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Sentinel USA

Voice of the New Generation • 415-861-8100 • Vol. 13., No. 3 • June 6, 1985



'So Many Men!'

See Pullout

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By Robert Hass

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Writing of EST's Erhard:

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LIFE AFTER AIDS

Part VIII
Fighting the Virus
page 7

AIDS UPDATE 85

A Series of Free Community Forums
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Sex in the Age of AIDS: EROTICIZING SAFE SEX

An updated version of a provocative forum from last fall's series focuses on learning how to thoroughly enjoy Safe Sex.

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Where: Institute for the Advanced Study of Human Sexuality
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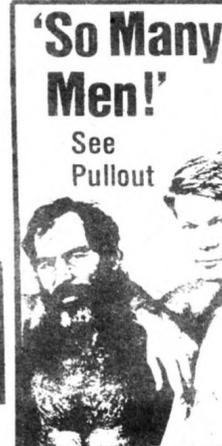
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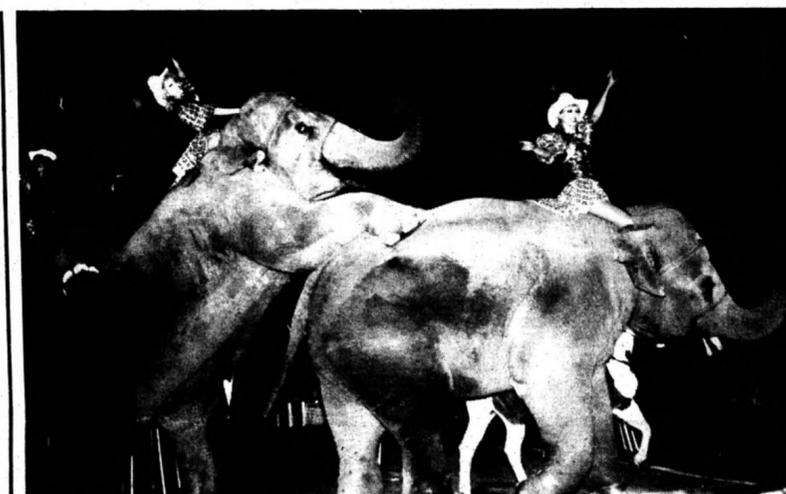
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Gay Indians to Publish Anthology

Gay American Indians (GAI) is now accepting contributions for a book-length anthology documenting the past and present life of gay American Indian men and women. The GAI anthology, the first of its kind, will include essays, oral histories, stories, poetry and artwork.

"With this publication we hope to raise the awareness of both Indian and non-Indian people about the place of gay American Indians in our cultural history," said Randy Burns, co-founder and current Vice President of GAI.

Funding for the publication is being provided by a \$7,500 grant from the Chicago Resource Center to GAI's history project. This project is currently collecting and distributing information on historical and contemporary gay American Indians.

"Our history project has already gathered references on

traditional gay roles in more than 100 different tribal societies throughout North America," Burns said. "As gay men and women, we often had a special place in the social, religious and economic life of our communities."

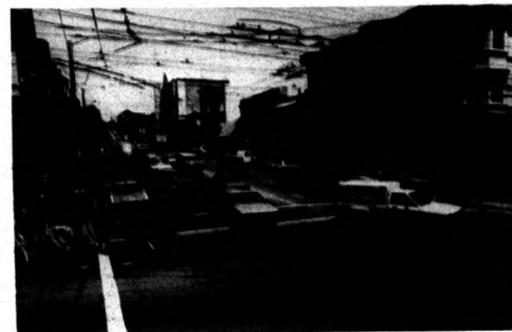
According to Burns, the GAI anthology will help gay American Indians feel pride in both their tribal as well as gay identities. "Today, many American Indians have adopted the hostile attitudes of non-Indian society towards gay people. But this was not a part of the traditional way in many tribes. We hope this anthology will help our families

and communities understand us better as gay people."

GAI is requesting contributions of historical articles as well as contemporary accounts, stories, poetry, and graphics, with an emphasis on personal and biographical material. The anthology, to be published in 1986 for national distribution, will include representative contributions from women and men both reservation and urban backgrounds. Authors and artists will be paid honorariums for work accepted for publication.

GAI was founded in 1975 to serve the needs of the gay American Indian community. The organization has over 700 members nationally and internationally, and provides a variety of social and educational services.

Contributions can be submitted to the GAI History Project, 1347 Divisadero St., No. 312, San Francisco, CA 94115.



Heavy traffic at Castro and 18th has tied up buses, City says.

Castro Traffic Mess

The San Francisco Board of Supervisors is looking at traffic control measures to ease congestion at the corner of Castro and 18th Streets which could include prohibiting left turns at the crowded intersection.

Plans could include painting a left hand turn pocket on the southbound Castro Street lane, or prohibiting left turns altogether there, as well as on Mission Street at the corners of 16th and 24th Streets.

The Department of Public Works (DPW) favors painting a left-turn lane on Castro Street, an idea advanced six months ago and recommended in April by DPW, Muni, and

the City Planning Department, according to DPW Director's Assistant Dick Evans.

According to Evans, prohibiting the left-hand turn would funnel southbound traffic more onto neighboring residential streets. Evans said traffic at Castro Street at 18th has encumbered the free movement of Muni buses.

"There has been a lot of conflict for time at the intersection," he said. The Board of Supervisors' Traffic and Transportation Committee has calendared public testimony on the no-left turn proposal June 20 at City Hall.



Contestants at the Jockstrap Contest honoring Jay Brian June 2. A memorial service was held June 1.

Father's Day Beer Bust

The S.F. Eagle and Mr. Tony Trevizo are hosting "A Fathers' Day Beer Bust and Auction on June 16th from 3:00 pm to 7:00 pm on the patio of the S.F. Eagle. This is the second annual event. Through the generosity of numerous merchants \$4,300.00 was raised

for the Godfather Service Fund, which will be the recipient again this year. The GSF is under the auspices of the S.F. Tavern Guild Foundation.

Organizers are requesting merchandise donations to be auctioned and which are tax deductible. If your business is interested, please contact Tony Trevizo at 661-5039 or 558-8100.

Quarantine

from page 1

hepatitis, it may soon be with the availability of an antigen test for AIDS sometime this year, for there will now be a way to verify if a person is an active carrier of the HTLV-3 virus. Insurance underwriters will probably mandate that blood banks use the new antigen test, said Larry Bush, Legislative Aide to Assemblyman Art Agnos. Then, the State Health Department might ask for the names of persons who test positive.

The most disturbing side effect of this crisis, said Pat Norman of the City Health Department, is the enormous amount of stress it is inflicting on gays. "No one wants to deal with the stress," she said. According to Bush, a new report from the City Coroner lists AIDS suicide statistics for the first time. "This report tells that as many gay people in San Francisco committed suicide because they thought they had AIDS as those who committed suicide because they received a

diagnosis of AIDS," Bush said.

The government response to AIDS and talk of quarantine is fueled by fear and a conservative political climate, but has no scientific basis, said Dr. James Campbell, a member of Bay Area Physicians for Human Rights (BAPHR). In four studies of several hundred health care workers, none came down with AIDS despite extensive contact with AIDS patients and needle sticks, providing they did not possess any other co-factors. However it is scientifically sound for high risk groups to follow safe sex guidelines and avoid donating blood.

The forum then considered strategies to stop a quarantine. "I think we'd have a very difficult time stopping a quarantine legally," said Matt Coles. "The courts cannot be counted on to help. It must be a political strategy, and in place before the situation gets too bad," he said.

Larry Bush suggested broadening the issue to include all groups of people whose health

Auto Rates for Couples

For the first time an insurance company has agreed to give gay couples the same 20% discount on auto insurance as it gives to married couples. Known as the "multiple car discount," it was given to couples who own two or more cars.

The agreement was reached after extensive negotiation between AAA of Southern California and National Gay Rights Advocates, the San Francisco-based public interest law firm. NGRA represents Leo Laurence and Robert Zelmer, Jr., a gay couple in San Diego who have been in a relationship for seven years.

Jean O'Leary, NGRA Executive Director, said: "This is a first in the insurance industry and the beginning of the battle for full equal rights for lesbian and gay couples."

Working with NGRA on this case were attorneys Bill Weinberger in Los Angeles and Kate Steen in San Francisco.

needs have been neglected by the Reagan administration such as women and low-income people. Pat Norman stressed that the gay community must care enough to take responsibility for somehow educating every person about AIDS and safe sex.

John Lorenzini urged gays to demonstrate against the lack of public health resources being allocated toward treatment. He pointed out that France had developed three anti-viral drugs so far and Sweden one, while the U.S. had only produced the HTLV-3 screening device.

"We must do our homework," said Bush, "and we must have facts and spokespeople who can deal effectively with the media." No matter what strategy is ultimately adopted, cautioned Norman, it won't work without unity within the gay community. "We are so rigidly opposed to each other that leaders won't talk to one another for fear of a loss of power," she said. Her remarks were met with instantaneous applause.

Candlelight Vigils Span Continent

Mobilization Against AIDS achieved its goal of organizing nationally Memorial Day, with the successful coordination of 30 marches held across the country and around the world in memory of the 5,000 people in the United States who have been felled by AIDS.

From Smith Park in Jackson, Mississippi to Trafalgar Square in London, England, tens of thousands of people rallied in support of People With AIDS. Mobilization's goal is to involve large numbers of people in the struggle to secure increased governmental response to the AIDS epidemic.

In Jackson, approximately 50 people attended the outdoor memorial. "That's as large a group as we've ever had for any event," commented Mississippi Gay Alliance head Eddy Sandifer. "We carried the posters on poles along with a photo of a person with AIDS from Mississippi. It was a big success."

In London, over a hundred people braved rain to gather in Trafalgar Square in a memorial sponsored by the Terrence Higgins Trust. "This was the first event of its type (on AIDS) in England and certainly one of the first in Europe. We are very pleased," noted Graham McKerrrow, editor of the Capital Gay, London's gay paper.

In terms of geographic diversity this was the largest coordinated AIDS event ever conducted as well as the largest action organized primarily by lesbian, gay and bisexual people. There were over 40 cities in which memorials were planned. Large rallies occurred in

Toronto, Albany, Boston, Provincetown, New York, New Orleans, Houston, Los Angeles, Denver, San Francisco, Seattle, Minneapolis and Chicago.

The largest event was in San Francisco, where 4,000 people marched from Castro Street to the Civic Center. In Toronto, rain forced the memorial indoors and people were turned away after the hall reached its capacity of 300. In New Orleans people walked to the Mississippi River and tossed their lighted candles into the water.

"This is just the beginning of organizing in support of People With AIDS," said Mobilization Media Co-Chairs John Wahl and Dr. Maggi Rubenstein. "We have circulated petitions, held these memorials and confronted elected officials over the government's inaction on AIDS. We're going to involve even more people in more cities in this struggle."

Mobilization Against AIDS is demanding more AIDS research funding, better patient services including more diverse treatments for Persons With AIDS, and a national AIDS educational campaign. The lives of our people are at stake, and we're not going to take NO for an answer. Mobilization demands that AIDS not be used as a political weapon against the civil rights of anyone."



Members of the Banner Committee with their entourage at the Black and White Ball May 31. Gay men and women joined the crowd of 8,000 who raised nearly \$250.00 for the SF Symphony.

Tricycle Race Brightens Holiday

by Gary Menger

Chill winds and a steel-grey sky didn't deter a merry mob from turning out at The Mint on May 27, where Tommy Turner was chairman, for the fourteenth consecutive year, of the annual Great Tricycle Race. This competition event involves two-person teams (someone to sit on a tricycle

and someone to push) sponsored by various bars - the race begins at City Hall and, after check-ins at 28 pit stops, ends at The Mint. A total of \$800 in cash prizes is awarded to three winning teams of the race and three winning "best costume" entrants. This year there was also a "best swim suit" competition to the delight of the more than 1,000 spectators and the several tour buses that came by to check out the action.

The event is staged for charity - as hostess (for the 7th year), Nina the Nurse (aka: Bill McDowell) pointed out: "There was a time when we did this to raise funds for the SPCA; now we have more grievous concerns." This year's party was in support of the AIDS Foundation.



Candles blazed as 4,000 people gathered at the United Nations Plaza at the completion of the Mobilization Against AIDS march May 27.

Half the proceeds from the raffle ticket sale were for the charity; the other half to the winner, a young lady named Susan who donated back her portion.

The cycling team sponsored by the Paradise (East Bay) won third place in both the race and the costume competition; Febe's team came in second (and contestant/bartender Roger donated his cash prize to Hospice); first place was won, for the fourth consecutive year, by the Community Softball League. The second place costume prize went to "the surfer and the shark," a delightful team from The Special, and first place to the team from Polk Street's newest bar, Hunks.

John Molinari was the only politician to come by and say a few words, and Wayne Friday, pointing out that people are dying while we drink beer and party, exhorted the crowd to attend the candlelight march from Castro/Market to the UN Plaza scheduled afterward at 8:00 pm. (Many subsequently did, while several of the Castro bars closed for two hours in observance.)

The Mint's party was hastily wrapped up and moved indoors shortly after 4:30 because a nearby octogenarian apartment dweller complained of the noise. She too is part of the annual event, according to owner Harry Azevdo. "Last year she complained to both the Health and Police Departments because she saw someone urinate in a bush outside the building - she demanded we sterilize by spraying with Clorox!"

Rev. Williams to Preach at Commissioning

The Rev. Cecil Williams, Minister of Liberation at Glide Memorial Church in San Francisco, will preach Tuesday June 18 at 7 pm at Grace Cathedral. The occasion is the Commissioning of Parsons who are undertaking their lay ministry at The Parsonage, a ministry of the Episcopal Church in the midst of the Gay and Lesbian Community. Bishop William Swing, who received the Parsonage's Award for Social Justice will be the officiant.



On Saturday June 1, 1985, the Gay Softball League had their Amateur Night softball game to raise funds for the care of People With AIDS at Ward 5-B at SF General. On Tuesday, June 4, Ray Chalker, owner of the Rawhide, donated a check for \$3,000 to the ward. Bob Dozza, representing the Gay Softball League is shown accepting the check from Ray.

Police from page 1

since the beginning of the year when public attention was drawn to numerous embarrassing mishaps caused by poor training and poor management in the department.

But the POA has not filed suit against the struggling OCC which, President Bob Barry threatened to do two weeks ago. "We're getting closer to agreement."

Barry indicated that if agreement is not reached and approved by the Police Commission by Thursday, June 13, "we'll be back in court."

The POA has already filed suit once in Superior Court demanding that the office open up investigation files. Superior Court Judge Roy L. Wonder issued an order blocking OCC hearings until the office agrees to open investigation files to police officers.

to reach an understanding on how to implement the order.

But the OCC has gone ahead with its first hearing despite lack of agreement, which could bring the OCC back to Wonder on a contempt of court charge.

Shockey said compromise may lie in an even exchange, whereby both the complainant and the member officer accused would be given access to investigation files.

"The materials would bear a stamp that says the information is confidential and that unauthorized use, reproduction or distribution of materials is subject to criminal penalties. The material would be for the complainant's use only," said Shockey.

Barry indicated that if files were made available to complainants, "we'll take them back to court."

OCC hearings are presided over by former judicial people with nearly 20 years' experience behind them. Shockey said that OCC hearings would occur in five different rooms simultaneously so that over a three day work week, nearly 45 cases could be heard per week, at optimal operating speed.

Shockey said there had been no complaints regarding the all-day hearing on Friday.

"There were 10 police officers in attendance, and six complainants. Both sides were represented by attorneys, which is unusual. And in most cases hearings will only take about two hours each."

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Dunlap Opening Doors to Foreign Gays & Lesbians

by John Wetzel

When Carl Hill walked out of a British Airways jet into the California sun, the bureaucratic choke-neck and the raw human oppression that faced him here was more than blistering. He was on his way to attend the 1979 Lesbian/Gay Freedom Day Parade in San Francisco and was wearing a "Gay Pride" button.

Hill, a homosexual, is still not allowed into the United States because he is gay. No gay foreign visitors may now legally enter the western United States. If they are later found to be gay, under law, they are deportable.

Hill was not turned back to his native Britain. The year was 1979.

Hill has now come to represent all the anger in the gay liberation movement at the very thought that gay travel is being thusly restricted. The issue has rung out as a simple plea for gay freedom.

Hill has brought personal suits, beginning in 1979, against the Immigration and Naturalization Service (INS) charging the agency with everything from violating the U.S. Constitution to having inadequate (nonsubjective) tests for homosexuality.

He has been asked to attend this year's San Francisco Lesbian/Gay Freedom Day Parade once again, and legal sanctions are being taken by pro-gay forces to ensure that he, and anyone else who desires to attend, will not be banned from the States, or from the parade, this month.

Despite years of painful bartering, blocking and badgering, neither Hill's attorneys nor the San Francisco Lesbian/Gay Freedom Day Parade Committee has succeeded in lawsuits against the INS, although decisions have come down in their favor.

Now, attorney Mary Dunlap has picked up the ball again for the San Francisco Parade Committee. Dunlap filed suit May 24 in federal court in a case that has the promise to reach as high as the United States Supreme Court with the issue of whether gays and lesbians should be legally admitted into the country.

"With this filing, we are on our way," Dunlap affirmed.

The Parade

The case will stand because the same district court judge has already connected the parade's interests with the interests of foreign gays, saying the parade has a "right to intellectual companionship" with non-U.S. gays seeking to

attend the enormous event. Said 1985 parade co-chair Konstantin Berlandt, "We have a very major interest in seeing immigration rights upheld. We want to be able to invite entertainers to perform—bands like Bronsky Beat—without having problems."

Bronsky Beat is a British band whose members are widely known to be gay.

"For the United States, which glorifies itself by advocating freedom throughout the world, to set such a precedent (and continue to exclude), would be quite horrendous.

medical exclusion of lesbians and gays is impossible.

Hill, in his original case, had been excluded on the basis of a INS code section 212 A4, which excludes foreigners based on "psychopathic personality, sexual deviation, or other mental-defect."

New Medical Exclusion

Originally the U.S. Surgeon General effectively exonerated Hill by ordering the INS not to issue medical certificates. This decision occurred in 1979.

But April of last year, Acting Assistant Attorney General D. Lowell Jensen ordered the CDC to begin to issue "Class A" medical exclusion certificates to known gays entering the western states. To determine the diagnosis, a Public



Mary Dunlap

"I think the government is going beyond prejudice... I think it is plain stubbornness."

We want to see this one absurdity removed in our lifetimes," Berlandt said.

The parade committee has cited the U.S. Immigration Service with contempt of court, saying the INS "spits in the eye" of a judge issuing an earlier order, U.S. District Court Judge Robert Aguilar.

Aguilar wrote a lengthy decision paper in 1982 which clamped a national restraining order on the INS, forbidding the agency to exclude people based on sexual preference. Dunlap had argued successfully to Aguilar at that time that gay exclusion is unconstitutional, and that, because homosexuality is not considered a medical disorder,

Health Service doctor asks a person "Are you a self-proclaimed homosexual?"

San Francisco District INS Director David Ilchert told Sentinel USA, "We don't ask questions regarding sexual preference. If someone volunteers the information we then would refer him or her to the Public Health Service.

"We haven't asked anyone about sexual preference at the San Francisco International Airport, or turned anyone away on that basis, since the 1982 restraining order," he said.

Government Power

Dunlap was first involved in the immigration issue as a staff attorney with Gay Rights Advocates (GRA) with Hill's 1979 lawsuit. She now handles Hill's legal actions and has represented the parade in each of its actions, including a successful 1983 court fight which rebuffed an INS appeal of

Continued on page 6



Richard Buckner and Marcus-Jan Wonacott of the Gay/Lesbian Network

Network from page 1

"There is no connection between this and the Advocate Experience," Buckner declares. "I don't know why the Advocate Experience failed," he adds, noting that he's worried about the mentality in the gay community in respect to the AIDS crisis. "I'm concerned with how the gay community is reacting to AIDS. It seems that people, instead of taking a stand that it is okay to be gay or making a difference in the community, are retreating. I think a lot of people are retreating from being publicly out. Maybe that had something to do with the failure (of the Advocate Experience). I don't know."

Buckner and two gay graduates of Werner Erhard's training spent an hour in the Sentinel USA's offices explaining to this reporter why they felt it had enabled them to cope with the peculiar anxieties involving being gay in 1985.

Common to all three individuals was a desire to relate their self growth to dilemmas shared by their broader community, to dispell the notion that the gay community has been paralyzed by AIDS, to find ways to begin alternative families, including having and raising children, and to deal positively with the legacy of conservative religious upbringing.

Marcus - Jay Wonacott is a member of the GLN steering committee who makes his living as a financial planner. Wonacott says that Erhard's work, presented now in week-end "Forums", has given him the inner strength to begin planning a family, in a relationship with a lesbian woman. "So, yes, I'm talking about the possibilities of actually being married, or co-parenting children. I'm currently in a relationship with a gay woman where we are going to have a child together. We're setting a legal partnership with each other to do that, and it's out of

my stand for the gay community that that's occurring—not only do I love her and have a desire to be a father, which I never thought was possible before..."

Teresa Felders (an assumed name to protect a secondary school teaching job) describes her work with the GLN as a self-esteem counselor. Felders regrets that fear about AIDS has caused her to retreat a tad from a desire to form a family, partly in association with a gay man. "My lover and I are going to be inseminating in the near future. We actually wanted a gay male to be the other parent, or at least to provide the sperm, and since the AIDS crisis I have totally shut that off as a possibility—I'm just too afraid of what could happen. So that's really one way in which AIDS have affected me—it's really shut down the number of people, Richard being one of them, that I could even consider asking, even though I would really like him as a parent."

Buckner, Wonacott and Felders all agreed that a desire to help themselves and other gay men and lesbians come to terms with AIDS, personally and as a community, was a major reason for committing themselves to the Forum and to the belief that it might be good for others. Richard Buckner explains that when he first became AIDS aware he felt protected in a monogamous relationship. Once that relationship ended "when I looked at dating again, it became very frightening." Since that time Buckner has not only committed himself to safe sex but also to a great sense of public responsibility. "I'm not willing to let everyone else off with

thinking that it's a gay disease... So it's actually spurred me to put myself more at risk in the community, to do things around resolving AIDS and finding a cure and building up a critical mass of people demanding the funding necessary for it, demanding the moral responsibility from humanity."

Each of the LGN activists interviewed had personal roots that went back to a fundamentalist Protestant background. Each, too, felt that the old time religion had not served them well in terms of coming out as a gay or lesbian person. Teresa Felders recalls coming from a very religious family. "We spent three or four days a week at The First Christian Church... and for me there was always a great discrepancy in the way my dad, especially, would speak Christianity but act very differently."

Felders says the beginning of her first lesbian relationship brought an end to her ties to the church of her family, but adds that another lover planted some doubts within her about atheism as a personal philosophy. "(She) introduced the notion that if I was wrong, I was in deep shit! So then I took on more of an agnostic point of view."

Richard Buckner explains that coming out as a gay man caused him to reject conservative religious roots which included preachers in his family and church going four or five times a week. Admitting that his family wasn't overjoyed with his being gay, Buckner says he's actually signed a few of them up for the GLN, although his mother tore up the membership card "five or six times" before giving in.

Buckner says a major GLN project in San Francisco is to raise enough money to put gay and lesbian police officers through the next Forum in July. Buckner says that the Forum sponsored by the GLN is a much less rigorous emotional encounter than was typical of The Advocate Experience. The number for the GLN is (415) 951-2222.

What Is The Forum?

The Forum is a powerful, practical inquiry into the issues that determine our personal effectiveness. The Forum is engaging, stimulating, profound. The Forum promises to produce an extraordinary advantage in your personal effectiveness and a decisive edge in your ability to achieve. As successful, healthy people, we already know much of what we want — our goals — for ourselves, for our relationships, for our society, for the world. The work you do in the Forum builds the momentum and accelerates the speed at which you convert these goals to reality.

Out of the profound experience that the EST Training and the Forum made in the lives of gay men and women, a group of them have gotten together to commit their love and energy to produce a Forum in July. It will be managed by gay and lesbian graduates, and it will be open to everyone. You are invited to consider what the opportunity of the Forum is for you and for the Gay Community. Above all, you are invited to be in this Forum with your lover, your family, your friends, leaders from all sectors of the community. The dates are July 20, 21, and 27, 28 with an evening session on July 30. The tuition is \$525. To register into this Forum call (415) 951-2222.

Sponsored by the gay and lesbian graduates of Werner Erhard and Associates.

AIDS Safe-Sex Guidelines

BAY AREA PHYSICIANS FOR HUMAN RIGHTS

SAFE SEX PRACTICES

- o Massage, Hugging
- o Mutual Masturbation
- o Social Kissing (Dry)
- o Body-to-Body Rubbing (Frottage)
- o Voyeurism, Exhibitionism, Fantasy

POSSIBLY SAFE SEX PRACTICES

- o French Kissing (Wet)
- o Anal Intercourse With Condom
- o Vaginal Intercourse With Condom
- o Sucking - Stop Before Climax
- o Cunnilingus
- o Watersports - External Only
- o (Risk Increases With Multiple Partners)

UNSAFE SEX PRACTICES

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



The San Francisco AIDS Foundation AIDS Information Hotlines

o (415) 863-AIDS in San Francisco o Toll-Free in N. CA. 800-FOR-AIDS o TDD (415) 864-6606

JUNE IS A.I.D.S. FOOD BANK MONTH AT 42ND STREET

To find the nearest drop-off location nearest you, call:
 S.F. AIDS Foundation Food Bank (S.F.) 864-4376
 Pacific Center AIDS Project Food Bank (Berkeley) 548-8283
 Human Concerns Center (San Rafael) 457-8182
 Golden Gate Theatre (S.F.) 775-8800

To receive your half-price coupon, take canned goods or non-perishable food items to one of the drop-off locations throughout the Bay Area. Drop-off locations will provide coupons which can be redeemed at the Golden Gate Theatre Box Office for any available seat for any Tuesday through Friday evening performance in June. Offer subject to ticket availability.

"SMASHING!" "STUNNING!"

FROM THE THEATRE THAT BROUGHT YOU LAST YEAR'S COMEDY HIT **CLOUD 9**

Marlene knows plenty about success...

TOP GIRLS
 by CARYL CHURCHILL
 (AUTHOR OF CLOUD 9)

Directed by SUSAN MARSDEN

Starring SUSAN BRASHAR, JOY CARLIN, NOLA HESTLIN, LOREN HOLT, NANCY PALMER JONES, SHARON OHL and TIMA SIGEL

When the lights came up at the end of **TOP GIRLS**, I felt like a kid at the movies, ruddy and eager to see it all over again. Right now, please. In content and performance, it's entirely absorbing and amusing. **SF Examiner**

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Irwin Crisis: Blood Shortage Ends; Confidence Regained

by John Wetzel

Following a critical two-month lapse in blood donations, Irwin Memorial Blood Bank supplies are now holding at normal levels according to Irwin's director. An intensive advertising campaign seems to have been successful in getting the operation off of unsure footing, and getting donors back to the blood bank.

In a telephone interview last week, bank director Brian McDonough said the supply of blood at Irwin had reached standard levels by the middle of April, having "picked up in April and May."

He indicated that levels have held long enough to say with certainty that the current shortage has ended. "I think we are over that crisis now," McDonough said cautiously, ending a tense chapter in public relations.

McDonough attributed the success of the blood bank in quickly rebuilding its donor supply to a series of radio and magazine advertisements assuring the public that donating blood does not leave one open to the AIDS virus.

Irwin spent approximately \$85,000 on the ads which ran for a six to nine week period throughout March and April, encouraging San Franciscans to donate blood and ensuring that donating blood is safe.

Irwin blood bank, San Francisco's only blood product supply facility, has undergone more public scrutiny over blood safety than any center similarly subject to public fear over AIDS.

Irwin suffered a dramatic downturn in the number of blood donations following

February publicity around new blood bank screen against the AIDS virus. From a healthy monthly intake of 9,000 pints of blood, Irwin's draw had rapidly fallen to a scant 8,200 pint monthly intake, far short of basic needs.

A test for antibodies to HTLV, the virus suspected of causing AIDS, now is used on all blood donations.

McDonough was quoted as saying the bank would run out of blood by June if dangerously low donation levels persisted.

McDonough said Irwin may be in store for another crisis blood shortage when the board of directors begins to notify blood recipients of instances where their donors have been found to test positively to the AIDS virus antibody.

Approval for such notification is expected to be finalized by the middle of this month.

The blood bank's Scientific Council approved plans to notify blood recipients that they could run risk of developing AIDS two weeks ago, according to McDonough.

Final approval will pend discussion on 1) how far back in a donor's file investigations should go in determining which recipients should be notified and 2) what, specifically, con-

stitutes a positive test. Any blood sample testing positive at least two out of three times would be subject to a fourth confirmation test such as a more sophisticated "Western Blot Test."

McDonough also clarified blood bank policy regarding blood donation, calling a recent account in The New York Times "partially inaccurate and partially accurate."

He said blood bank policy prohibits males from donating if they have had any sexual contact with other males over the past five years. The policy does not delineate specific, prohibited sexual acts, in an effort to simplify rules.

He said these guidelines had been recommended by groups including the gay advocacy group, Bay Area Physicians for Human Rights (BAPHR).

Dunlap from page 4

Judge Aguilar's 1982 decision. Dunlap has become resigned to the magnitude of the struggle against what she thinks has been primarily a power abuse.

"I think the government is going beyond prejudice," she said in an interview last week. "I think it is plain stubbornness."

"They were told by the court to do something and their reaction has been 'make us,' and that's just what they've been saying: 'make us.'" But she has maintained a high and consistent public profile always pushing for resolve. Dunlap sees the issue as the mainstream versus the powerlessness of minorities.

"We're in this for a lifetime. We're in it for the duration because we are still so widely vilified for our choice of sex... and it's getting tougher to be heard. It's the power to oppress minorities. There's a xenophobic quality to the federal government's policy."

Dunlap is encouraged by the potential opportunity to bring the case before the Supreme Court though, she said, "The present makeup of the Supreme Court makes me seriously worry about the chances of winning."

Call To Arms

A little caring goes a long way to reduce the feelings of rejection and isolation that can accompany an AIDS diagnosis.

Volunteers, like yourself, are urgently needed for a few hours a week to provide emotional and practical support for people with AIDS. Call today for more information.

ShantiProject
 Affection not Rejection
 558-9644

AIDS INSURANCE IS HERE!

FOR YOUR APPLICATION CALL

Schmidt & Schmidt
 INSURANCE ASSOCIATES, INC.

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 TODAY

On June 11, Dunlap's appeal will be heard on the latest district court action on the U.S. Olympic Committee suit against the Gay Games for use of the word "Olympics," which the committee has sole legal rights to.

LIFE AFTER AIDS

The following has been assembled from information supplied by various members of The Holistic Group. This group, composed of holistic practitioners with backgrounds in traditional and alternative medicine, physiology and therapy, contributed that material contained in the forthcoming book, "Psychoimmunity and The Healing Process." This material is presented for informational purposes only, and is not meant to replace the advice of qualified allopathic, holistic and healing professionals.

Part VIII Strengthening the Immune System Fighting the Virus
 by Jason Serinus

The Holistic Group believes that all of the following natural substances can be of benefit in the prevention and healing of AIDS and immune dysfunction. While the case can be made that for each individual, certain of these substances may prove stronger or more beneficial than others, the Group does not wish to propose a hierarchy of effectiveness at this time. You are encouraged to explore these substances on your own, and to develop your intuitive capacity to choose which are right for you. You are also encouraged to go within to see if in fact you have already taken the steps to keep your mind, body and spirit in balance and harmony, in which case there is no need to run out and buy any more powders or pills. When mind, body and spirit are in a state of harmony and balance, disease does not manifest.

Garlic—This time-honored anti-viral substance is featured in the AIDS program of The Holistic Group. While many people prefer to ingest their garlic raw, the Group believes that the scentless, kyolic form, available in health food stores, is equally anti-viral, socially pleasing, and preferable for people who do have AIDS. This is because, speaking from the viewpoint of Chinese Medicine, people with AIDS will often develop a tendency toward yin deficiency, and will find kyolic garlic less heating to the system. You might take 2-6 capsules of the liquid kyolic (the preferable form) twice a day, as needed.

Echinacea—This powerful herb is mainly anti-viral, and is most conveniently ingested as an herbal tincture. Unfortunately, the "Bio-Botanica" brand of tinctures most readily available in health food stores is prepared from commercial herbs, many of which are not organic; much stronger herbal tinctures are recommended. Three reputable brands are Herbal Pharmaceuticals, the Herbpharm in Williams, Oregon, and the wildcrafted and organic herbs prepared by Christopher Hobbs at the Native Herb Company. Christopher's tincture is or will be available at Au Naturel; it can also be ordered for \$6 including postage from the Native Herb Company, 1000 Alba Road, Ben Lomond, CA 95005.

Echinacea is good if you're feeling run down or off-balance, feel something coming on or have been exposed to some virus. While it has no known toxicity, it has been discovered that a strong dosage is only effective for a short amount of time, at which point its effect tends to plateau and a smaller dosage is appropriate. Christopher offers the following protocol: If you take a full dose (called a "material" dose), which might be 1 dropperful every 2 waking hours, do it for 10 days, then drop to a maintenance dose of 7-8 drops/day for a week, after which you can take a material dose for another 10 days, and continue the cycle as necessary.

Blue-Green Manna—This remarkable health-promoting algae, whose botanical name is Aphanizomenon Flos-Aquae, grows only on unpolluted Upper Klamath Lake in Oregon, and is marketed solely by distributors. Information on its properties comes from many sciences, including Gabriel Cousens, M.D., a Petaluma orthomolecular psychiatrist who has had tremendous success using it to stabilize and reverse the progression of Alzheimer's Disease.

The Holistic Group believes that Blue-Green Manna boosts the immune system by rejuvenating the thymus gland and positively affecting its function. (The thymus is the key gland of the immune system, producing those oft-mentioned T-Cells which are so necessary for resisting both infection and foreign cells.) In addition, Blue-Green Manna appears to stimulate the spleen and other elements of the immune system. It can thus be said to have a positive nutritional effect on the body, providing the basic building

blocks for appropriate antibodies in the system.

Blue-Green Manna is rich in "essential neuropeptides," and appears capable of getting these short chains of amino acids across the blood/brain barrier to stimulate the neurotransmitters in the brain. Because these essential neuropeptides affect both the nerve synapses in the brain and the flow of nerve impulses along the neurological pathways, the algae seems able to promote a more even flow of nerve impulses throughout the body. Recent studies have demonstrated that when the body's neurological tissues are restored, they in turn are able to stimulate the body's cells and promote healing.

It appears that the algae ultimately stimulates the cellular memory and the genetic code (DNA) of the more specialized cell tissues in the body, helping to promote mitosis and extra cell generation which is central to the healing process. In addition, Blue-Green Manna's "essential neuropeptides" can serve a powerful tool for enhancing the visualization process, mental clarity and sense of well-being which is central to the healing of AIDS and just about everything else.

Echinacea and Blue-Green Manna seem to be complementary substances, and can help potentiate each other. For further information, please contact Jason Serinus at 652-2180, or write P.O. Box 3073, Oakland, CA 94609.

Pau d'Arco (taheho, tajibo, lapacho morado)—This inner bark of a tree native to the Andes of South America has gained quite a reputation as an "anti-cancer" substance. The Group believes that it is definitely anti-viral, and can also help correct imbalances in the cellular memory and the genetic code (see discussion above). You can buy it in tablet or herb form in health food stores. If used in tea form, use one teaspoon per cup, steep overnight without boiling, and drink one quart per day.

Ginseng—This overall tonic stimulates the thymus and the overall immune system, and also stimulates the pituitary gland. Korean ginseng is often not recommended for people with AIDS, as Chinese practitioners view it as too hot, having an effect similar to putting oil on a fire; American ginseng is preferable, because it moistens the yin more than other forms. Some forms of ginseng are tonics; others are stimulants. Because too much ginseng can throw the body off balance, please consult with a practitioner of Chinese medicine before consuming it on a regular basis.

Shitake mushrooms—The Group believes these are primarily anti-viral, working in a manner similar to echinacea. Russell M. Jaffe, M.D. Ph.D., recommends Scientific Consultants, 5725 Chelton Ave., Oakland, CA 94611 (632-2370), as a source of consistently high-quality mushrooms. You can also buy mushrooms in the store, or grow them at minimum expense on a log. It is suggested that you check to see if you are sensitive to them, in which case a small dosage might be most advisable.



The staff of Quan Yin Acupuncture and Herb Center

Alternatives Update
 by Ken Coupland

Problems of funding and organization are holding up implementation of the Jaffe protocol for the treatment of AIDS, outlines in previous installments of this series. A loosely connected group of health care professionals and laymen, operating as the SF AIDS Alternative Health Project has applied for funding from various local bodies, so far without results.

Misha Cohen, who heads the Quan Yin Acupuncture & Herb Center here, spoke with us about the Center's role in carrying out the acupuncture and herbal requirements of the protocol. "The frustration for us is funding. It's an individualized program which is very comprehensive, and it's not cheap. This treatment shouldn't only be available to people with money or insurance." The problem isn't restricted to this program. "Whole areas of treatment are not being funded."

Cohen stresses the all-encompassing nature of any effective cure for AIDS. "Not only is the immune system broken down in patients with AIDS, it's not even functioning at all. We have to begin a process of building up a totally new immune system that has taken many years to break down. Using any form of chemotherapy really interferes with that process."

The Project is looking for people with administrative skills to write grants and volunteer for other paperwork, and is planning to set up a board of directors. Dr. Keith Barton of Berkeley will serve as the medical advisor for the study. Another goal of the agenda is to conduct regular meetings at the Center to create a forum for alternative methods of treating AIDS. Interested persons should contact the Center at 415-861-1101.

Members of Linus Pauling's Palo Alto-based Institute of Science and Medicine recently submitted a grant proposal to the National Institute of Health to study the effects of high doses of Vitamin C on lymphadenopathy and KS. The study would follow three key parameters; first, the effect of Vitamin C on the virus, second, its effect on stimulating the immune system, and third, investigating the clinical parameters, such as lesions and other symptoms.

The Institute has also proposed a series of laboratory studies on the AIDS retrovirus with respect to the effect of Vitamin C on replication of the virus.

The Institute, according to Dr. Roxat Jariwalla, who is leading the study, expects to hear from Washington in July; if the grant is approved, work could get started by November-at the earliest. The program would be carried out at SF General under the supervision of Dr. Donald Abrams.

The study will be placebo controlled, with half the group receiving doses of 20 grams of ascorbate daily for a period of two or three years. Intravenous administration of ascorbate will not be part of the program. Patients will not be monitored on a daily basis, but will be called in regularly for various tests and to obtain virus cultures.

The proposal comes at a time when the Institute itself is embroiled in controversy over the results of a Mayo Clinic study, announced at the beginning of the year, which purported to show that Vitamin C has no effect on remissions of cancer. Pauling himself has charged that the study was not carried out properly, and that if it had, the Clinic's findings might have been very different.

DHPG—This drug is being used to fight CMV. From a holistic standpoint, the Group prefers a harmless homeopathic preparation of CMV in concentrations of 10MM or 30X. Believing that research will eventually show that CMV is a parallel virus to the AIDS virus, the Group asserts that the above remedy can be beneficial in the healing of AIDS.

Non-Oxynol-9—This spermicidal ingredient has been demonstrated to kill the AIDS virus in laboratory test tubes. Alas, it is believed that research on human beings, if carried out conscientiously, will reveal that such spermicides can disrupt and ulcerate the anal and vaginal tissues, possibly leaving the user more susceptible to penetration by the AIDS virus than before. Even occasional use, let us say once a week, cannot be endorsed.

Continued on page 14

Editorial

Tom Murray



Sharing a shake: the editor and Tim Dempsey joined the crowd at the Lesbian/Gay Freedom Day Committee benefit at the Trocadero Transfer June 1.

Let's Celebrate!

"We're a hell of a group of people, we really are. We have so much to be proud of. I couldn't begin to tell you."
—Virginia Apuzzo

Last week's Night at the Circus Vargas benefit for the SF AIDS Foundation brought back the magic and excitement many of us felt as children. The reception later provided classy food and high energy entertainment to cap a splendid evening. The event was a resounding success.

Saturday night the Lesbian/Gay Freedom Day Committee hosted another festive bash at the Trocadero Transfer, designed to raise funds and titillate adult fantasies.

Down the road a bit at the Valencia Rose, the Nightingale of Montgomery Street was belting out yet another opera, at yet another benefit assisted at the piano by Hazel, a dynamic duo from the 50's.

One needn't look far in San Francisco these days to find groups and individuals teaming up to celebrate. Perhaps the spirit behind the City's famed Black and White Ball stems from the gay community's history of socializing on a grand scale.

Something has changed. We

are no longer partying, parading or performing simply to proclaim who we are or to promote good times. AIDS has added a new item to the social agenda. Most of the events happening in San Francisco's gay community these days are raising funds for charity, for individuals or institutions that need help.

June is traditionally our big month, highlighted by the Freedom Day Parade June 30. The calendar is already packed with a wide variety of events including the Film Festival which begins June 20.

Support these events, resist any urge to stand back, return to a closet or watch with indifference. Let society see that we're still here and we're still proud.

Becoming an AIDS Volunteer

by Robert Hass

(Editor's Note: This is the first in a two-part series which examines the diversity of AIDS-related volunteer jobs.)

Last week's candlelight march again demonstrated the tenacity and love of a beleaguered gay community facing its toughest challenger to date—AIDS. It was undeniably a moving experience and, as is often true of events which touch the heart, may have motivated many people to act. Those feeling a need to get involved in the fight against AIDS but wondering how to go about it, will find some ideas here.

The following list of activities, though not exhaustive, gives prospective volunteers an idea of the variety of AIDS-related jobs needing to be filled right now. For additional information, contact the organizations in the AIDS resources section accompanying this article.

Potential volunteers will want to consider carefully a number of questions. How much time do you have available? What times are best for you? What types of activities would you enjoy doing? What skills do you possess which might be needed? As a volunteer you can choose to work alone or with an organization. If you work alone you'll probably be lobbying in one way or another. If you work with an organization you will likely find yourself involved in one of four areas: education/prevention, direct services to People With AIDS (PWAs), support activities, or politics/lobbying efforts.

By examining your reasons for wanting to volunteer, you may clarify exactly what it is you'd like to do, and what you hope to accomplish. In practically any of the volunteer jobs described below, you can also expect to make new friends, become better informed, and reduce fears you may have regarding AIDS.

Service Providers

A number of organizations provide direct services to PWAs. The San Francisco Bay Area boasts the largest number of such organizations in the country at the present time. Most of these groups also engage in some support and educational activities. This presents the AIDS volunteer with a wide choice.

San Francisco AIDS Foundation

One of the best ways to become better informed about AIDS is as a hotline volunteer. Chuck Ritchie, the Foundation's hotline coordinator, said volunteers undergo 16 hours of training and then are asked to serve three hours each week for six months. Hotline workers provide callers with medical information and make referrals. They also disseminate information about AIDS prevention. The hotline is staffed from 9 a.m. to 9 p.m. Monday through Friday, and 11 a.m. to 5 p.m. on weekends.

Every other Thursday the Foundation needs volunteers to distribute literature to designated points throughout the city. Volunteers gather at the Foundation by 6 p.m. for a brief meeting and then make the deliveries. A six-month

commitment is needed.

Those preferring in-person contact may choose to help staff an AIDS literature table for the Foundation. For example, every Saturday and Sunday from 11 a.m. to 5 p.m. there is a table at 18th and Castro. Ken Jones, the Foundation's Director of Volunteers, explained that tables are staffed by one hotline volunteer and two additional people. Workers must commit to one three-hour shift per month for six months.

Jones said that data entry volunteers are especially in demand right now to assist with their new computerized AIDS Information Network, which continually stores and updates AIDS information. The system will be marketed soon. Jones said, so that other organizations across the country can access it. Persons with data entry experience are encouraged to apply, as are those with word processing experience who are interested in being trained. Volunteers agree to work three hours each week for six months.

Those preferring in-person contact may choose to help staff an AIDS literature table for the Foundation. For example, every Saturday and Sunday from 11 a.m. to 5 p.m. there is a table at 18th and Castro. Ken Jones, the Foundation's Director of Volunteers, explained that tables are staffed by one hotline volunteer and two additional people. Workers must commit to one three-hour shift per month for six months.

Shanti Project

Shanti offers persons an opportunity to work directly with PWAs or provide them with basic services. Practical Support Volunteers assist PWAs, their lovers, and housemates with errands, housework, shopping, and preparing meals. They spend approximately 18 hours in preservice training and must spend six hours per week for a six-month period in the program.

Emotional Support Volunteers are sensitive, caring individuals who provide free counseling services to PWAs, their lovers, friends and families. They are carefully screened and receive extensive training (two full weekends). In addition they attend weekly supervised support groups. Volunteers work eight hours each week for a minimum of six months.

Ward 5B volunteers at San Francisco General Hospital run errands and provide emotional support to AIDS patients. Volunteers on Ward 86, where PWAs and AIDS-re-

lated conditions receive outpatient services, perform a multitude of tasks. Many persons may be there for the first time or undergoing drug therapy, and in need of emotional support.

Shanti's Residence Program has volunteers perform basic housekeeping duties and assume cooking responsibilities one night per week in one of their seven program houses. Volunteers are also needed in the Shanti offices to perform various clerical jobs.

Pacific Center

The Pacific Center AIDS Project serves residents of Contra Costa and Alameda Counties and offers educational programs for the community as well as social services for PWAs, their lovers, families and friends. Switchboard volunteers receive on-the-job training, including AIDS sensitivity and medical information.

Speakers Bureau volunteers participate in in-service and community education workshops on AIDS. They must complete a one-day workshop and can vary their time commitment depending upon their schedule. The next training session is planned for July.

The AIDS Counseling Program, which is based on the Shanti model, includes counseling and some practical support. Volunteers receive 40 hours of training over two weekends, and must make a one-year commitment to the program, averaging five to eight hours per week. They attend weekly supervised support groups. The next training is set for September.

Center for Independent Living

Based in Berkeley, this organization is an advocate for people who are physically or mentally disabled. The group has extended its attendant training program so as to provide attendant services for PWAs. The first training session is scheduled for June 15. Additional volunteers are always needed to assist with office work, run errands, handle emergencies, and distribute information.

Fairmont Hospital

Money has been allocated to open an AIDS ward at this East Bay hospital located in San Leandro within a few months, once the number of PWAs who are hospitalized reaches seven. Volunteers will be needed to run errands, assist new patients, and provide emotional support.

Gay Men's Health Collective

Located in Berkeley, the group provides a Sunday evening drop-in VD clinic from 7 p.m. to 9 p.m., as well as counseling and referrals for men with AIDS-related conditions or concerns. The collective needs physicians, nurses and others with or without health care experience. Training is provided.

Part II, which appears in the next issue of Sentinel USA, will contain information on how to become involved in AIDS lobbying and fundraising efforts.

see chart page 9

Commentary

Think Big

Charles R. Roberts, Jr.

Job Interviews

If you were laid off or fired from your last job a measured approach to scheduling interviews is important. Schedule two interviews per day, one at 9 am and the other at 2 pm. Neither should last more than a few hours.

Put your interviews onto a daily planner just as if you were already working. Getting into this routine will do wonders for your motivation.

Get to Know the Potential Employer.

Try going to the library and developing a profile of each company you are going to before interviewing. It not only increases your ability to impress the interviewer but will give you a lot of self confidence. Basic information such as number of employees, business locations, products, services, sales and future ex-

pansion are helpful. As you become good at this it will take some of the tension out of the interview process. You can find this information in Moody's, Standard and Poors and Dunn and Bradstreet's periodicals.

Since so much information is available you may be tempted to spend too much time at this endeavor. Any time spent over one hour is too much. Don't try to memorize the facts, but use the facts to get a feel for the company.

After the first couple of weeks of scheduling two interviews a day you start to have a lot of energy. You may have received a job offer. If you are still looking and want more in-

formation about a company call them and talk to their sales department. A strong company must have an aggressive sales force. Salespeople are notorious for helping others get started in a profession.

Dress for Success

This statement has probably been overdone but is essentially very true. Most men interviewing look best in a navy blue suit with a white shirt. Obviously if you are applying for a blue-collar job that is not applicable. But for most jobs in downtown San Francisco employers expect employees to follow a certain dress code. You can be certain that if you stay with an all-American look that will have a positive effect on the interviewer.

Arrive on Time.

This is critical. Those time-conscious, important individuals who do enter through the personnel department don't sit around in lobbies filling out employment applications. They usually arrive half an hour early and survey the situation. Walk around downtown

or go get a cup of coffee. It's always better to arrive at the situation early, but do not enter the office until the appointed hour. It can put pressure on the interviewer if you arrive early.

A Smile and a Handshake.

Affirm your friendliness. Also make sure you look directly into the interviewer's eyes. Enthusiasm in your handshake will set a positive flow for your interview. When you enter the interviewer's office look around quickly at personal affects. Most people have certain collectibles or framed photographs or diplomas. This helps you to get a feel for the interviewer's personality.

Avoid a Passive Role.

One thing you don't want to do is to have everything planned. Even the most regimented companies do not always meet schedules. Fear and dependence upon factors outside your control, coupled with being under close scrutiny can cause you to take a passive role. Therefore compliment

the interviewer on something in his office and listen to the story surrounding it.

Sit Next to the Interviewer.

Try to break out of the classic interview behind the desk. You want to show a team member approach instead of "you against me." If there is a couch in the office gravitate toward it. Do not present your resume until asked. This is your time and you want the interviewer to pay close attention to you, not your resume. Resumes are best left to the end.

Project a Positive Image.

After you leave an interview only 20 percent of what you said will be remembered. Therefore more than certain words, it is important that you are remembered for your enthusiasm, confidence and dependability. Practice interviews with a close friend and work on developing these techniques. I guarantee they will be a great benefit to you.

A Disturbed Peace

Brian McNaught

Not a Joke

The big, black, bold lettering on the handprinted poster declared: "Heterosexuals Fight Back!!" Copies were hung on billboards, trees and telephone poles throughout the sprawling university campus.

"Protest Friday's 'Hung a Homosexual' Booth," it summed. "Join us in a march... to the Student Union. Once there we will hang a dummy representing the gay/lesbian movement. This is not a joke!"

We didn't have a gay movement to protest against when I was in school in the late 1960s, but had that threatening declaration appeared on the walls of my dorm or fraternity house, I'm afraid I might have sought sanctuary in church, in a six-pack or in a march itself. I have changed, as have the times, yet, college campuses, which I visit regularly as a speaker, continue to agitate in me that irritating fear of straight white male jocks I have had since youth.

Actually, it's not the men themselves I fear but the totally irrational behavior of which they are capable. Perhaps it's the testosterone hormones in wild flux which can make so

where some students were having a party. Led by the sound of boisterous laughter, John found a roomful of men, presumably all straight and presumably all potential marchers in the anti-gay parade.

"Hi, I'm John Jablonski," he interrupted. "I'm president of the Gay and Lesbian Student Group. I'm looking for..." he explained to the now silent room. The man in question wasn't there but he was expected. The others, however, amused and taken back by his audacity, encouraged John to stay and began to ask him questions. He answered them directly, one by one, as he stood in his coat and leaned against the door.

The number of people in the

Quote/Unquote

On news stories that AIDS patients are streaming out of the country for unconventional treatments:

"... while the FDA slumbers on, the AIDS-isoprinosine case indicates the kind of perverse effects the agency has created. A regulatory system in which patients—the ostensible beneficiaries of that regulation—are forced to burst outside the system to seek therapy must be seriously sick.

Clinical researchers in both the academic and pharmaceutical communities have known for years that the FDA has set enormous disincentives for drug development in this country and is driving innovation overseas. But they've been too timid or too ineffective to fix the place. With AIDS and isoprinosine, it is now evident that for better or worse, the public is beginning to take the FDA problem into its own hands."

—from The Wall Street Journal "Review & Outlook," May 23, 1985

room fluctuated between eight and twenty, with the size not decreasing because of John's presence but increasing. Each question led to another and another. Student after student walked by John into the room. Finally, the sponsor of the anti-gay march appeared.

"Hi, I'm John Jablonski," he explained in the hushed room, his arm outstretched. "I'm president of the Gay and Lesbian Student Group and I came over to talk with you about your planned march. I wanted you to know how it is affecting me and the others in the group."

John proceeded to explain what it was like to be gay on that campus and in general. He explained what the student group was all about and how the "Hug a Homosexual" booth was an attempt to educate people.

The group and the sponsor listened carefully. Finally, after spending a couple of hours together, the man who handprinted the big, black, bold lettering "Heterosexuals Fight Back" explained that to save face he would have to go through with the march but said that he was sorry. He said that he now better understood what gay liberation was all

about. The day of the march, only three people walked across campus and they did so silently. The sponsor of the protest then issued a public apology for his actions. I don't know how many people showed up to "Hug a Homosexual" but I can think of one guy who deserved a big hug.

John Jablonski is one of the reasons I was not devastated when I learned that our much-loved, highly-respected and charismatic leader Ginny Apuzzo had turned in her resignation to the National Gay Task Force. We will miss her at the helm.

John Jablonski's story is not an isolated incident. While perhaps not as dramatic, there are hundreds of inspiring stories to be told about the self-affirming actions of gay male and lesbian students in places like Kalamazoo, MI, Cleveland, OH, Gainesville, FL and Rochester, NY. Though Abbie Hoffman sees today's campuses as "beds of rest", I see many of them as springboards for tomorrow's much-loved, highly-respected and charismatic national leaders.

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VOICE OF THE NEW GENERATION

At Ease



Men Dancing 4 includes performances by (clockwise from top), Byron Brown, Cruz Luna, Matthew Child & Richard Saunders, Craig Landry, and one of the members of Khadra. All photos Savage Photography.

Christopher Beck Interview: Men Dancing 4

by David Lamble



SAVAGE PHOTOGRAPHY

"It's a perfect way to introduce someone to dance, because they get to see such a range and variety of styles and personalities." Dance theatre artist Christopher Beck is excited about the festival of male dancing energy he and Gary Palmer have assembled for this weekend at San Francisco's Centerspace Studio Theatre. Entitled **Men Dancing 4**, the program features the work of Beck and an international array of nearly a dozen male dance artists whose styles span the spectrum from avant-garde to tap to ethnic, modern and classical.

"Men choreographing for other men are still the minority in dance," explains Beck in describing why the fourth annual Men Dancing event at Centerspace is no ordinary dance occasion. "Dance is one of the few fields where men are in the minority. The reason you don't see bills called 'Women Dancing' is because a great many dance concerts are basically women dancing anyway... (Now) there have been some all male dance groups (of course, the local one best known was Mangrove, which no longer exists) in modern dance history, but companies like that do just one kind of dance

The reason you don't see bills called 'Women Dancing' is because a great many dance concerts are basically women dancing anyway.

and part of the idea of the Men Dancing program was to show the range and variety of dance forms and approaches to dance that men are doing and have done."

Beck notes that, unlike the annual Rites of Spring program in San Francisco, *Men Dancing 4* represents the energies of the male dance community whether gay or straight and represents the talents of those for whom dance is a special calling rather than the dedicated or inspired amateurs of the dance world.

Beck declares that the *Men Dancing 4* program was not underwritten by foundation or government grants. "Not only do we do it all ourselves but it's designed to raise money to help keep Centerspace, our space, in operation. So the dancers, although we are able to pay them an honorarium, it's small, basically are donating their services, partly because they value the space... and also because they enjoy the association with other dancers who are men... such opportunities for association being very rare."

The *Men Dancing 4* program will include a solo piece called *Questions* by Beck. "It's kind of a quiet solo asking certain questions about what does it all mean and who am I and where am I in it all. *Questions* will be performed to a piano piece composed by a man named Galuppi."

Byron Brown, one of the original founders of the Mangrove men's performing group, will perform an improvised cyclical piece called *Muscle Tone*. "Byron is a very fine teacher and performer of contact improvisation and has expanded into a lot of vocal and musical work as well."

Matthew Child, a noted clown, mime, dancer, actor, will on two nights of the program be doing a collaboration with musician Richard Saunders. The other three performances, Child will be doing a solo called *The Ken Duncan 500*.

Hassan al Falak, an artist who dances with the San Francisco Moving Company, is doing a solo piece with a live musician.

Dancers Keith Hennessy, Jess Curtis and Jeff Mooney are presenting an untitled dramatic piece involving spoken text as well as movement with hand held lighting. Two dancers from Khadra, an ethnic dance company, will present a Hungarian dance that is described as "a very vigorous recruiting dance, designed to test the stamina of the potential soldiers."

Cruz Luna will present flamenco dancing with live guitar accompaniment. Sentinel USA readers may recognize Luna from his appearances in the Rites of Spring production.

Choreographer Brynar Mehal has designed a solo dance number for Kendall Sparks of the Berkeley Ballet

Continued on page 14



The cast of **10% Revue**: Laurie Bushman (left), Elliot Pilshaw, Michael Polakof and Ruth Jovel

'Ten Percent Revue' A 100% Hit

by Mike Mascioli

In the ten years since the founding of Olivia and Redwood Records, women's music has made tremendous strides, becoming more slick and commercial (not a bad thing) and making a polished bid for the mainstream without sacrificing the integrity of its writers or performers. By comparison, men's music—by and large, *gay men's music*—is still in its infancy, a rudimentary, uneasy combination of proselytizing and poetry. Most successful—and thereby appealing to gay men and women—are those men who instill in their music and politics a sense of humor, like SF's own Romanovsky & Phillips and their predecessor, Boston's Tom Wilson (now **Tom Wilson Weinberg**).

Weinberg released his LP *Gay Name Game* in '79, and his *All-American Boy* in '82, on his own Aboveground Records (the release of two LPs in itself something of an achievement in men's music). As a singer, Weinberg was completely without affectation—or training—generating, along with his biting, political, cabaret-style songs, frequent comparison to Tom Lehrer, the satirical balladeer of the '50's and '60s. Much of Weinberg's music was good enough to warrant an audience broader than he alone could provide. So earlier this year he assembled some songs and a four-person cast and concocted the *Ten Percent* (as in 10% of the population's thought to be gay) *Revue*, a smash hit which had even the *Herald*, Boston's daily, raving, numbering among Weinberg's musical forebears not only Lehrer but Cole Porter.

It's fitting that SF should host the West Coast production of *Ten Percent Revue* and that it should play the Valencia Rose, a virtual hub of gay culture (now boasting an attractive new gallery of gay pop and commercial art and memorabilia), weekends throughout Gay Pride Month. But most fitting of all is that it should be such an entertaining, thoughtful celebration of gay life, brimming with goodwill and good humor.

Against bare lavender walls, with no props but a chair and a few magazines, and the only costume change a small one which comes during the next to last song, the performers—two men, two women—ably guided by pianist Magdalen Luecke, sail through 17 songs, many familiar from Weinberg's LPs and from his solo performances at the Rose.

There's Michael Polakof, who has a good voice and charm to burn—indeed, at times he's a little too bright, too "on" for such an intimate production—and Laurie Bushman, known hereabouts primarily as a comic, for whom this marks a new and not unpromising direction. While both are talented, likable performers, they're likely to be overshadowed by Elliot Pilshaw, who not only performed in the Boston production and here contributes some lovely vocal arrangements, but is himself a figure of some repute in men's music.

All three, on the other hand, can't help but be overshadowed by Ruth Jovel, a big woman with an even bigger voice. While Jovel's had a little local cabaret experience, her remaining an unknown commodity must be the result of a lack of ambition or luck, for while there's



still room for refinement, her talent already places her ahead of many more well-known figures on the local cabaret scene.

She invites comparison with powerhouse belt Jennifer Holliday, and if she doesn't quite possess the vocal resources of a Holliday, at least she's young enough not to have succumbed to the latter's histrionics (an innocence one hopes she'll never lose). Witness the intimate "Letters to Lorena" (culled from the Eleanor Roosevelt-Lorena Hickock correspondence), which she invests with the requisite tenderness yet, at one point, allows to soar ecstatically (but not hysterically). And her fine sense of comedy and theatricality are obvious when, say, she and Pilshaw milk countless laughs from the otherwise disappointing "If I Were (A Gay Man)/I'd Like To Be (A Lesbian)". In short, she commands our attention without crying for it and, at the same time, blends effortlessly into the ensemble, allowing her colleagues to display their own particular strengths.



Tom Wilson Weinberg

At its best, Weinberg's music not only ranks among the finest products of contemporary gay culture, but can hold its own alongside the music which has come out of the great revues of the past.

Pilshaw, it should be noted, has an appealing voice which seems to suggest formal training but has a flexibility and warmth you don't always find in trained voices, and none of the stiffness you usually do.

The choreography by Al Joyal (himself cute enough to take center stage) is at times a little too busy, to ambitious, but at its best it underscores and enhances the songs, as in the dramatic tableaux of anger and disappointment in "Not Allowed" ("Not allowed to hold hands/Not allowed to kiss in the park/Can't make out in the grandstands"). Even the bows are impressively staged.

As for Weinberg's songs, they fairly well run the gamut of emotional and musical moods. At one end is a frothy little creation like "He Likes Me," with its roots in Tin Pan Alley and Broadway show tunes but which, sung by a man, still has more significance than a dozen other pop songs combined. At the other end lie darker, more ruminative ballads, musically closer to, if less personalized than the stylings of singer—songwriters like Joni Mitchell—the moving "Before Stonewall," for instance, with its refrain of passwords which those "in the life" (as gay people were known) used to identify themselves to one another in the days before liberation ("Do you know Dorothy? / Do you have the time?"). And while virtually all are about the gay experience, many transcend that to offer at least some kernel of thought or identification to the straight listener as well.

At times Weinberg's lyrics are unpolished or inappropriate—a reference to "a slice of brain on a slide" must be mystifying, even ludicrous, to those who do not know his lover's a doctor. And a few entire songs—"Personal," "Things We Can Do" (a positive song inspired by people with AIDS) and the aforementioned "If I Were/I'd Like To Be"—are masses of unrealized potential—rhinestones yearning to be diamonds.

But at its best, Weinberg's music not only ranks among the finest products of contemporary gay culture, but can hold its own alongside the music which has come out of the great revues of the past. His songs cry out to be quoted, and it is the hardened reviewer who can resist citing "The Ballad Of Plain Jane" (which Romanovsky & Phillips include in their act), the tale of a spinster who "Never got her marriage bid... Never had a house or kids," or "The Best Years Of My Life" ("I remember standing in right field, praying the batter would hit it to left/The ball sails toward me, the batter rounds first/The best year of my life were the worst"). And I've always adored two very different gay anthems, the stirring "First It's A Dream," which brought tears to my eyes when I first heard Weinberg perform it in concert, and the joyous "We're Everywhere" ("We're living on the East Side in fabulous style/We're living in grass huts on the banks of the Nile / We're living in Thailand / And on Three Mile Island / We're everywhere!"), which practically demands to be sung by the entire cast but, alas, is consigned to only the women.

There were the usual opening night jitters and flubs, but those, by their very nature, are gone by the second night, and what we have left is a show that seriously advances not only gay music but gay pride with a good measure of the appeal and artistic success almost exclusively enjoyed by women's music. Until now. ■

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Rock

Adam Block



Buy Early: The Smiths: Frontman Morrissey is openly gay, claims to be celibate, and happens to write and warble brilliant, witty songs. Guitarist Johnny Marr comes up with plangent, haunting melodies and plays like a dream. Their recent lp, *Meat Is Murder* is already a contender for best album of the year in my book. This will be one of only five US stops on their first American tour and expectations run high. I expect the tough upstairs to deliver on them. (Kaiser Auditorium, June 21, 8 pm, \$13.50 adv.).

Howard Jones, Necropolis of Love, Animation: The headliner is the UK synth-twink who bowed in last year with his bubblegum-EST lp, *Human Lib*. On his latest, *Dream Into Action*, he has brought along Elvis Costello sidekicks - the TKO Horns and the black female trio Afrodisiaki; funk up the brew a bit and scoring in the clubs with, "Things Can Only Get Better." *Necropolis* are locals who had a club hit with, "Dance," and stole the show from Sisters of Mercy at the Kabuki. Animation will demonstrate what they've got to offer aside from, "Obsession." Remember, for another two bucks you could go to the Venetian Room; but this hall will harbor the well-scrubbed teens. (Kaiser Auditorium, June 7, 8 pm, \$15).

Open Mike with Mark Pauline: Mark Pauline and Matt Heckert of Survival Research Laboratories, famous for their Road Warrior Industrial/Explosive sculpture/performance pieces will show video tapes of past performances, gab, and take questions. The chin-wag will be followed by dancing til 3 am. What is hip? (Club 181, June 7, 10:30 pm, \$5).

Rank & File, Screaming Sirens: When San Francisco's most strident Stalinist punks moved to Austin to turn into cowboys they pulled a swift one. Now that the novelty has worn off, the combo looks to have more skill than soul; here's a chance for them to prove that aint so. Their hoodown follows a set by a group that could be massed lesbians, or policemen for all I know. (Stone, June 7, 8 pm, \$7.50).

Mapenzi, Joni Hastrup: The toughest comers on the local World Beat scene headline at the city's most radical venue. (The Farm, 1499 Portrero, 9 pm, \$5).

Patti LaBelle, Con Funk Shun, Klymaxx: Patti all but stole the show at the Apollo reopening bash with her wire-hanger hairdo and the pipes of death. This killer line-up, under the open skies ought to prove a funky wonder. (Greek Theatre, June 9, 4 pm, \$12).

Charles Haden's Liberation Music Orchestra: Ornette Coleman's brilliant bassist first unveiled this ensemble in 1969 with a stunning agit-prop orchestral work, arranged by Carla Bley, that stretched from the Spanish Civil War through the Chicago Presidential Convention. This rare reunion is a benefit for the El Salvador Children's Fund. PC find of the week. (Great American Music Hall, June 9, 7:30 & 10 pm, \$11).

John Prine: The wry, laconic balladeer who has penned classics like, "Sam Stone," "Hello In There," and "Angel From Montgomery," has pressed his latest lp, *Aimless Love* himself. He is a delightful, intimate performer with a vocal style that fans of Ferron will recognize. With luck he'll be hawk the new album in the lobby. (Wolfangs, June 12, 8 & 11 pm, \$12).

Timothy Leary: Ram Dass's old sidekick, one-time high priest of LSD, and still a witty, self-important Irish brass mouth; Leary is on the circuit boosting High Tech. Whether this counts as comedy, tragedy, or revelation I leave up to you. Bring your own incense. (Stone, June 13, 8:30 & 10 pm, \$8.50 adv, \$10.00 door).

Bobby McFerrin, Janis Siegel, Jon Hendricks, Dianne Reeves: This is being billed as a jazz vocal summit and it certainly features an astonishing collection of pipes. I'd hope for a guest appearance by Van Morrison myself. (Great American Music Hall, June 14, 8:30 & 11 pm, \$12.50).

Donovan, Aztec Two-Step: The last time I saw Donovan was ten years back, and that was supposed to be a "comeback show." He performed next to a lifesized cardboard standee of himself from 1965, and seemed to be dragging his past around with him like an obscene growth. His voice is still lovely though, and many may be in the mood to look in on an old friend and sing-a-long with, "Atlantis." For this one the club really should provide the incense. The opening folk-rock duo have never really delivered on the promise of their debut lp, released back in 1971. (Stone, June 14, 8 pm, \$12.50).

NRBQ/The Navigators: NRBQ have been widely hailed as the toughest, funniest, most gifted bar band in the business by scores of critics, and musician fans from Bonnie Raitt to Elvis Costello. They've been less successful at transferring that magic to record, but this is a terrific chance to catch the real, unvarnished thing. (Stone, June 15, 8 pm, \$7.50 adv., \$8.00 door).

Dirty Dozen Brass Band: This astonishing eight-piece brass band out of New Orleans marries Charlie Parker and Theolonius Monk to Dixieland with a wit and fervor that can rip the roof off the joint. Not to be missed. (Wolfangs, June 17, 8 pm, \$8.00 adv., \$9.00 door).

Burning Spear, Toure: The openers are a ten-piece outfit from Senegal who could prove fascinating. BS is vocalist Winston Rodney, a shamanistic dread-head who



Washington Squares (with the Knitters): It's a bi-coastal post-punk hootenany! The Knitters, with a debut lp, *Poor Little Critter On The Road*, just out on Slash, feature Exene and John Doe of X, and the Blaster's Dave Allen, work Woody Guthrie's and the Weaver's turf. The Squares are near-novelty, beatnik-clad folkies from New York, just signed to A&M records. It's a semi-acoustic night so you can leave the earplugs at home. Heartwarming. (I-Beam, June 10, 11, 11 pm, \$6 adv., \$7 door).

ought to perform with subtitles. (Stone, June 17, 8 pm, \$12.50).

Frankie Goes To Hollywood: John Lydon calls them, "the Village People of the 80's," and though the music is a damn-sight tougher, he's not dead wrong. The two gay front-men don't talk about their sexuality anymore, and whatever was radical has made a bee-line for the suburbs. The Svengalis behind this team are clever so I wouldn't rule out surprises, but don't expect more than hollow glitz and camp highjinks to a thunderous beat. (Kaiser Auditorium, June 18, 8 pm, \$13).

Skankin Babylonians: Ralph Records' guitar-monster, Snakefinger, reunites with his old cohorts for a wiggly set or two. (The Oasis, June 19, 11 pm, \$5).



Art

Ken Coupland

Clos Pegase Competition: Eyeful in Napa

art + architecture + landscape 6/6-8/25, SF Museum of Modern Art.

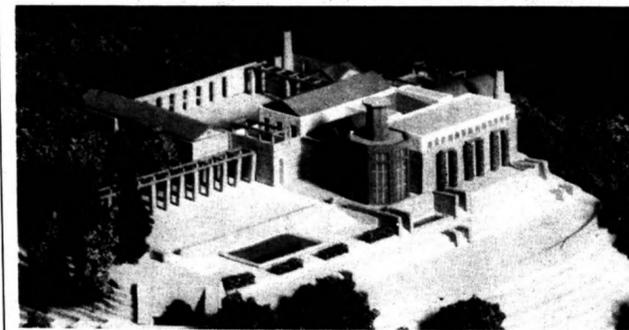
Talk about the fast track—it was just over a year ago that a chance conversation between the SF Modern's director and a wealthy Dutch collector-turned-winemaker led to the idea of a competition to arrive at a design for a home and winery on a prize piece of Napa real estate. In that time, the Museum managed to call for submissions, select ten semi-finalists, narrow that down to five, name a winner, and now, exhibit the results in a major exhibition as part of the Museum's newly-minted Department of Architecture and Design.

Working in styles as heavily mannered and idiosyncratic as Graves' own, the other teams came up with a variety of wrong-headed or just plain dumb solutions.

It's clear from the introduction to the handsome catalog that accompanies the show that Museum honchos had very much in mind the heavily publicized competition for the J. Paul Getty Fine Arts Center in Los Angeles held last year. The Getty billions, the sheer size of the project, and the international prestige of the competitors effectively overshadowed the smaller competition to the North. But the Museum went one better by structuring its own contest, not on the basis of the entrants' reputations, but on actual designs they submitted for the project. As a result, three of the five finalists were local firms with marginal building experience, and the winner, in what may have been a foregone conclusion, is architect Michael Graves, a major trendsetter.

Further distancing the competition from any unflattering comparisons, the Museum tacked on the stipulation that each architect work in collaboration

with an artist. The entrants seem to have handled this aspect with varying degrees of success. Winner Graves worked with realist painter Edward Schmidt, whose academic style couldn't be more suited to the eclectic traditionalism that characterizes Graves' other projects. What exactly Schmidt's proposal—a patently dated frieze designed to run around a circular visitor's garden alongside the winery—means in terms of the Museum's aggressive policy of pursuing the latest



Michael Graves: Close Pegase residence (model)

trends in modern art, is something else again.

No doubt about it though, Graves' design is a winner, and the project is beautifully suited to his talents. Graves, who himself has built relatively few of his designs, is considered a major theorist of the Post Modern movement, those architects who have happily chucked most of the baggage of the international style to mine the gamut of vernacular and classical traditions, and applied them, often inappropriately, to contemporary design solutions. This strategy hasn't always worked for Graves either, for instance, in his design for a Portland Oregon government building that looked great on paper, but, due largely to budgetary restrictions, wound up looking rather anemic. If the bankroll for the winery project is as ambitious as these presentations suggest, that shouldn't be a problem with Clos Pegase.

The design program allowed Graves to indulge some of his favorite conceits, notably in the extravagantly silly, but charming, residence plan he has designed. The winery owner's home,

attractively situated on a wooded hill above the winery, is a clever pastiche of rural Tuscan elements—a Graves trademark—and various pre-Industrial styles.

The winery's Pegasus symbol provides a convenient excuse for another Graves favorite—a bas-relief sculpture of a flying horse straddling the main entrance. How this, and the other sculptures planned for the garden area will turn out is another matter; the presentation doesn't go into much detail.

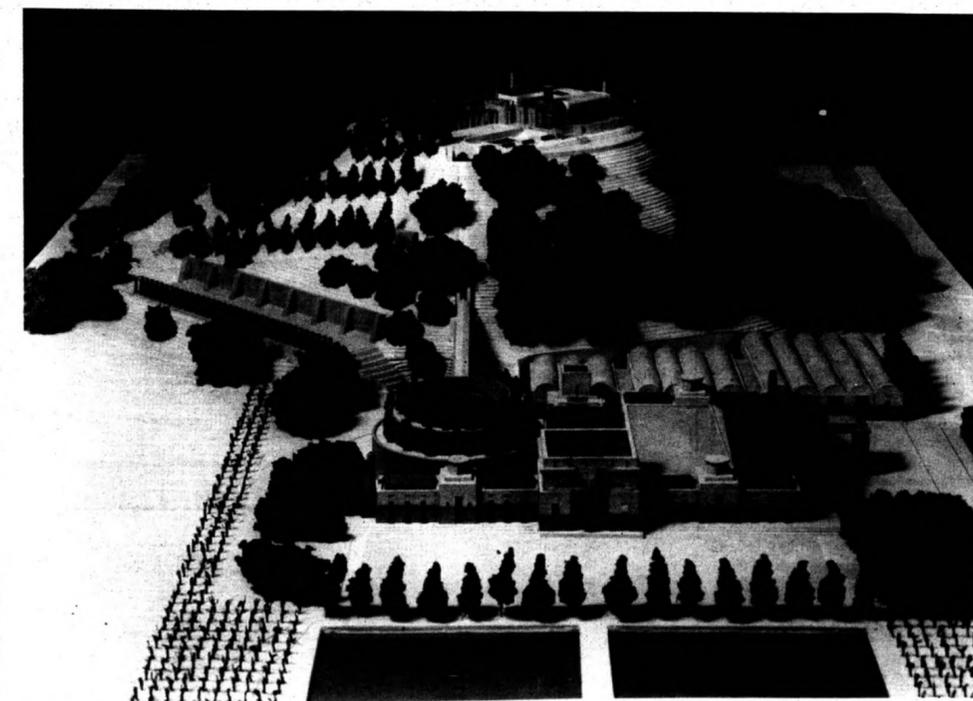
But it only takes a glance at the other submissions to see Graves was the right choice. Working in styles as heavily mannered and idiosyncratic as Graves own, the other teams came up with a variety of wrong-headed or just plain dumb solutions. Some designs look like they'd be more appropriate as launching pads or the setting for wierd sacrificial rites rather than winemaking and tasting: Graves house on the other hand looks like a house, and his winer looks like a winery.

Graves' presentation, too, wins hands down. Drawing counts for a lot in Post Modernism, where fanciful designs seldom get built, and Graves scores points with an exquisitely rendered set of plans and elevations that echo the classical engravings that inspire him. In the current art market, drawings by architects like Graves are considered commodities in themselves, and the Clos Pegase renderings are no exception.

From this point of view, the other teams didn't have a chance; the jury in fact, takes several of them sternly to task for muddled, often incomprehensible presentations. Model-making skills were clearly important as well; Graves own is spectacular, some of the others, more stylized and less successful.

Sketches, drawings and models are being displayed in the Museum's main gallery, in a highly idiosyncratic installation. Ungainly boxes house the models; holes have been drilled in the sides to allow a birds-eye view of the submissions, and the drawings are mounted on easels fitted with reinforcing rods for legs, which clash distractingly with the presentations. This is particularly unfortunate since the Museum has decided to devote so much space to the exhibit for the duration of the summer.

Members of the five finalist teams will discuss their participation in the Museum's competition at a public lecture tomorrow night (6/7) at 7:30 pm, at Herbst Theatre. General admission is \$9.50. Call 392-4400.



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Christopher Beck from page 10
Theatre. Mehal danced with Merce Cunningham's company and has been associated with the Manhattan Festival Ballet and Music Theatre of Lincoln Center.
Rodney Price, a tap dancer and choreographer with the Angels of Light, will perform two pieces. Price will do a tap piece to *Ain't Misbehavin'* as well as a traditional Indian dance.
And finally Dutch dancer Jan van Tol is in town briefly to perform two dances.
Dancer Craig Landry who was scheduled to appear has had to cancel out due to a leg injury.
□ *Men Dancing 4* will be performed at Centerspace, 2840 Mariposa Street in

San Francisco. Information for tickets for the five performances (Thursday, June 6 through Sunday, June 9, evenings at 8:30 pm, with a matinee at 2:30 pm on Sunday June 9) can be obtained by calling 861-5059.

Alternatives from page 7

Pauling points to studies carried out by Dr. Ewan Cameron presently with the Institute, over a period of twelve years with patients with colorectal cancer who received intravenous ascorbate followed by high oral doses of the vitamin. According to Cameron, almost all of the patients responded favorably to the administration of Vitamin C, as compared with control patients who did not, with a significant increase in the duration of life.

Film

Ken Coupland



Motherly Love: Silvia Mangano is Jocasta to Franco Citti's Oedipus in Pasolini's version of the Greek tragedy

Oedipus Rex ★ ★
At the Cedar

The first of Pier Pasolini's film adaptations of the classics, and the last to be released here, *Oedipus* may be required viewing for the ill-fated director's fans, but was it worth the wait?

Perhaps it's the story. If the unfortunate protagonist's fate is preordained, what happens to our expectations for the plot? Pasolini doesn't help matters by directing his title player in a shrill, monotonous characterization. Structurally, and a grievous flaw in cinematic terms, we're given no indication of the passage of time until something in the script alerts us to where we are in the action.

Oedipus established a precedent in Pasolini's classic subjects, (which include *Medea*, *Canterbury Tales*, *Decameron* and *Arabian Nights*). He continued to use exotic ancient settings for his tales, and much of what pleasure he gives here comes from the breathtaking beauty of the North African walled towns that form the locales. But once again, Pasolini undercuts the impact of his mise-en-scene. The drama's characters never mesh with the native extras, not in costume, not in manner. Their futuristic wardrobes are arresting, but they clash with the native dress, and the players all are very obviously Italian. □

Fletch ★
At the Regency II

Chevy Chase's middlebrow humor may not give you much to chew on, but damn it, the man is funny. Or at least amusing. This time out he's cast as an investigative reporter for an *L.A. Times* clone; working on a beach scene drug story, he's approached by a wealthy young businessman who says he's dying, and wants Chevy to kill him (since his wife won't collect the insurance if he

kills himself). Chevy doesn't buy that one—maybe he's seen too many other movies where that's the premise—figures something's afoot, and sets out to prove it.

Fletch is very predictable fare, but it's leavened by Chase's deadpan, smart-ass delivery—he's got a comeback for everything. And a good thing too, since this story has some holes in it big enough to drive a truck through. *Fletch* joins a slough of other murder mystery films that wouldn't have survived the first story conference if anybody took dental charts into consideration, and its out-of-shape hero, natch, shows the fighting skills of a karate instructor, and the driver aptitude of a high-speed racer. But we go along with it from wisecrack to wisecrack, none of which you could actually quote as being funny—Chase's humor is situational and derives entirely from its context. □

Brewster's Millions
At the Royal

What's Richard Pryor trying to be—the black Jerry Lewis? Screeching and fidgeting his way through this sour exercise in greed, he seems to have abandoned for good the marvelous shadings of his concert appearances, and settled for a one-note persona that's not funny, or even likeable.

As Brewster, Pryor plays a minor league pitcher who's left a fortune of three hundred million dollars which is his if he can spend thirty million dollars in thirty days. Of course there are all kinds of stipulations (which telegraph all the plot turns way in advance). And of course, Brewster spends his millions, mainly on advertising (no problem!); see, he runs a campaign to discredit the candidates in a New York mayoral race—two scumbags, neither of whom resemble Ed Koch. Brewster persuades the entire electorate not to vote for anybody. Very funny, guys! □

Theatre

Dick Hasbany

Losing on Las Vegas

Love in the 3rd°, by O-Lan (Shepard) Jones and Kathleen Cramer, at Magic Theatre (Southside), to 6/30. Call 441-8822

The blues and lavenders in the set at Magic Theatre's *Love in the 3rd*° look perfectly neon, and the three chorus girls, small, medium and tall, look tacky. O-Lan (Shepard) Jones and Kathleen Cramer's score is saucy, but laced with a bit of poison. The feel is Las Vegas exactly and it seemed to me that Jones and Cramer had hit the jackpot as it were.

The impression grew as three chorines started in with a Motown jive routine, and Teresa Tudury belted out a not-very-tender love song with muscular sensuality. When principals Iris (Janet Cicinelli) and Ramona (Christine Sullivan) talked about their aspirations, they'd clearly bought into the classic American musical's formula—talent and hard work make for sure stardom and a reward of romance.

But, of course, this is Las Vegas, this is 1985, and romance ain't what it used to be. Some of the dew has dried on the hills where Julie Andrews once sang. There isn't much innocence here, though Iris does pay it homage by singing of its loss. Cicinelli is wraithlike, with a thin voice—she looks starved by life. By the time we see her, neither she nor her roommate Ramona are above seducing the same man, Al, played with a catlike nervousness by William Hutton. Al is a small time gambler down on his luck, dunned by another small time loser (Michael Bellino), and by a shadowy, bigger somebody somewhere in the background. The situation is pretty tawdry, and Jones, Cramer, and director Julie Hebert, have imbued it all with just the right amount of threat. The language is dry; Jones and Cramer have a feel for unsentimental language of everyday business, and turn it subtly into a hard, spare poetry. The gambling scene at the end of Act I where Al wins back part of what he owes is exceptional for its staccato composition.

The playwrights have collaborated before on operettas, and they know the genre well enough to play with it, innovating just enough to revive it. They monkey with the chorus girls (beautifully directed, by the way) who step from the background and start to manipulate the action. The trio suggests the three Greek fates, and what might seem like an affectation somehow works well here. As Act I ended with Romona on her way to some kind of success, and Al partially but not wholly out of the woods, I had the sense that the American musical here was revamped given a tonic dash of cynicism.

But when Act II begins I began to wonder if maybe I'd gotten disoriented during intermission and walked into the wrong theatre. It hardly seemed like the same play. The whole subplot about the debt had disappeared, unresolved (or



Stand Off: William R. Hutton (left) confronts Michael Bellino in *Love in the 3rd*°



Janet Cicinelli and Christine Sullivan

did I miss something?) and what was left was Ramona and Iris's twisting and turning in their rivalry and mutual betrayals. At times it seemed like "LaVern and Shirley," but when Al started to get pushy and possessive, the play began to turn into a feminist tract.

What happened? What was intriguing in the first act was its blending of the strains of the musical with the suspense of the petty gangster movie, and its chitly cynical tone. All this is abandoned and pretty much lost in order to serve up some sort of message. Theatre gave way to politics. *Love in the 3rd*° has got to be classified as a tantalizing failure. It's really too bad. ■

has employed activism and a tough facade to evade knowing that her father's abuse has made her too numb to feel anything. Carter's older sister, Julie, has settled for a secure life with a dull druggist with hair in his ears, rather than face up to her love for Dana. The dramatic set-up is pretty predictable—reunion, confrontation, reality and resulting reconciliation and the hope for growth, but Dreher used the set-up well and imparts both tension and bite. The play has a feel of predictability but not cliché. *8x10's* problem lies in its second act, which is too compact to carry the burden of too many revelations and almost continuous confrontation. As a friend suggested, a third act might help to lengthen the transforma-

8x10 Glossy, by Sarah Dreher, at Theatre Rhinoceros, to 7/14. Call 861-5079.

Sarah Dreher is a therapist from Amherst, Mass. who also writes plays. Her *8x10 Glossy*, premiering at Theatre Rhinoceros, won the National Lesbian Playwriting Contest over entries, 25-30 of which might be producible. Kris Gannon, Rhinoceros' Artistic Director estimated. There appears to be a good deal of decent playwrighting going on out there.

In *8x10 Glossy* Dreher used lesbian photographer Carter's homecoming on the anniversary of her father's death to precipitate three women's need to face up to a few facts that are warping their lives. The mother, Ketty (Nini Kirk) has never put her life with a sadistic husband behind her. Carter (Susan Marr)

tion that these three complex characters are supposed to go through.

Dreher has some problems creating stage small talk, I think, but she has a real talent for confrontational language. The cast is equal to the task, but special praise needs to go to Sharon McDonald as Julie. She has a complete grasp of her emotionally paralyzed character, and an ease in the part that acts as a catalyst with the other actors. Her laugh is infectious warble, and everytime her eyes flash in anger, the play stops for an instant, only to resume, electrified. Susan Marr's Carter is tough, ambiguous, and bitter. She seems to grasp the character more firmly as the play proceeds. Both Arlette Poland-Stratton as Dana and Nani Kirk as the mother suffer from somewhat underwritten parts.

8x10 Glossy deserves attention from our community. It is a serious play given a competent production, and it raises some important issues about family and repression. ■

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Performance

Jason Serinus

A Visit to the Intensive Cure Unit

Intensive Cure Unit at the 16th Note, 6/9, 16 & 23. Call 621-1617.

The K'thar Sissies are actually a secret, three-to-five-thousand-year-old Mezzopotamian healing order. This interview with Sofiella Jo Semiremeide, who speaks only Mezzopotamian, was made possible by Jerry Zientara.

What could possibly have motivated the K'thar Sissies to lift the veil of secrecy surrounding their practices?

We have been moved by the epidemic of FADS, the all-pervasive toxic cultural phenomenon. We want to reveal to the community the true nature of the Fear, Anger, Doubt and Sorrow that are afflicting us so strongly these days. Our work is about healing. And since healing is a total experience, operating on the levels of mind, body and spirit, we have created a total healing environment which moves beyond the confines of the traditional theatre proscenium, or the Doctor's office, as the case may be.

Our work is funny, of course—that's an essential part of our healing practices. The Unit is certainly spectacular—it's rich and complex in a way that brings to mind both an opera and a comic strip.

How did you feel about your first performance this past February?

It was very successful. We never had a dress rehearsal, so it was the first time that everyone in The Unit was in the same place at the same time. Given how rich the piece is, we were delighted with how well it held together. And we are sure that our June 3 performances will manifest a much more thoroughgoing Mezzopotamianism.

And what, pray tell, is the essence of Mezzopotamianism?

It's mysterious and elusive, forthright and bold, poetic and full of surprises, ancient and very up-to-date, proto-modern and futuristic. Our work is explosive. It's like many, many elements of our lives all shoved together in one room at one time and then heated up to the point where the healing alchemy can take place.

Hmmm...that sounds a bit like the bedrooms of our most progressive readers. Do you base your work on actual medical theory?

Our medical theory is based upon the concept of prana and the relationship of the aura to the personality. Prana is the life force which comes from everywhere, and is filtered to us individually through the aura, the bio-magnetic field that surrounds each of us and extends through every cell. When the body is healthy, it circulates lots of prana through the aura. But when there is a problem with the aura—particularly in the case of FADS—the filter system breaks down, allowing toxins, noxious ideas and bad habits to fester within the mind, body and spirit of the dis-eased individual.

We plan to demonstrate in a very clear and explicit fashion how the curative process can be activated. To this end, the K'thar Sissies are opening to the public our hitherto secret Testing Stations, one day before the opening of the government-sponsored testing stations.

Thank goodness you are presenting an alternative to the government-sponsored HTLV-III antibody testing stations.

Yes, people who have questions about testing can get a great deal of information from the K'thar Sissies. And because we want people not only to be tested but to be cured, we will demonstrate some cures.

Well, considering your promise for a cure for FADS, I'm sure that after this interview is published, little FDA people will be hidden under every theatre floorboard, taking copious notes while sipping Nutrasweet cokes. Will you actually give out specific formulas and substances?

What we give people is substantial, yet intangible. Prana itself, like the air we breathe, can be considered intangible; yet breath is life. Though our descriptions may seem obscure, we promise to take our audiences to a level of celebration and unity that transcends the dialectical paradoxes of materialistic consciousness.

A Note on the Test

The HTLV-III antibody test is opposed by almost every progressive gay health association and organization worth mentioning. The presence of HTLV-III antibodies in one's system has never been scientifically proven to be conclusive evidence of exposure to the actual HTLV-III (AIDS) virus.

In fact, The Holistic Group, which is contributing to the author's 400-page manuscript on the healing process and AIDS, asserts that research will eventually bear out that the presence of HTLV-III antibodies does not automatically connote either presence of the HTLV-III virus or prior direct exposure to it.

The Group believes that the body can develop HTLV-III antibodies, not only from exposure to the virus itself, but from exposure to (1) a sister virus of the HTLV family, (2) one of the genetic evolutions of HTLV-III as it insinuates itself into the body's tissues and eventually mutates, (3) someone else's HTLV-III antibodies (which in turn may be produced through any of these four associations). The net result of all this is that a significantly smaller percentage of individuals than is currently predicted who show evidence of HTLV-III antibodies may eventually develop AIDS.

Taking the HTLV-III antibody test, or being forced to take it, will only add to the fear and stress that leave us open to developing AIDS, without in any meaningful way clarifying whether or not we have been exposed to the virus. The Group asserts that between two thirds and three quarters of individuals who come in direct contact with the HTLV-III virus have the ability to rid it from their systems without contracting the disease, as long as they adopt a healthy "holistic" lifestyle and replace Fear, Anger, Doubt and Sorrow with positive affirmation, visualization, and self-love. We have the ability in our hearts, minds and bodies to heal ourselves of AIDS.

Mmmurney.

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Pop

Mike Mascioli



Return of a Songwriter

In 13 years in Philadelphia and San Francisco, only a single live appearance by Canadian singer-songwriter Leonard Cohen has ever come to my attention. Indeed, Cohen will give his first SF concert in ten years at the Warfield, June 8. Cohen came to prominence in the mid '60s when singers like Judy Collins, Joe Cocker and Buffy Sainte-Marie recorded his songs, like "Suzanne" and "Bird On The Wire".

It was the era of the songwriter turned singer—Laura Nyro, Joni Mitchell, Carole King—and Cohen released his first LP in '67 on Columbia. Six more followed (including *Death Of A Ladies' Man* on Warner Bros. in '77)—the last one in '79 and, strangely, nothing since. Cohen, to be sure, is not to everyone's taste. Like his superb female counterpart, Dory Previn, he's accused of being too depressing, and it is true that his songs are dark and brooding, sung in a flat mournful monotone—like Previn, too, a non-singer—which can sound hollow with despair or, conversely, sensuous with sleepy contentment. His writing, in-

cluding six volumes of poetry and two novels, is relentlessly heterosexual but rich in imagery, and the impetus behind it is universal: like many of us, Leonard Cohen is just a soldier on the eternal battleground of love, passion and desire.

At the Great American Music Hall I caught the recent double bill of Palo Alto Records' jazz singers Bobbe Norris and Sheila Jordan, both performing with solo accompaniment. For her part, Norris failed to surpass the limited accomplishments of her recent *Hoisted Sails*. Her thick contralto is at times reminiscent of the lush throbbing of Sarah Vaughan, pretty and warm—but

too pretty, and the warmth is only aural. Emotionally her vocal's kin to the "cool" singing of Anita O'Day and June Christy, geared toward a rich, breathy sound rather than the interpretation of a lyric. In the absence of any real depth, we're left with two sounds—voice and solo piano—whose limited variety is further limited by the absence from her vocal of a lighter side. Best (significantly): "My Baby Likes To Bebop," a duet with pianist husband Larry Dunlap, whose less polished vocal contributes the charm and character Norris' lacks.

As for Sheila Jordan, critic John Simon once likened vibraphonist Lionel Hampton's music to the playing of bottles, a comparison I found startling, partly because it was true. Even less appealing than the vibes is the bass which, even in the hands of a pro like Jordan's accompanist Harvie Swartz, often sounds like nothing so much as plunking rubber bands. Worse, since jazz singers, of course, often emulate instruments, Jordan seems to be taking her cue from her accompaniment.

It's not that she doesn't sing well; more precisely, she doesn't seat or im-

Like many of us, Leonard Cohen is just a soldier on the eternal battleground of love, passion and desire.

provise well, unless producing flattened, sour, thoroughly unmusical notes, often more spoken than sung, is your idea of achievement. We're supposed to assume that singers like Jordan and even more renowned ones like Carmen McRae are in complete control of their artistry—or, failing that, that in the name of jazz improv, anything goes. Anything does *not* go, and every note Sheila Jordan hits is not careful or right. And we don't confuse quantity with quality anywhere else, so why laud her tendency to shun two notes if she can squeeze in ten? A shame, really since there are many moments when

she's not scattering or is altering the notes ever so subtly and the results are so right.

Ultimately, Sheila Jordan's jazz singer who'd make a better pop singer—a jazz-oriented one, to be sure, but one who could convey not merely sound but meaning. As it was, her set seemed endless.

Hammerstein's 'Jones'

It's a wonderful thing when both classical and pop music lovers can meet on the same ground, and the opportunity arises when the rarely performed *Carmen Jones* is staged by the Oakland Opera, June 8, 14 and 16 at the Paramount.

Carmen Jones is the 1943 reworking of *Carmen* into an all-black musical, updated to World War II and transplanted to Chicago and the South, where the fiery heroine works in a parachute factory. Upon its opening, critics unanimously acclaimed it as a colorful, exuberant interpretation of Bizet's opera. Such classic arias as the Toreador Song, the Habanera and the Sequidilla, familiar even to non-opera buffs, were outfitted with new lyrics by Oscar Hammerstein (not among his best, alas) is this, his last solo project before joining Richard Rodgers in their historical collaboration. But neither the original cast LP nor the soundtrack of the '54 film, with Marilyn Horne dubbing the lead for star Dorothy Dandridge, contains all the songs, and the Oakland Opera's production, with Henrietta Davis, Girard Rhoden in the leads, will afford the rare opportunity to hear this long unavailable music.

Opera

Bill Huck

Video Rheingold

For their first Ring cycle this June, the San Francisco Opera is offering Wagner's great music-drama to more people than ever. The Opera has rented Davies Hall, erected a large movie screen on its stage and is showing a video there of what is happening 'live' across the street.

When this article comes out, only *Götterdämmerung*, on Sat. June 8, remains of this series, but if you want to catch the most powerful of all the Ring operas, tickets are still available for this experiment.

The S.F. Opera's plan is potentially liberating, for it allows the Opera to double the size of the audience attending a given performance without increasing the dimensions of the hall the singers must fill with sound. However, at this point I must report that the Opera has not mastered the technology required to fulfill its end of the bargain.

The Picture

Because of my deadline, I base this conclusion only on a single showing of the first opera of the cycle, *Das Rheingold*, and I must remind you that the video experts may be able to rectify some of the problems that plagued their opening night. The Davies Hall audience, for example, lost their picture for the beginning of the Nibelheim scene and we were forced to listen to the oos and ahhs of the Opera House ticket holders without seeing the reason for their enthusiasm. Once the picture was returned, it remained so dark that we were unable to see the dragon or the frog whose shapes Alberich magically assumes, though once again we could hear the amazement of those attending

Rather than making Wagner's music more exciting, this method robs it of its ever-gathering momentum.

the live performance. Then later in the evening, the technicians once again lost the video briefly and regained it only at the price of projecting a smaller picture onto the vast screen.

Nevertheless, even if we discount these correctable setbacks, the results did not measure up to expectations, for at its best, the video picture was too blurred to give much pleasure. Behind many of the Opera's difficulties stands the crippling problem that this Ring was not built with a video potential in mind as, for example, *Ada* and *Samson and Delilah* were several years back. Thus the stage was not lit sufficiently for the video cameras, which also had to penetrate a scrim that was more opaque to them than to the human eye. Whatever the cause, the inshot was that the figures on the screen became indistinct blobs of color and motion. You could see their majestic capes but not their faces. All individual expression was lost.

The sound at the video performance was fine. It wisely favored the singers,

though de Waart's preference for a booming orchestra was also vividly reproduced. The supertitles distracted more than they do in the opera house, because they sometimes crowded out the picture.

The Performance

De Waart's conducting of *Rheingold* aped Georg Solti's "Let's make all the motives obvious" approach. The effect is that the magical moments pop out to you like neon signs. This is good because it lays bare Wagner's compositional practice: even the beginner can get the point. It is, however, destructive, on the one hand, to the tension built into the music and, on the other, to the conversational ebb and flow of the drama. De Waart sacrifices the context of the music for a few hyped-up climaxes. Rather than making Wagner's music more exciting, this method robs it of its ever-gathering momentum. Perhaps de Waart will relax as the cycles progress and let the music speak for itself.

The great find of this *Rheingold* is the bass James Morris. After many years of just making do with what we had, finally a great Wotan has appeared on the horizon. Morris, at 38, is embarking on this heroic repertory with an established command of the lyrical style of voice production. He is a Wotan who doesn't bark but sings—spinning out long, luscious, legato lines that nevertheless contain every word. We are hearing the future in the making.

Nancy Gutafson's Freia also shows this young singer on her way to greatness. As does James Patterson's Fafner, who in his few moments dramatically overshadowed his brother Fasolt. Hanna Schwarz, while she is not a Fricka of the caliber of Helga Dernesch, still found many more of the right notes than she did two years ago at the original unveiling of this *Rheingold*. Schwarz's voice continues to grow in

power as well as precision; now she needs to learn to control it more sensitively.

John Del Carlo made a sonorous Donner; his "Rainbow Bridge" episode was one of the high points of the performance. Walter MacNeil's voice faded somewhat in these surroundings, but his Froh was well-mannered and often more tuneful.

Wagner centers much of the delight of *Das Rheingold* on Loge, his flickering incarnation of fire. Tenor William Lewis, who impersonated the demigod, is a fluent actor and a fine, convincing musician. Though he is not blessed with an attractive voice, he made charming work of his scenes.

However, the most complete performance of the opera Sunday evening came from Helmut Pampuch as Mime. In this *Rheingold* Pampuch surpassed his *Siegfried* Mime of last summer, which was more snarled than sung, and thus reignites hope for his appearance there. Walter Berry, at the end of a long and distinguished career, was mistaken to undertake so intensive a role as Alberich, which he learned for the San Francisco Ring. Though he was much more alive in this performance than he was on his first-ever Alberich two years ago, still he ran out of voice before he ran out of music. This was especially unfortunate, because Alberich's curse requires some of the greatest vocal voltage of all the arias in the Ring.

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Cabaret

Gary Menger



Beside Themselves: William Bear (left), Anne Tofflemire and Mary Jo McConnell make up the cast of *Side by Side by Sondheim*

Reviewing the Revues

Welcome back to *Side by Side by Sondheim*, which has reopened in the newly refurbished Plush Room of the York Hotel and is running six evenings a week.

The show—a British vehicle created eight years ago, has some inherent problems—the rights to perform it permit very little change. When this revue came out, half the shows for which Sondheim was both composer and lyricist hadn't yet been heard, so many of the songs are those from shows for which he only wrote the lyrics, and nothing he's created more recently than 1977 is included. Those expecting a broader Sondheim sampling may be disappointed. The narration is both too long and too precious, but this time around it's saved by **Matthew Inge's** spirited delivery (although clumsily inserted local references to Wilkes Bashford and Castro Village fall with a loud "thunk").

Anne Tofflemire's bright voice is unfailingly clear and distinct, but the stationery mikes were a problem for her co-stars, **Mary Jo McConnell** and **William Bear**. Since many of the audience are probably not entirely familiar with the words, they must be audible to be appreciated, and they often weren't. But producer/director **Bill Brewer** has done a fine job given the limitations of the material; it's an exciting, almost two-hour-long presentation. The performers have "grown" with these songs since I saw the show a year ago—Tofflemire's great with "Broadway Baby," Mary Jo better than ever atop the piano for "I Never Do Anything Twice," and Bear's vindictive delivery of "Could I Leave You" is the high point of the evening.

I expect by now the mike problems have been better worked out; for a fastpaced evening of interesting and funny tunes by three strong, slick performers, this show can't be beat.

Reviewing a show generally starts with "it's a" and half a column is expended explaining what it is—what it's about and what it means—before an opinion ever gets expressed. For that reason, I have little to say about **Stepping Up And Over**, a show with another week to run at the Victoria Theatre, because if there was any point at all to this show it escaped me.

The songs (most of them by director **Scrumby Koldewyn**) were for the most part unmemorable, whatever message may have been contained in the unintelligible lyrics didn't come across; a lot of senseless things were happening on stage that seemed to be a vain attempt to communicate ideas. I enjoyed the second half better after deciding to disengage my brain and let my eyes and ears enjoy themselves.

There's plenty of great tap-dancing, lots of colorful, interesting sets and costumes, and a fine treatment of Coward's "Parisian Pierrot" to leave a pleasant last impression.

'Festival of the Rose' It'll Be Some Month

Anyone looking for quality entertainment at a bargain price should plan on spending all the evenings of this month at Valencia Rose. That blushing pink Valencia Street landmark is humming along in June with 80 shows being presented in 30 days, using three different showrooms! This "Festival of the Rose" marks their fourth phenomenally successful year.

Among the highlights: **Tom Wilson Weinberg's** "Ten Percent Solution" every Friday thru Sunday, Emmy Award winner **Patrick Mulcahey's** play "I Wish I Had Never Met You and I Was Meeting You Now" on Thursdays and Fridays, the return of **Donna Pecora** in "The Belle of Amherst" on Thursday, June 20, the **Vocal Minority** with the **San Francisco Tap Troupe** on Friday, June 21... and on Thursday, June 27, an encore performance of **Pat Bond's** "Gerty Gerty Stein is Back Back Back."

Marga Gomez, probably the busiest and most personable comic in San Francisco (and a Cabaret Gold Award nominee this year), teams up again with **Monica Palacios** as "the only I lesbian Latino comedy team in the whole universe" (with **Roberto Bendorff** on piano) Thursday thru Saturday, June 20-22, and she'll also be a part of the Saturday night gay comedy extravaganza on June 22 and 29. **Tom Ammannio**, most successful of the gay comics and winner of all the awards this year (Cabaret Gold, Cable Car, International David...) gives his last performance of "Two Queens in Search of a Motif" with **Doug Holsclaw** on Friday, June 7, and performs his new one-man show on Friday, June 14.

It's an often heard lament that there'll be nowhere for gay comedy to go if Valencia Rose is sold (as it may be), but **Danny Williams** is busy proving that this form of entertainment has grown out of its ghetto; there's a broad and increasing demand. Last week he played the UC Med Center AIDS Food Bank benefit and the Mr. Northern California Drummer Contest at Chaps; this Saturday, June 8, he's at both Baybrick Inn and Valencia Rose; on June 19 he does the New Jersey Gay Activists Alliance; he teams up with **Karen Ripley** on June 26 for Stockton's MCC picnic and on June 28 at Artemis Cafe; then chaps the month by being co-MC for the Gay Freedom Day Celebration, while preparing his performance for the Folsom Street Fair. That's busy!

Other comics particularly worthy of note in this month's lineup are **Doug Holsclaw**, **Suzy Berger**, **Lea DeLaria** and **Jeanine Strobel**.

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Three Gems for Your Kitchen Library

The Book of Tempeh, 2nd. ed. William Shurtleff & Akiko Aoyagi Harper Colophon Books, N.Y., 1985 \$10.95

Harper & Row have come up with an obscure source of protein to share with us. **The Book of Tempeh**, brought to you the same people who brought you the **Book of Tofu**, the **Book of Miso**, and the **Book of Kudzu**, is an introduction to this Indonesian fermented soybean cake. Bill Shurtleff and his wife Akiko live in Lafayette, Ca., and are genuinely interested in the importance of Soy as a food basic in our rapidly overpopulated world. They have written a book that is an excellent overview of the vitality of this kind of food in Indonesia as well as a basic guide to ways of preparation. They say it taste like "fried chicken".... where have I heard that before?

Cooks' Ingredients Philip Dowell & Adrian Bailey William Morrow & Co., 1980 \$24.95

A friend who makes her living importing black Perigord Truffles and French Foie gras recommended that I get hold of **Cooks' Ingredients**. I had

heard of the book in 1980 when it first came out but had never seen a copy. It took some time to find one in San Francisco, but thanks to the excellent service and perseverance of the staff at Green Apple Books on Clement Street, I had this prize in my hot little hands. Since then I have shared it with everyone around while making certain it does not leave my sight.

The volume includes 200 pages of unprecedented food photography presenting some 2,000 of the most interesting foods we cook and eat. Food photography is not easy, as anyone who has tried to take a picture of Aunt Sue's birthday cake, or cousin Jimbo's Jambalaya will attest. Philip Dowell spent over a year photographing items as obscure as Tamarind Seed and as common as a radish. The result is a treasury of food basics that anyone who likes to eat would love to browse.

But this is more than a coffee table book (unlike some gourmet magazines we would mention), it is a practical and informational guide to kitchen basics. A perfect companion volume to **The Cooks' Catalogue** by Beard and Glasser the kitchen hardware guide we have talked about before. Both these books can be called classics and deserve a place on your shelf.

The Herb Garden Sarah Garland Viking Press, N.Y., 1984 \$10.95

Have you planted your garden yet? I am happy to report that the wild onion is defeated and the blackberries are at bay so that my little "victory garden" is doing nicely.

Even if the only soil in your home is that under your fingernails, you have no excuse for not having an herb garden on a windowsill or ledge. The flavors of fresh sage, rosemary, and sweet basil are an experience that make their dried counterparts taste like lint. This little book by Ms. Garland brings an English-woman's love of formal gardens, a plethora of wonderful photos and diagrams, a sense of history, and a practical guide to raising scented, culinary and medicinal herbs in landscaped as well as kitchen gardens. Everyone needs at least one good herb book; here's a candidate.

Herpes is not forever.

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The Nightingale of Montgomery Street

Conversations with the Widow Norton

By Jose Sarria WITH Tom Murray

A Photo Album



"Der Rosenkavalier" — The Rose and Cavalier 1958.



Jose and McGuinnis (Hazel) the pianist posing before the Sunday opera. 1958.

"Guess who is Madame Butterfly," a promotion for Joseph Magnin's at the Japanese Tea Garden. The costumes were designed by Alexander Anderson and modeled by Jose. Cameras clicked, people guessed, but no one knew. Jose's getas were really sneakers on painted wooden stilts. 1959.

The Nightingale of Montgomery Street
Part XI
Wandering



Moi, a la Ethel Merman. The show must go on...



Sol Stouman tending bar Sunday afternoon at the Black Cat. 1958.



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ARTIST MAX SCHULZ AND FRIENDS CREATING A LARGE SPONTANEOUS
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Body Electric

Joseph Kramer

Healing the Heart-Genital Connection

'So Many Men!'

The anthropologist in me loves garage sales. An urban dig. What are folks clearing from their lives and at what price? Last Saturday I found a faded blue t-shirt inscribed with the words "So Many Men, So Little Time." I looked up at the owner. His eyes seemed to say, "Weren't those the good old days?"

"How much?" I asked.
"Twenty-five cents," he replied. As I went to pay him, he changed his mind. "Take it free. It's a collector's item." I thanked him by taking off the shirt I was wearing and pulling on this artifact of his past. I gently stroked the words on my left test, smiled my best if-we-had-time-enough-and-world-enough-this-moment-would-end-differently smile, and said, "These are the good old days."

Sunday at Land's End

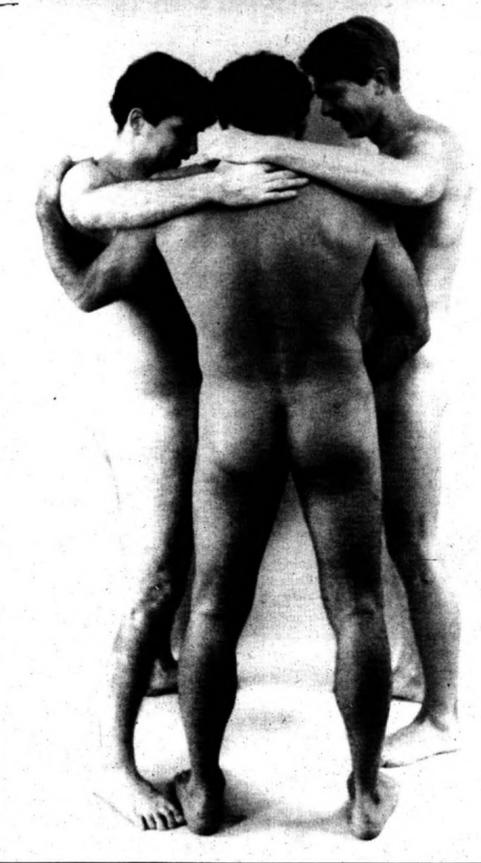
My new shirt reminded me of a recent "so many men" situation. In mid-March I received an invitation in the mail: "Blessed is he who comes... at the Hairy Palm Sunday Picnic on March 31 at Land's End." The invite went on to say that "some hot hairy palm buddies" would be "freeing the urban landscape through bold, discreet, loving, public action." The major graphic was, of course, a huge hairy palm.

Wild horses couldn't keep

me away. March 31 was perfect weather, sunny with a gentle breeze. I didn't have much trouble finding the "jack patrol" just up from the tilted hut. Thirty naked men were stroking and partying. Men continued to arrive as the afternoon progressed.

I spread my blanket and slipped into something more comfortable—my natural state. The sun and the ocean breeze felt good on my naked skin. As I oiled and massaged myself, I became conscious of my breathing. The erotic charge began to circulate through my body. For two hours I vibrated with warm orgasmic rushes. A perfect Palm Sunday afternoon in the park, playing with myself and playing with others.

As I drove back to Oakland, I experienced much clarity of thought and feeling: I am tired of necrophilia. No more sex with dead or half dead bodies—my own or others. I am tired of vampire sex—looking for someone to turn me on, to make me come alive. I am tired of Night of the Living Dead bath-houses and sex clubs and tea-rooms. And most of all I am tired of fear—fear of men, fear of myself, fear of eroticism, fear



SAVAGE PHOTOGRAPHY

As a body therapist, most of my work these days deals with the effects of fear on gay men. More and more men are reporting constriction in the chest and genitals.

of life and death, and fear of love. Dancing erect on the beach is wonderful medicine.

Last Sunday, I went running in the Berkeley hills wearing my "So Many Men" t-shirt. I thought of Alan Bates in *Women in Love* rubbing his naked body against tree bark and thistles, rolling in the underbrush of a lush glen, ejaculating with his body pressed against mother earth. My mind flashed on Christopher Larkin in *The Blue Lagoon*, leaning back against a huge boulder, masturbating into the ocean's crashing waves. Or the stable boy in *Equus*, riding bareback in the moonlight, naked, erect, spurning. I noticed a hot looking tree so I stopped for some arboreal froitage.

Sex and Breath

As a body therapist, most of my work these days deals with the effects of fear on gay men. More and more men are reporting constriction in the chest and numbness in the genitals. Since we love with our heart and our genitals, the Big Constriction is more deadly than the HTLV-3 virus. For those into healing the heart-genital connection and for those into exorcising fear from their bodies, I recommend daily conscious breathing and daily quality sex.

About five years ago, I realized that I was subventilating and had been for most of my life. If I didn't want to feel an

emotion or body sensation, I would just slow down my breath. I would breathe enough to stay alive but not enough to feel pleasure and pain, sadness and rage. I could get a massage, have sex, see an emotional movie and yet not feel anything because I wouldn't breathe. My body wisdom told me that this pattern had to be broken. My breath had to come out of the closet.

I got involved in a year-long training in Rebirthing, a conscious breathing technique where I learned to connect my breathing, not pausing at the top or bottom of a breath. I also learned to pull air out of my lungs and then to gently release the exhale rather than push it out. I learned to play with my breath.

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Food for the Soul

I leave you with a passage from *Still Life With Woodpecker* by Tom Robbins: "... to approach sex carelessly, shallowly, with detachment and without warmth is to dine night after night in erotic greasy spoons. In time, one's palate will become insensitive. one will suffer (without knowing it) emotional malnutrition. the skin of the soul will fester with scurvy, the teeth of the heart will decay. Neither duration nor proclamation of commitment is necessarily the measure—there are ephemeral explosions of passion between strangers that make more erotic sense than many lengthy marriages, there are one-night stands in Jersey City more glorious than six-month affairs in Paris—but finally there is a commitment, however brief: a purity, however threatened: a vulnerability, however concealed: a generosity of spirit, however marbled with need: an honest caring, however singed by lust, that must be present if couplings are to be salubrious and not slow poison."

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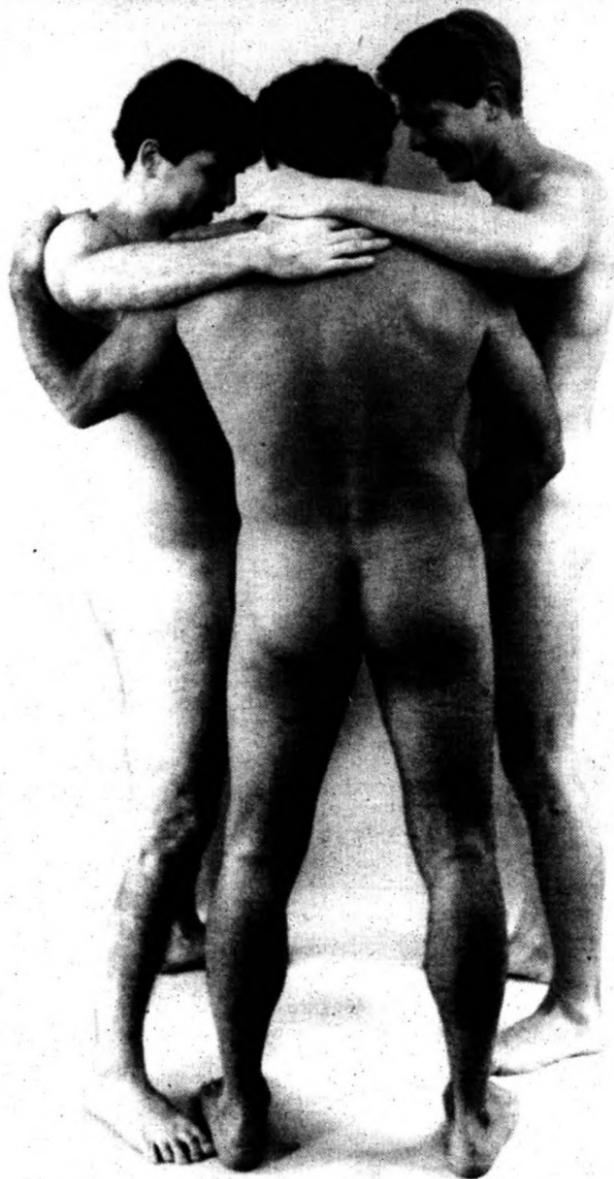
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For light S/M. Bontage Enemas. CRT play shaving, spanking, wax, leather, dildos, etc. If you're patient and willing to train a slave for devoted obedience, please call Bert at 567-1657. (3)

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)

Small Handed Buddy

I am seeking a playmate with extra small hands for internal exploration. Must be loving, sensitive, intelligent, with a sense of humor. I am an attractive versatile experienced masculine 42, with beard, hairy chest, good body, 5'8", spiritually inclined. Any race welcome. Write P.O. Box 421-548, San Francisco 94142. (4)

Limited Sex

For health and safety, very handsome, friendly GWM with nice body, 6'1", 175 lbs., 32 y.o. very well endowed, uncut, versatile, wishes to meet a few other handsome and masculine men for regular sex and companionship who likewise enjoy intimacy but wish to limit their activity. No open relationships please. Write SUSA, Box 694. (3)

Hot Man, Hungry Hole

Good-looking FF leatherman seeks hot tops to play inside my well-trained butt. Also mutual FF with versatile tops willing to show me how to put my small hands to good use. Let's get bare-assed in chaps and open that hole up. Write SUSA, Box 695. (3)

One N One

Sincere, slim 32, masculine, Bi-Top Blackman wants slim or Tarzan bottom Bi or Discreet G Blackman sincere, masculine 25 to 40 for long relationship or possible roommate. Write Post Office Box #614, 1182 B. Market Street, San Francisco, California. (4)

Hungry Hole Seeks Horny Hands

GWM, 38 yr. old looks 28, 6'1", 162 lbs., with hungry hole seeks hot studs 18-40 with horny hands! With possible WS, C/B torture! Call Bill, 8 pm to 11 pm at 673-5710. (3)

Either or Both

Two well-hung guys 29 & 38, both 5'7", 125 lbs. light body hair, one blond, one brunette... seek other guy for hot safe sex. Long slow/j.o. massage, exhib. porn. (big collection), light fr. possible. Exchange photos first (nude gets nude). Boxholders, P.O. Box 2977, San Francisco, CA 94126. (3)

Looking For Honesty

35, 180 BL/GR conservative self-employed honest masculine romantic seeks younger fair smooth trim sincere top for steady dating/relationship, poss. travel. Photo/letter to B.D., Box 42265, SF 94101. (3)

Yng boyish W/Asian under 24, c/n shaven, cute, sweet buns, who wants to be screwed by daddy, wants steady wk/end companion. Serious only. GWM 40 5'10", 165#, 834-7766/Marc. (3)

Discreet and Affectionate

Safe, 45, WM, divorced, chubby, non-smoker seeking gentle, loving, Asian male for friendship, caring, cuddling, oral. No S/M, macho, drugs, weirdo. Will consider non-Asian. Have many quiet interests. High tolerance for others. Photo/phone appreciated. SUSA, Box 696. (3)

Delicious juicy uncut dick, needs tutor for sign language, please write to me. I am very affectionate. 345 Fulton, #55, S.F., CA. 94102. (3)

Hello, I'm a GBM, 33, 6 ft., 183 lbs., muscular trim body. Professional, interests include painting, cycling, skiing, old movies, nature, trains and food. I'm handsome, easy going, warm, affectionate, caring, healthy, with a great sense of humor. Prefer white male, about the same age. Lets talk, Chris, 563-1496 eves/wkends. (3)

Brains, Muscle and Versatility

Newly arrived single masculine law student, dark hair eyes and mustache 27 yrs old, 5'10", 195 lbs with 44" hairy chest, 17" bulging arms and 31" waist seeks same. Not into one night stands, effeminate guys or disco bars. Interests include soccer, lacrosse, quiet nights at home and hot sex with the right man. If you think you fit, take the plunge. Write SUSA, Box 697. (4)

Hairy, Horny and Hot

Handsome, hot, hung, horny blond 30's, 5'11" swimmer's build wants hot good looking hairy buddies (25-40) around same height for safe sex. Dark hair, strong legs, well built body and tight, round firm butt a plus. Photo/phone only. Boxholder, P.O. Box 274, SF 94101. (3)

Soft Bottom for Domineering Top

This 35 y.o. 5'10" freckled strictly bottom seeks aggressive tops who enjoy soft lights and music while laying me on my couch in front of a mirror listening to my moaning groaning & giving verbal abuse to a nonconforming badboy. 673-4418. (4)

Radiant Latino Bottom in Orinda

Slim, trim, masculine, athletic energy, 5'6", 135 lbs., 33, loves summer sun fun and winter snow sports as well as indoor activities! Seeks hot top over 40 w/mustache and similar interests for possible permanent relationship. Prefer Orinda or Montclair resident but others welcome. Write w/photo if available to: Boxholder, P.O. Box 1991, Orinda, CA 94563. (3)

For An Older Gentleman

Sensual, athletic, educated young gentleman seeks wealthy, generous older gentleman for sensitive relationship. I have an attractive swimmers build — am always drug free and health conscious. Varied interests include the Arts, literature, jazz and classical music, massage, erotic play. Anthony, 495 Ellis St., #442, San Francisco, CA 94102. (4)

If You'd Enjoy Giving Mitch

Gaylord a free massage, almost as much as you would Divine, do allow me to entertain your photo. As the poet says, "Who knows?" Discreetly Waiting, P.O. Box 14547, SF 94114. Photo release optional. (3)

Monogamous Relationship Wanted

Attractive GWM, 41 yrs., 5'10", 150 lbs., blond hair, green eyes, slender build, hairy chest, G/A, F.A.P. Seeks attractive masculine male, any race, 28-45 years old for dating and possible relationship. Prefer non-smoker, no drugs, someone who is stable responsible and not interested in jumping into sack right away. If interested respond with photo to Paul, P.O. Box 14324, SF 94114. (3)

GWM 46, 175 lbs, divorced, healthy, responsible, discreet when necessary, sexual and affectionate searching for a non-smoker mature, healthy pleasant looking younger WM who just happens to also be gay. Feels good about himself, shares similar values, communicates and needs to be hugged. I have a great variety of interests, never bored, sometimes lonely for a personal friend. More info write LWC, P.O. Box 250671, SF CA 94125-0671 Your photo gets mine. (2)

GWM 32, 5'10", "Rubenesque" looking for mature, affectionate man 50 to 60 for mature relationship. I'm into music, art and literature. No sports. Looks not a must, but inside looks important! Plenty of hugs and cuddles in store. Reply SUSA, Box 693. (2)

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)

Wants to learn how pain and bondage can set me free. I'm 37, goodlooking, 5'11", 210#, big chest/legs. Seeking intelligent, sane master. Titwork, whipping, ballstretching and heavy fantasies are turn-ons. I'm very AIDS-conscious, not interested in any form of anal sex or other unsafe practices. Write SUSA, Box 690. (2)

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)

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Friday, June 7

"A Whole Lot of Bessie in Me", singer/actor Aldo Bell's acclaimed one-man revue; 7:30 & 9:30 pm, Buckley's, \$5. Call 552-8177.

Marshall Weber & Friends presents recent video work, including Weber's "The Lost Tribe", montage of 8mm home movies; 8:30 pm, SF Video gallery, \$4. Call 863-8434.

Ten Percent Revue, original musical by Tom Wilson Weinberg; 8 pm, Valencia Rose, \$7/\$8 (also 6/8, 9). Call 863-3863.

Bach's Saint John Passion performed by the SF Chamber Singers & the Baroque Arts Ensemble; 8:30 pm, Old First Church, \$6. Call 759-8624.

The search ends when "Two Queens in Search of a Motif" closes its run tonight; Tom Ammiano, Doug Holsclaw star; 10 pm, Valencia Rose, \$6. Call 863-3863.

Brook Klehm, dancer choreographer & aerial artist, wraps up Spring season of Late Night in the Loft; 11 pm, New Performance Gallery, \$4 (also 6/8). Call 863-9830.

Saturday, June 8

Paul Winter Consort appears in "A Concert for the Earth" with poet Yevgeny Yevushenko; 8 pm, Zellerbach Hall, Berkeley, \$10.50 - \$15. Call 642-9988.

Gay & Lesbian Prom; sixth annual event is presented by Pacific Center; 8-12 pm, Ollie's, Oakland; \$3 singles, \$5 couples. Call 548-8283.

French Surrealism: One Two Three: Plays with Music; Noh Oratorio Society teams with puppets & masks of Hand Ghost Theatre; 8:30 pm, Studio Eremos, \$6/\$7 (also 6/9, 13, 14). Call 552-3541.

"Breeding Grounds", outdoor performance event celebrating the life cycle & a woman's right to choose, a collaborative creation by Lilith Theatre troupe; 1 pm, Dolores Park, free. Call 861-4221.

Gay Comedy Night stars Tom Ammiano, Monica Palacios, Danny Williams; 10 pm, Valencia Rose, \$5. Call 863-3863.

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Sunday, June 9

Chrysanthemum Ragtime Band in Concert; 4 pm, Valencia Rose, \$4. Call 863-3863.

"Intensive Cure Unit" returns as the K'Thar Sissies battle the deadly FADS epidemic in their theatrical clinic of cheap spectacle; 2 pm, 16th Note, \$6 (also 6/16). Call 621-1617.

Conjunto Cespedes, an Afro-Cuban Band, performs 4-8 pm; El Rio, \$5. Call 282-3325.

Gay Mens Chorus Beer Bust; 3-6 pm, SF Eagle; \$6 includes beer, food. Call 626-0880.

Monday, June 10

Gay Comedy Open Mike emceed by Tom Ammiano, Laurie Bushman; 8:30 pm, Valencia Rose, \$3 (performers sign up 7:30 pm). Call 863-3863.

The Washington Squares, NYC retro-folk group & **The Knitters**, (including members of X, The Blasters) in a Bay Area exclusive appearance; 10:30 pm, I Beam, \$5 (doors open 9 pm). Call 668-6023.

Tuesday, June 11

Smantha Samuels returns following LA & Houston appearances, including a set with Joan Rivers; 6-8 pm, Sutter's Mill Cabaret (also 6/12, 13). Call 788-8379.

The Lettermen virtually defined harmony in the early 60's; they open a 2 week run 9:30 & 11:30 pm in the Venetian Room, Fairmont Hotel. Call 772-5163.

Gay Poetry Series features readings by Bernard Branner, John Selby, Merle Woo; 8 pm, Valencia Rose, \$4. Call 863-3863.

Wednesday, June 12

Jae Ross, singer-performer & Cabaret Golds Outstanding Male Vocalist, previews songs for his new live album; 8:30 pm, 1177 Club. Call 776-2100.

Bill Folk, Talented troubadour performs his own distinctive songs; 8 pm, Valencia Rose, \$5. Call 863-3863.

Goings On in the Next Two Weeks



Monica Palacios (left) and Marga Gomez bring their Comedy Fiesta to the Rose. See 6/20.

Mixed Reviews
The Critics Choose Favorites

Art: *New York/New Art*, works by 60 East Village artists; Vorpall Gallery, to 6/16. Call 397-9200.

Dance: *Margaret Jenkins Dance Company* are in an intriguing setting, at the Capp Street Project 6/7. Call 552-8866.

Film: *The Girl Can't Help It* shares the bill with *Can Success Spoil Rock Hunter*, at the Castro Theatre 6/7. Call 621-6120.

Music: *Zasu Pitts Memorial Orchestra* at the Great American Music Hall 6/8 (885-0750). *Horace Silver Quintet* at Kimball's to 6/8 (861-5555). *S.F. Symphony* meets Herbert Blomstedt: Beethoven Festival, Davies Hall, 6/14-28 (431-5400).

Theatre: *8x10 Glossy* by Sarah Dreher, directed by Brenda Berlin, is at Theatre Rhino to 7/14. Call 861-5079.

Arthur Evans talks on "Greek Sex & Dionysos"; Evans directed the recent "God of Ecstasy"; 8 pm, Valencia Rose, \$4. Call 863-3863.

Thursday, June 13

Midsummer Mozart features favorites from the maestro's repertory & his contemporaries; 8 pm, Zellerbach Hall, UC Berkeley; \$8, \$11, \$15. Call 642-0212.

Eddie "Lockjaw" Davis Quartet with Buddy Montgomery, Wyatt Ruther, Eddie Marshall; 8:30, 10, 11:30 pm, Kimball's, \$9.50. Call 861-5585.

Mother tongue in "Loving Women," a reader's theatre presentation; 8 pm, Valencia Rose, \$5-\$8. Call 863-3863.

Street Angels with Ken Ford in a modern cabaret; 9 pm, Valencia Rose, \$4 (also 6/14, 15). Call 863-3863.

"I Wish I Had Never Met You and I Was Meeting You Now", world premiere of a new play by Patrick Mulcahey explores relationship between two men with honesty, tenderness & rich humor; 8 pm, Valencia Rose, \$5 (also 6/14, 15). Call 863-3863.

Hunter Davis plays guitar, sings; 8 pm, Artemis Cafe, \$3 donation. Call 821-0232.

June 14-20

Friday, June 14

"Dykes and Their Dogs"; reception for portrait photographs by Ann Meredith, 4-7 pm, Mama Bears, Oakland (show to 6/30). Call 428-9684.

"A Whole Lot of Bessie in Me"; see 6/7.

Mother tongue examines the diversity, ambiguity & politics of women's sexuality in "Did You Come or Fake It?"; 8 pm, Valencia Rose, \$5-\$8. Call 863-3863.

Bottoms Up! Monthly bare buns contest includes \$60 in prizes; 9 pm, Alamo Square Saloon. Call 552-1700.



The K'thar Sissies perform in "Intensive Cure Unit" 6/9, 16. See Interview page 16.

Grupo Cultural specializes in Afro/Caribbean music/dance; 8:30 pm, 16th Note, \$4. Call 621-1617.

Hunter Davis, singing & accompanying herself on guitar; 8 pm, Artemis Cafe, \$4-\$6 donation. Call 821-0232.

"Over Our Heads"; improvisation group features Annie Larson, Theresa Chandler, Karen Ripley & Robert Bowerman; 10 pm, Valencia Rose, \$5. Call 863-3863. Plus Tom Ammiano "The Mother of Gay Comedy" in a new one-man show.

Saturday, June 15

"Breeding Grounds" see 6/8. Moves to Peacock Meadow, GG Park.

"Dharma Art in the West: Visions of Enlightenment", exhibit of Tibetan Sacred Art runs to 6/23, Nyingma Institute, Berkeley. Call 843-6812.

Betty Kaplowitz performs original music in response to today's political climate; 8 pm, Artemis Cafe, \$4 donation. Call 821-0232.

House of Pants rocks out; 8:30 pm, 16th Note, \$4. Call 621-1617.

Mother tongue in "Women and Peace", newest addition to the company's growing repertory; 8 pm, Valencia Rose, \$5-\$8. Call 863-3863.

Gay Comedy Night headlines Suzy Berger, Ken Crow & Linda Moakes; 10 pm, Valencia Rose, \$5. Call 863-3863.

Sunday, June 16

Jazz on a Sunday Afternoon: The Bobby Hutcherson Trio led by this talented vibraphonist performs 1-4 pm, SF Museum of Modern Art, free with \$4 admission. Call 863-8800.

Vision, a Reggae Band, performs 4-8 pm at El Rio, \$5. Call 282-3325.

"Nature as Metaphor: Explorations in the Poetics of Form", SF Art Institute 1985 Annual opening reception 6-8 pm. Call 771-7020.

Godfather fund benefit & auction, 3-6 pm, SF Eagle; \$6 donation. Call 626-0880.

"the night absolutely into me", an exhibit of paintings, lithographs and drawings by Leonard Riley, (to 6/30); opening 8 pm, Creative Options Agency. Call 626-3636.

Monday, June 17

Gay Comedy Open Mike: Tom Ammiano & Laurie Bushman co-host; 8:30 pm, Valencia Rose, \$4 (Performers sign up 7:30 pm). Call 863-3863.

The Beat Farmers appear in a Bay Area exclusive; 10:30 pm, I Beam, \$5 (doors open 9 pm). Call 668-6023.

Tuesday, June 18

Pamela Brooks in her first SF appearance since winning her Cabaret Gold for "Outstanding Concert Performance"; 6-8 pm, Sutters Mill Cabaret (also 6/19, 20). Call 788-8379.

CUAV Benefit celebrates tenth anniversary of Gay Teachers Association; 8 pm, Valencia Rose, \$5. Call 863-3863.

Assunta Femia hosts a reading of outstanding works by gay poets; 8 pm, Valencia Rose, \$4. Call 863-3863.

Wednesday, June 19

Group Sax, featuring Roxstar, with comedy guest star Madeleine; 8 pm, Valencia Rose, \$5. Call 863-3863.

Artifacts stage a cabaret style performance; 8:30 pm, 16th Note, \$2. Call 621-1617.

Thursday, June 20

"The Marga Gomez and Monica Palacios Comedy Fiesta" teams these two entertainers in a new evening of comedy & music; Bob Bendorf is at the piano; 8 pm, Valencia Rose, \$6. Call 863-3863.

Conjunto Cespedes plays Afro-Cuban music; 8:30 pm, 16th Note, \$2. Call 863-3863.

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

Bare Chest Contest, 10 pm, SF Eagle; Mr. August will receive \$100 prize, second prize \$50. No cover. Call 626-0880.

Auditions

Casting has started for **March of the Falsettos**, a musical by William Finn. The producers have announced an open call for Equity and non-Equity performers. The cast will include three male baritones, one woman alto, a boy soprano age 11-13, as well as understudies for the above. Auditions begin this weekend. Rehearsals begin in Early July, with nine weeks of four performances per week scheduled to begin at the end of July. *March of the Falsettos* will play in a new 99 seat Equity-waiver venue. For further information call 626-7916.



Patti Labelle is at the Greek Theatre 6/9. See Rock page 12.

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Sentinel Astrologer

Robert Cole

June 6—19 1985

Aries (Mar 12-Apr 19). Entertain yourself this week with reading, gardening, and collecting. It's a perfect time for setting aside your ambitions and goals; it's a quiet time to ponder simple nature. Put your pen to paper at day's end and write poems describing your experiences. Now and then, listen to the words of love which your companion whispers in your ear... soft rhythms telling you how wonderful you are. Is there any better way to enjoy the last days of spring?

Taurus (Apr 20-May 20). There's much to be gained from quietly pursuing your goals this week. Suspicion and jealousy have no place in the mind of Taurus who is firmly committed to his/her plan. When the hub-bub of doubt distracts you, it is a sign that you are overly concerned about the one you love. Transform your confusion into complete trust; and assume that your lover is perfectly happy. Then both of you can get on with business.

Gemini (May 21-Jun 20). An overwhelming sense of freedom prevails in your life this week. You might feel like you're being swept off your feet—losing contact with all your responsibilities. But you've worked hard to have this control, now you must use it. Put yourself in the center of all your relationships. Enjoy the freedom of being so special; waste time being loved. (For your Gemini Birthday Forecast, send a self-addressed stamped envelope to: Robert Cole, Sentinel Astrologer, P.O. Box 884561, San Francisco, CA 94188.)

Cancer (Jun 21-Jul 22). Boy-friends and/or girlfriends swarm around you this week because you are glowing with unusual charm. Your eyes hypnotize and your smile melts the meanest hearts. You are aware of that special destiny which involves you with each of your friends; you have spiritual authority to lead. But remember, when your admirers ask for guidance, you don't have to devise a divine scheme. It's perfectly acceptable to promote your own special interests.

Leo (Jul 23-Aug 22). You look marvelous, simply marvelous. Not only have you acquired the finest fashions and the most politically-correct relationships, but you have also shaped-up physically. Your present situation is picture-perfect and you should continue to enjoy it for yet another week. Pay no attention to exaggerated fantasies about the future; it would be too easy to discount present pleasures by dreaming up possible paranoia.

Virgo (Aug 23-Sep 22). Put your camping gear in the car; you and your lover are off on a trip to the woods. Take the poles because the big ones are biting. This is the best time of the year to go fishing, so to speak. Whether it's just a simple picnic or a full-blown three-day holiday, this "interference" in your regular schedule is good for you. And

it's even better for that special man or woman in your life.

Libra (Sep 23-Oct 22). In two weeks, you will achieve success as planned and the events of the next few days will prove my point. Over the weekend, you will feel immediate strength and renewed ambition, enough to make that final push. The source of your hope can be found in the selfless commitment of your lover. This passionate man or woman experiences great satisfaction when you reach your goals. So you hold the keys to happiness for you both.

Scorpio (Oct 23-Nov 21). You appear defenseless and vulnerable this week, but you're not a victim. You have chosen to expose your secrets' and your whispered intimacy have become quite attractive. Those who desire power will be enchanted by your surrendering pose because every leader needs a follower. Swoon with trusting desire and wake to find yourself suddenly in love. Again and again.

Sagittarius (Nov 22-Dec 21). It's hard enough to change your position in life without having old lovers constantly reminding you of the past. Cut historical conversations short this week by focussing on where you're going not where you've been. You're headed for fame and fortune and you want friends who believe in this as much as you do. Even old lovers will change if you lay down the law.

Capricorn (Dec 22-Jan 19). Changing your world need not be such serious business. Get loose in the body and you'll find the world much easier to manage. This week, when you find yourself caught in a conceptual trap, get up and dance a little. Shake your booty until your bones rattle, and then go back to work. Another cure for a heavy head is a light diet. Eat raw fruits and vegetables, and drink plenty of fresh water. Thought is only a process of digestion.

Aquarius (Jan 20-Feb 18). Your life is juiced up this week by a hip young radical who apparently has no respect, no compassion, and no purpose in life. This aggressive boy or girl introduced you to strange attitudes which completely demolish your cherished ethics. You two will play games for a while together so you better get used to the new rules. Rule #1: Humility sucks! Rule #2: The future does not exist.

Pisces (Feb 19-Mar 20). Lazy days at home are waiting for you in the coming week. You'll sit and stare out the window a lot and some friends may come by for neighborly conversation. But when everyone's gone you and your lover will share sweet nothings in the quiet privacy of your cozy home. As for the rest of the world, let it spin madly in its revolution; it'll still be there when you decide to go back.

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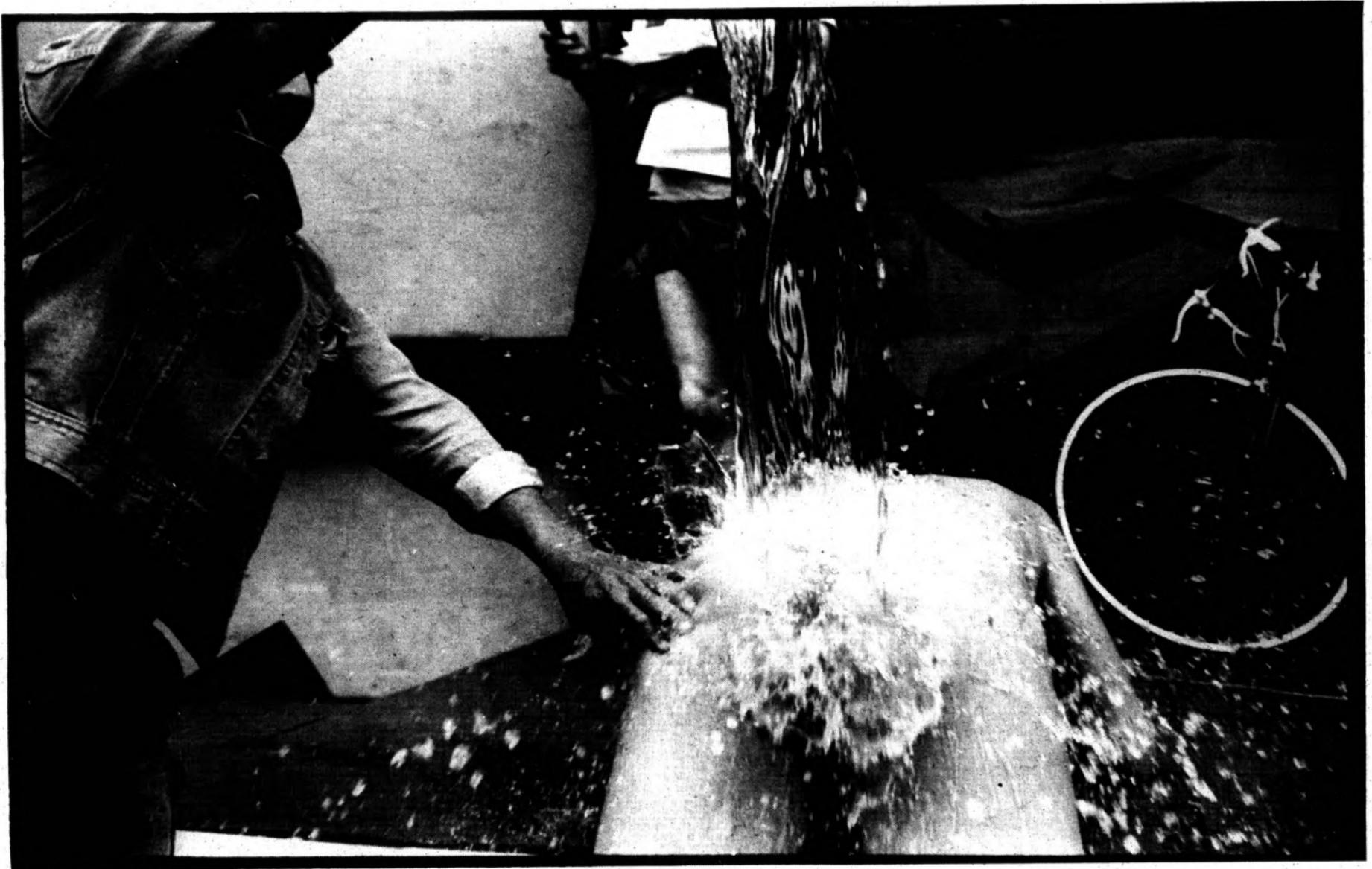
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Parting Shot



Robert Pruzan

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