



**Gay Vets Take a Stand** page 4

**Tennessee Williams Biographies** page 12

**'Mass Appeal' Theatre** page 15 **'Ring' Opera** page 17

Sandy Shaw shows off her horseshoe-bending skills. See page 7

**Well Turned Out**  
Centerfold  
page 10

**The Varieties of Holistic Bodywork**  
see pullout

# Sentinel USA

Voice of the New Generation • 415-861-8100 • Vol. 13., No. 1 • May 9, 1985

## SF Study

### Gays Decrease Sexual Activity

The level of sexual activity of gay men in San Francisco has decreased dramatically since 1982, according to an ongoing study by the US-San Francisco AIDS Behavioral Research Project.

The study has found substantial reductions in the average number of sexual partners and specific sexual acts believed to transmit AIDS. "Gay men have made major changes in their lifestyles in the past 2 1/2 years, and these changes may slow the spread of AIDS in San Francisco," says Leon McKusick, MS, project director.

A study by McKusick, William Horstman, PhD, a San Francisco psychologist, and Thomas J. Coates, PhD, UCSF associate professor in the Division of General Internal Medicine, is published in the May 1985 issue of the *American Journal of Public Health*. In November, 1983, they surveyed 655 gay men regarding their sexual practices during the previous month and the same month a year before. The study included men who were at high risk of AIDS (those frequenting bathhouses and bars) and low risk men (those who went to neither place and men in primary relationships). The study also asked about their awareness of risk reduction guidelines for AIDS.

Follow-up surveys of the same men in May, 1984 and November, 1984 found a progressive decline in sexual activity since November, 1982. The study found:

- The average number of sexual partners in the previous month dropped from 5.9 in November 1982 to 4.8 in November 1983, 3.9 in May 84, and to 2.5 in November 1984.
- The percentage of those surveyed who engaged in any "unsafe" sex with a new partner was 47% in November 82 and November 1983, 29% in May 1984, and 27% in November 1984. Unsafe sex includes acts where significant amounts of bodily fluids are exchanged.

Continued on page 3



Happy Birthday to Us! Sentinel USA celebrates its first anniversary May 1, 1985.

## The Future San Francisco

by Robert Cole, Astrologer

On the day that San Francisco was "born," 135 years ago on April 15, there was a spectacular stellium of planets in Aries, the first sign of the Zodiac. The Sun and Mercury, plus Saturn, Uranus, and Pluto were clustered in the intensely creative and radically independent sign of the Ram. This great alignment makes San Francisco a quintuple Aries! Any forecast for such an exceptional horoscope must naturally include a future of social explosiveness, extreme individualism, and obnoxious self-assertion. It is San Francisco's destiny to rebel against the norms and standards, to lead other communities on the rugged path of individualism, to be a renaissance city.

The few guidelines which could possibly reveal the future of this city are locked within its own history. In the next twelve months Jupiter will approach the Midheaven of the chart. Jupiter, the great symbol of abundance and prosperity, reaches such peaks of expression only once every twelve years. To find out what this means to those of us who will live here through 1985 and 1986, I have researched what happened in 1903, 1915, 1926, 1938, 1950, 1962, and 1974. These are the years when

Jupiter was at its highest position in the chart during this century. At the same time Jupiter is reaching such glorious highs, Saturn is moving into an extremely stressful Grand Mutable Square as it approaches the point of resolution to a T-square formed by Jupiter's opposition to Neptune and their mutual squares to the Moon. To derive meaning from this precarious transit of Saturn, I studied the following years: 1869, 1898, 1927, and 1956. In these years Saturn was in an identical position in the horoscope as it will be through the rest of 1985 and into the first quarter of 1986.

### The Sign of Aquarius

When Jupiter goes over the Midheaven of San Francisco's chart it always does so in the sign of Aquarius. For one thing, this means that Aquarian people bring much fame and international attention to San Francisco. Folks like Angela Davis, Paul Newman, Alan Alda, Alice Cooper, and Yoko Ono will bring their idealism to San Francisco this year and they will draw global interests here by the mere force of their humanitarianism. The other famous Aquarian, Ronald Reagan, is also going to bring much attention to San Francisco but in his naturally reactionary way. Indeed, great dreamers will rise and with them comes the movement of the masses, the like of which have not been seen since 1974..

### Grand Mutable Square

The second most crucial aspect which prevails in the horoscope of San Francisco for the next year is a Grand Mutable Square which will be formed as Saturn moves into the first half of Sagittarius. San Franciscans who are Sagittarians, Geminis, Pisces, or Virgos (or any combination thereof) are advised to take seriously the following historical examples of what happens when a Grand Mutable Square mounts the horoscope of a place where everybody leaves his/her heart.

Continued on page 5

VOL./NO.: v.13:1 - v.13:17

YEAR: May 1985 - December 1985



Les Pappas of the SF AIDS Foundation educating crowd at the "Bartenders Against AIDS" training session

## Viewpoint: The Bathhouses: One Year After the Shakeup

by John Wetzel

One year after a public relations shakeup rocked the gay community over bathhouses and sex clubs, not only has a community attempt to close the clubs proved totally ineffectual, but it is an example that no other jurisdiction in the world has seen fit to execute.

Sex club business is still the up and down affair it always has been, and although the number of clubs has diminished, and the appetite for quick health department action has been quelled, San Francisco men are still sexing in and out of clubs, albeit more safely than not.

In October, a court injunction finally made concrete the will of a powerful segment of the gay community: clubs were to close their doors unless they positioned sex monitors in all facilities, and posted safe sex guidelines prominently.

What has happened in fact is that sex clubs have operated outside the parameters of the court's jurisdiction. Many call themselves bookstores. Two are hotels. Only one sex club currently operating is listed in the court injunction of Judge Roy Wonder. And that club has not instituted monitors.

Sentinel USA toured four clubs. Two of them are not under court restrictions of any kind. Another is operating under a hotel license. All had safe sex guidelines prominently posted and three gave condoms to each patron.

Gay men have altered sexual patterns even in the bathhouse setting, a setting which, in San Francisco may have more symbolic relevance to most gay men now than anytime else.

First stop in the run was the Club Bath of San Francisco, a well known establishment which, on a Friday night swelled to a healthy clientele around bar closing. This is the only club that is subject to Judge Wonder's broadly interpreted court order.

The Club requires patrons to keep room doors closed at all times, so as to avoid people ly-

ing in rooms to have multiple unsafe sexual contacts. Signs clearly warn that anyone caught having sex will be "86'd."

Most striking at this club was the manner in which clientele interacted emphasizing touching, massaging, and conversation. Gone from the 8th and Howard scene was the total-cruise that would have been the norm three years ago.

Next was the 1808 Club, a club which was exempted from the Wonder court order because it already-promoted safe sex. The club is small, intimate, and the activity going on was close, personal, masculine, and spontaneous.

The club has a monitor to check for any unsafe sexual activity going on in the many crevices. No rooms, lockers, or baths serve as hideouts.

The Bulldog Baths, which opened April 19, drew a small crowd into rooms, no lockers are available, and an usher orients each patron as to the amenities, sauna, and lavatory showers.

Like the Club, Bulldog operate on an honor system: privacy in the rooms leaves decisions on safe sex ultimately up to the individuals involved. Even the attitude in the Bulldog has softened from heavy sex during its heyday in the late nineteen seventies.

Animals operates on a hotel license. According to Northern California Bathhouse Association president Sal Accardi, "if the city were to close it, it would also have to close places like the Saint Francis, and Mark Hopkins Hotels."

Others still operating are the Slot, Circle J, Savages, and other book stores and movie theaters.

NY Executive Order

## Koch's Authority Upheld in Court

by John Wetzel

A New York appellate court ruled Tuesday that Mayor Ed Koch has a "constitutional obligation" to ban anti-gay discrimination. The 3-1 panel ruling effectively overturned a lower court ruling on three challenges by the Salvation Army, the Roman Catholic Archdiocese of New York, and Agudath Israel of America.

The three groups had challenged Koch's 1983 executive order which forbade any groups doing business with the City of New York from discrimination based on "sexual orientation or affectional preference," as well as on the basis of gender, religion or marital status.

The archdiocese said Tuesday it would appeal the decision in the New York State's highest court.

According to the New York Times, church spokesman Rev. Peter Finn said the ruling would not be "in the best interest of the aged, the sick, the poor, and especially the children of this city."

The city contracts about \$82 million worth of services with the archdiocese under 46 different contracts. The mayor reportedly wants the archdiocese, which opposed the order strictly on principle, to begin services again, once the legal question is settled.

According to the mayor, the archdiocese as a practice does not engage in the type of discrimination the executive order forbids.

The effects of the appellate panel decision on all of the city's approximately \$2 billion in contracts is unclear.

One justice, in a dissent paper, said that the executive order should not be upheld because the issue of gay job protection is one that the New York City Council had rejected many times.

One city attorney claimed the decision may have bearing on New York Governor Mario Cuomo's executive order of 1983 which bars discrimination against gays by state agencies, but which does not bar discrimination by contractors.

Justice Sidney H. Asch wrote the ruling for the majority specifying, "Where sexual proclivity does not relate to job function, it seems clearly unconstitutional to penalize an individual in one of the most imperative of life's endeavors, the right to earn one's daily bread."

"The Mayor as chief executive officer of the City of New York, sworn to uphold the Constitution of the United States and of New York State had authority to assure that the city did not discriminate against any of its citizens."

Not only does he have authority, he is obligated to enforce the fundamental constitutional principles."

City officials said they would oppose any motion to stay the executive order.

## Benefit Trouble-Shoots S.M. Conflicts

The promoter of a local benefit show which will address increasing tensions between gay and straight communities South of Market, has announced a press conference to outline the issue for local media.

The benefit, held in recognition of a book of photographs by Lisa Kanemoto, will draw talent to a South of Market art gallery on May 16.

A press conference on May 14 will allow residents and merchants to give opinions on how to regulate the conflict between the gay and straight communities South of Market, and offer ideas on how to create a better situation," according to promoter Walter Rowen.

The title of the event is "We Are." Entertainment includes chamber singers of the S.F. Gay Men's Chorus, the Vocal Minority, Men About Town, and the Marilyn Memorial Chambers Chorus singing "We Are the World."

The benefit will be held at the Soma Gallery, 1601 Howard Street, 5:30 - 11:00 pm, Thursday, May 16. All proceeds of the show will go to benefit the Community United Against Violence (CUAV).

## Apuzzo, Krim To Be Honored

Gay and lesbian community leader Virginia Apuzzo, medical researcher Dr. Mathilde Krim, and composer and author Ned Rorem will be honored at the Eighth Annual Fund for Human Dignity Awards Dinner at the Plaza in New York City on Monday, May 13. The Metropolitan Area Volunteers of the National Gay Task Force (NGTF-MAV) will receive a Certificate of Appreciation at the dinner.

The Fund for Human Dignity Awards are presented to persons who, by their work and/or the example of their lives, have made a major contribution to public understanding and acceptance of lesbians and gay men, and to the enhancement of the human dignity and self-respect of all people.

Ned Rorem will receive the Fund for Human Dignity Award of Merit for his "contribution to the education of the American public about the lives of lesbians and gay men." Former recipients include actor/playwright Harvey Fierstein and the late playwright Jane Chambers. Rorem, winner of the 1976 Pulitzer Prize for Music, is the author of several diaries which candidly discuss his life as a gay artist.

local Gay and Lesbian Civil Rights Ordinance. Miller is the third Republican to add his name to the federal bill during this Congress.

"It is critical that you write, call, and visit your member of Congress and Senators and urge them to cosponsor the bill," Roth continued. "We have a long task in front of us, and we will be successful only if we let our representatives know we are here."

Miller is a freshman Representative from Seattle. While a member of the Seattle City Council, he voted for the

## Circus Donates to SF AIDS Foundation

On Thursday, May 30, 1985, at 8:00 pm, Circus Vargas is returning to Downtown San Francisco and has offered to donate all the proceeds from their opening night performance, "Night At The Circus," to benefit the San Francisco AIDS Foundation.

Circus Vargas, the world's largest traveling circus performing under the "Big Top" has over 125 performers and 150 animals. Each year Circus Vargas performs in over 90 cities, traveling over 20,000 miles, crisscrossing the country

during their 46 week tour. "Night At The Circus" will feature special appearances by Willie McCovey and Gina Moscone, who are serving as Honorary Ringmasters for the benefit; the Vocal Minority; the San Francisco Gay Free-

dom Day Marching Band and Twirling Corps; and the San Francisco FLAG Corps.

The City of San Francisco has allocated over \$8.5 million to date to fund the battle against this public health crisis. Seventy percent of the Foundation's 1985-86 fiscal budget is funded with public funds, the remaining thirty percent must be raised from private sources.

For information and ticket sales contact the City Box Office at 392-4400. Tickets are also available at BASS, Ticketron, Headlines, and All American Boy.

Strains on gay political clout

## State Moves Fast on AIDS, Gay Job Bill Dead in Water

by John Wetzel

A casualty of the times, California's gay jobs bill is dead in the water after a 5-5 vote opposing it in an Assembly committee. But gay input paid off this week elsewhere as a task force of California AIDS specialists prepares to recommend huge 1986 budget increases for AIDS services.

Assembly Ways and Means Committee head John Vasconcellos (D-San Jose) today was scheduled to ask for nearly \$22 million in AIDS services for consideration on Governor Deukmejian's latest budget, a quadruple in spending.

The Ways and Means recommendation undoubtedly will hold weight both in the Senate and in the Governor's office when it gets there. Observers rate the measure as a shoe-in in the Assembly.

According to Vasconcellos aide, Jeff Long, "The only question is the governor. I couldn't imagine the governor vetoing this but it could happen. (There are) no guarantees."

Long said "We realized we hadn't gotten anyone together on this. John (Vasconcellos) appointed the group of medical people and budget experts to hash out the problems. They will submit their recommendation next week."

The big push for AIDS programs apparently left little steam among backers of the decade-old gay jobs bill, AB 1. The bill lost on a switch vote of Assemblyman Dick Floyd (D-Lawndale), who abstained. Floyd, who had twice previously voted in favor of AB 1, allegedly came under pressure from religious groups.

Larry Bush, aide to sponsoring Assemblyman Art Agnos (D-San Francisco) said AB 1 would be re-introduced into the Assembly for action next year.

Said Bush, "We're pretty convinced in this office that we'll have action this year to protect gay people in state law."

The overall message has become a painfully clear



John Vasconcellos

message for lesbian and gay activists in California and around the country: the proportions of the AIDS tragedy have strained to the limits the seams of gay political resources.

The gay community has had to wage a political battle for health care which may have depleted other basic resources.

Bush stated, "All of us really have turned our resources to the AIDS crisis and I know that even for other members of the community it had to take the front seat of attention. And that's as it should be."

"It is true that, of 60 organizations across the state, the non-gay sponsors of the bill (AB 1) all responded with support and no gay organizations did."

"When it came time to put it up before the committee there were no organizations to list as sponsors."

"I think the main reason is that we've been so involved with AIDS, said Sal Rosselli, President of the largest lesbian/gay organization in the state, the Alice B. Toklas Memorial Democratic Club.

"That's my personal reason. It's taken up all my time. I've been going up to Sacramento three times a week for meetings on AIDS."

"Vasconcellos' committee, which just finished last week came up with some terrific recommendations."

The Vasconcellos recommendations would include funding for HTLV antibody testing, education, research, community support services, and replacement funding for potential federal budget cuts.

AB 1 had passed through both the Assembly and the Senate but was vetoed by Governor Deukmejian during the last legislative session. The governor said at the time that there was not sufficient evidence that there was need for extra job protection for gays and lesbians.

Agnos' office sought unsuccessfully to prove to the committee that there was in fact a need for action to protect gays and lesbians against discrimination in hiring, training, and promotions.

The AIDS measures will be the first occasion where any jurisdiction has approached AIDS budget needs from a coordinated structural approach.

Two bills that passed through the state Assembly and Senate last week would create a state AIDS Administration and make AIDS services more responsive to community input.

Said legislative aide Stan Hadden "This addresses the lack of coordination in planning and funding grants to local programs. The main thing was to get it out of the V.D. unit where it was getting screwed up."

Senator Milton Marks also



Sister Boom Boom at the recent Pro-Sex Benefit at Chaps

sponsored a bill last week that will strengthen confidentiality provisions for researchers, and research subjects.

## Pacific Center Hosts Creative Arts Workshop

"Exploring Ourselves and Others" is the title of a five-hour workshop for gay and bisexual men offered by The Pacific Center, 2712 Telegraph Avenue, Berkeley, on Saturday, May 18 from 10 am to 4 pm. Painting, drawing, and spontaneous music-making will serve as the tools for participants to explore themselves and their relationships with others. Previous experience in art or music is not essential.

The Enrollment will be limited to ten participants, and the registration deadline will be May 8. The workshop fee is a \$15 tax-deductible donation to The Pacific Center. For further information or to register, phone 841-6224 or 626-9297.

Agnos aide Larry Bush called the meeting, alerted to a potential problem situation when Benjamin inquired into the legality of forced hospitalization during a recent meeting of the California Association of Local Health Officials.

A gay man with AIDS had apparently been treated in county clinics for rectal gonorrhea several times since his AIDS diagnosis. Officials were getting a feel of how the state is authorized to force hospitalization.

The meeting attended by nine representatives of organizations lasted nearly two hours. One observer called it "the most profound political meeting I have ever attended," and was upset the issue had to be discussed at all.

Benjamin reportedly described a case in point both in reality and on a hypothetical basis. Most gay representatives were confused as to the nature of the meeting and why it was conducted in the office of a San Francisco legislator.

Pacific Center AIDS Project Coordinator Jeremy Landau, in whose area the potential case arose, was angered by the failure of the Alameda County Health Services department to contact him on the matter.

Landau said, "We had thought there was a better line of communication there. At this point, I'm not sure that he (Benjamin) is sensitive to gay needs."

## Secret Meeting on Quarantine Sparks Concern

by John Wetzel

Mobilization Against AIDS, by Stonewall Gay Democratic Club, and the Pacific Center AIDS Project say they will draft letters to a local health official opposing quarantine or internment of persons with AIDS.

The written responses are meant to follow up from a "secret" April 25 meeting between some gay leadership, and Alameda County Communicable Disease Chief Dr. Robert Benjamin. The meeting was held in Assemblyman Art Agnos' office in San Francisco.

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## Gay Vets Taking Activist Stance

by Robert Hass

Since its founding just one year ago, the San Francisco based Alexander Hamilton Post 448 of the American Legion has been making waves. For example, it has led the fight to curb further encroachment by the San Francisco Art Museum into its space in the Veterans Building which houses both organizations.

After a Chronicle article referred to the group as a gay vets organization and its application for post status was rejected by the local membership committee, it threatened to sue on the basis of "unlawful discrimination based on sexual orientation" and was subsequently voted in as a post last March. It also successfully lobbied the War Memorial Board of Trustees to begin refurbishing the dilapidated veterans offices. It has even begun a fight to save the historic Herbst Theatre.

Now 50 members strong, the group formed to provide gay men and lesbians a greater voice in veterans' affairs and thereby effect changes to benefit military personnel as well as veterans. Its first Com-

mander, Paul Hardman, was instrumental in helping the organization get off the ground. Undeniably its largest battle to date has been the dispute over space in the Veterans Building. The Art Museum started using the facilities back during the Alioto administration. Over the years it expanded from its original space and now occupies the basement and the top two floors, according to attorney John Wahl, Judge Advocate for Post 448. "The building was built with money from a bond issue passed by the Board of Supervisors in the 1920s," said Wahl. "It was legally entrusted to the use of veterans so we know the law is on our side." Wahl indicated that the group has complained to the State Attorney

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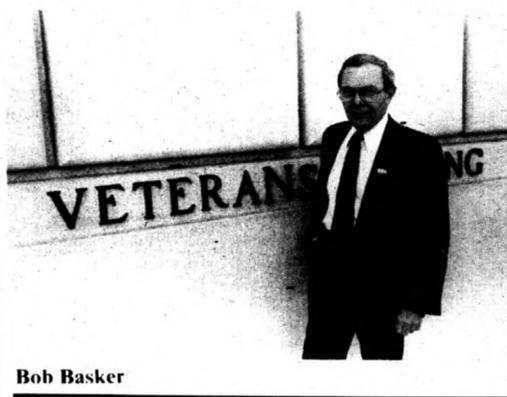
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Bob Basker

General and to Mayor Feinstein. To date the Mayor has failed to reply, although Wahl contends she is aware of the problem.

Veterans say the art museum should move, and art museum supporters want the veterans out. According to Wahl the Kodak building was a site recommended by the veterans which might have provided a new home for the Art Museum. Recently it was sold, but other buildings remain available, Wahl said. The veterans group will probably lobby the Board of Supervisors and city of-

ficials to have the museum relocated. If this fails, they may consider suing the War Memorial Commission and the City for failure to carry out the terms of the Veterans Building trust.

Another project of Post 448 is to educate veterans how to upgrade less than honorable military discharges based on sexual orientation. Bob Basker, Post 448's First Vice-Commander and a longtime civil rights activist, explained that eventually they hope to become a veterans' advocate organization which can work

within the military system to prevent future inequities.

Many post members want to assist Vietnam war veterans who suffer recurring physical and emotional problems caused by stress or exposure to agent orange. "These people still have to struggle every step of the way to prove they have an illness," Basker said.

Other programs the group hopes to initiate or expand during 1985 include an agent orange clinic, recreational facilities, a clubroom for socializing and dinners, and the Veterans Museum. In addition, they hope to attract other posts to the Veterans Building which currently meet elsewhere.

Basker said the post is like a gay affinity group within the American Legion, and that by its participation at all levels of the organization, it will forge alliances and gradually change attitudes of straight Legionnaires. For example, following months of wrangling over space at the Veterans Building, Basker said "other posts realized their interests coincided with what we were doing, so now they've become supportive."

On June 30, 1985 which is Gay Pride Day, the group plans an open house and no-host bar for all veterans and their friends to help celebrate their new charter. It will be held from noon to 7 p.m. in the Green Room of the Veterans Building, 401 Van Ness Avenue. A \$5 donation is requested.

The Alexander Hamilton Post 448 meets the second Thursday of each month at 7 p.m. in Room 213 of the Veterans Building at Civic Center. All are welcome and women are encouraged to become involved in the group. An office is located in Room 128 and is staffed by volunteer, Pat Savino, weekdays from approximately 10 a.m. to 4 p.m. The group publishes a monthly newsletter. To get on the mailing list write or call 431-1413.

## Rhino's AIDS Show Revised

Theatre Rhinoceros's *The AIDS Show* will be revised and updated for an extended fall tour and a return to the Rhino mainstage as the next season's opening production.

Artistic Director Kris Gannon and *The AIDS Show's* director Leland Moss are soliciting contributions by interested writers and musicians for the new, revised show. As with the original production, no piece should last longer than ten minutes, and its focus should be on one or several aspects of the AIDS crisis.

The purpose of revising the show is to dramatize several issues that have become important since the first show opened last September: blood tests, the spread of AIDS into the heterosexual community, government inaction, the quarantines threatened in Europe and elsewhere, problems faced by bisexuals and other topics.

Deadline for submission is May 31. All contributions should be delivered to Theatre Rhinoceros, 2926 16th Street, to the attention of Leland Moss. For further information, contact the director at 648-9147.

Sentinel USA is available at Suter's Mill & 200 other locations

## Future from page 1

A) Throughout San Francisco's history, whenever this Grand Movable Square is formed in the horseshoe community-wide disease problems become major issues. Once it was cholera, another time it was tuberculosis, and another time it was arctic fever. The health delivery systems of the community are forced to unify and coordinate their services. The community moves to better the quality of its air and water resources and a major clean-up of the neighborhoods ensues. Also during these periods there is usually a major increase in the trafficking of bad drugs. At one point the Feds were poisoning alcohol during the Prohibition; at another point a large shipment of bad opium made its way onto the streets. Such interference results in a general demise of the underground

drug markets.

B) Traffic problems in the City reach crisis proportions. In all such periods, there is a dramatic increase in traffic fatalities. Spurred by the magnitude of the problems, city government usually initiates a major rebuilding of the transportation access system. In the past we have built the Municipal Railway, the Bay and Golden Gate Bridges, the San Francisco Airport, and the Bay Area Rapid Transit system (BART).

C) During the Grand Square periods, thousands of immigrants flood into San Francisco and apparently gravitate toward the food industries for work. On the one hand, the restaurant industry flourishes with the opening of many new shops; and on the other hand competition surges as different nationalities scurry to attract customers. Cultural diversity in the City is emphasized at the risk of creating cultural op-

position. Those who benefit are those who love good food and those who like to organize poorly-paid immigrant workers. In these times, the restaurant and food processing industries are usually in the center of worker and racial unrest.

### Specific Predictions: May 1985 — April 1986

A) The Embarcadero Freeway will be completed although an entirely different design will be implemented in order to comply with new height limitations along the waterfront.

B) The gay and lesbian community will mobilize with the labor community in an all-out confrontation with the military-industrial complex over the issue of funding for AIDS research. In the end, the gay and lesbian community will be credited with the historical discovery of the cure for AIDS.

The "cure" creates a massive restructuring of the community health system and a bizarre union between traditional doctors and new-age healers.

C) Two labor bosses from San Francisco will rise to international attention as they stimulate the creation of a new Democratic Party. They will use San Francisco as a testing ground for their organizational ideals. They may even be involved in bringing the Democratic Party West by establishing National Headquarters here in San Francisco.

D) In early 1986, the Board of Supervisors will declare San Francisco a military-free zone in a dramatic move to regain control of valuable property and to protect our Bay from nuclear war machines.

E) A severe reaction to the Feinstein administration will result in a freeze on downtown development until other priorities are met, vis, health, traffic,

and housing priorities.

F) Skin-heads will play the role of the beatniks and the hippies from eras past. Their movement for anarchy will bring national media here in droves. The underlying radicalism of the Skin-heads will be emulated by young people across the country.

G) A native San Franciscan will win the Nobel Peace Prize for her work with the poor.

H) City employees will press for and receive a massive pay raise which will be funded by increased taxation on out-of-town corporations.

I) A radical political group will capture a local television station with international affiliation and broadcast their message to the world via satellite.

J) It will be generally colder and wetter during this time. ■

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# CAN AIDS BE TRANSMITTED THROUGH KISSING?

Because of recent discoveries about saliva and disease, there are questions about AIDS and its possible transmission by saliva.

We do not have answers to all the questions. We do have the best available information, medical opinions, and observations from leading AIDS researchers.

### Contact with infected saliva passes many diseases.

Here's what we know:

Many viral diseases are passed from one individual to another as a result of contact with "infected" saliva. The common cold, flu, cold sores, cytomegalovirus (CMV) and mononucleosis can all be transmitted by contact with the saliva of an infected individual.

On the other hand, some diseases do not have the ability to easily and casually infect individuals. Even though Hepatitis B virus is present in saliva, there is little evidence that people have contracted Hepatitis B from kissing.

### There are different ways of looking at the problem.

Basically, there are two kinds of research being conducted in the study of the transmission of AIDS through saliva.

In one area of research, epidemiologists study the habits, lifestyles, and sexual practices of persons with AIDS to try and determine how they contracted the disease.

In a separate but related area, virologists have searched for the specific AIDS virus and antibody. While epidemiologists try to determine how the disease is spread, virologists try to locate the possible places where the virus can exist and the physical routes (called vectors) the virus uses to spread from one

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)	

person to another.

According to Dr. Edward Brandt, former Assistant Secretary for Health, "Epidemiologic patterns of transmission consistent over the past three years lead us to believe that AIDS is transmitted only through blood, blood products, and semen. After more than three years and more than 6,000 cases in the U.S., we have not seen a case where saliva seems to be the plausible route of transmission."

Epidemiologists who have been studying this disease since the beginning of the epidemic generally agree that saliva is not likely to be an effective means of transmitting AIDS.

Although researchers agree that AIDS is probably not spread by kissing, they are not certain. In one study, researchers found the suspected AIDS virus (HTLV-3) and its antibody in the saliva of some people who had been exposed to AIDS. There is no hard evidence that the virus is or is not transmitted through saliva.

Dr. Jerome Gropman, AIDS researcher, says, "Saliva is very unlikely to be an important

means of transmission for this disease... but it is a potential vector (means of transmission). Because of the possible risk, "wet" kissing is defined as "Possibly Safe."

### Make an informed decision.

If you are making decisions about safer sex and intimate kissing, remember: Epidemiologists say there is no evidence that saliva is an effective means of transmitting AIDS. However, the AIDS virus has been found in saliva; consequently, saliva could be a method of transmission. Also remember that, as with all "Possibly Safe" sex practices, risk increases with multiple partners.

Use your judgment. But do not use the uncertainty of the saliva issue as an excuse to engage in known Unsafe Sex practices.

Researchers don't have all the answers, but medical experts agree that safer sexual practices can help stop the spread of AIDS. There's some question about what's completely safe. There's no question about what's completely unsafe.



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

# Libertarians Arrive in SF

by Charles Steiner

Libertarians for Gay and Lesbian Concerns (LGLC) in San Francisco held its seventh meeting on April 20 at the Libertarian Bookstore at 1800 Market Street. The San Francisco Chapter is one of 26 LGLC Chapters organized throughout the United States (including Nebraska, Alabama and Washington, D.C.), Canada and Europe.

LGLC is an organization of both gay and non-gay libertarians who are concerned about the needs and problems of gay men and women. Its purpose is to provide a support group for gay and lesbian libertarians, to make libertarians in general aware of the political concerns of gay people and to show the gay community that the philosophy of independent liberty and the free market is a moral and practical alternative to traditional politics.



George Meyer

George Meyer, the national coordinator, moved to San Francisco eight months ago with his lover, Greg Fogel, from Washington, D.C., where he worked at the Cato Institute in sales of libertarian publications and conferencing administration. In late August of 1984 he began organizing the San Francisco Chapter of LGLC. An active member of the Libertarian Party practically since its inception in 1972, George was a featured speaker at the first organizational meeting on October 13, 1984, along with Libertarian Congressional Candidate Joe Fuhrig.

"It's been slow, time-consuming work to develop the San Francisco Chapter," states Meyer. "We have just begun developing the bylaws for the Chapter, and we'll need more members and more planning time to carry out some of the major purposes of LGLC through the San Francisco Chapter." He also works 9-to-5 in an administrative position for a property leasing firm in the financial district five days a week.

A local coordinator for the Chapter has been selected: Mark Fulwiler. Through his efforts the group has been active despite its slow growth. "We endorsed the Committee to Preserve Our Sexual and Civil Liberties on November 12, 1984... The Committee was very grateful to LGLC in San Francisco as we did a nationwide mailing of their brochures for them. It's been the only mass-mailing they've had to date."

In March, at the Libertarian Party State Convention in San Mateo members of the local

representation at the National Convention of the Libertarian Party in Phoenix in August, plus a presence in the Gay Pride Parade this summer.

George Meyers concludes, "I think LGLC transcends the Libertarian Party. One does not necessarily need to belong to the Libertarian Party to become a member of LGLC."

Armand Boulay is the featured speaker at the May meeting of LGLC May 18 at 7:30 p.m. at the Libertarian Bookstore, 1800 Market Street. His topic is: *Totalitarian Left and Right: Obstacles to Gay Freedom*. Boulay is the founder of the East Bay Lesbian and Gay Democratic Club.

## Parade Benefits Kick Off Party

"Hot Colors 3" at the End Up Thursday, May 23, 8 pm - 2 am, and a Parade Board of Directors reception Tuesday, May 21, 5:30 - 7:00 pm, at Russell Kassman's Piano & Organ store, 425 Hayes at Gough, will kick off a month-long series of benefits to help produce the 1985 Lesbian/Gay Freedom Day Parade & Celebration Sunday, June 30, down Market Street in San Francisco.

Future plans include a national LGLC convention here later this year and a large

# Cable Car Awards Presents Grants at "Video Show"

Almost \$10,000 in grants will be distributed to organizations in the lesbian and gay community Saturday, May 18 at the Trocadero Transfer. The awards will be presented in conjunction with the 1985 Cable Car Awards Video Show.

The Cable Car Awards Video Show is the result of tedious editing and will present many interesting surprises. The winners of all the awards at the 1984 Lesbian/Gay Freedom Day Parade are visually presented as they entered United Nations Plaza last June. Footage of the National March for Lesbian/Gay Rights the day before the Democratic Convention is also included.

For the first time, a three camera mobile video unit captured the entire program. The show has been condensed into a one hour production which will begin at 8:30 pm. All the entertainment which was featured at the Cable Car Awards Show last February is included. Performers include Sylvester, Debbie Saunders,

Jeanne Tracy, David Kelsey, The Glide Ensemble, The Temescal Gay Men's Chorus, Sistah Boom, The Hayward Raw Raahs and the special appearance by Johnny Ray. Every presenter and every winner is also included in the program.

Recipients of grants this year include the Community United Against Violence, the Shanti Project, the Foodbank of the San Francisco AIDS Foundation and the Thriftstore of the Tavern Guild.

Admission to the event is \$5.00 and people purchasing tickets may stay and dance at the Trocadero Transfer for the remainder of the evening. Tickets are now on sale at Headlines on Polk as well as Castro locations and will be available at the door.

# 'Life Extension' Authors: Triumph of the Well

by Ken Coupland & Robert Pruzan

Durk Pearson and Sandy Shaw don't fit the stereotype of scientific researchers; in fact, many people find them rather bizarre. Nevertheless, they're in the forefront of the latest scientific studies on aging, health and nutrition, and their books, *Life Extension* and now, *The Life Extension Companion*, are runaway best sellers. Many readers will be familiar with Pearson and Shaw from their many appearances on the Merv Griffin show.

In person, the pair, who were appearing at the Whole Life Expo at Moscone Center late last month, were eager to talk to *Sentinel USA* about issues and concerns related to AIDS, substance abuse, and general well being.

Pearson, who did most of the talking, began by noting that researchers at Cornell University found that large numbers of tumor cells on slides were destroyed by Vitamin C without any apparent damage to mammalian cells. Their studies showed Vitamin C in the test tube was capable of destroying the immuno-suppressive factor in AIDS. But the Cornell group insisted the dose—around 17 grams per day—would be toxic. Pearson and Shaw dispute this, noting that they have been taking up to 20 grams per day for more than fifteen years "with fantastic results."

Pearson likes to point to animal studies that show substantial improvement in

immune status and nutrition. Statistics show that about 80% of people with AIDS have also suffered from herpes virus, cytomegalovirus infections, and hepatitis B, which are immune suppressant. Add on top of that nearly 100% bad nutrition, which is also known to be immune suppressant, and it looks like you've got to do a lot of immune suppressant things to become immune suppressed enough to catch it." As an example, he mentions, "quite a few lab technicians have accidentally been stabbed with needles while working with the live virus, and not one of them has contracted anything."

In cases of colds or flu, Pearson recommended doses of a gram of Vitamin C every several hours, as well as a gram of ornithine (an essential amino acid). Symptoms should be drastically reduced within 24 hours.

Pearson also mentions that ornithine is useful for bodybuilding and weight loss. He suggests taking up to six or eight grams of ornithine an hour and a half before working out, or just before bedtime, on an empty stomach, for weight reduction by burning fats and for immune stimulation.

## Other Ailments

As far as intestinal parasites, shigella and amoebas are concerned, research suggests that a daily dose of forty grams of Vitamin C in small doses taken as sodium ascorbate might be beneficial and, Pearson maintains "this will induce a lot of diarrhea, but it should flush the bastards out." This process, however, will deplete levels of potassium in the body, which can be damaging to the heart after three or four days, so Pearson recommends drinking a lot of tomato or fruit juice (a quart or two daily) to restore potassium. "This stuff (Vitamin C) has toxic effects to nearly everything except mammalian cells." Pearson relates how, on a tour of the Hoffman-LaRoche factory, which produces an injectable grade of Vitamin C, he noticed there were no facilities for sterilizing the product. To Pearson's astonishment, lab personnel reported that even when pathogens were introduced into the substance they could not be identified later. In other words, the Vitamin C was sterilizing itself; bacteria, viruses, etc., were totally destroyed in the medium.

Pearson refers concerned readers to the chapter in *The Life Extension Companion* on "Helping Your Immune



Durk Pearson and Sandy Shaw

System" to determine just the right doses of vitamins and nutrients. He also warned that many vitamin formulas are frequently rip-offs, but praised formulations like Vitamin Research Products' ExtendPlus (see below).

## Cocaine

Pearson and Shaw are remarkably non-judgmental about substance abuse; their attitude to chemical dependencies is that the harmful effects of reliance on drugs like cocaine, speed and poppers can be mitigated by the use of specific nutrients.

On the subject of cocaine, Pearson suggests, "if you want to take cocaine you must protect your brain at the same time. You have to watch the depletion of norepinephrine in the brain." Shaw adds, "you can take specified doses of phenylalanine, which first reduces your tolerance to the drug; that can help your pocketbook as well as your physiology, and you can have more fun on less stuff." Pearson advises, "the real dangers of cocaine use lie in contracting gangrene of the septum; this gangrene can also get up into the right encephalon, a part of your brain hanging out over the sinus cavities. If that tissue gets hypoxic, you can expect brain damage to occur."

Cocaine users should know it's important to keep nasal blood vessels open. Pearson recommends niacin for this purpose. "It's not going to interact with the cocaine and it's a good vasodilator. Take a healthy dose of niacin and get a good flush going; then do the cocaine while the niacin rush is happening." In the long run, Pearson warns, "cocaine can really screw up your judgment, due to norepinephrine depletion. Long-term planning goes to hell with regular use; people may be more reliable in their behavior if they use phenylalanine. This is an experiment and should be monitored with a blood pressure gauge." Shaw also suggests taking tryptophan, another essential amino acid. "It will allow you to sleep, is not going to cause some bad interaction, and it certainly could be a help in calming people down if they get themselves all hopped up on cocaine."

## Amphetamines

Pearson explains, "crystal methedrine causes a massive release of noradrenaline—that's the rush—but it also blocks recycling and uptake of the noradrenaline. So for a while, the synapses are highly active, but then there's no more fuel, and you have to take more and more amphetamine to release ever-diminishing stores of noradrenaline. Finally, a person poisons himself with large doses of the drug, ends up crashing, the body is really depleted, and the immune system goes to hell. He loses his memory, sometimes even gets hallucinations. Most of these effects can be prevented through the use of phenylalanine, but you should watch your blood pressure to make sure it's not being elevated. If so, try tyrosine, which lowers the blood pressure, although it's less effective at restoring norepinephrine (the precursor to noradrenaline) than phenylalanine."

## Poppers

Summing up, Pearson notes, "I'd really like to warn people about poppers. These nitrites combine with the amines that are released in the stomach to form nitrosamines, which are carcinogenic and act as immune suppressants; they sure as hell aren't going to do you any good. If you must use poppers, be sure to take plenty of Vitamin C beforehand. If you have Vitamin C in your gut, the nitrite (poppers) forms a nitrosal radical which is trapped by the ascorbate radical and is destroyed, so you have essentially zero production of nitrosamines, if you've got enough ascorbate in you. So if somebody wants to go to the baths and snort up a bunch of nitrites, fine! Let the guy take a few grams of Vitamin C before he goes so he can snort up and not have to worry about it."

Neither the authors, Pearson and Shaw, or the publishers of *Sentinel USA* recommend or encourage any use of recreational drugs. These comments, rather, are in response to widespread abuses of controlled substances in the community. People who wish to experiment with vitamins and nutrients in this context should read Pearson and Shaw's books, which contain many important warnings, and consult a sympathetic physician.

Pearson and Shaw's appearance at the Whole Life Expo was sponsored by Vitamin Research Products of Mountain View, CA, who offer an impressive array of formulations; their catalog is an excellent introduction to the use of vitamins, minerals, and other substances in maintaining health. They also publish a number of nutritional brochures. Call 415-967-7775 for information; toll free 800-541-8536 (California only); or 800-541-1623 (USA).

## Cheap & available

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# Editorial

Tom Murray

## The Church and Us A Different View

The Bay Area Reporter has presented a three part viewpoint on "The Church and Us" by Brian Jones. He provides lively, provocative criticism of "any religion that takes as its theological basis the Old Testament of the Bible—and that includes all of Christianity and Judaism."

Mr. Jones would have us not participate in churches because they promote cruelty toward gay people. What institution does not? Are we to withdraw from every group that treats us unjustly? Shall we all book tickets on the next space shuttle and abandon the planet?

Have we more power to impact change by standing out in the cold or by claiming our rights and refusing to leave the sanctuary? Or the Army? Or the Navy? Or our Homophobic employers? Or our families?

Do we abandon theological dialogue to the likes of Jerry Falwell and other narrow-minded, bigoted nitwits or probe the Word and proclaim the light we discover boldly?

Do we abandon traditions that hold rich memories however bittersweet or strive to separate Wisdom from pious Polish dribble, the sacred from the profane?

Religion mirrors society. Unfortunately. To credit any church with determining social mores today or for many centuries is absurd. Most churches tag along behind society, sadly removed from any prophetic impact, struggling impotently to have any relevance in the grassroots level where most of us live.

Churches reflect the fear and hypocrisy we as gay people find everywhere. Closeted clerics preach against us then crawl around in dark places unceasingly. Homophobic politicians garner contributions by attacking us while sucking off teenagers in alleys. Gay members of the armed services are court martialed or discharged by superiors who frequent parks and tearooms. The list is endless.

So what's new? We are.

For the first time in history gay people have stood tall, stood together, and begun (and the last decade is only a beginning) to address the fear, confront the hypocrisy, and demand justice.

We have a choice: to abandon or to transform the institutions that oppress us. For some, leaving those institutions is wise and healthy. For others, stubbornly claiming turf, and continuing to light candles is a calling. We must respect and support our sisters and brothers whatever their choice.

Last year I participated in a meeting to plan curriculum on gay life for senior religion classes in Catholic high schools. After several hours of intense, painful dialogue between gay people and faculty an elderly nun still attired in the traditional white habit and veil approached me and said: "I am an ignorant old woman. Today I learned something important and good about gay people. I will return to my classroom and teach differently."

While some of us are called to pelt tomatoes at the door of the cathedral and publicly scorn the dirty laundry marketed as dogma, others must venture inside to preach and prophesy.

There is a Hebrew word central to the relationship of Yahweh to the Jewish people: *Timshel*. John Steinbeck translates it as "Thou mayest." Gay people are prophets of choice, of freedom. Healthy gay religionists claim that right to choose which is the richest part of their heritage. ■

# LETTERS

## Gays in Law Enforcement

Dear Editor:

Your article of gays out on the job (Gays in Law Enforcement) was not too bad, however when you compare San Francisco police with the Los Angeles police is like comparing apples to condominiums. The two have nothing more in common than the word police.

In Los Angeles the police are a para military operation in San Francisco we have a bunch of well guys by comparison. I don't believe a Los Angeles Police Officer would work in this city for twice the present rate of pay. When I hear of "terrible" things that happen here in this city with our police I laugh. The LAPD's usual way of handling things is to

## Kaiser Accused

Dear Editor:

This letter is intended as an alert to any persons who depend on Kaiser Permanente hospital medical coverage especially if AIDS plays a role in their concern. Kaiser is currently under investigation by Supervisor Harry Britt as well as by other city officials to determine whether or not to continue to offer Kaiser as a city-employed worker health plan option.

Part of this investigation's basis concerns the case of Gus Sutsos, who died at Kaiser on December 26, 1984. Gus had been a Kaiser policy holder for many years and in the two years prior to his death he had consulted Kaiser doctors about a continued weight loss problem and more recently over a

PCP by killing the parasite responsible with drugs and even vacuuming the lungs to allow breathing. This doesn't cure AIDS, but cures PCP. Kaiser did none of this for Gus.

Also Gus was threatened by a nurse (homophobic?) when he called her in to adjust his respirator (he was too weak to do it himself). She said she "could make things very uncomfortable" for him if he continued to inconvenience her. This is hardly the way to care for a critically ill person. He was also left in a hallway for over 2 1/2 hours by the same nurse. He was depending on these people to save his life.

Kaiser has long been rumored to be anti-gay in its basic policies from hiring practices to patient concerns. And now, they've failed to respond to the inquiries sent by various officials more than two months ago. Perhaps their lawyers have not yet decided exactly what Kaiser should admit to or release.

I hope the City and County of San Francisco is seriously considering revoking their contracts with Kaiser, for it's likely that only a major threat to their financial security will inspire them to increase the quality of care afforded their patients. Perhaps individuals should also consider reviewing their relationships with Kaiser.

Gus and I had been in a relationship for almost two years and surely would have been married if such legal steps were allowed to same-sex couples. I know nothing can bring him back but others can protect themselves and those they love by seeking proven reputable health care services while they can, for to rely upon Kaiser could prove to be a fatal mistake.

S. Stevens

## Kaiser Responds

Dear Editor:

This is to briefly summarize my recent response to the letter from S. Stevens regarding the care of Mr. Gus Sutsos.

A correct understanding of the course of Mr. Sutsos' care will confirm that he received professional appropriate care for his fatal disease. We are experienced, sensitive and current in every matter regarding the medical care of AIDS patients. As a fully accredited hospital with an outstanding medical staff, many of whom hold clinical teaching positions with Stanford or UCSF, we can assure all of our Health Plan members that they will receive excellent medical care at our hospital and medical offices.

Gus did not appear to be seriously ill when he came to the medical center on December 19 with a slight fever of 101° and a cough. Prior to December 19, according to our records, he was never seen for, nor did he complain of any so-called "pre-AIDS" symptoms.

The symptoms displayed by Gus are seen frequently in ill gay men and are not in themselves diagnostic of pneumocystis carinii pneumonia (PCP). The physician, however, appropriately ascertained that Gus was gay and considered the possibility of

I personally know of cases where patients were cured of



Episcopal Bishops Moore of New York and Swing of California at the Parsonage Dinner honoring Swing.

kick ass, and to be gay in that city is to be oppressed in any contact with the police or Sheriff.

I for one had to come to San Francisco to be a Deputy Sheriff because I knew from first hand experience what the policies are with those departments in LA. People like Sheriff Hennessey are few in law enforcement, and I wonder if the policy of our Chief of Police is really his.

For a long time the San Francisco Sheriffs Department was looked on in less than professional light. However I believe that with the Deputies who work in the jails and those few who have assignments outside, our contact can be just as critical with citizens of this city as those of the police.

The Sheriffs Department gets little recognition in this city, once again this is only because we do not have a patrol function, however we have as much authority and more than a city police force.

All in all I have to say that we have a good Police Department and a very good Sheriffs Department. Let's not kid ourselves that with the presence of AIDS it has set gay rights back twenty years and I hope that the policies of giving gays jobs in Law Enforcement in this city will never change, even though this virus has weakened our numbers we are doing jobs that other Chiefs of Police and Sheriffs say we are too "sick" to handle, "mentally".

Deputy John J. Nazarian  
San Francisco Sheriffs  
Department

PCP. The x-rays were inconclusive and only slightly abnormal. On his follow-up appointment of Thursday, December 20, he was appropriately prescribed a medication and follow up was arranged. He was not sent home with a 105° temperature.

In a very unusual and rapid progression of his illness, Gus came to the medical center on Sunday, December 23 quite ill, only four days after his initial visit. At this time new tests were highly suggestive that he had PCP. Appropriate treatment for PCP was begun immediately; contrary to Mr. Stevens' letter.

An investigation of the circumstances regarding Gus' nursing care has been made and appropriate action has been taken.

Kaiser Permanente is actively involved with many City and community agencies which support AIDS patients. We are members of the S.F. Health Department's AIDS Coordinating Committee, and the AIDS Home Care Coordinating Committee. We have worked with the AIDS Health Project to develop educational programs. We regularly refer our patients to the Shanti Project, with whom we have sponsored community health lectures for gay persons.

Robert M. Kennedy  
Physician-in-Chief

## Holistic Healing

Dear Editor:

Thank you so much for your continuing series, "Life After AIDS." Reading about Dr. Keith Barton's decision to extend the complete program of Dr. Russell Jaffe to the Bay Area, and about other approaches to healing AIDS, will do much to dispel the false belief that a diagnosis of AIDS is a death sentence.

I believe that fans of your series will be heartened to learn that Denise Busbuzian of Au Naturel and the "Psychoimmunity: Holistically Healing Acquired Immune Deficiency" book project will be sponsoring a visit by a metaphysical counselor, teacher and healer Louise L. Hay to San Francisco this fall. Louise healed herself of "operate or die" vaginal cancer within six months through a complete nutritional program of detoxification and the work which she teaches. Producer of the tape, "AIDS: A POSITIVE APPROACH," and author of *You Can Heal Your Life*, (both available at Au Naturel), Louise will be speaking on Sept. 26, the subject being "AIDS: A Positive Approach," doing an all-day "You Can Heal Your Body/You Can Heal Your Life" workshop on the 28th, and staying in San Francisco for at least two days of individual consultations.

When details of Louise's visit are firmed up in July, the information will be available. I am currently setting up a scholarship fund to help people with AIDS with limited financial resources enroll in the workshop and schedule individual consultations. Anyone who has been touched by Louise's work, and would like to contribute to this fund, is invited to contact me at 652-2180.

Thanks again, *Sentinel USA*, for your healing work.

Jason Serinus

# Commentary

## Think Big

Charles R. Roberts, Jr.

## Getting a Job

Most jobs that are available are not published in the newspaper. If you spend most of your time following up on newspaper ads you are missing about 80% of the jobs available.

First, make a list of your achievements and then make a list of what you would like to do (future achievements). These can include achievements during schooling, during a job, or at a volunteer level. An achievement is something you did well and for which you received recognition from others.

The achievements should then be integrated into a resume. A resume should go in to your background to pick up elements that show support that would prepare you for the position in which you are applying. It should state a purpose and connect it with your background. Do not worry about telling a prospective

employer everything about you in your resume. Keep it relevant and if there are further questions, you can answer them at an interview.

In listing your achievements, start with your most impressive one first and work down. You may wish to expand on these, but achievements are better than lists of your previous employers. I recommend that you spend a good amount of time on your resume. Go to the SF public library's business branch on Kearny and California streets and look up some of the fine resume writing books available.

You and your goals are developed from positive personal attitudes.

Talent, experience and all the education in the world do not guarantee career success. Without a purpose in your life, these qualities mean little. Purposes and goals change. Something right for 1985 may not be right five years later. Keep fit, emotionally, spiritually and physically. Become focused in your life.

Now that you have your resume; What's next? First, realize that you are not asking for favors. You have a product to sell and it should be treated respectfully. If you feel uncomfortable in an interview, just ask to end it and go on to another situation. One way to get a job is to go door-to-door after making a list of every firm that could have the kind of job you want. This is usually not very productive but many people still do it. Some people have put ads about themselves in trade papers. This may be appropriate for you if you are in a limited type of field.

The government is the largest employer. The first step in getting a government job is set. Call them and they will explain the employment procedure for what you want to do. Applications to government jobs can

If it is a job you really would like to have send three resumes...

be more effective with a personal reference for the position. No where else is the good old boy network still in force more than in the federal and state levels of government.

Employment agencies will set up interviews for you. They fill about five percent of all the available jobs. The agency charges a fee for their services which you may be required to pay. Newspapers are the other approach. In answering an ad from the paper be specific in your skills. If it is a job you really would like to have, send three resumes on consecutive days. Three resumes triple your chances of getting selected for an interview. Another trick I have used is to send a resume through registered mail. This almost always insures that your letter will be read.

Remember in a job search it's not what you have to sell; it's what they want to buy. Show them that you have a lot to offer. ■

## A Disturbed Peace

Brian McNaught

## Fighting Words

A few years ago, I clipped an article about a study on why German Christians didn't stop Hitler. The findings of the study, which I periodically re-read, haunt me as a homosexual and they confuse me.

Hans O. Tiefel, associate professor of religion at the College of William and Mary, was awarded a National Endowment for the Humanities to explore why German Christians did not oppose Nazism and the holocaust. He presented two startling findings. Tiefel said that the basis of the failure was the intricate web of church and state in Germany. The two had been so closely tied throughout Germany's history that it was difficult for German Christians to distinguish between the demands of each.

"There is always a nationalistic trend in any church," said Tiefel, "because people are not only believers but they're also citizens. When Hitler came and put an end to the Weimar Republic, he asserted what he called positive Christianity, to appeal to Christians of all kinds. In fact, this was a kind of nationalism, just a propaganda term and not Christianity at all."

To me, it sounds very familiar. Ronald Reagan, Jerry Falwell, Jesse Helms and their friends may not be our Hitlers but they are all attempting to replace the stars of the American flag with crosses and those crosses often represent the burial grounds of minority people like me. I am thankful for the American Civil Liberties Union, People for the American Way, the National Gay Task Force, the Gay Rights National Lobby and other similar groups to which

my partner, Ray, and I contribute. Their work helps diminish the chances of a Hitler gaining total control. Nevertheless, I remain on guard.

The other significant finding of Tiefel frightens me far more and confuses me terribly. One of the major reasons that "decent" Christians never really took a stand on behalf of Jews, he said, was the latent dislike of

Jews that was reflected in language.

"The Jews were classified by terms which set them off as alien in nature. They were, in effect, dropped from human status and thereby lost the protection of ethics and law. Their less than human status was reflected in dehumanizing language."

Fairy, fruit, queer, lezzie, faggot, dyke, queen, flit, cock sucker, poof are terms which, I feel, set me off as alien in nature. They suggest less than human status and they dehumanize me. I also think they dehumanize you, regardless of who is using the terms.

Kids today play a game called "Smear the Queer". Little gay kids play the game too. "Faggot" is the most horrible thing a young boy can be called by his friends. Gay adults can use the term with hostility too.

According to a survey I conducted for the City of Boston, 76% of the gay men and lesbians who responded to the questionnaire reported being verbally assaulted on the street because they were gay or lesbian. In many places, such as Houston, and certainly in the nation as a whole, gay men and lesbians have been "dropped from human status and thereby lost the protection of ethics and law."

The similarities between the status of Jews in Germany and the status of homosexuals in the United States haunts me. In the survey that I conducted, called The Boston Project, 24% of the respondents stated they had been physically assaulted because they were gay, 20% had experienced discrimination in employment, 21% had been subjected to vandalism because they were gay and 13% said they lost

Fairy, fruit, queer, lezzie, faggot, dyke, queen, flit, cock sucker, poof are terms which, I feel, set me off as alien in nature.

Jews that was reflected in language.

"The Jews were classified by terms which set them off as alien in nature. They were, in effect, dropped from human status and thereby lost the protection of ethics and law. Their less than human status was reflected in dehumanizing language."

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dares to believe in God that you respect him.

If none of this makes any of us feel better about being gay and better about being alive, then all we have lost is a week. If however, we begin to feel a little better about this special gift from God we call "gay", then maybe we will have started to develop an image and a culture which more aptly captures our unique beauty and demands that society recognize us as fully human. ■

## Sex from page 1

● The average number of total unsafe sex acts in the previous month was 4.8 in November 1982, 3.9 in November 1983, 1.8 in May 1984, and only .8 in November 1984.

● Over 80% of those surveyed agreed with current health guidelines for AIDS prevention.

● Men in primary relationships were more likely to reduce the number of outside relationships and high-risk practices.

"In examining the data, there is an important trend," says Tom Coates. "That is, gay men have not substituted one sexual activity for another, but rather have declined in overall level of sexual activity. They have not necessarily substituted safe sexual practices for the unsafe ones."

The decline in sexual activity, he says, is due probably to a combination of factors, including increased awareness and education of health guidelines, the rising number of AIDS cases and seeing people die of the disease, the increase in dissemination of scientific information on AIDS, and the changing of cultural norms in the gay community. ■

## Sentinel USA

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VOICE OF THE NEW GENERATION

# Well Turned Out

Remember all the speculation about which of the Cagelles (aux Folles that is) were the *real* girls? Then read on.

We picked last Saturday to grab these shots of SF nightlife. The editor said he wanted some kind of fashion statement. What he got was more like a fashion *overstatement*.

First stop was the new "Channel 181" cabaret at Club 181 on Eddy — plenty of fashion attitude. But for sheer good taste, how could we top the Closet Ball at the Kabuki? Beats us.

Anyway, about those *real* girls. With all the gender bending going down on this spread, we thought we'd have ourselves a contest. Check off the real girls — in your opinion — and drop the page by the Sentinel USA offices. First entry drawn identifying *all* the real girls wins a one year subscription. Second correct entry drawn wins — you guessed it — a two year subscription. Our photographer for the evening, who should know as well as anybody, will be the judge. ■



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When is too much eye liner not enough?

Balloon girls *Tawny* (right) and friend at the Closet Ball.

Best defense: Closet Ball patron demonstrates time-honored tactic of hitting out with the purse.



A couple of vamps camp it up at the 181.

Photographed at Channel 181 and the Closet Ball by Robert Pruzan

# At Ease

"Critics did not do their task of assessing the work, they were assessing the creator of the work." — Donald Spoto

## Two Sides of Tennessee

Interviews: Donald Spoto and Dotson Rader  
by David Lambie

Tennessee Williams died sometime before the dawn of February 25, 1983 — for several serpent-toothed New York drama critics, the great poetic playwright gasped his last creative breath sometime back in the sixties. "In 1969 *Life* Magazine published a review of Tennessee Williams' play *In the Bar of a Tokyo Hotel* in which the critic, whom I will not mention, proclaimed the death of Tennessee Williams — called him 'a white dwarf' — the star in the universe that burns out and becomes a cinder.

Life took a full page ad in the New York Times and it said, 'Life gives you the facts even when it announces death! Read this week about the death of Tennessee Williams!'"

Donald Spoto (quoted above) and Dotson Rader are rival keepers of the flame. In *The Kindness of Strangers*, a critical biography, Spoto, for the most part, paints a very different word-portrait of Tennessee Williams than does Rader, a

personal friend for the last fourteen years of the playwright's life, in his intimate memoir *Cry of the Heart*. Both Spoto and Rader agree on the effect that the harsh and even cruel reviews received by Williams in the twilight of his career had on his mental health and creative spirit. Dotson Rader recalls one review, acridly penned three years before Williams' death. "One of the few times I saw Tennessee cry was when he read John Simon's review titled, 'The



"... If I got rid of my demons, I'd lose my angels." — Tennessee Williams, from *Playboy* Interview

Sweet Bird of Senility." It started by saying that 'Frank Merlo [Williams' longtime lover who died in 1963] didn't die in 1963, Tennessee Williams did, and Frank Merlo has been writing plays using his name ever since, because it is not possible that the man, who wrote *A Streetcar Named Desire*, could have written a work this bad!' I have never read reviews that were this cruel. It was as if they were written by sadists who were trying to drive him to suicide and he nearly committed suicide!"

Donald Spoto notes that Tennessee Williams was the victim of changing critical fashions and of a new tone of criticism in this country. "Critics did not do their task of assessing the work, they were assessing the creator of the work." Spoto warms to his subject, recalling the time he was attacked by one of the critics who had savaged Tennessee Williams' latter plays. "I had a notice on a book I wrote once by a critic who said, 'What we object to is not Mr. Spoto's theme but the diseased state of his mind!' Where does someone come off saying, 'This reveals a diseased mind!' It

Both Spoto and Rader agree on the effect that the harsh and even cruel reviews received by Williams in the twilight of his career had on his mental health and creative spirit.

was not *Mein Kampf*! It was not the *Marquis DeSade's How-To Guide for Contemporary New York Apartment Dwellers!*"

Spoto and Rader sharply disagree on the quality of Williams' late plays and their ranking in his literary canon. For Donald Spoto, the major works of Tennessee Williams begin with *The Glass Menagerie* in 1944 and concludes with *The Night of the Iguana* in 1961. "I hope that the full body of Tennessee Williams' work will always be reevaluated in each generation and should plays like *Slapstick Tragedy*, *Kingdom of Earth*, *Two Character Play*, *Clothes for a Summer Hotel* be seen as great. I wouldn't have any objection... For me they are vastly inferior to the

major works... from 1944 to 1961. Spoto suspects that, as time goes on, there will be an even vaster gulf between critical reaction to early Williams and his last works.

Rader on the other hand thinks that judgement of Williams' plays from the sixties and seventies is colored by the personal feelings of those who render the judgements. "Fred Astaire is in his eighties and he's ga-ga and yet we honor him as a world treasure. We don't expect Fred Astaire to put on his dancing shoes and dance like he did when he was thirty-six. When he was seventy, the critics still expected Tennessee to write like he was thirty-six, when he did *Menagerie*. They wouldn't allow him growth, they wouldn't allow him change, they wouldn't allow him to experiment. One of the reasons for that is that dancers don't review dancers, and composers don't review composers, but writers review writers and so you've got that horrible thing of envy at work."

Rader and Spoto completely part company over Tennessee Williams' identity as a gay man and artist. "Now, I remember when I was in

high school and in college, and it's still true today, I read Whitman, Melville and Hawthorne, about Socrates and Tennessee Williams and I was never told that they were gay. I read about Eugene O'Neil and I had to learn about his wives, girl friends and his sex life, but not with the gay writer. Tennessee is in the pantheon of American art and so they had to prevent him from being a role model for gay youth. The old homophobia was at work again. There's no way Spoto can get around admitting that Tennessee was gay. So, if we have to admit he's gay, let's say he hated being gay, he suffered because he was gay — let's make it a bad thing to be and he knew it was bad and wished he

Spoto and Rader sharply disagree on the quality of Williams' late plays and their ranking in his literary canon.

weren't. It's like saying, 'If we have to admit that someone is a Jew, let's make him an anti-Semite!' That made me furious and that's one of the reasons I wrote the book and that's one of the reasons I wrote in such detail and so candidly about his sex life and the sex lives of a lot of other famous people, because I was tired of the cant and the hypocrisy!"

Donald Spoto sees another side to Tennessee Williams' candor about his sex life, noting that it came at a time, in the seventies, when his current work was not seriously regard-

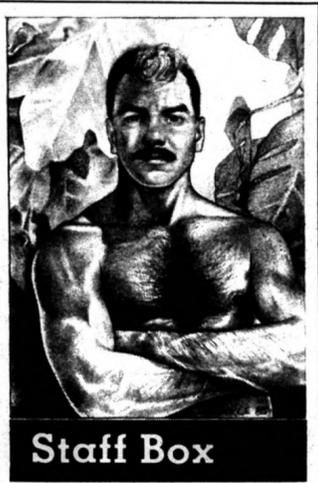


"One of the few times I saw Tennessee cry was when he read John Simon's review titled, 'The Sweet Bird of Senility.'" — Dotson Rader

ed. "When there was a lack of interest in his work, he maintained his publicly controversial persona by making himself the subject of interest, even if his work wasn't the subject of interest. How do I feel about it? Well, it was brave of him in a way. It was also penitential in a way, especially since his life as a hyper-active homosexual never really made him very happy. One of the tragic things that I discerned in researching his life is that we have this great celebration of the erotic in

his work; there's very little celebration of it in his life. He was really not a happy man. The impulses were Dionysian-but they seemed not to have given him much security."

Rader counters that Tennessee Williams' public image suffered from the old double standard. "Bill Paley runs CBS, he's about eighty-four, and I see him at parties in New York a lot, and he's usually got some young girl about twenty-four on his arm, and everybody says, 'Look at that old goat, he can still



Staff Box

Illustrator Robert Birle's male studies in pencil have graced a variety of gay publications. Born in Philadelphia, Birle travelled extensively as a child, moving to Atlanta in the seventies, where he received a bachelor's degree in fine art. He taught there for several years, while working on a restoration of the Atlanta Cyclorama, a painting "the size of a football field" which depicts the Battle of Atlanta. Birle moved to San Francisco four years ago where he attended graduate school, at the SF Art Institute, majoring in performance and video. He brings a wealth of experience to bear on his pristine, lifelike drawings, and he now works as a freelance illustrator. ■

get it up!' Tennessee, at seventy, walked in with a boy of twenty-five and people said, 'Isn't that shameful! Isn't that disgusting! That dirty old man!' ■

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## Cabaret

Gary Menger



James Followell gets some interference from Lise-Marie Thomas in *Tune the Grand Up*.

## Spring/Summer Roundup

The nicest thing about the newly opened *Tune Up the Grand* is the cast of six. These are people you know you're going to like almost the moment they hit the stage and begin catapulting themselves through a joyous two-hour presentation of the music and lyrics of Jerry Herman.

Herman, with about a dozen shows to his credit (four of them revues) creates Broadway's most hummable music—his melodies are catchy and his lyrics are simple and honest, usually without being "too cute."

Paul Gilger and Barbara Valente, who directed and (I presume) choreographed the show, hold it to a tight, bright, fast-moving pace while the cast romps through more than forty of Jerry's tunes—most in medley, but some of the best are lovingly lingered over.

Comparative youngsters Lise-Marie Thomas and David Broussal give a bouncy treatment to some of the brightest material; Alma Sayles and Darlene Popovic are somewhat interchangeable slices of wry (but Popovic's both funnier and warmer). The real warmth in the show, however, comes from (and the finest voice belongs to) John Nockels, who's especially good with Herman's own favorite: "I Don't Want to Know" from *Dear World*.

The show opens and closes on a quiet note, with musical director/arranger Jim Followell tinkling on a toy grand piano—charming moments. (Jim, as well as accompanying, gets to show his singing and dancing skills.) All this, and a movie, too! (The second act opens with a Keystone Cops-type film that the cast made for the show.)

I heard a criticism expressed that this isn't really a show at all in that it makes no statement and has no point of view. I'm really tired of revues that are overburdened with dreary narrative, and in this case I think the songs speak very well for themselves. To borrow a line from one of the characters: "Jerry Herman is from the 'golden age' of Broadway, when pure entertainment was enough." This show is pure entertainment; far and away the happiest, friendliest entertainment in town. (At the 1177 Club; call 776-2101)

□ In contract, John Karr's "Kernels of a Century" plays more like a musical lecture with incidental solo vocals. Pete Johnson, Reginald McDonald, Maureen McKenna and Patty Wolfe are first-rate vocalists who have recently been joined in the show by Amy Dondy and Joseph Taro. You won't find more talent or, for that matter, charm, on any stage in town, but much of it is wastefully expended on dusty, buried Kern ditties undeserving of revival, and the props utilized are silly distractions that clutter the stage.

Many of the best songs are here too: "They Didn't Believe Me," "All the Things You Are," "Can't Help Lovin' That Man," "Smoke Gets in Your Eyes"... and Karr's gentle wit combines nicely with the assortment of smoothly delivered vocals to make it a pastel-pleasant, if unexciting, evening. The show would be enhanced with more and better apparent communication—there's too little duet and ensemble work here; most of the kernels fall to pop. (Buckley's Bistro on Friday evenings through May; call 552-8177)

□ Two Queens in Search of a Motif packs ninety minutes of brilliant comedic writing into a mind-boggling show that explodes every Friday evening at 10:30 p.m. on the Valencia Rose stage.

□ Tom Ammiano's machine-gun delivery challenges the audience's wits as he fires off a torrent of one-liners that produce split-second-delayed laughs as we struggle to keep up with him, trying all the while not to laugh too loudly for fear of missing the next one. Doug Holsclaw is gentler and more understated as he played a charming, droll foil to Tom in some of the sketches.

Both are delightful as a host of characters on a late evening TV entertainment digest, and their skit of two buddies attending the funeral of a departed friend offers truthful, tender insights... and is side-splittingly funny.

□ The incarnation of Bessie Smith comes alive Sunday evenings in the person of Aldo Bell, moving and often funny in his insightful narrative (he created his own "book"), and powerfully understated in his delivery of Bessie's great jazz classics, some of them rarely heard. Bell's in total command throughout this arresting one-man theatrical tribute (entitled "A Whole Lot of Bessie in Me"), and continues after each performance to earn a standing ovation from his snowballing audiences. The show runs through June 9—advance reservations a must. (Call 552-8177)

□ "Side by Side by Sondheim" drew critics' praise and set attendance records last year in the Plush Room. At the end of this month it's back for an encore with the same delightful performing trio—Mary Jo McConnell, William Bear and Anne Tofflemier—in the newly renovated Plush Room. (885-6800)

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**Art**  
**Ken Coupland**

## Not So Naive

Alan Winkler, works in ceramic and paper; Dorothy Weiss Gallery (to 6/1).

For several years a weird procession of cartoon-like characters and props came and went in the dusty windows of an abandoned emporium at Fifth and Market. The figures looked like they would have been the work of a grade school art class, or some unsophisticated folk artist.

But the artist was Allan Winkler, a Kansas-based ceramicist who has been working in a variety of media and settings for a number of years. "The Window Display", as he called the constantly shifting collection of allegorical figures he constructed, was just one unusual format Winkler has explored; others included an outside group of punk rock musicians for a float in the Carnival parade one year.

At the time, Winkler was quoted as saying, "I've lost interest in galleries; they sit empty. The street is right there." But Winkler's lack of interest in galleries hasn't prevented him from continuing to show in them, and his current exhibition, at a gallery downtown that has become a showcase for the work of ceramic artists is no exception.

Unfortunately, the ceramics themselves are a disappointment. Winkler hasn't come up with anything original in this show; his creations don't add anything to the contemporary vocabulary of so called 'naive' art, although they are lovingly executed and sufficiently off-base to provide an amusing diversion. His cut-out paper portraits are something else however—virtuoso creations that show a lean mastery of line and form, and a graphic invention that imbues them with the other-worldly quality that is the hallmark of Winkler's best work.

□ Painter Tom Thompson is showing canvases from his "Military Series" at Eye Gallery this month. Based on a set of slides Thompson discovered of Army indoctrination in life-saving techniques, the series transforms the visceral impact of these images into graphic reflections on life and death, domination and submission; The artist's distinctive sensibility charges his



Untitled, 1985, paper cutouts

subjects with strong homoerotic overtones, and he has used the distorted color values of the originals as a jumping off point for a disturbing palette of colors that echo the hues of body products like dried blood.

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Douglas Martin rehearses a sermon with Sydney Walker in ACT's *Mass Appeal*

**Theatre**  
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## Prime Time Religion

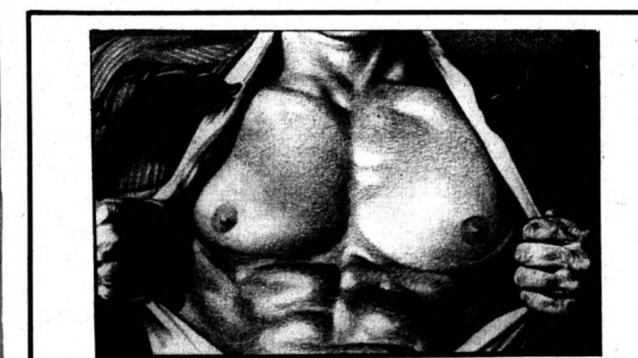
*Mass Appeal* by Bill C. Davis in repertory to ACT to 6/1.

I'm probably in the minority, but I think Bill C. Davis's screenplay for *Mass Appeal* is better than the original play. Gingerly evasive as the film is about just how gay a past-and future-decon Mark Dolson inhabits, it is more forthright than the play, which reveals coyly, and only once, that he has had sex with "Parisians and Parisiennes."

Neither play nor film shows much courage as an exploration of gay sexuality in the church, but the movie was pretty in a 40's sort of way, had lots of colorful character parts and featured Jack Lemmon's rather original romp through Father Farley's transformation. Lemmon is remarkable, and ACT's Sydney Walker is very good, also, though he does retreat a bit into the Irish priest stereotype. When Father Farley recommends that Mark learn how to be more popular with parishioners by watching *Going My Way*, it's apparently because he has learned plenty from the movie himself. Walker plays for laughs, and is expertly if coldly successful in getting them—just the way we expect things to be at ACT.

The problem in the current production boils down to simple arithmetic. If one character in a two character play is a void, then half the play disappears, and Douglas Martin as Deacon Dolson is pretty much that: Sleekly handsome, Martin is burdened with a rather underwritten part. Worse, he brings no life or fire to what character there is. His rebel has the shallowest of anger; his sense of justice is of the most unengaging kneecracker variety. Why Father Farley would bother to get heated up over this young man's problem is a mystery.

I saw *Mass Appeal* in preview, and I hope directors Bill Ball and Janice Hutchins will be able to rescue Martin and resuscitate the play as the run gets underway. It can't survive without him.



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## Shepard's Rock Shootout

*The Tooth of Crime* by Sam Shepard, Thursday-Sunday through May 26 at Berkeley Repertory Theatre.

Berkeley Rep's production of Sam Shepard's *The Tooth of Crime* is raucous, gaudy, and sexy—and about as perfect a mix of rock, video and language as we're likely to be blessed with for some time. In fact, this multi-media extravaganza is an attempt to translate Shepard's obsession with the American constellation of myths about winning and making it big, about getting and holding onto power, the ambiguous role that love holds in the American way, and about loneliness. Shepard is interested in how we express and play out our myths, both personally and in our popular culture.

In *The Tooth of Crime* Shepard's language blends these themes, but gives the action a focus in the competition of

two rock musicians for king of the hill—a sort of gunfight at the OK Corral. His language evokes most of the archetypal methods Americans use to do each other in on the way to the top: the talk shifts imperceptibly from rock talk, where "hit" means one thing, into gangsters defending their turf, where "hit" means quite another, then into car racing and westerns. It's hard to keep a hold on these tumbling, shifting vocabularies, and maybe unnecessary. The important thing is to hear Shepard making a poetry that gives a crazy unity to our various popular mythic images, and to enjoy the beautiful run he has put his language on.

It's bravura writing that calls for bravura acting and gets it—from both Charles Dean as Hoss and Howard Swain as Crow. Dean played Hoss, the threatened rock star, in the 1976 Berkeley production, so this is his second try. It is a triumph of raw drive and versatility. He sings with a sharp edged energy that make him a convincing idol. It's his handling of Shepard's language, however, that keeps the audience focused on his performance, especially in Act II's duel of wits and style between Hoss and Crow. His tongue and body become chameleon as he shifts in a twinkling from the twang of a Utah farmer (maybe he's playing Henry Fonda) to a wry, urbane Burt Lancaster. There may be an award ahead for this performance.

Swain, whose work with the Bard in *The Berkeley Shakespeare Festival* doubtless helped him master Shepard's text, is an interesting Crow—lanky, wrapped in black feathers and an outrageously complicated and sinister punk ensemble. He almost minces; he's almost feminine, but he's hard and cold, he stalks. He's a vision of bleakness after Hoss and makes the duel important: There is something to lament if Hoss is defeated.

The entire production, is truly a tribute to directors Sharon Ott and Richard E.T. White, working collaboratively with other Bay Area artists. Stephen LeGrand, once songwriter and singer for the group Times Beach, has helped update this 1972 play with his hard rock/punkish score (performed by a live rock group). The sound design is the expert work of James LeBrecht, who's done some good sound work recently for Eureka Theatre. *The Tooth of Crime* must be one of the loudest, most tantalizing and unsettling pieces of theatre in the Bay Area this year. Treat yourself.

*The Tooth of Crime* rocks. It's bitter Shepard, gaudy, great. At Berkeley Rep through May 26. Call 845-4700.

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## Film

Ken Coupland



## Teen Streets

Streetwise ★★ ★  
At the Surf

Don't expect to see the Seattle Chamber of Commerce listed in the production credits of this wrenching portrait of street kids in The Emerald City — British director Martin Bell's documentary, based on a *Life* magazine photo essay some years back will most decidedly *not* be good for business.

A slice-of-real-life centering on the activities of a group of young hustlers of both sexes in the vicinity of the city's Pike Street Produce Market, *Streetwise* doesn't place the blame for the kids' plight on city services — the counsellors who labor in local programs are sympathetically portrayed.

More an indictment of the breakdown of modern family life than anything else, Bell's verite treatment of the day-to-day activities of his teenage subjects focuses on the on-again, off-again friendship of two young boys and the equally youthful hookers who drift through their lives.

*Streetwise* fulfills the first requirement of a successful documentary; its shattered characters aside, the film's full of fascinating information. Whether we're learning the language (the girls don't turn tricks, they "pull dates") or picking up on survival skills (calls from a pay phone yield free pizzas in the garbage) this tough portrayal of a population of children with no future grabs our sympathies and won't let go.

They may be role-playing as adults or behaving like children, but *Streetwise*'s "non-actors" display raw talent and intelligence that would put any "teen" movie to shame. The fleeting romance between Rat, a natural athlete whose animal grace gave this viewer pause, and Tiny, a flirtatious nymphet whose

*They may be role-playing as adults or behaving like children, but Streetwise's "non-actors" display raw talent and intelligence that would put any "teen" movie to shame.*

skewed relationship with her single mother unwinds helplessly, leaves us drained of hope, but marvelling at the subtleties and complexities of this "puppy" love affair.

Content aside, this is a stirring professional piece of work, fluidly photographed, edited with razor sharp precision (ninety hours of footage pared down to as many minutes) superbly miked and paradoxically, rather lovely to look at.

Finally, *Streetwise* succeeds the best way a film can; so involving its presence that when you step back out on the street you'll feel like you're panhandling yourself. Audiences are clearly not comfortable with that and the nervous laughter that greeted some of the most touching moments in the film at this viewing was not only wholly inappropriate, but disturbingly revealing.

## BEN HER

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## Pop

Mike Mascioli

## Team Spirit

Ronnie Gilbert was the female member of the legendary Weavers, the popular, socially conscious folksinging quartet who formed in '48 and influenced later generations of folksingers like Holly Near and Arlo Guthrie. After the Weavers disbanded in '63, Gilbert turned her attention to the theater. But the Weavers' 1980 reunion concert at Carnegie Hall, the documentary (*Wasn't That A Time!*) and LP which it yielded, and the support of Holly Near resulted in a renewed singing career for her.

She's since teamed with Near for concert tours and a fine live LP, *Lifeline*, and with Holly, Arlo and Pete Seeger for *HARP* (get it?), also live, both for Near's Redwood label. (Seeger, too, stems from the Weavers and has had a long professional association with Guthrie.) It's an historic teaming, a coming together of two generations of socially active folksingers, and another step into the mainstream for lesbian-feminist Near. Highlights: the rousing "Pallet On the Floor" and the spiritual "Oh, Mary, Don't You Weep." At the same time, Redwood's released *The Spirit Is Free*, Gilbert's first solo LP in 21 years (unavailable at press time), from which she'll doubtless draw in her appearance at the Great American Music Hall, May 11-12, her first solo outing here in, I think, as many years.

In answer to a question I posed in my last column, Woody Herman's Thundering Herd did indeed back Patti Page in her set when they shared a recent bill at the Paramount. As a result, Page came forth with the most satisfying set I've ever heard from her, with less emphasis on c&w (where she's seeking refuge these days) and more emphasis on jazz and standards ("Dream," "I Cried For You," an Ellington medley). She still performs stale pop songs like "Release Me"—one of those older per-

formers who never quite manages to keep up with the times—and some of her '50s hits don't deserve the short shrift they get in her hits medley. But she's still got the same clear, sweet voice she had 35 years ago, and this time she offered a surprisingly sensitive version of "The Way He Makes Me Feel" from *Yentl*, with solo piano accompaniment—a definite highlight. In their opening set, Herman's Herd proved a disinterested, unprofessional outfit who talk to each other during their numbers, and Herman, 72, proved a careless, or just uncaring leader. Their music ranged from the classic pop instrumental "Four Brothers," recently named to the Grammy Hall of Fame, to an ambitious but less auspicious afro-flavored arrangement of Aaron Copland's "Fanfare For The Common Man."

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## Opera

Bill Huck

## 'Ring' on Records

When I was a young man first learning the *Ring*, London records was completing the first-ever integral set of the four operas. Back then, this titanic project, first began in 1956 and completed 8 years later in 1964, seemed the answer to every Wagnerian's dream. These performances were grand in every aspect.

London was capturing this excessive music in reticent sound, and the greatest singers of two and sometimes three generations had been drafted into the plan. Besides, we didn't believe another company would venture such a huge operation for at least 20 years. Little did we anticipate both the recording and the Wagner boom this London *Ring* would inaugurate!

Now the listener eager to prepare for the San Francisco Opera's production of the *Ring* has almost too many choices. So let's do some sorting out of the options.

The principal advantages of the London *Ring* are the forthright manner in which it presents this music and the strong in-depth casting of the singers. George London's *Rheingold* Wotan has the jet-black, commanding presence of the king of the Gods. When Hans Hotter takes over, we encounter a singer long past his prime, but still the most imaginative interpreter of this central role in recorded history. Fricka is also shared: we begin with the aging Kirsten Flagstad and end with Christa Ludwig then in the glorious freshness of her early prime. Flagstad's portrayal, however, is not to be dismissed: though old, she is truly immortal.

Birgit Nilsson remains the greatest Brunnhilde since Flagstad. Though her voice is not warm and her understanding is not the deepest, Nilsson had a steely power worthy of the Warrior-Maid. Arguably Nilsson's immense voice was never satisfactorily captured on records and if you did not hear her live in her prime you may never fully understand the true glory of her Brunnhilde. Still, London's warm acoustics flatter Nilsson better than most. Wolfgang Windgassen, whose *Siegfried* is better than his *Götterdämmerung*, may not have quite the heroic voice necessary for *Siegfried*, but he is nevertheless that rare thing among tenors, an honest musician.

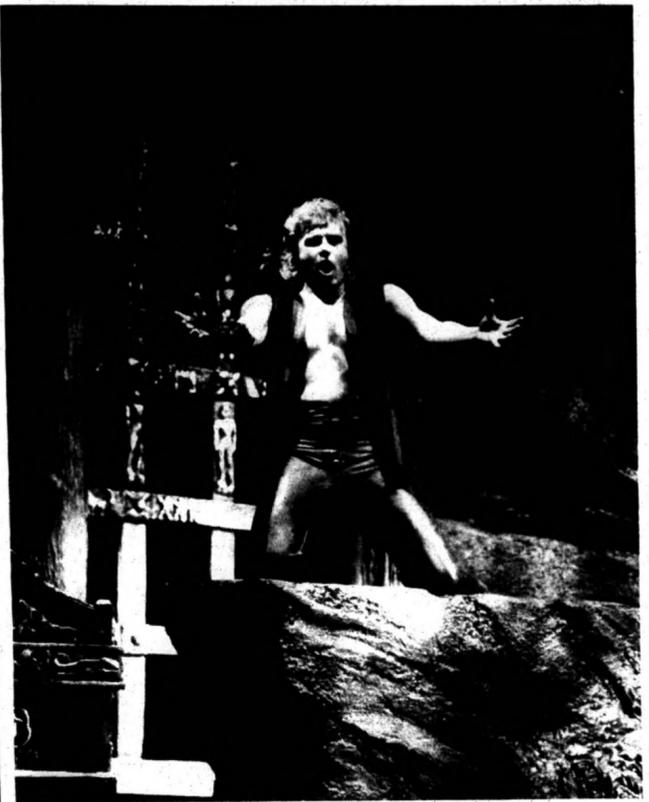
The problem is that Sir George Solti is not, when all is said and done, a great conductor. He lacks imaginative subtlety. He is rhythmically rigid and his feeling for polyphony is primitive. All those glorious passages when Wagner runs two or more melodies simultaneously, deliciously syncopating their accents, go for naught under Solti's hand. It must be admitted that Solti has a strong personality and his *Ring* is often thrilling in its unhalting inevitability, but it is cold and heartless as well.

The single opera recording that belongs in every Wagnerian collection, no matter how small, is Wilhelm Furtwängler's *Walkure* with the Vienna Philharmonic, released on Angel's budget label, Seraphim.

The single opera recording that belongs in every Wagnerian collection, no matter how small, is Wilhelm Furtwängler's *Walkure* with the Vienna Philharmonic, released on Angel's budget label, Seraphim. There you will find the surge of the music together with its tenderness. All the individual details are finely illuminated, but not so much as to hold up the action. The whole maintains enormous tension but without any rigidity. The singers, though often not the most luscious voices, responded to Furtwängler's knowing lead with compelling dramatic conviction.

Herbert von Karajan, though he is a very great conductor, the greatest of his generation, has conceptual problems with the *Ring*. To my way of thinking, Karajan wants to ignore the fact that the *Ring* is about power as much as it is about love. From his Nazi past, Karajan must know a great deal about the pathology of power, but it is as though he is now afraid to return to the issue. Susceptible as I am to the silken textures, shimmering sounds and manifold subtleties of this *Ring*, I must admit that Karajan here served his own genius better than Wagner's. Still, if your budget allows more than one recording of any of these operas, try Karajan's luminous approach. Especially rewarding here is Karajan's love-feast in *Götterdämmerung*.

Karl Böhm's Bayreuth and Reginald Goodall's Sadler's Wells recordings both have the advantage of being tapes of live performances. Since Böhm had Nilsson at the peak of her powers for his Brunnhilde, his performances do give you an idea of the excitement she generated in the house. Their *Götterdämmerung*, Act II, is perhaps the greatest single achievement among all the post-Furtwängler recordings. Furthermore, Böhm's *Walkure* also captures the dramatic imagination, if ir-



Peter Hofmann as Siegmund in Wagner's *Die Walküre*

regular pitch, of Leonie Rysanek's Sieglinde. The white heat of these performances owe much to Böhm's incisive musicality, which in the mid-1960s was just entering upon its maturest phase.

For the English-speaking listener, Reginald Goodall's *Ring*, sung in Andrew Porter's elegant translation, is a must. Pick this *Siegfried* as an introduction, for this is the talkiest of the dramas, and this recording boasts the greatest of all modern Siegfrieds, Alberto Remedios. Even Rene Kollo, singing in S.F. last summer, did not reach the purity of Remedios's *Siegfried*, though he came close. Goodall, despite glacially slow tempi, is probably the most natural Wagnerian of all the modern conductors. Rita Hunter's Brunnhilde is a deficit here, but Norman Bailey's majestic Wotan is a plus.

Pierre Boulez's 1980 Bayreuth production was the first video *Ring*, which makes it a must on that level, but unfortunately, what has been commercially released are simply the audio recordings made from these performances. Many of the singers, especially Manfred Jung's hoarse *Siegfried*, Hanna Schwarz's ill-tuned Fricka and Donald MacIntyre's threadbare, if intelligent,

Wotan, are real deterrents to enjoying the unadorned records. Gwyneth Jones's *Götterdämmerung* is, however, one of her finest achievements, but Heinz Zednik's Loge and Mime — such joys to watch — lose much of their magic when shorn of the visuals, for his is not a painterly voice. Boulez, like Goodall, constantly charms the listener though his clear, yet unpretentious, articulation of Wagner's dense textures. However, he is infinitely snappier in his pace than his English colleague. In addition, Boulez is rhythmically so keen that he tickles the fancy almost every other bar.

I have heard only the beginning installments of Marel Janowski's *Ring: the Rheingold*, in which Janowski proves himself an illuminating Wagnerian, is preferable to the *Walkure*. Yvonne Minton's Fricka is something special, though, alas, Jessye Norman's matronly Sieglinde is not.

*Ring* recommendations, divided by individual operas, ranked in order of my preferences and identified by the conductors: *Das Rheingold* — Janowski, Karajan, Solti, Goodall; *Die Walkure* — Furtwängler, Karajan, Böhm; *Siegfried* — Goodall, Solti, Karajan; *Götterdämmerung* — Karajan, Böhm, Boulez, Solti.

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## Records

Mike Mascioli

## Popular Songs

**J**erry's Girls, which played SF not long ago is a revue of the music of Jerry (Mame, Hello, Doll!, La Cage Aux Folles) Herman. On stage it lacked focus, but that matters less on LP, which is where it is now (Polydor).

Still, there's plenty wrong with this cast album: the overture's cheesy, the lyrics to the special title tune poor, the all-female chorus insipid, and Herman himself delivers "Hundreds of Girls" ("What gives a man power and punch?/Tina for breakfast and Lena for lunch?"), well, unconvincingly. Worst of all, his *The Grand Tour*, which flopped but nonetheless contains some fine songs, including his sublime ballad "Marianne," is completely overlooked. But there are good songs—several—and 2 LPs worth of performances by the three stars, Carol Channing, Leslie Uggams and Andrea (Annie) McArdle. Channing is one of a kind, Uggams an underrated singer and McArdle a vocally, if not yet interpretively, mature performer with a powerhouse delivery to rival Uggams'. A maxim expressed in Henry Pleasants' *The Great American Popular Singers* (reviewed in our last issue)—i.e., the most well-trained voice doesn't necessarily make for the best singer—is too often exemplified in LPs of pop songs by opera singers. The latest attempt comes from soprano Jessye Norman. The songs on her *With A Song In My Heart* (Philips) are all classics, but there's no sense of adventure here, no sense of an affection for and knowledge of pop music to compel Norman to do more than scratch the surface. Pop singing's an extension of speech in song and, as I've said before and will no doubt say again, requires a naturalness of delivery to lend a song meaning. Many of the songs here—"I Love Paris," "I Love Walked In," the title tune—are already rather grand efforts, and Norman, with her formal training, is ill equipped to give them weight and bring them down to earth; every one is overdone. Among opera singers only Eileen Farrell seems fully at ease in both idioms, and a comparison of her recording of Jerome Kern's "I'm

Old Fashioned" (from her LP *I've Got A Right To Sing The Blues!*) and Norman's says more than words ever could. The mere historical interest of *The Great Songs From The Cotton Club* (Stash) would make it a wise addition to any collection: of the generous sampling of 15 songs penned by the great Harold Arlen (lyrics by Ted Koehler) for the revues of that legendary Harlem hotspot of the '20s and '30s, three have never appeared on LP and three have never been recorded at all! Still better, they comprise the latest LP by Maxine Sullivan. Sullivan, 74, has been singing since the '30s (including at the Cotton Club) and continues to record with amazing regularity. But her biggest hit, a jazz version of "Loch Lomond," came in '37, and she's never achieved the renown of many of her contemporaries, though she's probably our finest living jazz singer. Time hasn't darkened her light, gentle style of swing, it's only brought added warmth to an already sincere, straightforward vocal. Be it standard ("Stormy Weather") or buried treasure ("Happy As The Day Is Long"), she brings class and taste to any song she approaches. "Pretty, perky" Peggy King (as she was known in the '50s) follows up her impressive first Stash LP, *Oh, What A Memory We Made Tonight*, with an equally worthy *Till The Clouds Roll By: Peggy King Sings Jerome Kern*, commemorating the Kern centennial. Again there will be those who take umbrage at her less than dulcet tones (i.e., her poor pitch). But here, as before—another example of Henry Pleasants' maxim—it all pales next to her appealing, even girlish vocal and the more important business of thoughtful, loving interpretations. Listen, for instance, to the delightful "You Couldn't Be Cuter"—she means every word she sings. ■

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## Cuisine

Bob Nelson

## Food Frenzy in SF

**F**rom the fifth of May to the tenth, San Francisco is the site of one of the world's largest food shows. The 9th Annual International Gourmet Products Show started last Sunday at the Moscone Center and ran through Wednesday. The 5th Annual Gourmet Food and Wine Show began on Wednesday in Brooks Hall and will end on Friday afternoon. These events, "for the trade only," attract over 25,000 gourmet pros to the City with thousands of exhibitors from dozens of countries.

This year, the buyers from Bon Appetit, Macy's, and Williams-Sonoma will be treated to a smorgasbord of new gadgets, desert treats, condiments, and other delights of the kitchen, while the chefs and cellar masters of Masa's, Doro's, and Stars will sample wines from every winery in the state, and most of the major vintners in the world.

But the show is not just a big food fest. Food is serious business. Millions of dollars are passing hands in this city alone as you are reading this column. Dollars spent on, hopefully, luring us to spend at least twice that amount in those establishments whose "bread and butter" is bread and butter.

So, what new temptations are these pros going to throw our way this year? Well, here are a few examples:

**Cuisinart** has come up with a new attachment in their never-ending quest to make the food processor do every chore in the kitchen. Labeled a "wisk," it turns the machine into an electric egg beater.

**Silver Palate.** Julee Rosso and Sheila Lukins, who in seven years have turned their little gourmet shop into a multi-million dollar specialty food empire, have come up with a new cookbook, "The Silver Palate Goodtimes Cook-

book". Entertaining a la the Upper West Side.

**Fiskar,** long the ultimate name in scissors, now have a line of kitchen knives. I have been using them for two months, and find them of excellent quality even if they are shaped a bit awkwardly.

**Narsai's, Timber Crest, Crowning Touch, Silver Palate,** and many others are getting sauced. Expect to see more sauces on the market; everything from "gourmet ketchup" to every imaginable salad dressing. Narsai David will close his famous restaurant in Kensington in order to devote his time and money to promoting his product line and name.

**Wine.** Speaking of wine. Thank God, the "white Zinfandel craze" has subsided a bit. There are some wonderful early reds coming out of the Napa Valley. Mega-corporations like Seagrams have gobbled up most of the independent vineyards in the wine country, but so far the quality has not deteriorated too much.

**Coffee** remains a strong category. Expect to see more labels and varieties, both decaf and real. There is no excuse for bad coffee in modern America. ■ **Sentinel USA** is available at Chaps & 200 other locations

# The Nightingale of Montgomery Street

## Conversations with the Widow Norton

By Jose Sarria WITH Tom Murray

# Sunday Opera

**S**unday operas at the Black Cat were a must in San Francisco. My performances followed the traditional \$1 brunch, a feast that included tomato juice, pancakes, a choice of ham and eggs or bacon or sausage, a chili omelette, cheese omelette or (to add a bit of gaiety) lesbians on toast. This brunch began in the 1920's and the price remained unchanged until the Cat closed in 1963.

At 4 pm, 12 tables were put together to create a stage. The pianist was behind the stage on a raised platform. My dressing room was the ladies restroom, because it had a mirror. That became a problem when more women began to attend the show. Later on I advanced to a small cubicle used for storing beer.

The Black Cat had a lot of papier mache hangings. The walls were covered with paintings of up and coming artists who later became famous. Buffano, the great sculptor, did some of his work in an adjacent alley.

In the opera *Faust* there is a classic final act. Marguerite is to be burned at the stake because she had a baby out of wedlock. She was also the cause of her brother's death. She is burned and the Lord comes down and takes her soul. I

played the final scene on a tall ladder, climbing up and down as I sang until the final dramatic note. Then I stepped from the top of the ladder onto a section of the Cat's roof, as though I had finally entered Paradise. One night after the scene ended my dresser (who was hurrying to meet a trick) moved the ladder. Everyone cleaned up and left me up there. When I realized what had happened I began calling for help, but the

noise below drowned my cries. Finally in desperation I threw a box down and Sal, the owner, looked up and said, "Oh my God, we've left the prima donna upstairs."

Another time I performed the Dance of The Seven Veils. I wore a bra with seven busts. On each bust, was a scarf. I did a sensuous dance to the music of Richard Strauss, dropping the veils one at a time. For the punch line I opened the bra to expose two fried eggs.

When I sang *The Presentation of the Rose* I took off a piece of clothing during each rose song e.g. *The Rose of Washington Square*, or *Only a Rose*. I wore stripper's gauze underneath the clothing, and painted a beautiful rose on my stomach. That time Sal was certain from across the room that I was naked, and he assaulted me with every towel in the place.

When the Fox Theater was closed one of the Cat's patrons purchased a pair of elegant balcony drapes and donated them for the stage. My dresser installed them on a draw rod and we planned a big unveiling ceremony. The red velvet drapes filled with decades of smoke and dust, were hidden behind a sheet. The overture began, and I announced that the Black Cat Opera Association and Corps de Ballet presented to the world its beautiful front curtain. The sheet dropped. The draw rope jammed.

After pulling and tugging my dresser gave one mighty yank and the rod and drapes collapsed on top of me, giving off and explosion of dust that promptly emptied the Cat of all patrons. I emerged ashen gray, makeup turned into mud. The gift was promptly returned.

Beatrice Lillie and Fay Emerson came to watch my performances. The latter would join me for duets. I also entertained the Sheriff of London during a convention of policemen. We sang "God Save Us Nelly Queens" as a finale, after I apologized to the Sheriff for any offense to Her Majesty.

Tab Hunter used to visit the Cat while his clothing was being washed at the laundromat across the street. He was an ordinary, all-American looking boy.

When *Showboat* was being performed here I announced that we would do the original lyrics and invited the cast. We decorated the Cat to look like a showboat, and Hazel wrote funny lyrics: "Fish gotta swim, birds gotta flap, I gotta find a man or Mary I'll crap." The cast returned to the Curran Theatre, with the chorus replacing the traditional lyrics with ours the following night. The director was furious!

Performances were synchronized with local theater and opera schedules, only ours always relied on original scripts found in the Dead Sea Scrolls. We had to advertise in the Personal section of the newspapers, because the Chronicle and the Examiner refused to print our ads.

Halloween was the peak of the season. The street was blocked off that night and I held court in front of the Cat on a bar stool. The Chief of Police with a full squad of officers greeted me. He would open the limousine door and announce my arrival to the crowd, then escort me to the Cat's entrance where the parade began.

The Black Cat's license was finally revoked at 12:01 AM, October 31, 1963. We kept the doors open for one last Halloween gala, that night, serving sodas, no alcohol. The media publicized the closing, remarking about the Cat's nine lives. More than 20,000 people were on hand as we reached our final



## The History of The Black Cat

Montgomery Street has played an important part in the history of San Francisco since the "Gold Rush" days. Then the street was directly bordered by the bay. In 1853, this street became the site of "Halleck's Folly," the largest commercial building West of Chicago that year.

This controversial building, still remembered as the "Monkey Block," was the setting for many of the "first" for San Francisco, the West and the world. In the lobby of the "Monkey Block" the eccentric and loveable Emperor Norton, Emperor of California, Mexico and the United States, called a public meeting to renounce Mexico as one of his protectorates because the upsurge of Maximilian had made that territory impossible to govern. Journalists, poets, authors, painters, financiers, politicians, assessors, engineers, and innovators from all walks of life found success within this formidable building and the surrounding area.

Even to this day, with the Transamerica Pyramid rising from the foundation of the "Ark of Empire" the atmosphere of comfortable disharmony of varied life styles continues. In the shadow of "Halleck's Folly" a unique bar was evolving.

The "Black Cat" at 710 Montgomery Street began soon after the 1906 earthquake and by the mid-thirties under the ownership of Charlie Haverkorn, has had quite a reputation as a proving ground for fresh talent.

Under the leadership of Sol Stoumann, in the forties and fifties, the "Black Cat" grew in notoriety. So much so that years later, the California Supreme Court stated, "The Black Cat is a place with national and international reputation as a bohemian establishment, attributable to the fact that by-and-large its patrons are a gainfully employed section of the community from all walks of life, who regularly patronized the Black Cat because of its non-commercial 'club' atmosphere and its intellectual, cultural, and philosophical discussion." ■

scene and became a part of San Francisco's history. ■

**PART 9**  
**The Nightingale of Montgomery Street:**  
*Jose for Supervisor*

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INTROVERTED thinker GWM entering law school seeks GWM, 25-35, for friendship, depth, sensitive J/O, GD/KNG, 30 6'1", 160, Br/Bl, beard, nicely defined body. You appreciate your own introvertedness, depth, strong mind, masculine/straight demeanor, and crave same. Not shy, immature for age, barfly, or mainstream. Detailed letter, phone, perhaps photo: SUSA, Box 684. (1)

**Redheads!**  
Redheads! Gd/kg hot GWM couple, hairy, hung, 30s seeks gd/kg redhead for 3-way fun, short or long term. Send photo/phone to: 584 Castro, No. 281, SF., CA 94114. Hurry, Red! (1)

**Love and Kink**  
Tall, attractive, 40, slim, non-mainstream semihunk, short hair (thin), cleanshaven, 6 1/2" cut, nice ass, bright, considerate, seeks lean, hunky, round assed, thickly hung, sensitive, manly, kink buddy for healthy, tight 1-to-1 leading to permanent monogamy. Enemas, rubber dongs, vacuum pumps, condoms, prolonged self-stroking, more. Emphasis on affection, loyalty, support, enjoyment. Genuine only. No tobacco, drugs, anal. Lengthy informative letter and photos essential (reciprocated). (1)

**Outdoor/Indoor**  
Handsome tanned well-established older guy 50 sks goodlooking younger man 24-35 to share outdoor athletics and indoor sensuous times with possible relationship. I'm 5'8", 158 lbs, smooth, emotionally supportive, patient, very athletic into bicycling, jogging, beaches. You are a sexually hith conscious, mature, nonsmoking secure person who likes to be touched and who at this time in your life sks support and experience from a quality person. Let's enjoy the summer together! SF/East Bay. Pls exchange ltr/photo to boxholder 6116 Merced Ave., No. 203, Oakland, CA 94611. (1)

**Slim WM 36 sucks off any attractive guy, 1800 Market St., No. 118, SF., 94102. (1)**

**Looking for Someone Real**  
Who also feels life isn't just bars, drugs and "Cherries." Someone who still happens to be gay and still responsible, dependable and discreet when necessary. I'm a healthy GWM 46 175 lbs divorced, appear straight in public, sensitive, sexual, loving and a hopeless romantic (from being married). Looking for non smoker mature younger and smaller pleasant looking man with few vices. Reply to W.L., P.O. Box 250671, SF., CA 94125-0671. Your photo gets mine. (1)

**Can We Talk**  
Want some romance and adventure, me too. I am a GWM who had AIDS related pneumonia. I am leading a positive quality life and am happy. If you in a similar position contact Tom, Boxholder 137, 1800 Market Street, SF 94102. (4)

**Life Mate**  
You are: GWM, height 5'5" to 5'11", slim smooth swimmer's body to BB, average to good-looking, conservative hair style, facial hair never more than moustache, hairless cote buns, average size cut cock, masculine straight neat appearing, comfortable in suit or levis. In general good health and important to you, good personal hygiene especially before and during sex, drink socially, no drugs (other than grass), prefer non-smoker. Sex is important, intimate fun. Sexually very versatile, good, active. Anal/oral passive. Sensitive chest. Very light S&M B&D passive. Mutual massages. Communicative and verbal during sex. Frequency 3-5 times weekly. Enjoy porno. Absolutely monogamous. Affectionate and like to cuddle. Boyish nature, shy, quiet, good sense of humor, non-argumentative, minimal gay friends and not very much into the subculture. Mature and emotionally stable. Very communicative to personal needs and feelings. Add stability domesticity to my life. Wear underwear. No crotch worn levis. Earrings, fad dressing, camping it up, mixed pronous, bath houses or sex clubs and never dressed in drag. Me: will compromise on some previous and the guy who will love you to death. Will answer all. Boxholder, 55 Sutter, No. 547, San Francisco, CA 94104. (1)

**KS**  
GWM 33 5'9" 165 hung has KS looking for others with KS for safe sex. Your picture gets mine. Reply DWL, 584 Castro, Ste 625, SF 94114-2588. (4)

**Penpals wanted - GWM 20 seeks penpals for a long distance friendship.** I am 6', 145 lbs, br/bl, understanding, friendly, warm, caring and have a good sense of humor. Anyone interested? Photo appreciated. P.O. Box 1024, Holyoke, Mass. 01041. (1)

**East Bay - Central Valley**  
GWM 37 new to area, would like to meet new friends for good times. I enjoy the out doors, seeing the "California Sights". Call Bill after 5 pm. 209-836-5536. (2)

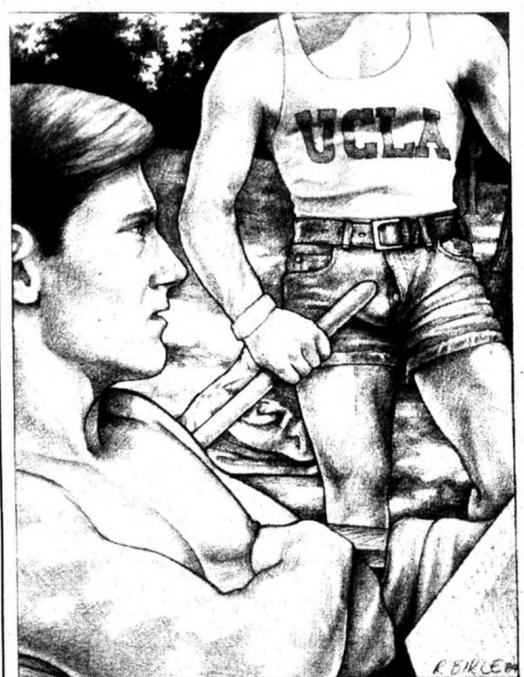
**GWM 34 6'1", 190 lbs, br/green honest goodlooking healthy not into gay scene versatile looks for friendship and clean lover any race from 18.** P.O. Box 170, SF., CA 94101. (1)

**Boy, do you need playfully imaginative, sensual spanking/discipline, and are you a youthful handsome, trim, masculine, 18+, I'm fun, lean physiqued, attractive, GWM, 5'11", youthful mid 40s.** Reply Box MY99, 867 Valencia, SF 94110. (1)

**Big Dick Nasty J/O**  
X-Hung (No B.S.!) WM, 30's regular build, with big, shaved 9"-er seeks other unshaved/shaved WM's 8"+ only (No B.S.!) for solo/mutual J/O trips with exploration of unusual technique, locations, and/or fantasies. Send specifications and detailed description of your turn-ons to: Box 9, 1827 Haight, S.F., CA 94117. (1)

**Voyer, GWM will trade pictures, magazines, films, tapes of good looking young guys 18-25.** Nude/erotica from 50s-80s. Also need models. Bob Kurtz, 6309 Paloverde Road, Castro Valley, CA 94552. 415-582-7007. (1)

**Attractive GWM/ 35, 6', 145, trim beard/moust Brown hair, moderate body hair, healthy smoker.** Enjoys J/O Fr A/P Gr A/P with trim fit youthful guys to 40. I'm often attracted to shorter men with glasses but neither are a must. If you enjoy quiet sensual eyes by a fire send photo, P.O. Box 42422, SF., CA 94142-2422. (1)



**Sunny, Enthusiastic, Vital**  
I AM: 34 yr old, GWM, 5'11", blond, blue eyes, 170, muscular, athletic, light body hair, goodlooking, intelligent, enthusiastic, career-minded, serious, playful, fun-loving, exciting, energetic. YOU ARE: 25-35 yr old, GWM, with collegiate-boyish good looks, swimmer type, smooth, masculine, gentle, bright, well adjusted, financially responsible, nonsmoker, not into any drugs or alcohol, thoughtful, caring, loving, living in San Francisco area. Interests you might share: Tennis, squash, skiing, running, white water rafting, swimming, movies, lectures, PBS, classical music, space, reading, Science Fiction, Omni, microcomputers, photography, Spanish or other secondary foreign languages. Please reply with photo (returned) will reciprocate. Reply SUSA, Box 681. (1)

**Takes Two to Tango!**  
Sexy, very goodlooking GWM, 5'11", 155 lbs, Brn/Hazel, hairy chest, high energy, romantic, muscular hunk seeks same 27-35. Dating/Relationship! Developed mind and body a must! If you're too good to be true - let me know! SUSA, Box 682. (1)

**Bottom novice slave into bondage leather needs hard throbbing top whipping verbal abuse fantasies.** Eagle Brigg Ambush Chaps Boy to Service Sir Evenings for public display. Lets Squeeze it. 673-4418. (1)

**Orinda male (30) looking for local people to exchange ideas on swimming pool care and/or gardening tips.** Charles 254-6795. (1)

**Southbay GWM 26, 6'3", mature, masculine, sensitive, affectionate, non-smoker/drinker.** Want to meet/date men for equality and friendship based relationship. Interests: art, architecture, cooking, bicycling, closeness, sharing, respect more important than sex. Cuddling experts, hairy teddy bears, leather, a plus. 3595 H South Bascon, No. 34, Campbell, CA 95008. (2)

**Seeking all American boyfriend white under 30 handsome slender sincere tall horny well hung who wants monogamous relationship with prolonged intimate satisfying sex contact.** No drugs alcohol smoking Alex 826-8072. (1)

**GWM Teddybear, 26, 6'2", fit 200 lbs, seeks one man, secure enough to love and sensual enough to enjoy giving and receiving ecstatic massage, and delicious foreplay.** You love slow, sensual lovemaking. You are about my age or younger: generally avoid drugs besides alcohol: are fit, bright and literate: and approach the world with the eyes of a child and the heart of a man. You are an Asian, White or Latin nonsmoker. You share interests in Jung, architecture, travel, photography, art and nature. You agree that the unexamined life is not worth living. You are sensual, amusing, honest, mature, and appreciate diversity in people. Please write a descriptive note and send a photo to P.O. Box 421083, S.F., 94124. (1)

**Bondage top seeks relationship with guy who likes having his body tied-up, but who can also handle affection.** Write: P.O. Box 26322, San Francisco, CA 94126. (1)

**I never make out on a first date. Looking for someone to have second date with. Me - 32, cute, bottom. You 30-40, thick, top. Reply w/photo to SUSA, Box 685. (1)**

**Tight, Firm & Hairy**  
Handsome top 30's, blond, 5'11", hung, hot. Swimmer's build, moustache wants hot well built bottom. Wants gym-toned masculine type with hairy body. A plus for hot looking dark haired men from 25-40 with tight, firm, hairy butt. Photo/phone Box 274, SF., CA 94101. (1)

**Stop Here**  
and rest your eyes in mine. Seek one man for relationship. Prefer sexy masculine mechanic trucker biker types with good attitude, mature, hung thick uncut, slim to trim, 25-40 who can appreciate having his needs attended to by hot Italian man in good health. Photo a must. P.O. Plus, 584 Castro, Ste 459, S.F. 94131. (1)

**Beefy, Masculine Types Wanted**  
Oriental male, good looking, discreet, friendly, seeks stocky to burly masculine types for fun and friendship. Prefer stable. 36-54 yrs., 220-280 lbs and healthy. Married, leather, uniform OK but no drugs or S/M. Sincere response only, phone. 1550 California St., Box 6229, San Francisco, CA 94109. (1)



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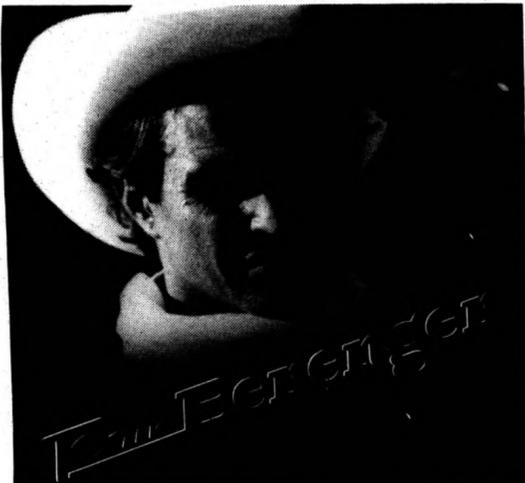


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### May 10-16

#### Friday, May 10

"The Visions of Simone Machard", by Bertolt Brecht, presented by Tour de Force; 8 pm, Bethany Methodist (to 6/16). Call 641-8986.  
Debbie Saunders plays piano & sings; 8 pm, Artemis Cafe, \$5 donation. Call 821-0232.  
Super 8 films by 3 local artists; 8 pm, Co-Lab Theatre. Call 346-4063.  
"The Matador Club", Gary Aylesworth's play about the unexpected relationship between a bullfighter & a night club comic; 8 pm, Valencia Rose, \$6 (also 5/11). Call 863-3863.  
Mapezi, African music band; 8:30 pm, 16th Note, \$5. Call 621-1617.  
Sock Hop with Traci Le Tress; 9 pm, Alamo Square Saloon. Call 552-7100.  
Ginna Leishman in "Rearranging Those Deck Chairs Again," 9 pm, Valencia Rose, \$6 (also 5/11). Call 863-3863.

#### Saturday, May 11

"The Complete Anne Frank", video by Dale Hoyt billed as "a psychedelic soap opera"; 8 & 10 pm, SF Art Institute, \$4. Call 771-7020.  
Tuffy Eldridge, Christa Hillhouse, Mary Reynolds, on guitar, sax & vocals; 8:30 pm, Artemis Cafe, \$3.50 donation. Call 821-0232.  
HA HA plays post modern rock; 8:30 pm, 16th Note, \$5. Call 621-1617.  
Black & White Men Together presents "A Uniform Brawl" South of Market; 10 pm - 4 am. Tickets at Walt Whitman Bookshop.  
Gay Comedy Night stars Marga Gomez, Monica Palacios & Danny Williams; 10 pm, Valencia Rose, \$5. Call 863-3863.

#### Sunday, May 12

Peter Mintun at the concert grand with organist Jim Roseveare; 2 pm, Paramount Theatre, Oakland, \$6-\$12. Call 465-6400.  
Molly Breen, host/vocalist, introduces Robert Erickson & Mikio; 3 pm, Big Mama's, Hayward. Call 881-9310.  
Big City, popular world beat band; 4-8 pm, El Rio, \$5. Call 282-3325.  
Chamber Soloists of SF present Sharon Robinson, cellist & Jamie Laredo, violinist; 5:30 pm, Herbst Theatre, \$12.50, \$14.50. Call 392-4400.  
Softball game between the cast of "42nd Street" and the GSI Kokpit team; 7 pm, Lang Field; admission is canned or boxed food donations for SF Airs Foundation Food Bank. Call 864-4376.

"... But Is It Art?", festival of performance, video, poetry & film; 7:30 pm, New Performance Gallery, \$6. Call 863-9834.

"The Parlement of Fowles" by Geoffrey Chaucer, with music of the 14th century, presented by Noh Oratorio Society; 8 pm, St. Gregory Nyssen Episcopal (also 5/19). Call 861-7644.

Tamandua plays Brazilian jazz; 8:30 pm, 16th Note, \$3. Call 621-1617.  
Chrysanthemum Ragtime Band in concert; 4 pm, Valencia Rose, \$4. Call 863-3863.

#### Tuesday, May 14

Joe Ross, Cabaret Gold outstanding male vocalist; 6-8 pm, Sutter's Mill Cabaret (also 5/15, 16). Call 788-8370.

#### Wednesday, May 15

"Top Girls", Caryl Churchill's explosive drama, opens for a return engagement; 8 pm, Marines Memorial Theatre, \$14-\$20. Call 771-6900.

#### Thursday, May 16

"Beyond: A Word"; performance by Leland Mott employs mime, mudra-language, singing & 'glossolalia'; 8 pm, Valencia Rose, \$2. Call 863-3863.

"Tokens: A Play on the Plague"; vast polyrhythmic dance choral work featuring a cast of 60 Bay Area performers directed by David Schein & produced by the Blake Street Hawkeys; 8:30 pm, Theatre Artaud, \$10/\$12 (to 6/16). Call 621-7797.

A tribute to Stevie Wonder highlights Citicentre Dance Theatre performance; 8:30 pm, New Performance Gallery, \$8.

### Goings On in the Next Two Weeks



Joe Pon, master of ceremonies, invites you to attend Circus Vargas' opening night performance to benefit the SF AIDS Foundation 5/30.

### Mixed Reviews

#### The Critics Choose Favorites

**Art:** Signs of the Times: Some Recurring Motifs in Twentieth Century Photography, first of three major exhibitions from the permanent collection; SF Museum of Modern Art (to 6/14). Call 863-8800.

**Books:** Felice Picano, author of Slashed to Ribbons in Defense of Love appears at Walt Whitman Bookshop 6/11, 1-4 pm. Call 861-3078.

**Cabaret:** The Plush Room at the York Hotel reopens with Michael Feinstein at the piano. Call 885-6800.

**Classics:** our newest small orchestra, Parlante, performs at the Palace of the Legion of Honor, 5/13. Call 762-2277.

**Concerts:** Weavers veteran Ronnie Gilbert appears at The Great American Music Hall 5/11-12. Call 885-0750.

**Film:** madcap auteur George Kuchar gets a screening of his short films at Martin/Weber, 5/22, 23. Call 431-8394.

### May 17-23

#### Friday, May 17

Judy Fjell with Nina Gerber; 8 pm, Artemis Cafe, \$5 donation. Call 821-0232.

"Video: The Personal View"; works by Bay Area artists that express interior states; 8 pm, SF Art Institute, \$3. Call 771-7020.

Bay Area Women's Philharmonic features winners of their concerto competition; 8 pm, First Congregational, Berkeley, \$9. Call 626-4888.

Great Buns Contest; cash prize; 9 pm, Alamo Square Saloon. Call 552-7100.

"Two Queens in Search of a Motif"; Tom Ammiano & Doug Holsclaw star in this popular revue; 10 pm, Valencia Rose, \$6. Call 863-3863.

"The Matador Club" See 5/10 (also 5/18).

Mozart & Brahms performed by Mayumi Ohira, violin & Joan Nagano, piano, with members of the Sequoia String Quartet; 8 pm, Old First Church. Call 474-1608.

#### Saturday, May 18

San Francisco Chamber Singers join the Baroque Arts Ensemble in a birthday concert of music by J.S. Bach, Handel, Schutz, Scarlatti; 8 pm, St. John's Presbyterian, Berkeley, \$6 (also 5/19 in SF). Call 759-8624.

Uuomenon has a reggae beat; 8:30 pm, 16th Note, \$5. Call 621-1617.

Sentinel USA is available at Lion's Pub



Stephen Savage shows photographs at Centertspace (to 6/15). Reception 5/12. Call 861-5059.

"Arms Are for Hugging"; Shanti benefit stars Suzy Berger, Marga Gomez, Doug Holsclaw, Danny Williams; 7:30 pm, Sutter's Mill, \$15/\$25/\$50. Call 552-7388.

Uuomenon has a reggae beat; 8:30 pm, 16th Note, \$5. Call 621-1617.

"Liz Estrada" by Carlos Baron; Spanish language adaptation of the Greek classic *Lystrata*; 8 pm, Mission Neighborhood Center, \$4 (also 5/19 at 3 pm). Call 457-4260.

Robin Young sings, plays guitar; 8 pm, Artemis Cafe, \$4 donation. Call 821-0232.

Beyond Wyoming plays rock; 8:30 pm, 16th Note, \$5. Call 621-1617.

Gay Comedy Night headlines Leora Eisenberg, Linda Moakes, Monica Palacios; 10 pm, Valencia Rose, \$5. Call 863-3863.

#### Sunday, May 19

Tropical Nights; group combines salsa, samba, funk & jazz; 4-8 pm, El Rio, \$5. Call 282-3325.

Mozart & Salieri square off in a performance by the SF Chamber Players; 4 pm, First Unitarian Center, \$8. Call 665-5558.

Tom Ammiano is at the Turf Club, Hayward, 4 pm. Call 881-9877.

Bay Area Wind Symphony performs; 7:30 pm, Zellerbach Hall, Berkeley, \$5. Call 642-0212.

Berkeley Symphony Orchestra performs a world premiere by Wendy Carlos & works by Janacek, C.P.E. Bach; 8 pm, First Congregational, Berkeley, \$9-\$20. Call 527-3436.

Poet's Theatre presents two plays by Jackson Mac Low; 8 pm, Valencia Rose, \$3. Call 863-3863.

Modern Fusion plays Afro-Cuban jazz; 8:30 pm, 16th Note, \$4. Call 621-1617.

#### Monday, May 20

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

#### Tuesday, May 21

Terry Hutchinson, popular male vocalist, is back from NYC, I.A.; 6-8 pm, Sutter's Mill Cabaret (also 5/22, 23). Call 788-8379.

Korean National Dance Company makes their SF performing debut; 8 pm, Herbst Theatre, \$9-\$15. Call 392-4400.

SF Moving Company performs work by resident & guest choreographers; 8:30 pm, New Performance Gallery, \$7 (also 5-22, 23). Call 863-9834.

Angela Blofil, popular recording artist, opens at the Venetian Room; 9:30 & 11:30 pm, the Fairmont. Reservations call 772-5000.

#### Wednesday, May 22

Dick Shawn brings his critically acclaimed "2nd Greatest Entertainer in the Whole Wide World" to SF; 8 pm, Theatre on The Square (to 6/16). Call 433-9500.

"Zatoichi Superstar", zen samurai comedy by Warren Kubota; 8 pm, Peoples' Theatre Coalition, Fort Mason (to 6/30). Call 776-8999.

"Love in the 3rd"; by O-Ian Shepherd Jones & Kathleen Cramer; rousing musical set in Las Vegas; 8:30 pm, Magic Theatre Northside, \$10/\$12 (to 6/30). Call 441-8822.

Performance #3a is touted as 'musicabaret extraordinaire'; 8:30 pm, 16th Note, \$3. Call 621-1617.

SOON 3 premieres blindSite & Iuana Hotel; 8:30 pm, Co-Lab, \$5 (also 5/23). Call 346-4063.

#### Thursday, May 23

"Beyond: A Word". See 5/16.

Tuffy Eldridge spearheads an evening of hard-driving folk rhythm; 8 pm, Valencia Rose, \$4 & canned food donation. Call 863-3863.

Voices is a world beat band; 8:30 pm, 16th Note, \$5. Call 863-3863.

Daryl Wagner sings thirties, forties, show tunes & contemporary music; 9 pm - 1 am, every weekend; Fickle Fox Piano Bar. Call 826-3373.

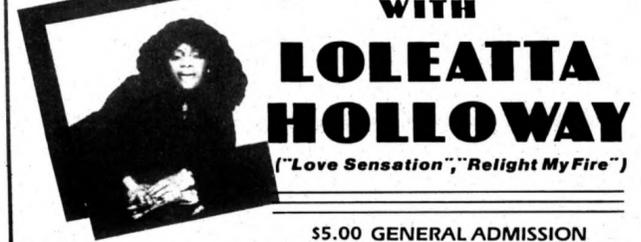
#### GAWK!

Gay Artists & Writers Collective (GAWK) has film parties, pot lucks, and networking within the gay male performing community. If you have these skills and would like to meet others like yourself, call the barometer of hip, Jon Sugar, at 664-2682. □

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1: to take part in as a dancer 2: a series of rhythmic bodily movements usu. performed to music 3: a social gathering for dancing 4: the art of dancing 5: known as Trocadero Transfer

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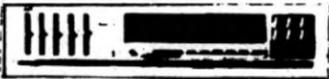
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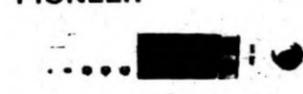
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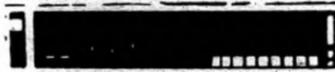
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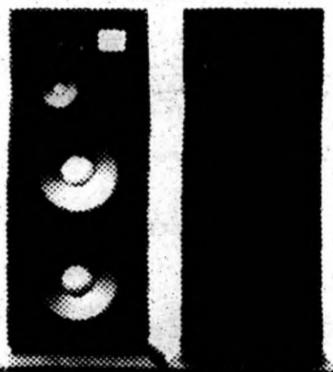
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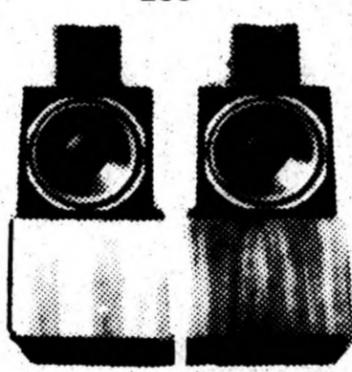
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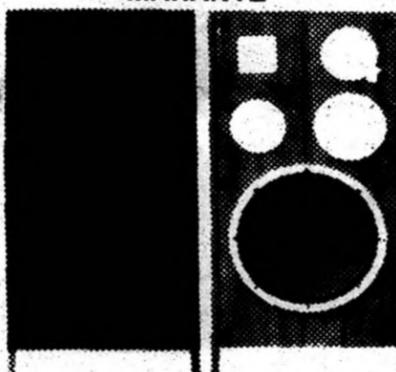
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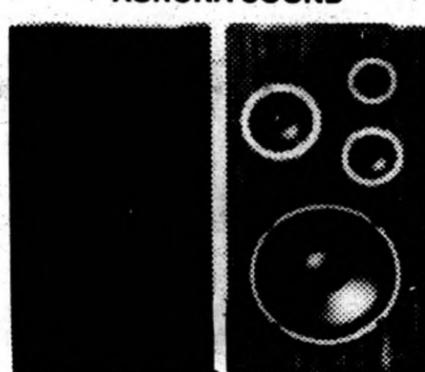
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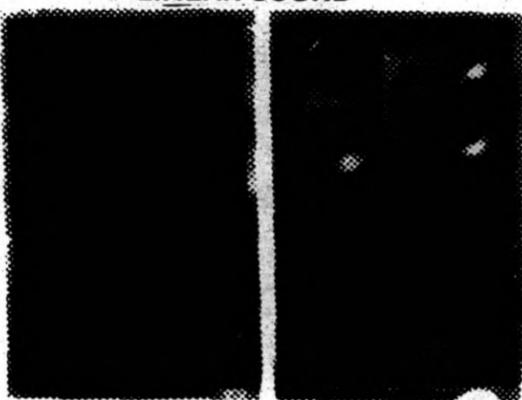
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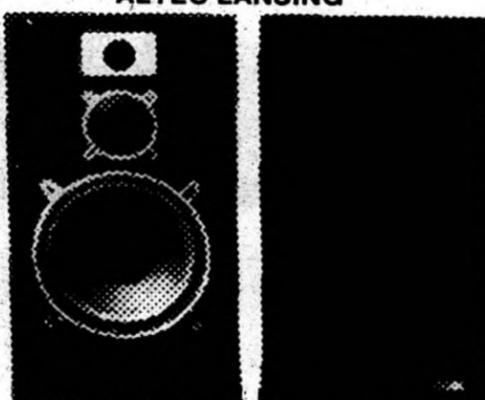
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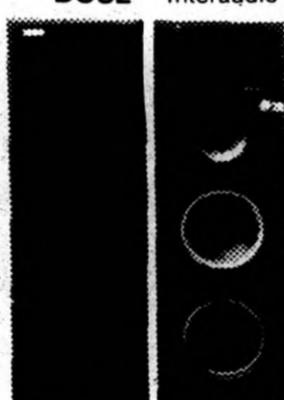
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