San Francisco Chamber Singers & Baroque Arts Ensemble perform J.S. Bach 8 pm, St. John's Presbyterian, Berkeley, \$6. Call 759-8624.

Robin Flower & Mimi Fox team up at Artemis Cafe; 8 pm, \$5 donation. Call 821-0232.

Mothertongue in "Loving Women"; 8 pm, Valencia Rose, \$5. Call 863-3863.

Kurt Vonnegut Jr. lectures on "How to Get a Job like Mine"; 8 pm, Berkeley Community Theatre, \$8. Call 762-2277.

"Aging is Not for Sissies", one-woman show by Janny MacHarg; 8 pm, Valencia Rose, \$5. Call 863-3863.

Gay Comedy stars Tom Ammiano, Marga Gomez, Mario Mondelli; 10 pm, Valencia Rose, \$5. Call 863-3863.

Sunday, April 28

"Alexander's Feast"; Handel's work performed by the SF Conservatory's Chamber Chorus; 3 pm, Trinity Episcopal, free. Call 564-8086.

Darlene Popovic shares the bill with Ralph Michaels; 3 pm, Big Mama's, Hayward. Call 881-9310.

Voz de Samba plays the music of Brazil; 4-8 pm, El Rio, free. Call 282-3325.

SF Chamber Singers, 4 pm, Old First Church (see 4/27).

The Chaps Challenge includes mud & arm wrestling, drag relay race, cake competition & cakewalk; 6 pm, Chaps, Call 552-4983.

SF Band Foundation celebrates the arrival of Spring with "Twilight", a program of Sondheim, Sibelius & Handel; 7 pm, Victoria Theatre, \$7-\$10. Call 621-5619.

Aldo Bell in a review, "A Whole Lot of Bessie in Me!"; 9 pm, Buckley's, \$5. Call 552-8177.

Monday, April 29

Choral Celebration by Sinfonia San Francisco includes Handel, Stravinsky; 8 pm, Herbst Theatre. Tickets call 392-4400.

Tapestry Concert includes music selections & dramatic readings from the Baroque; 8 pm, Knuth Hall, SFSU, \$6.

The Brickmen perform jazz; 8:30 pm, 16th Note. Call 621-1617.

Gay Comedy Open Mike: Tom Ammiano & Monica Palacios host; 8:30 pm, Valencia Rose, \$3. Call 863-3863.

Goings On in the Next Two Weeks



"The Women" are Tad Dunlap, Richard Elliot, David DeNeef & Eric Brizee (see 5/4)

Mixed Reviews The Critics Choose Favorites

Art: "Photographic Influences" a group show of artists who use photographic source materials, includes work by Kristi Hager, Ester Kutnick, and Tom Thompson, 5/2 to 5/9 at Eye Gallery. Call 431-6911.

Ballet: pioneer choreographer *Lew Christensen* gets a tribute; at the Opera House, 4/30-5/5. Call 762-2277.

Books: *Doison Rader*, author of *Tennessee: Cry of the Heart*, an intimate memoir of Williams, appears 5/1 at Walt Whitman Bookshop. Call 861-3078.

Film: *A Private Function* marks a return to the deranged nastiness of classic British comedy. Starts tomorrow at the Clay. Call 346-1123.

Pops: "The Rage", *Miss Patti Page*, backed by Woody Herman & his Herd; Paramount Theatre, 4/28. Call 465-6400.



Tom Ammiano & Doug Holsclaw. "Two Queens in Search of a Motif" has extended its run through May. (see 4/26)

Tuesday, April 30

Opening reception for show of drawings and sculptures by Patrick Casanova, Emmett Murray; 5:30-8:30 pm at Opts (to 5/31). Call 543-1823.

Nicholas, Glover & Wray in a rare SF appearance; 6-8 pm, Sutter's Mill Cabaret (also 5/1 & 2). Call 788-8379.

Rene Kollo, tenor, makes his American recital debut in a program of Wagner; 8 pm, Herbst Theatre, \$14 & \$18. Call 392-4400.

Wednesday, May 1

Stefano Massel's b/w photos are at Expose Gallery to 5/31. Call 863-6006.

"Universe City" an installation by architect Stanley Saitowitz, designed as a microcosm of the City of Berkeley; University Art Museum, Berkeley (to 6/7). Call 642-1438.

"Neon Psalms", by Thomas Strelch, play about Southern California Gothic; opens 8:30 pm, Magic Theatre, Fort Mason, \$10/\$12 (to 6/2). Call 441-8822.

Thursday, May 2

Salute to Zoot Sims, jazz tribute to the late saxophonist with Stan Gets, Richie Cole, John Handy, others; 8:30 pm, Kimball's, \$15 contribution. Tickets at BASS; info call 567-8928.

"Desperate Cellars", a performance of new music & dance by 3 choreographers; 8:30 pm, New Performance Gallery, \$7. Call 863-9834.

"Telescopes", Cibachrome prints by Francis Sakamoto, photographed with a variety of unusual lenses; reception 6-8 pm, Vision Gallery (to 16/10). Call 621-2107.

Lynn Harrell, cello & Brooks Smith, piano, perform Beethoven, Schubert, Chopin; 8 pm, Herbst Theatre, \$14 & \$18. Call 392-4400.

S'Kotiphola, a new musical on South African life opens at the Julian Theatre; 8 pm. Tickets at BASS or call 647-8098.

May 3 — 9

Friday, May 3

Tandy Beal & Company performs a world premiere, two SF premieres, plus old favorites; 8 pm, Herbst Theatre, \$12 & \$16 (also 5/4). Call 392-4400.

"(I don't wanna be) Just Another Black Actress", program of comic character studies & stand-up performed by Marijo; 8 pm, Oakland Ensemble Theatre at Laney College; \$15 opening night, \$8 others (to 5/19). Call 839-5510.

Golden Gate Baroque Ensemble presents an evening of chamber music by Bach, Telemann, Haydn, Rameau; 8 pm, University Lutheran, Palo Alto, \$6. Call 863-3037.

"Deer Rose", a play with masks by Tony Pellegrino, opens 8 pm, Eighth Street Studios, Berkeley, \$7 (also 5/4). Call 550-1819.

"Piano Players Rarely Ever Play Together", award winning documentary on New Orleans boogie-woogie by Steven-Palfi; 8:30 pm, SF Video Gallery, \$4. Call 863-8434.

"The Matador Club", Gary Aylesworth's acclaimed comedy about Manolete and a fictional night club comic, features Aylesworth & Peter Newton; 8 pm, Valencia Rose, \$6 (also 5/4). Call 863-3863.

GINNA LEISHMAN in a one-of-a-kind, one-woman comedy & musical show, 9 pm, Valencia Rose, \$6 (also 5/4). Call 863-3863.

"Two Queens in Search of a Motif", see 4/26.

Saturday, May 4

Linda Moakes appears with a surprise guest; 8 pm, Artemis Cafe, \$5 donation. Call 821-0232.

"The Women", Claire Booth Luce's vitriolic comedy, features an all-male cast; 8 pm, Nova Theatre across from Mission Dolores, \$6 donation at the door (also 5/5).

Sunday, May 5

"A Bouquet. Their Wills", Gertrude Stein play presented by the Noh Oratorio Society; 8 pm, First United Lutheran, \$5. Call 863-3027.

"Girls Who Wear Glasses", distinctive musical & comedy group in a single performance; 8 pm, Valencia Rose, \$5. Call 863-3863.

Monday, May 6

Elaine de Kooning, veteran New York action painter, lectures on her work; 7:30 pm, SF Art Institute, \$3. Call 771-7020.

Gay Comedy Open Mike, with alternating hosts Tom Ammiano & Marga Gomez; 8:30 pm, Valencia Rose, \$3 (performers sign up 7:30 pm). Call 863-3863.

Tuesday, May 7

Samantha Samuels brings her unique brand of blues, jazz & original material to Sutter's Mill Cabaret, 6-8 pm (also 5/8 & 9). Call 788-8379.

Mel Torme, smooth-as-silk jazz vocalist, backed by George Shearing; 9:30 & 11:30 pm, Venetian Room, Fairmont (to 5/19). Reservations: 772-5000.

Val Diamond in a one-woman appearance; 8:30 pm, Great American Music Hall, \$7. Call 885-0750.

Wednesday, May 8

Jill Johnston, art/dance critic & author, lectures on her involvement with the New York avant-garde; 7:30 pm, SF Art Institute, \$3. Call 771-7020.

"The Danube", comic & penetrating tale set in 40's Budapest, by Maria Irene Fornes, opens; 8 pm, Eureka Theatre, \$9/\$10/\$12 (to 6/16). Call 558-9898.

Timothy Buckley & The Troublemakers with Blue Gene Tyranny; 8:30 pm, New Performance Gallery, \$7/\$8 (to 5/12). Call 863-9834.

"Top Girls" by Caryl Churchill; return engagement is in low priced previews to 5/14; 8 pm, Marines Memorial Theatre, \$12/\$14. Call 771-6900.

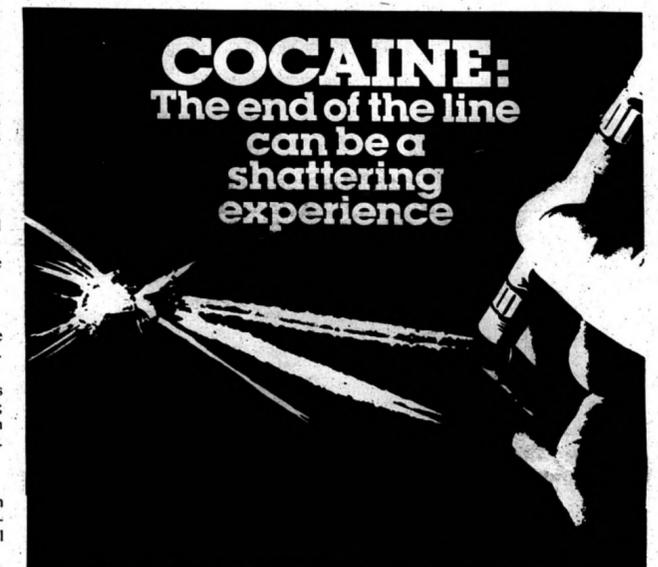
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Summer Sales Employment

Sales positions now filling up for summer employment as a print advertising sales person for a gay-oriented telephone directory. Excellent opportunity to earn a lot of money in a short period of time. Summer Employment only! Have fun and make money for school in the fall. Call Larry at 861-8100 for an interview time. (26)

Executive Director sought by Golden Gate Business Association. Work w/ Board & diverse membership. Management and outreach skills, professionalism essential. Send resume by 5/10/85 to GGBA, 500 Sutter, Ste 703, SF 94102. Call 956-8660 for job description. (26)

We are a growing gay newspaper and have grown to the size where we can support and have need for one additional salesperson. If you would like to work in an open environment where you are judged by your abilities, call 861-8100 after 1 pm Monday, April 29 for an appointment.

Larry
Sentinel USA
861-8100 (26)

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Singing with the
Dick Kramer Chorale
Call Dick at 863-0342 (1)

Gay Band Forming
Persons interested in playing in a country band — call 282-0867 or 752-9689 for info. (26)

AUDITIONS
Actor-singers & pianist for Gay-Lesbian Musical Revue. 5-wk run. Some pay. Sight reading a plus. Bring sheet music. May 4-5, 10-11 & 2-5, 766 Valencia St. Info: 863-3863, Valencia Rose. (26)

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AUDITIONS
Valencia Rose seeks 2 male actors (early to late thirties) for new gay play by Emmy award winning playwright. Auditions May 4-5, 1-4 pm. For more info call 863-3863. (26)

ASSISTANT MANAGER
Live in large apartment complex — downtown area — handyman skills preferred; will train; Call 8 am - 6 pm, 474-4118 for information. (26)

Gay Photographers
Organizing to publish Calendars, books, card selections in Photo of a gay perspective of gay life. Unpublished photographers only please. Call Steve Perkins 864-8697 (29)

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South of Market

A thinly-disguised Public Service message:

Hi, fellows and girls! Got your Leather Fraternity secret decoder rings handy for today's message? We've come up with a swell lot of news about what's going on South of Market as well as around the country. Everywhere but CHICAGO, the leather capital, according to MR. MARCUS.

The MR. DRUMMER '85 party in Ft. Lauderdale (Florida) was a smash, ending up with a great MR. SOUTHEAST DRUMMER. Then last weekend saw the party to choose MR. SOUTHERN CALIFORNIA DRUMMER at PROBE in Los Angeles. Another smash with MARIO SIMONE performing his new Wings hit "Drummerman" at both events. For that matter, he also did it the following day at Sutter's Mill (San Francisco) for the AIDS benefit.

Locally, next comes the MR. NORTHERN CALIFORNIA DRUMMER contest in May, then the finals on Saturday, June 22 during Gay Pride weekend, which also happens to be Drummer's 10th Anniversary.

The STUDSTORE has received a rubber/latex shipment of interesting treasures from Amsterdam. Rubber has an appeal of its own to leathermen, as well as being considerably more water-resistant than leather.

And speaking of Amsterdam, ROB AMSTERDAM has selected the Studstore to showcase his innovative new leather collection, all beautifully handcrafted in the European manner. After being photographed for the Studstore's new catalog, the collection will be on display for ordertaking at the Folsom location.

Have been checking around town at video rental places and am amazed at what they are getting for X-rated videotapes. Do you know that you can still rent them at the Studstore for only two bucks a day? That's usually less than the price of vanilla and there are a lot of exciting new titles out recently. New titles that have been videotaped originally rather than being adapted from film loops and starring today's new male superstars. The Studstore library includes many mainstream films with large doses of beefcake. That's exactly the reason they were picked out for you.

We are down to a few cases of VITA-MEN which is still being sold with a \$12 IMMUNITABS 30-day supply included free. That is not only a great deal on the finest product of its kind, but is as timely an offer as there is around. Rather than an assembled package of various pills and tablets, the entire superformula of VITA-MEN is contained in tablets to be taken two with each meal. There are no A or D oils, which can become toxic when the body accumulates them. There are no starches, sugars or sodium. With the not-all-at-once ingestion, the body does not eliminate them completely in a few hours. In these days of fast/junk foods, too many antibiotics too often, alcohol and tobacco, late hours and whatever we do to tear ourselves down, the mega-formula becomes not a luxury, but a necessity. With all the terrible things running around to attack our immune and other systems, the Studstore strongly recommends you join the VITA-MEN group, especially during this great deal.

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Sentinel Astrologer

Robert Cole

April 26—May 9, 1985

Aries (Mar 21-Apr 19). Oh, Wow! The end of another month flies right by you, and you could care less. This week you'll feel secure in what you have; striving ambitiously for more could result in an overdose. Settle down into the rhythm of day-to-day work. Trust that you have enough.

A brother-figure makes a surprise appearance this week. You haven't been able to touch each other this intimately for at least two years. Spend casual time telling each other stories. This man may share with you his financial finesse and help you pay off your debts.

Taurus (Apr. 20-May 20). Stop wasting time wishing that your lover would swoop down and ravish you with passionate desire. He/she is simply not that interested in you at this time. Release your psychic attachments and enjoy the freedom which is being offered to you. Time for serious intercourse will come later.

Happy Birthday to all the Tauruses in San Francisco and surrounding neighborhoods! For a free Taurus forecast and other goodies, send a self-addressed stamped envelope (business size) to: Robert Cole, The Sentinel USA Astrologer, P.O. Box 884561, San Francisco, CA 94188.

Gemini (May 21-Jun 20): Mars, the traditional symbol of Manhood, enters your sign this Friday; it's been two years since he has made such an impression on your life. Watch carefully how men affect your self-image. Study the man who is most important to you. Notice how much you both have in common.

Be extremely patient with the people at work this week. If you push them too

hard, their clumsiness will only upset you. Overlook mistakes, ignore whispered conversations, and don't take criticism personally. Rise above the pettiness with patience.

Cancer (Jun.-Jul. 22). You'll rub shoulders with very important people this week. Make sure that you accept every invitation because these people mean business. If you share your dreams honestly you'll receive 100% backing in the immediate future. So don't clam-up or shy-away from such personalities even if they are snobs.

You will start building a profound relationship with a man who shows up in your life as a mere coincidence. There are strong psychic links between you already. Admit to your attraction and he will show you his special powers.

Leo (Jul 23-Aug 22). You're out and about doing all these wonderful things while your lover sits at home stewing in his/her loneliness. So don't be surprised when you return to find a much different kind of situation. You must show your respect to those who have kept the bed warm while you were away.

Despite sensitive insinuations rising in your home life, business is doing great. Your bullish attitude has gotten you right into the center of power. Take full advantage of any slack given to you by competitors. There's no time like the present to achieve the status you've always wanted.

Virgo (Aug. 23-Sep. 22). Pure faith has gotten you this far, and it will carry you over the final hurdles which appear this week. Clutch onto your belief systems; call on your gods and goddesses; trust

the wisdom of your ancestors. Just a little more spiritual push'n'shove will get you what you've always wanted. You're a smooth operator.

An old business partner is likely to show up at your office looking for work this week. Although this man may deserve a second chance, you may not be the one to oblige. Make practical judgments even if they run contrary to your sense of generosity. Refer him to a friend who has more room.

Libra (Sep. 23-Oct. 22). You keep feeling these intense desires to get closer and closer to your lover; so you should make your move this week. Just let it blurt out of your mouth: "I love you!" You'll be dramatically surprised by the innocent response. And so blossoms another sweet bud of romance.

You should ask those who support you to release control of your budget. You have a right to demand full responsibility for your finances. In fact, you could make more money for the whole team. But you have to ask for more before this week is over.

Scorpio (Oct. 23-Nov. 21). If you play master, your lover will be your slave this week. Stand tall and get into being an object of worship. Bestow your power on your slave whether he/she asks for it or not. Blind subservience is not what you really want, but it will do for the time being.

It's perfectly natural for you to have more than one lover at this time in your life. But your lovers must worship you alone; you will not allow your territory to be invaded by old attachments. You must lay down the law if you want all these relationships to be free of jealousy and suspicion.

Sagittarius (Nov 22-Dec 21). As Mars enters Gemini it opposes your sign in the House of Relationships. It means that men-friends will have an impact on your decisions regarding one-to-one commitments. Listen to the advice of your "buddies" as long as they support your control of the situation.

If you have any problems with your health, it may be time to seriously re-

evaluate the surrounding ecology. Your body may be giving you messages which have serious implications. If you conclude that you would feel better someplace else, then by all means get a move on!

Capricorn (Dec 22-Jan 19). It's too easy to bury personal feelings under fantasies of cosmic proportions. Spend this week in the present moment; learn to live with the immediate adventure. Catch yourself when you start wandering off into thoughts of spiritual idealism; it's all a cover!

There's still a ton of work to be done around your new living quarters. Take all that stuff you have packed away in boxes and spread it out a little. Make friends with the animals and plants in your neighborhood. Get used to calling this place "home" at least until summer.

Aquarius (Jan 20-Feb 18). The fine weather and the lull at work will give you time to enjoy the simpler things in life. You've had plenty of the hype'n'jive; now you deserve to lounge on the beach and make love in the warm sand. Turn off the phone so no one knows you're home.

Early next week you will get a message from an old girlfriend telling you about her new boyfriend. Play your part in the drama with very little attachment. You will eventually meet this man and become one of his best friends. But right now, who cares?

Pisces (Feb 19-Mar 20). Give yourself another week to get used to the incredible changes that have happened in April. Don't move anymore right now. Take the time to meet your neighbors and all the strange eccentrics who surround you. You have much to learn from these temporary friends.

There are signs that you will meet an anxious travel companion at the end of this week. Don't be tempted to hit the road so quickly even if his financial situation demands it. Promise him the security he needs for the time being. There's much for you both to enjoy right here right now.

Classifieds Order Form

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Parting Shot



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