



Ex-homosexuals Conference page 2

The Power of Visualization page 7

Robert Hudson Art page 12 Blomstedt page 18

Film page 14 Rock page 15 Pop page 16 Cabaret page 17

Former gay Alan Medinger

GAY PRIDE '85

Reign for a Day

see centerfold

Touching the Body Electric

see pullout

Sentinel USA

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Revvng action at Lesbian/Gay Freedom Day festivities Sunday. "The best in the eighties" is what some are now calling the event.

Senator and Sunny Weather at 1985 Gay Day Parade

300,000 celebrants fill Market Street, Parade called "more effective"

by Robert Hass

Senator Alan Cranston (D-Ca.) became the first United States Senator ever to attend a Lesbian/Gay Freedom Day Celebration when he addressed a crowd estimated at over 85,000 in San Francisco's Civic Center Plaza last Sunday. Parade officials estimate the 1985 parade drew a crowd of over 300,000.

The theme of this year's parade, "Honor Our Past, Secure Our Future," was taken up by most of the speakers at a Civic Center rally. They praised the leadership provided by AIDS activists such as Bobbi Campbell, to whom the parade was dedicated, and Paul Castro. Both men were Persons With AIDS (PWAs) who died within the past year. In looking to the future, they urged onlookers to continue the fight for gay rights and to volunteer time to organizations that provided services to PWAs.

Senator Cranston, who has long been an active supporter of gay rights and the only senator with an openly gay man and lesbian on his staff, told his audience that he had fought against discrimination ever since he first witnessed the beginning of the holocaust in Nazi Germany. "I learned then that when the rights of any people are denied, the rights of all

Person with AIDS

Feds Book Civil Protester

Charges dropped in Federal Building chaining

by John Wetzel

A San Francisco man was arrested last week at the U.S. Department of Health and Human Services building, where he had chained himself to a doorway because, in his words, government response to the AIDS epidemic has been "all talk and no action."

The arrest was the first incidence of civil disobedience connected with a mounting dissatisfaction in the city with the level of federal funding for AIDS-related services.

The action also meant to confront the federal agency

Continued on page 5



Being led away by Federal Protection Service agents, John Lorenzini, with AIDS, protests.

Deukmejian Slices AIDS Funds

by John Wetzel

An ambitious budget package approved last week by the state legislature as a "comprehensive response" to California's growing AIDS problem, was cut fully in half by Governor Deukmejian who, last Friday, vetoed five line items, cutting a total of \$11.6 million in direct AIDS services.

The budget had been adopted upon recommendation of an Assembly Ways and Means Committee AIDS Task Force representing the foremost authorities on the epidemic in California. It had been passed both in the Assembly and in the Senate. Total expenditures under the plan would have been nearly \$22 million.

This week, AIDS services agencies say the cuts will add a great deal of stress onto already straining resources of community-based organizations which will provide services for up to 3000 Californians expected to be diagnosed with AIDS next year.

The cuts also include a \$1.5 million line item for San Francisco programs administered through the Shanti Project and the Hospice Program.

Assemblyman John Vasconcellos (D-San Jose), who chaired the 48-member AIDS Task Force, blasted the Governor this week for what he called "insensitivity" to the issues around California's

AIDS crisis. Local legislators Assemblyman Art Agnos and Senator Milton Marx issued statements strongly opposing the cuts.

"It's tragic," said Vasconcellos. "The governor has completely destroyed our ability to deal with AIDS comprehensively and the dollars seemed to have come out of essential programs: treatment for AIDS, and research."

Speaking for his colleagues in the legislature, Vasconcellos said, "I think many of us are dismayed and puzzled, and some are probably elated."

Agencies expect most funding cuts to affect rural areas, and all areas in the state over the long term, particularly in the area of treatment for people with AIDS.

The governor's office has indicated that mental health service cuts would be augmented by increases in budgets for state mental health services. In the meantime, many lawmakers are looking into piggy-back funding measures through separate legislation to make up for losses sustained in the vetoes.

Deukmejian also vetoed approximately \$3 million which would have supplemented local spending should federal funding be cut. "We like to deal with those problems as they come," said finance official David Willis.

Willis spoke for Deukmejian in saying, "The governor is aware of the severe nature of the problem. His budget reflects a 154% increase in what was appropriated for the 1984-85 fiscal year, and the budget has an expanded focus in what he feels are the high priority areas, which are education and research."

San Francisco Chief of Communicable Diseases Dean Eckenberg said, "I think his budget cuts will have a negative effect in the face of this epidemic. All of us in public health have been saying that we know what causes this disease, and now we need money for prevention."

Continued on page 2

Mexican Liberationist Admitted into Country

by John Wetzel

A founder of the Mexican gay liberation movement has gained entry into the United States through enforcement of a three-year-old court order barring the INS from excluding foreigners based on sexual preference.

Juan Jacobo Hernandez-Chavez received his passport and other possessions Friday from the Immigration and Naturalization Service (INS) following an order from US District Court Judge Robert Aguilar who, Friday morning, restricted the INS from any exclusion of gays or lesbians.

Hernandez served as Grand Marshall at the large 1985 International Lesbian/Gay Freedom Day Parade and Celebration in San Francisco, the first such Grand Marshall.

Attorney Mary Dunlap, who argued for the Freedom Day Parade Committee and for Hernandez, said following the hearing, "I'm delighted. The medical exclusion certificates are as phony as a two dollar bill. The sole basis for a diagnosis was the fact the Mr. Hernandez said he was gay."

Hernandez had been referred to the U.S. Public Health Service after saying to customs officials, "This is the fifth time I have been to San Francisco and, being gay, it is the first time I am going to the gay march."

U.S. immigration policy states that any non-citizen who admits to being gay while crossing into the U.S. must be issued a medical certificate for exclusion.

Friday, Judge Aguilar ordered the INS to cancel all exclusion hearings against Hernandez, and ordered the INS to "not deny unrestricted access" into the United States based on sexual orientation.



Supervisor John Molinari with Juan Hernandez.

San Francisco Board of Supervisors President John Molinari issued a proclamation in support of Hernandez's "entrance into our city and our country," said Molinari's aide Dennis Collins. The document also was signed by Mayor Dianne Feinstein.

Hernandez had been detained by the Immigration Service for approximately 30 minutes last week Wednesday after arriving at approximately 7:50 pm on Mexicana Airlines flight 967 out of Mexico City.

He was met by officials from the San Francisco Lesbian/Gay Freedom Day Committee, who have had a vested interest in the case since Britoner Carl Hill was barred entry into San Francisco in 1979 and Judge Aguilar issued a restraining order requiring his admittance across the border.

In 1982, Aguilar issued a permanent injunction barring any exclusion without a valid medical certificate.

After the INS stopped Hernandez last week, the first such detention at the San Francisco International Airport since Hill was detained six years ago, Aguilar repeated his assertion that the Immigration Service could not exclude without a valid medical certificate.

Hernandez and his lawyer Dunlap appeared skeptical Friday as to whether the Immigration Service would be able to develop a "valid" medical test. "Homosexuality, being gay or lesbian, is not a disease," Dunlap asserted.

INS District Director, David Ilchert has held in the past that the local agency does not ask questions about sexual preference.

with AIDS, John Lorenzini assured the governor that "your ghost will come back to haunt you when election time comes."

Most proponents of education and research monies for AIDS stress that money spent now is money saved later when, without prevention, people actually contract the disease and county health centers are forced to pay for care, a very expensive proposition.

It is not clear what specific reaction will be to the cuts in the way of a veto override, although there is not generally considered to be much momentum in that direction.

A pending Assembly Bill AB 1251, has been a vehicle some pro-funding advocates in the capitol are looking at.

Three hours of Congressional hearings were conducted yesterday morning at the bequest of Congresswoman Barbara Boxer (D-San Francisco), in response to charges of inadequate federal funding for AIDS. The hearing was conducted in the federal building by Congressman Ted Weiss.

Testifying before congressional committee members were representatives from virtually every AIDS-care providing agency in the region, including Dr. Paul Volberding and Dr. Donald Abrahms from San Francisco General Hospital and researcher, Dr. Jay Levy from the University of California Medical Center.

Saying, "do what you can do..." to the crowd, AIDS activist Paul Boneberg addressed the crowd, which applauded often to speakers. One man

Ex-Gays Forum in SF

by John Wetzel

A five-day conference sponsored by a group calling itself Exodus International has drawn over one hundred to the San Francisco State University campus for presentation and discussion on what Exodus members say is the do-able: "Freeing" oneself from gay lifestyles.

The organization primarily has resulted from the coming together of various ministries, mostly on the west coast, and the networking of people who say they have indeed given up on their days of "being gay."

"I have been free for twelve years," says Exodus Executive Director Alan Medinger, a pastor from Baltimore. Medinger said he is familiar with the "gay scene" and says his organization does not seek to be antagonistic toward the gay community.

"The situation that society and the Church has put gays into has given them need to justify and defend their lifestyles."

Outside the Seven Hills Conference Center, 800 Front Street, a small group of gay

picketers protested the Exodus conference, an organizer saying "we do not believe they are changing, we believe they are repressing their sexuality. It's like saying that a priest is not a sexual person because he is celibate," said David Hummel of the gay religious group Evangelicals Concerned. Hummel also planned a large picket for today.

"We have encountered a fair amount of hostility from the gay community," said Medinger, "and we hope that we don't reciprocate. We are generally non-confrontational and non-political."

Those protesting Exodus say they also object to the timing of the conference, which began one day after the Lesbian/Gay Parade in the city.

No Investigation on Poster Charity

by John Wetzel

Mediation Director Laurel Pallock said this week her office has not processed complaints against a San Francisco AIDS Charity that has faced some controversy since early summer, or against its promoter.

Pallock, who returned just this week from vacation, said no complaints had been received that the district attorney would move forward on, either through investigating or placing charges against the "Pride of San Francisco" poster project or promoter Marin Dealy. Pallock said staff had handled all complaints in her absence.

Despite restlessness among one subscriber to the photo poster, who demanded a refund of \$360 last week, other subscribers to the poster project have not filed complaints, nor have any asked for refunds.

The release date of the poster has been pushed back to August, according to promoter Dealy, who insists the project is all go.

A version of the poster titled "The Pride of Gay San Francisco" was released on June 30, a release some subscribers were originally told would involve publicity for them. Due to lack of consistent subscription sales, Dealy has postponed list subscribers until the August printing.

Dealy says he changed the name of the poster, deleting the word "Gay" from the title because of inconsistent sales. He says that since the word "Gay" was deleted, sales have been increasing and non-gay identified businesses have been encouraged to pick up subscriptions.

The new title of the subscription poster will read "San Francisco's Best" and Dealy has said that what was once seen as a one-time only venture may become a regular production. He said one quarter of subscriptions have been sold.

The project first ran into

problems early in the summer season when, on May 16, the Shanti Project pulled out of the benefit for reasons Executive Director Jim Geary outlined in a letter sent to the "Pride of San Francisco" project.

Shanti spokesman Jim Rulon said, "It was simply meant to avoid confusion that could arise among our supporters out of the public not knowing what percentage of their dollar or amount of their dollar spent was going to Shanti."



Poster producer Dealy.

Dealy cited internal changeover in production and distribution techniques for changes in communicating parties with both the Shanti Project, and the Godfather Fund, which also pulled out.

Dealy says he has not contracted with a new production company that will prove to be less costly to the operation and more experienced in its craft. Charity funds are earmarked for the San Francisco AIDS Foundation.

Dealy disputes that any further salary is owed to a former employee who has brought such allegations. Said Dealy of producer David Freeman's allegations, "he has been paid more than anyone on the project." And Dealy alleges that agreements were not met on Freeman's side of the association between the two. He also denies having accused Freeman of theft.

Harvey Milk Club Honors Terrigno

by Tom McLoughlin

The Harvey Milk Lesbian & Gay Democratic Club held its annual awards banquet on Wednesday, June 26, 1985 at the Hall of Flowers in Golden Gate Park.

Guests who arrived early for the pre-dinner reception were greeted by a giant replica of the Motion Picture Academy's Oscar, a reminder of the award recently won by the evening's honorees, Rob Epstein and Richard Schmiechen, for their documentary "The Times of Harvey Milk".

Dr. Tim Wolfred, Community College Board member and long-time Milk Club activist took the center stage at the reception accepting congratulations and best wishes on his new appointment as Executive Director of the San Francisco AIDS Foundation.

Later in the evening, he and former club president, Carole Migden, took turns introducing the many VIP's in attendance, a job that had to have taken ten minutes, as it appeared that each of the more than thirty tables of ten had at least one honored guest.

Rick Paccur, the current president of the club, was completely drowned out during his address by a combination of poor acoustics and loud conversations. Politicians crossing the room to greet friends and diners returning to the buffet line for seconds did not help matters either.

Valerie Terrigno, Mayor of West Hollywood, fared better as the crowd settled down and took some interest in the evening's proceedings. Having just recently returned from a conference of United States mayors, she kept her remarks short and just shared a few anecdotes about the confer-

ence. The Milk club in presenting her award, cited her "outstanding service to her city, open and proud lesbian/gay activism and commitment to coalition-building and a progressive political agenda".

Past club president, Gwenn Craig, introduced Rob Epstein, the Director, Co-Producer and Editor of the film, "The Times of Harvey Milk", after a screening of some highlights from the film itself. The more than 350 dinner guests, most of whom had probably seen the film more than once, roared their approval and could have sat through the entire film again. Epstein was cited for "his brilliant talent and sensitivity" and for "managing to capture the spirit of our movement in a medium which will touch the lives of millions".

The program ended with a performance by the Glide Ensemble, a gospel choir from the Glide Memorial Church. They brought their audience to their feet and kept them there with rollicking, hand clapping, foot stamping, body swaying renditions of several songs.

The audience generally showed their approval for the evening's meal also. Regulars on the rubber chicken circuit were thrilled to be able to sit down to a dinner of grilled rare lamb, polenta, green beans tossed with goat cheese and pine nuts, glazed carrots and a strawberry shortcake that had real shortcake. The dinner program gives credit to Stafford Buckley Catering.

Parade from page 1

people are in danger," he said.

Senator Cranston reminded listeners that gay people in San Francisco have gained the freedom to live as they choose, have contributed significantly to the vitality of the region, and have received recognition for their efforts. "This is a freedom and a recognition that is slowly coming to the rest of America," he said. "It is about time!"

The day's events certainly were not all serious; in fact, the mood seemed lighter than in years past. A lively rally featured generally fewer speakers and shorter speeches than in the past, and a rather impressive lineup of musical groups and entertainers. Several contingents, marching the length of Market Street, elicited nonstop applause from onlookers.

Dykes of Bikes' 200 motorcycles roared down Market Street at the front of the parade to the delight of the crowd. Lesbian and Gay Seniors, and Parents and Friends of Lesbians and Gays were cheered, and workers at San Francisco General Hospital's Ward 86 were also clearly a crowd favorite.

Shanti Project's impressive "Affection, Not Rejection" float with huge rainbows and pink hearts won the award for most outstanding entry, and it was apparent from the public's

response they they now know what Shanti volunteers do.

The percussive Sistah Boom lived up to their reputation by getting everyone's hand clapping and feet tapping, and were quickly joined by a spontaneous group of dancers. Several public officials rode or walked in the parade, including a number of San Francisco Supervisors (Louise Renne atop the Rawhide's horse-drawn stagecoach as well as Richard Hongisto, Bill Maher, John Molinari, and Carol Ruth Silver), School Board Member Sodomina Wilson, State Senator Milton Marks, and Assemblyman Art Agnos.

The mood seemed festive and relaxed, and people were obviously enjoying the warm, sunny weather as well. "This is the best parade yet," commented Brady from Sonoma, a ten-year parade veteran. "The atmosphere is better than ever, and I've never seen so many faces that I know, or felt such good feelings."

For some, this was their first parade. "This is my first time in California," said a woman named Bibbi. "I'm from Victoria, Canada, where it's not big like this at all. It's nice to see all these people out here believing in what they are," she said.

A number of spectators said they appreciated the fact that serious issues could be addressed during the day without placing a damper on people's spir-

its. "The parade's more effective this year," said Christian of San Francisco. "There's been more use of publicity at the parade for AIDS research funds and more of an effort to educate the public, yet it's also more joyous. Best of all, I get to meet people I haven't seen in a long time."

Other speakers during the day, including Pat Norman, Dan Turner and Bobby Hilliard, each related their comments to the day's theme. Pat Norman, of the City Health Department, spoke of the resurgence of the New Right and subsequent reversals in gay rights legislation. As examples she cited a new Massachusetts law which revokes the rights of lesbians and gays to be foster parents, and the 13 bills pending in the California legislature that deal with various forms of censorship.

PWA Dan Turner praised the courage and tenacity of another PWA, Bobbi Campbell, for whom the parade was dedicated. Campbell, a registered nurse, helped organize the People With AIDS Alliance, a support group for PWAs, and worked tirelessly to disseminate information on AIDS to health care workers and to the general public. He referred to himself as "The AIDS Poster Boy" in an attempt to convey the importance of speaking out and being out as a PWA. With people like Bobbi Campbell, it is easy for gays to honor their past, said Turner. "Gay men and lesbians are never lacking heroes and heroines. We have them by the score," he stated.

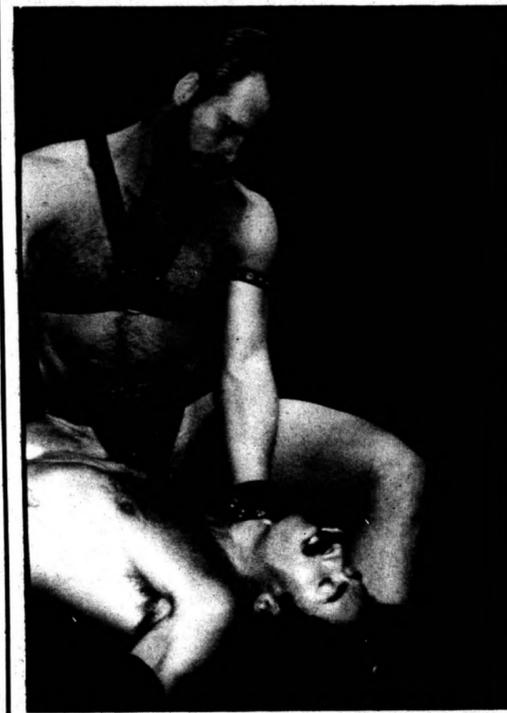
Turner also read a short message from PWA Bobby Reynolds who was unable to attend the celebration because he needed to be with his ailing lover, Mark. In it, Reynolds made a plea for the future: "I ask you to commit some time to work with an organization that provides services to people with AIDS... Many of us will lose our battle against AIDS. But will all of us working together, we can win the war against AIDS," he said.

Bobby Hilliard, who had been lovers with Bobbie Campbell, told *Sentinel USA* that the caring which was apparent among those assembled for the parade gave him hope for the future. When asked what he thought about criticisms that last year's parade had been too serious, Hilliard responded, "The whole idea of this is to commemorate Stonewall, which was a pretty serious event in gay history. We have a lot to celebrate and a lot to be serious about. Both are appropriate here," he said.

Asked what gays had to celebrate, Hilliard replied that despite society's oppression and the threat of AIDS, "we now have a community and we've shown we have the character and capacity to care for ourselves and take care of each other."

This year's parade commemorated the sixteenth year since in 1969 Stonewall uprising, which is generally considered to be the official start of the gay rights movement. The San Francisco Lesbian/Gay Freedom Day Parade has become the city's largest parade and attracts more people than any other annual event. Over the years the parade has come to symbolize a fight for and a celebration of all human rights.

Drummer Awards



Mr. Drummer 1985 Steve Reiswig paired with Ray Woods in his dramatic presentation at the Kabuki last Saturday.



Erotic dancers Joe Tolbe, Scott O'Hara and John Cass in a steamy sequence.



Mutual admiration: Mitch Brown (left), first runner-up and Steve Reiswig receive their admirers.

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Activist Goodstein Dead at 53

David B. Goodstein, owner of Liberation Publications, *The ADVOCATE's* parent company, and for many years publisher of *The ADVOCATE* — died on June 22 as a result of complications following surgery. Goodstein, 53, was suffering from bowel cancer.

Goodstein devoted much of his life to furthering the cause of gay rights. Following his death, politicians and gay rights activists expressed shock and sorrow.

California Assemblyman Art Agnos (D-San Francisco) said, "David was an inspiring mixture of the practical and the ideal in his approach to issues. One of the things I most valued in my relationship with David was how much he loved ideas; he was always working on new ideas. I will miss him tremendously, and everyone will miss his impact."

Rob Eichberg, a Los Angeles psychologist who helped Goodstein found the Advocate Experience (later called The Experience Weekend), a human-potential workshop, observed, "Throughout David's work, his commitment was to empowering all of us. No one helped people come out of hiding as much as he did. Everywhere I go, I meet people who tell me of the immense contribution David made in their lives."

Goodstein was born in Denver on June 6, 1932, and raised there. At a very young age he began working in his family's steel-jobbing business. He earned an undergraduate degree in economics at Cornell University, and later a law degree at Columbia University. Goodstein practiced criminal law in New York City for a short time, and was an early member of then-Mayor John Lindsay's "brain trust."

In 1960 Goodstein began a career as an investor on Wall Street. He founded Compu-fund, a mutual fund that in-

"Like the freedom riders in Selma, I understood that the back of the bus got to the destination as soon as the front. But I was going to decide which end to ride in; I wasn't going to let some bigot decide it for me."

David Goodstein

roduced the computerized statistical analysis of common stocks to the nation's financial community.

While living in New York City, Goodstein served on the Cornell University Council and was president of the Friends of the Andrew White Museum. He was also on the boards of the Grand Street Settlement House and the United Neighborhood Settlement House and the United Neighborhood Settlement Houses of New York. He was an early fighter for the civil rights of blacks.

For the past 15 years, Goodstein focused his energies on the struggle for gay rights. He began working as a gay rights activist after he was asked to resign from a major California financial institution because he was gay. Goodstein later recalled, "I couldn't believe something so unfair could happen to me. Since then I've done everything I can to ensure

that gay people need not accept second-class status in this society." He also said, "Like the freedom riders in Selma, I understood that the back of the bus got to the destination as soon as the front. But I was going to decide which end to ride in; I wasn't going to let some bigot decide it for me."

Goodstein urged gays to utilize legislative and political means to gain their rights. He was an instrumental figure in attaining passage of California's consensual sex legislation in 1974, and was also responsible for the creation of the Gay Rights National Lobby in 1976. In 1982, Goodstein went on a national tour to establish a network of gay political fund-raisers; they have since raised more than \$600,000 for the gay cause.

Goodstein was founder and chairman of the board of San Francisco's Whitman-Radcliffe Foundation, one of the first gay service organizations to deal with the problem of drug abuse. He was a member of the National Democratic Finance Council and the California State Democratic Central Committee. Goodstein was appointed a member of the California State Committee for Business and Economic Development by then-Gov. Jerry Brown — the first such appointment of an openly gay figure in California. He was a member of the Hunger Project Council and the EST Advisory Board. He was also the author of *Superliving* (Prentice Hall, 1983), a self-help book about creating a life of abundance.

Goodstein bought *The ADVOCATE* in 1975. As owner and publisher of the periodical, he changed it from a small local Los Angeles paper to a national news magazine. Under his leadership, *The ADVOCATE's* circulation more than doubled. Noted Goodstein, "Through their letters and phone calls, thousands of *ADVOCATE* readers have shared their lives, loves and problems with us. Goodstein's *ADVOCATE* column for many years called "Opening Space" was recently renamed "DBG".

Goodstein is survived by his brother, Edward; by his partner-in-life, David Russell; by his long-time close friend and business associate, Tom Watson; and by the entire staff of Liberation Publications.

In lieu of flowers, donations should be sent to organizations supporting the needs of persons with AIDS, or organizations involved in research toward eradicating AIDS. ■

Radical Women

The Topic of this Radical Women meeting on Tuesday, July 9, 1985 will be a report on the June, 1985 National Women's Studies Association Conference held in Seattle, Washington. Dinner at 6:45 pm (donation requested); meeting at 7:30 pm. The address is 523-A Valencia (near 16th St.). Call 864-1278 for more information. ■

Junk Sale

There will be a junk sale at Hotel Casa Loma, 600 Fillmore at Fell, to benefit the Shanti Project from 8 am to 8 pm daily until everything is sold. With a \$5.00 minimum donation one can receive a free drink in the Alamo Square Saloon. ■



John Lorenzini cut from chains.

Protester from page 1

with gay opposition to what most gay community representatives say has been an inadequate federal strategy for stemming the epidemic and for curing those already infected by the AIDS-related virus.

Just before locking himself in chains and handcuffs, John Lorenzini, who was wearing a T-shirt at the time of the arrest reading "I am a person with AIDS," said in exasperation, "since 1983 we've had discussions and nothing has been accomplished to date."

Prior to the arrest, Lorenzini spoke with the department's local director for a period of about fifteen minutes.

Lorenzini was taken into

custody by Federal Protection Service agents at approximately 11:20 am Tuesday. He was booked on charges of disturbance, according to General Services Administration records. The charges were later dropped when Northern California Chief Prosecuting Attorney Joe Russenello refused to press charges.

Minutes before agents cut three-quarter inch chain and the handcuffs from the thin Lorenzini using bolt-cutters, he told Health and Human Service regional director George Miller, "I'm not here to commit a crime. I'm here to make a statement. America needs to know that this (AIDS) is a growing problem."

Miller said to Lorenzini, "I wish you the best of luck. It's good that you're getting the message out." He said, "We've had three of our employees die of AIDS. We're on the alert here...in this building."

Dr. Maggi Reubenstein, a spokeswoman for the advocacy group, Mobilization Against AIDS said, "I would like to state my support, as counselor to John, for his right to speak out about the failure of the government and the medical profession to deal with this problem."

Another person with AIDS (PWA) and activist Dan Turner said for the People With AIDS Alliance, "I want

BWMT Convention Set for Los Angeles

The fifth annual convention of the National Association of Black and White Men Together (NABWMT) will bring together gay, black and other minority leaders at the national and local levels at the Airport Quality Inn in Los Angeles July 15-20.

Civil rights activist Bayard Rustin will be honored at a dinner Saturday July 20. Rustin, who is currently President of the Board of Directors of the A. Phillip Randolph Institute in New York, was chosen by Randolph to direct the historic 1963 March of Washington. When some black religious leaders protested to Martin Luther King, Jr. that Rustin's "past associations" made him unsuitable for so public a role, Rustin agreed to organize the march as deputy director to spare the civil rights movement embarrassment.

Nonetheless, Randolph and other civil rights leaders publicly defended Rustin when, two weeks before the march,

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President Reagan to meet with people with AIDS and to acknowledge the over 5000 men and women who have died. The fact that Reagan has not even mentioned AIDS is an insult to me."

Said Miller, "(Health) Secretary Heckler has been working on the problem and has been very interested in it. I'm not unsympathetic. Sometimes things don't move as fast as we'd like," he said. Miller tried to convince Lorenzini, who refused to identify himself to authorities, not to be arrested.

Lorenzini was brought to a "private penthouse" on the 20th floor of the Federal Building on Golden Gate Avenue, and was held in a room alone for two hours before being released. He had contact with counsel while in custody. Lorenzini expressed a certain amount of disappointment with his release. "I had hoped to make the statement of being in jail through that gay freedom day." Lesbian and Gay Freedom Day in San Francisco was declared for June 30.

Lorenzini also told a number of press representatives prior to his arrest that he was worried that American teenagers were facing a danger that they should be educated to. "We do have a vaccine that is effective," he said, "and that is education."

Esquivel, president of Gay and Lesbian Latinos Unidos and Duky Comegys, president of the Board of Directors of the Gay and Lesbian Community Services Center.

Founded in 1980, BWMT is one of America's fastest growing gay organizations.

The Board of Representatives of the 33-chapter National Association will meet July 15-17 to set organizational goals and elect new officers. Workshops, including a Leadership Academy that will focus on grooming black gay leaders and instructing white ones in power-sharing, will be offered July 18 and 19. ■

Herpes is not forever.

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"The Age of Reagan"

"Gay Liberation in the Age of Reagan" will be the title of Dr. Ralph Raico's talk at the July 20th meeting of Libertarians for Gay and Lesbian Concerns (LGLC). The meeting will be held at 7:30 pm at the Libertarian Bookstore, 1800 Market Street, San Francisco. Dr. Raico is Professor of History at the State University of New York at Buffalo and has previously entertained audiences on the effects of the so-called "Reagan Revolution" on lesbians and gay men.

LGLC is a national organization of gay and non-gay libertarians interested in the particular political concerns of lesbians and gays with chapters in San Francisco, New York City, San Diego and Los Angeles. For more information on LGLC, call George Meyer, National Coordinator, at 552-0838.

Shanti Needs Help

Shanti Project, a volunteer based organization which provides support to persons with AIDS and their loved ones, is currently facing a critical shortage of volunteers for its emotional support volunteer program. A waiting list situation for newly diagnosed persons with AIDS requesting emotional support services will be implemented failing a sufficient response to Shanti's current plea for volunteers for its next training, July 19, 1985.

With two new diagnoses of AIDS being made each day in the city limits of San Francisco alone, Jim Geary, Shanti Project's Executive Director, estimated that 80 to 100 new volunteers will be needed for the July 19th training in order to avoid implementation of a waiting list for requests of emotional support services by persons with AIDS and their loved ones.

"We are grateful for the more than 250 volunteers who have already come forward and who are giving so much of themselves to our clients", Geary said. "Unfortunately, our client list is growing at such a fast pace that we must call for even more help in order to continue to provide free emotional support to persons with AIDS and their loved ones while attempting to avoid having a waiting list," continued Geary.

Shanti's emotional support volunteers undergo a 44 hour training spread over two week-

ends in which they learn the skills necessary to provide emotional support, patient advocacy, information and friendship. A professional background in counseling is not necessary to become a Shanti emotional support volunteer.

"All are welcome at Shanti", according to Executive Director Geary. "Our volunteers are men and women of diverse ethnic backgrounds and sexual orientation and come from every walk of life — teachers, groundskeepers, secretaries — very special people who really do make a difference", Geary said.

To apply for the Shanti Project's emotional support training of July 19, 1985, call the Shanti Project office at 558-9644.

Hunks Raises Funds

On Thursday, June 20th a benefit auction for Shanti Project was held at Hunk's, 1160 Polk St., in San Francisco. The benefit raised \$4,418.00 to help further the work of Shanti in meeting the needs of Persons with AIDS. Items such as a pinball machine and "A Night in Russian River" were sold to the highest bidder by auctioneers Bob Ross, Randy Johnson, and Robert Lanning. Owners Dave Williams and Jack South organized the benefit with donations from local merchants as an expression of support for the members of the community who have been diagnosed with AIDS.

Alternative Senior Housing

Many different groups of unrelated people have been deliberately living together through the ages, probably starting with our cave dwelling ancestry. Today, all over the world in rural and urban settings, people choose shared housing groups in which they gain financial, emotional and human support of all kinds.

The composition of these groups may vary according to such factors as: economic status, cultural or language background, age, religious affiliation, handicap, mobility, and sex.

The committee's main purpose is to bring together gay individuals who will form small group living situations of mutual benefit either by

residing in separate, independent rooms and apartments in the same building or general location or who wish to actually share life together in one communal residence. If you like this concept and wish to find out more about the committee — contact: Galaxy Alternative Housing Committee, First Unitarian Church, 1187 Franklin Street, San Francisco, CA 94109 — In care of Norman Burns, Information Officer.

Health Care Training

Community Health Care Worker Training is being offered by the Berkeley Free Clinic. Open house/information sessions will be held Sun., July 7, 10 am - 1 pm, Tues., July 9, 7 - 10 pm, Thurs., July 18, 7 - 10 pm. You are invited to attend one of these sessions to explore this community service and educational opportunity. This is a six-month training, designed to train lay people to provide health care at the Berkeley Free Clinic. There is a six month volunteer commitment upon completion of training. This unique program is conducted free of charge by the volunteer medics, para-professionals, and professionals of the Free Clinic. Interview appointments will be arranged at the orientation for those desiring them. Classes will begin in late July. For further information contact John Day, 548-1666.

Attacks On Freedom

The Committee to Preserve Our Sexual and Civil Liberties will present a discussion on current attacks on freedom in San Francisco. Attorney Tom Steel will discuss his work on the Peg's Place incident (off duty police attack on a lesbian bar); the prosecution of the Mitchell Brothers; and the City's closure of gay baths. Friday, July 12, 1985, 7:30 pm, 150 Eureka (MCC). For further information call 928-3008, Ext. 4567.

Sneak Preview Benefit

On Thursday July 11, 1985, there will be a sneak preview of "Sneak Preview" to benefit the AIDS Food Bank. The show will be at the Victoria Theatre, 16th St. and Mission. Curtain is at 8 pm. Tickets are priced at \$9.00. Call 621-5619 for further information.

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Van Ault, practicing the power of positive thinking.

The Practical Power of Visualization

by Van R. Ault

Visualization is a simple technique that is used to harness the mind's natural energies and direct them towards a desired goal. The developed use of visualization may once have been the province of wizards and magicians, but today it is widely used by people from all walks of life, and for many different purposes.

Management consultants, body-builders, artists, designers, body-workers, healthy and sick people, and, of course, the usual variety of healers, and practitioners of spiritual disciplines — are all using visualization to help create what they want. The theory behind visualization, and one often mouthed within the human potential movement, is "your thoughts create your reality." If this sounds irritatingly glib at times, perhaps it is because it is all too true! We are all using visualization — all the time! The mind's image making capacity is constantly at work, forming, dissolving, and recreating thoughts in terms of images. These images — or patterned thoughts — then instruct our consciousness how to act, react, create, work, love, play, and hate. In mastering visualization, we play a little game with our inner beings by consciously creating these "movies of the mind" — except, rather than being an "extra" in a role someone else has made up, we become scriptwriter, cinematographer, director and actor ... as well as film critic!

The power of visualization, and its application to the mundane world, is somewhat akin to the relationship of potter's wheel and the clay. Just as the wheel manipulates the clay, moving and turning it, so that the artist can shape it the way he desires, a visualization exercise helps us to manipulate our motivations and desires in a useful way so that we can mold them into a finished product. There's really nothing esoteric about this. For example, before redecorating a room, we visualize exactly the changes we want to make in the place. We have it all arranged in our minds, then we physically do it. Or, as we work out at the gym, we visualize our bodies exactly the way we want them to look. The mental image fires up the exercise process, giving it direction and purpose, and nudges us towards building the physical manifestation.

The practice of visualization, on a

We are all using visualization — all the time! The mind's image making capacity is constantly at work, forming, dissolving, and recreating thoughts in terms of images.

regular basis, can develop a number of useful character traits. Clarity is a major one — for in order to create effective mental pictures, you must know what you want. A person who has always been pushed towards a business career might find it hard to visualize himself in that context when what he really wants is to be an artist. Visualization processes will help you refine your goals. To succeed in anything, you have to learn to keep your attention focused on what you want instead of what you don't want. For that reason, visualization is a staple ingredient of motivational and success trainings. It can, and has, played a dramatic role in the treatment of illnesses. Creative visualization will also assist in awakening latent intuitive abilities — helping you to become more practically sensitive in your day to day experience. In learning to consciously create that experience, through visualization and other mental techniques, a higher sense of responsibility is realized ... that this is your life, it's exactly what you make it and you can't blame everybody else for it. This is exciting and, for some people, frightening at the same time!

An Exercise In Visualization

Before proceeding with this exercise, decide first upon *one thing* you'd like to experience in your life. It can be anything: a new job, a relationship, improved health, a fun outing, a sexual

experience, or a new car. Make your desire as specific as you can. When you've done that, find a quiet place where you won't be interrupted. Relax into a comfortable chair — allow it to hold you up. Begin to breathe deeply and slowly. Notice any tension you're holding in your body, and breathe in to that area. As you exhale, consciously let that tension go.

Now bring your goal into mind. Form a very clear picture of yourself experiencing your desired result. See yourself in your wonderful new relationship, doing fun things with your spouse. Or imagine yourself at your new job, sitting at a desk with your name plate on it. Visualize it completely — your surroundings, your associates, anything and everything that makes it mentally real for you. Now notice not only what it looks like, but what it *feels* like. How exactly do you feel with your new lover, what does this new job feel like? Vividly experience those feelings.

This exercise need not go on any longer than ten or fifteen minutes. Keep it light, and make it fun. After you've visualized and felt your goal, *accept* it as being here and now: "I accept this for the good of everyone concerned." Give thanks for having reached your goal — let yourself be filled with gratitude. Gratitude helps us move beyond feeling unworthy and allows us to accept the good that we have. Say, "So be it!", drop the mental image, get up and go about your business.

To summarize this exercise, the seven steps of successful visualization are:

1. Relax, get comfortable, let tension go.
2. Formulate the image of your desire as clearly as you possibly can.
3. Embellish the image — fill in all the details.
4. Imagine what it feels like.
5. Accept it.
6. Give thanks for it.
7. Release the image — it is done!

The exercise makes your wishes very clear, very real, and thus, engages the cooperation of your full awareness to go about actually manifesting it. It places your thoughts and desires within a context of heightened energy. Where your thoughts go, your actions follow, and the actions of others will often rise to support them.

Happy imaging!

Next time: Visualization for good health.

Recommended Reading: *I Am That I Am* by James Thomas; *Visioning* by Strange de Jim, *Creative Visualization* by Shakti Gawain.

Van Ault is a psychic consultant and healer, an editor for *Magical Blend* magazine, and author of *Lightening Your Load: Practical Techniques For Surviving and Thriving In A Stressful World*, available from Cougar Press, 537 Jones, #8821, San Francisco, CA 94102, 415/864-1362.

Visualization on Tape

"AIDS: A Positive Approach", "Cancer: Your Healing Power", and "What I Believe/Deep Relaxation", taped visualization exercises, as well as the book, "You Can Heal Your Life", all by Louise Hay, are \$10 each; enclose 6% sales tax plus \$1 for one item, \$3 for two, \$4 for three or four. Orders to: "Louise L. Hay", Dept. JS, 1242 Berkeley St., Santa Monica, CA 90404.

Louise Hay will be appearing in the Bay Area Sept. 26 to Oct. 1. Tickets for the various seminars are available at Au Naturel. Call 652-2180 for further information.

□ "Visualization & AIDS", taped meditations for people with AIDS and the worried well, written by Margo Adair with Lynn Johnson and produced by the Shanti Project and Tools for Change, will be available in August. The former, a two tape set, is available for \$12.75 (\$14.98 including postage, tax and handling) and the latter for \$8.50 (\$10.45). Orders to: **Tools for Change**, P.O. Box 14141, San Francisco, CA 94114.

AIDS Show Behind Bars

On Tuesday, July 2, San Francisco Sheriff Mike Hennessey brought Theatre Rhinoceros' production, "Artists Involved with Death and Survival" (The AIDS Show), to the County Jail for a special presentation in the San Bruno Jail education wing.

Sheriff Hennessey presented the cast with a Certificate of Honor, awarded by the Board of Supervisors, recognizing the AIDS Show for "outstanding cultural achievement and for providing the community with a unique, enlightened perspective on the AIDS crisis." Sheriff Hennessey also stated, "as an elected official, I and other community leaders are duty-bound to make San Franciscans more aware of the latest medical information regarding AIDS, and its impact on our community. Everyone must become informed, not hysterical, about the cancer known as AIDS."

The AIDS Show consists of a series of powerful sketches which characterize the sorrow, anger, and fear that individuals throughout the country have experienced as a result of the epidemic.

Alan Estes conceived of the idea for the show as street theatre, but died of AIDS before the show was produced. Later the production was rearranged for theatre in segments that could be staged before community groups. The show premiered in September 1984, beginning a run that has extended to several Bay Area theatres and to San Jose, San Diego, and Boston.

Editorial

Tom Murray

An Endangered Species

“... how precious and fragile are the freedoms and standards of decency in civilized societies.”
—Ronald Reagan

The release of 39 American hostages earlier this week marked the climax of a national crisis. The public was purged through an epic drama which vascilated between a Greek tragedy and Dynasty. Nerves grew ragged as we were inundated with media coverage, conflicting reports, and the poignant return of a casket bearing the remains of an innocent young victim. As in the hostage crisis which ended in 1981, the president spoke for most people, voicing bewilderment, frustration, anger and genuine concern over an irrational act of violence. Like most people, he realized that valued standards of freedom and decency had been violated. The hijackers were behaving in a way that was alien to “civilized societies.”

Passengers on an airline flight were imprisoned unjustly. One was savagely murdered. Others were treated to varying degrees of brutality, trapped by the ignorance, misunderstanding and manipulative schemes of their captors.

How well we as gay and lesbian people understand the plight of the hostages.

How well we as gay and lesbian people understand the bewilderment, frustration and anger our president and our nation experienced.

How often we have been imprisoned unjustly, murdered savagely, treated brutally and trapped by ignorance, misunderstanding and manipulative schemes.

Why is it that millions of people are outraged by the mistreatment of a plane load of men and women, and indifferent (to put it mildly) to the mistreatment of another group of men and women who are also fellow citizens, also their sisters and brothers, friends, neighbors and co-workers?

Today I listened while performer Adam Christensen described the social concerns that motivate his songs. He said at one point, “Gay and lesbian people are an endangered species.” How true.

Deer hunting, whale hunting and even shooting buffalo are carefully regulated to protect a small segment of life, species valued for their uniqueness. Yet there remains an open season on bashing queers, another species valuable for its uniqueness.

Our freedom was celebrated at last Sunday's Parade. We begin another year of commitment as a community to ensure that those “standards of decency” highlighted by the hostage crisis are protected for all people

Sentinel USA

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VOICE OF THE NEW GENERATION

LETTERS

LAGAI

Dear Editor:

Lesbians and Gays Against Intervention in Latin America (LAGAI), is an organization of lesbians and gay men which has been organizing for the last 1 1/2 years against United States intervention in Latin America and in support of the gay and feminist movements in that region.

Throughout the United States, there have been numerous mass actions of protest against the United States decision to provide economic aid to the Contras in Nicaragua. In San Francisco, thousands of people protested in front of the Federal Building and in front of the CIA and Immigration and Naturalization Service (INS); both symbols of the U.S. policy in Nicaragua. A large percentage of the people were lesbians and gay men. Hundreds of people participated in civil disobedience (C.D.), and were arrested, including a substantial amount of lesbians and gay men. Many lesbians and gay men are members of affinity groups, including LAGAI, and were arrested while chanting about the interrelationship of U.S. foreign policy and discrimination based on sexual orientation.

As the war in Central America intensifies, so has our work of getting the word out about the napalm bombings in El Salvador, the exciting success of the revolution in Nicaragua — and the U.S. attempts to destroy it. We have been organizing house meetings, informal meetings with members of the community, where we present speakers who have a first hand knowledge of the situation in Central America.

The more people who learn about Central America and are moved by the suffering and struggles of the Central American people, the more strength we have to reverse the current situation and prevent even more serious U.S. involvement.

If you are interested in sponsoring or co-sponsoring with a friend, or attending a house meeting about Central America, please call Ruth at 848-2511 or write to LAGAI at 3334 21st St., San Francisco, CA 94110. You are also welcome to attend our general meetings. We meet on the first, third (and fifth) Mondays of each month at 7:15 pm at Modern Times Bookstore, 908 Valencia Street, San Francisco (near 21st Street).

Lesbians and Gays Against Intervention

Those Missing Children

Dear Editor:

Public concern about missing children reached a new peak recently, after a nationwide night telecast of “Adam” — a real-life story of the kidnap and murder of a Florida boy. The network showed pictures of several missing children and appealed to the public to help find them.

Photos of missing children show up everywhere: on billboards, shopping bags, milk cartons and matchbooks,

even in some of our utility bills. And 82 US Senators have signed a letter asking the 3 major TV networks to broadcast these pictures regularly in prime-time slots (S.F. Chronicle, May 17, 1985).

But the embarrassing truth is now appearing: almost all of the children “discovered” after these pictures are shown were kidnapped by one of their own parents. Barbara Chapman, media director for the National Center for Missing and Exploited Children in Washington, D.C. has now admitted that 94% of the cases they've handled are parental abductions (S.F. Chronicle, May 2, 1985).

On this basis, only about 1% of all missing children actually are abducted. Less than one in a thousand missing children are taken by anyone other than a parent. So the child-savers' own statistics point to a multitude of urgent problems within families, and not to any unusual external menace.

It won't help to continue scarring children and parents with right-wing propaganda. Instead, let's tell the truth: nearly all child disappearances can be traced to real parental problems, power struggles, and the widespread abuse and neglect of young people within contemporary families.

Floyd Conaway

Gay/Lesbian Network

Dear Editor:

The recent article about Werner Erhard's Forum, Richard Buckner and the Gay/Lesbian Network (GLN) is in need of some clarification. There were major distinctions that were “blended” together in the article. It weakened the impact that the project to produce the Forum by gay and lesbian graduates is for the community — and the world.

The first distinction is that close to one hundred gay and lesbian graduates of the EST Training and the Forum have volunteered their efforts to produce a Forum for (and not limited to) the gay community.

Out of their stand to bring about the end of AIDS as an incurable disease by July 28, 1985, these graduates — people from all facets of life — are making available some of the most impactful and powerful technology on the planet.

The Forum is not merely another “get better” course to take. It is not the EST Training. It provides direct access to “being” — the fundamental ingredient in human living that is the key to shaping actions, performance and results. It is a breakthrough for people into a new possibility that's not available in common practice, common knowledge or common sense. We feel, as active members of the gay and lesbian lifestyles, that this work made available to our community — a community at risk — will impact our “way of being” not only regarding the AIDS crisis, but the many crises we face each day in our everyday living.

The second distinction is that the Gay/Lesbian Network is not an affiliate of Werner Erhard or of the Advocate Experience. Many graduates of both have joined the Network, but it is autonomous.

The purpose of the GLN is to transform the experience of being gay and lesbian so that people are nurtured and empowered to make a difference in life. Under that broad umbrella, the natural entrepreneurship of its members to express themselves creatively is possible — with a definite “edge” of bringing about a transformation, or altering the inner nature of, the experience of being gay and lesbian so that all people are nurtured, empowered and supported by the powerful network of people to make a real difference in this world. To contact the GLN write to P.O. Box 14247, San Francisco, CA 94114-00247 or call 415-397-7281. The phone number in the article was Werner Erhard's Area Center, and they have been informed of this misprint.

Tom Herndon
Executive Director
Gay/Lesbian Network

Quote/Ungquote

And to think we'd taken it for granted: “The law has no place in our bedrooms.”

—New York mayor Ed Koch, in the NY Post in response to Post columnist Ray Kerrison. Under a recent headline, “Gay judge is a mockery of moral code”, Kerrison criticized the appointment of openly gay judge Richard Farilla, stating that raising children according to the Golden Rule was made harder “when civic leaders and newspapers confer position, dignity and honor on homosexuality.”

Maybe we need curb laws for them:

“Unfortunately, there are AIDS carriers who are unwilling to curb their sexual desires even though they know their activity will transmit the disease to a non-carrier — a practice rendering sexually promiscuous Americans virtually helpless against the deadly disease. Only a return to monogamy will permanently guarantee the end of the AIDS epidemic.”

—Dr. Jerry Falwell, quoted in an article in The Moral Majority Report headlines “Falwell Calls for legal penalties to Curb AIDS”.

Agnos Colder than Eskimo Hell?

Dear Editor:

In your June 20 issue, Letters Section, Mark McHenry expresses concern over entry of Assembly Bill 1780 by Art Agnos concerning would-be confiscation of any and all sexual material involving persons under 17. He then hopes that Agnos is not giving way to current political winds. Hold onto your hats!

Last year I made a reasonably good contribution to Art Agnos' campaign despite the fact that I am not in his district and could not vote for him. I did so because I regarded him as humanitarian and possessing integrity. I received back a glowing letter signed by him personally.

When I subsequently took some trips to Sacramento with some other activists in regard to the HTLV Test Bills I anticipated, at least, a polite encounter.

Quite the contrary. His reception was several degrees colder than Eskimo Hell. He would neither acknowledge us nor speak to us. He appeared to be taking a prima donna defensive that anyone should inquire into his bill, as though this amounted to questioning him personally. The next trip there, he was continually looking over his shoulder — literally — as though there were indians in the trees where there were no trees. As it turns out, his bill, in conjunction with that of Roos, was not that effective. There needs to be anonymity, because there is not that much confidentiality in any upcoming “state of emergency”. But I believe the test is to protect straights more than anything else.

Watch the leopard change his spots, folks! This latest bill he is peddling can be no coincidence. I would wager he is foraging for new pastures. Testing the waters. If gay is out of fashion, I expect his vanishing act to outdistance that of the Incredible Shrinking Man. And if-and-when another non-effort comes up in regard to job non-discrimination against gays, let's spot-check him for the limp-wrist division because his heart doesn't seem to be in it and I doubt that it ever was. The rest of you are welcome to give him standing ovations until someone adequate comes along.

Meanwhile, I want to cite you for a misprint in reference to my appearing on an alternative medicine panel as a member of “Mobilization For AIDS”. I am a member of Mobilization Against AIDS! But, I assure you, there is no damage done: if we were to change the name to the former, think of the millions of dollars we might receive in funding from the Federal Government, Governor Deukmejian, and the Far Right in general! In that vein, also, we could then invite in the CIA — bacteriological warfare division — for their input on how to make matters worse and, as a direct result, likely discover how to clear them up and make them, better.

Rich G. McKirkeby

The Scourge

The scourge has taken away many of our finest leaders — Mark Feldman, Frank Cortelli, Gary Walsh, Jon Sims, Bobbie Campbell, Bill Gassaway, Larry Long, Paul Castro, and many, many more. These were the builders of our community — people we could rely upon to help us through difficult times.

The disease has infected over 37% of us, and statistics suggest that within five years 10% of those infected, over 3,000 of us in San Francisco will be dead. This creates a terrible psychic drain which has placed us in perpetual mourning, eaten up our free time as we help our friends who are ill, caused community-wide depression, self-doubt, and internalized homophobia, and reinforced the message of our

enemies that “we are sick”.

It has also diverted our attention, time, money, and energies from pushing for gay rights. The failure of AB-1 this time around was due largely to the inability of our leaders, indeed their unwillingness to mobilize our people to do the lobbying, letter writing, and education necessary to turn the doubters our way. The other side of the coin, however, is that most politicians, Demo-

Commentary

Think Big

Charles R. Roberts, Jr.

Mail Order

Those of us who are unable to work fulltime might consider operating a mail-order business. One of the great advantages in starting up a mail order business is that you can start part time; which is probably a good thing considering the toughness of the business.

Some mail order businesses can continue to be profitable part-time hobbies. A special skill you can sell by mail, such as book binding, can be a perfect mail order business.

It is important that when you think of all the possibilities for your mail-order business, you should not restrict yourself to those products narrowly thought of as mail-order products. People enjoy buying products by mail. Many get a thrill from waiting for the mail carrier to bring their purchases. Many also enjoy the fact that no salesmen call on

them.

The Small Business Association classified mail buyers this way:

(1) Those who buy by mail as a matter of convenience. People find it easier to buy by mail, and especially so if they live in a location removed from adequate shopping facilities. Often they will buy mail-order to benefit from a wider selection.

(2) Those pursuing a hobby or some particular line of interest. Included here are such groups as home gardeners,

Politics

Chris Bowman

De-politicization

As a veteran of the Gay Rights movement — starting in 1978 with the State “No on 6” campaign, followed by the David Scott for Mayor race, the John Anderson for President organization, Concerned Republicans for Individual Rights, the Coalition for Human Rights and Foundation Cornerstone (both of which died in 1984), Mobilization Against AIDS, and a myriad of other organizations, I have seen the lesbian/gay/bisexual community blossom in 1981, turn on itself in 1982 and 1983, lose forward momentum in 1984, and face political extinction in 1985.

This downward trend, which I call the de-politicization of the gay community is partly of our own doing — the subordination of limited but doable community goals to personal ambition, turf wars, political correctness, and lack of vision; but it is primarily due to the AIDS epidemic. This has occurred on many levels.

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The number of openly gay aides to the Board of Supervisors has fallen from six of twenty-two in 1982 to two, currently. How have the non-AIDS related social services of our community fared recently? Not very well. The money has dried up. Pride, which did quite well financially in 1981 is now dead or moribund. Business in the bars is down. The punks are taking over South of Market. According to a survey funded by the San Francisco AIDS Foundation, only 3% of our community emigrated to San Francisco in the past two years.

If I paint a gloomy picture, it is merely because I paint what I see and what is seen by many who have worked long and hard for our community. There is a cry for leadership and unity, but it is unheeded.

stamp collectors, woodworkers and many others.

(3) Those interested in novelty items. They want something different from their neighbors. These people look over magazines for items that appeal to them.

(4) Those who buy by mail purely for what they consider a price advantage. They look over mail-order catalogs and also the advertisements of stores in their area or further away to make comparisons and selections.

The main advice in mail order is to never innovate, never really offer anything new. Leave those items and services to the more experienced mail order operators. They should be in a better cash position to try a new product.

Copycat works in this industry because the first person to sell a product has little advantage over those who follow. The pioneer has less advantage than in almost any other line of business. That is because it is so easy and cheap for mail-order competition to duplicate the

product and its advertising. Another reason you can have an advantage over the leader is that he has had to bear out the cost of testing a product in the marketplace.

One path to mail-order is through utilizing your hobbies. Chances are that others are also interested in your hobbies. But before you get started make sure that you meet all the requirements of the law. Sometimes ideas you get from other's mail-order operations may not necessarily be legal.

Use common sense about whether your offer and advertisement are honest. Get opinions from your friends before you run the copy. You may write the Federal Trade Commission and ask for the Trade Regulation Rule on Mail-Order Merchandise.

For those homebound with AIDS or for any other affliction this may be the answer to supplement your Social Security or other disability payments. You can operate this type of business out of your own home and part-time at your leisure. It may be the answer for some additional income.

Taking Responsibility

Where do we go from here? The first step is for every gay male in San Francisco and elsewhere to take responsibility to not get infected or reinfected, or to infect others with the AIDS virus. If we have 3,000 cases by the end of 1987, and half of those are still alive, we will nearly overburden our health delivery system. If more people are infected and subsequently come down with AIDS, there will come a uniform din that we be put away into regional centers or worse to save the system. These demands may come anyway, but why should we add fuel to the fire?

The second step is to dig into our pockets until it hurts. Admittedly, many gay men, lesbian, and bisexuals earn less than \$20,000 a year. Those who earn less can volunteer their services. Those who earn more should donate 10% of their income after taxes to our community. A mobilized community means strength; money means clout.

The third step is to network, both within the community and outside of the community. The Community Partnership on AIDS (which represents nine political, business, professional, and AIDS-related organizations) held a forum last May in which 20 organizations attended. This effort has to be replicated to reach all 200 groups of our community so that all of us are informed, work in concert, and mobilize and politicize our membership.

Finally, we must not abandon the cause of civil rights for gay people and to work for other worthwhile non-AIDS related activities in our community such as Gay Games II. We must hold out the beacon of hope to all so that, we do not merely survive, but live with dignity and pride.

There is a cry for leadership and unity, but it is unheeded.

There is a cry for leadership and unity, but it is unheeded.

GAY PRIDE '85

Reign for a Day



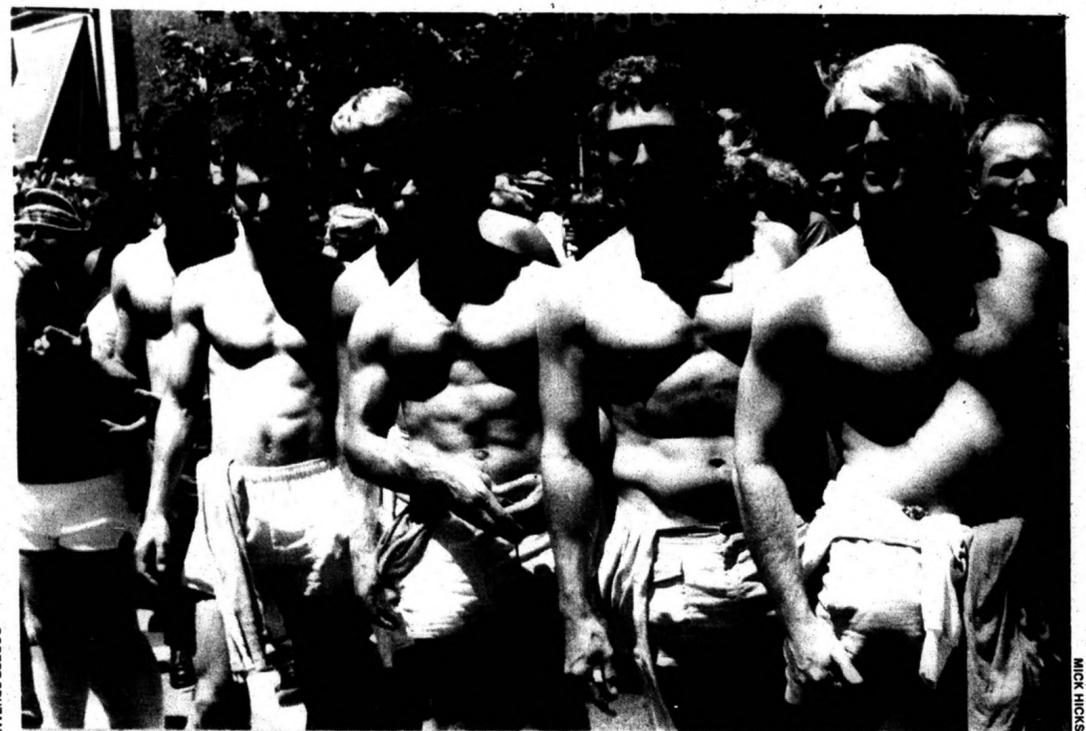
MICK HICKS

Dykes on Bikes formed the flying wedge at the head of the procession.



ROBERT PRUZAN

Knees Up! These paradegoers took advantage of some of the street hardware to get a better look.



MICK HICKS

Wall to wall men along the Parade route.

"Hell no, I'm no queer!
I have a baby once a year!"

"One Two Three Four
Don't you do that anymore!
Five Six Seven Eight
Death to those who masturbate!"



ROBERT PRUZAN

Tight squeeze as this member of the Civic Center crowd did some cooling off.



ROBERT PRUZAN

This happy couple made quite a splash at the Civic Center celebrations.



MICK HICKS

"What was good enough for the Dark Ages
Is good enough for the Reagan years!"

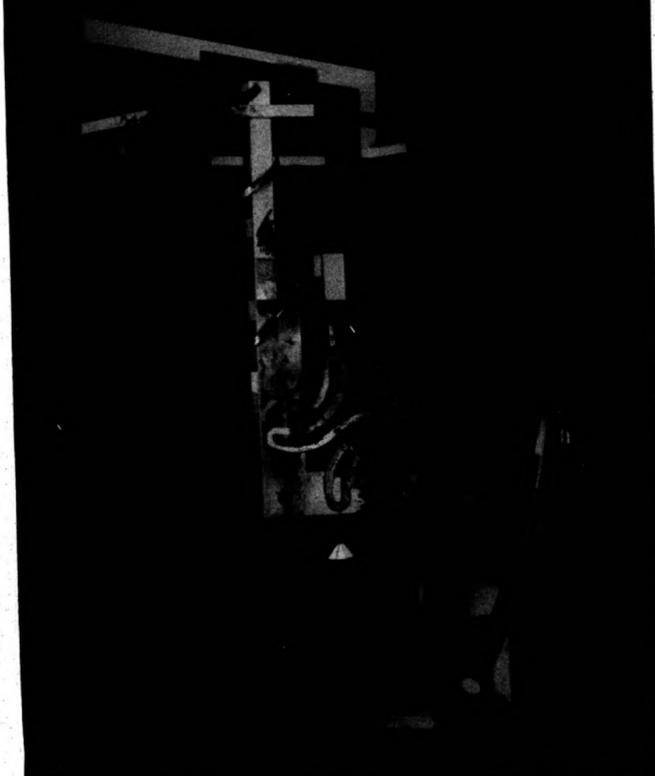


MICK HICKS

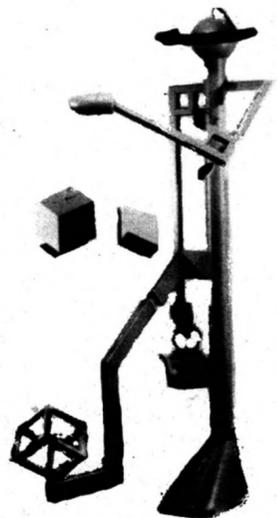
Strange creature or someone's hallucination?

All quotes courtesy Ladies Against Women

At Ease



Clockwise from top right: *Hot Water*, 1982
Plumb Bob, 1982, *Skylight*, 1984
Untitled, 1983



Interview: Patrick Mulcahey Playwright in a Pressure Cooker

by David Lamble

One of the characters says "I wish I had never met you and I was meeting you now," in Patrick Mulcahey's taut comedy of that name about how the fear of intimacy persists into the age of AIDS anxiety. Playwright Mulcahey admits that his characters, Bobby and Shaw, fear just how much they may care for each other. "Both of the men feel absolutely secure in feeling superior to the other. Each accuse the other of not wanting to be seen in public with him. Everybody's been there. I think they find themselves having other than sexual feelings which they did not expect, for someone of whom they disapprove. Also, the play is about both of them feeling that they have been something or done something that disqualifies them from being loved by anybody much less this person. The AIDS crisis sort of gives a license to what gay people and everybody else feel: a kind of a dread of the love object. It gives you a license to interrogate the love object as if it were going to do something awful to you. So, if you have fears of intimacy, as Shaw and Bobby do, that's a real easy way out."

Mulcahey's creation is an intense, one act pressure cooker of a play in which two men duel to what could be the death of their very "odd couple" relationship. Mulcahey, who freely admits that the play has some emotional roots in his own life, notes that Bobby and Shaw have refined the games that they play with each other to the point that a mutual defeat seems most likely in the cards. "They both sort of try all these strategies to get out of the relationship. But built into the strategy is the clear implication that, You can defeat this if you want to, if you really want to, you can talk me out of this! It's a kind of a test that they're bound to lose and they keep losing it — probably in the end, will lose each other, but that one night they have."

Mulcahey composed the play at the time that it is set, Fall, 1983, when as he writes in the prologue, The incubation period for AIDS is thought to be two years. This piece of information plays a crucial part in the games the characters play with each other just how intimate each has been with an unseen mutual friend. "It was necessary to say something about the incubation period, at that time, since the information we have about AIDS keeps changing. What they know or believe that there's a two year incubation period becomes really important in the context of the events that are disclosed. I remembered it seeming like a pretty awful time to be alive in this country. In particular, the AIDS panic — the last wave had crashed, and suddenly there was this silence in the press for a few months. It was like, 'Okay, we've done that. Let's move on to something else.' That was a way of providing the information necessary to the audience who might otherwise think, 'Wait a minute! The incubation is fourteen years or five years' or whatever they've heard last. The characters in the play don't know that."

Mulcahey says that even he's ambivalent about one of the play's key offstage events, or non-events. "When I wrote the play, I was absolutely convinced that Shaw had never slept with Bobby's lover, that he was lying about it, or that he had started to lie about it and had changed his mind. When I finished the play, I realized that it made much more sense the other way. In fact, the

Continued on next page

Continued from last page

wonderful actor, Michael DeMartini, who plays the part, on different nights will play it different ways."

Mulcahey explains that not only do the actors play it differently from night to night, upstairs at the Valencia Rose, but the audiences, gay and straight, don't always know how to react or else react in predictable ways. "Sometimes they'll be right with everything. Sometimes they'll think it's the most hilarious thing they've seen — you can't get through the serious moments, cause they're laughing. It's very unpredictable. So, the actors give a very different show every night."

Patrick Mulcahey admits that he rather prefers the one act play as a dramatic form, noting that he's so far resisted impulses to write a second act to see if Bobby and Shaw wind up in or out of bed, in or out of their quirky relationship. "I never did want to, because I felt it was very self-contained. Their

"The AIDS crisis sort of gives a license to what gay people and everybody else feel: a kind of a dread of the love object. It gives you a license to interrogate the love object as if it were going to do something awful to you."

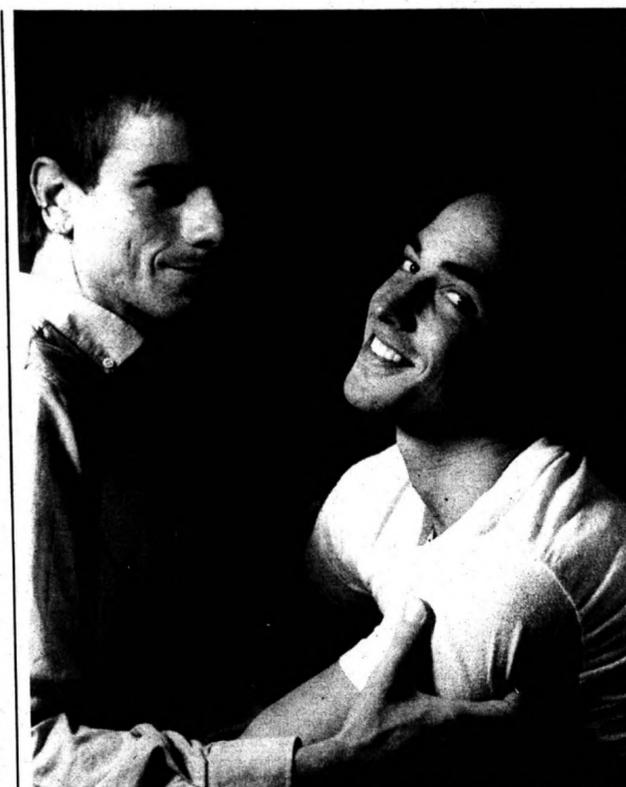
dynamics can generally be described as, 'Tell me that you love me, but don't expect me to tell you.' Or 'Commit yourself to me, but I'm not going to do it with you.' This dynamic didn't suggest something else... Then the guy that I modeled Shaw on was just recently diagnosed with AIDS and I began to see another side to him, that did not present itself to me when I first wrote the character. And I began to wonder if a year later, not to take his life situation, but a year later a different side of that

character might present itself again. Also, I'd like to see the Bobby character sort of redeem himself."

Mulcahey agrees that his Bobby character has a dark private side, partially hidden from public view by a patina of political rectitude. Shaw is a rather more prickly type although ultimately perhaps a nicer guy. "Shaw is kind of the wealthy white disaffected from the movement anyway, a closeted gay man we all think we know. In some ways the play is his apologia. In some ways, Bobby's political correctness is the refuge of somebody who is terribly insecure, who wants to be liked, doesn't trust having feelings of his own and accepts what seems to be the most well liked or accepted ideologies because he thinks he should."

The play has its emotional kin-folk in the one act theatre form. Mulcahey declares that he is a passionate admirer of Marsha Norman's Pulitzer Prize winning *night, Mother*, a play in which a middle aged woman calmly informs her mother of her plans to kill herself after they share cookies and hot chocolate. Mulcahey thinks one act plays are sometimes emotionally more satisfying for the actors and the audience because there is no escape from the dramatic engine of the play. "It's very satisfying to have two characters or any number of characters and force them to stay with each other. Don't, like television, cut away to something else. Don't leave it and skip a year and go to act two where Hamlet has come back from his voyage at sea a new person. Don't let them out of your sight. That's one of the wonderful things about *night, Mother*, you don't think that the writer or the characters can possibly get through what's ahead and then you watch them do it. There's no question that the choices are made in front of your eyes. That's real satisfying to an audience and a writer."

Patrick Mulcahey explains that he is sort of an accidental playwright and that his work has been much influenced by his vocation of writing for television



Mickael Duden (left) and Michael Demartini in the Valencia Rose production of Patrick Mulcahey's *"I Wish I Had Never Met You and I Was Meeting You Now."*

soap operas. His most recent small screen credits have included an Emmy award for scripts on *The Guiding Light* and this season he's part of the stable of writers guiding NBC's night time soap, *Santa Barbara*. Mulcahey moved to San

Francisco last year after tiring of lousy weather back east. The greatest luxury that his tv income affords him is that of living in San Francisco without room-mates.



You Had to Be There

Robert Hudson: *A Survey*, at the SF Museum of Modern Art to 8/18. Call 863-8800.

It should come as no surprise that sculpture, more than any other art form, since it's three-dimensional, must be seen to be appreciated. Too often, however, our impressions of a sculptor's work are based, of necessity, on printed reproductions.

So the current show of Robert Hudson's sculptures at the Modern is especially welcome (survey is an understatement; there are more than one hundred works represented). Hudson came into his own in the sixties as a member of the "polychrome movement", one of a number of disaffected painters who translated the dying objectives of abstract expressionism into a new concern with wit, whimsy and popular culture, and who felt confined by two dimensional surfaces. Hudson staked out his stylistic territory early, and the fundamentals of that style haven't changed. His flamboyant assemblages depend a great deal for their effect on the contradictions of depth and geometry that crowd their construction. The preoccupation with visual paradox is still there, the palette of blazing primaries, and the incorporation of found objects, adding up to what one critic termed "an explosion in a comic book factory."

Then too, there's a kinetic element to all of his work which combines with his use of spatial illusion to frustrate our

[Hudson's] flamboyant assemblages depend a great deal for their effect on the contradictions of depth and geometry that crowd their construction.

ability to appreciate the value of these sculptures without seeing them for ourselves. Once set in motion, as they were at the preview for the press, the works grouped — to excellent effect — in the Rotunda are transformed into a circus of dizzying, demented machines.

The sculptures' visual contradictions are reinforced as their disparate but weirdly compatible elements rock, spin and sway. It's too bad the Modern couldn't arrange to activate the Rotunda installation on a scheduled basis several times a day, so that gallerygoers could have a chance to appreciate this important component of Hudson's work.

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Film

Ken Coupland

Cinema This Summer

Here they come again — the annual spate of summer films. Generally speaking, we can expect the usual amount of kiddie fare, with Hollywood providing few significant exceptions, and independents and foreign imports making up the difference. Latest encouraging sign: whatever mixed feelings we may have about multi-plex cinemas, their emergence into the art house circuit (locally, with the Lumiere and Opera Plaza Cinemas) guarantees more opportunities for small films to gain time to find their audience.



The Holy Innocents ★ ★ ★
At the Opera Plaza

When a struggling peasant family in Northern Spain leave their primitive surroundings for the relative comforts of a gatekeepers' cottage on a prosperous rural estate, family ties clash with their loyalties to the spoiled and impervious landlords who rule their lives.

It comes as a shock to realize that this feudal situation is taking place in sixties Spain — the only clues to the era are the late model automobiles that sometimes appear. A scathing indictment of the near-mediaeval oppression of Franco's rule, *Innocents* could never have been made under the dictator's regime. That it has been made now says much for the progressive politics of the democracy

that replaced him and the country's fledgling production of serious films.

The film's sophisticated structure — a series of overlapping flashbacks that provides a faceted, almost Rashomon-like view of the unfortunate lives of its central characters — would do credit to the mature achievements of a major director. That filmmaker Mario Camus has only made a handful of features is truly astonishing.

Camus conveys the iniquities of the class system, not by any gross miscarriages of justice, but by the trivial, everyday indignities visited on the peasants by their "betters". It's a measure of Camus' genius with this material that when the bored aristocrat who humiliates his charges meets his end — in a single act of revenge that plunges the family back into obscurity, we can't help but feel his fate is richly deserved.



Return to Oz ★
At the Regency One

This revisionist approach to everyone's favorite film classic has its heart in the right place, but — like many of its characters — doesn't have its head screwed on straight. The problem's very simple really; *Return* tries to have it both ways. Ostensibly a sequel, as its title implies, it's really a prequel, since it's based — rather slavishly — on the original Frank Baum books that were the basis for MGM's transcendent *Wizard*.

While it's not intrinsically a bad idea to try to bring Baum's eccentric creations to cinematic life, it's very bad

form to hedge bets by introducing characters that were developed independent of his books for the Judy Garland vehicle. That film, wisely, introduced a human element in the delightful performances of Garland's sidekicks; here, they're reduced to the mechanical contrivances of Baum's original conception. Hollywood's mechanical ingenuity just can't make up for the difference. The filmmakers deal with the awkward fact of elements of the tale that won't be familiar to audiences endeared to *Wizard* by giving casting discovery Fairuza Balk (Dorothy) lines like "Ozma? I don't remember any Ozma!"

A more downbeat *Oz* you couldn't imagine; Dorothy finds, on her return, a yellow brick road of broken yellow bricks — not gold, as we'd assumed in the earlier film, and an *Oz* that, unlike the spectacular, Buck Rodgerish sets of *Wizard*, have a decidedly Edwardian feel. The inhabitants of *Oz* have been frozen in stone — shades of *Yellow Submarine*, and a menacing heavy has been introduced in the person of the Gnome King, a "claymation" creation (some clumsy transitions to live action here) who hopes to be "completely human" ... when no one can remember *Oz*!

Return has a puzzling tendency to submerge any elements of the story that would make it effective — Toto, for instance, never makes it along for the ride — and it's easy to see why the film's producers tried to pull the plug on its first time director.



Pale Rider ★ ★ ★
At the Coliseum

In his first western in nearly a decade, Clint Eastwood has set out to revive the form at its most classic; given the failure of recent attempts to modernize the western, that approach makes sense, but it has its drawbacks: don't expect any surprises in *Pale Rider*.

Eastwood — nameless as usual — ar-

rives in a tiny mining town in time to come to the aid of a poor placer (Michael Moriarty). Seems Moriarty and his neighbors, a group of "Tin-pans" with a rather advanced ecological awareness for the era, continue to prospect the old-fashioned way, while a ruthless mining baron ravages the surrounding streams with blasting and hydraulic equipment. Meanwhile, the baron terrorizes the placers in an attempt to drive them off their claims — until Eastwood singlehandedly takes on the crooked marshal and his posse hired to finish him off.

Rider's such a pristine western it seldom takes any real risks — unless you count the dangerously low light levels of the interior scenes, which may challenge the patience of larger audiences. There are some interesting twists — like Eastwood showing up at supper in a preacher's collar — but little that is unexpected right down to the climactic "High Noon" showdown.

But the film's spectacular cinema-photography, by veteran Bruce Surtees, and its gorgeous settings (locations in Sun Valley and Sonora) enliven the predictability of the proceedings. And Eastwood shows a sure hand with his ensemble, particularly in the interaction between the placers, even if his approach is somewhat condescending.

Cocoon ★ ★
At the Galaxy

This ingratiating contender in the "motherhood" genre gets off to a charming start (a chorus of porpoises greet the arrival of aliens from another galaxy in a scene of otherworldly anticipation) but winds up predictable. At first it seems like director Ron (*The Waltons*) Howard has made a quantum leap from the trifling achievements of *Nightshift* and *Splash!* in his sympathetic treatment of the misadventures of a group of St. Petersburg retirees, but there's really nothing new here; the stellar cast, including Don Ameche, Jessica Tandy and Hume Cronyn, and Maureen Stapleton, aided by crusty Wilford Brimley, are squandered on an indifferent script. It's positively embarrassing to watch their overreactions to the matted-in motherhood that's their final destination. Minor consolations are the litesome Steve Guttenberg, a winner in the swimsuit category, and an ingratiating sequence where the old folks discover that a dip in the aliens' swimming pool has indeed restored their youth — and in fact, their virility.

Questions remain unanswered: if the presence of earthlings in the pool drained the sleeping aliens at the bottom of their life force, why do the aliens permit them to keep using it? And these trusting oldsters run off to space with creatures who zipper themselves into human flesh — didn't any of them see *V?* It's hard to ignore the sneaking suspicion that there's something vile waiting for them up there in the motherhood.

■

Return to the Future ★
At the Regency Two

An aspiring teenage rock musician travels back in time only to discover he's going to have to step lively to insure he's even going to be around when he gets back. If you follow me. You see, the kid, played by the singularly obnoxious Michael J. Fox, has a really out-of-it mom and dad, so when he finds himself in 1955, years before he was born, it's the week of the school prom, when his parents actually fell in love. Problem is his dad's a hopeless nerd and his mom — transfigured by the time switch into a fetching young thing — is hot for Fox.

This latest venture from Steven Spielberg, the one-man art form who produced (for a director somebody may have heard of) exhausts most of the comic potential of the situation midway — which is long after it's exhausted our patience. Ransacking virtually every sub-genre of the teen film including

skateboarding, *Return* is an embarrassment right up to the end — when the writers provide a surprisingly sweet and delightful twist to the plot. Maybe next time out Spielberg would invest some of his ill-gotten millions in tearing down the small town square we've seen so often (last, in *Gremlins*) and come up, for a change, with a set, at least, that's original.

A Flash of Green ★ ★
At the Four Star

Resolutely downbeat in its treatment of small town corruption and romantic betrayal, this second feature for regional director Victor Nunez never quite makes up in conviction what it lacks in glamor. Ed Harris, in a muted performance, plays a local news reporter hired by a crooked developer and old friend to dig up some dirt on the town's environmentalists, who oppose his lucrative landfill project. The developer's rationale for filling in the town's bay: "It's been lost already, all the wild things and magic places gone forever."

The group is led by a young widow (Blair Brown, used to good effect), who Harris is attracted to. It's an understatement to say that Harris' motives in all this are unclear, since the scheme is bound to sabotage the widow's cause, at the same time hopelessly compromising Harris' journalistic ethics. But he goes along with the plot, with disastrous consequences.

Flash, which takes its title from a rare atmospheric phenomenon along the Florida coast, can be credited with a refreshingly realistic approach to locale and characters, but the director's low-key approach challenges our sympathies, and taxes our concentration. ■

Animals Are Beautiful People ★ At the Cannery

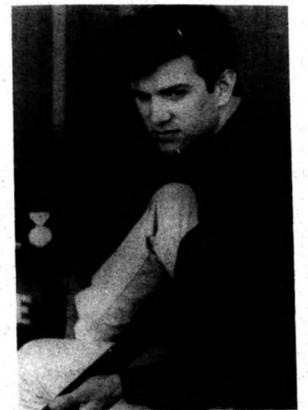
No doubt the surprise success of South African director Jamie Uys! *The Gods Must Be Crazy* promoted the belated release of this ten year old nature documentary, but the genre's come a long way in the last decade and comparisons are inevitable. *Animals*, while lovingly and exhaustively photographed, just isn't a match for the hi-tech spectacle of recent imports like France's *The Claw and the Tooth* (which offered a staggering display of wild behavior). Uys' lens captures some rare, fascinating, and often comical behavior, but its indifferent print quality, trite musicalization, and cutesy-poo narration compromise it from the start. Bring back *The Claw and the Tooth!* ■

Rock

Adam Block

Red Hot Chili Peppers/Fishbone: The Peppers' motto is: Play Like You've Got a Big Dick, and their initial rep on LA's club circuit seemed to be as much for thundering out wearing nothing but socks on their cocks as for their touchingly wacky, "bone-crushing funk." Rap master Anthony Kiedis has more raw animal energy than any performer since the glory days of Iggy Pop, and the rhythm section runs changes out of George Clinton via Captain Beefheart. The openers are LA's black-teen answer to the ska-jokers Madness. Entertainment guaranteed. (Stone, 7/5, 9 pm, \$8.50 adv/\$10 day.)

Albert King, John Lee Hooker: King's fame rests on his 1967 release, "Born Under a Bad Sign," and you can bet he'll play it with all requisite rage and glee, but I'd look to Hooker's black-snake opening set to deliver true blues revelation. This man has played checkers with the devil and knows why dress pants have a crease. (Stone, 7/6, 9 pm, \$8.50 adv/\$10 day.)



Teddy Boy: Chris Isaak

Chris Isaak, The Naked Into: Isaak has the teddy-boy-tender looks, and shuddering Roy Orbison pipes, but as a performer he is about as sexy as a can of tomatoes. The lad needs to look at some footage of the early Elvis. The openers feature ex-members of B-Team, describe their music as, "Lounge metal," and sure have picked a dumb name for themselves. (I-Beam, 7/8, 11 pm, \$6.)

Until December, Strappers: The headliners, with their hard-rock reinventions of disco-rhythms, and heroically hunky front-man, stole the show from Specimen last week. Feast your eyes and feet at this newly-progressive nitespot. (VIS Club, 7/6, 9 pm, \$5.)

Band of Gypsies, Johnny Roker Band: Randy Hansen may play the Hendrix classics better than Kimmy by now; he's been cranking them out longer. To cap the weirdness, he now has original Experience bassist, Mitch Mitchell on board. I'm kind of hoping the opener does a Johnny Mathis tribute. Wear paisley. (Wolfgangs, 7/7, 8 pm, \$10adv/\$11 day.)

Club Foot Orchestra: This avant/garde outfit take the Sunday bandshell out to the land of Dada with shimsy, outrage, cacophony and divine bluster. Boggling fun. (The Oasis, 7/9, Midnight, \$2.)

Red 7: This local outfit sounds like the bastard offspring of Genesis, which aint all bad. Their current single, "Heartbeat," debuted as part of a *Miami Vice* soundtrack, and could have passed for a Phil Collins pastorate. If they stink, you can always stroll across the street to the Stud and dance to oldies. (The Oasis, 7/10, 10:30 pm, \$5.)

Dexter Devove: When he isn't "knocking 'em dead" with his Michael Jackson and Prince parodies in *Beach Blanket*, Devove takes the stage in lurex and leopard-skin with a band of teen-age Aerosmith fans who slam artlessly through sophisticated r&b covers, while he obviously struts his considerable physical, if not vocal, attributes. Someone should call in John Waters to push this show over the edge. Must be seen to be believed! Cyril Magnin haul your tush down here. (Lipps, Mondays & Tuesdays, 9 & 11 pm, \$5.)

Luther Vandross, Cheryl Lynn: The zaftig queen with the heavenly falsetto is riding the charts with *The Night I Fell For You*, already boasting dance hits with, "Til My Baby Gets Home," and, "It's Over Now." Whether they hear echoes of Sam Cooke or Johnny Mathis, folks will be out in their finery for these dates. Cheryl Lynn got her start on the Gong Show, but hits like "Encore," or her current, "It's Gonna Be Right," will probably be more familiar to the faithful than that appropriate debut. (SF Civic Center, 7/11 & 13, 8 pm, \$15/\$17.50/\$20 res./Concord Pavilion, 7/12, 8 pm, \$13.50 lawn/\$18.50 res.)

Menudo: The official NAMBLA -show-of-the-month, featuring that rotating collection of pre-pube machos who are forced to leave the band when they reach 16. The Puerto Rican Peter Pan brigade are even slated to bring a live band this time, which seems thoroughly gratuitous. (SF Civic Center, 7/12, 8 pm, \$12/\$15/\$18 res.)

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Psychedelic: The Vipers

Vipers, TBA: The Vipers are the New York Psychedelic garage band of the hour — credited by the *New York Times* with one of the year's most impressive debut lps by a local band, and by the *Village Voice* with, "recalling an era of rebellion fueled as much by sitars, fuzz boxes, and Farfisa organs as by dope or politics." Wonder how it'll sound in San Francisco. (I-Beam, 7/15, 11 pm, \$5.)

Uptones, The Truth: The Uptones are Berkeley's own rambunctiously political young reggae-commandos with a debut lp out on 415 Records, and a title-cut, "KUSA," getting some enthusiastic airplay. Don't arrive late for the opening act, a British quintet with a brash lp, *Playground*, out on IRS, with ringing harmonies out of Marshall Crenshaw, tough r&b stylings out of the Jam, and the canny eclecticism of The Police. Now, let's see them do it live. (Stone, 7/12, 9 pm, \$7adv/\$8 day.)

David Lindley & El Rayo-X: Jackson Browne's favorite guitarist is a cracked wonder-boy of the LA scene, a flash-fingered eccentric who puts on exhilarating shows. Don't be surprised if Jackson drops in, but you're not liable to be left disappointed if he doesn't. (Wolfgangs, 7/12, 8 & 11 pm, \$10 adv/\$11 day.)

Commander Cody, Little John Crisley Band: The commander has been on his own

for years now, and hitless and albumless to boot, but he can still snarl with cannabis-induced *bonhomie*, and a lot of old and young hippies will find this a hell of a hoedown. (Last Day Saloon, 7/12, 9 pm, \$7.)

Orchestral Manuevers, The Mysteries: The UK headliners have cranked out some insufferably ponderous muzak in their time, but last year's, "Tesla Girls," was lit with real pop wit, and their just released A&M disc, *Crush*, with the single, "So In Love," has them sounding, on the radio, like a band come alive. The openers are the latest remake of the lamented, original Pearl Harbor and the Explosions — anchored by that crew's former rhythm section. (Kabuki 7/16, 9 pm, \$12 adv/\$13 day.)

Big Race: This show falls on the new moon. Maybe that will prove auspicious for this lot. Weren't they last year's next local big thing? or was that the Lloyds? Again there'll be oldies at the Stud if this sells out. (Oasis, 7/17, 10:30 pm, \$5.)

Aswad, Mapeenzi: These reggae firebrands have long been touted as one of the most thrilling live acts in the UK — though their lps haven't often been persuasive evidence. I haven't heard their current UK hit, "Rebel Souls," which may give the lie to that tradition, but World Beaters Mapeenzi make this a recommended riddem-feast in all cases. (Stone, 7/18, 9 pm, \$12.50.)

Buy Early: REM, Robyn Hitchcock: Hitchcock had to cancel his recent I-Beam show, which makes the plangent Mad Hatter even more eagerly awaited, and on a good night REM give me more reason to live than any one poor soul deserves. (Greek Theatre, 7/20, 8 pm, \$13.50 adv.)

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Pop

Mike Mascioli

Two Women, Two Men, and ?

In her recent show at the Concord Pavilion, **Liza Minnelli** made a simple entrance — no music, no fanfare — only publicity from her stay at the Betty Ford Center for chemical dependency trailing invisibly in her wake. She began singing a capella and the instruments slowly settled in around her like a cloud of mist. If only her entire act were as restrained and well orchestrated (so to speak).

It wasn't, but even her detractors, like my companion, had to admire many things about it, like the wit, charm, life with which the wistful "You've Let Yourself Go" or the bawdy "London Town" were invested, and the relative paucity of junky contemporary material. Best of all, this was virtually a new act, with a vague, on-again/off-again theme about women but a more palpable focus on prime material from Broadway, Hollywood and Tin Pan Alley, much of it off the beaten path, as such acts go — "Wherever He Ain't" (*Mack & Mabel*), Sondheim's "Old Friends" (*Merrily We Roll Along*), "I Don't Want To Know" (*Dear World*), Rodgers & Hammerstein's "Boys And Girls Like You And Me" (cut from *Oklahoma!* and later *Meet Me In St. Louis*) and, by her mentors Kander & Ebb, "The Saga Of Emma Finch" (*70 Girls, 70*), not to mention "And The World Goes Round" and "New York, New York," which they wrote for her.

Liza works hard — and therein also lies her chief failing: she makes more work for herself than she has to, too often overstating her case, trying to sing louder, higher than she comfortably can (her caterwauling "Cabaret" is the best example, though mercifully it's been dropped from her act at last). And Irving Berlin's charming "I Love A Piano" finds her tuxedoed (badly) and seated, striving to be low-key but at the same time squirming and trying to dance without getting out of her chair. (Let's not even discuss her invariably perversely unflattering costumes.) Still, I had a good time.



Lisa works hard — and therein also lies her chief failing: she makes more work for herself than she has to, too often overstating her case, trying to sing louder, higher than she comfortably can.

Hall). His credentials as a musician are no less stellar: he's been the pianist for jazz greats like Gene Krupa and Carmine McRae. He also sings, which would make him a triple threat except that his vocal's thin and nasal and a threat to no one — though it's also likable, unaffected and intimate. So, too, Dearie's, but where Frishberg's a nonsinging singer, Dearie's a singer's singer: her vocal's unique — a refined yet girlish wisp of a voice hinted at by her very name. Hers is one of those rare styles which is not subject to comparison with, but rather, used as a point of reference in describing other singers. The *New Yorker*, in an oft-cited quote, said it ranged "from the meticulous to the sublime". With any luck, at the Great American Fishberg will perform "My Attorney Bernie" ("Bernie tells me what to do/Bernie lays it on the line/Bernie says we sue, we sue/Bernie says we sign, we sign") and Dearie the witty "Someone's Been Sending Me Flowers" ("The cactus corsage touched my deeply") from her latest, *Et Tu Bruce* (the title tune a paean to, of all things, a drag queen).



Blossom Dearie

□ **Dave Frishberg's** '80s' answer to Johnny Mercer and Hoagy Carmichael, "nonsinging" singers who also composed classic pop songs. And, oh, the company he keeps! — some of our finest jazz and jazz-oriented singers: the musical cognoscenti who've recorded his songs include Cleo Laine, Anita O'Day and Al Jarreau; Frishberg and Bob Dorough penned the funny "I'm Hip" ("I'm deep into zen/Meditation and macrobiotics/And as soon as I can/I intend to get into narcotics"), which they and Blossom Dearie have all recorded; and Dearie's written with Frishberg, recorded many of his songs and often pairs with him onstage (as on July 17 at the Great American Music

□ The recent appearance of former Lovin' Spoonful **John Sebastian** at the Venetian Room ("a little farther uptown than I've played in awhile," he joked) suggests that he's capable of transcending the stragulating oldies circuit many of his contemporaries are locked into. Granted, his act's dominated by Spoonful hits and old fans filled the room (on a Tuesday!), but Sebastian, friendly and chatty, established the kind of audience rapport helpful in acquiring a following who'll keep coming back long after most of the Spoonful's hits have been trimmed from his act. He'd prepared three encores — risky with the often staid VR crowds, but they didn't let him down; they

Continued on page 19

Cabaret

Gary Menger



Odd Couples: Craig Jessup (left) and Ruth Hastings joined Bobby Burch and Ken Fishler in "Thou Swell", which closed last week.

Other Voices, Other Rooms

by Gary Menger

Thou Swell, a hefty collection of Rodgers & Hart tunes, opened last week in a brand new attic at the corner of Geary and Mason called "Mason Street", and it's playing Wednesday thru Sunday with two shows on Friday and Saturday evenings for what may be a short run after the hetchet job by the daily papers.

The "Ex" was irritated because a waiter splashed a drink on his companion so he "reviewed" the throw rugs; the "Chron" reviewer was peevish because the performers "just sang", although he's generally critical of anything more elaborate. The room works very well for its intended purpose — presentation of a show — but it is neither lovely nor particularly comfortable. Only beer and wine is served, and it's absurd to have a waiter squatting at your table in the dark attempting to uncork your bottle of wine (this isn't a dinner house; open it at the service bar!)

The show would be more intriguing with an altered premise, using only one of the couples and a soloist.

...but we didn't come to review the room. So where was I?

Take **Ken Fishler** and **Bobby Burch**, aka: Ken and Bobby Fishler, aka: Bobby and I, and put them together with **Craig Jessup** and **Ruth Hastings**, aka: Craig and Ruth Jessup, aka: Ruth Hastings & Co., and you have a modern

marriage what doesn't work.

Individually, Bobby has a warm, silky whisper, Ken a gently pleasant growl. Ruth a muted trumpet, and Craig the only "legit" voice, lacking the audible personality of the other three, but a serviceable tenor that does what he wants it to. Individually and collectively, they do a fine job of singing some wonderfully arranged, familiar old standards, as well as some intriguing, new-to-me songs like "Come And Tell Me", "I Still Believe in You", and especially "Who Are You?" The evening is a pleasant, two-hour treatment of nearly fifty engaging, mostly familiar songs.

The problem is partly the "double-couple" concept (Hastings and Jessup are married, but it's still unlikely casting for a revue). The show would be more intriguing with an altered premise, using only one of the couples and a soloist (ideally Weslin Whitfield, who'd reveal the depths and nuances of some of the more interesting songs). Ken and Bobby are a slick, smooth, lightly jazzy, loveably cuddly lounge act; Craig and Ruth are an angular, intense pair more at home with Brel and Weil and Sondheim. This oil-and-water mix forces the former couple to be more "theatrical" than is comfortable for them while "muting" the latter. If Ken and Bobby did this show alone, it would be a breezy, peppy evening, a Manhattan Tritransfer style; with Ruth and Craig, it would be the interesting, European-flavor study of a long term relationship. As a foursome, they cancel each other out. What we're left with is four engaging personalities (and a pianist who should either be directed to smile and appear entertained, or in front of whom a screen should be placed), singing forty-odd agreeable tunes. I found it a pleasant evening, and I'd return with visiting friends or relatives confident that they'd be well entertained.

To make an evening of it, the nearest and most pleasant of the neighborhood restaurants is Pam-Pam (the Linguine Vongole and the Chicken Cordon Bleu are outstanding, as is their famous "Steak Soup," and former Plush Room host Fabio is likely to be on hand to greet and seat you), and later, in a

more casual vein, the piano bar two blocks up in Googies on Geary is fun, and attracts a theatrically-wise crowd.

□ I've recently been reminded that there are more than four spots in town that might be considered cabarets, so have taken the time to visit a few.

Extra-terrestrial, smbi sexual, forcefully compelling presence **Dexter DeVoe** holds court with a shatteringly noisy trio on Mondays and Tuesdays in the bricked cellar ("Lipps") of the Phillips Hotel, on Ninth and Howard. DeVoe is a marvel to behold, and what you can hear of his voice (not much) leaves you wanting to hear more.

The Alamo Square Saloon, in the Cain Loma Hotel at Fillmore and Fell, might be a pleasant bar if you relocated it to a beachfront but, in place, it's a slum in a somewhat menacing neighborhood. It has a small and narrow "showroom," that doubles as a pool hall, with an abysmal PA system and an atrocious piano. Recently presented was "Cherchez La Femme" (none were present), an assortment of interchangeable, first-name-only drag queens resplendent in tatty sequins and overpuffed hair, gracelessly strutting and tap-dancing to muffled tapes. **Richard Swift**, personable and elegantly attired, was one of the only two "live" voices, and the voice was very fine, but his utter lack of presence, while rocking woodenly from side to side and nervously looking over the pianist's shoulder, indicated that lots of homework in open-mike bars is needed before he'll be ready to handle a club stage. **Curtis Franklin** (also lip-synch) offered a well conceived and staged scenario; MTV should look him up. The show was "saved" by pro **Aldo Bell**, who presented a gem or two from his recent success "A Whole Lotta Billie" with pianist **Doug Trantham**. By head count, approximately \$200 was raised for the AIDS Foundation — though that may not seem impressive, it is. Much larger and more publicized productions intended as benefits regularly eat up more in costs than can be covered by revenue, making money for no one except their ambitious producers.

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Books

Robert Burke

The Blue Star
by Robert Ferro
Dutton, \$16.95

When I studied English at Berkeley, I met a student there whom, for reasons that escape me now, I nicknamed Tex. Tex's field was sociology, yet he felt that he ought to be exposed, on principle, to literature.

It was not something he did in the spirit of appreciation, but rather something more along the lines of inoculation. Deep down, Tex was, I think, suspicious of anything that didn't serve an obvious social purpose. I thought of Tex again while reading some reviews by gay writers of Robert Ferro's new novel, *The Blue Star*. These writers seemed so very determined to deny themselves the pleasure of the novel on its own terms while carping upon what they felt should be in Ferro's book (i.e. some vaguely defined AIDS consciousness) rather than what is actually there in the text.

Fortunately for all of us, *The Blue Star* is such a fine novel and such a wonderful entertainment that it shouldn't have any problems surviving its critics. Ostensibly, it is the story of the friendship between two gay men, Peter and Chase, who meet in Florence during the early sixties. Peter is wide-eyed and almost innocent. Chase, on the other hand, appears to be a world-weary jade (no mean feat considering

that he is almost all of twenty-three) who has divided the world into five phrases: Number one is "If I don't have Chinese food in an hour I'll die". Number two is "If I never see Chinese food again it will be too soon". Number three is "Do you love it?". Number four is "Which of us isn't/wouldn't/doesn't?". Number five is "Where will it all lead us?".

Where, indeed. In less talented hands, *The Blue Star* would just be yet another "coming out" story as Peter and Chase make their way through the gay milieaux of Florence and, later, New York. But in Ferro's hands, as we follow Peter's obsessive relationship with Lorenzo and mark Chase's marriage into the Italian aristocracy, we find ourselves dealing with a wonderfully inverted sense of romanticism that wreaks havoc with all of the traditional conceits. Innocence and experience, so often polarized in modern literature, are joined, divided, and fashioned together again with an imagination that is as supple as it is sensual.

After the publication of his last novel, *The Family of Max Desir*, Ferro was recognized by many as one of the most attractively talented writers to emerge since Stonewall. *The Blue Star* is a delightful confirmation of that assessment.

From *Points in Time*



Points in Time

Paul Bowles
New York: The Ecco Press, 1985, 92 p., \$12.50

Celebrity may have its drawbacks — witness the sordid end of writers like Tennessee Williams and Truman Capote, who enjoyed early fame and fortune, only to give way to devastating criticism and lives played out in the glare of the rumor mills.

For American author Paul Bowles, who was a contemporary — and intimate — of Williams, Capote, and many other tormented artists of his generation, there was a different route. Bowles gravitated to the shores of Morocco early in his career — attracted, a friend snidely observed, by the "available sex" — when he was still earning a meager living composing music for the legitimate stage. Bowles had shown his youthful poetry to Gertrude Stein in Paris in the twenties, only to be told he had no future as a poet — so he wrote music for twenty years, before he finally turned to prose. A late start, and inauspicious, but it began a career in writing unprecedented in American letters.

Bowles first attracted attention as a writer with *The Sheltering Sky*, a terrifying novel about a Western couple who enter the alien world of North Africa in an atmosphere of growing disorientation that ends in madness and despair. In the ensuing decades, Bowles wrote candidly about his experiences with hashish and translated and published the writing of a succession of young Moroccan men. Bowles' subsequent

stories and novels continued to explore his major theme — of awe mixed with repulsion at the animal passions and primordial terror that haunt Arabic culture. His fiction, therefore, taking into account today's headlines, couldn't be more contemporary; we may even find some clue in his work to the often incomprehensible behavior of Moslem terrorism and fundamentalism.

By the time the cheikh rose to retire to his own tent, he was in favor of cutting a horizontal line around El Aroussi's waist and then flaying him, pulling the skin upwards over his head and eventually twisting it around his neck to strangle him.

This did not seem sufficiently drastic to Sidi Ali, who thought it would be more fitting to cut off his ears and nose and force him to swallow them, then to slash open his stomach, pull them out and make him swallow them again, and so on, for as long as he remained alive.

Bowles' new collection of stories extends the parameters of horror; scarier than anything written by Stephen King, they're also masterpieces of the form. Taking only several pages to tell his tales, Bowles describes a forbidding world where violence is commonplace, and retribution swift and gruesomely sure. Spanning centuries of conflict between Moslem, Jewish and Christian culture, these are stories of destinies blindly earned, or grossly undeserved.

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Bill Huck

Beethoven Blooms

Classical music fans are buzzing. The audience is greeting every S.F. Symphony concert with roaring ovations. The orchestra itself is playing better, more forcefully, more together than it ever has before. The Beethoven Festival this year is a sold-out success. The reason seems obvious: the Symphony's new conductor, Herbert Blomstedt, is a genius.

Indeed, it has been a long time since the symphony had a resident conductor who really knew the music he was performing. In these past few weeks, Blomstedt has been doing for Beethoven exactly what de Waart failed to do for Wagner across the street at the Opera. Blomstedt is conducting the music, not just the time signatures. This means that he is shaping the melodies for their own expressive values and it means that everything he is doing is judged against the other parts of the movement and even the symphony as a whole.

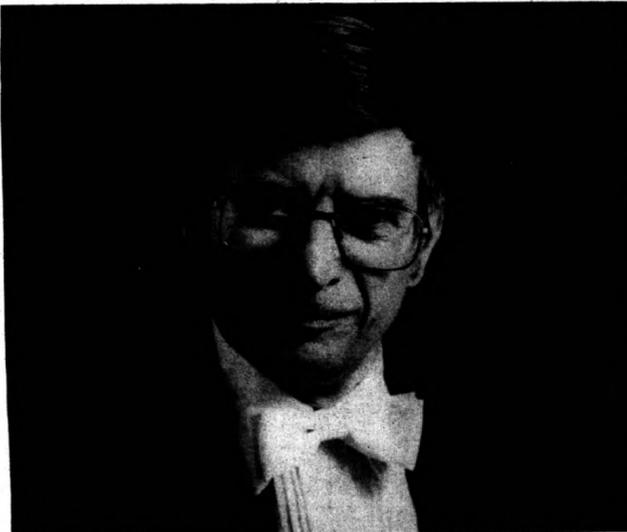
What we are getting when Blomstedt conducts Beethoven is a conscious interpretation of these old war horses. We can hear in this kind of music-making what the maestro thinks of every given moment of the symphony the orchestra is playing. Such continuous thought brings these tried and true symphonies back to life. It makes them interesting again — like talking them over with an intelligent companion.

Partly because Blomstedt is in such firm command of his own job, the symphony musicians are working harder on their side. In particular, I hear a difference in the violins. Never has their work been so clear; everybody is playing the individual musical figures at the same time and in the same way. Its thrilling to hear such precise articulation.

Bloomstedt is conducting the music, not just the time signatures. This means that he is shaping the melodies for their own expressive values and it means that everything he is doing is judged against the other parts of the movement and even the symphony as a whole.

others have played it. We can, I expect, look forward to a great leap forward by our orchestra. Going to the Symphony could become a truly exciting activity.

But — the inevitable "but" — must we overpraise Blomstedt in order to appreciate him properly? Some of what we have heard in the excellence of our symphony orchestra is due to de Waart, and his honest, non-dictatorial way of dealing with his musicians. Some of the enthusiasm that the Beethoven Festival has generated is due to the way the composer arranged his music. At all of the Beethoven Festivals for the past 5 years, there has been a similar extravagance of applause, no matter who is conducting.



Maestro, please: Blomstedt's made an auspicious debut.

The woodwinds also are beginning to play with their melodies, rather than just playing. The size of Davies Hall does mean that the exposed woodwinds are often made to force in their solo moments, but even there one can hear a new vigor, a new attempt to make meaning out of the music.

An important aspect of a conductor's job is that he tells the musicians what he thinks of the work they are doing. In this he must remember both their failures and their accomplishments. If he absolutely commands the music they are playing together, he can focus both his compliments and his criticism. If he has worked with other orchestras, he can tell players how others have worked over rough spots. Blomstedt, it seems, will be able to help his orchestra out through this kind of knowledge both of the music they have to play and the way

Beethoven wanted that kind of hysteria and he worked hard and brilliantly to get it.

Going back to the vivid playing our orchestra is delivering this year, some of that extra ounce of excellence is due to those 5 years of Beethoven Festivals. It was the Symphony's plan that these Beethoven weeks would serve each year not only to offer this great music outside of the regular subscription season, but annually to lead their musicians through advanced level courses in playing Beethoven. It was a clever plan and has begun to pay off.

To my mind, Blomstedt has been reaping benefits in the press and the audience that he did not sow. Certainly we are all very happy that he has come here. Certainly I for one am delighted that we are hearing this music interpreted by a honest and serious mind.

But I have not been fully convinced by those interpretations. Blomstedt has a way of being too serious. He asked the slow introduction to the Fourth Symphony, for example, to bear a level of seriousness beneath which it broke into smithereens. The entire performance of the Fourth raised the question in my mind as to whether Blomstedt knows what wit in music is all about.

Blomstedt's Sixth was a thrilling tour-de-force, but, while it contained a great deal of awe, it displayed precious little of the delight that I believe Beethoven put into his evocation of the birds and the bees. In both the Fifth and the Seventh symphonies, Blomstedt showed a distressing tendency to let everything go slack in the middle of movements. This habit might be defended as rubato, but for me it robbed these movements of their momentum.

Judged at his best, as for example, in the transition into the last movement of the Fifth, Blomstedt is a major find by the symphony. In fact, for me Blomstedt's greatest virtue is his keen work on transitions throughout the symphonies. Someone who knows the dramatic value of these connecting links is a valuable asset to have around. Furthermore, I want to reiterate how much fun it is to debate interpretation in music. With Blomstedt we have a genuine interpreter.

Mike Mascioli

Wagner's Life on Film

The recent screening of *Wagner*, which, in the final flush of *Ring* fever, was only the second in the U.S., is actually a series made for television and should not be approached as an ordinary film — which, at nine hours long, it's not. There are flaws inherent in such a transposition, but it's still an ideal arrangement for those of us possessing the requisite stamina but unable to maintain nine weeks' steady viewing.

What was less than ideal was the locale: the cavernous Opera House was no place to see a movie, even if they hadn't been so ill-prepared to screen it. As it was, the first half-hour was virtually inaudible from the balconies, with even a coughing patron or a squeaky chair across the house tending to overwhelm the soundtrack. It improved somewhat, but not fully until after the dinner break. A frustrating, disorienting experience.

The film biography of Richard Wagner begins with the composer already in his 50's and plagued by constant debt. His operas were not popular until he came under the patronage of young King Ludwig of Bavaria, who worshipped him with all the prepubescent ardor shown by some of today's more frivolous gay men for the likes of Diana Ross, and who gave him free reign in producing his operas (including the *Ring* cycle), going so far as to build the Bayreuth Festival Theater for him. (This provides one of the film's funniest moments when, after bemoaning the cost of producing *Tristan* and building the theater, the king's minister laments, "What's more, there is this *Ring* thing!") Throughout, Wagner espouses his belief in art as an instrument for social change, an ideal which eventually erupted in the most odious of ways: Hitler saw in his operas a celebration of national power and dominance, and in the virulently anti-Semitic Wagner a kindred spirit.

Richard Burton, who plays Wagner, was one of those actors who, after a point, seemed to have difficulty transcending his own persona, for a

variety of reasons. He tries mightily, however, and wears down our resistance as the hours drag on; somewhere around hour seven the line between Richard Burton and Wagner began to blur. As Cosima, his second wife, Vanessa Redgrave is a luminous, welcome presence, as in everything she undertakes, but she doesn't appear until virtually halfway through the film and, all things considered, doesn't have very much to do. Nor do Sir Laurence Olivier (who, sad to say, does it badly) and the late Sir Ralph Richardson, who are joined by the marvelous Sir John Gielgud as Ludwig's advisors — the first and only time Britain's great thespian triumvirate was united. Acting with them would be the rarest of honors, and it went to Laszlo Gaffi as Ludwig. Touted as "Hungary's leading young actor," he is fortunately not their answer to Robby Benson; his portrayal of Ludwig is a distracted, ineffectual young gay man, uninterested in his kingly duties and sickened by bloodshed, had conviction. And a brief, hysterical cameo answered, alas, the burning question, "Whatever happened to the wonderfully throaty actress Joan (*The Importance Of Being Earnest*) Greenwood?"

The embarrassment I detect in the program book when it mentions the Beatles' *Help!* among Charles Woods' few major credits is probably just my imagination, but the inferiority of his screenplay isn't. It is rarely more than serviceable and is, at times, hackneyed ("Germany must have its place in the sun!"), redundant, confusing (particularly in the flashbacks), ludicrous (Wagner viewing a burning building: "This! This is theater!") and offensive — as his first wife, suffering from ill health and Wagner's inattention and infidelities, sinks to the floor next to him, he mutters offhandedly, "You're not well," which is neither funny nor genuinely revealing (though it's trying to be both) but is indicative of the lack of character delineation and development

Ultimately, though, with a film of this scope, it matters little what critics say, unless it's perfectly dreadful (which it's not) or simply wonderful (which it's not).

(more obvious here, perhaps, than in nine installments).

The sets and cinematography are sumptuous (though there are more yellow faces here, even in daytime, than in a hepatitis clinic), the costumes rather more understated. The care taken in the scenic design, however, doesn't extend to the make-up: Cosima Wagner was Franz Liszt's daughter, but here Liszt doesn't age and, consequently, Redgrave, in her mid-40s, looks old enough to be her father's mother, or her own father, or what have you. And close-ups of Wagner's hands at the piano show them to be unconvincingly young both at the beginning of the film and at the end (What's this I'm soaking in, Madge?).

Nonetheless, while Wagner's seen as a man prone to loud, public outbursts of self-importance ("Listen to me, damn you! I'm, Wagner!"), the film is not a portrait painted in the lovable, lunatic behaviors that endeared *Amadeus* to a large and indiscriminating audience. And is has, at least, the *Masterpiece Theatre* patina of "class" — British accents, a period setting and a serious subject. Ultimately, though, with a film of this scope, it matters little what critics say, unless it's perfectly dreadful (which it's not) or simply wonderful (which it's not) — and not only because *Wagner* is probably slated for television rather than theaters. When it comes right down to it, either you're sufficiently interested in Richard Wagner and prepared to sit through a nine-hour film about him, or you're not. It's that simple.

The Nightingale of Montgomery Street

Conversations with the Widow Norton

By Jose Sarria *WTH* Tom Murray

Part XI

Wandering

In the last segment we chronicled Jose's spicy, historic race in 1961 for the SF Board of Supervisors. We join him now in the aftermath of that campaign.

The drama of running for supervisor was followed by the death of my mother and the closing of the Black Cat. All of these events coincided with a period of turmoil within the San Francisco gay community. The Cat had served as a nucleus for the community, and now it was dead.

The ABC, Alcoholic Beverage Control Board, succeeded after fifteen years in closing the Cat, and continued to seek charges against other gay bars. Five closed with a month: The Beaded Bag, The Jumping Frog, The Who Cares, Rick's Cavalcade, and Jack's Waterfront. The ABC waged a war to close all the gay bars in the City, using undercover, underhanded methods. Undercover agents wrote up reports of alleged misconduct. Bars were notified of points against them, with no real way of responding. An inter-bar communication network developed: anyone who spotted an undercover agent phoned all the other bars to warn them.

Many ad hoc groups were organized at this time, numbering more than fifty.

Most formed with the object of making money for themselves. Our community has been slow to grow wise in monitoring the groups supposedly formed to serve us. It was common for collected funds to disappear with little or no explanation.

I was at a loss when the Cat closed. I had worked weekends, with time during the week for a normal life and my volunteer projects.

Rick Sauer owned a bar called the Backstage on Bay Street. I worked for him, doing the Sunday operas, bringing in enough profit that he could sell the bar. It was at that time that Life magazine featured homosexuality in a cover story article. I was included by name, which caused a major uproar

returning for an incredible third time after making his debut at the bastion of respectable entertainment only a year ago and drawing the largest, heartiest crowd I'd encountered there on an entertainment beat of seven years. He's not the first female impressionist to play the Venetian — Jim Bailey preceded him — but, unlike Bailey, who's essentially a singer who tries for — and achieves — miracles of verisimilitude, Pierce is bold, campy, outrageous. Colleagues Craig Russell and Lynn Carter fancy themselves comics but fall short on all counts; Pierce's impressions, and even more so his routines, are mercilessly on target, making him not merely without peer as a female impressionist but a first-rank comedian, a fact easily overlooked due to the special nature of his presentation and, concomitantly, his specialized audience. His repertoire: to borrow a phrase from Bette Midler, "the great [Hepburn, Dietrich], the near-great [Carol Channing?] and the lame [Joan Collins] as the case may be. And his cat-fight between Bette Davis and Tallulah Bankhead is legendary.

Pop from page 16

stomped and hollered for more. He and his audience are still cut from the same cloth, but the cloth's not tie-dyed now, it's a fashionable, summery white — Sebastian sported sport clothes and, like many of his fans, is nearly 40, a father, clean cut and clean shaven (and sexy as hell). Introducing "Welcome Back," his last hit: "This occupies a warm place in my heart; it bought me my house" — it's not damning, just telling. Save the damnation for the sound system, which had him straining shrilly to sing lyrics we were straining desperately to hear over not only his four-man backup but even his own solo guitar! Missing was that old, familiar, warm sound — not to mention songs from his excellent first solo LP, *John B. Sebastian*; he must be saving them for his inevitable return.

As if Sebastian's engagement weren't evidence enough of the Venetian's "closet" eclecticism, which I mentioned last time, consider his successor: Charles Pierce (July 2-14),

The Original So. Philly Cheesesteak Co.

Your choice of Provolone or American cheddar
FREE MEDIUM SOFT DRINK
— with sandwich, with this ad

366 Columbus Avenue (corner Columbus & Vallejo) 434-3563

WE HAVE TASTY CAKES!

Open 11-1:30 Fri. & Sat.

Mmmmmurney.

Catering, 108 Ethel Avenue, Mill Valley, CA 94941, 415-383-0195

Our community has been slow to grow wise in monitoring the groups supposedly formed to serve us. It was common for collected funds to disappear with little or no explanation.

among my relatives when copies reached them in South America. That was probably the cause of one of the revolutions in their country.

In 1964 I accepted an offer to work for a restaurant at the New York World's Fair. It was a tiny place, seating 23 people. Two of us ran it. The same owner operated a larger restaurant in Toronto at Expo '67. I rejoined the operation at different times through the years, most recently in 1982 at Pierre's Interlude in Knoxville, Tennessee.

While I was working in New York, the Tavern Guild got busy in San Francisco, attempting to combat the ABC. Until that time social gatherings were primarily hosted by small groups or individuals discretely, in homes. In 1964 the Tavern Guild decided to host a huge Beaux Artes Ball at Halloween, renting the ballroom of the new Hilton Hotel downtown. The Tavern Guild wrote and invited me to attend as an honored guest. The World's Fair had been extended, so I decided not to return.

When renting the ballroom, the Tavern Guild had not stated the exact nature of its event, or the orientation of the guests.

A Chinese wedding reception was scheduled for the adjacent ballroom at the Hilton. When the guests began arriving for the Ball, a crowd gathered outside, spilling over onto the street and growing into the hundreds. Most of the guests at the wedding abandoned those

festivities to join the throng peering at gay society in high drag parading through the lobby and up the main escalator.

My dear, the shit hit the fan immediately. The manager was in hot water. Conrad Hilton flew to San Francisco and fired him. Mr. Hilton apologized to the Chinese wedding group and wrote a letter to the Tavern Guild making it absolutely clear that they were never to step foot inside the Hilton again. The media went wild. A small article even appeared in the Soviet newspaper, Pravda.

I returned for the second Beaux Artes Ball, held at Winterland in 1965, early home for Bill Graham's activities. I became the Queen of the Ball. Not content to simply reign as Queen, soon thereafter I proclaimed myself Empress Jose Norton I, beginning the royal dynasty that has lasted more than 20 years, reaching across the country and into Canada.

As Empress I settled at the Dial Club at Fourth and Folsom, remaining there until it closed to make way for the Bell Telephone Company. From there I shifted to the Say When. That folded shortly and I moved on to Romeo's in the Haight, formerly a lesbian bar with 40 points against it. I began the operas, but the ABC closed it too.

Next I spent nine months as "Madam Salinas" at yet another establishment, petitioning the city for permission to arrive at the door in a horse drawn carriage, and holding court as a madam from the earthquake days in San Francisco. When that bar closed I left the City for another stint operating the restaurant in Toronto for Expo '67.

Next:

Part XII

The Royal Court

Gay International, Inc.

is pleased to announce
that the 1985 edition
of the

Gay Areas Telephone Directory

will be available
July 1
in your neighborhood



WANT TO SEE MORE? 864-4099

ROBERT BIRLE | ARTWORK
ILLUSTRATIONS | GRAPHICS

AIDS ANTIBODY TESTING in San Francisco

GET THE FACTS.

Then Decide For Yourself.

Anonymous testing for the AIDS antibody is available free of charge at Alternative Test Sites in San Francisco beginning July 1, 1985. This is a program of the San Francisco Department of Public Health. The AIDS antibody test detects the presence of antibodies to the AIDS virus by using a simple blood test. The test has been made available to keep potentially infectious blood out of the blood supply.

This is not a test for AIDS. The test does *not* tell you if you have AIDS or any AIDS related condition (ARC), nor does it tell you if you will develop AIDS or ARC in the future. The test *does* show whether you have been infected with the virus which can cause AIDS.

There is a debate in the community about whether or not to take the test. Many people are concerned that they may face insurance or employment discrimination if the result of their test were revealed. Although the test is available at other locations, your anonymity is guaranteed if you take the test at an Alternative Test Site. You can get test results at Alternative Test Sites in San Francisco without losing your privacy or revealing your personal identity.

Your decision whether or not to take this test is a difficult one. You must decide for yourself. The San Francisco AIDS Foundation wants to give you information to help you make an informed decision.

If you want further information about the AIDS antibody test, telephone the **San Francisco AIDS Foundation Hotline**, (+15-863-AIDS). If you want to make an appointment to take the test at an Alternative Test Site in San Francisco, telephone (+15-621-4858), 12-8 pm, Monday-Friday.



Funding for this message provided by the San Francisco Department of Public Health.

Classified PullOut

Strictly Personal

Want Hot Buns 4 Fun

Seeking young, healthy, trim bottom for hot, safe, slightly rough sex and fantasy exploration. Want to strap you down, rip off your t-shirt, nibble your nipples, tie-up your balls, fuck (w/condom). Am 29, 131 lbs, 5'7", goodlooking, horny top. Seeking longterm playmate. Reply Suite 135, P.O. Box 15000, SF., CA 94115. (5)

Oral Slavery, Bondage, Torture Fantasies

Physically active and fit, healthy, imaginative man, otherwise together and positive, desires to carefully realize fantasies with similar man who is willing to commit to safety, slow unfolding, mutual respect. Trade sides, etc. I am 38, 5'8", bald, bearded, prof. Please, no drugs, mushy bodies, grossness, leather lifestyle, anality. Box 80173, Oakland, 94604. (5)

Masculine, fit, high energy writer, consultant, 5'10", 170, 45, good cook, bad housekeeper, smart, learned, spiritual, kind, hairy seeks positive, affectionate, often horny man with big heart, lively mind, masculine grace and good, preferably smoothish, body for intimacy, pillow talk, mating. Children provided bi-monthly. John, 285-1099, 8 am - 10 pm. Thanks. (5)

Sincere gay males only. The past two years have brought me a lot of heartache and now my relationship of 14 years has come to an end. If you feel you are capable of giving me the caring and support to see me thru this please write SUSA, Box 703. (5)

Hot and Horny

Like to meet other guys who are also same. Lets talk and get together for some fun and games. Call Roy 665-8280, 3 pm to 10 pm. Sat. and Sunday all Day. (5)

Older Leather Buddy Wanted

Intelligent, masculine, bearded W/M, 38, 5'7", 130, stable, financially secure, health/safe sex conscious, not bar oriented seeks mature W/M hairy, bearded, age 45-60 for affection and fantasy in full leather. Porn, sweat, kissing, J/O, bondage more. No S/M, pain, smoking, drugs. Photos exchanged/returned. SUSA, Box 705. (5)

Quiet Preppy Type

seeks same. No facial hair, L.A. types, fems or machos. Prefer uncut, natural types. Just looking for normal guys for friendship and normal, safe fun. Reply with photo to SUSA, Box 702. (5)

Massage for shy men 18-35. Soothing sensuous therapy to nurture the sensitive you. \$25/hr. (Students negotiable) Call 2 - 10 pm. 653-8559. (5)

My Shaven Body In Lingerie

awaits your kisses and caresses for sensual lovemaking leading to safe anal play and sex. Need small hand for initial internal exploration. Also into B&D and S&M including spanking. My nipples enjoy being pierced. I'm 56, 5'8", weigh 135. Available most afternoons and evenings. Call 441-6523. (7)

Tight Firm and Hairy

Handsome blond, hot, 5'11", hung, 30's, health conscious, mostly top. Swimmer's build wants good looking hot, horny, hairy well-built men 25-40 for Safe Sex and friendship. Handsome, gym-toned, dark hairy body with strong legs and hairy, firm, tight butt a plus. Feel good tonight. Evenings 776-7472. (5)

Slave/Houseboy Wanted

Full/Time for two East Bay men. You: White or Asian, 18-40. No drugs, fats. Serious only. Letter/photo to Box 640453, SF., CA 94164-0453. (5)

Tired of eating and sleeping alone? Ready for monogamous relationship? Seeking goodlooking, 30-45, medium build, hairy, 5'8" +, bald/bearded?, positive attitude, healthy lover, I'm attractive, 37, 6', 180 #, dark hair, moustache, healthy, affectionate, sensual, honest, humorous, versatile. Italian. No drugs, booze, S&M, poppers. Photo? Boxholder, Box 640444, SF 94164. (5)

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. (7)

GWM, mid forties, still well put together seeks younger man for anything or everything that you read in these ads. More important is someone to work with me in my building and remodeling business. Someone to share half of what is most of my life. Looks don't count only energy and enthusiasm and the feeling that this is the way you would like to go. I'm serious. SUSA, Box 706. (5)

Computer Scientist, 6'4", 37, versatile, non-jealous, not bearded, liberal-valued, Canadian, 215 lbs. GWM seeks a primarily sexual relationship with a versatile, easy-going black man. Age and looks are unimportant. Roedy Green, 2337 Bush Street, San Francisco, CA 94115. (5)

Athletic Gear and Uniforms

WM coach, 40, 6', 42" chest, 195 lbs., seeks well built jocks, 18-40, into tight athletic gear and uniforms - jockstraps, Speedos, sweatpants, baseball uniforms, CHP, etc. Interested in locker room fantasies and disciplined workouts. Write describing self, interests, and gear. Photo appreciated. Reply Boxholder, P.O. Box 4734, SF 94101-4734. (5)

Friendship

Discreet GWM, 32, seeks mellow people for friendship and maybe some cuddling. Enjoy my work, old movies, hiking, the beach, day trips, dining out, and lots of quiet, reflective time. Am intelligent and sensitive, if not a big conversationalist. You are who you are. Box 20892, Castro Valley, CA 94546. (5)

Hot GD/LKG W/M 28 seeks a hot man to spread his buns and slide down my long wet-tongue. Deep throat also write George P.O. Box 2071, SF., CA 94126. (5)

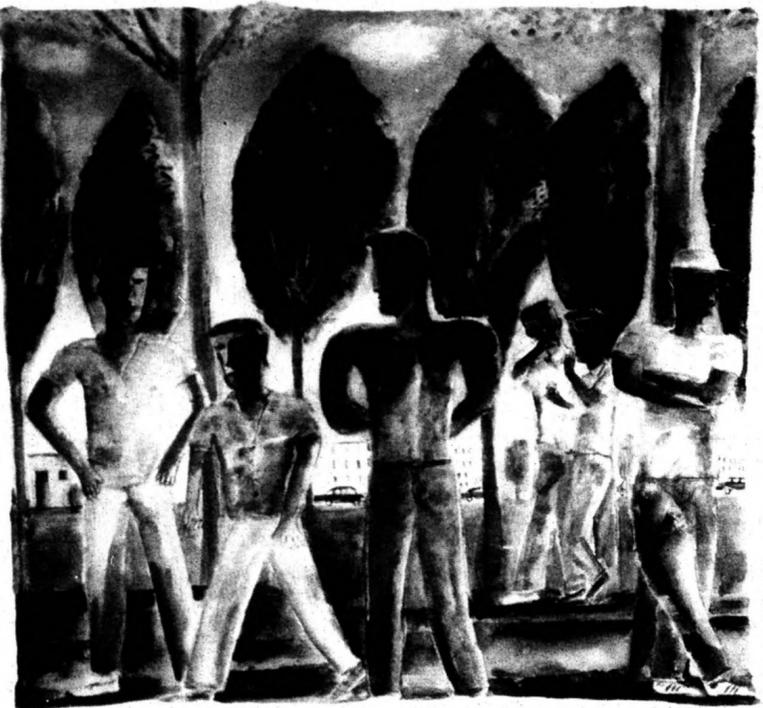
Message—Experience wholeness and well-being through massage. Ten years experience. Individual massage at SF studio or your home. Weekly massage class for gay men on Thursday (4 sessions). Group oil massage for men meeting every Sunday—a chance to be massaged by 6-8 hands. For more information, contact Milo Jaris at 863-2842. Non-sexual. (Od)

Mmmmm!

Handsome professional author/cuddlebunny/masseur, 5'10", 145, 42, seeks friendship and/or romance with sweet youngish bright gentleman who'd like to exchange photos and then massages. Jim, P.O. Box 14547, SF 94114. (5)

Slave/Houseboy Wanted

Full/Time for two East Bay men. You: White or Asian, 18-40. No drugs, fats. Serious only. Letter/photo to Box 640453, SF., CA 94164-0453. (5)



From The Bear (Gay Men's Press)

Gay Transcendental Sex

Are you looking for new ways to explore and express sexuality and relating? Workshop discussion group on the New Eroticism and Radical Sexuality Facilitated by bodyworker/Spiritual consultant Stuart Norman meets 2 hrs., evenings, weekly, Min. 6 weeks. \$5 per class. Limited Enrollment. 552-2758. (5)

Do You Look Sweet 16?

Slim teenage-looking lover wanted 18-19, any race, inexperienced OK. I'm very nice looking 45, 5'7", 160 lbs., glasses, clean shaven. Share fun, caring, respect, equality, heated swimming pool, nature walks, very private, affectionate, comfortable, only mutually desired, clean, safe sex. Your choice: from casual friendship to committed relationship. 585-4335, 9 am - 11:30 pm. (13)

Muscular, Spiritually Conscious, Very Handsome

29, 6'2", 175, blonde, moustache, very defined, smooth, versatile, wholesome health, artist wants relationship. You: must be 25-35, very handsome, spiritual, muscular BB type, non-smoker, versatile. Pluses: moustache, body hair, teeth. Respond w/photo, return ad. You might look butch but inside you're sensitive, gentle, hot! WCS, 1511 29th Ave., S.F., CA 94122. (5)

Are You Mr. Right?

Handsome, masculine, and easygoing GWM, 5'10", 165 lbs, lean and exercised at 46, looking for potential partner for long-term relationship who is handsome and healthy, a non-smoker, approx. age 35-50, lover of outdoors and hugs are as important as good (safe) sex. Reply with photo to SUSA, Box 701. (4)

A Few Good Men

Seeking very good looking, well-built men 25-40 for erotic and safe sexual encounters and possible friendship. Intelligence, varied interests, and sobriety are pluses. I am handsome trim, very healthy, sober, adventuresome, discreet and masculine. Your photo and phone will be returned with my photo and phone. Write SUSA, Box 700. (4)

Leather Top

Goodlooking 39, 6'1", 175 lbs., hung, seeks slim submissive muscular bottom for one to one sessions. Bottom should be 21 to 35 and enjoy bondage and spankings. Write with phone to Joe, P.O. Box 421152, San Francisco, CA 94142. (5)

WGJM Looking For a Counterpart

whose different, independent, dependent, giving, sharing, sexy, intellectual, witty caring, imaginative, to make like a little more stimulating that it already is. A significant other to grow old with. Call 346-5691 Ask For Me (Norm) and end your search. Also call from 10 am to 10 pm only. (5)

* Attention MS. Sunshine *

You used to D.J. on Gay People Radio - anyone knowing whereabouts: Call Duke at 707-869-0546 or write "BRO, DUKE" Box 277, Rio Nido 95471 Urgent! Also need to find Bob Conrad "GOAT". (5)

Clean and Sober River Rat

GWM Gemini 33, 5'5", 160 lbs., seeks friendship with another GM for good ole country lovin. My interests old movies, bike riding, canoeing, swimming and quiet times. Prefer a non-druggie light or non-drinker chicken up to same age is a match. Reply to DJ, P.O. Box 1731, Guerneville, CA 95446. (5)

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)

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. (14)

Lovers Seeking Third

Sexy shy 19 Cuban bottom and hairy creative blue-eyed 24 top want inventive hung muscular hunk for fantasy exploring, sensual play; Arturo/David 821-3447 (leave message) eves after 5 pm. (4)

Hot Holes Wanted, E. Bay, SF-Sacto Areas. Traveling, uninhibited guy 47, loves to explore great buns with hot rear French, didoes, FF or what ever turns your hole on. WS too. Disc. Tel. No. to P.O. Box 5214, Concord, CA 94524. (4)

Seek Actor/Model/Waiter/Masseur Handsome professional masseur seeks sweet gorgeous guy who loves to cuddle. Let's exchange photos (Xerox OK). Jim, P.O. Box 14547, SF., CA 94114. (4)

K.S.

GWM 39 goodlooking professional with K.S. enjoying the moment with no melodrama, looking to meet others in similar situation for friendship or whatever develops. Reply Tom, 584 Castro, Ste. 419, SF., CA 94114. (4)

Yielding

Attractive, creative male, 38, GP/FA, wants to explore dominance/submission with thoughtful, intelligent man who takes control in sex through words, gestures, actions. Seeking someone perceptive, natural and supportive, an outwardly conventional man of quiet but determined passion. SUSA, Box 698. (4)

WANTED

Benefactor/Friend/Sponsor Financially stable person (female or male) to help unique, serious bisexual in metamorphosis. Age, looks, & race unimportant. Griffin, 74 Turk St., No. 49, SF., CA 94102. (4)

Nooners!

Very clean attractive guy 32 seeks hot mouth to give me passionate french service over lunch. In Financial Dist/Tender. 24 hrs. APT. 9834, 537 Jones St., SF., CA 94102. (4)

Services

Counseling/psychotherapy For Third World Gays

Finally, there is a group of psychotherapists experienced and sensitive to minority and gay issues offering services to Third World gay community-assertiveness training group, relationship counseling, individual and group supportive psychotherapy. Contact: Dr. Gail Schultz (License #PIB901), Sheryl Hausman (Reg. Psy. Assistant) and Philip Tsui MSM, 221-3333 Ext. 142. (7)

Motivation

Clean Out Your Mental Closet Focus On Goals and Produce Results Call Heidi Mueller, Motivational Consultant, 647-5880. (5)

Furniture Repair

Furniture Refinishing: Hand stripping, no tanks. Lamp Repair: Rewiring installations starting at \$15.00. 922-2661 - 863-8458. Richard. (5)

Private Party Bartender/Waiter

Experienced: 863-8458 Richard Swift. (5)

HANDYMAN

to do all repairs. Own tools required. Hours could vary. Call Mon.-Fri., 2-5 PM ONLY. 863-6262 (5)

Fantasy-Hotline! A wild young stud talks about his sizzling erotic adventures. Call (415) 976-5959, 24 hours, only \$1.50 per call plus toll if any, must be over 18 yrs. California Residents only. (5)

Jobs Offered

Immediate opening for full-time auto detailer experienced in hand polishing. Please call for interview. Ultra Care Auto Detailers At Twin Peaks Taxco 208 Portola Drive (at Clipper & Burnett) San Francisco 94131 826-3090 (5)

PROG ASSIST

INSORM & REFERRAL Pacific Center AIDS Project Computer and Admin Skills, AIDS Sensitive, Third World Encouraged, 15-20 Hrs/Wk Resume, Cover Letter to Pacific Center, 2712 Telegraph Avenue Berkeley 94705 Closing Date: July 12, 5 pm (5)

Wanted Driver/Asst. Mgr. Passport Auto Transport 661-6575. (6)

For Sale

Escape Northern Mendocino Hide Away View from all windows. New house on 20 acres. Beautiful creek, natural spring, rolling meadows. Greenhouse and wood stock, heating. Oriental painting from your windows and flowers in your garden. For sale. 408-245-4819 after 6 eve. Anna. (5)

Rentals

FOR RENT

2BR apartment in four-unit building in one of the nicest sections of the Castro. Deck with panoramic downtown views. Newly refinished hardwood floors. Microwave, dishwasher. Laundry room. Garden. Convenient to stores, public trans. \$975/mo. Avail. now. Call 562-0922 for showing. (5)

Roommates

Twin Peaks Apt To Share G/W/M, non smoker with same! Large 2 Bedroom All Furnished, except your Bedroom, view, deck, garage! \$335.00 month. 673-6023. (5)

Massage

Nature Yourself A firm, invigorating, therapeutic massage geared to your own individual needs, especially effective on circulation, lymphatics, and the immune system. Combines Swedish/Esalen massage with Polarity, Acupressure, and Breath therapies. Nonsexual, certified \$25 in / \$30 out. Mike (415) 861-3725. (5)

Touch is Healing

Too much high tech/high stress? Or just because you deserve a treat. Rediscover your body through a relaxing, nurturing massage surrounded by orchids, tropical fish and Mozart. Personalized techniques. Convenient central location. Certified therapist. Non-sexual. Call Oliver at 552-4432. (9)

Body Electric Group Oil Massage and Friction - A playful, pleasurable drop-in for men. Sundays, 7 - 10 pm \$12 Body Electric School of Massage & Rebirthing 6527A Telegraph Avenue Oakland, CA 94609 Joseph Kramer, 653-1594 (0)

Relaxing Bodywork Sexual Enhancement Counseling \$30 hr. East Bay. Joseph Kramer 653-1594 (0)

EX-NAVY All Am. handsome masseur, 1 hr nude skillful sensual Swedish massage. Soothing mouth. Movies, boyish jock 27, 6', 185, hung, pvt. apt. 474-7243 Tim. (8)

OUT TO RELAX Want someone professional and friendly. I give a full body massage in the nude. I am a Norwegian man 28. Lt. Bodybuilder and swimmer Handsome and clean cut. Certified 885-6309 \$30 in 24 hr (8)

Relaxing Massage by a clean professional Asian masseur, 1 hr skillful sensual Swedish/Esalen massage, \$25 hr. John Hoy, 843-0966. (4)

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Luxurious Rooms Full Breakfasts • Sundeck Private Baths • Color TV
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Walk to Downtown, Polk, Castro, Folsom, Opera House, Symphony Hall
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Corner of Ellis & Leavenworth

Touching The Body Electric

by Joseph Kramer

In the seventies I got dizzy studying theology at the Jesuit School in Berkeley. A massage class with Milo Jarvis pulled me back into the real world. At the Jesuit school I was surrounded by men "empowering" themselves by denying their sexuality. In Milo's class I felt a special energy, a refreshing openness. Eight of us came together to learn massage and to play in a space where we didn't have to deny our special way of loving. Milo taught me the power of a homophobic-free, non-toxic environment.

In the seven years since the first massage class, I have studied bodywork at six different Bay Area massage schools. In each school I encountered constricting and crippling homophobia. Since it is essential that one feel safe and comfortable when receiving or giving a massage, I knew I was missing an important part of the learning experience. Thanks to Milo, I knew there were better ways.

In 1984, with encouragement from Walt Whitman, I started the Body Electric School of Massage and Rebirthing. The school is dedicated to creating a homophobic-free environment for bodywork training. Although the school is especially focused for Gay men and Lesbians, all persons are welcome to study at Body Electric.

Being a bodywork professional requires more than just knowing a technique. It calls on the best in all of us — our hearts, minds, spirits, and our muscles. Learning how to use ourselves in our work with a client so that both lives are enhanced is a skill and an art.

Healing the Earth Training

Healing the Earth Bodywork Training is a 150 hour, state-approved certificate program consisting of nine individual courses. The curriculum includes classes in Swedish-Esalen massage, acupressure (Jin Shin), shiatsu, Reichian bodywork, body psychology, stretching and bioenergetics, Rebirthing (conscious breathing), and Eastern and Western anatomy.

The training includes both self-work and work on others. The stated goal of the certificate training is "to help you wake up your own body and to wake up other bodies, to release tension and energize your own body and to release tension in and energize others, to balance others, to relax and heal your own body and to relax and

Being a bodywork professional requires more than just knowing a technique. It calls on the best in all of us — our hearts, minds, spirits, and our muscles.

I use rebirthing breath almost every day to keep myself and my clients clear and grounded."

Body Electric offers a 50% discount on classes and trainings to all volunteers at Shanti, SF Hospice, Pacific Center and other gay community service agencies. Student Tom Weston finds bodywork an important adjunct to his work as an AIDS volunteer at the Pacific Center in Berkeley: "When I am touching Gay men, I feel connected to death and life in a very special way. I am glad that this is addressed in a bodywork training." Tom is one of eight AIDS volun-

teers taking advantage of the discount to get certified as a bodyworker. Over forty other AIDS volunteers have attended events at Body Electric.

The certificate training staff at Body Electric is highly qualified and rather diverse: rebirthers Claire Arnesen and Mary Jo Ponciroli, Aston-Patterner Charles Seltzer, Rollers Nine Maynard and Shimon Attie, Acupressurist Jo Ann Broussard RN; shiatsu practitioner Briahn Kelly-Brennan, and myself.

Participants have ranged from psychologist Don Clark to erotic film star Richard Locke, from an eighteen year old swimmer from UC Berkeley to a 77 year old tantric wizard. Ordinary folks are welcome too.

Group Oil Massage

Several years ago on my birthday, after a wonderful dinner with my lover and half a dozen friends, I realized that I wanted to be touched by all of them. I asked them to give me a massage as a group. Out came the massage table and the coconut oil and off went my clothes. For an hour, seven friends, fourteen loving hands massaged and caressed my "body electric". It was one of the most wonderful, healing moments in my life. Soon after this experience, I started sponsoring Group Oil Massage nights for men.

Every Sunday at 7 pm, fifteen or twenty men drop-in

at Body Electric for an evening of massage play. The session starts with introductions, gentle stretching and some bioenergetic exercises. Then the action moves to massage tables where each man directs four other men in giving him a massage for 20 minutes to a half hour. He then participates in massaging four men.

Although tens of millions of dollars in government funds have been spent on AIDS education, none of that money has gone to programs that promote "hands on" erotic experiential education. No AIDS organization wants its funds taken away because Jerry Falwell told middle America that its tax dollars are going to pay for

Eroticism Is Healing

Continued on SUSA 7

Classifieds Order Form

To celebrate Sentinel USA's first anniversary we are offering 50 words, including a bold headline, for \$5. Discrete SUSA boxes are available for an additional \$5, telephone verification remains \$5 and we can forward your replies for another \$5. Ads must be received by noon the Friday prior to publication. Additional words are 25¢. SUSA boxes remain open for two months. We reserve the right to edit or reject any ad whatsoever.

1. Pick one of the following categories:
Up to 50 words \$5.
Additional words 25¢ each.
Personals

- Up to 50 words \$10
Additional words 25¢ each.
Models/Escorts
Jobs offered/Wanted
Financial Services
Volunteers

- Services
For Sale/Rent

2. List your name and address: _____

3. List your method of payment: _____

CITY _____ STATE _____ ZIP _____ PHONE _____

4. Design your ad: BOLDFACE: 1 2 3 4 5

| | |
|--|----|
| | 10 |
| | 20 |
| | 30 |
| | 40 |
| | 50 |

5. Figure your charge:
Ad prices, \$5 or \$10
SUSA Box @ \$5
Forward Service @ \$5
Telephone Verification @ \$5
Additional Words @ 25¢
Enclosed Amount _____

SENTINEL USA
6 mos. \$12
12 mos. \$20
Sentinel USA
Mail to SUSA, 500 Hayes St., S.F., CA 94102.

Holistic Health



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



Steve Kuttner, B.A. Dip. Hum. Psych.
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Twice A Month

July 5—18

Friday, July 5

Monica Palacios & Marga Gomez share the spotlight; 6 pm, Baybrick Inn, no cover. Call 431-8334.

"Ten Percent Revue": Tom Wilson Weinberg's acclaimed musical hit, with Laurie Bushman, Ruth Jovel, Elliot Pilshaw & Michael Polakof; 8 pm, Valencia Rose, \$8 (also 7/6,7). Call 863-3863.

"We Shall be Heard! New Visions in Experimental Theatre: 12 week festival of multi-ethnic performances begins at People's Theatre, Fort Mason; opens with "Creature from the Blue Zalamoo". Call 885-2790.

"Rundown", by Robert Auletta, directed by Katherine Mendeloff; play about two childhood friends in post-Vietnam America; 8 pm, Studio Eremos at Project Artaud, \$6/\$7 (also 7/6,7). Call 556-8103.

"Immediate Family", written & performed by Terry Baum; 8:30 pm, Zephyr Theatre, \$6. (also 7/6,7). Call 641-7729.

Saturday, July 6

"Cabaret", the hit musical, presented by the River Repertory Theatre, opens at the Jenner Playhouse; \$6 (to 8/3). Call 865-2905.

Fifth Annual Marin County Blues Festival with Etta James, Albert King, others; noon to 6 pm, Forest Meadows, San Rafael (also 7/7). Call 457-0811.

Laurie Bushman & Doug Holsclaw team; 6 pm, Baybrick Inn, no cover. Call 431-8334.

Judi Friedman on guitar, vocals; 8 pm, Artemis Cafe, \$4-\$6. Call 821-0232.

Jane Dornacker is Break Talking; and just back from NYC; 8 pm, \$6; Gay Comedy with Karen Ripley, Monica Palacios & Danny Williams, 10 pm, \$5; Valencia Rose. Call 863-3863.

Constantines' MC Motorcycle Forum, 3 pm at SF Eagle. Call 626-0880.

Sunday, July 7

Beer Bust, 3 - 6 pm at SF Eagle, \$6. Call 626-0880.

Viva Brasil brings the sound of samba to El Rio, 4-8 pm, \$5. Call 282-3325.

Chevere is at Baybrick Inn, 6 pm, no cover. Call 431-8334.

"Execution of Justice"; special performance of play about Dan White's trial benefits Gay/Lesbian Network; 2 pm, \$20/\$30. Berkeley Repertory. Call 397-7281.

Monday, July 8

Audrey Finer & Joshua Rich team; 7 pm, Baybrick Inn, no cover. Call 431-8334.

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

Dexter Devoe with Glamor Rock, 9 pm to midnite, Sub Club. Call 552-3466.

Tuesday, July 9

Samantha Samuels, Cabaret Gold award singer pairs with Jim Samuels, comic; 6-8 pm, Sutter's Mill Cabaret (also 7/10,11). Reservations call 788-8379.

Hunter Davis & Friends are at Baybrick Inn, 7 pm, no cover. Call 431-8334.

Wednesday, July 10

Gwen Avery is at Baybrick Inn, 7 pm, no cover. Call 431-8334.

Goings On in the Next Two Weeks



The SF Tap Troupe and The Vocal Minority join forces in *Sneak Preview*. See 7/12.

Mixed Reviews

The Critics Choose Favorites

Art: *Te Maori: Maori Art from New Zealand Collections*, an unprecedented exhibition at the de Young Museum, opens 7/10. Call 221-4811.

Dance: Joffrey Ballet winds up its current season, 7/5-13 at the Opera House. Call 762-2277.

Film: India Week opens with Oscar winner *Gandhi* at the Castro Theatre 7/7. Call 621-6120.

Music: *Cecil Taylor Unit* at Kimball's 7/5-7 (861-5585). Gilbert & Sullivan's *H.M.S. Pinafore* presented by the Lamplighters, opens 7/5 (752-7755). *Marin County Blues Festival* headlines Etta James, 7/8 (457-0811).

Theatre: *8x10 Glossy*, prizewinning lesbian drama, at Theatre Rhino to 7/14. Call 861-5079.

Singers Showcase with host Bill Fleming; 8 pm, Valencia Rose, \$3 (performers sign up 7:30 pm). Call 863-3863.

Omo is the Bay Area's newest performance group, including 4 choreographers, SF & Oakland ballet dancers; opening night benefit includes post-performance dinner with the artists, 8:30 pm, \$50 (also 7/11-14, \$10) at Theatre Artaud. Call 863-6398.

Thursday, July 11

Bonnie Hayes opens at 7 pm, Zulu Spear & System share the bill at 9 pm; Baybrick Inn, no cover. Call 431-8334.

"I Wish I Had Never Met You and I Was Meeting You Now", Emmy winning playwright Patrick Mulcahey's play about the relationship between two men receives its world premiere (also 7/12-13) 8 pm, \$5, Valencia Rose. Call 863-3863.

"Ten Percent Revue" (see 7/5).

"Moebius Moments", performance by LA Artist Yen Lu Wong, opens Seeing Time 85 series; 8:30 pm, Kala Institute Gallery, Berkeley, \$7/\$8 (also 7/12,13).

Bare Chest Contest for Mr. September, 10 pm at SF Eagle. Call 626-0880.

Fishbone are at the Stone 7/5. See Rock page 15



Sunday, July 14

Golden Gate Troopers Beer Bust, 3-6 pm at SF Eagle. Call 626-0880 for price.

Mary Jo McConnell joins Anne Tofflemer; "Side by Side by Sondheim" stars are at Big Mama's, Hayward, 3 pm, no cover. Call 881-9310.

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

Chevere brings Brazilian jazz to El Rio, 4-8 pm, \$5. Call 282-3325.

Monday, July 15

Audrey Finer & Joshua Rich team; 7 pm, Baybrick Inn, no cover. Call 431-8334.

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

Dexter Devoe, with Glamor Rock at the Sub Club, 9 pm to midnight (also 7/16). Call 552-3466.

Tuesday, July 16

Kenny Rankin brings his jazz vocal stylings to the Venetian Room; 9:30 pm, & 11:30 pm, Fairmont Hotel (to 7/28). Reservations call 772-6000.

Tuffy Eldridge & Friends are at Baybrick Inn; 7 pm, no cover. Call 431-8334.

Faye Carol & her trio are at Sutter's Mill Cabaret; 6-8 pm (also 7/17,18). Reservations call 788-8379.

Wednesday, July 17

Debbie Saunders is at Baybrick Inn; 7 pm, nightclub performance by Madalyn & the Rough Cuts, 9 pm; no cover. Call 431-8334.

Adam Christensen in Concert includes world premiere of "Song of the Ocean Spirits", featured with Sheila Glover of Nicholas, Glover & Wray; 8 pm, Valencia Rose, \$5 (also 7/18). Call 863-3863.

Amazons of SF with Anna Conda at the Alamo Square Saloon, 8 pm. Call 552-7100.

"The Two Character Play" by Tennessee Williams opens at the new Van Ness Theatre, 8 pm, \$9 (also 7/18). Call 495-6566.

Thursday, July 18

"I Wish I Had Never Met You and Was Meeting You Now" (see 7/11).

"Crossing Borders" moves to Marin Performing Arts Festival (see 7/13).

Elliot Pilshaw and Ruth Jovel team; 8 pm, Big Mama's, Hayward, no cover. Call 881-9310.

"Moebius Moments" (see 7/11).

"Air Guitar", rock'n'roll fantasy by playwright Robert Alexander, opens 8 pm, Little Theatre, SF State University, \$8 (to 7/28). Call 474-8842.

"Sneak Preview" brings a depression era motion picture to life in the first collaboration between the SF Tap Troupe & The Vocal Minority; 8 pm, Victoria Theatre, \$11, \$13 (also 7/13-14). Call 621-5619.

"Immediate Family" (see 7/5).

"Rundown" see 7/5 (also 7/13, 14).

"The Tale of Q", performance work by Paul Kwan & Persona Grata Productions; 8 pm, People's Theatre, Fort Mason, \$8 (also 7/13,14). Call 776-8999.

Saturday, July 13

"Crossing Borders", a domestic farce about the conflict between personal & political life presented by SF Mime Troupe; 2 pm, Live Oak Park, Berkeley, free (also 7/14). Call 285-1717.

Fraternal Order of Gays celebrate their second birthday at their new Diamond Heights home, 4-11 pm. Call 641-0999.

Danny Williams & Karen Ripley for laughs; 7 pm, Baybrick Inn, no cover. Call 431-8334.

Gayle Marie on piano, vocals, performing songs from her latest album, "Double Talk"; 8 pm, Artemis Cafe, \$5 donation. Call 821-0232.

Cassiberry-Du Free in Concert; talented NYC duo return for two nights only; Gay Comedy stars Tom Ammiano, Keely Kittel, Mario Mondelli, 10 pm, \$5, 8 pm, Valencia Rose, \$7 (also 7/14). Call 863-3863.

Ruff Cuts join Group Sax and Rach Star; 9 pm, Alamo Square Saloon. Call 552-1700.

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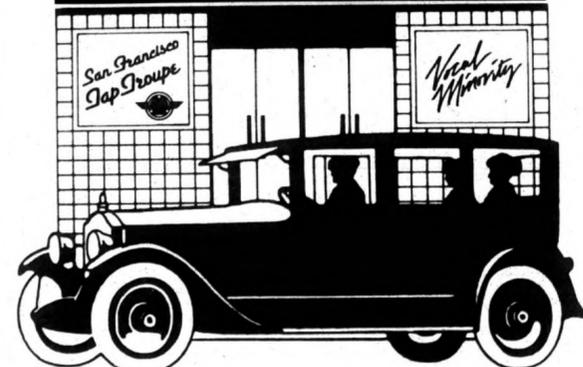
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Adam Christensen see 7/17

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Sentinel USA publishes every two weeks. The next deadline is July 12 for July 18

Sentinel USA is expanding its arts & entertainment listings. Let us know about your group's activities. Next deadline is July 12 for July 18 (publication)

The S.F. Band Foundation presents The San Francisco Tap Troupe & The Vocal Minority in a tribute to the Song & Dance Movies of the Thirties. Opening Friday July 12, *Victoria Theatre, 16th & Mission at BART*. Performances 8pm, Fridays & Saturdays, July 12-13, 19-20, 26-27, with a 7pm performance on Sunday July 21. July 12 Opening regular ticket prices or \$20 (with champagne reception). Tickets \$11 advance, \$13 at the door. Seniors \$8. Tickets available at BASS, STBS, Headlines (Polk & Castro). Group Rates available 991-0151, Charge by phone 621-5619.

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Sentinel Astrologer

Robert Cole

July 4—July 17, 1985

Aries (Mar 12-Apr 19). What's happened to your state of independence? Why do you wake up in the morning feeling strapped down by your responsibilities? How much longer can you put up with these friends who hang onto you for security? Declare your freedom with bold assertions this week. Crack out of those molds which threaten to destroy your unique personality. What would this country be without the wildness of your Aries individualism!

Taurus (Apr 20-May 20). You and your lover will sneak away this weekend to spend some much-deserved time free from the hustle and the bustle of the daily hum-drum. It's time that you write your own declaration of independence. Let go of your obligations to foreign powers and oppressive corporations. Release your self from all debts to the faceless bureaucracy. This country owes you much more than its leaders would have you believe. Freedom is yours for the taking.

Gemini (May 21-Jun 20). You will see obvious signs of the great American delusion spreading over your experiences this week. You work but most of your money goes to the government for military weapons. You stay informed but most of the news dwells on police reports, mysterious epidemics, and terrorist killings. You love your country but your country doesn't seem to love you anymore. So stop faking it! Quit work, throw away your TV, and burn the flag. You'll feel better when you wake up from the American Dream.

Cancer (Jun 21-Jul 22). Due to astrological coincidences you share birth-signs with the USA. This week pay attention to the eerie similarities between your state of affairs and the affairs of state. The both of you are likely to share inner turmoil over long-distance relationships. Cut over-stretched strings of attachment and beg forgiveness for the intrusion. Your good intentions are no longer appreciated. For your free Birthday Forecast, send a self-addressed stamped envelope to: Robert Cole, Sentinel Astrologer, Box 884561, San Francisco, CA 94188.

Leo (Jul 23-Aug 22). Authority figures who have gained your respect with high ideals and noble goals may not be able to keep their word this week. This isn't the first time that you've been distracted by fabulous fantasies only to find out the next day that the plan is a scam. Even your god and your country have taken advantage of your gullibility. So gather your wits about you and regain control of your self.

Virgo (Aug 23-Sep 22). Despite big celebrations of the Great American Dream, your vision of the future continues to fill up with impending crises. Your imagination dwells on armageddon and the ultimate collapse of civilization. These fantasies are inspired by feelings of powerlessness. Stop indulging in subliminal despair and simply accept the end of the world as a matter of fact. All you have is your time and the right to use it however you want.

Libra (Sep 23-Oct 22). You're bound to set off some loud firecrackers at the neighborhood Fourth of July celebration. For weeks you've let the gossip fly back and forth but this weekend is your last chance to right all wrongs. Your real motives will surprise old friends; and you should be prepared to take advantage of those few moments while they are stunned to avenge your good name. Why do you think they call this the "land of the free and the home of the brave"?

Scorpio (Oct 23-Nov 21). Months ago you made a commitment to a new social revolution; you jumped on a bandwagon headed for the stars. But this week your crusade may be side-tracked by an undercover provocateur, someone who knows where your weaknesses lie. Just a little investigative work will expose your secret enemy and you must act with swift retribution. Your reputation may be at stake, so you are advised to respond with supreme self-confidence.

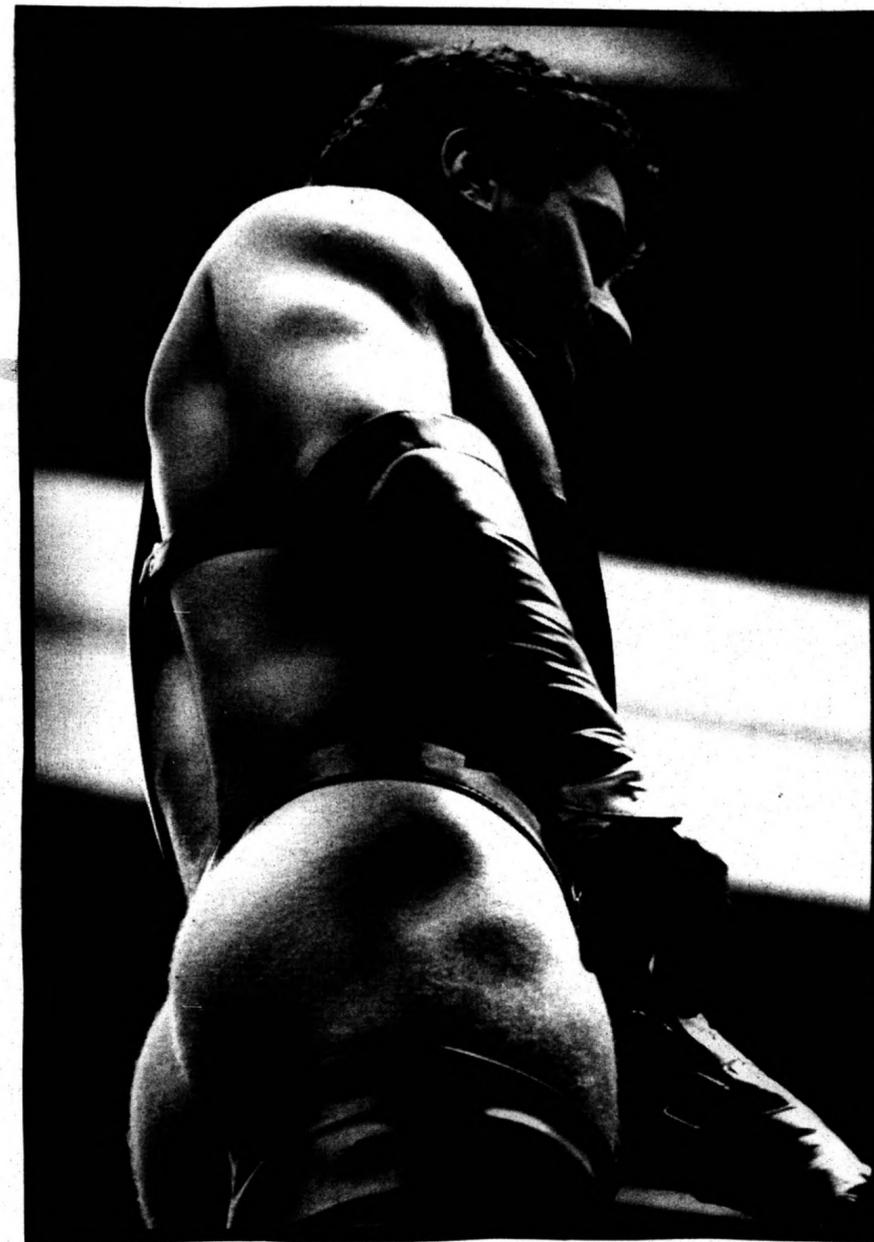
Sagittarius (Nov 22-Dec 21). Intense personal satisfaction is yours through the celebration of the Fourth of July. You will discover that you are deeply in love and becoming more dependent on your relationship day by day. While everyone else talks about freedom and independence, you'll be more concerned about mutual support and cooperative undertaking. After all those years of living free, it looks like you're finally acknowledging the value of commitment. Good for you!

Capricorn (Dec 22-Jan 19). You may be filled with vim and vigor this week but your best friends will appear apathetic and lethargic by comparison. If you find yourself annoyed by a lack of response in your relationships, it will be a signal to switch your allegiance by releasing yourself and your lover from the chains of commitment. You both need some time to go your separate ways. The omens foretell a reunion later in the summer.

Aquarius (Jan 20-Feb 18). Celebrating the American Revolution is full of irony for you this year. You remember the values you were taught as a child, yet those traditions seem to have been forgotten in the pursuit of political ambitions. This week you suddenly find more value in being a decent neighbor than in being a flag-waving American. Invite your friends and your enemies over to your house to reaffirm your community commitment. Your family always comes before your country.

Pisces (Feb 19-Mar 20). The Fourth of July is one of your favorite times of the year to throw a humungus party for everybody you know. This year will be no exception. Invite family, neighbors, and co-workers. Pile the food and the party favors high on the picnic table. Fire off the fireworks and have a smashing good time. You are one of the last real Americans in a nation that has gone sour with normality. With people like you around there's still hope for the American Dream. Happy Independence Day!

Parting Shot



International Mr. Leather Patrick Toner photographed in the Parade by Robert Pruzan

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If you are interested in more information on classes and trainings at Body Electric, call us or write for brochures. **Body Electric School of Massage and Rebirthing**, 6527A Telegraph Ave., Oakland, CA 94609. (415) 653-1594. ■

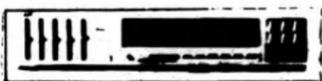
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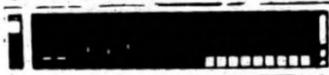
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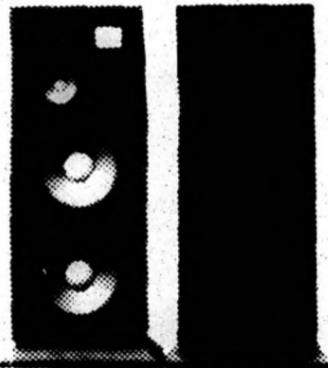
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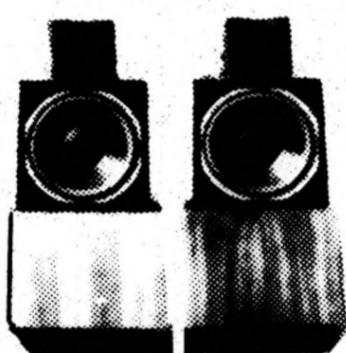
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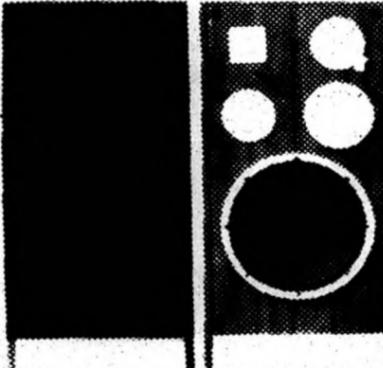
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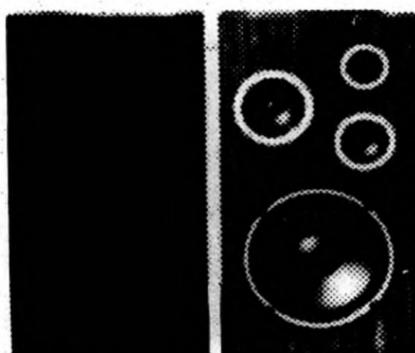
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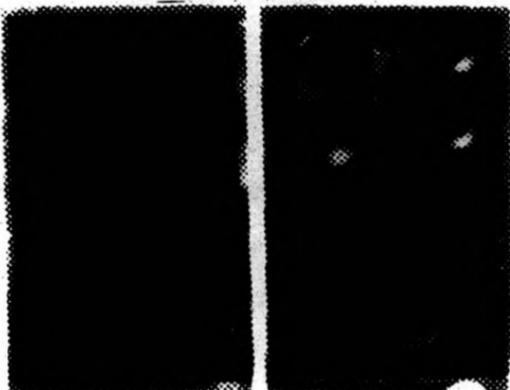
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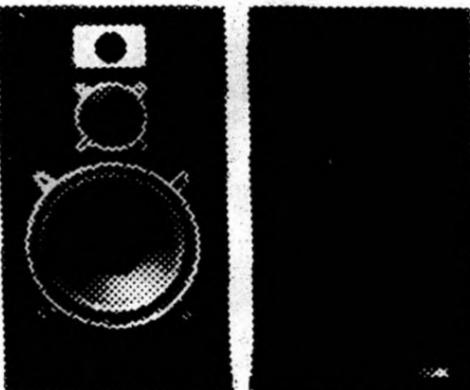
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