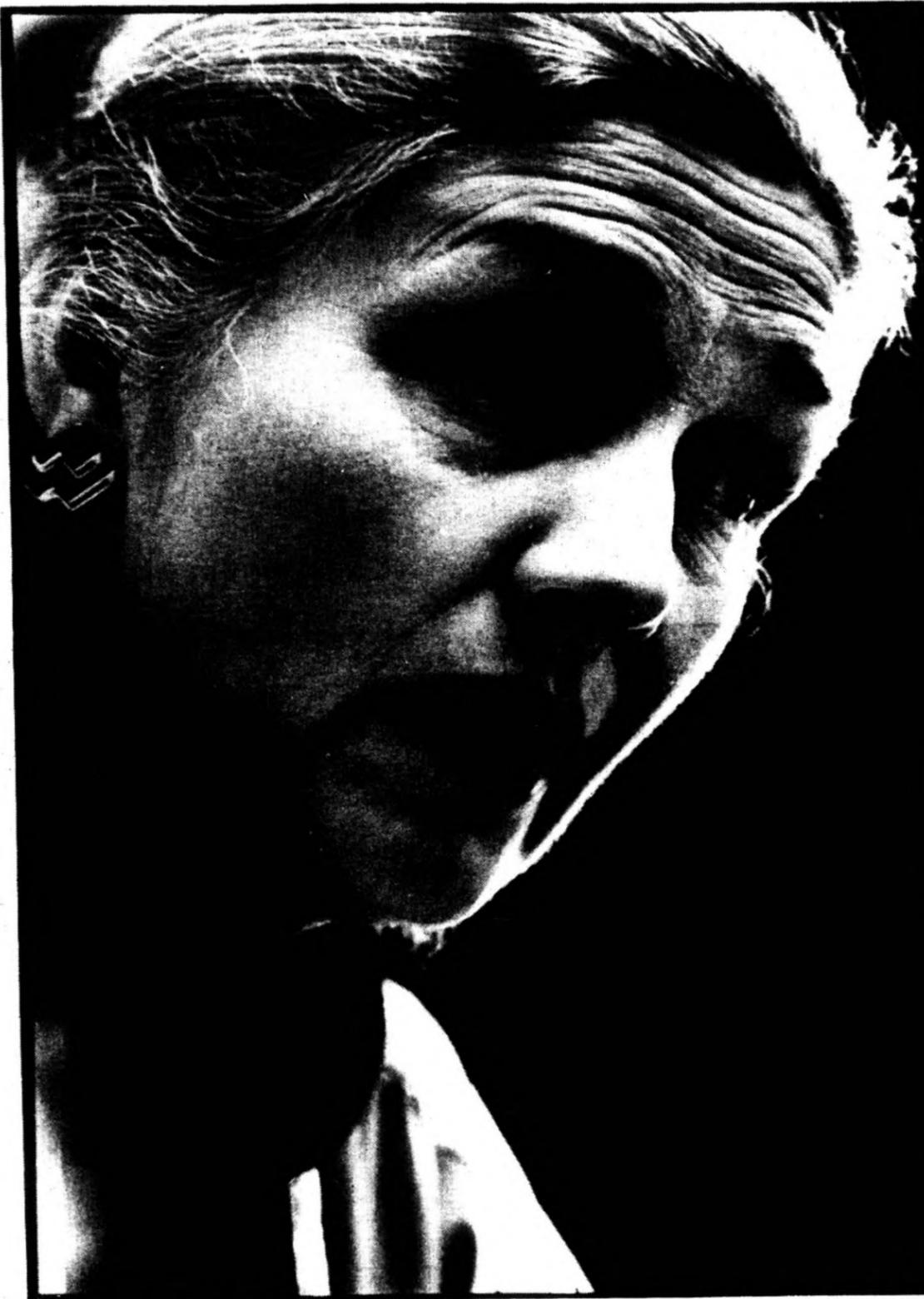


San Francisco  
**Sentinel**

**On the  
Job  
Arthur  
Lazere  
pg. 10**

500 Hayes St., SF, CA 94102 • 415-861-8100 • Vol 14, No. 25 • Dec. 5, 1986



THOMAS ALLEMAN

# NANCY WALKER

In her first major interview since being elected President of the San Francisco Board of Supervisors, Nancy Walker talks to the *Sentinel* about district elections, revitalizing our neighborhoods, implementing Proposition M, caring for the homeless, and reforming the Board of Supervisors. (Interview page 7)

## November AIDS Deaths Highest Ever Reported

Seventy-six people died from AIDS during the month of November, the highest number of deaths in San Francisco since reporting began in July 1981.

SF Health officials report 108 new cases of AIDS for the month bringing the cumulative totals to 2,654 cases and 1,517 deaths. The majority of cases reported remain in the Homosexual/Bisexual Male category with 2,234 cumulative cases.

During November one new heterosexual contact case was added, a male, bringing the total to nine cases. Two heterosexual IV drug users were also reported, both males, bringing the total to 30 cases. One case of Child of High-Risk/AIDS Parents was report-

ed, bringing the total to 4 cases.

Health Director Dr. David Werdegarr said the Health Department is changing its format for reporting cases to conform more closely with the Centers for Disease Control practice. The change means adding a separate category for Homosexual/Bisexual Males who are IV drug users; there are 338 of those cases. The new format also breaks out child AIDS cases by groups: Child of High-Risk/AIDS Parent, Transfusion Recipient, Hemophilia, None of the Above/Other. ■

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## We're Growing

The *Sentinel* is now publishing every Friday. We'll bring you a concise summary of the week's news, and prepare you for weekend leisure hours with sassy reviews of the best and the worst in the Bay Area entertainment.

We've been around since 1974, chronicling the ebb and the flow of the gay movement. Our publishers have been activists and entrepreneurs, people who invested time and energy to inform gay people (and any others who are interested) about their rights, their heritage, and the possibilities for a better future. We're proud of our history, and are moving forward with confidence, and commitment to our community. Watch for some exciting changes:

News Editor David Lowe has expanded his staff, with a regular East Bay correspondent. The Nation section now includes fresh news from Washington, via the *Washington Blade*. There are also interviews with leaders like Shirley Chisolm and Nancy Walker, people who have a message. Syndicated columnist Arthur Lazere's "On the Job" begins this week, and will appear the first issue of each month.

Art Editor Eric Hellman has added a new column, "Second Glance," and expanded film coverage. This week's centerfold on art deco titillates us with the possibilities of a gay aesthetic.

Van Ault debuts as our Holistics Editor, promising expanded coverage of issues pertinent to our health and well being. This week he interviews psychotherapist Scott Eaton about anger.

Our classified section has new headings, and a special offer for cost conscious advertisers.

The *Sentinel* is now also accepting obituaries for publication at no charge. The length may not exceed 150 words. Photos may be included. We need to know the sender's name, address and telephone number.

Our circulation has grown, too, reaching further into the East Bay and San Jose. If you still have difficulty finding a copy, why not subscribe: \$35 for six months, and \$65 for a year. Subscriptions are mailed first class on Friday.

We're setting a new pace. Join us!



"RONNIE, HOW ABOUT FIFTY RED DRESSES AND ONE SET OF CHINA TO COMPLETE THE DEAL?"

## LETTERS

### Pope Stay Home

To the Editor:  
Anglican and Protestant leaders love to have their pictures taken with the pope. Hans Kung said that. Our leaders need to stop cozying up to the pope. We must make it clear that the churches of the reformation must challenge the inhumanity of the recent Vatican proclamations on homosexuality and the silencing of the finest minds in the Christian Church with whom the pope disagrees. Those theologians are ours too. They are baptized members of the Christian Church who are being persecuted. Our ecumenical leaders must speak out against this papal attack on Frs. Sweeney, Curran and McNeill.

This pope has set back Roman Catholic relations with the reformation churches more than any other pope in human memory. His anti-sexualism and his anti-intellectualism smacks of bigotry of the highest order. The pope's statements on homosexual persons are laced with archaic religious assumptions and astonishing arrogance. He has decreed homosexual activity an intrinsic moral evil and homosexuals with an inherent nature that is an objective disorder as well as being essentially self indulgent. These are false teachings about human beings who happen to be homosexual.

The pope has said "when civil legislation is introduced to protect behavior to which no one has a conceivable right," people should not be surprised when "irrational and violent reactions increase." This statement is a call to gay bashing and the denial of civil rights to homosexual persons.

The pope has asserted that homosexuality threatens the lives and the well being of the public because it leads to AIDS. This is unpardonable ignorance. A far more devastating AIDS epidemic is occurring in east and central Africa spread through heterosexual intercourse.

Fifty people from my parish have signed a statement asking that the pope not come to San Francisco in September of 1987 as planned. He comes no longer as a symbol of unity but as one who will further divide the tender relationships between the heterosexual and homosexual communities in the bay area of San Francisco.

Another member of Trinity will put together a petition to urge the pope to have a two hour consultation with members of the gay/lesbian

community if he should come to San Francisco despite our protests.

We need the church leaders to talk some sense into this narrow prejudiced man whose views on sexuality are expressed without dialogue with the people he is condemning. How many openly gay persons participated in the recent Vatican pronouncements on homosexuality? How many women participate in the papal decision on birth control and abortion? The leaders of the reformation churches must take up again their traditional role as protesters against the abuses of the papacy toward human beings.

The Roman Catholic church is a magnificent church. Its care and concern for the poor is unequalled anywhere in the world. Its constant call for peace and an end to the nuclear arms build up is wonderful. The challenge of the Roman Catholic bishops to the consumer economy in the United States is outstanding. The role of the Roman Church in Central and South American as a force for peace and humanity is glorious. But the church's record on human sexuality is abysmal, its teaching on homosexuality is cruel and borders on incitement to violence against gay/lesbian persons.

My plea is no simple minded anti-Catholicism. My plea is for the reformation churches to really challenge the wicked and narrow teaching of the papacy in the area of human sexuality. We reformation churches have a long way to go for perfection in this area. But we are talking, having dialogue and wrestling with the hard issues of human sexuality. We do not just make pronouncements of cruel judgement against the God-given sexuality of persons.

Pope, stay home. Don't come to San Francisco and wreak division on a community struggling for reconciliation and mutual caring. We cannot welcome a religious leader who turns his back on the pain, suffering and joyous humanity of homosexual persons.

Fr. Robert Warren Cromey  
Trinity Episcopal Church

### Secure our Future

To the Editor:  
Cut backs in government spending for human services and the movement toward individual responsibility for one's health and welfare greatly account for the increase of self-interest groups. But one can see another growing trend: people are no longer coming together so much

along family ties or religious beliefs. Instead, it's more along the lines of mutual experience.

Over the next few weeks, through your employer, the Bay Area United Way will solicit you to donate some portion of your hard earned dollars towards worthy cause. At that time you may request a DONOR OPTION card to select your own "designated Charity." You should be aware of the primary 3 qualifications for this Donor Option program:

a) Tax-Exempt status with an IRS 501 (c) (3) Classification, b) Located in California, c) A Human service agency.  
There are in excess of a hundred tax-exempt Gay nonprofit charitable organizations serving the Bay Area. Only a small few of these are Agencies with budgets in the six figure range, usually with numerous funding sources. This leave us many groups which are founded on volunteer help, meeting the specialized needs of our diverse community. Many of these groups spend tremendous amounts of time raising bare survival funds even though more often they are better experts in directly providing these specialized services. Without funding help, an incredible percentage of the effective groups have collapsed within the last 5 years.

In response, our local Community may support the following Foundations — Golden Gate Choral Foundation, Bay Area Physicians for Human Rights Foundation, or the GGBA Foundation.

However, since 1978 the number of gay organizations has tripled in the Bay Area. So there are probably many groups you're not familiar with. Here are some you may not know: AIDS Emergency Fund, Community Women's Center, Delta City Family, Gay Fathers-SFBA, Gay Youth Community Coalition, Girth and Mirth Club of SF, Galaxy, Marin AIDS Support Network, San Francisco Sex Information, Touch Circle . . . All of these are qualified but for a more complete, updated list of community organizations consult gay publications or call your favorite gay organization or switchboard for assistance.

Michael Nulty

### CLARIFICATION:

In our story "Gay Clout in Doubt?" (Vol. 14, Issue 21, Nov. 21, pg. 5) we failed to mention a valuable source of information used to help us reach our news analysis conclusions. The facts and figures were provided by David Binder of San Francisco Poll. Thanks.

To insure that John Wahl's position is clearly understood—Wahl would not support a gay/lesbian candidate who favored wide-open downtown development.

News Ed.

## THE CITY

### Will SF Fund KQED?

by Stuart Norman

The Human Services Commission of the San Francisco Board of Supervisors will hold hearings in early January on whether KQED will be denied \$150,000 in SF Hotel Tax fund allocations over charges of anti-gay bias by gay community leaders. According to Supervisor John Molinari, the decision to hold the hearings was made November 3rd. He had hoped the hearings could be held before the end of the year, but the dates regularly scheduled would have coincided with Thanksgiving and Christmas days. Molinari said the hearings would "determine whether the city money is going to subsidize discriminatory material in violation of the city's anti-discrimination ordinance. I was more disturbed with KQED's lack of willingness to discuss this with me. It doesn't indicate open dialogue."

On December 1st, KQED General Manager, Anthony Tiano told the *Sentinel*: "I have seen the memo (on the hearings) sent to the Clerk of the Board referring to Monitor Radio. It's an attempt to make us guilty by association with the *Christian Science Monitor* for an action that occurred over five years ago. None of the people here (at KQED) had any involvement with Monitor Radio. So we don't think there is an issue here. KQED takes it seriously to provide service to all groups of the community." Otherwise, on the subject of when the hearings will be held and how KQED will be represented, Tiano said, "I don't know enough about it at this time."

The charges involve KQED-FM's continuing to air Monitor Radio, a news program produced by the *Christian Science Monitor* whose policy refuses to hire lesbians and gays. A woman reporter was fired when they discovered she was a lesbian. The *Monitor* bases its policy of discrimination on religious grounds of the Christian Science Church.

Another charge is that KQED-TV demonstrated irresponsibility toward the general public and discrimination toward the gay community in particular when it aired the controversial documentary *AIDS: A National Study on its Express* program earlier this year without any input from the gay community. The documentary crew followed Fabian Bridges, a street person with AIDS, around the country, often giving him money and alleging that he had unsafe sex with a number of men. The documentary team's questionable, unethical practices, apparently encouraging Bridges' odyssey, caused moral outrage from gay organizations nationwide.

A third charge from local gay comic, Tom Ammann lambasts KQED for refusing to include lesbian/gay comedians on its nationally syndicated series *Comedy Tonight*. These charges are directed at Anthony Tiano, KQED's General Manager, who has been totally unresponsive to the gay and Asian communities. For months Tiano has refused to discuss these issues with anyone.

Gay leaders have been trying to address the lack of gay representation on KQED's board of directors. Attempts to appoint or elect a gay community member have been met with stonewalling.

"Tiano has also accused the gay representatives of stepping on their first amendment rights of free speech," said Alice B. Toklas Democratic Club president Roberto Esteves, "but we have the right to boycott KQED for lack of representation on their board. Tiano told me that their board is not considering anyone this year." But Tiano had been conducting "sham interviews" of gays for a board position, then told Esteves that the interviews were for consideration a year from now. Esteves continued saying, "We won't be satisfied until we have a seat at the table. And we don't want a lib-

eral speaking for us, (either)."

Gay representatives who should be testifying at the hearing are Rick Pacurar, President of Harvey Milk Lesbian/Gay Democratic Club; Chris Bowman, president CRIR; Molinari aide Dennis Collins, Paul Boneberg, Art Agnos, Supervisor Harry Britt, Charles Lineberger (B.A.R.), Roberto Esteves, and Laurie McBride. They are also looking for representatives from the Asian communities to testify. ■

## GAY CABLE HEATS UP

by Bob Marshall

While the controversy rages over public television station KQED's lack of programming for the gay and lesbian community, there's a new project underway on cable T.V. Later this month, Electric City Television will join the year-old Gay Cable Network on Viacom Cablevision's community access channel 6SF.

Electric City's first special, titled "A Politically Correct X-mas: A Farkle Fable," premieres Thursday, December 18th at 10:00 pm. Described as "a Christmas card for the community," the show stars comedienne Carol Fyfe as Dr. Farkle, a character she often portrayed on GCN's entertainment program, "The Right Stuff." Fyfe says the show takes an irreverent look at important issues, and "although this is a half hour comedy, we're incorporating [the AIDS ward] at San Francisco General Hospital and the Coming Home Hospice."

The members of Electric City are tight-lipped about upcoming projects, but say programming early next year will focus on news and information. The shows will air monthly at first, with plans calling for shows every two weeks by the end of 1987.

"We're not going to have a specific format," explains director Gary Robert. "Each one's going to take on a separate flavor."

"We don't want to put on a show every week just to put on a show," adds Electric City's Sande Mack. "Each show has to mean something to each of us, because we're the audience, too."

Phillip Tuggle, executive producer of Electric City, wants to syndicate the program to fifteen cable television systems in areas throughout the state with "a significant gay population," but adds that he hopes the show will appeal to a straight audience as well.

"The idea is not to offend people, but to entertain people, to communicate and inform people," says Tuggle. "Television offers the opportunity to get information into homes that wouldn't ordinarily receive the type of information we'll be providing. People flip through the channels and we'll be there."

The members of the Electric City troupe, which also includes commentator David Alex Nahmod and news anchor John Wetzl, met while they

were working on GCN. As time went by, they decided that they wanted to exercise more creative control than the GCN format would allow.

"There are so many programs that can be done for the gay community," stresses Tuggle. "Just because one person's out there doesn't mean that it precludes anyone else from coming in and providing programming."

GCN's John Canalli has been airing his weekly show for nearly a year on 6SF. The hour-long program is divided into two segments: the news-oriented "Pride and Progress" and "The Right Stuff," an entertainment show. GCN receives part of its material from an affiliate in New York, which also has ties to Minneapolis, Cincinnati and Miami.

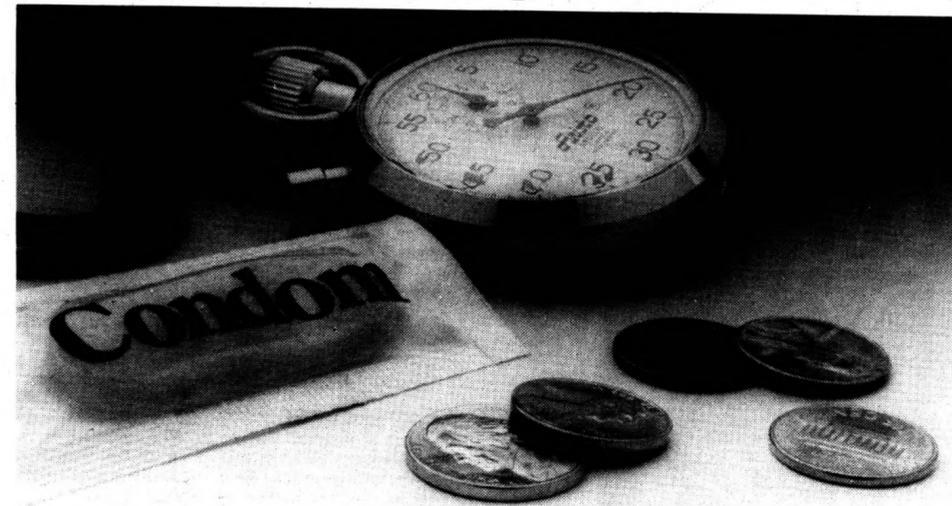
"I have every intention of hanging in with New York," says Canalli, but he adds that he is striving to improve the quality and amount of local material. "We have rarely used more than ten minutes from New York, and now we're down to five."

GCN will be expanding from its regular Tuesday night spot to include an additional hour of programming during the week, and Canalli says there are format changes in the works that will appear after the first of the year.

Both Gay Cable Network and Electric City pay Viacom Cablevision to

Continued on page 3

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Major funding for the educational programs of the San Francisco AIDS Foundation is provided by the San Francisco Department of Public Health

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## Get the facts.

AIDS is not spread by casual contact. AIDS is transmitted through intimate, unprotected sexual contact or through sharing IV needles when shooting drugs.  
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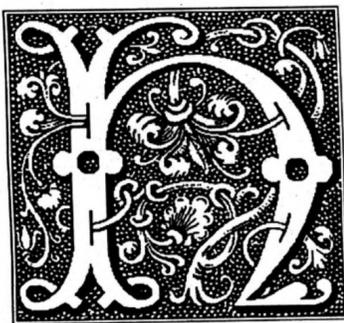
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### Electric from page 3

air their programs, then try to recover production costs (and, hopefully, turn a profit) by selling advertising on the shows. Although the programs don't have the big-dollar budgets of network television shows, they are still expensive to produce. Canalli says that each hour of GCN costs from \$350 to \$550, including Viacom's charge for the airtime, and Electric City's producers say the tab for their half-hour special will be in the neighborhood of a thousand dollars.

It isn't always smooth sailing; GCN will celebrate its first anniversary in January and still hasn't hit the break-even point. A recent fundraising drive on GCN netted about \$2,000 in pledges from fifty donors, and four new advertisers joined GCN. Canalli says he's still in the red, but "I can do ten times as much work now that I know there is actually an audience out there that cares about the show."

Canalli says that most merchants in the gay community just don't include cable television when they budget their advertising funds, and Electric City's Phillip Tuggle agrees.

"The mindset of most merchants here is print," says Tuggle. "You have four newspapers here, and most people don't think of television as a place to advertise their products."

Electric City will try to attract advertisers with budget priced fifteen-second spots, instead of the 30- and 60-second commercials that prevail on broadcast television. The rate for fifteen seconds will be less than a hundred dollars.

For the time being, it's a labor of love for the people involved with GCN and Electric City. Both groups are on the lookout for volunteers.

Electric City prefers to work with experienced performers, "but we're willing to bring on technical people who don't have experience because we can train them with some ease," says Tuggle. "The technical side of television is not all that hard to learn. It just takes a lot of people and a lot of coordination."

"All of us are forming our skills as we go along," says Canalli, adding that experience with GCN news crews has also helped the spokespersons for community organizations increase their media awareness. "We, as a community, need to be able to confront cameras and make them work for us. We have to learn how to work with the media, and make the media work for us—how to get a point across without being misinterpreted."

The Electric City "Christmas card" is scheduled to air on Thursday, December 18th at 10:00 pm, and will repeat on December 30th at 8:00 pm. Gay Cable Network airs from 9-10 pm Tuesday evenings. Both shows can be seen on Viacom Cablevision Channel 6SF.

For more information about the programs, or to volunteer, contact Gay Cable Network at 861-0843, or Electric City Television at 133 Collingwood Street, San Francisco 94114, phone 861-7131.

### Craftswomen Celebration

The Women's Building's annual Arts and Crafts Fair will be held this weekend on Saturday and Sunday from 10 am - 6 pm and next weekend December 13-14.

The two weekends of fun and festivities will bring together craftswomen, women artists, entertainers, representatives from many local community and women's organizations and the public.

The fair will feature crafts demonstrations, children's programs, free childcare, booths by community and women's organizations, food, drink and special exhibitions.

Admission will be \$2-5, sliding scale. Children under twelve are free and senior discounts are available. For more information call 431-1180. The Women's Building is located at 3543 18th Street.

## Dignity Challenges Pope

The recent pronouncement from the Vatican Congregation for the Doctrine of the Faith (CDF) entitled "A Letter to the Bishops of the Catholic Church on the Pastoral Care of Homosexual Persons" has caused much grief and anger among members of the gay and lesbian community, both here and worldwide.

Numerous Dignity members, along with other gay and lesbian Catholics and those who minister to them, have already publicly responded to this document. Our national president, Jim Bussen of Chicago, has called the letter "un-Christian, unconscionable, and an abomination."

Dignity/San Francisco chapter has held two lengthy consultation sessions on the document, and small group discussions on the letter and its impact on Dignity have taken place in members' homes. In addition, many of our members attended a recent forum sponsored by Most Holy Redeemer Parish. Through this process we have reached consensus on an appropriate and honest response.

### POINT OF VIEW

We of Dignity/San Francisco are outraged by the CDF document, not least of all because a large part of the letter is a mean-spirited attack on the work of Dignity and other progressive organizations in the Church. These groups face condemnation by the CDF because their members seek to promote a just and responsible sexual ethic which acknowledges God's love for all persons created by God. Such is not the ethic promoted by the *magisterium*, or teaching authority, as interpreted by the letter signed by Cardinal Joseph Ratzinger, prefect of the CDF.

We regard the statements of Cardinal Ratzinger, not the compassionate ministry to gay and lesbian people which he tries to halt with this letter, as the real source of scandal to the Church and to the Gospel. The letter is a cruel, patronizing, and futile attempt by the CDF to squelch the voice of the Holy Spirit in our community. It contains bad scriptural exegesis, bad theology, bad psychology and bad sociology.

The document goes far beyond the already sex-negative tradition of our Church by providing a rationalization for physical and political violence against our people. As baptized Christians, we are horrified by this misuse of charisma and power by those entrusted with preaching the Gospel.

The document puts the responsibility for carrying out its directives into the hands of local bishops and pastors, to whom the letter is written. We are thankful that here in the San Francisco Archdiocese, charity has prevailed thus far. The Ratzinger letter has had a cool reception from many pastors; it is obvious that these clergy share some of our anger and disbelief at the CDF's statements. The pastor of our present home has stated that we will continue to be welcome at Saint Boniface Church and that he will not ask us to leave. Public statements from the

Archdiocese have not disclosed any plan to take action against our ministry.

Thus, despite the Ratzinger letter, Dignity is alive and well and continues to minister to the needs of the gay and lesbian Catholic community in San Francisco and over 100 cities nationwide. In fact, Dignity/San Francisco is now the largest chapter in the national organization.

Many of our brothers and sisters in the lesbian and gay community may well ask, "Why does Dignity bother?" Our members have been encouraged to join other communions. We have received hearty welcomes and messages of support from our sister churches, for which we are grateful. Others may wonder why we belong to any church at all.

There are as many answers to these questions as there are Christians; suffice it to say that we, as Dignity and Catholic Christians, find the true source of our faith not in Vatican pronouncements, but in the fellowship we share around the Lord's table. The reality of Christ's presence in our local community convinces us that no Roman bureaucracy can monopolize the Church's life and tradition; such would defeat the purpose of the Gospel, and render the word "Catholic" meaningless. God has called us to preach Christ's justice to the world especially when the Church, claiming to speak for Christ, commits injustice.

Thus we stand with the Archbishop and Catholic people of Seattle, Fathers Boff, Curran, McNeill and Sweeney, and others who know the pain of the CDF's intervention all too well. We are also in solidarity with all those who struggle, through the theologies of liberation, for the empowerment of women and the poor, for an inclusive sexual ethic, and for a non-patriarchal Church and social order.

Words are not enough to respond to this letter: Prayerful and prophetic action is required. First, we will continue to do what we have been doing for fourteen years in San Francisco: minister to the spiritual, social and educational needs of the lesbian and gay Catholic community and to our non-Catholic friends as well; second, we will meet with Archbishop Quinn and ask him to convey to the CDF and the Pope prior to the upcoming papal visit our community's outrage at the document; third, we will make a vigorous and creative public statement during the Pope's stay in San Francisco, offering him prophetic Christian witness of the gay and lesbian community's faith, hope and love.

We invite you to join our struggle for justice, whether as a member of our congregation, or simply with your prayers, good thoughts and support. We intend to stay and make our Church the best it can be, with God's help. We're here for good.

The Board of Directors  
Dignity/San Francisco, Inc.

## Hospice Volunteers

The Garden Sullivan Hospital of Pacific Presbyterian Medical Center is now recruiting volunteers for their hospice volunteer program.

The program is designed to meet the emotional and practical needs of terminally ill patients, their loved ones and care givers. Volunteers must be comfortable in a hospital setting, emo-

tionally mature, capable of listening, and sensitive to needs of patients and families in stressful situations.

Volunteers will be engaged in an exciting intensive training program. For further information contact the director of volunteers Monday - Friday from 9 am - 5 pm at 921-6171. Deadline for applications is December 15, 1986.

### Unmarried Partners

## Custody Rights

by Becky Freed

Monday night the Bay Area Career Women listened to an appeal for justice which has potential ramifications for every person in a legally unrecognized union. Karen Thompson spoke about her legal struggle to regain access to her partner of four years, Sharon Kowalski, who was paralyzed in a 1983 car accident.

Kowalski was paralyzed from the waist down and suffered brain-stem injury. She was in a coma for several weeks. During this time, Karen Thompson said she had difficulty getting information about Kowalski's condition because she was "not family." When Thompson was able to see Kowalski, she began to work with Sharon to rehabilitate her as much as possible, and succeeded to a greater extent than anyone else had. Sharon Kowalski would work with her lover when she would not respond to any other therapist.

Thompson has a videotape of Kowalski performing complicated tasks involving fine motor coordination such as combing her hair, and has documentation of Sharon responding to questions by means of an electric typewriter. After spending eight to 10 hours a day with Sharon immediately after the accident, Karen Thompson does not know what Sharon's now condition is. She has not seen Sharon since August, 1985, on orders from Donald Kowalski, Sharon's father and legal guardian.

Sharon Kowalski's parents separated Thompson and Kowalski after learning that the two were lovers. They moved Sharon to a nursing home in Duluth, Minnesota, three hours away from where the two women lived and worked in St. Cloud (MN). Thompson began a fight for legal guardianship of Sharon because she believes that she can provide the best possible care for Sharon in St. Cloud, and that the Kowalski's are not acting in Sharon's best interest. After a protracted legal battle, Donald Kowalski was granted full guardianship in July, 1985. Since that time, he has denied access to Sharon not only to Thompson, but also to the Minnesota Civil Liberties Union. Sharon's court-appointed lawyer has been denied the right to associate with the MCLU.

While Sharon's civil rights are being debated in the Minnesota state courts, her condition is consistently deteriorating, Thompson says. "It's not just a matter of setting back a goal to be worked for, it's denying [a person] quality of life for a lifetime." The first two to three years following the injury are the most critical for rehabilitation in brain-stem injury

cases, Thompson said. It has now been three years since the accident.

Kowalski is not getting adequate therapy and stimulation in the nursing home in Hibbing, where she has been moved for the convenience of her parents, who live in Hibbing. Whereas Sharon was using a typewriter to communicate with people in St. Cloud, she now has a yes/no button.

Kowalski's parents claim she is not competent to make decisions about her own care, but have not tested her for competency regularly, as state law requires, Thompson said. The Minnesota state supreme court has refused to hear the case. The next course of legal action, Thompson said, is to take the case to federal court, since further appeal has been effectively blocked at the state level.

Laws have been changed, bent or broken rather than granting Sharon her rights and acknowledging her life as a lesbian, Thompson said. A good example of this is the Kowalski's refusal to test Sharon for mental competency. Motions which should have been filed in writing and held for five days for consideration were filed verbally by Jack Fena, the Kowalski's attorney, and honored instantly by the judges, old political cronies of Fena's, Thompson said. "Old boys club" ties have helped Fena and the Kowalski circumvent state law, Thompson said. Fena is letting legal ethics fall by the wayside by representing Sharon in a personal injury suit and her parents in the separate guardianship suit, according to Thompson.

Thompson has been touring the country for the past year to gain community support for the case and to raise money for her legal fees, which have reached \$96,000. Media attention on the case may force the courts to move faster, she said. During her four-day tour of the Bay area, Thompson spoke on KPFA-FM radio and KRON-TV news. She also appeared at several fundraisers before returning to her teaching position at St. Cloud State University on Wednesday.

Thompson emphasized the implications of the case if she and Sharon lose. "It's establishing case law that could be used not only against gay and lesbian couples and unmarried heterosexual couples living together,



Karen Thompson pauses for a brief moment in her fight to regain custody of her lover.

ANN HAMERSKY

but against every single human being... In one split second any one of us could become a Sharon Kowalski. We could be disabled through accident or illness, and this case could be used to take our rights away from us."

There is no legal precedent in favor of Thompson and Kowalski. Thompson pointed out that this tragedy is preventable; it is possible to legally designate the person who you wish to make decisions about your medical care and money in case of a debilitating illness. Thompson also recommended making a will. "It's worth \$100 or \$200 it costs, rather than spending \$96,000 in legal fees later."

Thompson also spoke about the importance of being out of the closet. If she and Sharon had made their relationship known, it may have prevented some of the present legal battle, she said. Although she and Sharon were closeted during the four years they were together, Karen now says that "the fear of being found out makes you vulnerable. I began to think there was something wrong with me."

The events of the last three years have had a radicalizing effect on Thompson. "Before the accident, I didn't call myself gay. I was just someone who happened to fall in love with someone of the same sex... Have I come a long way since then?" Thompson said she (and her parents) have had to come out nationally before she had really come out to herself or to them. Thompson explained that she only went public after asking Sharon's permission and warning that she would probably pull Sharon out of the closet with her. Sharon assented.

Thompson says that, given the choice, she would not return to her life exactly as it was before the accident. The struggle has made her more giving of herself, more open to others and more aware of events in the world around her. "I realize now that there's a reason for what's happening to Sharon and me. It's really exciting to understand the connections between what's happening in Nicaragua and Central America and what's happening to us." Acceptance and support from the gay community is a new feeling, Thompson said, and she'd like for Sharon to be able to experience it too.

When Sharon does return to their home in St. Cloud, Thompson expects a period of radical adjustment, as she has already had to adjust to a

"radically different personality" in Sharon as a result of the injury to her brain. "I've had to fall in love with Sharon all over again," Thompson said. "I don't expect [that] taking care of Sharon will be easy. I know that spending time with her is exhausting. I'm worn out after a day of taking care of her." But Thompson no longer expects their lives together as lesbians to be as isolated.

Letters to the media and government officials on Sharon Kowalski's behalf are appreciated, as are donations toward the payment of Thompson's legal expenses. Donations may be sent to: Minnesota Gay and Lesbian Legal Assistance, c/o Suzanne Born, 3436 Holmes Ave., Minneapolis, MN 55408.

## THE STATE

### AB 1

by David M. Lowe

On Monday Assemblyman Art Agnos (D-SF) introduced legislation prohibiting job bias against lesbians and gay men under the Fair Employment and Housing Act. Other California laws already provide protections to lesbians and gay men in housing, public accommodations, as victims of attacks motivated by hatred and in public employment.

Since 1979 Agnos has sponsored Assembly Bill 1 (AB1) in an attempt to provide civil rights protection for lesbians/gays. In 1984, AB 1 passed both houses of the legislature only to be vetoed by Governor George Deukmejian. In the last session of the legislature the measure failed to get out of the Assembly Labor Committee.

Agnos is confident AB 1 will not only pass the legislature, but will be signed by the Governor. "The only issue for AB 1 in this session is whether we will handle the antigay job bias complaints through the Labor Code, where the protection now exists, or through the Fair Employment and Housing Act," said Agnos. "We no longer face a debate over whether antigay job bias is prohibited — because we now know that it is illegal — but rather how to handle the complaints."

Last April the Attorney General's office ruled existing labor code forbids all such discrimination and this summer the Administration Department of Industrial Relations agreed that it will handle all complaints of antigay job bias and set forth procedures to handle complaints.

"As the California Labor Code Sections 1101 and 1102 now stand, a lesbian or gay man who has a complaint of job discrimination would go to the Department of Industrial Relations, which would hear the case, decide if

discrimination has taken place and then could be awarded back pay and reinstatement by the Department," contends Agnos. The Labor Code also includes a possible prison term for employers who violate its provisions beyond the Fair Employment and Housing Act provisions.

"I believe that all discrimination should be treated alike," said Agnos. "Job discrimination against lesbians and gay men should be treated no differently than job discrimination on the basis of race or religious creed. Now AB 1 will do this." Agnos says he's looking forward to working with the Deukmejian Administration in the bringing a single standard to this last remaining element in California public policy against antigay bias.

The Unruh Civil Rights Act protects against discrimination in housing and public accommodations.

An executive order banning discrimination in public employment, including such jobs as teachers, police, firefighters and other positions was signed by Governor Jerry Brown. It was upheld by Governor Deukmejian when he reviewed it as Attorney General and issued a formal opinion in July 1980.

AB 848 of the 1983 Session includes lesbians and gay men in the special protections against violence based on hatred, in a bill signed by Deukmejian.

ment to the Project, which includes attending monthly support groups and in-service training.

Applications for the training are available by called 420-8181 from 9 a.m. to 5 p.m., or by coming to the AIDS Project office at 400 40th Street, Suite 200, in Oakland.

### Witch doctors Join AIDS fight

REUTERS NEWS SERVICE

JOHANNESBURG—African witch doctors are being enlisted in South Africa to help fight AIDS, the South African Institute of Medical Research said Wednesday.

About 200 sangomas, the traditional name for witch doctors, will meet with institute officials on Friday in a bid to have the herbalists help combat acquired immune deficiency syndrome. South Africa has officially recorded 30 deaths from AIDS, an institute spokesman said.

### AIDS Speakers Bureau Training

The AIDS Project of the East Bay is seeking applicants for the new Speakers Bureau training, scheduled for January 30 through February 1 and February 6 through February 8, 1987. Because the number of community requests for educational presentations is rapidly increasing, the Project hopes to greatly expand the number of speakers available. The training will be held at Merritt—Peralta Town Court in Oakland. The deadline for applications is December 12.

Ethnic minorities and people who are fluent in other languages are particularly encouraged to apply to the Speakers Bureau program. People of all backgrounds, skills, and origins are needed.

"The Speakers Bureau is particularly looking for people who are fluent in Spanish, Chinese, and other languages in order to better serve the diverse population of the East Bay," says Dupree.

Speakers Bureau volunteers are expected to make a one-year commit-

### Christmas Food Drive

GGBA is sponsoring a Christmas Food Drive for the San Francisco AIDS Foundation through December 20. Donations of canned goods, juices, dry cereals and paper products are very much needed. All donations can be dropped off at any of the participating merchants listed below.

Bell Market 3950 24th St.	Mid-Town Stationers 2231 Market St.
Set Your Table 2258 Market St.	Ixia Florist 2331 Market St.
Golmore's 1068 Hyde St.	Bank of America 400 Castro St.
P.O. Plus 584 Castro St.	Liquor Express 572 Castro St.
Empire Savings 1967 Market St.	7-11 Store 3998 18th St.
444 Castro St.	

Cala Foods  
4210 18th St.  
1445 Sutter St.  
California Hyde St.

# The Great Insurance Battle

by Yvonne Zylan

Within the past year, and especially since the summer months, a new issue has been emerging as a gay rights battleground. The insurance industry has come under great scrutiny for its policies towards gay people and the AIDS epidemic, and sides are being drawn up quite rapidly. As a community, gay men and lesbians are concerned with protecting the rights of their brothers who are ill, and with addressing what they recognize as a long history of institutionalized discrimination by insurers. But the issues being fought over in the courtrooms, the administrative offices, and in the legislature will ultimately affect not just the gay community and certainly not just people with AIDS. Policy decisions made by or for the insurance industry now will have repercussions for all sectors of American society, and the effects may be felt almost immediately.

The issue at hand is the role of the insurance industry in containing health costs, and in fulfilling a responsible social function. If the industry makes the decision to abandon AIDS victims and the facilities which care for them, then new ways will have to be found to pick up the financial slack. State and local governments are acutely aware of this fact, and are preparing to do battle with insurance lobbies around the country.

A second, bigger problem, however, is the ethical question of whether insurance companies should be allowed to screen out certain segments of the population by labeling them, quite speciously, health risks. This problem is not a new one. In the not-so-distant past, insurance companies refused to insure Black people, because of the racially-associated risk of sickle cell anemia and high blood pressure. It was eventually decided that such a practice of exclusion was unfair. Now actuarial rates (which determine insurance premiums) are higher to accommodate the increased claim risk, and the costs have been spread around and shared equally by all insureds. Why is the AIDS issue any different? The answer, it would seem, is homophobia. But even if the answer is that simple, the solution is quite complicated.

There are a number of ways in which the gay community is combating the industry's homophobia. National Gay Rights Advocates has filed complaints and lawsuits with dozens of companies and regulators, charging sexual orientation discrimination. They have been very successful. In most cases, the discriminatory practice was halted almost immediately following the complaint. For its part, the National Association of Insurance Regulators recently organized an AIDS advisory committee to address the problem of anti-gay underwriting practices, and a proposal has been drafted to strictly forbid discrimination on the basis of sexual orientation. The proposal is expected to pass and be issued as a bulletin in early January.

Benjamin Schatz, of NGRA, who served on the committee, along with Jeff Levi of National Gay and Lesbian Task Force, and numerous representatives of the insurance industry, says that, ironically, the AIDS crisis is forcing ground-breaking decisions out of conservative institutions: "We never would have gotten (this proposal) if we hadn't, unfortunately, had an AIDS crisis. . . . We're turning something they're using against us against the insurance industry."

There are drawbacks. One of the stipulations of the proposal is the retention of AIDS antibody screening in states where insurers can still legally do it. Schatz and Levi have already submitted a position paper to the NAIC, denouncing the use of the test as ill-advised and dangerous. Insurance regulators, however, still believe the test is essential in screening out AIDS risks, and are unwilling to prohibit its use by individual companies. In the state of California, insurers cannot legally use the test to screen applicants, thanks to legislation authored by Art Agnos and passed three years ago. AB 403 has been used as a model for legislation in several other sites across the country, including Arizona, Massachusetts, Wisconsin, and the District of Columbia.

Blood testing is rapidly becoming the crux of the complicated battle between the insurance industry and its critics. Larry Bush, of Assemblyman Agnos' staff, believes that allowing the use of the test would not only be unfair, it would set a dangerous precedent. According to Bush, other "marker tests" are being developed to detect susceptibility to such ailments as cystic fibrosis and heart disease, and should be commercially available in two years. "What the AIDS antibody test then represents to the insurance companies is a precedent that they could use all of these tests and the next thing you know, they will have only customers who are genetically flawless. A kind of eugenics applied to capitalism."

allies. An important player in the game is the California Department of Insurance, the administrative agency which is responsible for regulating the industry in the state. Its position is complicated by the fact that the state requires it to both ensure the financial stability of the insurance companies and to protect the rights of consumers against unfair practices by the companies. A lot of its actions hinge upon the definition of unfair practices.

The Department has already indicated its agreement with the industry's position on the utility of HTLV-3 testing, but has been bound by state law to nonetheless prohibit it. Discrimination on the basis of sexual orientation, however, is something the Department says it will not allow. Unfortunately, discrimination that does occur is rarely straightforward, and the Department is constrained in its ability to regulate it. For instance, how can the agency detect and/or punish the actions of an underwriter who denies a single man living in San Francisco coverage because he believes him to be gay and thus an AIDS risk? Underwriters are not required to be accurately and sufficiently informed about medical symptoms associated with increased

risk for AIDS or ARC, and the Department officially recognizes and accepts the role of "informed judgment" in underwriting practices. Underwriting decisions can be, and sometimes are, completely subjective. Even if the Department does detect a discriminatory practice, the most it can do according to the insurance code, is issue a cease-and-desist order.

Although the Department seems to be leaning toward the insurance industry on this issue, it is difficult to predict what influence it might have or choose to utilize in the upcoming legislative session. As Larry Bush says, "It will be a good fight." It is one the gay community should not only keep an eye on, but participate in as well. If the insurance industry manages to overturn the California legislature's ruling on antibody testing, we may see a nationwide domino effect of reversals. The implications of such an occurrence are potentially enormous. It may mean financial disaster for some states (such as California), increased discrimination against gay men and lesbians applying for insurance, and a frightening step toward full-scale "eugenics" in the insurance industry. It is something we can ill afford to let happen.

Capitalism may be the key word. State legislators in California are extremely worried that the insurance industry will drop the entire AIDS burden in their laps, in order to rid itself of a nasty claims ratio. Unfortunately, California has no means with which to handle people who are refused insurance coverage, and no fall-back plan for catastrophic health care costs. Last year a bill was introduced and passed to provide such a risk-pool coverage plan, but it was vetoed by Governor Deukmejian.

"What you have," says Bush, "is one issue, the AIDS crisis, that is stretching all of our institutional responses to the breaking point. The insurance companies simply want out of the problem. We're saying: 'you have to stick around.' The industry says it can't afford to foot the AIDS bill, and some insurance agents agree that small companies would go under if they were hit by several AIDS claims. Bush contends that insurers are doing well, especially in California, where they are afforded certain tax breaks: "This is not a tottering industry. . . . I'm not convinced that they're facing a serious problem. I am convinced that unless they become part of the solution, the whole crisis is going to become much worse."

For Bush, the upcoming legislative session will be a tough one. He expects the insurance lobby to put together a powerful campaign to overturn AB 403, and give California insurance companies the weapon they need to legally screen out gay men. Still, he is optimistic. If the civil rights of gay people may not be upmost in many legislators' minds, the cost of the AIDS epidemic certainly is. It's something even Governor Deukmejian won't be able to ignore much longer. "AIDS may very well be the biggest issue for the Governor in his next term of office. . . . We are in a very big mess because of what the Governor has done so far," says Bush.

Both sides of the insurance issue are doing their homework and garnering



Brent Earle prepares to cross G.G. Bridge. ANN HAMERSKY

## If You Need Insurance...

With all of the publicity surrounding discrimination in the insurance industry, many gay people are afraid that it is impossible to get coverage, especially if you are a gay man. Yes it is difficult, and if you aren't perfectly healthy, it will become even more difficult. But there are ways in which gay men and lesbians can meet their insurance needs. The following is a list of guidelines compiled after talking to two gay insurance agents, one who handles mostly gay male clients and one who serves a largely lesbian clientele.

- When you apply, BE HONEST. Don't lie to your agent about anything, including and especially your medical record and any previous attempts to secure insurance in the past. Ken Emery of Schmidt and Schmidt Insurance Co., wants you to know that you will get caught. There is a "big computer in the sky" called the Medical Information Bureau, which will nab even the whitest white lie. And not only will you be denied, but anyone who comes after you from the same geographical region, or using the same agent will receive extra scrutiny.
  - Don't apply through more than one agent at a time. The MIB will catch that, too, and the companies will not be pleased.
  - Try to apply through a gay agent, or a straight agent who has made her/himself aware of the constantly changing rules and practices of the industry and individual companies toward gay men and lesbians. They will most equipped to properly direct your application.
  - If you wish to name a lover as a beneficiary, don't do it on the initial application. Name a relative (who, in insurance jargon, has an unquestionable "insurable interest" because of the blood tie), get the policy, and then you can change it to whom ever you wish. Edith Price, an independent broker, says that many of her lesbian clients have used this technique successfully, despite the ethical dilemmas involved.
  - If you have a questionable or bad health history (your agent can advise you on this), don't put in a formal application for coverage. Submit instead an informal request for coverage offers, and see what you get. Chances are, somebody will make an offer, and you won't have to deal with the killer MIB at all.
  - This is the most important advice: DON'T WAIT. Get insurance as soon as you can, because the industry and your health may change dramatically in as little as one day.
- One last bit of advice is: don't panic. Edith Price says that most of her clients never encounter discrimination in their application process, and Ken Emery reminds us that, if you are healthy, and if you are completely honest with your agent and the company, you can't legally be denied coverage. You can get what you need as long as you know how to do it.

# A City of Neighborhoods

## Nancy Walker's Vision

On November 4, Nancy Walker was catapulted to a position of power when voters chose her President of the SF Board of Supervisors. Walker's election affords her the opportunity to become the second most powerful woman in City politics. It's a job she appears to approach with great concern and compassion for all of San Francisco's inhabitants. She credits this attitude for her rise to power. It colors her vision for the future of San Francisco.

## Interview by David M. Lowe

Following your election you were quoted as making one of your top priorities the return of district elections in SF. Why are you such an ardent supporter of district elections and when do you expect them to come about?

In the 70's when I became concerned about an issue I was interested in, I asked who my supervisor was and was told any of eleven people. I said no, no, no, you don't understand I've got to have one, which one is mine. I then became involved in the effort to bring about district elections. The consistent thread that runs throughout my political career is what I believe is peoples' right to representation and the need to have accountability in that representation. I don't think that exists in a city-wide system.

I foresee them happening over the next year or so. There are many communities that need to be talked with about how they would like to see district elections occur. Changing the system back again is very complicated and unless it's accomplished in a carefully planned way, it could be perceived to be chaotic. Frankly, I think things are pretty chaotic right now. Most of the people, to an astonishing degree, would like to see us return to districts. They don't feel like they know who represents them.

Under city-wide elections it's very difficult to unseat incumbents regardless of how good, bad, effective or ineffective they are. Under the district system if the incumbent is not serving the needs of the district well, he will not get reelected. I think we need that to keep all of us in touch with the people.

Finally, there are large numbers of people, particularly in the outlying areas of the city, who told me during the campaign they hadn't seen a supervisor since the election two years ago. That's not right. We need a redistribution of power. I've always believed that districts are good for the people who live in this city, so it must be good for the City. We should never have allowed them to be taken away during a special election. It's time to go back. Before we talk about downtown, what do you see as the major problem facing our neighborhoods?

There are several. One is that we don't have any long term, comprehensive policy that addresses overall economic and planning concerns. The plight of small and neighborhood serving businesses is a significant issue. Our transit policy should address getting people around the city instead of just getting them in and out of downtown. Parking is a problem everywhere, either too little or too much. Litter and garbage is a problem because somewhere along the line we're not teaching people that you don't do that.

Overall, people are concerned with the quality of life in SF. What the hell are we doing, where are we going? Am I going to be able to afford to live here? Are there going to be any jobs here? Will my children be able to live here? Are there going to be jobs here? They really expect us to take some real problems, look at them and

with new and innovative ways of dealing with them instead of the ways of the past.

Concerning the quality of life, what about affordable housing?

Our housing demands have been created by downtown development. We've really put the squeeze on affordable housing by permitting many units to be converted to condominiums, allowing existing single-family units to be demolished and replaced with two and three family units that are not as affordable. Our existing housing is our biggest source of affordable housing and we must preserve and protect that, instead of destroying it in the name of increased density. We've got to capture existing, affordable housing where we can, and make it good for people to live in.

We've got to fix the rent ordinance. We have to put a cap on how much landlords can increase rents. We also have to reach a consensus between the board and the mayor on what is an allowable, fair rent increase on vacant units. In some cases I think the landlord has a right and a need to increase rent on vacant units that are significantly below market value to something that is reasonable and still affordable.

We should reform the overall rent ordinances so that it's simple to implement. It doesn't do a bit of good if you've got a wonderful law that is impossible to implement. At present it's a bureaucratic nightmare where the enforcement agency is bogged down in paper or court litigations instead of administering the ordinance. Has downtown been developed enough?

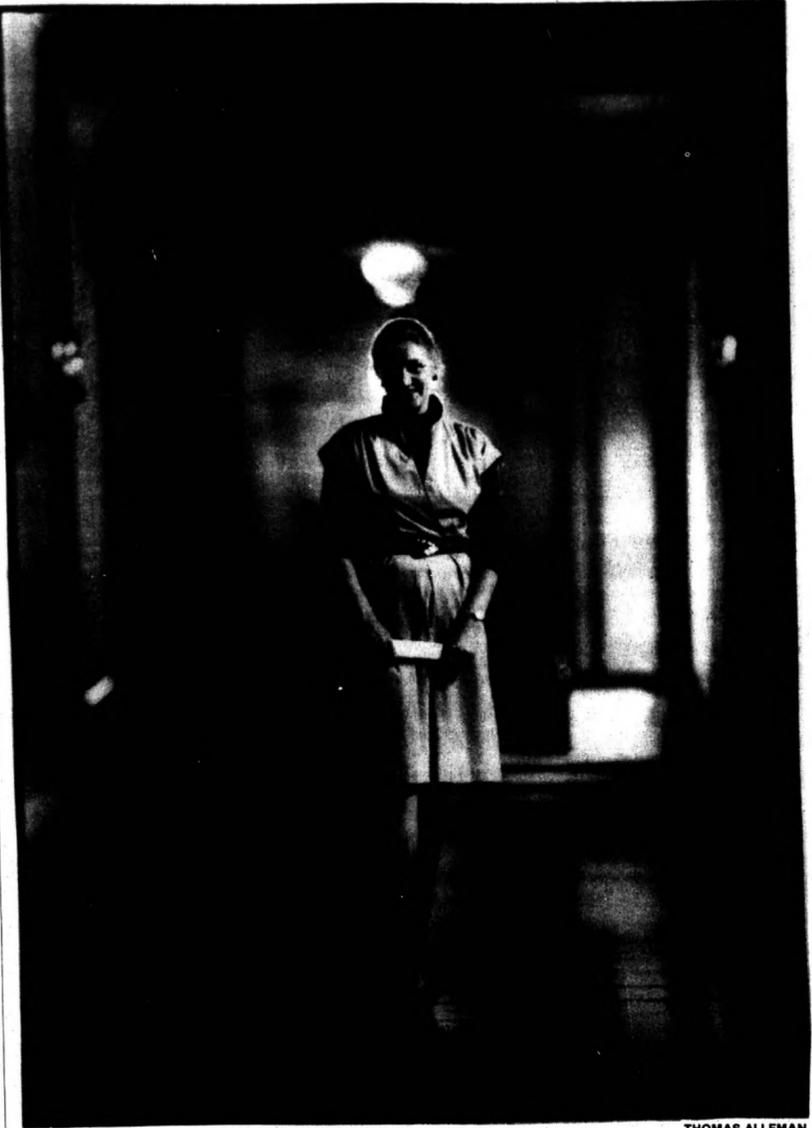
I think so. I believe we should have implemented what Supervisor Britt and I proposed five or six years ago. We suggested a moratorium on downtown development, with major environmental impact studies, plan on how development would effect neighborhoods around downtown; capping downtown construction at two million square feet of office space. If we had done that we wouldn't have overbuilt so quickly, polarized the city and there would have been no need for Proposition M. Voters have now said at some point you have to plan, you haven't been doing that, you need to do that now.

Will the passage of Prop M adversely affect neighborhood growth?

I don't see how. If we have to have a Prop M finding on a project that says it must enhance the livability, look at jobs and housing and the environmental impact, then that's good. You shouldn't have to mandate those things happening when a project is approved.

I can see though where the planning department and the mayor who resisted and fought Proposition M will try and make it much more adverse than it really is. What should we do about the homeless?

Ultimately we have to accept that the problem is not going to go away what can we do to help instead of you're probably on the dole, a rotten, lousy, no-good, dirty person.



THOMAS ALLEMAN

**"Under city-wide elections it's very difficult to unseat incumbents regardless of how good, bad, effective or ineffective they are. Under the district system if the incumbent is not serving the needs of the district well, he will not get reelected."**

People that are homeless may have mental problems, substance abuse problems or criminal justice problems. At present they must deal separately with social services, housing, health and the criminal justice systems. We have to take the whole system and put it together and come up with a way of dealing with the homeless. We have to find ways of dealing with the mentally ill homeless differently than a family who has lost their house because their rent was increased, and they couldn't find anything else to move into and are living in their car. They're not crazy yet, but they will be if they must continue living in their car, not knowing where their next meal is coming from or where their children are going to go to school. We must stop that cycle early on.

We must come up with a program to treat peoples' needs and not make it so difficult for people to receive help. General Assistance is there to provide a safety net for people. If we start getting picky about GA and make people jump through all these hoops, many who are not capable of doing so, we make getting assistance almost impossible.

Many of our homeless probably wouldn't be homeless if our GA program operated with the attitude of what can we do to help instead of you're probably on the dole, a rotten, lousy, no-good, dirty person.

Do we deny them GA and then pay ten dollars a night for them to stay in a homeless hotel which ends up being more expensive than GA? It's all general fund money anyway.

We need to stop compartmentalizing our programs and look at the big picture. It's very expensive and it's not working. We need to take some risks and try some new things. We can always fall back on the old way if it doesn't prove effective.

Would you support domestic partners legislation?

I think the time is coming that domestic partners is going to be more easily understood. When Harry thinks it's time to bring it up again I'll certainly support it. I think it needs to go beyond just addressing so-called domestic partners. We don't live the way we lived in 1956. We need to address the changing society. I think it's significant to large numbers of people because it has to do with family, extended and otherwise. It has to do with our needs as people.

We need to broaden the scope of domestic partners beyond just including legitimizing same-sex relationships.

What are your goals as President of the Board of Supervisors?

I'll work to try and de-polarize the city by pushing for district elections. I'd like to increase the public consciousness of the Board of Supervisors;

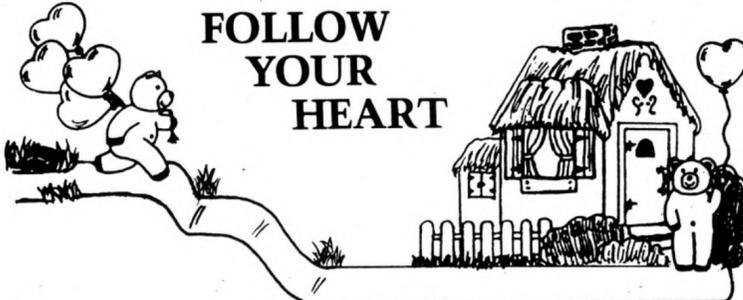
how important it is, how hard we work and what a good job we do for the people of this city. The Mayor is looked at as the wonderful person who is the leader of the city and there are these other eleven idiots she has to deal with, the poor thing. I don't think that's true.

It is true that there are a lot of things we could do differently and better. I will work with my colleagues to reform some of the ways we conduct business and make us more responsive to peoples' needs. There are some people on the Board who work very hard and care a lot. I think they deserve more appreciation and understanding.

We need to take some risks and try some new approaches to solving problems. We need to do that from a position of strength and become an equal partner with the Mayor's office in running SF government. We are co-equal branch of government and we do not get treated that way.

Who is going to be the next Mayor?

Beats me. There will be a strong Board of Supervisors that the Mayor will have to deal with whoever it is. I'm staying neutral in the Mayor's race because my goal is to have this Board be stronger with the next Mayor. In the meantime I am working on having us be stronger with this Mayor and getting us back to becoming two equal branches of government.



From November 24 to December 12 we'll be coming to your house as part of our annual fundraising drive.

We need funds to recruit, train and supervise emotional and practical support volunteers who provide counseling, friendship, cooking, cleaning and transportation services. Our Residence Program needs additional funding to assure a safe and stable home for people with AIDS.

Because it matters that we help our brothers and sisters affected by this epidemic . . . because we need to make it possible for them to live with dignity, peace, and love, please be ready to follow your heart and give generously.

You can make a direct contribution by calling and asking for Chris.

**Shanti Project**  
Attention: not Reflection  
558-9644

# THE NATION

## Speaking For Ourselves

by Rick Harding

Openly gay elected officials from across the country met recently in Washington, D.C. to discuss ways to increase the number of open gays elected to public office, as well as ways to strengthen the gay community. At its second annual conference held November 20-23, the group proposed a "National Coming Out Day" to increase visibility of the country's gays and lesbians, vowed to meet with Democratic officials to push for gay participants within the party, and voiced support for the 1987 gay and lesbian March on Washington.

The one openly gay Republican and 14 openly gay Democratic officials, along with about 140 appointed officials and gay activists, uniformly be-moaned numerous "gay setbacks" of the past year, especially the U.S. Supreme Court's decision in the *Bowers v. Hardwick* sodomy law challenge. But the group also celebrated such recent "gay victories" as the re-election this month of a number of openly gay office holders and the resounding defeat of California's Proposition 64 initiative to quarantine people with AIDS.

The meeting was the second national conference of elected gays sponsored by the National Association of Gay and Lesbian Democratic Clubs.

At a press conference on Saturday, West Hollywood, California, Mayor Stephen Shulte announced that one of the group's goals for the coming year is to organize a day in which open gays could show public solidarity and could support and encourage "closeted" gays to come out. He said that although plans for the day remain sketchy, some group members have suggested that the event be called "Stonewall Memorial Day" and that it be observed by Gays and Lesbians wearing an identifiable

symbol, such as a lavender armband. In an address early in the conference, Democratic National Committee official Bettie Baca told the group that party regulations prohibit discrimination against gays and lesbians in the selection of delegates to the 1988 national convention. She said the party "welcomes the participation" of gays and lesbians in party affairs and in the presidential delegate selection process.

**"They're all rah-rah liberals" on the campaign trail, "but once they're in Washington, it's an entirely different story."**

But Baca's comments come at a time when many Gay leaders question the Democratic party's commitment to Gay issues and assert that the abolishment last year of the Gay caucus along with other minority caucuses within the party, was an attempt to separate gays from party policy decision.

Rich Stafford, one of three openly gay members of the Democratic National Committee, said at a separate meeting of the National Association of Gay and Lesbian Democratic Clubs Friday, "I don't think the Democratic

Party wants" gays. "They're all rah-rah liberals" on the campaign trail, he said, "but once they're in Washington, it's an entirely different story. The Democratic Party is not going liberal." Stafford argued in support of a proposal — which eventually failed — that the Gay Democratic group change to "multi-partisan."

Although AIDS was a frequent topic of discussion at the politicians' conference and the subject of several conference workshops, Schulte told the group that at this "critical time" for gays, gay leaders must not focus solely on AIDS at the expense of gay civil rights issues.

In several consensus statements that the group said it plans to distribute to Gay political clubs and activist organizations, the politicians urged state activists to work for the introduction of bills to repeal sodomy laws, asserting that even if it is unlikely the bills will be passed, the effort will raise citizens' consciousness about gays and make future passage more likely.

In another statement, the group urged local gays and gay organizations to "support emphatically" any candidate who has supported gay civil rights, so the candidate does not feel that he or she has "committed political

suicide by helping gays."

According to conference organizer Tom Chorlton, the elected officials will meet again next November in Minneapolis to draft sample legislation on gay and AIDS-related issues for introduction by city, state, and federal legislators.

Among the participants in the weekend conference were Minnesota State Senator Allan Spear and Minnesota State Representative Karen Clark.

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## Gay Demos Descend on D.C.

by Lisa M. Keen

Supporters of a controversial proposal to make the National Association of gay and lesbian Democratic Clubs into a "multi-partisan" organization were unable to muster the two-thirds majority of votes needed at the group's third biennial national convention held November 20 in Washington, D.D.

The proposal, introduced by D.C. members Chris Riddiough and Kurt Vorndran, received 44 of the 78 votes cast; however, the association's bylaws require that such a change receive two-thirds — or 53 — of the votes present to pass.

Members from clubs in New York and California — including the Alice B. Toklas Lesbian and Gay Democratic Club of San Francisco — led the opposition to the proposal. The four clubs from New York and two from California held 24 — one-third — of the 78 votes; so when Carl Clark of Pompano Beach, Florida's Dolphin Democratic Club rose during debate to speak against the plan, it was clear supporters would not get the two-thirds vote needed to win.

Supporters of the proposal argued that the "multi-partisan" move would enable a network to be formed with non-partisan state and local Gay political groups, increasing the association's financial and membership base. "A lot of gay political groups don't associate on a partisan basis, but 99.9 percent of their members consider themselves Democrats," argued Rick Stafford, one of three openly Gay members of the Democratic National Committee. Saying that his own experiences with the DNC has convinced him that the Democratic Party "is not going to be fair" on gay issues, Stafford said the multi-partisan move "would send the Democratic Party a message that we're not going to be taken for granted anymore."

But opponents argued that the multi-partisan idea was in direct contradiction with the association's reason for forming and that the November 4 elections showed the Democratic Party was on an upswing.

"Who will the Democratic Party listen to if not us?" asked Tom Duane, a member of New York's Gay and Lesbian District Leaders. "We are the only ones. We should be strengthening this organization."

Others argued that there were already two non-partisan Gay groups nationally — the Human Rights Campaign Fund and the National Gay and Lesbian Task Force — and that the association should seek other ways to strengthen its financial base.

Roberto Esteves, president of San Francisco's Alice B. Toklas club, warned that the California Gay Democratic clubs were strongly opposed to the multi-partisan plan and might "drop out" of the organization if the proposal was approved.

"You'll get some new people, but you'll lose some others," agreed Jim Levin, of the Stonewall club in New York. "I'm anxious to reform the DNC; we're slowly, but surely making progress."

Immediately following the vote which rejected the multi-partisan move, the association members voted to approve several structural changes proposed by Riddiough and Vorndran,

including giving unanimous nod to Riddiough as the organization's new president. Riddiough, president of D.C.'s Gertrude Stein Democratic Club, said Monday that even some Stein members opposed the multi-partisan idea on the local level, but felt partisanship was "less significant" with the national group. Riddiough said the New York-California bloc voting against the proposal "reflects the larger, older clubs" positions in geographic areas with the "strongest Democratic base."

"In other areas," said Riddiough, "clubs tend to be smaller and newer, so being a Democratic organization is not necessarily as significant as in the larger, older clubs."

Under the association's new structure, Riddiough replaces outgoing Executive Director Tom Chorlton, who resigned earlier this month to publish a newsletter on the D.C. government. The association members, however, voted Chorlton to replace Vorndran as the association's new treasurer. Dennis O'Muhundro of Seattle and Lynn Mattingly of Tallahassee — co-chairs under the association's old structure — were elected vice president and secretary, respectively, of the newly structured executive committee.

Elected to represent the four newly divided regions were: Tom Duane of New York, representing the East, which includes D.C. and Maryland; Joe Herzenberg of North Carolina, representing the South, which includes Virginia; Jerry Williams of Illinois, representing the Midwest; and Roberto Esteves of San Francisco, California, representing the West. Under the new structure, the number of regions was reduced from nine to four.

Elected as at-large directors for the new executive committee were, for women: Barbara Helmick of D.C., Pat Norman of San Francisco, Ivy Bottini of Los Angeles, and Dale McCormick of Portland, Maine; and for men: Paul Kuntzler of D.C., Kevin McFadden of Boston, Jim Flint of Chicago, and Jack Campbell of Miami.

The association approved two resolutions at its meeting Friday. One resolution endorsed the October 11, 1987, March on Washington being planned by a coalition of Gay organizations. The second, submitted by a delegation from Houston, agreed to send a notice to the DNC that the association opposes Houston as a site for the 1988 national convention. Houston is one of several cities, including Washington, D.C., being studied by a DNC site committee as a possible location for the convention. According to a statement presented by the Houston clubs, the Houston business community, including its chamber of commerce, have waged a "vicious hate campaign" against the Gay community.

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## HARRY BRITT?

by David M. Lowe

Conspicuously absent from two major events for the nation's lesbian/gay leaders held recently in Washington, D.C. was SF Supervisor Harry Britt.

Britt declined invitations to attend the 2nd Annual National Political Conference of Lesbian and Gay Elected and Appointed Officials, Prospective Candidates and Political Activists. He also missed the post-election gathering of the nation's Lesbian/Gay Democratic Clubs.

The word around the nation's capital is that Britt chose not to attend the events because of an apparent rift between the supervisor and the National Political Conference. Sentinel queries to Britt's staff have thus far gone unanswered.

## AT THE COURTHOUSE

KEN CADY

### Sleuths and Suspects

The screams of Stanley Strauss were heard by alert neighbors as his date of the evening stabbed him 94 times. When police arrived, they only had to follow a trail of blood to find his killer on the roof of a neighboring building.

Most killers are not so easily caught. Painstaking investigation and community assistance are more often required. Many times the killer himself is of the most assistance.

William Sink's murderer used the credit card he had stolen from his victim. Joe Simon's assailant made traceable phone calls on his victim's telephone calling card. Many suspects leave their fingerprints at the scene. On one occasion a suspect left his hat with his name inside.

Often suspects are discovered after witnesses recall seeing them with their victim. Some people simply cannot keep their crime a secret and tell their friends what they have done. At least twice this year young men who prey on gays have bragged in statements to the police "He was just a fag."

And then, many suspects leave no clues. Some are never caught.

The primary investigation in all of these cases is with the San Francisco police homicide team. This group of 14 senior police inspectors have investigated over 100 homicides so far this year. Homicide inspectors report to the scene of a murder as soon as it is reported. There are on-call 24 hours a day.

If you are ever so unfortunate as to come upon a murder scene, the first lesson to remember is to never touch anything or disturb the scene in any way. Not only do the police want to find clues at the scene, they want to be able to re-create in court what actually happened. Consequently, they mark the exact position of the body, note the condition of the clothing, look for weapons or ejected cartridges and take detailed photographs and measurements. This physical evidence can develop similarities to other murders and help identify suspects. It can prove or disprove an alibi claimed by a suspect. Semen and blood can be typed according to genetic markers which not only can eliminate suspicion of some people, but narrow a suspect list to a virtual certainty. We've all seen the movie mysteries where tool marks, tire or shoe prints, or bloody

clothing reveal the true murderer. By means of a neutron activation test police can tell if someone has recently fired a weapon. The type of marks left on the corpse or the spatters of blood near it can help determine how the injuries were inflicted and the distance between the victim and his killer. Many self-defense claims are proved false by the use of scientific evidence.

The homicide team thus develops its clues and its case against the suspected killer. Many leads are vague. The detective then turns to the community for assistance in solving the crime.

In the gay community, that assistance usually begins with Ron

Ron can analyze these statements and put them into the context of gay reality to demonstrate that the story is simply not plausible.

Huberman feels that 80 percent of gay killings are committed by sexual pickups. "Alcohol use often impairs the victim's judgment and his ability to defend himself," according to Huberman. "Many young men prey upon this vulnerability."

Another gay resource for the police is the Community United Against Violence (CUAV). Their community alerts and media notices have helped to alert the community to recent gay killings.

Randy Schell has been involved in CUAV for seven years. In addition to serving as a client advocate counselling witnesses, he utilizes information obtained from homicide inspectors to prepare notices and distribute composite sketches of suspects. Potential witnesses can be recruited in the process. CUAV also prepares safety tips for the community.

"I've always felt that the homicide inspectors were very cooperative."

"Alcohol use often impairs the victim's judgment and his ability to defend himself against the young men who prey on this vulnerability."

Huberman, a district attorney's investigator. Ron's five years as an investigator and his background in gay activism have helped him develop a network of contacts in gay bars and along Polk Street. Many of these sources are reluctant to cooperate with the police but have grown to trust Huberman as a fellow gay. Occasionally Ron can explain the nature of different bars, the mechanics of gay sex and the expectation of a gay pickup as well as other aspects of gay life unfamiliar to straight investigators. Some calls for advice come in from other states and counties.

Once an arrest is made, Huberman provides witness liaison, encouraging cooperation and giving moral support to frightened witnesses. "Many are not openly gay and appear to be holding back information," Huberman says. "I've been able to ease them into cooperating by allaying their fear of exposure."

On occasion a suspect will confess to a killing but provide a set of circumstances intended to justify the act.

Schell says, "They treat each case equally, irrespective of its nature." Both Schell and Huberman feel that relations between police and the gay community have improved greatly in the last several years. CUAV has worked in particular to improve relations with Mission Station. Although there is some criticism and anti-gay bias in the department, Schell has not noticed it impeding homicide investigations. "If any of them has a moral problem with gays, it has never impeded justice," he says.

Huberman believes that all police deal with lifestyles different from their own. "Lack of knowledge of the community can sometimes handicap police ability to investigate," he states, "but this does not necessarily result from prejudice." According to both Huberman and Schell, the homicide inspectors have never been unwilling to work with the community to solve a case.

Huberman concludes, "By working with the police, the community helps solve crimes against itself. As these crimes proliferate, our cooperation must be encouraged even more."

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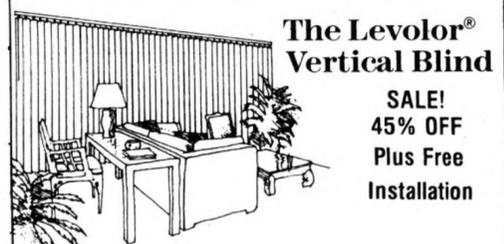
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# ON THE JOB

ARTHUR LAZERE

## Connie O'Connor Law Enforcement

In her first month working as a deputy sheriff, before undergoing any formal training, Connie O'Connor was assigned to take an inmate from jail to San Francisco General Hospital. The inmate, a prostitute, wanted an abortion. At the hospital, the doctor asked O'Connor to step out of the room while he examined the patient. Moments later, the inmate escaped through a window. "Call security!" O'Connor yelled as she ran out of the building to find the escapee.

"She could have disappeared easily," O'Connor recalls, "but there she was, standing and waiting for the Number 47 bus on Potrero Avenue. I took off after her. She ran out into the street in the middle of traffic. All I knew was this tough lieutenant had warned me not to come back without the prisoner and, if I came back without her, I'd be dead."

"The prisoner was a big woman, much bigger than me. Luckily she had real long hair. I grabbed hold of her hair and she dragged me through traffic. Cars stopped. She tried to jump into a car and then into a pickup truck. I was screaming at people to call the police. She was fighting me, I was holding on to her, and she was dragging me all over the street. She collapsed by some garbage cans and suddenly grabbed a big beer bottle, broke it, and went at me with the jagged glass."

"This is it," I thought. "This is it." At that moment, just like in a bad movie, three cop cars came screeching up at the same time. I got her back to jail and, from that point, I was 'okay' at the sheriff's department."

Today, O'Connor, 40, is a lieutenant in the San Francisco County Sheriff's Department. As Court Division Commander she is in charge of 65 bailiffs and two sergeants, overseeing the staffing of the San Francisco civil and juvenile courts.

It is a very different department from the one she joined eleven years ago. Dick Hongisto, a progressive, was serving as sheriff and was begin-

ning to effect change in the department. "At that time," says O'Connor, "there was a very conservative, red-necked core of people staffing and running the jails. There were few women and no upfront gays. There was a lot of hostility toward racial and ethnic minorities." O'Connor initially remained closeted herself.

While O'Connor was attending sheriff's academy, a gay man, Rudy Cox, became the first deputy in the department to come out publicly. His picture, in full uniform, appeared in a local gay newspaper. Other deputies were outraged at the time. Cox still serves in the department.

Hongisto was serious about outreach to and recruitment from the lesbian and gay community. A civilian member of his staff, activist Les Morgan, was the sheriff's liaison to the community. Morgan thought that a deputy should take over that function. He convinced O'Connor to come out and started introducing her to San Francisco's gay bars, the "courts," and the Alice B. Toklas Democratic Club, then the only gay political club in town.

Hongisto, now a member of San Francisco's Board of Supervisors, recalls the late seventies as a chaotic period in the sheriff's department. He promoted O'Connor to central administration, the first woman to achieve that level. In a classic mixed metaphor, Hongisto remembers her as "an oasis of rationality in a sea of madness."

O'Connor, a fourth generation San



THOMAS ALLEMAN

Franciscan, came from a blue collar family. Her father was a food packer on the Best Foods assembly line and her mother worked for the longshore-

men's union. "I was sort of a wayward kid," she says, "I ran away from home a lot." She spent time at a youth guidance center and at a home for girls, sent there by a court which found her "beyond parental control."

### Hongisto remembers her as "an oasis of rationality in a sea of madness."

State University. "In those days when you went in to see your guidance counselor, the alternatives were nursing, teaching, or social work," O'Connor remembers, "There wasn't a vast array of choices for a woman — and certainly deputy sheriff wasn't one of them!"

After teaching in private schools for four years, O'Connor looked to civil service for more money and security. When she learned that Hongisto's department was anxious to recruit

women, particularly educated women with a progressive outlook, she found her new career.

As she worked her way up in the department, O'Connor also took an active role in the Toklas club. She chaired the women's caucus, was elected vice president, and then served as president for two terms, in 1981 and 1982. She was a Hart delegate to the 1984 Democratic convention and is currently serving her third term on the San Francisco County Democratic Central Committee.

Mike Hennessey, who was elected sheriff in 1980, continues the progressive policies of his predecessors. He assigned O'Connor to start a work-furlough program for women, a need-based program for which there was no budget. By seeking support from community organizations, O'Connor was able to leverage such a program into existence, an accomplishment in which she takes pride.

"It's rare that gay men or lesbians go into law enforcement," says Hennessey, "and it's difficult for anyone who is upfront. Connie competes on an equal footing."

Attitudes have changed over the years O'Connor has served. Out of some 400 deputized personnel in the department, she estimates that there are now thirty openly gay men and women (including her lover) and perhaps half again as many who remain closeted. Not long ago a gay sergeant was voted Supervisor of the Year by his co-workers, a sure sign of peer acceptance.

O'Connor has seen women moved into supervisory positions over men for the first time during her tenure. And in the small cadre at the top of the department, there are now two women out of three captains and another two women out of fifteen lieutenants.

Despite her own time in institutions and eleven years in the department, O'Connor remains sensitive to the unpleasant reality of the jails. "It shocks the hell out of me," she says, "It's a cultural shock. It's so depressing. You're around people who are so impoverished, who are so young, and yet have been through so much and had such sad lives."

# ON GUARD

JOHN S. JAMES

## Shiitake, Lentinan, and AIDS/ARC

Shiitake is a kind of edible mushroom traditionally cultivated in Japan, and now used as a delicacy in cooking throughout the world. Lentinan (pronounced len-tin'an), a substancy found in shiitake, has important effects on the immune system, and is now widely used in Japan for treating cancer. Recently there has been increasing interest in medicinal use of shiitake or the lentinan derived from shiitake, as well as other medicinal mushrooms that contain different active ingredients, as possible treatments for AIDS or ARC.

Published medical studies, mostly from Japan, strongly suggest that lentinan may be valuable. But U.S. physicians cannot obtain the medicine, because of bureaucratic and commercial barriers — a situation unlikely to change soon since apparently no formal research is being conducted on AIDS and lentinan in the U.S., Japan, or anywhere else.

Meanwhile, the mushrooms are available in grocery stores, and health-food stores sell shiitake extracts. Researchers believe the lentinan could be effective orally if used properly. However, much of the commercial-product literature does not reflect information obtained from the scientific studies and medical trials. Anyone using lentinan should know what has been learned about how it should or should not be used.

This article will discuss the Japanese use of lentinan with cancer and with a single case of ARC, and mention some of the many immune effects of this substance. Then we will look at the shiitake preparations available now in the United States, and what should be known about using them.

In this article we can only touch on the very large subject of immune potentiators and antivirals from medicinal fungi.

### Lentinan and Cancer

Japanese physicians have used highly purified lentinan for immunotherapy in clinical trials with hundreds of patients with gastric and other cancers. Study after study found that lentinan combined with chemotherapy worked better than chemotherapy alone. For a review of the immune effects of lentinan, and its use in cancer treatment, see Aoki, 1984 (reference below). Tadao Aoki is the world's leading authority on the medical use of lentinan. Dr. Aoki has repeatedly urged that lentinan be tested for ARC or AIDS.

Early animal studies of lentinan found no anticancer effect. Later, scientists realized that the cause of this failure was that too large a dose had been used. With a correct dose, lentinan caused complete regression of certain cancers in mice (see Aoki, 1984). The doses which failed were 10 to 80 times too large, suggesting that the effective range may not be too critical.

Lentinan has many immune effects. Researchers are now most interested in its enhancement of "natural killer" (NK) cells, which, like T cells, are a subgroup of white blood cells. Lentinan can also increase gamma interferon production.

One study found that lentinan alone was not very effective in treating human cancer. For better results, doctors combine it with chemotherapy. The lentinan should be started first (Aoki, 1984).

In both humans and animals, lentinan did not work if there was a protein deficiency (Akimoto, 1986). Physicians have found that to get the greatest effect, they should avoid giv-

ing sand doses to Dr. Anthony Fauci, director of the National Institute for Allergy and Infectious Diseases, but received no reply.

The U.S. National Cancer Institute has added lentinan to a list of over 80 drugs which people have suggested as possible treatments for AIDS. Its AIDS Drug Selection Committee plans to consider whether or not to follow up.

### What's Available Now?

It may be possible to get lentinan treatment abroad.

We have heard conflicting reports about whether persons known to have AIDS, ARC, or a positive antibody test can enter Japan for medical treatment, or for any other reason. The Japanese consulate was non-committal which suggests that there may be a problem, and that we might not find out until someone tries to go.

It may also be possible for clinics in Mexico or other countries to buy lentinan from Japan.

Another approach is to develop this treatment from available materials, outside of the official research system. The Shiitake mushrooms, which contain lentinan, and various extracts sold in health-food stores, are readily available.

### Published medical studies, mostly from Japan, strongly suggest that lentinan may be valuable.

Researchers believe that lentinan can be effective when taken orally, if five times the injected dose is used. In November 1986, Dr. Aoki visited the U.S. National Institutes of Health and reported on the treatment of 59 patients for an immune deficiency called low natural killer cell condition; they received intravenous lentinan in the hospital, then took maintenance doses orally as outpatients. The natural killer cell activity improved greatly, an effect likely to be important for treating KS and other cancer.

What we don't know is how much lentinan is in the mushrooms or the commercial preparations. We don't yet know of any company which has tested its material and calibrated its pills or powder so that users know what they are getting. The chemical test is not available commercially, but could be done in a university lab.

It is important that the products be tested, because too much lentinan can be not only ineffective, but harmful, because it can have the opposite of the intended effect. In one of the cancer studies, overdoses ten times too high markedly depressed the immune response (Aoki, 1984). But side effects of proper doses, which can include skin rashes and a feeling of heaviness in the chest, are rare and not serious when they do occur (Aoki, 1984). They clear up when the lentinan is stopped.

Lentinan is "heat stable" (Aoki, 1984), which probably means it survives normal cooking. One paper reported 30 cases of skin rashes and itching, seen by dermatologists over nine years, caused by eating shiitake as an ingredient of oriental cooking (Nakamura and Kobayashi, 1985). The dermatologists believe that these effects were caused by lentinan, suggesting that it may be possible to get an effective dose through normal use of shiitake as food. Shiitake has long been a folk medicine for cancer in Japan and other Asian countries; and until U.S. physicians can get lentinan, traditional ways of using the mushroom may be the best available.

Much of the commercial health-product literature for shiitake preparations fails to inspire confidence. One flyer claims that its shiitake tablet "may be effective" for "allergy, hypertension, liver trouble, tumor, kidney trouble, post-operative discomfort, lymphnode, infectious hepatitis (B) (sic), collagen disease, rheuma-

tism, gout, diabetes mellitus, gonorrhea, AIDS, common cold or flu, loss of energy". Another suggests what might be called the Godzilla theory of medicine:

"It is believed that the mycelium in the earth had the strength to push its way through a thick layer of concrete. Obviously, if this tremendous power could be utilized for the good of the human body, amazing results could be expected."

People facing death deserve better. We can let the public and professionals know the importance of this potential AIDS/ARC treatment, and the fact that it has been neglected for two years for no medical or scientific reason. A medicine known to be safe, easy to use, and outstandingly effective in the single case tried, at least deserves a second look. If more people were close enough to AIDS treatment research to know what is going on, they would insist that some way be found through the red tape and commercial obstacles, which now block testing of some of the

most promising treatment leads.

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For More Information

To find out more about lentinan, you can call Ivan John, (212) 288-2952. Call between 8 and 9 PM, New York time (5-6 PM in San Francisco). Ivan John is a medical student working with Nathaniel Pier, M.D., to get lentinan tested for AIDS or ARC.

This article is the 16th in the author's series on experimental AIDS/ARC treatments. Other treatments covered include DNCB, AL 721, naltrexone, BHT, glycyrrhizin, and AZT. You can obtain these articles from John S. James, P.O. Box

Continued on page 12

# Show Them Your Best Side

There's no better way to reach the local gay market on a year-round basis than by advertising in the Golden Gate Business Association Directory of Business and Professional Services. 10,000 copies of the 1986 Directory have been distributed throughout the Bay Area. And you don't have to be a GGBA member to take advantage of this unique advertising opportunity.

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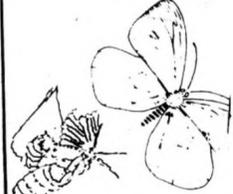
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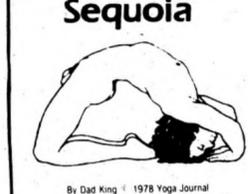
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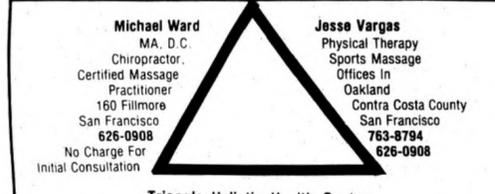
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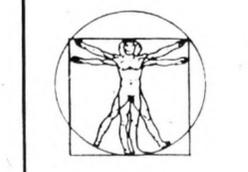
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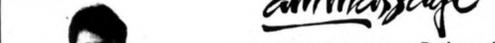
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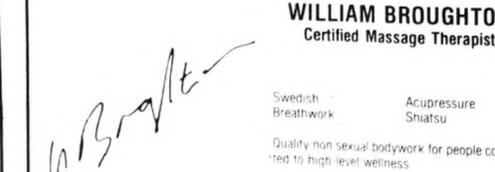
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## "Holistics" Seeks New Writers

The *Sentinel* is seeking a few good writers to contribute on a regular or occasional basis to its "Holistics" section. We're looking for people who understand something about the issues of mind-body-spirit balance, and who can write concisely, succinctly and articulately about these issues as they relate to the gay community.

As the *Sentinel* goes onto a weekly publication schedule, we will need writers to do more interviews and reports, to bring fresh insights and deeper perspectives on the mental, physical, and spiritual challenges we are facing as gay men and women.

If you're interested in working with us, send a letter of introduction along with a sample of your best writing or a resume to Van Ault, Holistics Editor, SF *Sentinel*, 550 Hayes Street, SF, CA 94102. Or call the *Sentinel* office at 861-8100.

## Nationwide AIDS Treatment Survey Initiated

Project Inform announced today that it has initiated a nationwide treatment survey, believed to be the first of its kind. The survey will examine the results achieved by people using available drugs to treat AIDS and ARC under the monitoring of their own physicians.

Although the survey will seek information about all treatments used, it will focus on the use of Ribavirin and/or Isoprinosine. The survey will assess both the long-term safety and overall effectiveness of the drugs, which have been used extensively by patients. Individuals using these drugs have been forced to travel outside the U.S. at great expense and trouble to attain them.

The study, planned as the first in a series, also hopes to develop important information about the course of the disease as experienced by survey participants.

This valuable data is being collected outside the existing FDA sponsored clinical trials and is expected to complement data obtained from more traditional sources. Project Inform mailed the survey to more than 600 participating contacts across the U.S., a group far larger than that participating in any known clinical trials to date. All information is coded and participants will remain entirely anonymous.

For further information, contact Project Inform on the toll-free Hotline: locally, 928-0293, in California, (800) 334-7422, nationally, (800) 822-7422.

Continued from page 11  
411256, San Francisco, CA 94141, or by phone at (415) 282-0110.

## Correction

In last issue's "On Guard!" column, "Could You Get AZT?", a production error caused the greater-than and less-than symbols to be left out. Here is the correct version of the affected section.

- 3.13 All patients must have a Karnofsky performance status  $\geq 60$  at entry (see appendix I).
- 3.14 Laboratory parameters - All patients will have the following present at entry:
  - a. Total granulocyte count  $\geq 1000$ /cubic millimeter
  - b. Hemoglobin  $\geq 9.0$  gm/dl
  - c. Platelet count  $\geq 50,000$
  - d. SGOT  $\leq 3$  times upper limit of normal value
  - e. Serum creatinine  $\leq 1.5$  mg/dl (or upper unit of normal)
  - f. Positive antibody for HTLV-III/LAV confirmed by any federally licensed ELISA test kit.

## Befriending Anger: Scott Eaton Finds The Positive Side of Rage

By Van R. Ault

In a time when it seems that the gay community is under great emotional siege, it's no surprise to find a lot of rage and frustration in our lives. Dealing with anger is no easy task in our society, according to Scott Eaton, a psychotherapist and Director of the SF Center for Growth and Counseling.

Anger indicates some injury to our sense of self, our sense of wholeness, dignity and power. Anger often comes when our power isn't being expressed fully. There's some kind of restraint to our desire. Anger is a healthy response, signaling us that something isn't going the way we want it to.

Who are the people that come to learn these techniques? What motivates them?

Most of the people are aware that they have feelings of anger but don't know what to do with it. It just sits, and they want to find a way to handle it. We're not taught positive models of handling anger, only how to push it away. Look at any movie or tv show and see how anger is expressed. Look at *Virginia Woolf*: total viciousness.

Generally, the way we see anger expressed is destructively. When we do that, it does not feel good or have a good result. The class is to help people learn that there are different options to expressing anger that are constructive, and end up allowing us to feel good about ourselves. That's the key.

In your work with gay people, what kind of anger do you see them carrying around?  
They get angry when they don't feel they can be themselves. Usually that doesn't have to do with being gay per se, or coming out. It has to do with being a relationship and they feel they should be a certain way to please the other person. That ends up with them being angry at themselves or the other person. It just doesn't feel good. I want to say they're angry about the injustices and so forth, but when I work with clients we don't get into that, except in passing. The real thing seems to be on a more immediate, intimate level of their day to day relationships. That's the main source of anger. Secondary is



RIKKI ERCOLI

their relationship with their boss and situations with work. It has to do with how they want to express themselves there, and it has to do with holding themselves back, and innately that does not feel good. It feels fragmented and uncentered. In that way anger is really positive, it says, "Hey, wait a minute,

*Anger is really positive, it says, "Hey, wait a minute, you're not honoring your own integrity."*

you're not honoring your own integrity." Anger has a positive message, that indicates an injustice or compromise in ourselves.

How do they express it outwardly? A lot don't. A lot keep it in. That's the most common. Many are afraid, thinking "If I get angry, people won't love me, or people will leave me." Especially their significant relationship. Some will explode, out of nowhere. The magnitude of the anger being expressed is out of proportion to what's actually going on. They know that. But again, it's that energy building up and building up, and along comes this situation that deserves one unit of anger and it gets ten units. So here it comes, and the other person gets annihilated. Neither party feels good about the way the anger comes out: the person who gets dumped on feels very uncomfortable with anger, the person who did the dumping feels bad about how he expressed it. They both conclude, "Anger is not good." So they both push down their own anger. It becomes a vicious cycle.

When the anger is expressed it comes

Many people don't feel it's safe to acknowledge anger, much less release it. How can they move beyond that block? How can they make it safe to explore and release anger?

The first thing they need to do is realize there's a big difference between feeling anger and expressing it. We often think that if we feel it we have to express it. That's not the case. We can acknowledge that we feel anger, and that in itself is a huge step. We can learn that there are various options to how to express it. There are ways that are destructive, and ways that are constructive. We don't have models for that constructive expression. The second thing they can do is to begin to recognize anger at lower levels of intensity. We usually don't acknowledge anger until it's pretty strong inside so that it's too scary to manage. By acknowledging anger at lower levels of intensity, it becomes much more manageable, and not at all scary.

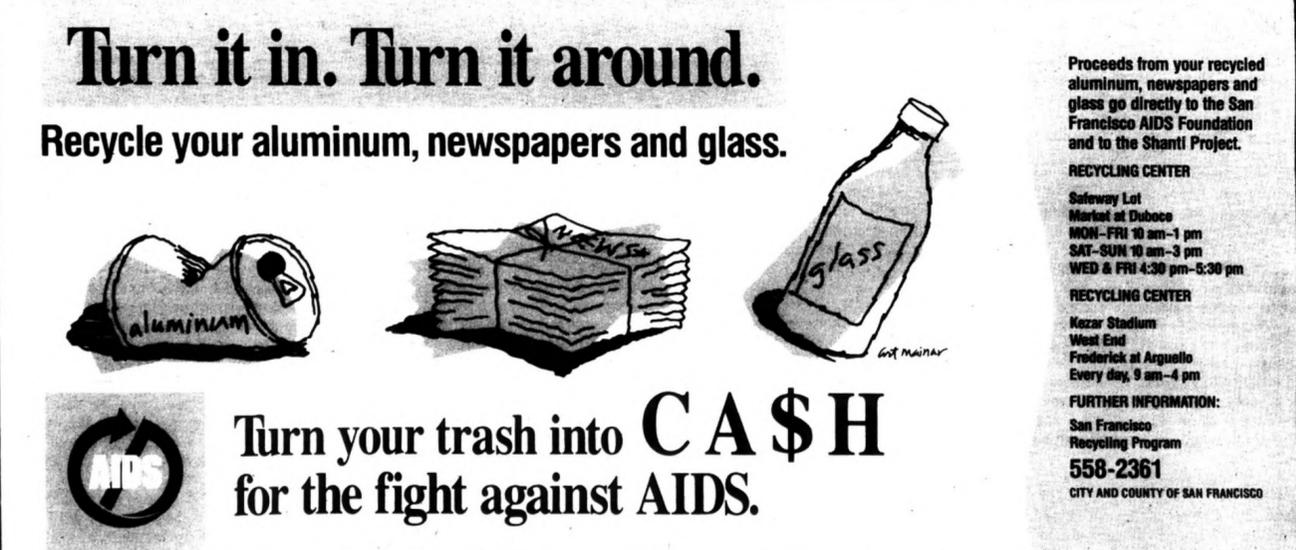
What are some of these constructive options?

They can range from just acknowledging, "Hey, I'm angry right now," to just admitting to someone else that you are. You're giving it expression and that may be all that needs to be said. We can channel the anger—take the energy and put it into running, lifting weights, riding a bike, or pounding pillows and screaming. If we want to communicate it to someone else, often this formula is "I'm angry at you for \_\_\_\_\_" and "how that made me feel inside is \_\_\_\_\_" and, "what I prefer you do in the future is \_\_\_\_\_". For example, "I'm angry that you didn't call me when you said you would. Inside that hurt. In the future I prefer that you call me on time." That's a simple example, but it's just being responsible, as opposed to, "You fucking asshole, why didn't you do what you said you were going to do." Big difference.

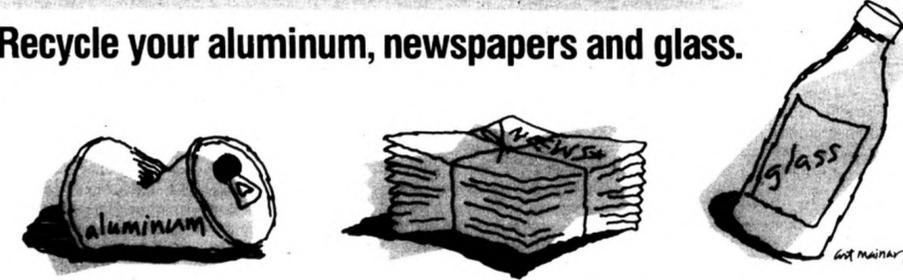
In the class, we give an array of formulas and options and they get to try them out in class, and with their friends. They get to see what works for them, and they integrate that into their repertoire. The reaction to that is some excitement and some awkwardness at first, but that's to be expected. Anytime we try something new it's expected to feel awkward.

Our rage is closely connected with our center. By deciding to stop its expression, we stop the expression of our center. With our love, creativity, vitality, and our own unique essence alienated from our center, we feel depressed and powerless. The purpose of this work is to return to our center by going through our anger, to its power source inside of us.

Scott Eaton's next "Making Friends With Anger" course will start in mid-January, and the cost is \$125.00. A reduced rate will be offered for pre-enrollment. For information, call 330-7557.



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# WEEK AT A GLANCE

December 5 - 11

## 5 DECEMBER FRIDAY

SF State's Dance Department presents the **EM-BAJE Dance Ensemble**. Program features work by faculty, guest artists, and outstanding student choreographers. 8 pm, Little Theatre at SF State University, 1600 Holloway. \$5 for public, \$3.50 students. Box office: 469-2467.

**Visionplay**, a circle of healing and renewal, meets to explore inner space using deep visualization techniques. Led by Van Ault, certified hypnotherapist. Held every Friday night at 8:00 pm at Quan Yin Acupuncture Center, 513 Valencia Street, SF. \$5-15 sliding scale. Info: 864-1362.

**Steve Reich and Musicians** performing "minimalist" music, including Reich's newest works "Six Marimbas" and "Sextet." 8 pm, Zellerbach Hall, UC Berkeley, \$10.50-15.50. Info: 642-9988.

**Mojo and Lisa Cohen** perform sensual sounds at 8 pm, Artemis Cafe, 1199 Valencia Street, \$5. Info: 821-0232.

## 6 DECEMBER SATURDAY

**Aldo Ciccolini**, classical pianist, offers a program including Ravel's "Valse Nobles Et Sentimentales" and "Miroirs" along with Mussorgsky's "Pictures At An Exhibition." 8 pm, UC Berkeley's Hertz Hall, \$14. Info: 642-9988

**San Francisco Hiking Club** offers a day hike on Mount Burdell, in Novato. Meet at 8:45 am under the big Safeway sign near Market and Church for carpooling. \$10. Info: David Ackerman, 381-1034.

## 7 DECEMBER SUNDAY

Jazz duo **Mimi Fox and Laurie Antonoli** appear at the Baybrick Inn, 5:30-8:30 pm, \$5. 1190 Folsom Street. Info: 431-8334.

**The Concert Choir and Chamber Singers** perform music by Reinberg, Cristobal de Morales, and Knut Nystedt, at 8 pm, SF State University, Knuth Hall, 1600 Holloway. \$3.50 public, \$2.50 students & seniors. Info: 469-2467.



Gee, those British boys are cute: Easterhouse plays Monday, Dec. 8 at the I-Beam (Bay Area exclusive).

## 8 DECEMBER MONDAY

Alan Bowne and Joe-Cappetta present a reading from **Forty Deuce**, a bizarre excursion into the lives of four Times Square denizens. At Theatre

Rhinoceros, 7 pm, 2926 16th Street. Info: 864-4201.

SF Conservatory presents their annual "**Sing-It Yourself Messiah**," featuring the world's largest chorus in a performance of Handel's holiday masterpiece. Louis Magor conducts the SF Con-

servatory Orchestra and soloists. Live broadcast on KQED-FM 88.5 on December 9th, when the production will be repeated. 8 pm, Davies Symphony Hall. Info: 564-8086.

"21 Males," a photo portrait of males by Blackberry, is the first exhibit by this longtime Bay Area singer-songwriter. The exhibit runs through January 12th, with a reception held tonight at 8 pm. Info: 285-4334.

## 9 DECEMBER TUESDAY

**Gay Cable Network** screens at the Village and Maud's. Includes news from New York and San Francisco, comments by Sally Gearhart and author of *Lesbian Sex*, Joann Lewland. 9-10 pm.

**Colorbox**, a new San Francisco art gallery, will present a group show opening tonight and continues through January 3. Entitled "**Contemporaries**," the exhibit includes selected, original works from over twenty Bay Area artists working in various art forms, including painting, sculpture, pottery, and photography. 541 Hayes Street, Info: 863-8144.

## 10 DECEMBER WEDNESDAY

**David Harrington**, first violinist and artistic director-founder of the **Kronos Quartet**, will discuss the works of the innovative, critically-acclaimed foursome, and play selections from their five albums. Free. 7 pm, SF State University, School of Creative Arts, Room 250, 1600 Holloway.

## 11 DECEMBER THURSDAY

**Yin Cheng-Zong**, foremost pianist of People's Republic of China, performs in recital, playing music by Mendelssohn, Scriabin and Liszt. 8 pm, Herbst Theatre, SF. Info: 527-3622, 398-1324.

A tribute to contemporary Polish composer **Witold Lutoslawski** will be given by the SF Conservatory Orchestra, the New Music Ensemble and the Cantata Singers. Lutoslawski will be present for an open forum prior to the concert. Forum: 4 pm, Upstairs Lounge, 19th Ave. at Ortega Street. Concert: 8 pm, Hellman Hall. Free. Info: 564-8086.

**Pat Wilder R&B Jam** presents some "bad-ass" rhythm and blues. No cover. 9-11 pm, Baybrick Inn, 1190 Folsom, SF. Info: 431-8334.

You've got a complicated week ahead so carefully calculate your options; save the shopping for later in order to meet pressing family responsibilities now. Your holiday will be much merrier if you take this advice.

**LIBRA, THE LEOPARD** (Sep 23 - Oct 22): Getting caught up in the hysteria of the holidays could put you on the edge this week, and that's not the "cutting edge" either. If there's a problem, it's from over-exposure. Put "peace of mind" at the top of your to-do list and put frantic shopping sprees and family gatherings somewhere near the bottom. Flimsy holiday traditionalism cannot warm your spirit like the true meaning of winter can.

**SCORPIO, THE SCORPION** (Oct 23 - Nov 21): High-finance and entrepreneurial spirit merge around you right in the middle of the holiday rush. You will have to make clear-cut decisions without wavering or hesitating. Your economic decisions are especially crucial now because in the coming year you will have to live either as a renegade or as a respected citizen. Can you afford to fall for Santa Claus again?

**SAGITTARIUS, THE HORSE** (Nov 22 - Dec 21): Stable structures dissolve as wobbly expansion occurs. There are great signs in your future as long as you can forget about your past. Make this week an exercise in renaissance. Renew your self-image and give yourself credit for being a daring pioneer. Your Birthday Forecast and Natal Horoscope are waiting for you; send your birth

date/time/place and \$5 to Robert Cole, P.O. Box 884561, San Francisco, CA 94188. You'll be surprised!

**CAPRICORN, THE WHALE** (Dec 22 - Jan 19): The lengthening shadows of autumn enhance your psychic powers a hundred-fold. This week millions of images will arise out of every conversation, and you'll read more body language than what's honestly good for you. Experiment with surprising suspicions but don't base your whole life on unspoken promises. Respect the fragility of your situation right now.

**AQUARIUS, THE EAGLE** (Jan 20 - Feb 18): Holiday hoopla supercharges your new environment with fresh optimism about the future. For a while there, it seemed all over; like nothing more could be done. But Christmas always turns your worrisome mind toward more immediate possibilities. Invite friends and family over to share your holiday cheer. It's OK to live in a fantasy world. Yes, there is a Santa Claus!

**PISCES, THE SHARK** (Feb 19 - Mar 20): This week you have the power to make dreams come true, so you should wish for world peace and universal prosperity. At times like this there's a great temptation in believing that you deserve all the good luck for yourself, but the truth reveals that your fortune was once in someone else's pocket. Now's the time to show gratitude by sharing with those who gave you so much in the first place. Everybody's looking for a Santa Claus, and it's your year!

# THEATRE

JOHN J. POWERS

## Gray Exposure: The Follies of Spalding Gray

Spalding Gray is the darling of the new heterosexual avant garde. Since 1977, he has been working on his "stories" for one-man shows across the country. He has made famous appearances in films by Roland Joffe (*The Killing Fields*) and David Byrne (*True Stories*). Reportedly, filmmaker Jonathan Demme is interested in bringing Gray's *Swimming to Cambodia* to the screen. Gray's newest story, *Terrors of Pleasure*, recently played for two sold-out months at New York's Lincoln Center. Gray's publicist bills him as someone who is able to keep the "oral tradition alive in an era of mixed-media confusion.

I went to see both *Swimming to Cambodia* and the *Terrors of Pleasure* on separate evenings at Life on the Water, an impressive new theater in the Fort Mason complex.

*Cambodia* opens with Gray telling a few stories about his experiences before, during and after his stint in the role of an assistant to the American ambassador in *The Killing Fields*. There is a definite sense of immediacy or vitality in Gray's persona: one feels as if he's urged on by something more than the need to tell a story, though what that "something" is, I don't know. (Maybe it's the apprehension he might have for charging \$17 a ticket.) Gray's intensity as an actor, coupled with his timidity, struck me as a cross between Elliot Gould and Alan Alda — at their most ingratiating.

After a while, I began to appreciate what Spalding Gray was doing. Essentially, Gray is a stand-up comedian with a *shlick* worthy of Bill Cosby in his early days. This is bright stuff, to be sure, but it is carefully directed toward a particular audience: it is shockingly safe material for the yuppies in their 30s who recall with fondness, heavy drugs, and banality of Richard Nixon, and their own naivete.

The Gray pose is a simple threesome: 1) Gray as initiate, seeing, hearing or smelling something alien; 2) The experience itself, whether it's drugs, Thai prostitutes, or the film crew; always conveyed with exaggerated depictions of particular images or eccentricities; and 3) Gray's response to the experience, usually an understated expression of child-like confusion.

The audience at *Cambodia* was oddly enthusiastic. In fact, as Gray's uninspired routines went on, I wondered if I was missing something — maybe I'd come to the evening with preconceptions. I thought of what I'd been thinking before the show. A friend actually had been rather impressed by Gray's books, so I was looking forward to something new or at least interesting.

As it went on, I really felt that people were being had in the worst way. Spalding Gray was pulling off a gimmick so well that I began to doubt

whether or not I could review him with any objectivity. After all, if hundreds of people were laughing nearly to the point of hysteria, who was I to suggest that this is nothing more than a well-performed ruse?



And why bring up something as delicate or unimportant, at least to some people, as Gray's asides about being the last available middle-aged straight white man. The effect of such humor depends on a certain degree of acquiescence, if you will, among gay male listeners.

Gray's discretion here conversely reflects the trend toward polite, distant tolerance of homosexuality among white male liberals. A joke is a joke, of course, and in the jaded spirit of *National Lampoon*, anything's worthy of ridicule. But I was bored with this line of reasoning years ago. Besides, the real function of homophobic humor is to allow straights, usually men, to feel secure in their sexuality. To be fair, Gray made only a couple of undeniably homophobic comments in *Cambodia*, but isn't that enough?

These comments point to the fallacy of Gray's vision: they are the expression of the need to feel safe or secure above all else. Thus, whether Gray is meditating on the U.S.

government's hypocrisy and brutality, the exoticism of a beach on the west coast of Thailand, or the potency of some marijuana, the same note of complacent detachment comes through. Gray's exploitation of the holocaust in Cambodia to provide modern audiences with comic irony is especially obscene.

I went to see Gray's second show, *Terrors of Pleasure*, a few days later. Again I was bothered by the naked contrivance of the event. It simply was

bivalence comes up against incidents that aren't as charged or extraordinary as the ones referred to in *Cambodia*. As a result, this is a neat, innocuous, and far more subdued evening. I almost felt that I's been a little severe in my earlier comments.

Finally, I want to say something about "oral tradition" vis-a-vis Spalding Gray. The suggestion has been made that Gray represents something new, the idea of a man simply talking to an audience about his



Photos by THOMAS ALLEMAN

## Gray's exploitation of the holocaust in Cambodia to provide modern audiences with comic irony is especially obscene.

hard for me to really care about the character or actor. *Terrors* begins as a vivid telling of Gray's attempt to purchase a house in the Catskills. Images such as "the little house that cries," and a description of the former owner as a blue-collar King Lear, are pretty amusing. At one point, Gray revealed a tape-recording of the former owner's voice, which proved to be the funniest moment in his monologue.

Above all, Gray likes to project ambivalence. In *Terrors*, this am-

periences. People seem possessed by the image of an old-fashioned storyteller. But this really isn't such a phenomenon. At poetry readings and lectures everywhere, people have been doing, for years, what Spalding Gray now does. However, they have not attracted those crowds which Gray now claims for himself, many of whom probably have never been to a poetry reading. And that makes all the difference.

A woman dressed in the artist's conception of an ancient Grecian costume from "A History of Costume," ca. 1928-1932, watercolor.



The best of friends and frequent collaborators in artistic endeavors: Kay Harshberger (seated), Holland Robinson (left) and Mac Harshberger, ca. 1926, New York.



"Le bourreau (The Executioner)" from Harshberger's black ink illustrations of scenes from Oscar Wilde's "Salome," ca. 1921-22.



by Eric Hellman

Mac Harshberger: Art Deco American" is a modest, almost bite-sized exhibition of slightly more than 60 drawings and other graphic works by a relatively unknown, unrecognized artist—who also happened to be gay. Currently on view at the California Palace of the Legion of Honor (through February 15, 1987), this show is an absolute delight.

Harshberger, an American from Seattle, developed his style in Paris during the early 1920s, studying in the studio of Maurice Denis. Influenced by the designs of Bakst, Erté, Barbier, and other early Deco masters, Harshberger's work is frequently witty, often accented with bold colors, and nearly always characterized by graceful, sensuous curves and an elegant use of line.

But besides the art (which is reason enough for an afternoon's visit to the museum), this exhibition has several other charms.

There's a romantic, seemingly tragic, tale to be told of love found and lost between Harshberger and American composer Holland Robinson. There's also a brief, informative and exquisitely produced catalog for the show (the exact type of printed matter that ought to accompany more art exhibitions when exhaustive scholar-

ship is neither desired or necessary). And, when considered as a whole, "Mac Harshberger: Art Deco American" provides an ideal opportunity to examine the notion of "gay sensibility" in art. Viewers are invited to question the influences, energies and rhythms of a homocerotically-inclined psyche—without succumbing to the idea this is an exhibit of "gay art".

The Harshberger show, organized by the Achenbach Foundation for the Graphic Arts (a division of the Fine Arts Museums of San Francisco), was made possible by a combined gift/loan from William W. Whitney, Harshberger's cousin and a San Francisco resident. The exhibit features an eclectic mixture of painting in oil and watercolor; a series of black ink drawings

based on scenes from Oscar Wilde's *Salome*; and costume designs for a ballet titled "Bluebeard" (most likely inspired by Perrault's classic tale but, apparently, never produced).

Also, the show includes a comic, brightly-hued series of watercolor drawings, depicting "A History of Costume"; assorted Christmas cards used for combined greetings from Holland and Mac; elegant, sophisticated

notecards made for the artist's sister (and patron) Kay Harshberger (a bon vivant of the twenties made wealthy by marriage to a French count); and a brilliant, often whimsical series of illustrations made as sheet music covers for Holland's compositions and for other, collaborative projects.

The *Salome* series, as curator Karin Brewer aptly notes in her catalog, seems to refer directly to the work of Aubrey

Beardsley. Harshberger's figures are placed "... within simple or minimal backgrounds, which created a stark, austere feeling, by his intentional effeminizing of male figures, and, to a lesser extent, by the somewhat decorative use of blood." The drawings from Wilde's play are, however, the least characteristic of Harshberger's other work.

Most of the show's selections empha-

size either a stylized, moody elegance (for example, "Portrait of Holland Robinson," 1926) or a light-hearted, witty, even whimsical attitude. This latter approach is best typified by the "Costume" series (especially the modern woman of the twenties, complete with the monkey-of-fashion on her shoulders) or in the book illustrations, most notably the Humpty Dumpty from the "Mother Goose

Songbook" or the Arrogant Lion from "Zoological Soliloquies".

One of my favorite examples from the show was the cover illustration for Robinson's composition titled "Serenade aux cinq chats noirs". This drawing (reproduced above) features a simplified, stylized design in which each of the musically-attentive felines wears a festive, individually-colored party bow. I also found the 1939 "Portrait of William" to be especially appealing, due to the contrast between the boy's innocent, ripe sexuality and the artist's formal preoccupation with pattern, texture, and design.

Given the art world's current predilection for blockbuster art extravaganzas (most recently evidenced by the de Young Museum's Impressionism

show), "Mac Harshberger: Art Deco American" proves the immense potential for aesthetic delight made possible by a relatively modest degree of artistic and financial resources.

The only curious omission (seemingly, a sin of homophobic timidity) is the catalog's lack of any detailed explanation of Harshberger's relationship with Holland Robinson. Author Brewer refers to Holland as the artist's "companion for most of his life," but the significance of their bond—in terms of shared interests, collaborative endeavors, or aesthetic sensitivity—is left to each viewer's private investigation. Also, Robinson seems to disappear from Harshberger's chronology around the mid-1930s; and again, no explanation is attempted.

Despite the lack of a more satisfactory critical/biographical context, this exhibit still succeeds because of the charm, the wit, and the sensual, sophisticated elegance inherent in the artist's work. And this is why one recognizes—with a striking visual clarity—a distinctive gay aesthetic woven into the delight of Mac Harshberger's art. ■

**Mac Harshberger:**  
Art Deco American,

California Palace of the Legion of Honor, Lincoln Park, San Francisco (now through February 15, 1987). Call 750-3614.

Serenade  
aux cinq  
chats noirs

hollande  
robinson



Sheet music illustration by Mac for Holland's "Serenade aux cinq chats noirs," block print with handcoloring.

# MAC HARSHBERGER

## Art Deco Américain

### DISCOVERING THE CHARMS OF A GAY AESTHETIC



Untitled (Salome with the head of John the Baptist) from the "Salome" series, ca. 1921-22.



The woman of today (in the mid-1920s) from "A History of Costume," ca. 1928-1932, watercolor.

Costume design for an archer in the unrealized ballet "Bluebeard," ca. 1925-26, watercolor.

# Mother Teresa Documentary Looks at Christ's 'Little Woman'

I don't know what I expected when I saw Ann and Jeanette Petrie's new documentary *Mother Teresa*. Knowing little of her beyond the Nobel Prize, the cover of *Time*, and the ever-present epithet "living saint," I was suspicious of more media hoopla. At the same time I had hoped for an inspiring essay on what it means to be holy in 1986. I came out feeling less hyped than I'd feared, but also less inspired than I'd hoped.

This is an admirably crafted documentary. It neatly avoids so many of the pitfalls of film biography, such as over- or under-use of narration, distractingly poor production values, endless shots of the subject strolling through fields, and so forth. The narration is credited to Sir Richard Attenborough, but anyone whose life Mother Teresa touches can be called upon to narrate sections of the film. Having many people bear witness to her work as it affects them personally gives the film a higher credibility quotient.

The soundtrack is helped by Suzanne Ciani's original music. Bad movie music is a minor obsession of mine — music is so often used to tell us what to feel. Ciani's score doesn't give us a memorable, stirring theme, but instead knits together the film's many voices in a way that calls attention to their own melodies. The camerawork of Ed Lachman and Sandi Sissel (from feature film and documentary backgrounds, respectively) discretely keeps our attention where it needs to be without bombarding us with visual information. Early shots of the streets of Calcutta remove any prior generalized impressions of India's poor and pre-

sent a clear-eyed, full-color reality that cannot be imagined away.

The key word here appears to be credibility, of which documentary film has undergone a crisis during the past twenty years. We find filmmakers turning to alternative forms such as docudrama, self-reflective film or fake documentary, and a blurring of the boundaries between documentaries and feature films. Increasingly sophisticated film audiences are questioning the reality of what is on the screen. *Mother Teresa* uses techniques and expertise from both fields in a way that approximates the "thereness" of the best documentary films while mostly avoiding romanticized "slice-of-life" clichés. And glimpses of the hordes of cameras, ubiquitous reminders of Mother Teresa's media phenomenon status, help keep us aware that this film is just one point of view.

The filmmakers' understanding of the complexities (and simplicity) of word-image relationships is gratifying. We are left with unforgettable images such as a haunting train sequence, shot from Mother Teresa's imagined point of view, as she narrates the story of the revelation that gave her her mission. Archival and contemporary shots of passing treetops or the front of the train seen on a curve, evoke the often spiritually heightened experience of train travel. The simplicity of Mother Teresa's work comes across in scenes such as a shot of her filling a water bottle as her voice-over says, "It's not how much we do, but how much love we put into it."

Much of the believability of the film cannot be credited to any filmmaking techniques, but to Mother Teresa herself, who comes across as indeed holy. Over and over we see her touch arouse big smiles in the place of empty gazes. Her charisma is clearly visible both in her own presence and in the devotion of her Missionaries of Charity. A demystification of holiness is perhaps her strongest message. The subject comes up in an interview and she likens her work to that of the interviewer — "just as you are holy in your own way." She goes on, "Holi-



'Mother Teresa' plays at the Roxie through Monday, Dec. 8.

ness is a simple duty for you and me."

However, when Mother Teresa gets more religion-specific she begins to lose me. I recall her position on abortion ("We are fighting abortion by

necessary to bring "a spirit of forgiveness?" In a scene where she works with novices she reminds us that her Missionaries of Charity "must cleave to Christ," just as a wife "cleaves" to a husband. The

*The preferred position for today's female prophets is still behind the throne — or in this case, the cross.*

adoption") and wonder how she would respond to San Francisco's gay community...are we some of the people toward whom she finds it

preferred position for today's female prophets is still behind the throne — or in this case, the cross. Where are *Continued on page 22*

## SECOND GLANCE STEVE ABBOTT

### Commercial Horrors

While Ted Turner vandalizes black and white film classics with pale, computer-applied color, several tv commercials have started playing on our nostalgia for black and white. My own favorite is "The Five Fingered Hand." The opening shot is a spooky mansion. A severed hand climbs out of a gilded jewel box and creeps across the floor. Hearing something, the maid turns. Her look of horror is frozen as the severed hand clicks a Nikon. Next it's the butler's turn, and so on.

Horrible commercials have lately mutated into a spectacle of horror. First we saw Vincent Price removing bloodstains from a bathtub, then Stephen King touting American Express. Dracula has been helping the Schlage lock company promote its new burglar alarms ("We're selling peace of mind," says Jerome Tuff, Schlage's president) and Phillip's light bulbs have been touted for helping ward off some growling, unseen menace.

Amusingly, the Phillip's commercial recently played during the Nov. 25th CBS Evening News. After the lights black out and a voice says "Run for your lives," Henry Kissinger appears on the screen to talk about Reagan's Iranian arms crisis. "You can't keep all the officials in the dark," Kissinger says.

But Nikon's commercial is my favorite for what it unwittingly reveals about corporate capital's new self-image. It's no longer ashamed of its

evil. Instead it taunts and seduces us with it.

It wasn't always so. In the 50's, tv commercials promoted a wholesome self-image. Betty Furness and Ronald Reagan opened GE refrigerators to picture delicious abundance. When monsters appeared they were sentimentally cute. Teeth rotting out? Colgate will scare away those funny decay demons. Drains clogged? Then summon the house-shaking genie, Mr. Clean (bleached-out cousin of the Jolly Green Giant). The emblem of monster capital was always friendly, protective, upbeat. (Think of Tony the Tiger yelling "GRRRRR-EAT!")

All this began to unravel with Vietnam. College kids discovered that Saran Wrap, the happy face of Dow Chemical, looked and sounded just like napalm when twisted into ropes, hung from the ceilings of dorm rooms, and set on fire to drip into pans of water. Angrier protesters bombed

Bank of America. To assimilate this new revolutionary zeal, products from lipstick to perfume were suddenly touted as "revolutionary."

In 1972, Coke came out with the most chilling hiaku of all time. While Nixon was trouncing McGovern with the slogan "Nixon, he's the one," Coke came out with: "Coke! In the back of your mind, it's really there." A pause between each phrase let the message sink in. If Nancy Reagan wonders why we've become a nation of drug addicts, she need look no further than this one commercial.

In one instance, the revolutionary strategy backfired. Jack-in-the-Box decided to update its image in the early 80's. To do so, it put out a tv commercial showing a frail grandma dynamiting the old Jack-in-the-Box clown head. (Oops! Must have been something she ate.) The commercial was soon pulled. Someone might take the message literally. A revised version shows grandma skyrocketing the clown head into the nostalgic firmament of logo heaven.

But consumer rage against commercials remained high. Advertisers decided they could manipulate even this anger to their own ends. Wendy's recycled the Jack-in-the-Box idea, minus the dynamite, with its "Where's the Beef?" commercial. It hooked our anger while neutralizing it with sexist, ageist humor. In real social terms, of course, nothing changed. Nabisco continues the charade by showing breakfast eaters rejecting corporate drug pushers who'd load our food with excessive sugar. But sugary food continues to sell.

Today tv commercials face a new, more serious crisis. The proliferation of VCRs and remote control switches *Continued on page 23*

# David Leavitt Finding Lost Themes of Art and Language

One mark of a serious writer is the willingness to explore subtle and difficult themes. In literature classes, all of us learned to grasp the big picture, the broad themes expressed to us through the masculine gender: man vs. man; man vs. nature; man vs. himself. In a novel, all of these might appear in a myriad of ways, subdivided, with countless variations on a theme. What distinguishes a very good writer from merely a good or (gasp!) mediocre one is the ability to handle these variations in new and interesting ways, giving them a novel approach, so to speak.

David Leavitt is a very good writer, a serious one. The evidence of this is in the way he subdivides and explores his big theme, people versus themselves. When we read his novel, *The Lost Language of Cranes*, we are reading about the loneliness of gay sexual awakening, about innocence encountering decadence, about isolation and rejection. The broad situations are familiar to us: the anguish of a deeply closeted man, aching for redemption; the high-flying expectations of youth in love; the terror a woman feels, discovering twenty years of self-delusion.

This is the stuff of a writer aching to explore meanings in existence, to flush out of himself all the pain, frustration, humiliation and, yes, joy of life. And what this means for us is that we ache, too. There is genuine pathos in the characters David Leavitt creates. We cannot help but be greatly moved by their stories even if, as in the case of this novel's most potent character, Owen, the homosexual father of a gay son, the figure is one that arouses in us only contemptuous pity.

Owen goes each Sunday to a cheap gay porno theater. Ruth, his wife, stays home, editing manuscripts. Philip a pleasant, academically-oriented 25-year-old, unaware of his father's leanings, agonizes over revealing his gayness to them. Owen has been denied (By society? By his own insecurities?) the openness and sex he craves. Ruth finds minimum satisfaction in sex with Owen, clinging to the relationship for stability. Philip falls head over heels in love with an artistic egoist who, of course, abandons him. Philip has a friend, Jerene, wise and worldly, who's lesbian and has a particular fascination with lost languages. There are sequences of time spent in Rome, in places in France, in Manhattan neighborhoods.

All of *Lost Language's* situations and characters are grounded in reality. They are circumstances and people we have known in our lives. They are close to us. There is a certain grittiness in the details, a fascination by the author for the squalor of people's lives and the places they live. And though we may not be overly eager to encounter this particular reality in our reading, it is impossible to deny that Leavitt has presented it well. Yes, Philip is happy. He's an optimist and has a good deal of fortune in his life, including a good job and many possibilities for boyfriends. He has to struggle, nonetheless, with life's little details, like becoming so callous as to reject the love of a young, innocent boy who craves him. This is a trite struggle; multiplied many times over, though, such small concerns become serious preoccupations, matters of great weight for a still-impressionable youth.

But Owen, poor Owen, is miserable. He's a wretch because he has lied to his wife so many years. When he finally comes out, it is not forthright,

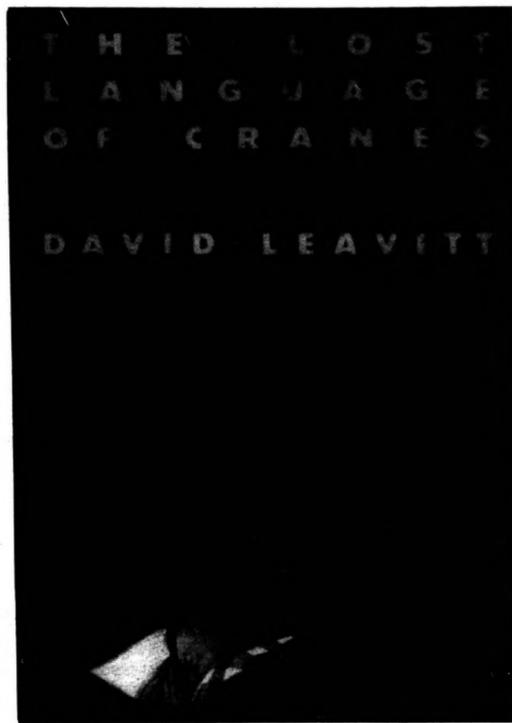
overriding theme of Leavitt's novel.

The principal conflict in the storyline appears inside people's heads.

Philip's parents are anachronisms, out of place in a modern world, unable to cope effectively with change. Their apartment building is going co-op, and the prospect of having to move out, exploring new situations, terrifies them. Philip tries to be helpful, but because change swirls continuously around him, he has difficulty identifying with their struggle. When his mother seems unaccepting of his gayness, he becomes depressed and despondent. He realizes how cold and inflexible she has become.

Jerene, an adopted child, feels sorry for her parents. They had to struggle hard to become the only black couple to own a home in their town in Connecticut. In an early photograph she has of them, they look stiff and uncomfortable, "like people posed in costumes from another century for comic effect." When she told them she was gay, they rejected her.

Eliot, the cool, sensual young man raised from boyhood by two gay men, one of whom is a famous children's book author, is casual about his relationship to fame almost to the point of boredom. His adoptive fathers, like Philip's parents, are throwbacks to another era, strangers to the world Eliot now inhabits. When Philip makes the extraordinary blunder of inviting them to explore that world, *Continued on page 22*



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# Lost in Space with Merce & John

Recently, San Francisco's dance avant garde got together with the Bay Area Video Coalition to sponsor a special benefit screening of a new BBC film documenting the making — and performance — of a work by choreographer Merce Cunningham, the great granddaddy of minimalist aesthetics.

The film was titled "Points in Space" and so was the dance that the film documents. This distinction is not, however, wholly accurate (although it may identify the beginning of a general sense of confusion that pervaded the movie). You see, Cunningham's dance was not intended, according to the choreographer, as an independent theatrical piece; but, rather, as a work of filmic art.

Thus, the film which viewers paid to watch was a film about the making of a film. And this was a very good thing because the documentary's biographical and narrative contexts made it all much more enjoyable and interesting to watch. But Cunningham's dance (without the filmic additions of rapidly changing camera angles and imaginative editing) was very dull. In fact, "Points in Space" — when detached from all its excess baggage, both verbal and technical — revealed the full extent of Cunningham's anachronistic status in the world of dance.

This, of course, is a rather heretical point-of-view. But, for me, "Points in Space" showed how Cunningham's work (and the sound contributions by John Cage) can, at best, be viewed as charmingly antique in light of current developments in post-modern chor-

ography. Culturally, the world has experienced a significant shift in thought, and most importantly, in feeling: the ideas of modernism and minimalist aesthetics are essentially things of the past. Although Cunningham's work once seemed vital and exciting, it now reflects a highly superficial and technically-obsessive mode of expression.

"Points in Space" was fascinating, nevertheless, because its documentary portions allowed viewers to understand the approach Cunningham uses to create such empty, fragmented work. He begins by rejecting the notion of "musicality" in dance and, in fact, choreographs his works without the accompaniment of any pre-established aural text. In order to keep track of where the movement is going, Cunningham regularly consults his video tape playbacks and keeps copious notes. As his method is unveiled, we recognize the basis of the kinetic fragmentation inherent in — and always characterized by — a Merce Cunningham dance.

Similarly, the choreographer provides his dancers with neither narrative structure or emotional context — they're just out there doing the steps. Although they're not really steps, but rather the modernist's grab-bag of



A frozen moment from the new BBC film documenting the making of Merce Cunningham's 'Points in Space'

movement gestures: dancers lunge, hop, leap, walk, bend and turn. The images which result are highly sculptural, but also often static.

Still, there was a musical score for "Points in Space" (an original, computer-synthesized aural text by Cunningham's long-time collaborator John Cage), but it was composed independently of the choreography and only played for the first time at the dress rehearsal. The reason for this separation, as Cunningham explained, was that he wanted the dance and the music to operate as "totally independent" elements. This idea, although a novel concept, is an absurd reality. The music and the dance do, eventually, combine in performance and the result is a juxtaposition which only heightens the viewer's sense of fragmentation; an overlay which underscores the artist's unwillingness to

communicate anything of any affective significance. Cage even mentions (flashing a delightfully daffy twinkle in his eyes) that he has "... no intention to express my ideas or feelings" in the music he makes. And in response to this statement, the San Francisco audience laughed with an uneasy, nervous chuckle. And this, perhaps, was slightly reassuring.

The absence of idea and feeling is equivalent to an absence of the very idea of art, and this is exactly where minimalist theorizing has led us. Cage's composition for "Points in Space" was titled "Voiceless Essay" and, although I couldn't completely follow the explanation of how he supervised its construction from computer-based technology, the piece's title seemed highly appropriate. The soundtrack that resulted resembled passages of wind whistling in the night interspersed with long segments of silence.

The lesson behind all of this is that "Points in Space" helped me realize how tragic the death of modernism really is. The modern movement began as a response to the restrictions of 19th century representational art. Modernism implied a search for authentic being, a fragmentation of ordinary

reality, an inquiry into the inner-often conflicted — self. Yet the modern movement has become a stylized caricature of itself: an exercise in form without content. And this is what made Merce Cunningham's dance seem so silly and artistically anemic.

Thus, it seems rather scary that San Francisco's two most progressive dance organizations (the Margaret Jenkins Dance Company and ODC/San Francisco, co-sponsors of the Cunningham film via their status as the

## "Points in Space" revealed the full extent of Cunningham's anachronistic status in the world of dance.

primary tenants in the New Performance Gallery) would align themselves with such a dated and trivial style of movement.

It may be possible that the Cunningham benefit was intended as a tribute to this aging pioneer's career. But I wasn't convinced of this possibility especially when the audience's enthusiastic applause seemed to indicate strong approval of the Cunningham aesthetic. Or, it may be that our local troupes are simply not very interested in the experiments of today's American post-modernists or the European exponents of *Tanztheater*. The answers, I suppose, will be found in the new, 1987 seasons that both Jenkins and ODC will shortly undertake.

# 'Strange House' Opens Doors in the Dark

Beneath the safe corrugated steel shell of the Capp Street Project, Howard Martin has created a fearful vision of the suburban home. "In A Strange House" is a well-modulated installation that presents the home as an instrument of control.

The home is full of comfort when familiar, but can raise the viewer's irrational fears when the lights grow dim. Viewers are invited to walk through this seemingly uninhabited dwelling, which is a clean, modern structure epitomizing the California post-modern architectural style.

Working with the cold, metallic feel of the building's exterior, Martin has created an interior that is almost chic in its minimalism and newness. The smell of fresh paint and new building material is ever present. Added to this, is the use of sound, in a similar minimalist manner. Sounds overlay themselves and blend into the house, creating a disorienting effect. Whistles

there—creaky doors, strange voices, dark hallways, even a storm. The imagery of the odd, angled views of the house are presented in dioramas in a careful cinematic manner—especially apparent in the drab glow seeping out from the crack under a closed door. It is reminiscent of the Spielberg/Hooper treatment of suburban images in *Poltergeist*.

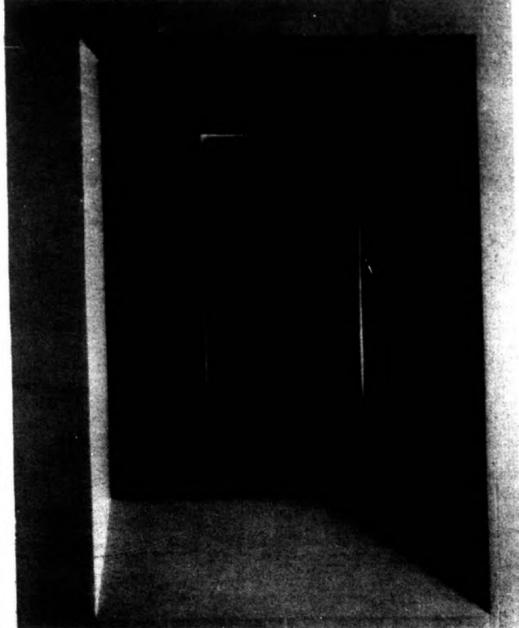
Empty rooms capture the viewer like a burglar in "traps" modelled on home security systems. This is done slowly, heightening the fearful atmosphere. Upstairs, the "attic", is the installation's strongest section. Expert use of lighting, sound and space effectively evoke apprehension through

## It causes the viewer to wonder what is controlling this strange house.

and strange noises emanate clearly from concealed places, causing the viewer to wonder if they are real.

"In A Strange House" is basically an updated, refined expression of the archetypal "old, dark house." The familiar elements are all right

disorientation. The childhood fear of fumbling through an unfamiliar dark hall is combined with the horrifying sound of an air-conditioning system run amok. (I imagined myself falling into a sea of spinning fan blades.) This is the center of the house's inner work-



Howard Martin's "In A Strange House" (installation detail) at the Capp Street Project through Dec. 20.

ings. Cracks of light lead to another door, which opens to the climax of the installation. This final image, like any good mystery, is best left to the viewer's own discovery, but it effectively ties together the piece's narrative themes. It causes the viewer to wonder what is controlling this strange house.

Howard Martin's technical manipulation of "In A Strange House" is masterful. His direction of the viewer through the installation, and the use of materials is highly professional. A few elements didn't work as well as they might have: the elaborately constructed spray of water served only to

cover my glasses with a mist, while contributing little to the piece. These are minor contentions. This strange house is well worth visiting.

In *A Strange House*, an installation by Howard Martin at the Capp Street Project, 65 Capp Street, 626-7747. Through December 20.

The struggle between the artist and an arts institution is the genesis of Margo Adams' conceptual installation, "Capp Street PROJECTS" (at New Langton Arts through December 20). The piece follows a proposed work of art on its way through a

Continued on page 22

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**CLASSICS** BILL HUCK  
**Philip Glass: Bursting into Song**  
The pounding rhythms, the cozy harmonies, the chant-like melodies repeat. And repeat. And repeat, until they completely surround the listener in a cocoon as warm and luscious as a silkworm's. Philip Glass and his Ensemble passed through San Francisco last week with the concert premiere of Glass's most recent creation, the *Songs from Liquid Days*.

Minimalism began in the 1960s and so, perhaps, it is redundant to say that it began in rebellion but that is the way I hear it. The first tyrant to be overthrown was the almighty clock, which in the insidious cliché that "time is money" has become firmly allied to a corrupt economic system. In its earliest forms — in, say, Glass's own *Einstein on the Beach* or Steve Reich's *Drumming* — minimalist music hardly concerned itself with the sound of music at all. It addressed only the time-frame of musical action. These composers seemed to seek to bore the ear until the mind broke through its impatience to realize that there was an infinity out there worth more than any linear price.  
The second tyrant to be opposed was the pseudo-intellectualism of ugly music. Composers growing up in America after the Second World War rebelled against European, angst-laden music that had sought to make beauty out of dissonance. Terry Riley's pathbreaking *In C* was a gigantic affirmation of the C major scale that brought relief and excitement to many a musician and formed the first bridge between the serious composer and the great audiences that rallied to the call of popular culture. The absence of melody implicit in minimalist music confused listeners suckled on Beethoven and Brahms and the stasis of twenty minutes spent in C horrified them.  
Yet minimalist music continued. The finest of its creators continued to refine their craft, until a few years ago Philip Glass broke through some sort of mystical barrier and found himself in a musical world alive with meaning beyond rebellion. In *CIVIL WAR* Glass found a new warmth for his harmonies that made the song world in which he placed his listener interesting without losing an iota of its affirmatory impulse. The composer then added to this achievement a new modulating skill that allowed him to vary his landscape without, once again, disturbing the listener's sense of stasis. Classically trained musicians could quip that all Glass had done was

reinvent Schubert's rich, if restless, harmonic world while forgetting the melodies that made the 19th century composer so special. But the sarcasm was lost on Glass's ever-growing audience, who joyfully cheered the warmth and the insistence of Glass's discovery.  
When the Philip Glass ensemble played in Davies Hall last week, they substituted "Dance No. 9" from *In the Upper Room* for the promised "Prelude from the Koln Section" of *CIVIL WAR*. Yet this dance, commissioned by Twyla Tharp for her company, was formed in the same mold as *CIVIL WAR*, with its long sweep and constant affirmations. Like *CIVIL WAR*, "Dance No. 9" layers a sinuous, almost-melody onto its rapturous harmonic insistencies. Soprano Dora Ohrenstein from Glass's own Ensemble sang these wordless, chant-like lines with a fluidity and a precision that showed her to be an excellent musician with a keen sense of pitch.  
For the next number, "A Descent into the Maelstrom," Glass turned to a disjunctive idiom that I had not previously heard from him. Designed as a "dance/theater collaboration by Melissa Fenley, Matthew Maguire and Philip Glass," "Descent" was given in Davies Hall as pure music. And disconcerting music it was, emphasizing rapid and unexpected shifts of harmony and texture that certainly evoked a harrowing maelstrom. Though it was good to hear Glass working once again in a rebellious and defiant mode, the experience of listening to "Descent" without seeing the metaphorical meaning behind all the disruptions was confusing, but it did show that Glass is aware of the all-to-comforting result of his usual fare. Glass is far from the mindless minimalist that many have taken him to be and it will be interesting to hear how he mines this particular vein of his imagination in the future.  
The second half of the concert was  
Continued on page 22

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**BOOKS**  
Continued from page 19

place called "Boy Bar", it ends up an embarrassment for all and spells the doom of Philip's affair with Eliot.

In the middle of the book comes the short section containing the parable of the crane child, from which the novel takes its name. It tells of a child so abused by and isolated from his mother that he stares out the window at a construction site with cranes and begins to adopt their movements and to imitate their mechanical sounds. These sounds become the child's language. The child had learned to love cranes the way other children love their mothers. Leavitt writes: "For each, in his own way... finds what it must love, and loves it; the window becomes a mirror; whatever it is that we love, that is who we are."

As with any parable, numerous interpretations of this one are possible

**ART**  
Continued from page 21

bureaucracy. "Capp Street PROJECTS" is the documentation of this process, which ends up becoming its own work of art. While Adams is to be commended for creating an accessible and somewhat fun work of conceptual art, she undermines her artistic intent with a childish focus.

Unlike Howard Martin who utilized the physical space of Capp Street Project, Adams proposed to work with its organizational elements. In 1984 Adams submitted a proposal to Capp Street for a random, process-oriented installation that utilized personal information—the heights and weights—of the board members. This information would randomly dictate visual elements in the piece. While Adams was not granted a show, the board expressed some interest in her proposal. Adams decided to proceed with the

**CLASSICS**  
Continued from page 21

given over to Glass's song cycle, *Songs from Liquid Days*. As Glass remarked in a program note, this is his first encounter with writing songs. He has composed extensively for opera and

**Glass's regular idiom seems to demand the large sweep implicit in opera. Songs tend to turn in upon themselves, while usually Glass's music turns out, constantly gobbling up boundaries and divisions.**

musical theater, both of which put songs into larger contexts, but never before had he restricted himself to the confines of this diminutive form by itself. Glass's regular idiom seems to demand the large sweep implicit in opera. Songs tend to turn in upon themselves, while usually Glass's music turns out, constantly gobbling up boundaries and divisions.

**FILM**  
Continued from page 18

the Nobel Prizes for a Dolores Huerta or a Winnie Mandela? Must women be First Ladies of Christ to gain recognition as fighters of poverty and injustice?

The film hints at some of the issues which complicate Mother Teresa's view of her task. I would have liked to see more about the conflict which arose between her Mission and the Guatemalan working people's need for a marketplace. (And speaking of Guatemala, does she support the Sanctuary movement?)

By keeping it simple Mother Teresa is able to genuinely help the poor

and inevitable. It can be fun to sort them out, a kind of game Leavitt has inserted. Unfortunately, a novel is a novel and this parable sticks out almost absurdly and inappropriately from the rest and, quite apart from seeming profound, seems ridiculous.

Leavitt's writing style is formal, precise, with surprisingly few variations in tone so that no great emotional pitches are achieved. It is almost languid, so that we drift through the book sluggishly, rarely aroused. But it is precisely this control that renders the characters and situations credible, that allows Leavitt to enter the murky depths of their lives and swim around long enough to get a feel for them before emerging for a breath.

There are nice images in the novel: "Eliot in a trenchcoat, riding on a fast-moving train through some unspeakably beautiful landscape [in France], with no luggage; he was standing on a sort of old-fashioned caboose balcony, the wind blowing

idea and begin gathering the personal data for more detailed sketches. At this point, certain board members were less than cooperative. What began as a work about gathering and processing personal information metamorphosed into one about the process of making art.

"Capp Street PROJECTS" is not visually based. Behind a loosely constructed plywood frame, the piece is made up almost exclusively of text. Mounted on colorless handmade paper are the yellowing proposals, notes, sketches, correspondences, and transcriptions of telephone and party conversations with board members. Contrary to the bulk of recent text-oriented conceptual art, "Capp Street Projects" is a breezy, bitchy read. Its strong, behind-the-scenes narrative resembles investigative journalism.

While Adams gains sympathy for the artist figure in this series of events, the samples of the work that would

with, did the songs reach out to say something significant. And even then, the concluding vision of "Bravery, Kindness, Clarity, Honesty, Compassion, Generosity" was just too cozily sentimental for me.

Among the performers that Glass imported to sing his songs, the Roaches provided the lion's share of delight. Linda Ronstadt, on the second evening when I heard the concert, never took her eyes off the conductor, and covered up her own false entrance charmingly. Ronstadt's near operatic voice, however, had a clarity and a luster that went a long way toward atoning for her rhythmic insecurity. Janice Penardis looked splendid and sang flat throughout. Paul Sperry, whose relatively small voice often diminishes his superb artistry, rang out easily through the microphones.

The worst aspect of this concert was the unbearably loud amplification used to harass those members of the audience who found themselves in front of the speakers on the ground floor. Luckily I was warned and came equipped with ear-plugs, but can these musicians really have so little feeling for their listeners' ears?

(such as the over 42,000 rescued from the streets of Calcutta). However, "Poverty is not created by God," she says, "it's made by you and me because we do not share." How does she feel about those (both outside and inside the church) who fight poverty on a systemic level and demonstrate, as in Nicaragua, that we can share? No wonder the Ronald Reagans of the world love having Mother Teresas around. Armies of women ready to do the dirty work of feeding and clothing the casualties of advanced capitalism would make them look pretty good.

These are not questions that can be answered by any one film. But this film would have been an ideal place to ask them. That Mother Teresa is

through his hair."

And: "Eliot... fully dressed, his jeans opened and his underwear pulled back, and... Philip [making] love to him, taking in the sight of Eliot's closed eyes and open, breathing mouth, his bare white feet, his springy, erect penis jutting out from his open pants."

The story of Philip's adoration of Eliot, the sensualist, the aloof artist, in this novel is a masterpiece of perception on Leavitt's part. It is a keen depiction of the role that image plays in the forming of a relationship, how vital it is to the partners that images be maintained, how inevitable breakup is when image is the overriding concern.

David Leavitt is what the psychologist Maslow would call a "superior perceiver," one who has a clear vision of the world and is able to convey that perception to others. Given that the lives of these characters strike close to home for most of us, this is a gift we should be thankful for.

have been made, had the original piece gone smoothly, does much to diminish it. Though neither piece is meant to be usually "attractive," the toy truck with lines painted in relation to the collected data, and the trapezoidal patchwork TV pillow, seem shlocky. One begins to wonder if Adams ever intended the piece in its original context.

The piece's largest visual element, a giant plywood enlargement of a misspelled word, is also its largest mistake. While it in theory works well as a glaring example of the carelessness and inefficiency of a bureaucracy, Adams' word selection is too random and meaningless. Finally its scale turns it into a monument of the artist's bruised ego—a monument that ends up eclipsing Adams' more serious intent.

**Capp Street Projects an installation by Margo Adams. At New Langton Arts, 1246 Folsom Street, 626-5416. Through December 20.**

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doing good work is without question, and the Petries' film ably portrays this. It is the adulation of her as saint/heroine for our time that I would have liked to see in this film more than merely report. I walked out feeling I had seen yet another competent "do-good" movie (the documentary equivalent of feel-good movies). But as for what it means to be holy in 1986, the results are not all in.

"Mother Teresa" plays at the Roxie Theatre through Dec. 8. Call 863-1087.

**DINING**  
STEVE SILBERMAN & JOHN BIRDSALL

**Smoked Out**  
**Trendy Confusion**  
**at Kuleto's**

**Kuleto's** is an imitation of a restaurant — but *what* restaurant it can't decide. Perhaps it is a trendy San Francisco bar and grill, a three-meal-a-day hotel restaurant, a clubby upscale Joe's featuring specialties from Northern Italy — or was it Southern Spain? The *antipasti* at this Northern Italian restaurant are called *tapas*.

There is too much going on. When the scene is going full blast, with the smoke from the hardwood spits permeating your evening wear, waiters trot around the tables weighed down by towers of dishes oozing and spraying sauce reductions into the upholstery; one fellow actually received applause for sparing a woman's coat. The mood music is a Dr. Demento-esque *mishegoss* of Sinatra, dinner jazz and Pavarotti belting out "O Sole Mio." contesting with opera from the Villa Florence lobby next door in a Tuscan battle-of-the-bands. Neither side wins.

It is possible to have a few agreeable dishes here. That is what's so frustrating: Eating at Kuleto's is a series of bizarre juxtapositions of the accomplished and the inept.

Consider the olives. This restaurant is infatuated with the olive — almost everything is prepared with olives in some way, or with olive oil. The management does not provide butter with the freshly-baked breads and *focaccia*, but olive oil — and if the *Colavita* in the fluted bottle on your table is not good enough for you (it is, though slightly rancid, pretty good), you may choose from four *la carte* olive oils on the menu. (The most expensive at \$1.25 an ounce, *Badia a Colibuono*, is very good indeed.) It is fitting that the one dish this restaurant does best is olives — a dish of fruity black, green and oil-cured olives with whole cloves of garlic and sage branches called *Olives Sevillanas* (\$1.00). A few saucers of these and a wedge of perfectly-ripe *Gorgonzola* or *Parmigiano Reggiano* (\$3.00 each) would make a fine snack, if not a meal.

Kuleto's other schtick is smoked foods. It is easy not to notice that each of the appealing-sounding dishes in one of the menu categories has been smoked — and that can be fatal to a meal. Smoked meats show up on the *Tapas Platter* (\$8.00), and even the mixed vegetable *Spiedo Griglia*

**Eating at Kuleto's is a series of bizarre juxtapositions of the accomplished and the inept.**

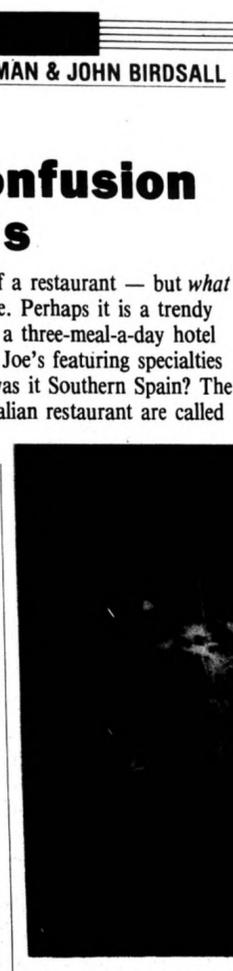
*Braised Radicchio in Gorgonzola Cream* (\$8.50) was one of the best pastas we've ever tasted. Half of the toothsome pasta envelopes had been stuffed with ricotta, the other half with a delicate veal forcemeat, and the satiny reduction of cream and

**SECOND GLANCE**  
Continued from page 18

make it possible for viewers to blip out commercials altogether. To meet this challenge, two strategies have been developed.

First, many tv sitcoms and children's shows have themselves become the commercial. Saturday morning cartoon characters are the toys; the show's plot is the consumer ideology. According to Herbert Schiller in *Tabloid* magazine, America has long discounted tv networking to developing countries, including free usage of shows like "I Love Lucy," to propagandize Third World people with a consumer ideology. It's cheaper, easier and much more effective than trying to control governments.

More recently, tv commercials are being produced that don't look like commercials. The Nikon ad is one example. The title and black and white film presentation make us pause. In



MARC GELLER

**Kuleto's — an elegant interior, but the food's awash with olive oil.**

(\$1.75) is dominated by a resinous hardwood flavor. After a few nibbles of the smoked *Duckling with Toasted Pinenuts and Olives* (\$10.00) in the smoky back room, our sinuses felt like they had been packed with cotton soaked in Liquid Smoke. Beware.

On the up side, the *Tortellini with*

stranger looks at his hands and murmurs "My hands seem to have ideas of their own."

The crux of the horror is this: after 30 years of being inundated with tv commercials, we've all become not only like the passive victim but also like the obsessive stranger. Against our will, our best efforts to resist, commercials have made us addictive consumers. I walk into a supermarket to get soap or cereal. Instead of reaching for the cheapest brand as I intend, I

*gorgonzola dolce* was the perfect soothing background for the bitter mouthfuls of wilted red chicory. We also enjoyed a mixed grill of lamb, quail, beef and peppery house-made pork sausage called *Spiedo di Gran Misto di Carne* (\$10.00), garnished extravagantly with a handful of fresh thyme that could have been put to better use.

Most of the entrees come with an uninteresting little mound of machine-shredded zucchini, carrot, squash and onion that serves as a sort of garnish and vegetable but fails on both counts. You may order a side dish of unusually fine-grained *Polenta* with a highly-reduced dried Porcini sauce (\$3.00) — a preparation that reminded us uncannily of mashed potatoes with mushroom gravy.

Don't order the *Bruschetta al*

*Pomodoro* (\$1.25) — a slice of ultra-bleached-flour bread "white" as the napkins rubbed with bitter garlic and topped with slices of woolly-in-the-mouth hothouse tomato. This dish demonstrates the most serious of the restaurant's failings: The kitchen insists on turning out dishes that ab-

olutely depend on a central ingredient being at the peak of its season — in the off-season.

Thus an acrid end-of-the-season *pesto butter* marred a somewhat overcooked, but very fresh, grilled tailpiece of *Atlantic Salmon* (\$13.00),

Compulsive desire is the severed hand. No one can control it. Or rather an unseen, evil force controls it—corporate capital.

Compulsive desire is the severed hand. No one can control it. Or rather an unseen, evil force controls it—corporate capital. Out of Pandora's box it crawls, creeping across the floor of our subconscious. We gasp in horror. But even this most intimate moment of the severed hand is neither private nor sacred. The severed hand clicks a Nikon, freezing our expression when we realize that we've become zombies.

What's worse, this moment now has an afterlife. It's been photographed.

and fibrous Kentucky Wonder beans did little to freshen up a salad of sinewy smoked duck on the *Tapas Platter*. We liked the rest of the plate: Those wondrous olives, a warm wedge of *tortilla* (a kind of flat omelette, with flaky chunks of potato), sweet cubes of smoked pork tossed with red onion, and fork-tender rings of calamari in vinaigrette.

We washed it all down with a fine berryish *Calera Zinfandel* (\$3.50 a glass), served brim-high in a juice tumbler. Somebody forgot the straw.

For dessert, there are various *gelati* and things like a *Tart of Marzipan and Poached Pear* with a sandy *Polenta Crust* (\$4.00) — "a lot like apple pie once you get into it," as the waiter advised. A double espresso (\$2.00) somehow turned into a quin-

tuple espresso, served in a coffee cup. Someone should be reminded that only the first ounce or two of water forced through the grinds is worth drinking — the rest is bitter acid.

Kuleto's is owned by the same corporation that owns *Masa's* and *Bentley's*. It has a lot going for it — very fair prices, an occasionally clumsy but genuinely caring and endearing floor staff, a bunch of good ingredients and a few thousand cords of hardwood. Kuleto's represents the inevitable popularization of ways of cooking and eating introduced at other, better, restaurants. If one came upon Kuleto's in suburbia, one might be grateful. We'd rather eat unpretentious food prepared with respect for the limitations imposed by the changing seasons. That's what we get into.

□ Kuleto's, 221 Powell Street, SF. Open daily 7am-11pm, 397-7720. ■

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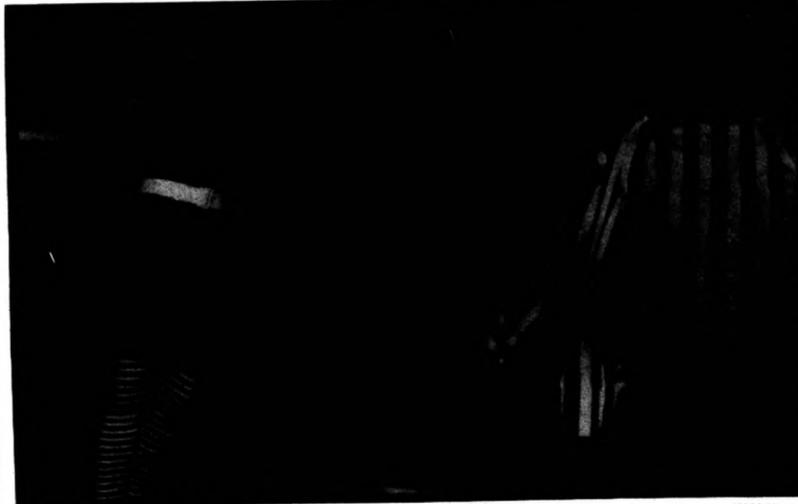
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# Letter From Malaysia (with Love)

I have a friend from Malaysia named Jit who after years of travel and education in Europe and the U.S., returned to his homeland to work for an advertising firm. After residing in such cultural bastions as London and San Francisco, his return to Malaysia was made with some reluctance. In a country where drug charges warrant execution and material thought to be pornographic is confiscated at the post office (sorry Jit), it seems fair to assume that exposure to modern music is somewhat limited.

I began a home-taping crusade, sending cassettes chock full of the best, most hip and most important music of our time. Along with the tape I provided a listing and brief

description of every song. In response to my first package of three tapes, Jit wrote:  
*I'm compiling a tape for you, using sophisticated technology to create sequels and seamless medleys. I'm*



MARC GELLER

Is there a contract in the mail? Don Baird says there should be after witnessing a recent Voice Farm concert.

calling the tape "Insufferable Cunts". We start with Donna Summer moaning hard for her money. Then there's Olivia Newton-John's "Let's Get Physically Ill" medley of two or three indistinguishable, yelping songs. Then comes two songs from the reigning empress of the insufferable, Diana Ross, "Ain't No Ego Big Enough," and her edited bits from that USA for Africa puss-fest called, "I Am The World." The Streisand Suite includes some valium-like muzak interrupted by her insistence on reaching high C's for emotional emphasis. Helen Reddy's "Mad Chicks" medley includes her alter-egos Delta Dawn, poor old Ruby Red Dress and Angie Baby. Maddest of all is that truly insufferable nun she played in an airport-boiler singing, "You've Got To Be Your Own Best Friend," or some such autistic sentiment to that equally absurd head-turner, Linda Blair.

Pat-Benatar merits inclusion purely on the strength of her insufferable, strong, ball-breaking, castrating, dominatrix image, begging to be thrown onto a pool table and fucked by six or seven fraternity primates. Next on the stellar line-up will be Marie Osmond, whose teeth have become as attractive to slug as Rockwell porcelain figurines. She sings "Paper Talent" and that insufferable 60's experience of a song, "He Ain't Heavy, He's My Brother". Anne Murray was excluded from the recording for being a man. Liza Minnelli was also left out on the ground that she is actually a garden slug in high heels.

To top this heap of no-talent twats is my own queen of insufferable.

Many differ with my choice, but to me she personifies platform shoes: that fairy-like creature draped in tatters, Stevie Nicks. She also cuts and grates. She who embodies an LSD Fragonard after a night out in a blender. She with the soft-focus soulful look of a palsied urchin. The tacky little doxie making croaky juxtapositions like "Leather and Lace" while draped in flags of the nations. She sums up the entire "Insufferable Cunts" experience. She is the essence of boysenberry douches. In fact, she need not be included on the tape. Just a picture. Enough."

*That fairy-like creature draped in tatters, Stevie Nicks. She who embodies an LSD Fragonard after a night out in a blender*

As a postscript to Jit's letter, I might add that Stevie has recently checked in to the Betty Ford Clinic for unspecified substance abuse.

Just recently I compiled a new tape for Jit, culling songs mostly from the last six months. Here's a list with some brief descriptions:

□ "Ask" by The Smiths: Morrissey sings, "If there's something you'd like to try/ask me/I won't say no/How could I?" I had to wonder if he would share a cheeseburger with me. When a supposedly celibate Morrissey sings, "Nature is a language/Can't you read," I ask myself, is meat still murder? This is a great song.

□ "Missing You Already" by APB: I heard it on the radio and had to have it immediately. This basic but well-produced rocker has a bass line and beat just aching to invade a dance floor.

□ "Sample That" by Bang Orchestra: This one's great for the dance floor, too. The heavy bass ricochets around the sound of breaking glass programmed to a drum beat. The sexual, feminine vocals end up in a spoken pass at a man. He hops in her car and she says, "Do you like Ferraris? Good. Then you drive while I sample this."

□ "Get Into The Groove" by Ciccione Youth: This is Sonic Youth covering Madonna's song "Get into The Groove." It's a twisted and sludgy rendition with bits of Madonna's original vocals thrown in sporadically. It's droning and atmospheric and I love it, but I've always preferred Madonna 45s played at 33 rpm anyway.

□ "I Wanna Fuck Your Dad" by The Impotent Sea Snakes: The Sea Snakes are five guys from Tampa, Florida and this is but one of their jarring, filthy homo-erotic thrashers from the LP *Too Cool For Rock and Roll*. The lyrics are hilarious: "It's a

matter of time, you wait and see/He'll leave your mom and come with me."

□ "In Dreams" from the Blue Velvet soundtrack: This is the song Dean Stockwell lip-syncs in the film. It's also on my phone machine and it's so fucking suave.

□ "American Woman" by The Buffalo Surfers: This remake of The Guess Who song boasts a female lead vocal delivered through what sounds like a bullhorn. Her screeching voice could easily be mistaken for an electric guitar at first. Brilliant!

□ "I'm Unsatisfied" and "I Want

Everything" by The Godfathers: Rough and scratchy R&B pop at it's finest. The guitars can peel paint off the wall and the delivery is forceful and smug. You'll hear about this band.

□ "Love Is The Slug" by We've Got a Fuzzbox and We're Gonna Use It: I love the harmonies, fuzzy guitars and drill-like percussion. There's a certain sassy home-spun quality to these girls.

□ "Shout" by The Woodentops: This energetic rave-up is the perfect conclusion for the tape. Not only is it the punchy sort of song that might stay in your head all day, it's two minutes long which is all the tape I have left.

And now for some live shows that won't make it to Malaysia: **Voice Farm** at the I-Beam: Scouts from Warner Bros. came to this show and if they weren't impressed they're foolish. The **Oblong Rhoda** dancers spiced up the show with their special brand of 60s girlgroup moves, streamlined by modern 80s minimalism with a bit of The Pony and The Monkey thrown in. I also admired their use of wigs. At some point, every band member and dancer had one on.

While Voice Farm performed their best song, "My Idea," **Less Talk's Dave Ford** put his chin on my shoulder and said, "If this isn't the best homo coming of age song, I don't know what is." With lyrics like, "It's my idea now, I did the work," I assumed the idea was an artistic endeavor. However, a subsequent line, "You won't catch me with a baby and wife," a lyric sheet and I hope it includes their finale during which Charly Brown's vocals are treated to sound just like the medium in the movie *Poltergeist* while he sings, "Everybody, express yourself, all of the time," and "Make it happen, free thinker." Voice Farm are flashy, articulate and very positive. ■

## The Naked Into

A record release party for their debut lp, *Here Comes The World*, and a perfect chance to catch this pop-psychedelic combo which rose from the ashes of B-Team to win the hearts of Don Baird, Pray For Rain, and sordid others. (Club 9, 12/5, 11pm, \$7).

## Everything But The Girl, Marti Jones

Tracey Thorne has classic Brit-pop pipes, that rival Alison Moyet. Partner Ben Watt put together Big Band orchestrations for the lady on *Baby The Stars Shine Bright* (Sire)—a sleeper of a recent release. The combination of kitchen-sink scruff and pop dreams make this lot cannier customers than the likewise Ms. Lauper, and this show highly recommended—whether you're a fan of Elvis Costello or of Bernadette Peters. Drag Gerald Nachman. (Warfield, 12/6, 8pm, \$15 res.).

## Kate & Anna McGarrigle

This astonishing Canadian duo were matching cracked Celtic harmonies, and poignant black humor before The Roches got christened "heroes of the new folkie revival," or Susan Vega was dubbed, "the new Joni Mitchell." These sisters are still astonishing. Take this rare chance to see for yourself. (Great American Music Hall, 12/6, 8 & 10:30pm, \$11).

## American Music Club

A post-punk country combo, with smokey mountain harmonies and a

growing local cult. Think Camper without the squirrels in the attic. (Club 9, 12/6, 11pm, \$5).

## John Fogerty, Bruce Hornsby & The Range

The man who invented Creedence Clearwater is back, playing live after a fifteen year absence, behind his self-righteous, round-the-twist second solo lp, *Eye of the Zombie*. The show features three studio stalwarts, three gospel singers, and none of big John's Creedence classics. If they were playing The Farm, I'd go. I'm better with skate-punks than with a Huey Lewis audience. (Oakland Coliseum, 12/7, 7:30pm, \$16.50 res.).

## Easterhouse, Yo

Easterhouse have been one of the fall's more pleasant surprises: dreamy Marxists—sort of children of The Clash and The Jam by way of Echo & The Bunnymen. Their *Contenders* lp (CBS), stalled on college radio, but true believers abound, and though I'm iffy, Yo add some local beef to the bill. You can count on working class hero Don Baird to finish taking bows for his pork loin in quince/cider cream sauce over at the Ironwood, dress his chef's cap for leathers, drop acid, and crowd the stage. The boy has a shameless jones for Yo's singer, and plays Easterhouse as lullabys. His fans should go, but don't press him. He's a walking razor. (I-Beam, 12/8, 11pm, \$ adv, \$7 day).

## Billy Bragg

Count this as one of the quickest answers to the Pink Section's recent idiotic piece on, "What Ever Happened To Protest Songs?" Bragg's



Ben Watt and Tracey Thorne combine kitchen-sink scruff and pop dreams winning Adam's "highly recommended" status (Sat., Dec. 6, the Warfield).

solo agit-rock is funny, poignant, and astute: sort of the UK's answer to Phranc. His new lp *Talking With The Taxman About Poetry* (Elektra) has stunning cuts but this is your chance to hear the busker work magic; early show to boot, so the needy can head down to the Stud to celebrate after. (I-Beam, 12/9, 8:30pm, \$7 adv, \$8 day).

## Skinny Puppy, Severed Heads

My, what lovely names we have! Aren't they special. I wonder who could have suggested them? Oh, I don't know—could it be: Satan? The Beast Master? *Lovely*. The Canadian headliners have just been signed by Capitol, and their groove (out of Caberet Voltaire) is put to good use on the new single, "Dig It." Insiders tout this gig, and praise the

minimalist dance-tracks of the Aussie opener so rabidly that I suspect back-masking. (Stone, 12/11, 9pm, \$10).

## Winston Tong, Nova Mob

The mighty Euro-cult Performance artist, and former lead-singer with Tuxedo Moon, headlines — possibly to try out material for his second solo lp, though some promise a theatre piece. Let those who have ears see. Nova Mob will keep time till he takes the stage. (Club 9, 12/11, 11pm, \$5).

## The Kage, M1 Alternative

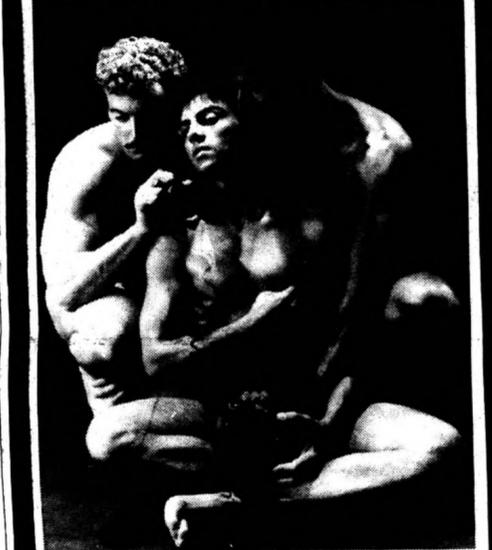
The debut of a new band featuring the late Dead Kennedy's lead-guitarist, East Bay Ray, with Ms. Bana White on vocals, a funk drum-

mer out of New Orleans, an East Bay Jew on bass, and a lady from Jain on keyboards. They promise a "groove orientation." The opener are riding on their mini-hit at KUSF, "Rain." New sounds rising in a most congenial club. (DNA, 12/10, 10:30pm, \$5).

## Ian Hunter

The 40 year old former lead singer with Mott the Hoople last had a modest hit in 1983 with, "All of The Good Ones Are Taken," so this visit comes as a bit of a surprise-but the voice behind "All The Young Dudes" and "All The Way From Memphis" will always be welcome where I live. Think of him as the Michael Caine of rock. Guitar addicts will be looking for ex-Bowie stalwart Mick Ronson who usually backs him. (Stone, 12/12, 10pm, \$11 adv, \$12.50 day).

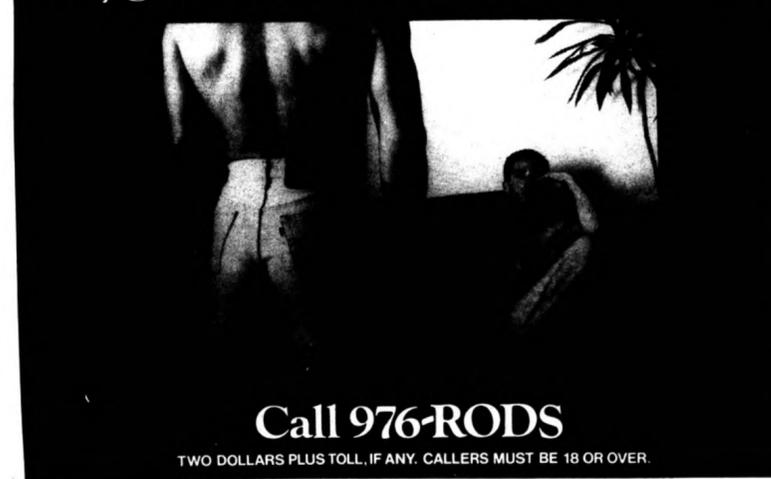
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DAVE FORD

I like action. I especially like action with strangers; the stranger the stranger, the better. My editors, however, concerned I'm getting bored prowling the streets and lurking in alleys to net the perfect item, have increased the *Sentinel's* output, from bi-monthly to weekly. This presents what I demurely call a monumental challenge.

But you, stranger, can help. Rise up from your divan, o reader (or from your bus seat, or cafeteria bench, or toilet), and post forthwith any items you feel fit for this space. Media stuff, gossip, sex talk—I'll print anything our lawyers don't specifically prohibit. I like pictures, too, but, alas, can accept none from newspapers. (They don't reproduce properly.)

Send contributions to: Dave Ford, c/o Less Talk, S.F. *Sentinel*, 500 Hayes Street, S.F. 94102. Or call in the juicy stuff to 861-8100.

A stamped, self-addressed envelope gets an answer.

**Roll AIDS**

*Newsweek* almost did it.

The Nov. 24 issue featured a startlingly frank cover story entitled

"Future Shock: AIDS." While it opened with a typical scare-tactic future scenario, the piece nonetheless bluntly outlined the grim prognosis for the disease's spread (it included glances at health care, insurance, political, medical and social issues), and even savaged the reprehensively recalcitrant Reagan administration for its arrogant financial foot-dragging: when a "White House staffer" said AIDS is "still the No. 1 priority at the Department of Health and Human Services," *Newsweek* responded, "That is not quite the case."

But for all its good intentions and sober reporting, *Newsweek* gaffed considerably. It twice called AIDS sufferers "AIDS victims." And though it lauded gay community hospice efforts, the piece also bashed alternative care facilities (they're "too

expensive"), and said the disease "may well bring the sexual revolution of the 1960s and '70s to an abrupt close." They must be reading *Dear Abby*, who also has not heard of casual safe sex.

Worst, however, in outlining the three possible routes to prevention (quarantine, blood testing and sex education), the magazine came down hard in favor of testing: "If the government has a duty to warn both the infected and the uninfected populations about the presence of the disease, as many experts maintain, then blood testing is now the only sure way to do it." Finally, it gave a full column inch to the Colorado health department, which now enforces mandatory testing "to head off this monster."

Get that needle away from me, nurse, and get rid of those goddamn "news" magazines while you're at it.

**Time Bomb**

The same week (Nov. 24), *Time* ran a cover story on sex education in schools; though it showed no pictures of gay men or women (as *Newsweek* had), the piece discussed homosexuality in sex ed, and presented a balanced look at a "problem," sex education, which is finally coming out of the closet.

*Time* closed with this optimistic

**Scene and Herd**

"I suppose I'm basically a tragedy queen."  
Boy George, *People*, Nov. 24.

"She had better dates when she was on drugs."  
Entertainer Peter Allen on Elizabeth Taylor, *Us*, Dec. 1.

"More unearthly than his face is his crotch, which seems unusually large, even inhuman."  
Writer Henry Edwards on David Bowie, *After Dark*, Oct. 1972. (Back issues are available at Walt Whitman Books, Market St.)

"I wonder where he did his research?" "Probably at the Eagle."  
Two "onlookers" at the recent Wilkes Bashford fashion benefit, which according to the Nov. 24 *SF Examiner*, featured "a trio of male muscle men clad in black leather—very little of it ... [and] black bikinis and S&M harnesses ... and jet black sunglasses."

"I know there are nights when I have power, when I could put on something and walk in somewhere, and if there's a man who doesn't look at me, it's because he's gay."  
"Actress" Kathleen Turner, *People*, Nov. 3.

thought, after saying sexual abstinence "surely is no harbinger of a new puritanism": "In exchange for the abstinence message being treated with new respect, many conservative opponents seem likely to follow Surgeon General [C. Everett] Koop and accept sex education in the schools."

Inasmuch as the newsweeklies hew close to their general audience's values, this signals cause for optimism. But the accompanying poll says otherwise: while over three-fourths of the 1,015 polled favored teaching kids about homosexuality, only 24% felt homosexuality "is just an alternative sexual activity" (as opposed to 64% who didn't). Seventy-three percent said they were "only somewhat informed" or "poorly informed" about sex when teenagers—of these, 37% of the mothers and 35% of the fathers told their 8-to-12-year-olds about homosexuality. More telling, 48% of the mothers and 42% of the fathers told the kids about "the dangers of AIDS," but only 34% of the mothers and 21% of the fathers told them about "how men and women have intercourse."

No wonder they always bitch about "homosexual recruiting." They can't do it right themselves.

**Ronald's Ray Fun**

Getting a boner is a rare occurrence in Ronald Reagan's America, which is

a "straight" America—though you'd hardly guess is from Roni's shenanigans on the 1976 presidential campaign trail.

In an article entitled "Confessions of an ex-Secret Service Agent" (*Rolling Stone*, Nov. 20), ex-SS man Marty Venker says that then-candidate Reagan, riding horseback with SS agents, told "macho stories" about how as governor of California he "really kicked ass when those hippies were storming the campus buildings." That sounds butch enough—but it gets better. Marty says that at 2:00 pm each day at Reagan's Pacific Palisades house, "no matter how busy his staff was, Reagan was at the pool with his sun reflector. That might seem like a vain, sissy thing to do, but Reagan had this cowboy way of describing it. He said he was getting 'a coat of tan.' Like it was some sort of leather treatment, which I guess it was."

Venker, who quit the SS to work as a DJ at New York's hip downtown clubs, shows an admirable sense of word play. I'd only add that it hardly seems surprising that our "macho" president, with his "ass"-kicking and his sun reflector, unashamedly worships long, fat, hard missiles.

**Dirty Laundry**

Nor is it surprising that his pasty-faced minions wash each others' smelly underthings—an astoundingly brutal detail revealed in an Oct. 9 *Rolling Stone* article on 24-year-old Republican whiz-kid Marc Holzman, a longtime political buddy to our macho, ass-kicking (and very tan) president.

After Reagan beat Jimmy Carter in 1980, Drew Lewis, former chairman of the Pennsylvania Reagan campaign in 1978, became deputy of the presidential transition team. He and young Holzman, who was eighteen at the time, moved into an apartment, near Washington, DC, with Ed Meese (current Attorney General) and Michael Deaver (a presidential aide). There, according to writer Norman Atkins, "Lewis gave the work ethic new meaning to Marc: he'd be so fidgety, so ready to start the day at 4:30 am, that he'd pick Marc's dirty undies and Meese's crutty socks off the floor and launder them"—a thoughtful and dainty act. Atkins continues: "This was the kind of ascetic life Mark liked best. He neither drinks or smokes, doesn't use drugs, coffee or profanity. He never goes to parties and rarely dates."

It might seem impudent to speculate on Drew Lewis' wash-day agenda (some men enjoy the raw, oniony smell of men's sweat, and take it where they can find it), but we may worry about a whippersnapper like Holzman, who this fall made a run for Congress in Pennsylvania (I don't know the outcome), and may represent the Republican future of America. If so, we can look forward to a White House littered with skid-marked Jockey shorts, the kind of thing, come to think of it, that may finally attract the right element to the silly old political palazzo. ■



**Jarman's Angels at The Roxie**

"Of Angels and Apocalypse: The Cinema of Derek Jarman," a retrospective of the controversial British filmmaker, will be presented at the Roxie Cinema, Dec. 9-12. The series highlights the work of Jarman before his recent international success, *Caravaggio*. Films will include *Sebastiane* (1978), *The Queen is Dead* (1986, a short promotional film for The Smiths), and *Angelic Conversations* (1985, pictured). Call 861-5245 for showtimes and discover whether boys with tatoos really have more fun.

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# CLASSIFIEDS

## STRICTLY PERSONAL

### SECRET RENDEZVOUS WANTED:

Seeking a younger, very slender Latin or Asian for secret rendezvous and hot sex at your apartment or in a safe public place. I'm a goodlooking GWM, 28, 6', 160#. Involved in a relationship, but not sexually satisfying. Dig J/O and FR. Photo a must. Write: Box 548; San Francisco, CA 94109-0548. (P-25)

W/m, 38, smooth seeks bearded, hairy, bald men for safe Greek action plus! 863-9756. (P-25)

### Cocksure Wanted

Attractive, masculine, sensitive & hung/thick/cut GWM wants horny boy, 20-35, who is ready to kneel down & take good care of me while I kick back & have a beer after work. I'm 37, 5'8", 155 lbs, very health-conscious, unusually horny, with brown hair, warm blue eyes, and dark, full beard. Photo/Note SUSA Box 838. (P-22)

36, 165 lbs, work nights, days free. Your lover never needs to know. Open to new ideas and trips, younger novices ok. Let's get it on! This versatile well built, hung, hot guy is waiting for you. A little rare? Sounds good. Sure we can deal with rubbers. S.F., North Bay, East Bay, Photo please Tom, SUSA Box 837. (P-25)

### ARE YOU A GOOD CATCH?

Me too! At 29 it is time to settle down with a special W/M, 5'10", 170 lbs., working out, loving fun and parties. You'll WM 30 or below, everything else can be worked out. Drop me a note with picture. It might be worth it. P.O. Box 5201, Redwood City, CA 94063. (P-25)

### DADDY'S BOY WANTED

Successful man, 39, good-looking, wants healthy young man, 21-30, for good times, friendship/relationship. Send description and phone number to Box 152, 584 Castro, SF 94114. (P-24)

### AFFECTIONATE AND KINKY

Looking for: Someone emotionally mature, but young in spirit, even childlike. Boyish games which include a little wrestling to get at each other's balls, slapping them enough to touch pain; working on each other's butt with paddles, some straps and hand; jacking cocks together. At the same time, mature affection, so that we connect in several of our chakras, and we combine auras to create one. 5'9", 150 lbs., 57, exciting, attractive body. No J.O. calls. Want to meet and do it. (415) 863-0342. (P-24)

### IN-FUCKIN-CREDIBLE MOUTH

"My girl just don't suck good, so, afterwards, I visit this kid. Joey likes good-looking, young straight guys. Told me I could give his number to my buddies if they're trim. Some nights, if I need to get it, I ring his bell on the way home." Joey: 441-4804. (P-25)

### UNINHIBITED JO

Exhibition group forming. Hot horny butch studs into showing off. Cum join us for target practice. We beat at: Circle J Club, 369 Ellis, Tuesdays & Fridays 4 pm on. Hey Buddy, lets strip down, grease up, and GET IT OFF! Steamy input? Call 776-2072. (P-27)

### AMERICAN JAPANESE SOUGHT

Sincere, warm, kind, safe, GWM, 6', 150 lbs, 33, slim goodlooking -w-clean clipped beard, looking for a quality minded individual with high ideals, that wants to get the most out of what life has to offer. Does not smoke, no hard drug use, no hang-ups. I am easy going, loving, considerate, stable but not stuck in a rut, & emotionally expressive. My interests are varied from cuddling at home to most outdoor activities or a night on the town. You should be cute but... Gods gift need not apply here. Send a picture if not to shy, and/or a letter is a must. Steve, P.O. Box 421983, S.F., CA 94142. (P-24)

### HOT HUNG HAIRY TOPS

G.B.M., 40, 5'7", 130 lbs with smooth buns and hot hungry hole needs deep plowing, long lasting heavy hung white & latin tops to make my butt sweat. Condom a must. 282-8940. Low Hangers A+ (P-24)

### SEXUALLY SAFE ATTRACTIVE MALE

Moving to or around Bay Area. Would like to meet people through mail/phone before I arrive. I'm 21, 5'8", 130 lbs, ash blond hair, hazel eyes, nice build, smooth chest. I enjoy quiet intimate evenings, being romantic, going out on the town, being with friends and doing new things. As to personality I'm outgoing, friendly, considerate, imaginative, independent and very sensitive. I will answer all replies, your picture gets mine. Dexter Sauvage, 2117 90th North, Seattle, WA 98103. Write soon! (P-24)

### THINK CHRISTMAS

Do you want to spend Christmas alone? No, I don't either. I want to find someone like you to spend this and future holidays with. I am a GWM interested in a long term relationship. Give me a call and lets talk it over — Rob 586-3825. (P-24)

### LOVER / FRIEND

White business man late 40's, 185 lbs. looking for sincere male to age 40. You must like home life, honest, arl, willing to put time into our relationship, and be understanding. I have lots to offer the right person. Reply: Big John, 415 Laguna, San Francisco, CA 94102 with contact information. (P-24)

### RUGGED YET REFINED

Non-stereotypical GWM, 26, law student, seeks sincere, younger guy, 18-25, I'm attractive, 5'10", 155 lbs, athletic, straight looking/acting, into new music, cinema, outdoors, quiet times. Intelligent, creative young student would be ideal. Boyish good looks preferred. No games — quality relationship sought. Box 6611, SF 94101. (P-24)

### FREE AT LAST

Attractive masculine Italian law student, 28 yrs old, into body building and various sports (48 inch chest, 17 inch arms, 31 inch waist), just coming out of a difficult relationship. Seeks sincere friend not into bars and games, but who is serious about working out and would like to make a new buddy. If your attractive, muscular, stable and sincere, who knows what could happen, go ahead and take a chance. Call 558-8266 after 11:00 pm or write to 584 Castro St., Box 442, SF, CA 94114. (P-04)

### WANTED BRIGHT GUYS

GBM, 35, 5'11", 169 lbs, mustache, art lover, into physical fitness, not into drugs, skilled professional, enjoy jetting away on the weekends with special friends, I would like to meet creative and physically active guys. I will exchange my sexy photo for yours. I'm attracted to Filipinos. Write: boxholder, P.O. Box 880608, San Francisco, CA 94188. (P-25)

### HUNGRY BOTTOM SEEKS HOT TOPS

GWM, 6', 160 lb, 38 looks 30, dk hair, mustache, hairy chest & hairless from the waist down. Loves to eat hairless ass, W.S., dirty talk & being a pig at receiving FFA. Seeks hot studs (18-34) with little or no body hair to be daddy. Make me your nympho bitch! Call Billy at 928-6968 Weds-Sun 5pm to 9 pm. (P-24)

### TAKE A CHANCE

Handsome, loving gay male with AIDS, 5'11", 150, 32, dark brown hair, blue eyes, trim beard, funny and affectionate. Seeks similar man who is also healthy, and a believer in self-healing, for support, intimacy, and possible relationship. I'm enjoying the experience, and I'd like to share it with someone special who also intends to recover as I do. If you're out there and intrigued, write to: Todd Balderson, 195 Douglas, SF 94114. You won't regret it! (P-24)

### STRAIGHT MEN WELCOME TOO!

Unsatisfied with what you get from your regular? Want occasional male head or ass? If you are white, trim, good looking and very well hung and want a quickie start leaving a very descriptive message on my machine. I'll pick up if I can. Evenings 7 till midnight. Ron 775-6553. Civic Center Area. Men in uniform welcome. (P-25)

### SPANKING VIDEOS!

Hot men needed (18+) to perform. No sex, no bondage. Call (415) 553-2564 and ask for Mark Powers. Do it now! (P-05)

### DEPENDABLE

Do you ever think about all those times you jerked off, never knowing there's a place you could go, a man you could meet who would take care of your needs on a regular basis. Be passive, be aggressive, be you and above all, be serious. Seek slim to trim good-looking white men under 45 with heavy equipment (no exceptions), who need something good from a handsome Italian 36, 5'9", 140 lbs. in the Twin Peaks area. Go to the bars if you must to find you Mr. Right, stand around, get wasted and go home alone without the touch of another man, or call me now and get the edge off. Very turned on to hard working Blue Collar workers with natural aroma, free of drugs and booze. Must have phone number before meeting. Call Tom 285-4196. (P-25)

I'm alone and I need you! 976-RODS 18 + \$2.00. (P-0)

Persons with AIDS are needed for a scientific study on coping strategies. PWA's diagnosed 9 months ago or longer are needed to learn more about living with AIDS. Learn how others cope and learn about your own style. Learn about scientific research on emotional experiences and immunological processes. Leave name and number at 431-5691. (P-27)

I've got it and its hot! 976-RODS 18 + \$2.00. (P-0)

### DO IT FOR DADDY

Hot, hung executive, gym-toned, hairy, balding, seeks regular safe service from deep throat expert and tight-end receiver. Requirements: masculine, extremely good looking, well-proportioned, healthy, non-smoker, dependable, articulate, affectionate, and, especially, eager-to-please. Spanking optional. Leave message 285-1099, 7 am - 10 pm only. (P-24)

### THIN, SINCERE ASIAN

Warm W/M, 37, 6'2", 170 lbs., blue eyes, clean-shaven, smooth, relationship-oriented seeks thin Asian or white 21-36 for sincere friendship. Interests include swimming, music, massage, movies, meditation, psychology, hugging, mild spanking. Write Bob, P.O. Box 14794, SF, CA, 94114. P. 27.

### COMPOSER WANTS LOVER

Semi-muscular, 5'11", 150, 41, very good looking, aggressive, wild, safe, professionally responsible man desires similar creative, responsible male for monogamous relationship. S/M would be great. Send letter and phone number today to Colt, SUSA, Box 840. P-28.

### UP-FRONT

I'm a 30 year old GWM executive who's tired of the corporate rat race. I'm 6 ft, 7 in. tall, blond hair, blue eyes, excellent physical condition, intelligent, ambitious and growth oriented. Looking for GWM to take charge and create the atmosphere necessary to continue developing myself both mentally and physically. SUSA Box 841. P-26.

### DWARF ON SCOOTER 11/23

Black stache, red tee riding on Market Street 3:30 PM. You're the hottest, baby! Attractive, healthy, hung, pro photographer, 38, (great guy), steaming to know you! Write Joel, PO Box 4696, New York 10085. P-26.

### AUDITIONS

The San Francisco Tap Troupe is holding auditions for 3 male & 3 female dancers to fill existing openings, Saturday, December 13th, at the Jon Sims Center, 1519 Mission Street. An excellent knowledge of tap and a good command of jazz are a must. These are paid performance positions. For more information call 554-0402 noon to six, Monday through Thursday.

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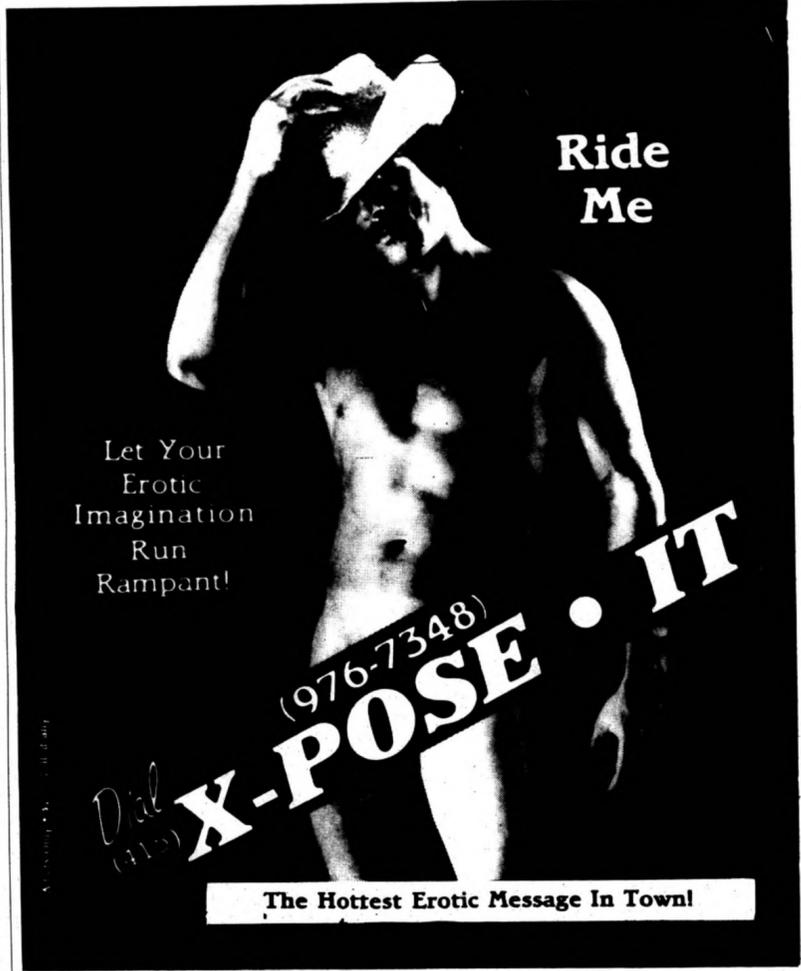
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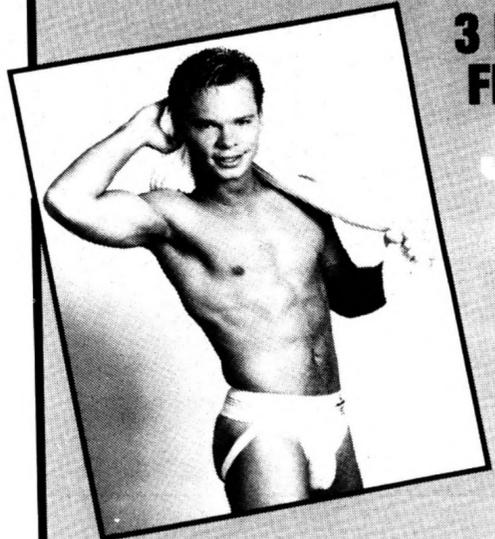
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