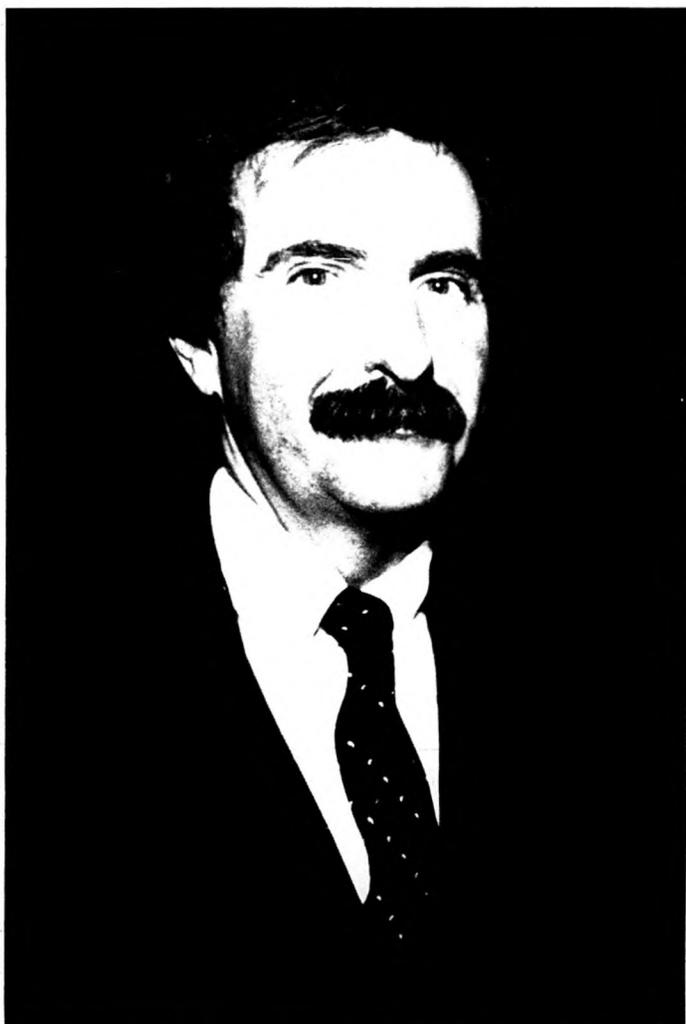


San Francisco

# Sentinel

**Psychic  
Visions  
of  
1987  
pg. 11**

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## TOM NOLAN

On Wednesday, 39-year old Tom Nolan was sworn in as President of the San Mateo County Board of Supervisors. Nolan, who revealed that he was gay two months after being elected to the Board in 1984, is now the State's top openly gay official. (Interview page 7)

### Is It Enough?

## Federal AIDS Dollars Up 28%

by David M. Lowe

President Reagan's 1988 budget includes 534 million dollars for AIDS research and education. That represents a 28% increase over the 416 million allotted this year.

However, local AIDS service providers, AIDS activists and many in Congress believe the funding increase by the administration is not enough.

"Such an increase is really not nearly enough to deal with the scope of the crisis experts say we are fast approaching," said the 5th District Con-

gresswoman Barbara Boxer. "According to the recent National Academy of Sciences report on AIDS the cases we

Continued on page 10

## Conservative Fundraiser Dies of AIDS

by Corrine Lightweaver

John Terrence "Terry" Dolan, the 36-year-old founder of the National Conservative Political Action Committee died December 28 at his Washington home and was buried December 30 beside his grandmother in Williamstown, Mass. Ill for several years, Dolan withdrew from leadership of NCPAC six months ago.

Although most newspapers said Dolan died of congestive heart failure or an unspecified illness, the *Washington Post* reported that Dolan died of AIDS.

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# EDITORIAL

TOM MURRAY

## Tricks of the Trade

### It rained on his parade . . .

Last Saturday gay activist, empress, entertainer and legend Jose Sarria aka the Widow Norton was to be honored with a royal sendoff. Rain forced the cancellation of a parade and festivities at City Hall. For the finale Jose was to depart in a giant hot air balloon into retirement to write his memoirs. In reality, he would have confronted his fear of heights, endured a brief flight to Sausalito, then departed for Phoenix, driving a rented truck with his remaining belongings. Thus it has been for Jose for nearly four decades: Moments of glory with sequins and spotlights followed by the ongoing struggle to survive as an activist. I asked Jose recently if he planned to work part-time during his retirement. He replied, "My dear, it's not easy to prepare a resume when you have spent the last forty years earning a living dressed as a woman singing and dancing on top of tables in bars." When questioned by a reporter about the purpose of the Court he established, Jose responded, "We raised a lot of money for good causes in the community by encouraging ordinary people to transform themselves into unique characters, to become someone exciting and special." Happy writing, Jose.

### Les Cages aux Canvas . . .

Last week *Chronicle* columnist Colin McEnroe lamented the claim that the real face behind Mona Lisa's smile was artist Leonardo Da Vinci. This important art discovery fails to shock gay people. It simply reminds us that men dressed as women a long time ago.

### Boys will be girls . . .

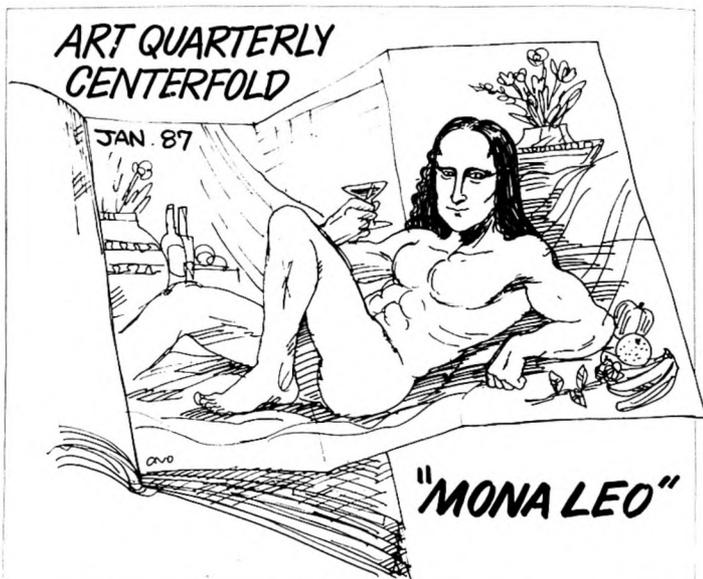
UCLA psychiatrist Richard Green reports in a new book on the "Sissy Boy Syndrome" and the development of homosexuality. He traces the growth of 44 boys who prefer traditionally feminine activities at an early age, concluding that this may reflect an innate tendency toward homosexuality. The study sinks on its sick biases and neglects to confront the butch, gym-toned image which characterizes many gay men in the last decade. It ignores gay women completely. Apparently, Mr. Green missed Gay Games II, never heard of Rock Hudson or James Dean, and ignores the fact that many of us had great relationships with our fathers. I grew up driving my father's trucks. What happened?

### Death in a capital closet . . .

Terry Dolan liked the Russian River. He had friends in the Bay Area and made no effort to hide the fact that he had AIDS from them. Yet *Newsweek* reports that Dolan denied being gay. He raised millions of dollars for conservative causes through his organization, the National Conservative Political Action Committee. His death last week spotlights one more mixed up closet case who benefitted from the gay rights movement personally while financially supporting politicians who want to destroy us. Perhaps the fact that his brother, Anthony, is Reagan's chief speech writer proved our prostrated president to increase funds for AIDS research in 1987.

### Tongues in cheeks?

The rest room near the St. Francis Yacht Club has been busy of late. Police officers have arrested 56 men for lewd conduct, including two retired army officers. News reports stir up negative feelings about gay people continuing to engage in public sex during the AIDS epidemic, yet very possibly most of the men arrested will deny being gay. Many are married, have no allegiance to our community, and simply sneak out for a quick trick when the wife's not watching. We accept no responsibility for these people, and shed no tears over their behavior. There are safe, legal alternatives to toilet tricking. ■



## LETTERS

### Another View of Nicaragua

To the Editor:

Like Tede Matthews, I recently spent some time in Nicaragua (a two week program through Casa Nicaraguense de Espanol which included Spanish language instruction, field trips, and living with a Nicaraguan family). And while I return a "Sandinista," committed to that government's vision of a new Nicaragua, I feel that Tede's article paints an overly idealistic vision of life for gays in Nicaragua.

Despite the resolution, Nicaragua is in many aspects a socially conservative country. It's traditions are Latin and Catholic. There is emphasis on a narrow definition of family and manliness.

While I was impressed with the fervor and advances of feminists in Nicaragua, and I believe that many gay women exert influence within the context of the feminist movement, there is certainly room for a national gay rights organization.

And like here, many of the gay men I spoke with felt marginalized. Two weeks is not enough time to develop intimate friendships, so the gay people I met were often the most obvious, and not necessarily the most representative. Many felt outside the mainstream of Nicaraguan life. To claim that there was a consensus in support of the government among gays, or any other group, would be to ignore the effects of our blockage and military aggression. Nicaragua is hurting, and the repercussions are disenchantment.

And yes, there is discrimination in Nicaragua against gay men — admitted homosexuals are excluded from military service. I had a heated discussion with several "revolutionaries" who tried to justify this to me.

Ultimately, I think there is a place for gays within the context of the Nicaraguan revolution . . . intellectually I believe the Sandinista leadership is enlightened. It's up to gay people to press for a gay rights agenda. I believe that when the blockade is lifted, when contra funding is withheld, and Nicaraguans can concentrate on building their new society, we will see some positive things happen in the area of gay rights.

Timothy Stirton

### Chronicle Obit Policy

To the Editor:

Re: the *Chronicle's* obituary policy and Executive Editor William German who isn't "biter or unhappy . . ."

Why the hell should he be? Editorial policies are only changed when a newspaper's bank account is adversely affected, and how can that happen when the *Chronicle* and the *Examiner* share their profits?

This cozy, legal arrangement which amounts to a powerful monopoly allows the *Chronicle* to leak an interesting homophobia. Why, for instance, in their obituary of Elsa Lanchester (12/27) did the *Chronicle* — but not the *Examiner* — see fit to mention in one full paragraph that her long dead husband, Charles Laughton, had "homosexual tendencies?" That's old news, and so is the fact that in the 1950s the *Chronicle* thought it unworthy to print the full names and addresses of gay men were were arrested simply because they were drinking in identified gay bars.

Mr. German says, "It's good to hear from people." May I suggest we ignore Mr. German?

Richard T. Thieriot, who publishes the *Chronicle*, may not be as sensitive to the fact that, as your article noted, gay men "have brought down the cost of AIDS" in a city where the *Chronicle* makes a great deal of money from people whose relationships the *Chronicle* sees fit to ignore.

John D. Dolan

To the Editor:

Enclosed is a copy of a letter I received from William German, executive editor of the San Francisco *Chronicle* in response to a letter of mine protesting that newspaper's obituary policy. My letter was addressed to publisher and editor, Richard Thieriot. I thought it might be of interest to publish it in the *Sentinel*.

Sincerely,

Tom Youngblood

Dear Mr. Youngblood:

I have your good letter to Richard Thieriot, who is on a trip abroad. I shall respond as fully as I can, but I shall also make certain he sees your letter when he returns.

The points you make are certainly strong ones, and the compromise you suggest has for a long while been one we have recognized here. We do mention in whatever way is appropriate the existence of a long-time companion in obituaries or other news stories. This is equally true of homosexual or heterosexual relationships. The problem in either case is frequently how to establish the strength of such a relationship. Such a judgment is not always within our means to make.

It is unfortunate that the word "policy" even entered this discussion. We do not like to think in rigid terms about anything in our news columns. This attitude will certainly apply to the issues you raise.

Sincerely,

William German  
Executive Editor

### T-Room Trap

To the editor:

The plain clothes cops have entrapped over 60 men in the toilet by the St. Francis Yacht Club.

He sits on the john with a come-on look and if you show any interest, he and his waiting partner handcuff you and book you at the station. There they give you a misdemeanor citation and set a court appearance.

Watch out for these toilet cops.

Jay Lerner

### Welcoming JP II

To the Editor:

Yes! Yes! Yes! Pope "What's Her Face," please do come to San Francisco! Think of the news coverage we'll get and the fun we'll have with our peaceful demonstrations (100,000 or more JP II look-a-likes flooding the streets. Please don't dis-invite her. What kind of statement can we make to her that way? I want my chance to tell her face-to-face what I think and I don't want to go to Rome to do it! Let us give thanks to JP II for the strength we received in the face of homophobia.

Yes, let us also thank Anita Bryant, Jerry Falwell, Lyndon LaRouche. Without them it would have taken so much longer to awaken the world to the fact that we are all God's children.

My message to JP II: Great work! You may have saved us 100 years more or less in our growth. I'm sure it has done us more good than you will ever know. I'm looking forward to your visit—don't worry, I'll love you until you learn to love yourself.

Jesse Leminger

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500 HAYES STREET, SAN FRANCISCO, CA 94102

# AT THE COURTHOUSE

KEN CADY

## Cleaning the Toilets

In the past six years I have seen numerous community alerts distributed which informed gay men that the police were making arrests at particular public restrooms. I have also heard many stories of embarrassed arrestees pleading for a second chance after being caught engaging in sexual activity in these very restrooms.

The political arguments against these arrests have also been made clear to me. No one wants to see gay men arrested because of a homophobic police officer.

Police revealed this week that 56 men were arrested at the Marina Green restroom for a violation of Penal Code Section 647(d) — loitering about a public toilet for the purpose of engaging in a lewd act or for soliciting such an act. All of these arrests came in December.

After all of the warnings about the danger of arrest in public restrooms many men still frequent these cruisy cubicles.

As a practical matter, these men are not likely to face prosecution. The law requires the presence of someone who may be offended by the conduct in order for the D.A. to successfully prosecute. In *Pryor v. Municipal Court*, Justice Matthew Tobriner stated: "... the state has little interest in prohibiting that conduct if there are no persons present who may be offended."

That opinion seems to ignore those who avoid public restrooms because they know they would be offended if they did enter and encountered masturbation and sodomy. When Don Pryor was arrested in 1976, he had allegedly solicited an act of oral copulation from an undercover police officer. The proposed act itself was to occur in private. After a jury was unable to decide his case, Pryor appealed to the California Supreme Court, alleging that Section 647 was unconstitutional.

Tobriner, writing for the majority, ruled that the phrase "lewd or dissolute conduct" as construed by past court

decisions was unconstitutionally vague. Consequently, he declared a new construction. Forbidden would be the solicitation or commission of conduct involving the touching of the genitals, buttocks, or female breasts, for the purpose of sexual arousal, gratification, annoyance or offense, by a person who knows, or should know, of the presence of persons who may be offended by the conduct. Private behavior is not covered nor is prostitution at issue here. The activity forbidden is that conducted in a public place, or open to the public, or exposed to the public. Clearly activity in a remote area where no one is around is not covered.

*For many in the "tearoom trade" danger is the lure.*

Defense lawyers argue that activity in restrooms is not covered if the only people present are the sexual participants. The gap seems to me to be the fact that restrooms are used by the community in general. At any time someone may wish to enter. No one, straight or gay, should be reluctant to use a public restroom for fear of confronting masturbation or other sexual activity.

Those who do get arrested may be relieved when they find that prosecution will not be pursued. At the Marina Green many men of public stature were among those arrested. Surely they were

intelligent enough to know of the risks taken. That knowledge is often an insufficient deterrent. A Catholic priest I went to school with couldn't resist toilet tricking even after twice being arrested. When his third arrest made headlines his career was shattered.

Another Indiana acquaintance, a very attractive young man, could have his pick of sexual partners and in fact had a lover. His thrill, however, was anonymous contact in department store bathrooms with men he couldn't even see. He told me that he liked the danger that he might get caught.

For many in the "tearoom trade" danger is the lure. Yet when it is realized, many of these people suffer severe emotional distress. Studies have shown that many "straight" married men pursue restroom sex. This behavior has been going on for centuries. The risk of arrest is not new, nor is it a secret.

Even if charges are dropped, the arrest remains a fact. High fees may be incurred for defense attorneys. Explanations may be necessary for family and friends.

The rest of us find that many public restrooms have been closed. Doors have been removed in others, discouraging sex but leaving no privacy for legitimate restroom needs. The gay community gets a reputation for a lack of sexual discipline, an inability to keep private activity in private.

At a time when we seek the support and assistance of the straight community in fighting a killer disease, a sexually transmitted disease, it seems inappropriate to condone toilet tricking. The community should send a message that sexual activity in public restrooms is not necessary. Many private options exist.

Those who continue this activity hinder the efforts of the gay community in other areas. They are responsible for the risks they take for themselves. I'm afraid of the risks they take for the majority.

## Police Arrest 56 At Marina Green

by David M. Lowe

Last month 56 men were arrested for lewd behavior or soliciting in the public restroom at the Marina Green located at Yacht Road and Marina Boulevard near the St. Francis Yacht Club.

SF Police contend their surveillance of the restroom was prompted by numerous and continuous complaints filed by citizens with the Harbor Master and by citizens who stopped police cars to complain of lewd activities in the area.

Based on those citizens' complaints, Northern Station officers Bob Brodnik and Mike McDonough were ordered to patrol the restroom in plain clothes. Between December 8-27 the officers spent 33½ hours surveying the restroom during brief morning and afternoon raids. During that time two men were arrested for allegedly engaging in oral copulation, two others allegedly solicited Officer McDonough for sex and the rest were arrested for allegedly engaging in public masturbation.

"Many of the people we arrested were very affluent," Brodnik told the Sentinel. "A lot of them were married and have children. All of them were very cooperative and cordial and many of them volunteered information that helped us during the arrests."

Brodnik said he found the duty at the restroom disheartening and made a concerted effort to understand why the men were arrested to public restroom sex. "As an officer I had the responsibility to respond to the public outcry and issue warrants, but as a human being I wish I could have just referred them to a priest or a counselor for help."

"I told many of them I couldn't understand why they would participate in public restroom sex when there are so

many other ways to meet people in San Francisco and go behind closed doors," said Brodnik. "Many of them told me it was easier this way and they could have sex without having to create a relationship."

*"Many of them told me it was easier this way and they could have sex without having to create a relationship."*

— Brodnik

All 56 men have been ordered to appear at Room 475 of the Hall of Justice between January 22-February 7 to answer the charges. At that time they will be notified whether their individual charges have been dropped or whether their case has been chosen for prosecution. If a case is chosen for prosecution the individual will be booked, photographed, fingerprinted and given a court date.

Brodnik said surveillance of the Marina Green restroom will continue. ■

## Duke's Failure

by David M. Lowe

On Wednesday, during his State-of-the-State Address, Governor George Deukmejian failed to mention AIDS or propose any programs to deal with the AIDS epidemic.

"It's obviously no surprise that the Governor is incredibly insensitive and short sighted," said SF Supervisor Harry Britt. "The guy is out to lunch

Britt further commented: "The Governor threatens to leave a legacy of not dealing with the greatest health on this issue."

Continued on page 8

## Should you take the AIDS Antibody Test?

The AIDS Antibody Test shows if you have been infected with the virus that can cause AIDS.

If you test positive, you can infect others.

The test DOES NOT show if you have the disease itself.

It CANNOT predict if you will get AIDS or any other illness in the future.

The San Francisco Department of Public Health offers AIDS Antibody Testing which

is VOLUNTARY, FREE and ANONYMOUS.

You do not reveal your name or any other information about yourself. Counseling and referrals are also available.

Although you can take the test at other locations, only Alternative Test Sites guarantee your anonymity.



To find out more about the test, call the S.F. AIDS Foundation HOTLINE:

**863-AIDS**  
In Northern California:  
(800) FOR-AIDS.  
(TDD: 864-6606)

To make an appointment at an Alternative Test Site for education or testing, call:  
**621-4858**  
(TDD: 621-5106)

**Get the facts.  
Then decide.**

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

# GAY ISSUES OF 1987

by **Stuart Norman**

What will be the major issues for the gay community in 1987? The *Sentinel* asked several prominent gay leaders in San Francisco for their opinions. Their responses were very similar, with some notable exceptions. All agreed that the continuing AIDS crisis will take up our political and emotional resources in the year ahead. Next in line was the upcoming SF mayor's race to determine who will succeed Dianne Feinstein. And finally, it seems that district elections will be back before the electorate, now that Nancy Walker is president of the Board of Supervisors.

Here are their comments:

**Dennis Collins, Aide to Supervisor John Molinari**

"AIDS is certainly the top priority, and it is incumbent on the city to find housing and care for PWAs, a problem that is going to get worse. We've got to go into the straight community to outreach to a different segment of the population."

"It's also a political year. We need to keep up the input of the gay community into city government. We've done a good job of making San Francisco officials aware."

**"We've got to watch for repressive legislation."**

— **Leonard Graff**

**Leonard Graff, Legal Director, National Gay Rights Advocates**

"This year is not that different [from last year]. There is an increasing need to defend encroachments on civil liberties by right wing and religious types. It's making sure we keep a high level of awareness about what happens elsewhere. We've got to watch for repressive legislation."

**Steven Rascher, Executive Director, Golden Gate Business Association**

"A re-zoning proposal of the Planning Commission before the Board of Supervisors will have a major impact South of Market. It should be adopted in March, 1987. I think it's negative because it will limit nighttime entertainment businesses and allow no expansion or business improvements."

"Small business and the gay community must look closely at discrimination in the workplace. AIDS will increase discriminatory action. We need to monitor this closely."

"And it's an election year for the mayor's race, so gay small businesses and the community will have a strong impact on the mayoral race."

**Greg Day, Director, Larkin Street Youth Center**

"This year will turn to city politics. The next mayor and district elections will have a significant impact on the

future of the gay community. It's important that we have a high profile in the district elections and mayoral campaign."

"In public education we need more accurate, fair information (on gay and AIDS issues). Will the Board of Education implement these policies? This AIDS education plan should have happened years ago."

"There are increasing needs for services for PWAs/PWARCs, and we need more federal and state money. San Francisco is hard-pressed to fund these needs."

**Paul Wotman, Attorney, former candidate for Community College Board**

"AIDS—we need to push for adequate research and education funding. People are dying . . ."

"Domestic partner benefits is an important issue for the gay community to push."

"The new California Supreme Court will produce a less favorable environment [for gay issues]."

"The U.S. Supreme Court sodomy decision mandates that gays get involved in the political process to elect a new president and politicians who advocate gay rights."

"In the mayor's race it's important the candidate support gay/lesbian rights and appoint gay and lesbian people to positions of responsibility."

Another important issue is "revision of immigration laws on legal aliens. Ted Kennedy and Barney Frank of Massachusetts, will review in committee a bill to get rid of the gay/lesbian exclusion laws."

**"Domestic partner benefits is an important issue for the gay community to push."**

— **Paul Wotman**

**Larry Bush, Aide to Assemblyman Art Agnos**

"The issue in California is whether Governor Deukmejian changes his at-

**"I'd like to see Art Agnos as next mayor of San Francisco."**

**Larry Bush**

titude toward AIDS and provides sufficient funding. Will the governor end his isolation on the AIDS issue? What Deukmejian does on AIDS will make or break his second term. Otherwise, I predict an initiative on AIDS funding will go to the voters."

"I predict AB-1 (anti-discrimination bill) will be passed."

"If Quentin Kopp pursues having the Olympics in San Francisco, he will be called to task by the gay community"—referring to the Olympic Committee suit against the Gay Games.

"I'd like to see Art Agnos as next mayor of San Francisco. He is an informed advocate of the gay community's needs. San Francisco is a city that still needs to dream its dreams."

"There is no end to AIDS. 1987 will be a year we lose people we love. So we must put the trivial parts of politics behind us; leaders should dispense with personal agendas and make the gay community more important than themselves."

"I think the tide is turning against the right wing. I predict Attorney General Edwin Meese will be out in six months." Meese's interpretation of law allows discrimination toward PWAs.

**"The top priority is getting funding for AIDS."**

**Chuck Morrow**

**Chuck Morrow, President, Tavern Guild**

"The top priority is getting funding for AIDS. We must make it loud and clear to Governor Deukmejian and President Reagan. If we involve ourselves more we'll be heard clearer."

"We must be aware of increased anti-gay violence." Community United Against Violence statistics show anti-gay violence is on the rise due to AIDS fears.

**Tim Wolfred, Director, The AIDS Foundation**

"AIDS has not slowed down. As case loads grow they will strain existing services. Maybe a financial crunch will come in San Francisco as in New York and Los Angeles. The mayor says there will be a budget deficit this year."

"The mayoral race is a big one. The issues of domestic partners legislation

and district elections will be important. The gay community came to power under district elections, so we will have more clout if we go back to district elections."

"We fought back LaRouche and other damaging legislation—insurance companies redefining policies of gays. But LaRouche could be potent in other states."

"Now the country has awakened to AIDS issues. But will there be efforts to restrict civil liberties?"

"The Iran-Contra affair will weaken the New Right."

"The major challenge is to form alliances with minority communities whose members have AIDS. Now it's time to seize the opportunity."

**"We've got to vote, organize, get involved and sensitize existing political structures—do what we can."**

**Carole Migden**

**Carole Migden, Director, Operation Concern; exiting CA State Chair L/G Democratic Caucus**

"Everything is dwarfed by the AIDS crisis. Now a second tier of needs emerge: prevention is critical, joblessness caused by AIDS/ARC, psychic trauma from coping [with the disease]. San Francisco has done a first-rate job of support, but there is diminishing gay clout. Yet what else matters but saving our lives?"

"Politically, it's an off year with the exception of the mayoral race. Domestic partners legislation [will be important], and I have mixed feelings about district elections. Perhaps that should wait until 1988."

"This year there's a residual of past years' agendas. We've got to vote, organize, get involved and sensitize existing political structures—do what we can."

"The Iran-Contra and Democratic gains in the Senate will help. And right-wing fundamentalists are looking more like fanatics."

**Rick Pacurar, President, Harvey Milk Lesbian/Gay Democratic Club**

"The mayor's race is of preeminent importance. The Harvey Milk Club has been battling our head against the wall with Feinstein. So I would like to strongly speak in Art Agnos' behalf. Art represents an organized coalition for Proposition M (limit on downtown development) passed in November, 1986. Supervisor Molinari was against it. Ultimately the gay community will be split on the issues of neighborhood preservation and downtown develop-

ment. Art is strong on housing issues, so the Harvey Milk Club is positive on Agnos. Art has been good at advancing gay issues, rather than Molinari."

"On domestic partnerships: 'We should hold over to 1988, after Feinstein has left office.'"

"I'd like to see district elections done this year. Both mayoral candidates will support it. The gay/lesbian community could get two supervisors elected with district elections."

"AIDS will get worse before it gets better. New drugs have exciting prospects, but you need to learn to do something about your own health. The pace is accelerated this year, so we need to promote more funding and offer treatment to those who are as yet asymptomatic."

"Insurance companies will be coming down hard [against insuring possible AIDS risks]. It will be difficult to fight them all. The potential situation could be disastrous."

"We need to recreate the kind of self-empowerment that Mayor Moscone and Harvey Milk started. It set the pace for the nation on gay rights."

**"We need to recreate the kind of self-empowerment that Mayor Moscone and Harvey Milk started. It set the pace for the nation on gay rights."**

**Rick Pacurar**

**Chuck Forester, Aide to Mayor Feinstein**

"Before Congress there is a national Human Civil Rights Bill. This is the first year there will be hearings [on it]. Senator Kerry of Massachusetts has tried to get hearings for the past six years."

"We need to expand AIDS funding. There will be a national gay march on Washington in October to protest anti-gay discrimination and poor AIDS funding."

"California has a very recalcitrant governor. That AB-1 will pass is still a matter of conjecture."

"In San Francisco, Supervisor Harry Britt is considering domestic partners legislation, but the mayor has so far been resistant."

"We will see the gay community involved in a mayoral election. In this case, both candidates support gay rights."

"On the Pope's visit proposed for September: 'We must make some effort to impress upon him our disagreement [with his anti-gay position].'"

## CATHARTIC COMICS

Featuring **THE BROWN BOMBER & DIVA TOUCHÉ FLAMBÉ**



# Women's Issues

by Rebecca D. Freed

The pressing issues which lesbians must confront in 1987 are the same ones which all oppressed minorities struggle against always — problems caused by living in a male-dominated, heterosexist, racist and economically unjust society. Some of the struggle is specific to lesbians and the larger gay community, whose struggle has been made more difficult as a result of the demands made upon it by the devastation of AIDS.

The larger goal for 1987 is to be "free, full human beings," according to Jackie Winnow, director of the Women's Cancer Resource Center. Lesbian women want a future that includes acceptance and recognition by mainstream society. While holding on to the vision of a society in which lesbians are visible — where lesbian history is preserved and valued — where strong lesbian role models are available to women who are just coming out — San Francisco women are look-

ing for short-term solutions to immediate problems such as discrimination in the workplace and stress-related illnesses.

Homophobia is the major factor contributing to most of the problems facing the lesbian community. Issues such as anti-gay violence and alcoholism demand immediate action, but would be much less pervasive in an accepting society.

The Lesbian Gay Community Liaison Unit of the San Francisco

Human Rights Commission will be working to reduce job discrimination in 1987 by pursuing a city affirmative action program for women in the trades, commission staff member Eileen Gillis said. The HRC gay and lesbian community liaison unit will continue to work for gays' civil rights, including fair housing and employment practices, continue its outreach to women. The unit will be putting out a new flier, part of the outreach program designed by a commission intern, Gillis said.

A city domestic partnership ordinance, which would extend benefits to the lovers of city employees, is also on the HRC agenda in 1987, Gillis said.

Maintaining an adequate level of funding of social services for women will continue to be a problem in the coming year. Both Gillis and Lesbian Rights Project Director Roberta Achtenberg said that non-AIDS social service organizations need more money and media exposure.

The Lesbian Rights Project is a legal advocacy group which serves the lesbian and gay community. The group provides legal advice and counseling in addition to work in the courts on pro-gay legislation.

Achtenberg identified three major issues the Lesbian Rights Project will be working on this year: adoption and foster parenting by lesbian and gay families, AIDS and child custody, and the legal and psychosocial problems of lesbian and gay youth.

There are two cases going to trial this spring which will affect lesbians and gays as potential adoptive or foster parents, Achtenberg said. One case contests the right of a non-biological parent to adopt a child, as a second parent rather than as a married stepparent. Both cases challenge the homophobia of the court system, Achtenberg said. There is legal precedent for lesbian/gay second-parent adoption in Oregon and Alaska. Although it is impossible to predict the outcome of a trial, Achtenberg said she is optimistic about winning the case. "I'm hoping that the child's best interest will prevail. It's obvious that the child is bonded to the other (gay) parent."

The Lesbian Rights Project is now designing a new brochure about the legal issues surrounding AIDS, such as visitation and custody rights of parents with AIDS.

Achtenberg, who is an editor of the legal journal *Sexual Orientation and the Law*, said that a new chapter on the legal rights of homosexual minors was recently released. The Lesbian Rights Project plans to work towards a coalition of gays in the legal, medical and social service communities to coordinate an agenda for lesbian and gay youth, who are typically disenfranchised as a result of their age and lack of information. Right now there exists no formal program for them, Achtenberg said. The Lesbian Rights Project wants to examine the legal community's responsibility to gay and lesbian youth, she said.

The Lesbian Rights Project plans to use its 10-year anniversary celebration in June to attract interest to its services to the community, Achtenberg said. "I think what unites us (as lesbians) is our common interest — our primary affectional relationships. . . . I think we will see some organizing around that in the future." Gillis said. ■

# Does Big E Serve The Gay Community?

by Stuart Norman

The protest by Citizens for Medical Justice (CMJ) continues outside the Castro branch of Empire of America Savings and Loan. The protest over Empire's corporate policy which denies distribution of periodicals, including local gay newspapers, in the lobbies of their branches has drawn mixed reactions from Empire employees and customers.

The *Sentinel* has received a number of calls supporting CMJ's protest against Empire's corporate policy and would like to see the local branches receive an exception to the rule. However, it appears a number of others disagree. Empire Vice President Bud Sydenstricker said: "The protesters are using you guys [the gay press]. It distresses me to see a little band of people getting this kind of coverage. It seems like such a waste. This crowd has little credibility."

Mark Fulham, assistant VP and Castro branch manager says, "The protesters fail to realize that we have not banned all literature, but only periodicals. It's national policy. We're willing to distribute AIDS literature, but first it must be submitted to corporate Marketing Department [for their approval]."

"It seems that the protesters are upset that they can't get the gay papers here anymore," commented Fulham.

Empire of America bought out Atlas Savings and Loan last July, in order to gain a toehold in California. Atlas was the first gay financial institution in the nation and failed because some large loans made outside the community, in Santa Rosa and LA, defaulted. Empire is no longer a gay S&L, but is still serving the gay community well. Apparently, there has been no discrimination.

In off-the-record conversations with Big E employees, this reporter has found that they are happy with the new institution. Since the takeover of Atlas there have been raises, promotions, better working hours and benefits and job stability. Some employees were let go when the accounting departments were consolidated, but they were given 90

days notice and assistance in finding other jobs. Big E will still hire gay employees who are qualified. But some of the employees are worried that the protest will hurt their relationship with corporate headquarters.

Some gay businessmen whose accounts are with Empire are very upset about the protest. They feel that Empire has been very open to the gay community.

One gay businessman who wishes to remain anonymous, and who has kept his account with Empire since the takeover, is very pleased with Big E's services. He feels little has changed, except that the institution has more money to loan than Atlas, and much of it goes to a gay clientele.

He is upset with the protesters' position and lack of knowledge about Big E's policy. He fears their employees could be hurt if this controversy grows and the San Francisco branches appear troublesome to corporate headquarters. They could even close the local branches or sell them off to another financial institution, especially now that Empire has other branches in Los Angeles and is established in California.

This businessman thinks that Empire bought a small savings and loan in receivership, so our community should hold no grudge against them, especially since they haven't demonstrated homophobic policies. He believes the responsibility for the demise of Atlas lies squarely on the officers who made the bad loans. He speculated whether there might be some disgruntled Atlas stockholders somehow involved in the protest.

He also believes that in this time of AIDS and increased right wing

homophobia, any loss to the gay community can be perceived as a threat, and that the protesters are seeking an outlet for their frustrations—wanting to be able to strike out at something or someone.

The protesters state that the Tavern Guild and the *Bay Area Reporter* have closed out their accounts with Empire. But this reporter has determined that the reasons were not because of this protest. A Tavern Guild representative said they began pulling out their account shortly after the takeover because some members were stockholders who lost money when Atlas failed. And *B.A.R.* publisher, Bob Ross, said, "We pulled our accounts months before the protest because it's no longer a gay bank."

Empire VP, Bud Sydenstricker released a letter to customers explaining Big E's support for the gay community shortly after the protest began. He stated that ". . . Big E, a member of the Golden Gate Business Association, has made sizable contributions of both

money and support to such Bay Area events as the Gay Games II and the Summer Celebration. We have, moreover, budgeted significantly increased amounts to help make similar events possible in 1987.

For the sake of community well-being, we have contributed generously, as well, to the Coming Home Hospice Program and to AIDS research. We support the San Francisco AIDS Foundation through their canister contribution program and food drive in conjunction with the GGBA." Collection canisters and Food Bank collection boxes for the AIDS Foundation are still present in Big E's lobbies.

On Wednesday, CMJ met with Sydenstricker but failed to gain his support for their efforts to change the corporate policy. ■

New Years Resolutions:

- 1 Relationships
- 2 Quit smoking... again
- 3 Become active in community
- 4 Stop feeling guilty
- 5 Volunteer for Shanti now

PRACTICAL SUPPORT TRAINING  
January 16, 17, 18

EMOTIONAL SUPPORT TRAINING  
February 13, 14, 15 & 20, 21, 22

To Volunteer, Call now! ▶▶▶

SHANTI PROJECT  
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# Domestic Partners

## Will We Have to Wait For A New Mayor?

by Yvonne Zylan

Supervisor Harry Britt says it's time to "start the process" of drafting and passing legislation that would legitimize gay and other non-traditional relationships in San Francisco, and hopefully end a good deal of institutionalized homophobic discrimination.

Several years ago, Britt introduced a bill designed to recognize domestic partnerships between gay and other non-married couples, but despite strong city-wide support for the measure and the requisite Board approval, the legislation was vetoed by Mayor Diane Feinstein and effectively killed for the time being. Many gay activists believed then that we would have to wait for a new mayor before the legislation would be reintroduced. But Britt, the primary sponsor of the bill, believes that this time he may be able to work with the Mayor, and, if not, he will wait until next January brings Feinstein's successor. Ironically, says Britt, it is the presence of the AIDS health crisis that is opening up the necessary avenues of dialogue.

The new legislation has yet to be drafted, and Britt says his first move will be to simply let his colleagues know that such a bill is in the works. He will make that announcement at next Monday's Board meeting. He says he doesn't want to rush what he knows will be a difficult and complicated process.

The author of the first domestic partners legislation, Matthew Coles, will again be working closely with Britt, but there will also be input from the potentially affected industries, such as insurance providers. Britt says that the AIDS epidemic has brought about a better working relationship between city officials and the insurance industry, and that he believes that "they understand that the cost of the epidemic has to be spread around." To that end, Britt and Coles will be asking the industry how domestic partners legislation may be workable and beneficial to health care concerns.

Mayor Feinstein, as well, may be more responsive to the legislation in the context of the health crisis. "I know that Dianne legitimately does respond humanely to the AIDS epidemic," Britt says, "and I'm hopeful that we can persuade her that this (legislation) is a part of that response." But the major reason Feinstein did not support the bill the first time, what she sees as its endorsement of non-traditional relationships for the straight population as well as the

gay population, threatens to remain an issue this time around, too. Specifically, the Mayor objected to the registration section of the legislation, the part that would establish a kind of official list of relationships for partners who could not or would not marry, yet needed the legitimacy of their partnerships established to allow them to receive economic benefits accorded only to "married" couples. According to Harry Britt, Feinstein felt that the legislation "appeared to be making some sort of moral judgment about the validity of non-traditional relationships" and she was particularly concerned about the implications for the heterosexual population.

Britt says that if the legislation had been limited to only gay couples, "we could have been in a significantly better political position. We can't do that because we have an anti-discrimination law in this city, and I would not be in favor of doing that anyway." According to the Supervisor, it is an old case of people being "willing to do something for us as long as it doesn't affect what they consider 'real' relationships." In short, gay "marriages" are seemingly less threatening than straight "partnerships."

It is precisely this part of the legislation that Britt is most committed to, though. "The reason I'm so committed to domestic partners legislation is that it's not just fighting for our rights, and it's not just ending discrimination, it's reasserting a cultural pattern based on the experiences that lesbian and gay

men have had." But is Mayor Feinstein interested in taking the cue of the gay community and "reassessing" the value of traditional relationship patterns? It doesn't seem very likely. Britt compares her willingness to accept this legislation with her willingness to accept comparable work, an issue with similarly extensive philosophical impact.

Therefore, the proponents of domestic partners legislation are faced with the options of waiting for Feinstein to step down in January, to be replaced by someone who would quite likely be more inclined to discuss the issue, or of toning down the bill itself, possibly eliminating the registration clause entirely. Britt would rather wait. "The difference between Dianne signing something in September or October, and having the new mayor deal with it in January is not enough of a difference to justify a major watering-down of the legislation." In any case, the process of drafting the legislation itself has hardly begun yet, so there is no reason to speculate on which mayor might be faced with it. Britt says he wants the bill to be introduced soon, but that he wants to "do it right" and will not rush anything.

A significant obstacle to drafting the legislation is the lack of a database (the results of similar legislation passed in another city) from which to draw evidence of the workability and benefits of such a bill. Berkeley has had a domestic partners law for over a year, but Berkeley and San Francisco are hardly comparable cities. More impor-

tantly, since Britt expects a tough battle with big private industries, he feels it is necessary to have as much data as possible showing the potential national impact of the legislation. It is difficult, he says, to ask nationwide companies to set a precedent in their policies "just to satisfy the San Francisco Board of Supervisors." And Britt believes that passage of the bill here would almost certainly lead to pressure for similar legislation in other major cities.

Despite formidable resistance from some industries, the mayor, and certain religious leaders, Supervisor Harry Britt is cautiously optimistic about the chances of passing domestic partners legislation in this city. He is not making any promises, but he feels he has waited until a suitable climate has arrived to reintroduce his most highly prioritized bill. The private sector is searching for ways to address AIDS-induced health care issues, the mayor is leaving, and, although Britt admits that it was initially difficult to find "politically organized straight singles" he has found a number of straight people, especially women, who are resentful enough of the overvaluation of officially sanctioned relationships to want to do something about it. He says there is a lot of "not very glamorous work to do" in assembling a task force, and drafting the particulars of the legislation, and doing some political maneuvering, but that he is ready to begin that work at next Monday's meeting of the Board of Supervisors.

# Fundraiser Dies

Continued from page 1

While L. Brent Boze III, the new executive director of NCPAC, and Dr. Cesar A. Caceres, Dolan's physician for the last three years, denied the AIDS reports, San Francisco attorney Duke Armstrong confirmed that he had been advised several months ago of Dolan's diagnosis.

"I had been told — I would guess around two months ago — that he was suffering from AIDS, but that it was being kept quiet," Armstrong revealed. "I certainly did not say anything, because I knew if I told a press person it would be on the front page of the paper."

Armstrong says he believes that the AIDS diagnosis was kept quiet "for family reasons."

"I think that's unfortunate. I feel no compunction in that regard," says Armstrong. "I think it should be brought out, because maybe it will help to see that a cure is found and that the seriousness of the epidemic is brought home."

Born in Norwalk, Connecticut, Dolan began his political career at the age of 9 when working on the 1960 Nixon campaign and was active in Young Americans for Freedom at Georgetown University. He founded the NCPAC in 1975 with fellow conservatives Charles Black and Roger J. Stone.

Dolan opposed big government and abortion, and supported school prayer. A strong critic of liberal Republicans, Dolan was credited by *Conservative Digest* publisher William Kennedy with "shifting the emphasis of American politics away from Republican vs.

Democrats to conservative vs. liberal agendas."

Perhaps the only issue about which he differed with the most conservatives was homosexuality.

"If we conservatives believe the government has no right to regulate our economic life, then it certainly has no right to regulate our private life, except to the point where we do harm to each other," said Dolan.

In a 1982 interview with the *Advocate*, Dolan created a stir among conservatives by stating that "sexual preference is irrelevant to political philosophy." But his frank interview with the *Advocate* was a rare event, according to Duke Armstrong, a former two-

term president of Concerned Republicans for Individual Freedom.

"Terry was not at all, I would say, involved politically with the gay community," says Armstrong. "At a distance, he had offered some advice to myself and others... on tactics to take or contacts that we could make. I would say that at a distance he was friendly, but it was at a distance. He did not want to be associated with the gay rights movement."

In fact, though benefiting from the freedoms hard-won by the gay rights movement, Dolan had been known to capitalize on hatred and fear of homosexuals in order to advance his political agenda. In one fund-raising letter issued by Dolan's NCPAC, the group warned that "our nation's moral fiber is being weakened by the growing homosexual movement and the fanatical ERA pushers (many of whom publicly brag they are lesbians)."

Although Dolan apologized for the comments, it is clear that the apology did not run too deep. The millions of dollars he raised for conservative candidates went directly to many of the political figures who have been most active in attacking gays and lesbians, and women's rights. When asked in 1984 what could be done to make Reagan's candidacy for re-election more palatable to conservatives, Dolan suggested that Maureen Reagan be "muzzled."

"Have you ever been to a Republican meeting?" Dolan asked in the *Advocate* interview. "Ugliest women in America. No, no, that's not true. The second ugliest women in America. The ugliest are at the Democratic conventions."

Armstrong characterized Dolan as "a very creative and smart man." According to NCPAC political director Sandy Sholte, Dolan pioneered the

*Dolan had been known to capitalize on hatred and fear of homosexuals in order to advance his political agenda.*

technique of raising money through direct mail solicitations and spending it on independent campaigns on behalf of selected campaigns after elections laws limited PAC donations to individual candidates.

Former White House political director Edward J. Rollins said Dolan and NCPAC were as important as the Republican Party's own political apparatus in helping the GOP win control of the Senate in 1980 for the first time in 28 years. Indeed, many critics of NCPAC and Dolan have questioned just that distinction.

In 1976 and 1980, NCPAC paid for direct mail campaigns using the "personal letterhead" of Jesse Helms and Ronald Reagan and bearing their signatures. NCPAC spent \$9.8 million on Reagan's re-election campaign and \$289,995 directly against Democratic challenger Walter Mondale.

In June 1986, a federal court ruled that the NCPAC illegally funded opposition to Daniel Patrick Moynihan when he ran for re-election to the Senate from New York in 1983. Although restricted to a limit of \$5,000, NCPAC spent well over \$50,000 against Senator Moynihan, then opposed by former Congressman Bruce Capato.

Dolan's brother, Anthony, is President Reagan's chief speech writer. His sister, Maiselle, is a former member of the Reagan White House staff.

*"I had been told that he was suffering from AIDS, but that it was being kept quiet, I certainly did not say anything, because I knew if I told a press person it would be on the front page of the paper."*

— Duke Armstrong

# "How can strangers be the closest friends after four hours?"

That's what it can be like at a Stop AIDS meeting... a place to share your hopes and fears, or just listen. And that's why you'll find me along with 200 other volunteers asking you to attend a meeting. Look for us on Castro and Polk, and in other parts of the city."

— Bill Chastain



**STOP AIDS PROJECT**

It's about change. And isn't it about time?

The Stop AIDS Project is funded in part by the San Francisco Dept. of Public Health and the California Dept. of Health Services.

Design: Ken Henderson

# Public School AIDS Education

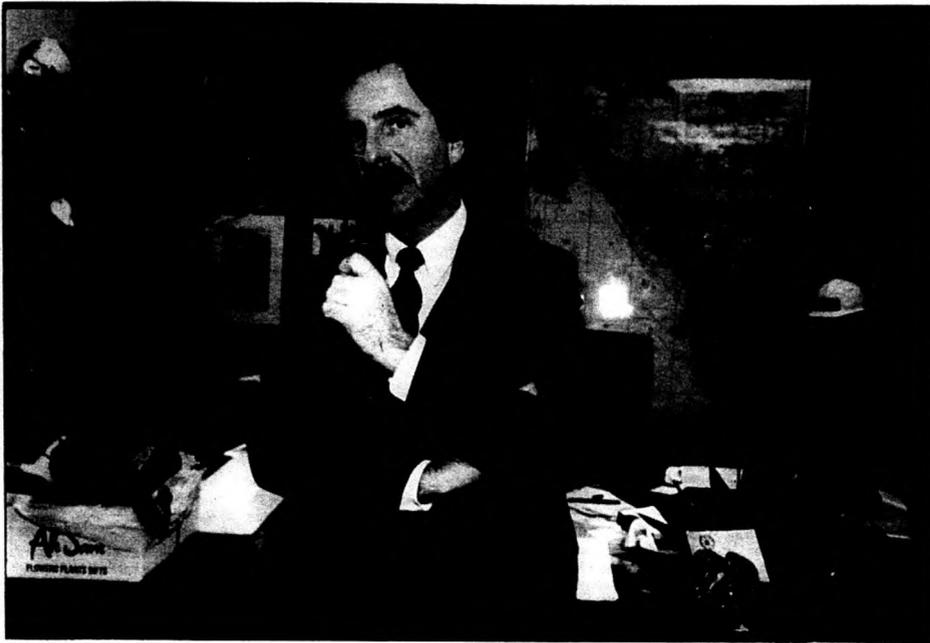
State Senator Gary Hart (D-Santa Barbara) has introduced legislation that would require all California public school students to participate in an AIDS education program.

The measure would pay for an educational film about AIDS that would be distributed to schools in time for the 1987-88 school year.

Under Hart's bill, schools would be required to show AIDS prevention videotapes at least once a year to

students in grades 7 through 12. Parents would be allowed to keep their children from seeing the tapes.

If Hart's bill becomes law California would be the first state to require AIDS education in public schools.



MARC GELLER

## California's Highest-Ranking Openly Gay Elected Official

Two months after being elected to represent the 4th District on the San Mateo County Board of Supervisors, Tom Nolan revealed he was gay.

Since then he has been instrumental in establishing the San Mateo County AIDS Task Force and developing a model program for dealing with AIDS patients that live in the county.

Before coming to California in 1979, Nolan, a native of upstate New York, was a Roman Catholic seminarian, a Virginia social worker and served on the Washington staff of the late Senator Phillip A. Hart of Michigan.

Prior to seeking a seat on the San Mateo Board of Supervisors, Nolan lived in San Francisco and was employed by the San Mateo County Development Association as its General Manager.

When Nolan "came out" a few politicians predicted the revelation would seriously damage his political future in the largely conservative county. That question will ultimately be decided by voters in 1988.

However, on Wednesday, by a vote of his fellow Supervisors, Nolan was elected and inaugurated President of the San Mateo Board of Supervisors—a position that makes him California's highest-ranking openly gay elected official.

Interview by David M. Lowe

### How does it feel to be California's top openly gay elected official?

I hope the people in San Francisco and the state of California are pleased about this. However, I don't want to overplay my new position. It's a symbol and a symbol can more or less powerful. The closer you are to this the more it probably means to you.

I hope it makes people feel a little better. We've experienced a lot of negative, terrible stuff in the last year with the challenge from LaRouche, the Justice Department rulings, the Supreme Court ruling on sodomy and of course, the

terrible tragedy of AIDS.

I think we could all use some good news and I think this is a bit of good news. I hope people see it that way. What kind of effect do you think having an openly gay man on the Board of Supervisors has on lesbians and gay men who live in San Mateo County?

I think it gives them a new sense of pride. The important thing is for some high school kid who knows he's gay or is thinking about coming out can now have a sense that it's officially okay. I have the top position in San Mateo County. That's kind of a nice thing,

none of us had that when we grew up. I think it's reassuring for them to have positive role models.

A number of people who have never openly dealt with their sexuality have come out to me since my election. It pleases me that I can provide that kind of support to people who have never, ever felt comfortable taking about being gay with anyone else.

A number of general country employees have also been pleased and heartened by the whole thing. I think my being a Supervisor has been well received by the community.

Why did you wait until after the election to reveal that you were gay?

The approach we took during the year I campaigned was that we were willing at any point to answer any questions anybody would ask either publicly or privately. I was absolutely sure it would come out in the campaign. I just couldn't believe it wouldn't. Everybody involved with the campaign knew, all the newspapers knew, but nobody ever asked. It never came up at a candidates' forum or anything. My opponent in the general election never brought it up, there was never a hit piece, nobody ever pressed the issue. The only thing my opponent did was talk a lot about being a family man with a wife and kids.

Why did you finally choose to let people know you were gay?

Following the election the *Bay Area Reporter* (B.A.R.) wanted to do a story and I said okay. Randy Shultz of the *Chronicle* picked up the report and then at that point television and everybody else did the story. A close friend of mine said if you're going to "come out" you might as well do it as spectacularly as possible, so we did. What was it like immediately after all the press coverage?

At first it was a very difficult experience because I tend to be a very private, personal person. Even the positive reaction was difficult to handle because it was so very personal. However, the response was overwhelmingly positive. There were letters, telegrams and messages from all kinds of people who were supportive. There were also some very nasty ones. A couple of newspapers kept running stories night after night, especially letters to the editor saying this is disgusting, immoral and you should resign. Finally, after about a month we went to the newspapers and said enough is enough, nobody is saying anything new. We understand there is a hard-core group of people against us, but that's it. Was it part of your campaign strategy to wait until after the election to come out?

We just felt there was no particular reason to raise the issue. We felt that if I did I would become forever the gay candidate who believes in other issues. There would be some people who could never see past the fact that I was gay.

We also believed it wouldn't have made that big of a difference anyway. The percentage of lesbian/gay voters would have offset the conservative voters who would have voted against me just because I am gay. We felt it would have been just as much a strength as a weakness, but again we decided not to raise the issue.

Do you think it will be a major issue when you run for re-election in 1988?

It clearly won't be a surprise to anybody. It's a pretty sophisticated and well educated community that has been exposed to gay issues. We've gotten calls and letters all day long today congratulating me on being sworn in as President of the Board of Supervisors. At the swearing in this morning we had Republicans, Democrats, liberals and

*The important thing is for some high school kid who knows he's gay or is thinking about coming out can now have a sense that it's officially okay. I have the top position in San Mateo County.*

conservatives, business, labor and farmers that make up a marvelous cross-section of people we've managed to keep together. I believe they will sustain our efforts.

Do you think lesbians and gay men can feel comfortable living in San Mateo County?

I think they do feel comfortable. There are a very large number that are here for the same reason as everybody else—the climate is better than San Francisco. A lot of them enjoy having their own yard. We do.

I don't think anybody would be harassed because they're gay. It's clearly not 18th and Castro where people of the same sex can walk down the street holding hands. I think people socialize in different ways than they do in the City. They spend more time in people's homes than in bars.

How do you feel about the fact that San Mateo County is viewed as a model program for dealing with the AIDS epidemic?

It's right on the top of my list of things I'm most proud of. Two years ago when I was elected this county was doing nothing, very similar to virtually

every other county in California except San Francisco. There was no consistent program of any kind at all.

We formed an AIDS task force to deal with the questions of an alternative test site for HIV anti-bodies, AIDS services and education. I think we've done a great job of addressing those issues.

First, we had to have our people recognize that AIDS was not just a San Francisco problem, that it was also happening here. It's harder to do because most of the people in the county don't know anybody with AIDS. I think we achieved that.

Concerning AIDS services, we had a gentleman who owns a series of convalescent facilities who came to us and offer one of his facilities that was already licensed for use in our AIDS services program. So unlike the Coming Home Hospice in the City, we don't have to clear any hurdles. By the end of the month, maybe before, we'll be ready for operation.

The reason it's viewed as a model program is because it's a privately owned, for-profit situation. We will take people who have their own private insurance and can pay and we will have Medi-Cal beds as well.

Along with that we have started a buddies program similar to the Shanti Project.

The San Mateo model is that all of the organizations will work in partnership out of one facility, instead of all of the various organizations working separately. It works in SF, but I don't believe it would work here.

We can't operate the same way you can in SF. We don't have a *Sentinel* to get the word out, and we can't post signs on telephone poles and be effective because there's no central gathering place.

I think our accomplishments are very important because a number of other places can use our model. San Francisco's AIDS programs are great, but there is only one San Francisco; there are a number of San Mateo counties all across the country that can benefit from our efforts.

What effect has your being on the Board of Supervisors had in advancing the AIDS program?

I know this county and I truly believe they the people would have done a program eventually. However, we've done it sooner and possibly better because a gay man was sitting on the Board of Supervisors.

I was told when I began to raise the

issue it wouldn't be good for me politically, and that may be true, we won't know until the election.

If I'm going to be here and just sit back and do nothing because it's not good for me politically, then there's no point in holding office.

You're viewed as addressing issues of concern to all people in the County as opposed to just gay issues.

I couldn't possibly be a full time gay Supervisor, there's just not enough to do. However, we've had a non-discrimination clause for some time, even before San Francisco.

The way the suburbs work is people don't really like to talk about unpleasant things. It's better to try and accomplish goals of the gay community quietly. They saw the non-discrimination issue coming through the political activity in SF and just did it. If I see an issue that needs addressing, the Board usually goes along just because I've identified something they may have not really been aware of.

There have been a number of things I've been able to accomplish by just having a place at the table.

# 1987 Parade Logo

by David M. Lowe

The 1987 Lesbian/Gay Freedom Day Parade and Celebration Committee has chosen the logo that will appear on shirts, buttons, banners, MUNI advertising and other promotional material used to promote the event.

This year's logo, designed by John Tomlinson, Ph.D. of Tomlinson & Associates, was selected from 18 entries submitted to the Committee in December.

Tomlinson, who submitted two designs, said, "I'm overjoyed that one of our designs was chosen. Now I'm interested in seeing how it will be used. I'm looking forward to working with the Committee on application of the design on the buttons, shirts and promotional material for the Parade."

Tomlinson's design incorporates the

symbolism of the pink triangle inverted to represent a "V" for victory.

"The gay community has recently gone through a lot of stress, not only with the current AIDS crisis but also in terms of dealing with attitudes of indoctrination like those of Lyndon LaRouche. We came out of the LaRouche struggle winning. I wanted to have the 'V' represent victory in that struggle and encourage us to continue to seek other victories. The heart in the design speaks for itself," said Tomlinson.

British born Tomlinson was educated at the Royal College of Art in London where he received his B.A., M.A., and Ph.D. degrees in Graphic Design. He also headed the design department at Norwich School of Art in Norwich, England where he taught design before traveling to this country. He was presented with the RCA Silver Medal



for work of special distinction by Her Majesty Queen Elizabeth in 1968.

Tomlinson's California Design Awards include the California Art Directors' Award, California "Best in the West," Cable Car Awards in 1983 and 1984, The Mead Paper Awards in 1985 and the American Association of Political Consultants 1982 Media Award.

Tomlinson has also recently been selected by the SF AIDS Foundation to handle design of materials for a Spring campaign to include MUNI bus posters and newspaper advertising. Tomlinson & Associates has also been selected as Design Consultant to the SF Gay Men's Chorus. They also designed a number of posters for the Theatre Rhinoceros and the covers of The Gay Book. ■

# Britt Says 'No' to 1996 Olympics

On Tuesday, Supervisor Harry Britt introduced legislation to the SF Board of Supervisors proposing to remove the city from any efforts to bring the 1996 Olympics to San Francisco.

San Francisco has been invited to submit a bid to bring the 1996 Summer Games to the city, and a multi-county effort to assemble that bid is underway.

Britt opposes SF even considering bidding on the 1996 Olympics until Olympics organizers allow the Gay Games use of the name "olympics" and end their harassment of Gay Games founder, Dr. Tom Waddell.

SF has hosted Gay Games in 1982 and 1986 with support from the city financially and as a matter of policy. The international event was first designed to be named Gay Olympics, until the International Olympics Committee and the United States Olympics Committees sued to prohibit use of the word "olympics." Additionally, the Olympics Committees have sued Dr. Tom Waddell.

San Francisco Arts and Athletics, organizers of Gay Games, has successfully petitioned the United States Supreme Court to review lower court

rulings restricting the use of "olympics" by Gay Games. The case will be heard this spring.

Britt said: "Since the Olympics Committees have not tried to stop events like the Dog, Rat, Crab Cooking, Armenian and special Olympics, their efforts to stop the Gay Olympics are clearly bigoted. The Olympic spirit and San Francisco spirit do not allow us to participate in this kind of senseless discrimination. San Francisco should not be welcoming their bigotry to town."

Britt's legislation has been sent to the city's Culture and Recreation Committee for consideration. The committee will take testimony on the measure Thursday, February 5, unless a special session of the committee is called later this month.

## Britt's resolution is as follows:

DECLARING THE POLICY OF THE CITY AND COUNTY TO DECLINE PARTICIPATION IN ANY EFFORTS TO SECURE THE 1996 OLYMPICS UNTIL THE INTERNATIONAL AND UNITED STATES OLYMPICS COMMITTEES ALLOW THE USE OF THE NAME OLYMPICS BY THE GAY GAMES

WHEREAS, San Francisco has hosted the International Gay Games in 1982 and 1986; and

WHEREAS, Gay Games are planned for the summer of 1990; and

WHEREAS, The City and County have provided support for the Gay Games; and

WHEREAS, The International Olympics Committee (I.O.C.) and the United States Organizing Committee (U.S.O.C.) have unreasonably prohibited naming those Games the Gay Olympics; and

WHEREAS, The I.O.C. and U.S.O.C. have sued the Gay Games and Dr. Tom Waddell, its principal organizer over this issue; and

WHEREAS, The Olympic spirit and the spirit of the City of San Francisco are inclusive of all groups of people and do not cater to such bigotry; and

WHEREAS, The City of San Francisco has been invited to submit a bid for the 1996 Summer Olympics; and

WHEREAS, Regional efforts are being made to assemble a bid for the 1996 Olympics; Now, Therefore, be it

RESOLVED, That it shall be the policy of the City and County of San Francisco to decline participation in any efforts to secure the 1996 Olympics until and unless the International Olympics Committee and the United States Olympics Committee authorize the use of the title Gay Olympics by the organizers of the Gay Games for all future events; and be it

FURTHER RESOLVED, That it shall be the policy of the City and County of San Francisco to decline participation in any efforts to secure the 1996 Olympics until and unless the International Olympics Committee and the United States Olympics Committee drop all litigation surrounding this issue against the Gay Games and Dr. Waddell. ■

## Duke's Failure

Continued from page 3

crisis the state has ever seen. He's not dealing with reality. I find that wrong and offensive."

"I'm disappointed, but not surprised in view of his past history," said Assemblyman Art Agnos (D-SF). "His silence will be broken by the legislature in the coming session. We will do our best to educate this Governor."

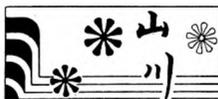
Rand Martin, the gay community's lobbyist in Sacramento, found it ironic that President Reagan is beginning to come around on the AIDS issue but that the Governor has yet to realize its importance. "I'd like to say I'm surprised that he didn't mention AIDS or

AIDS programs, but I'm not. I am dismayed," said Martin. "He continues to keep his head-in-the-sand approach, which makes it incumbent upon the rest of us to keep the issue alive. The Governor likes to talk about issues he can do something about. AIDS is an issue he doesn't want to touch. At least State Senator John Doollittle recognizes there's an epidemic. We don't agree with how he wants to deal with it, but at least he is saying something," contended Martin.

"The Governor should take the lead if for no other reason than out of a sense of recognition that AIDS is a major state health problem," asserted Robert Forsyth, press secretary for State Senate President David Roberti. "If he can't or won't, then it will be up to the legislature to provide the necessary leadership."

Forsyth thinks the administration has largely ignored the AIDS epidemic and addresses the issue only when forced to do so by the legislature. "We found it unfortunate that Deukmejian didn't address an issue that is reaching epidemic health proportions statewide," said Forsyth.

Speculation among Democratic legislators as to one of the reasons the Governor failed to mention AIDS programs in his speech is that his forthcoming budget proposals to address the epidemic will be woefully inadequate. ■



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# Duke Inauguration Protest A Failure

by Bob Marshall

Monday definitely belonged to George Deukmejian. A week of cloudy skies over the State Capitol gave way to sunshine just in time for Deukmejian's inauguration for his second term as Governor, and the Citizens for Medical Justice (CMJ) were stranded in Sacramento traffic.

Eighteen members of CMJ had made the trip to Sacramento to protest Deukmejian's vetoes of AIDS education and anti-discrimination legislation, but their efforts were wasted when the inauguration ceremonies ran ahead of schedule.

"We arrived about 15 minutes late, and they started about 15 minutes early," said CMJ's Jean-Jacques Zenger. "By the time we arrived, everything was over."

*"It seems that it's always the people who are sick with AIDS who manage to show up for demonstrations."*

That left Rev. Jerry Sloan and two other representatives of Sacramento's Lambda Community Center as the lesbian and gay community's sole visible presence at the inauguration festivities.

"I wasn't expecting a lot of people from Sacramento today because most people have to make a living," said Sloan, as he handed out a hastily-prepared flyer to a group of elderly women climbing off a chartered bus.

— Griffith

Zenger said that he spent five hours this weekend making signs for the planned demonstration. CMJ had hoped for a larger turnout, but, said Zenger, "so many people are sick (with AIDS), or have lovers who are ill, that it was hard to find people who had the energy to go to Sacramento."

Sloan's group had instead concentrated their efforts on the governor's Entertainment Gala the night before. Ten people showed up to pass out flyers to the well-heeled Republicans who paid as much as \$130 to participate in the evening's festivities. A half-dozen searchlights were stationed in front of

the Sacramento Community Center, and it looked as if every stretch limo in Northern California was parked on J street.

"I wish the animal rights people had showed up to protest tonight," said one of the demonstrators from Lambda Center. "Have you ever seen so much white mink in your life?"

Rand Martin, Sacramento representative of the Lobby for Individual Freedom and Equality (LIFE), says his job during the next four years is to educate the Governor.

"What we need to do with the AIDS discrimination issue is to take a lot of those cases we're seeing in San Francisco and Los Angeles, the numbers that are piling up, and show the administration that this is happening to real people," says Martin. "When you read some of the newspaper accounts that have been written, whether you're AIDS-sensitive or gay-sensitive, it's just the inhumanity of treating somebody like that that really gets to you. It's that sort of thing that has to be demonstrated to the (Deukmejian) administration."

Although the Governor's budget for the coming fiscal year is expected to include substantial increases for AIDS funding and research, he failed to mention the AIDS crisis in his inaugural address. Issues like the plight of the homeless, the elderly, education, highways and toxic waste are apparently more important in Deukmejian's mind.

Even if the protest at the inauguration didn't go as planned, CMJ leader Keith Griffith thinks his group may still gain something from their trip to the capitol.

"It seems that it's always the people who are sick with AIDS who manage to show up for demonstrations," said Griffith. "So many healthy people said they couldn't miss a day of work to go to Sacramento, maybe now they'll realize that we need more bodies—healthy bodies—to fight the battles ahead."

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The extent of the Deukmejian protest: Rev. Jerry Sloan hands out leaflets at the inauguration.

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## Castro/Valencia Center Classes

Spring 1987 classes at the Castro/Valencia Community College Center will begin Monday, January 12 at Everett Middle School, 450 Church Street, between 16th & 17th Streets.

Registration for credit and non-credit classes will take place on the nights of the first and second week of classes. Non-credit classes are free of charge. Credit classes total-

ing one to five units will cost students \$5. For six or more units the fee is \$50.

All Center's classes begin at 6:30 pm and end at 9:30 pm. To enroll you only to attend the first class session.

For more information call 647-4884 (days) or 558-9987 (nights).

### CITY COLLEGE OF SAN FRANCISCO CLASSES CASTRO/VALENCIA

MONDAY	Class (Units)	Room
BUS 181	Principles of Real Estate (3)	208
DRAM 10B	Theory & Techniques of Acting	206
FREN 10B	Cont. of Beg. French Conversation (3)	224
FREN 10C	Intermediate French Conversation (3)	232
GUID 11	Career Exploration (2)	105
IDST 20	The Female Experience (3)	219
SPAN 1A	Elementary Spanish (3)	211
SPAN 3 or 4	Intermediate Spanish (3)	210
TUESDAY		
ART 1C	Art History (3)	208
CIS 30	Commercial Data Processing	206
ENGL 45	Women and Literature (3)	210
FREN 10A	Beginning French Conversation (3)	224
FREN 1A	Elementary French (3)	232
HIST 1	The U.S. in the 20th Century (3)	206
SPAN 10A	Beginning Spanish Conversation (3)	219
SPAN 2A	Continuation of Elementary Spanish (3)	211

### WEDNESDAY

BUS 146	Fashion Merchandising (3)	208
DRAM 10A	Theory & Techniques of Acting (3)	206
ENGL 55B	Gay and Lesbian Literature (3)	219
SPAN 10A	Beginning Conversational Spanish (3)	224
SPAN 10B	Cont. of Beg. Conversational Spanish (3)	210
SPAN 1B	Elementary Spanish (3)	211

### THURSDAY

CIS 30	Commercial Data Processing	219
ENG 48&49	Selected Topics: James Joyce (3)	232
HIST 12A	Women in American History (3)	211
HEBR 10A	Conversational Hebrew (3)	206
HEBR 10B/10C	Inter. Conversational Hebrew (3)	208
SPAN 10C	Intermediate Conversational Spanish (3)	224
SPAN 5	Intermediate Spanish: Conversation on Hispanic Culture (3)	210

### COMMUNITY COLLEGE CENTERS CLASSES CASTRO/VALENCIA

MONDAY	Room	Dates	Hours
English as a Second Language (Beginning 50, M-Th)	225	1/12-5/28	2 ½
English as a Second Language (Intermediate 100, M-Th)	221	1/12-5/28	2 ½
Landscape Design & Construction	109	1/12-3/23	2 ½
Options For Men Over 40	107	3/30-5/18	2 ½
Social & Mental Health (Gay/Lesbian Culture)	107	1/12-3/23	3
Women in Management	109	3/18-5/20	3

### TUESDAY

Creative Writing Skills	109	3/17-5/19	3
English as a Second Language (Beginning 50, M-Th)	225	1/12-5/28	2 ½
English as a Second Language (Intermediate 100, M-Th)	221	1/12-5/28	2 ½
Fundraising For Community Agencies	105	1/13-3/10	2
Manual Communication (Sign Language)	107	1/13-5/26	2 ½

### WEDNESDAY

Basic Income Tax Information	232	1/13-3/10	3
Challenge For Women Over 40 (Life as Improvisation)	105	3/18-5/20	3
English as a Second Language (Beginning 50, M-Th)	225	1/12-5/28	2 ½
English as a Second Language (Intermediate 100, M-Th)	221	1/12-5/28	2 ½
Home Repair & Maintenance	109	1/14-3/11	3
Home Repair & Maintenance (Adv.)	109	3/30-5/18	2 ½
Mid-Life Career In Crisis	107	3/18-5/20	2
Small Business Bookkeeping	107	1/14-3/11	3

### THURSDAY

Creative Writing (Advanced)	109	1/15-5/28	3
Effective Stress Management	105	1/15-3/12	3
English as a Second Language (Beginning 50, M-Th)	225	1/12-5/28	2 ½
English as a Second Language (Intermediate 100, M-Th)	221	1/12-5/28	2 ½
Exercise & Relaxation	GYM	1/15-3/12	2
Self Defense	GYM	3/19-5/21	3
Self Health Skills & Resources-Beg. (Training For Workers In Alcoholism)	105	3/19-5/21	3
Small Business Management	107	1/15-3/12	3

## BAPHR Foundation Announces Grants

The BAPHR Foundation, an endowed foundation affiliated with the Bay Area Physicians for Human Rights in San Francisco, announced the awarding of its first annual grants to Bay Area organizations whose activities impact gay and lesbian health and wellness.

Recipients include: ARIS Project of Santa Clara County, East Bay AIDS Project, Coming Home Hospice, East Bay AIDS Fund, Diablo Valley Parents and Friends of Lesbians And Gays, Bay Area Physicians for Human Rights Symposium, 18th Street Services, Speaker's Workshop, S.F., (Women's Disability), Ellipse/ Peninsula AIDS Service (San Mateo County), San Francisco AIDS Foundation (Spanish AIDS education), Sequoia YMCA, San Mateo County (Youth AIDS Education Project), Contra Costa County AIDS Task Force, Lyon-Martin Clinic, St. Paul's Hospice, Walnut Creek.

Awarded grants totalled \$19,000 and ranged from \$300 to \$2,500. They were derived from Foundation fund-raisers and endowment income, BAPHR, and a donation from Caremark Home Health Care of America.

The Foundation does not fund operating budgets or research projects. While non-physicians are members of the Foundation board, the Foundation was established by physicians and affiliate members of BAPHR.

## Girth & Mirth

The Girth and Mirth Club of San Francisco will have their General Membership meeting on Saturday, January 10th at 8 pm. The group of fat men and their admirers will gather at 3744 16th Street #3. For further information call 680-7612 or their new HOT LINE phone number at 551-1143.

SPACE AVAILABLE is offered as a community service to local, state and national organizations wishing to provide information of importance to Sentinel readers.

Please feel free to send your group or organization's announcements to: SPACE AVAILABLE, SF Sentinel, 500 Hayes Street, San Francisco, CA 94102. Deadline for submission is the Monday prior to publication.

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## AIDS Budget

Continued from page 1

now know about are just the tip of the iceberg. A massive effort is the only way to stop this trend."

Yesterday, Boxer announced she was prepared to seek an unprecedented increase in federal funding for AIDS research and public education that is dramatically more than the administration's proposal. "We are looking at a tentative figure approaching 700 million dollars for both AIDS research and education," Boxer told the *Sentinel*. "That 700 million is a reasonable transition step towards the recommended goal of the National Academy of Sciences which is that 2 billion dollars be spent on AIDS by the federal government in the year 1990." Boxer said she could not finalize her proposed budget figures until she receives and studies the details of the Reagan proposal.

California's 6th District Congresswoman, Sala Burton, has also committed to seeking additional funding beyond the administration's proposal. "I'm gratified about the increase proposed by the administration, but it dwarfs the needs of AIDS patients that receive direct benefits and services," said Burton. "I will be working closely with the Committee on Budget and the Committee on Appropriation to recommend more funding for AIDS research and education. I will also contact Con-

gressman Henry Waxman (D-CA), Chairman of the Subcommittee on Health and Environment to propose further actions to combat the disease," said Burton.

SF's top health official Dr. David Werdeger said, "I was pleased to see the increase in funds on the research side, but I'm not satisfied with the amount allocated for preventative education. It's insufficient. We could use the administration's proposal to spend 120 million on education nationwide for the state of California alone."

Werdeger also voiced concerns about cuts in other areas of the budget. "The administration's proposal to reduce benefits for Medi-cal and Medicare as well as cuts in housing programs means we will have more AIDS homeless and will work against us in the overall battle against AIDS." "It's an important increase, but not enough money for preventative education efforts to be effective," said Holly Smith, spokeswoman for the AIDS Foundation. "Especially when we know for a fact that the way to stop the spread of AIDS is through education. The administration says AIDS is the number one public health enemy, but it's not being funded or treated that way."

Smith believes we need a fundamental philosophical change in attitudes at the White House. "Reagan needs to declare war on AIDS which he has not done," Smith said.

Paul Boneberg at Mobilization Against AIDS doesn't even view the ad-

ministration's proposal as a symbolic step in the right direction. "The proposal will have no significant impact, it's in defiance of what the medical community has called for in the fight against AIDS," said Boneberg. "The Reagan budget proposal is a puny, pitiful gesture that continues the administration's policy of murderous neglect."

The \$534 million for the Department of Health and Human Services includes: \$121 million for prevention by education; \$185 million for research, and \$228 million for development of treatments and vaccines, an HHS spokesman said.

By agency:

- \$344 million goes to the National Institute of Health, a leading research center that does its own studies and also awards grants to other scientists.
  - \$112 million to the Centers for Disease Control in Atlanta.
  - \$54 million to the Alcohol, Drug Abuse and Mental Health Administration.
  - \$16 million to the Food and Drug Administration.
  - \$7 million to the Health Resources and Services Administration, which has set up demonstration projects on providing better services to AIDS patients.
  - \$1 million to the Office of the Assistant Secretary for Health.
- A separate \$98 million request for the Veterans Administration and Department of Defense covers testing for AIDS exposure and counseling and care for veterans with AIDS.

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# INNER SPACE

VAN R. AULT

## Psychic Predictions for 1987 and Beyond

### Confrontations and Growth Opportunities Abound

Welcome, 1987! We have a new year, and new opportunities to grow, stretch and transform ourselves and the world we live in. To support us in using these opportunities, I have attempted to psychically view some of the probable changes we'll be encountering in this time. The sixth sense, which I like to call "the starlight vision," enables one to comprehend the patterns of life energy which move, like waves, in certain directions. By tuning in to these waves, one can discern where they are most likely to move. This information can empower us to ride those waves more gracefully, or, if we choose, divert them to another destination. And we will be required to make more carefully delineated choices than ever in 1987: this is a year of confrontation, in which re-evaluation will be the order of the day, and through which we'll be able to set a more desirable course for ourselves individually and collectively.

There will be some rough moments, as always, for confronting situations as they are takes substantial stamina. Out of these confrontations—taking place on many fronts—will be new flowering for those who have laid the groundwork.

#### Preparation for '87

How does one prepare for a year of confrontation? The best way I know is to take 100 percent responsibility for who we are and where we are now. Before we tackle '87's challenges, let's finish with '86, taking the time to surrender blame, to heal guilt and grievance, to let go of old grudges, and build up our own impeccability, whatever that might take. Cleaning up our act clears the ground of awareness so that a new beginning is truly possible.

There is no reason for any of us to be satisfied with sadness, comforted by complacency, or mesmerized by the melodrama of the world's negativity. By taking full responsibility, we sidestep such traps, and are able to embrace the moment and the power it holds. Certainly, the world rants and raves and rages as much, or more, than it ever has. How we choose to react to the chaos is up to us. It may be easier to stand on neutral ground by simply honoring the negativity we see as our teacher, which demonstrates to us that choices made bring certain results.

#### Reconsiderations

In 1987, our culture will be undergoing, at the deeper levels of thought, a time of reconsideration. We will be taking a hard look at society's downward spiral, at the institutions and ideas that are cracking apart, and at the rigid, uncompromising attitudes that are responsible for that. It will not be easy to simply go along for the ride, letting other people make decisions and choices for us. The masses will be reminded that they are accountable for their lives.

It probably will take some pretty hard jolts to create that awareness, but it could lead to powerful re-evaluations of the social, religious, economic, and political status quo. Hopefully, it will lead to a complete termination of the attitudinal slide back to the 1950's, and a realization that the present is a completely different set of challenges, requiring greater honesty and resourcefulness.

One of the realizations this reconsideration will bring is the understanding of how abusive our culture really is: on a widespread level, it is considered acceptable to abuse oneself, one's talents and skills, to inflict abuse on others, the society at large, and the environment, and to be abused by others. The support systems that upheld the old consciousness of abuse are beginning to crumble at the deepest levels, where thought and beliefs rise into reality. This will bring forth broader challenges to government corruption

*You can expect to see an increase in the number of AIDS survivors, particularly in 1988, and these will be people employing holistic healing methods.*

and misuse of power, as well as to other institutions that sell out the true well being of the public.

'87 is a calling to task, a time of potential purging of individual and collective pain. It will be upsetting for many. Yet, after the confrontations and the anger and grief have flared, genuine repair work can begin. Gone will be the illusory euphoria of the early Reagan administration and the "stick your head in the sand" response by the public to serious problems.

If you haven't noticed how quickly what's going around is coming back around, a la the law of karma, then look again. Everything is speeding up, as if we have entered a kind of time warp. Consequences of one's actions will be magnified now. Whatever you send out returns to you... and returns and returns returns.

#### Good Prospects For Inner Growth

For those who are involved in spiritual evolution, the outlook is quite favorable. Especially for those who have been working on self-mastery for the last three years. All of the effort invested in growth will pay off now. Practicing spiritual principles will not be as difficult, and it will be easier to use one's intuitive faculty, and open up to one's higher nature.

Spiritual groups will find it easier to achieve strong mind links, and to focus

upon goals and reach them. It is probably because there is more of a joining in consciousness on inner levels, a larger consensus saying that the time for unfolding is now. Metaphysical students will be in the forefront in this activity, leaving the more "traditional" people wondering what happened. The latter will begin incorporating the ideas of the former, but slowly and surreptitiously.

Progressive spiritual groups—circles, orders, study groups, covens and the like—will find their ranks increasing, if that is their desire. The concept of loving the self, which has always been an important theme, will resonate on a profound scale in 1987. Self-love will be seen as the central support for all spiritual work. The effect of this widespread realization can only be positive. The ripples will move in all directions!

Simultaneously, religious groups who have perpetuated the illusion of a punishing, vengeful deity, claiming exclusive ownership of truth, and who have used such concepts to manipulate others, will lose some influence. Their judgemental proclamations will rebound upon them unpleasantly. Some of this will be behind the scenes, especially in financial matters.

More people will withdraw their support from guilt tripping religious institutions, taking a permanent vacation from the guilt trip. It will be easier for those ensnared in the old belief systems to extricate themselves. Many times, this process will take the form of the simple recognition, "How absurd! This just doesn't work for me, so it can't be true."

Though there will always be demagogues screaming condemnation, the difference between the life-affirming path and the path of guilt and social control will be more marked than ever.

#### Beyond Gay Martyrdom

In the spirit of social re-evaluation, as discussed above, the gay community will be confronting its identity as victims more definitively in 1987. As we honor our pain, embrace it, and release it, it will be easier to turn our energies into more satisfying directions than mar-

tyrdom. Consciousness work has made this possible, and outwardly, it will manifest as people thinking, "This is so boring, let's do something else!"

As the gay community is so exquisitely creative, it's possible that a number of delightful avenues will be chosen to shift attention beyond martyrdom. Though the theme songs from last year were "I Will Survive," and "Help!," this year the tune can change

to "We Can Do Anything," "We Are Beautiful and Everyone Loves Us," and "Nothing Can Stop Us Now." Naturally, we'll need to have lots of color, costumes, music, dancing and drama to express these more affirmative attitudes, but that has never been a problem for us. '87 will see more psychological strength coming from the gay community.

#### On The Frontline Of The AIDS War

The AIDS epidemic, to no one's surprise, will continue to spread throughout the population. There will be no cure found in 1987, but in 1989, mainstream medicine will be closer to creating a system of blocks to inhibit, ensnare, and potentially, destroy the virus. (That doesn't mean they will accomplish this, but they will be substantially closer.) These advances in time will revolutionize medicine's way of working with cancer, leukemia, and a host of other, less lethal diseases.

More important than this, however, is the advancing understanding of the immune system through holistic health

practitioners. Their research, networking, and experience with people with AIDS will result in more people restoring their damaged immune systems. You can expect to see an increase in the number of AIDS survivors, particularly in 1988, and these will be people employing holistic healing methods.

The biggest surprise in the field of healing will be the union between the holistic practitioners and the traditional western doctors, beginning at the last of the '80s. It will be a shotgun marriage at first, but will expand into a friendly, workable relationship when both sides realize they can learn from the other, and that together, they can support the planet's healing process more effectively than alone.

#### Points of Resistance

It will be essential for those organizations and individuals working intensively with the epidemic to schedule times of rest, regeneration, and celebration of accomplishments. These times should not be infrequent, but regular. Every person on the front line needs to be able to unwind. In particular, the healers and health care providers need to look after themselves and each other. It won't serve them to allow their life's energy to be drained by the work. To those clamoring thoughts of, "I've got to do more, there isn't enough time!" give yourself a reality check: be still, relax, meditate, breathe! And get help when you need it.

Eventually it will be known that the acceptance of disenfranchisement and guilt projection is as much a risk factor in contracting AIDS as anything else.

at in myself? What kind of work on myself have I been resisting?" Such resistance is a crystallization of fear, which says, "I'm scared to stretch." Confronting this resistance will open new doors of empowerment.

The next question to ask is, "If I weren't so afraid to change this, what would I do?" Call the imagination into play to show where the path of true desire leads. Any steps, however slight, taken upon this path will reap benefits.

#### In Conclusion

There is no "set" outcome for 1987. We all have the power to transform our lives, individually, and to join our lives into communities that reflect creative, honest, rewarding choices. If we live in a society that is destructive, it is because we have made it that way. If we want a culture that is life enhancing, and truthful, then we must be truthful. The truthfulness must be first towards ourselves, and the confrontive nature of that is essentially healing. In short, whatever we want to experience, we must first become.

1987 is a year of substantial confrontation for all of us. The power it affords us is to make new choices, to examine what works and what doesn't, and set our course accordingly. For those who so choose, it can be a year of flowering. Happy New Year!

Van Ault is a psychic consultant and hypnotherapist, and is available for private or group readings. For information or appointments, call 864-1362.

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## Class For Gay Writers Begins Monday, Jan. 19

Poetry Flash editor and Sentinel reviewer Steve Abbott will teach a gay writer workshop starting Monday night, Jan. 19th, at 8 p.m. Abbott, who has published four books and participated in international poetry

festivals in Europe and Canada, says the class will be open to all kinds of writing — journals, criticism, poetry and fiction. Beginning and advanced students are welcome.

"Writing's a path to self-discovery," Abbott says. "You can make it a spiritual practice or just do it for fun. We'll look at the work of some famous writers but the emphasis will be on what those in the class write. I'll give tips on over-

coming writer's block and how to break into publication."

Abbott has taught writing in various universities and recently taught a gay writing workshop for the James White School in Minneapolis. Class size will be limited to ten on a first come, first serve basis. Cost will be \$5 per month or \$15 per class. For further information contact Steve Abbott, 545 Ashbury #1, SF 94117 or call 626-5224.

## Anger Course Starts Jan. 21

"Making Friends with Anger" is a seven week class designed for men and women who want to feel more comfortable feeling and expressing anger. Through supportive processing, participants will learn a number of specific and practical skills for dealing with

anger, leaving them feeling confident, powerful, and vital.

The class is structured to be supportive and fun and is led by an experienced therapist. Deadline for registration is January 14 and the first class meets Wednesday January 21.

For more information, contact Scott Eaton, MA, 821-4788.

# HOLISTICS



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5 sessions (prepaid) is \$145. (\$30 savings)  
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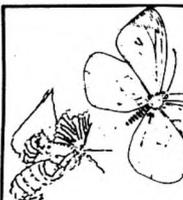
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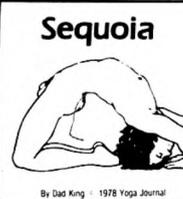
Reduce stress and tension. Unblock your energy channels and increase productivity. AMMA has a history of over one thousand years based on the scientific principles of Acupressure. AMMA uses no messy oils. To maximize the effect of the massage the depth of pressure is altered to suit the individual client.

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By Das King - 1978 Yoga Journal



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Member: American Massage Therapy Assoc. 626-7095 17th & Diamond.

## Personal Myth-making Course Offered

Sean Drake will offer a six week course *Creating Your Own Personal Myth* on Tuesday January 20, 1987. The course will meet in San Francisco at 7:30 p.m. Registration will be limited to 10 participants.

*Creating Your Own Personal Myth* is for people experiencing blocks to their own creativity or feeling stuck about their life's direction. It is for those searching for a vehicle to help manifest their goals and creative ideas or those interested in discovering and using their own creativity and talents to attain their goals.

The process will include becoming aware of negative beliefs and blocks and releasing them, using visualization and trance states to become familiar with your potential self and your own inner symbology and creativity, creating your own tools for inner work and outer manifestation and many other effective techniques for personal transformation.

Sean Drake is a Motivational and Goal Attainment Counselor and a Metaphysical Consultant. He is practiced in creative visualization and trance meditation and has extensive experience in personal and group dynamics training.

Call 863-1514 for information and registration.

## Art of Transition Channelling Available

"The Fine Art of Transition" is a six-page pamphlet discussing the dying and death processes from the view point of the spirit guide, Jason. This pamphlet is now being offered by Synergy Publishers free of charge.

Ron Goetsche and Bob Fogg, co-authors of *Down To Earth: The Jason Journal*, are presenting this unique channeled material to all who wish it.

Fogg said, "Not only is the information very positive, but I feel it is of great value to all who will, at some time be closing the door on this physical reality and opening one on the other side. The pamphlet will also be of great comfort to those who have friends and relatives who are now in that process of transition."

From the spirit guide, Jason: "Those who are in the process of termination must be first of all given a position of dignity, a position of reverence. Remember, those who are in the process of leaving this awareness will be moving into a greater awareness. It is a progressive step, a graduation, the reward of the endeavors of the physical. It is the crowning glory and the completion, and there should be great respect for those who have arrived at this position. They must be treated with reverence for this process in which they are now involved. It must be made known to them that here will be assistance, love, and support in this transitional period.

"It is important that they understand that there is joy in their position, and that they will not be losing sight of what they are physically leaving behind."

"The Fine Art of Transition" is the third in a series of pamphlets of channeled material presented free of charge by Synergy Publishers. The first two, "All Illness Is Preventable" and "The Nature Of Love And Relationships," are also available from Synergy.

For your copy of "The Fine Art Of Transition" write to: Synergy Publishers, P.O. Box 18268, Denver, CO 80218. A long SASE is appreciated.

## The Spectrum of AIDS Virus Infection

It is estimated that 35,000 persons in the San Francisco area and 2,000,000 nationwide may have been infected with the virus that causes Acquired Immune Deficiency Syndrome (AIDS), recently renamed "Human Immunodeficiency Virus" or "HIV." Probably as many as 15,000 San Franciscans were infected before mid-1981, at which time the first observations on a new sexually-transmitted disease were published in the medical literature. As of January, 1987, less than ten percent of all those infected have developed AIDS, a disease whose definition is based on the presence of certain infections or tumors found only in immune deficient persons, i.e., pneumocystis pneumonia, cryptococcal meningitis, Kaposi's sarcoma, to name a few. Some experts estimate that an individual has a 35% chance of developing AIDS within eight years after onset of infection.

What is happening in the majority of HIV-infected individuals who are remaining healthy? The Centers for Disease Control (CDC) have recently proposed a new classification for HIV infection which can be summarized in stages as described below.

**HIV I: Primary HIV Infection**—as with most viral diseases, symptoms will occur within one to four weeks of exposure. The most common symptom is fever which may occur in almost all infected persons. Other features of recent infection may include transient or permanent lymph node enlargement, rash, aching muscles or joints, diarrhea, and more rarely, meningitis (an infection of the linings of the brain). HIV can be cultured (grown in the laboratory) from blood within the second week of exposure. The T-helper lymphocyte is the primary cell infected. This is the cell which directs most of the activities of the immune system. Only a small fraction of T-helper cells are infected, probably fewer than one in ten thousand. Usually within the first two months of infection, at least two major immunological events occur which defend the infected person against spread of the infection: (1) production of antibody (a protein in the blood) to HIV, and (2) recruitment of suppressor T-lymphocytes. The latter may form a mantle or shield about the HIV-

infected cells, thus keeping them in a dormant state tucked away in lymph nodes but not circulating in the blood unless some stress to the immune system reactivates them.

**HIV II: Asymptomatic seropositive (Positive AIDS antibody test and healthy)**—

**HIV III: Persistent generalized lymph node enlargement**—Persons in these two groups have antibody to

### Numerous co-factors have been shown to stress the immune system causing reactivation of the dormant HIV infection or other latent viruses.

HIV but are in seemingly good health. The only difference is that those in stage HIV III have lymph nodes greater in size than one centimeter (and 1/3 of an inch) in at least two sites excluding the groin. The most common site is the armpits followed by the back of the neck. In both these groups, HIV can be found in the genetic material in certain cells in the lymph nodes, but the virus is held in check by HIV antibody, suppressor T cells, and other factors, thus minimizing progression of disease. In some individuals, the

amount of virus in the bloodstream may be so minimal that one cannot culture it from the blood. However, one must assume that the blood and semen (or vaginal fluid) from such individuals is potentially infectious.

Most persons in HIV II and HIV III groups have a normal or nearly normal number of T-helper lymphocytes in the blood. Thus, they handle most infections as an uninfected person does. However, most will have an increased number of suppressor T lymphocytes which presumably play a role in keeping HIV in a latent state. Thus the ratio of helper-to-suppressor T lymphocytes is usually less than 1, whereas in an uninfected individual it is usually greater than 1 unless another infection is present. Persons in stage II or III of HIV infection may progress to stage IV; however, many remain in stages II or III for years (or hopefully decades).

**HIV IV: Symptomatic HIV infection**—This includes several subgroups including AIDS Related Condition (ARC), AIDS opportunistic infections, AIDS related tumors, and neurological diseases related to HIV.

**HIV IV: ARC: Autoimmune disease**—Many individuals in this group have what is termed autoimmune disease, that is, they are making antibodies which are directed against their own cells. This implies more disorganization than deficiency of the immune system. Since genetic material of HIV is incorporated into a small fraction of the T-helper lymphocytes, the immune system sees these cells as foreign and will make antibodies to destroy them, thus killing some of them. Unfortunately these anti-lymphocyte antibodies may also react with uninfected T-helper lymphocytes, thus destroying the healthy portion of the immune system. For unknown reasons the partially damaged immune system

may make antibodies against nerve sheaths (coverings of nerves) causing painful neuritis or weakness, against platelets (blood clotting cells) causing bleeding, against red blood cells causing anemia, and against numerous other types of cells.

**HIV IV: ARC: "Minor" infections**—Persons in stage HIV IV usually have fewer than 400 T-helper lymphocytes per cubic millimeter (the normal is 400 or more). This lack of helper cells impairs their immune defenses against certain common

microbes such as herpes simplex, herpes zoster (shingles), cytomegalovirus (CMV), candida (thrush in the mouth), seasonal viruses, and various common bacteria such as staphylococci. These infections may occur in people who have not been exposed to HIV, but usually are not so severe unless there is some other reason for compromise of the immune system. Fever, diarrhea, and skin problems are common and often disabling. HIV may become reactivated and cause some of the symptoms. These problems are collectively termed AIDS-Related Condition (ARC). Some of these individuals will undergo further depletion of T-helper lymphocytes; if they fall below 200, risk of AIDS-defined opportunistic infection exists. Fortunately some individuals with ARC may improve and

check by an adequate immune system. These include pneumocystis, cryptococcus, toxoplasma, mycobacteria similar to tuberculosis, cryptosporidia, persistent herpes, and extensive candida (especially in the esophagus). CMV infections may be generalized, involving the lung, intestine, and retina. These infections will be discussed in subsequent articles.

**HIV IV: Neurological disease**—Since HIV resides in brain and nerve tissue, neurological problems are common, even without the full-blown picture of AIDS. Symptoms may include memory loss, personality changes, fatigue, poor coordination, inability to concentrate, and weakness. These conditions will also be discussed in a subsequent article.

**Co-factors**—Numerous co-factors have been shown to stress the immune

### The Centers of Disease Control have proposed a new classification for HIV infection which can be summarized in stages.

revert to stage HIV II or HIV III for extended periods.

**HIV IV: Kaposi's sarcoma**—In some cases, abnormal lymph channels may proliferate in lymph nodes, skin, or internal organs. The resulting growth is known as Kaposi's sarcoma. A significant number of these individuals may have adequate numbers of T-helper cells and thus remain seemingly healthy and free of opportunistic infections for several years.

**HIV IV: Lymphoma**—Lymphomas are tumors of the cells of the immune system involving lymph glands and also the brain. These also occur in persons not infected with HIV, but when found in the presence of HIV or the HIV antibody, are defined as AIDS.

**HIV IV: AIDS Opportunistic infections**—In these individuals, marked depletion of T-helper lymphocytes occurs, allowing overgrowth of certain microbes which are normally held in

check by an adequate immune system. These include pneumocystis, cryptococcus, toxoplasma, mycobacteria similar to tuberculosis, cryptosporidia, persistent herpes, and extensive candida (especially in the esophagus). CMV infections may be generalized, involving the lung, intestine, and retina. These infections will be discussed in subsequent articles.

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Numerous co-factors have been shown to stress the immune

### Conference Explores Gay Spiritual Traditions

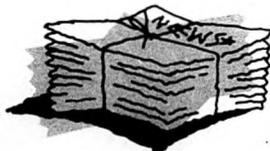
"Bringing Forth the Hidden Tradition" is the theme of the Second Annual Conference on Gay Spirituality, to be held January 24-25. The Conference is sponsored by the Tayu Center, and will be held at Berkeley's Shared Visions Center. Advance registration is \$55, and \$60 at the door. For tickets, write to: COGS, P.O. Box 11554, Santa Rosa, CA 95406, (707) 887-2490.

Speakers at this year's conference include Judy Grahn, James Gilman, Don

Kilhefner, Rev. Issan Dorsey, Dr. Paula Gunn Allen, Rev. Jane Adams Spahr, Edwin Steinbrecher, and Rev. Chari Davidson, Shri Raman, and Julian Spalding. There will be two panel discussions: "Gay Spirituality—Separation vs Integration," and "Androgyny: The Goal of Spiritual Work?" Workshops will include Grahn's "Psychic Sexual Visions" to Steinbrecher's "Sexual Encounter with the Archetypes," and Spalding's "Unconditional Love and True Intimacy." Lastly, a benefit concert will include a reading by noted poet James Broughton and a performance by the Alea Trio. ■

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#### FURTHER INFORMATION:

San Francisco  
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558-2361

CITY AND COUNTY OF SAN FRANCISCO

# WEEK AT A GLANCE

## 9 JANUARY FRIDAY

Van Ault's *Visionplay* circle meets to probe inner space through deep trance visualization. 8 pm, 513 Valencia, Room 2, SF. \$5-15, sliding scale. Info: 864-1362.

**Head Theatre**, a performance by David Mahler, composer, offers the amazing illusionistic *Head*, which is synthetic, but looks like your own head! 8 pm, 1246 Folsom Street, SF. \$3-5. Info: 626-5416.

**SF Symphony** performs Mozart's *Symphony No. 38*, and other works. Ivan Fischer conducts this all Mozart program. Sheri Greenwald, soprano, is featured vocalist. 8:30 pm, Davies Hall, SF. Info: 431-5400.

**Peggy Lee**, in rare live concert appearance, plays the *Marines Memorial Theatre*, in SF. 7:30 and 10 pm. All seats \$25. Info: 771-6900.

**Nicholais Dance Theatre** plays *Memorial Auditorium* at Stanford. 8 pm. \$12.50 - 16.50. Info: 723-4317.

## 10 JANUARY SATURDAY

A reception for artist **Leonard Riley** takes place at the *Walt Whitman Bookshop*. The artist's lithographs will hang there until the end of January. 1-3 pm, 2319 Market Street, SF.

**Gay and Lesbian PC User Group** holds their first meeting. 2-4 pm, Women's Center, 3543-18th Street, 2nd floor dining hall, SF. Info: 334-9761.

**Rare Area**, George Coate's dramatic performance work, plays the *Herbst Theatre* through January 24. Info: 392-4400.

**The Residents** hold their 13th Anniversary Show, featuring *Snakefinger* and *Penn & Teller*. *Warfield Theatre*, SF. 8 pm, \$15, reserved. Info: 762-BASS.

**Full Moon Psychic Fair** happens from 1-7 pm, at 13 Columbus, SF. Info: 771-1695.

Closing night for **Dreamgirls**, playing at the *Orpheum Theatre*, SF. Info: 474-3800.



**Chanticleer**, San Francisco's world-recognized *capella* ensemble, presents a concert of new music on Saturday, Jan. 10 at 8 p.m., *Herbst Theatre*, Van Ness Avenue at McAllister Street. Highlights from the program include the premiere of Roger Nixon's five songs from Chaucer's *Canturbury Tales*; Ben Johnston's "Visions and Spells," a spoken and sung piece based on American Indian and Eskimo writings; and Lyle Davidson's "Along the Edge," a textured exploration of a journey of a soul. Call City Box Office (392-4400), BASS or STBS for tickets and info.

**Veronica Tyler** performs arias by Handel, Mozart, Weber, and songs by Schubert and Rodrigo. 7:30 pm, Masonic Auditorium, SF. Info: 444-8375.

LA's **Hans Naughty Diamond** rocks at the Stone. 8 pm, 412 Broadway, SF. Info: 391-8282. \$6.50-8.00.

## 11 JANUARY SUNDAY

A host of Bay Area entertainers will perform a benefit on behalf of **Mouth of the Wolf**, SF's newest feminist production company. Helen Schumacher (Mona Rogers), Ellen Sebastian, Paddy Morrissey (Rap Master Ronnie), Greg Proops and Mike McShane of Faultline, and a

dozen others will be on hand to raise funds for the first production, *Beyond Detroit*. 7-11 pm, Baybrick Inn, 1193 Folsom, SF. \$5-15. Info: 821-3954.

**Terry and Jo Harvey Allen** perform at *Theater Artaud*, 8:30 pm, \$7-12. Info: 621-7797.

**The Floating Light Bulb**, Woody Allen's autobiographical play, runs at the *American Conservatory Theatre*, Geary and Mason Streets at 8 pm. Info: 673-6440.

Don Neely's **Royal Society Jazz Orchestra** performs at the *Great American Music Hall*. 8 pm, \$10, 859 O'Farrell, SF. Info: 885-0750.

The Stone presents two bands, **Nightfood** and **Dreamspeak**, 8 pm, \$5.50-6.50. 412 Broadway, SF. Info: 391-8282.

## 12 JANUARY MONDAY

**Myth, Dream and Desire: Relationships between Primitivism and Surrealism** is the topic of a lecture by **Evan Maurer**, Ph.D., director of the *University of Michigan Museum of Art*. 7:30 pm, Green Room, second floor, War Memorial Building, 401 Van Ness, SF. Info: 863-8800, ext. 218.

## 13 JANUARY TUESDAY

SF Performances present violinist **Arnold Steinhardt** and pianist **Lincoln Mayorga** in recital. The program's theme is "Turn of the Century Celebration", which includes music by Dvorak, Grieg, Bartok, Beach and Kreisler. 8 pm, *Herbst Theatre*, SF. \$18 & \$14. Info: 392-4400.

## 15 JANUARY THURSDAY

**Artists for Community Life** hold their monthly meeting, for those creating positive energy through the arts during the AIDS epidemic. Participate in producing the ongoing Arts Workshops for People with AIDS, the February "Poetry & Well Being" Reading Fundraiser, and the June "Art & Well Being" multi-arts exhibition and events. 7:30 pm. Info: 652-4526.

**Bob Seger and Silver Bullet Band** play the *Oakland Coliseum* at 8 pm. \$15 reserved. Special guests are the *Georgia Satellites*. Info: 762-BASS.

**Beach Blanket Babylon** Goes *Around The World* reopens tonight. 8 pm, *Club Fuzazi*, 78 Green Street, SF. Info: 421-4222.

**June Millington** and the *Unified Theory* play the *Last Day Saloon*, 406 Clement at 5th. Shows 8 and 10:30 pm. Info: 387-6343.

**Pat Wilder's R&B Jam** gets down at the *Baybrick Inn*. 9 pm, 1190 Folsom, SF. Info: 552-1121.

# ASTROLOGER

ROBERT COLE

## January 9 — 15, 1987

**THIS WEEK'S ALMANAC:** Elvis Presley's birthday (8th) is celebrated with Mars entering Aries; four planets in fire signs will definitely ignite creative urges and social actions. One of the great astrological anomalies of all time is also brought to our attention this week: Richard Nixon and Joan Baez share the same birthday (9th); and they both keep trying to make come-backs. Mercury's superior conjunction with the Sun (12th) signals rapid trading in the market and heavy traffic on the freeways. The Moon will transit through Taurus and Gemini headed for a Full Moon in Cancer next Wednesday. Time to turn the compost.

**ARIES, THE SHEEP** (Mar 21 - Apr 19): You've recently received word that you're off the hook for a couple of months, so now what are you going to do? Excitement ripples through every nerve in your body, and you are ready to go wild. But you must obey your doctors orders. You've simply got to stop thinking that the end of the world is near, and start believing in your ultimate survival.

**TAURUS, THE OX** (Apr 20 - May 20): Some of the biggest decisions in your life are pending, and only one man has the key to the solution.

You know who I'm talking about! If you have laid all the facts on the table, and there's still no response, proceed with your original plans. On the other hand, if you have sensed a secret refusal from him, take your time. Haste makes waste.

**GEMINI, THE WOLF** (May 21 - Jun 20): The whole sex trip has got you shredded at the edges. You can't seem to make up your mind, but you know that your body is driven by intense passions which are all but out of control. Be everybody's lover this week. Avoid jealous competition first, and sexual preferences second. Be willing to test every combination.

**CANCER, THE CRAB** (Jun 21 - Jul 22): Slices of reality penetrate your social amnesia this week. You've been in shock ever since last summer; no other humans on earth could stand the pressures you're survived. But now you're starting to recognize the faces again. A truly beautiful old friend has his/her hand out to you. Will you take it? And what about the new admirer too?

**LEO, THE SNAKE** (Jul 23 - Aug 22): Your true love seems just slightly out of reach this week. You've done everything you possibly can to win

him/her over to your side, but it's just one excuse after another. You may have to live under a temporary arrangement until the end of the month because you're lover cannot make any further commitments right now. Hang loose.

**VIRGO, THE PIG** (Aug 23 - Sep 22): Your recuperation process is nearly complete. You should receive a medal for your valor. This week pull yourself up out of that puddle of tears and pity. You've been through enough emotional trauma to last for years. Let your work take control of your consciousness and give your co-workers the good news that you're back on the job. What a relief!

**LIBRA, THE LEOPARD** (Sep 23 - Oct 22): You can be secretive and you can be private, but this week don't be sneaky. There's a big change ahead in your family; any underhanded backstabbing would put your comfortable lifestyle in severe jeopardy. It's all right to tell snooks it's none of their business, but once you misrepresent the truth, you'll never be able to redress the problem. Gossip lives on lies.

**SCORPIO, THE SCORPION** (Oct 23 - Nov 21): You'll start to feel the pinch of that other person's presence in your life this week. For a while, the newness was thrilling, but now you see how much you have to give up in order to keep him/her happy. How do you deal with a new kid in the family? One thing's for sure, the gesture of understanding is worth a thousand words of advice. Be cool.

**SAGITTARIUS, THE HORSE** (Nov 22 - Dec 21): Now's the best time of the year to shop for a new set of clothes. The bargains can't be beat

even though the styles are slightly dated. Go on a binge of self-indulgence. Frame your beautiful body in colors which suit your ambitions — red, gold, violet. Bonuses on your paycheck are guaranteed, and if you shop wisely, you can even afford to do something new with your hair. Stylin'!

**CAPRICORN, THE WHALE** (Dec 22 - Jan 19): After all these years, you deserve to let a little of the Elvis out in you this week. It's your turn to shake your booty, do the shing-a-ling, and generally make a fool of yourself. Nobody can hold you back now that you're all grown up. Right? Right! For your 1987 Birthday Horoscope, send two questions, your birth date/time/place, and \$5 to Robert Cole, P.O. Box 884561, San Francisco, CA 94188.

**AQUARIUS, THE EAGLE** (Jan 20 - Feb 18): Everybody in town is wondering how you will continue to maintain your cool in the midst of such incredible pressures. You learned long ago that endurance is the key to success; sooner or later it all blows over and you end up in control as planned. If close associates fall by the wayside, don't turn back now. Your only help will come from the gods.

**PISCES, THE SHARK** (Feb 19 - Mar 20): Big ideas are meant to inspire and excite, but they can't pay the bills. Step back from your dreams long enough this week to meet intermediate responsibilities. There are signs that a rich woman will approach you with an offer you can't refuse. The idea is great, but don't commit yourself until fully paid. She will make your day and good deal of your future. Caution advised.

# Diamanda Galas

If  
the dead  
could sing

by Steve Abbott

If the dead could sing, how would they sound? Coming from neither time nor place, mind nor body, their discourse would truly liquid-ate language. Critics would babble, dogs howl, mothers hurry their children into bomb shelters at the first note. Poets have sought this realm and a few (Dante, Rilke) have at-times touched it but no one has so drastically ripped away the veil separating life from death as Diamanda Galas. She doesn't sing to or of the dead; rather she allows them to sing to us through her. Maybe that's why the London gay art mag, *Square Peg*, has called her the world's most intimidating performer.

The first time I heard Diamanda Galas was in 1983. Already a cult figure for her *Litanies of Satan* (Y Records), she was appearing at the New Performance Gallery with a new work, "Wild Women With Steak Knives." No amount of hype could have prepared me for that moment. My skin recoiled into a mass of goosebumps like a re-treating army. This wasn't art. This wasn't "an act." This was honest-to-god *sorcery*. For the next hour I feared to look right or left or even to shut my eyes. I stared straight ahead at Diamanda's face, disembodied by a white pin-spot, and at the tiny flame of light dancing below on her red sequined dress. Never had I had such an experience, not even on drugs — not until last night, that is, when I listened to the first two albums of Diamanda's magnificent mass trilogy, *The Masque of the Red Death* (Mute Records, London).

Let's not mince words. This is a mass for people with AIDS. Like all of her work it's highly charged, highly controversial. "Many people warned me to stay away from this subject or to tone it down," she confided to me at Cafe Picaro. Off stage she is warm and friendly. She was visiting her family for the holidays (she currently lives in

London), and this was her first interview with an American gay publication. "I realize I may be misunderstood but there is so much cowardice around this subject," she continued. "I had to be honest. I have sat with friends dying of AIDS in St. Luke's Hospital in New York City and I stayed a month with my brother when he was in the hospital in San Diego. He was such a hero. He kept working on his art to the end. But our family was actually told by the hospital staff to stay away from him lest we be contaminated."

Her face contorts with pain and anger as she spits out the word. Diamanda tells other horror stories her sick friends experienced. She tells of walking out on a London record producer who made a homophobic joke about AIDS. But nothing she says is, or could be, as powerful as her plague mass itself. A major advance in her work to date, it draws on the whole history of archetypal responses to plague from Leviticus to Deloe to Camus.

The first segment, *The Divine Punishment*, refers to Old Testament texts. Galas, who has performed with the New York Philharmonic at the Lincoln Center and at countless other prestigious New Music festivals around

the world, premiered *Masque* at the Osweg shipyards in Linz, Austria, in June of 1986. Amidst smoke and fire, she sang tottering from a 150 foot high scaffolding. She believes in art as sacrifice, that a performance is nothing if it doesn't take risks.

To put it bluntly, *The Divine Punishment* is neither pretty nor safe. Leviticus chillingly evokes the first community response to plague — to condemn and scapegoat the victims:

*And the priest shall look upon the plague for a rising, and for a scab, and for a bright spot.*

*And the priest shall shut up he that hath the plague.*

*He shall carry them forth to a place unclean.*

*He shall separate them in their uncleanness.*

*This is the law of the plague:*

*To teach when it is clean and when it is unclean.*

Next the victim cries out with psalms 59, 22, and 88: "Why hast Thou forsaken me?" (the cry echoed by Christ later), "Deliver me from my enemies, oh my God," and finally, the harrowing refrain: "Shalt Thou show wonders to the dead?"

But the real shocker is the conclusion, *Son L'Antichristo*, a text written by Galas herself. One after another, all the gay community's fearful terms of approbation are embraced by the sufferer and hurled back into the faces of the judges:

*I am the scourge.*

*I am the Holy Fool.*

*I am the shit of God.*

*I am the sign.*

*I am the plague.*

*I am the Antichrist.*

In Italian, the language Galas sings this

litany in, the word for plague (*pestitenza*) is even more charged. As the organ crescendos amid a cacophony of rattlesnake sounds, how Galas rasps out these lines is nothing short of hair-raising. Language itself drops away and what you experience, on a raw nerve level, is the gut-wrenching spirits that live beneath language — pure, primordial affliction, judgment, defiance. Difficult listening if you're alone at night, it's a sound that haunts you for days.

*Saint of the Pit*, the second album, moves from the external community's viewpoint to the sufferer's inner state of mind. As we're raised to this second archetypal octave, that of purging grief, a spiritual transformation takes place. In pain this intense, even anger boils away.

"La Treizieme Reviuent," a fluttering organ solo, is followed by "Deliver Me," a vibrato solo of Middle Eastern wailings so anguished that I was moved to tears. Diamanda's cries are like arrows tipped in fire. Side one's final section, sung in French, is Baudelaire's poem "Self-Tormenter" that begins:

*No rage, no rancor: I shall beat you as butchers fell an ox, as Moses smote the rock in Horeb— I shall make you weep.*

and ends:

*I am the vampire at my own veins, one of the great lost horde doomed for the rest of time, and beyond, 'to laugh — but smile no more'*

Side two, dedicated to Diamanda's brother, Philip-Dimitri Galas, hints of a still higher archetypal response — the nobility of accepting one's destiny even in the pit of suffering. Beginning with a more traditional operatic rendering of Nerval's poem "Artemis," it concludes

*Continued on page 27*



'Masque of the Red Death' is the first major musical work on the growing AIDS epidemic. It explodes the usual neat categories separating opera and rock, high art and low, far more radically than Nina Hagen or Philip Glass in 'Liquid Days.'

# MEATMAN



All of the images on these pages are excerpted from *Meatmen: An Anthology of Gay Male Comics* (\$10.95, G.S. Press, 1986). Copies are available at Walt Whitman Books, 2319 Market Street, San Francisco—and other leading bookstores.

## MEETING BY JAMES TUSHINSKI 'MEATMEN'

ONE WRITER'S PASSION FOR THE SEX, SATIRE, AND SUPER-HEROES OF GAY COMICS

I was just thinking about the first time I was fascinated by another man's body—he was strong, his physique was sculpted like a marble statue with rippling muscles. He never wore a shirt, just skin tight shorts and a harness across his richly defined chest. He was bald (shaved his head, no doubt) and his skin was a beautiful shade of green. I followed his exploits across many issues of *House of Mystery* comics and later *Justice League of America*. J'onn J'onzz, the Manhunter from Mars, had at least one ten-year-old boy heated up.

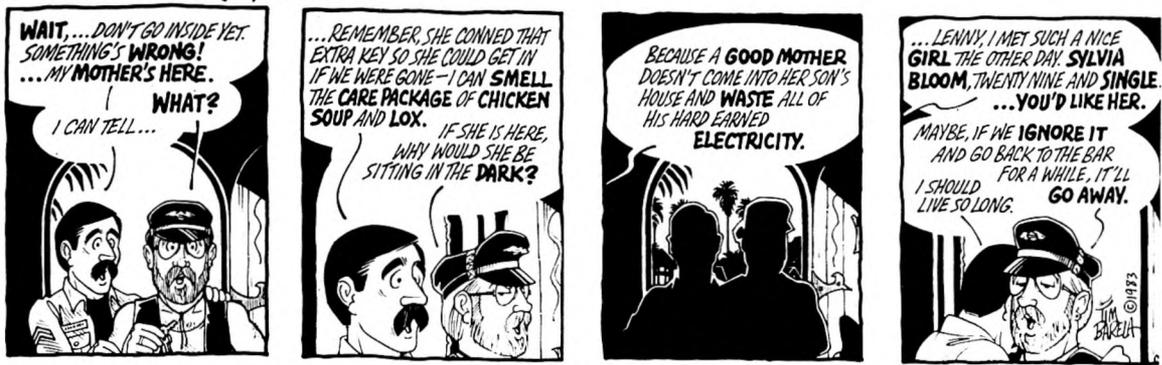
Later, a victim of white suburbia's need for racial purity, I switched to a more traditional crush—that blond stud with the ultimate swimmer's build—

Aquaman. As I grew older, comics never really lost their appeal, though I bought them less and less. My sexual urges switched to real men (whose physiques were much more varied and detailed than J'onn J'onzz's were ever permitted to be) and movies began to supply a substitute for the excitement and fantasy that I required in large doses.

Later still, I found a way to satisfy both my sexual urges and my need for fantasy. Porn magazines were comic books of another sort. They created a world where all men were beautiful or built (or both), where long dreamed of sexual encounters lurked beneath everyday facades (what if that telephone repairman really was horny and ready for anything?), and where everyone had an enormous dick (as well as an extremely flexible rear-end and throat). While my young

libido burned out of control, these live action cartoons proved an inexhaustible source of pleasure.

But comic books were still a part of my life. I dabbled in them, occasionally trying horror comics, underground comics, "juvenile" comics (like *Uncle Scrooge* and *Little Lulu*), and eventually became an avid reader of social satire strips like *Doonesbury*, *Bloom County*, and *Washington*. Then I discovered my first issue of *Gay Comic*. It had everything—humor, fantasy, keen satire on straight and gay society, pathos, and even a sense of social responsibility. The subsequent issues made me a fan and even a bit of a proselytizer.



Now, Gay Sunshine Press has released a trade paperback anthology of gay male comics entitled *Meatmen* (G.S. Press, \$10.95). For those of you who still haven't experienced the sheer fun of gay comics, this new collection is an invitation you cannot turn down. The devoted reader of *Gay Comic* will notice that *Meatmen* reprises some favorites like "Billy Goes Out," "Dirty Old Lovers," "Leonard and Larry," and "The Elves and the Leathermaker," but more importantly, the book reprints lesser known as well as golden oldie comics, including hysterical parodies of super hero comic strips.

Granted, it's not all great cartooning—but there is certainly something for everyone. Several strips in *Meatmen* bring together my memories of J'on J'onzz and Aquaman with my teenage lust for porno fantasies. If only Batman had acted like this. Take, for instance, Dom Orejudo's "Meatman." This incredibly well-drawn strip concerns a mild-mannered bath house towel attendant, Rod Reamer, who, when evil threatens, transforms himself into Meatman—complete with mask, cape, boots, and a leotard cut so low that his enormous penis hangs out. Every super hero must have his Achilles Heel and Meatman is no exception. When the evil Dr. Nitrate gets his hands on our hero, we discover

that "Crisco—when smeared in certain places on his body—completely cancels out Meatman's super-powers." You get the picture. Then there's "Max Purma, Space Hero" (drawn with elegance by Brad Parker). Max is in love (spiritually and physically) with his space ship, which happens to look just like a vintage Mustang. Sean's hilarious "Come Wars" parodies George Lucas' films with less than outstanding artwork but with a sense of humor and exaggerated sexuality that makes it an enjoyable diversion.

It's not all spaceships, superheroes and sex, though.

Jerry Mill's "Poppers" tells the trials and tribulations of Yves Arden, a terribly normal gay male, his hyper-cute, hyper-built, hyper-promiscuous neighbor Billy, and their mutual friend, campy Andre. This strip affectionately satirizes gay lifestyles in ways that only a gay cartoonist could. While Andre sits in his striped lounge chair atop his Gloria Vanderbilt beach towel, reading Vogue, playing a tape of Barbra Streisand and Donna Summer wailing "Enough is Enough," he warns Yves that staring and drooling might anger the straight surfer boys. "Aw phooey!" Yves replies. "How can they tell we're gay?"

A number of these comics ring so true and make their points so succinctly that they are models of effective communication—so much said with so few words. The phenomenon of going out to the bars has never been more successfully portrayed than in Howard Cruse's "Billy Goes Out." By splitting each frame into two parts—one for what's actually happening as Billy embarks on another frustrating evening of cruising, tricking, and looking for love and one for Billy's thoughts and associations—Cruse turns a night at the bars into a wise, funny, and poignant statement about the ways we unwittingly avoid intimacy. There's a healthy dose of just plain porno as well. Tom of Finland is represented by an extended Wild West fantasy in which the characters' penises get larger in each successive frame. Construction workers are the subject of Bill Ward's "Drum" and teenagers in heat figure prominently in Nico's photorealistic pieces. These strips don't really convey anything except highly exaggerated sexual encounters. Dialogue is only used to add "dir-

ty talk" sound effects to the pictures. If you tire of the pictures, though, Jerry Mills has supplied an interesting introduction that briefly explores not only the history of gay comics but also the history of gay characters in mainstream comic books and strips. Are you prepared to deal with the revelation that Donald Duck may have had a homosexual encounter in 1952? Or that Jimmy Olsen was a closet drag queen?

Even though this is a collection of comics, I can't help seeing significance in it. (Writers have a way of doing that.) For anyone just coming out, reading these strips provides an introduction to a variety of gay experiences. The very fact this book exists has to make someone new to his sexuality feel less alone. For us more seasoned veterans, though, reading *Meatmen* provides a chance to reflect on how far we've come. From the jackoff cartoons of the late forties to the incredibly stereotyped depiction of gay men in Joe Johnston's "Miss Thing" to the contemporary, ironic comments of "Poppers" and "Watch Out"—we can see how our attitudes about ourselves have changed. Forget about all that if you want to—*Meatmen* is fun! Sure there's social commentary and poignancy and all that, but there are also plenty of laughs and hours of great entertainment. As for me, I dug out some of my old comics and took a nostalgic look at the Manhunter from Mars. After reading (and re-reading and re-reading) *Meatmen*, it's a lot easier to imagine J'on's strong arms around me and the insistent thrust of his stiff green cock.

# Kim Novak Highlights 'Women in Film' Festival, Jan. 15-18

A Tribute to Kim Novak, an Evening with Agnieszka Holland, a German film retrospective, and premieres of international films directed by women highlight "On Screen: A Celebration of Women in Film," a four day festival sponsored by Northern California Women in Film & Television and California First Bank, January 15-18, 1987 in San Francisco's North Beach.

Festival directors, Karen Larsen, Judith Lit, and Linda Wadley, agree that "the third On Screen festival offers the strongest and most diversified program yet." Thursday night, "On Screen" opens with a party at Wolfgang's featuring comedienne Debi Durst, World Beat music by Zulu Spear, and the latest in music and art videos. Friday evening features an appearance by director Agnieszka Holland with her film *A Woman Alone*. Saturday's highlight is the first in-person Tribute to Kim Novak including film clips, an on-stage interview, and a screening of *Picnic*. Sunday, a retrospective of German films directed by women is presented at the Goethe Institute with an appearance by Austrian director Karin Brandauer. The festival closes Sunday night with Joan Churchill's film, *Lily Tomlin*. (See attached schedule).

Northern California Women in Film & Television is a nonprofit organization of professional women dedicated to the advancement of women in the film and television industries. California First Bank, one of the state's largest banks, has sponsored "On Screen" since its first year.

The complete schedule is as follows:

## Program Schedule

*Please Note:* All screenings will take place at the Pagoda Palace, 1741 Powell (at Columbus), San Francisco, unless otherwise noted.

**THURSDAY, JANUARY 15**  
**8:00 PM.** "Neo-Video" Opening Night Party Wolfgang's, 901 Columbus Avenue. 474-2995.

**FRIDAY, JANUARY 16**  
**PAGODA PALACE**  
**1741 POWELL, 421-2797.**  
**7:00 PM.** Screening of *A Woman Alone* (Kobieta Samotna — Poland, 1981, color) Directed by Agnieszka Holland. In Polish with English subtitles. (110 minutes).

**8:45 - 9:15 PM**  
Question and Answer session with Ms. Holland.

**9:30 PM**  
Screening of *Laputa* (W. Germany, 1986, color) Directed by Helma Sanders-Brahms. In French with English subtitles. (90 minutes).

**SATURDAY, JANUARY 17**  
**PAGODA PALACE**  
**11:00 AM - 1 PM** Seminar, "The Director's Craft" Panel: Agnieszka Holland (*Angry Harvest* and *A Woman Alone*); Joan Churchill (*Lily Tomlin*); Lynne Littman (*Testament*); Karin Brandauer (*Blessings of the Earth*); JoAnne Akalaitis (*Dead End Kids*). Moderator, Emily Laskin, Director of National Educational Programs, American Film Institute.

**1:15 PM**  
Screening of *Sacrificed Youth* (Ching Chun Ji, Peoples Republic of China, 1985, color), directed by Zhang Nuanxin (90 minutes). In Mandarin with English subtitles. With short, *White Passage* (USA, 1986, color) directed by Ruby Yang.

**3:15 PM**  
Screening of *Anne Trister* (Canada, 1986, color) directed by Lea Pool. In French with English subtitles. (115 minutes).

**8:00 PM**  
"In-Person Tribute to Kim Novak" with film clips, on-stage interview by Mary Lou Manalli, and a question and answer period with audience.

**10:15 PM**  
Screening of *Picnic* (USA, 1956, color) directed by Joshua Logan, starring Kim Novak and William Holden. (113 minutes).

**SUNDAY, JANUARY 18**  
**PAGODA PALACE**  
**11:00 AM** Screening of *Ver-tigo* (USA, 1958, color) directed by Alfred Hitchcock, starring Kim Novak and James Stewart. (120 minutes).

**1:15 PM**  
Screening of *Dark of the Night* (New Zealand, 1984, color) directed by Gaylene Preston. (88 minutes).

**3:00 PM**  
Screening of *Loyalties* (Canada, 1986, color) directed by Anne Wheeler (98 minutes) with short *Augusta* (Canada, color, 17 minutes) directed by Anne Wheeler.

**5:30 PM**  
Screening of *Dead End Kids* (USA, 1986, color) directed by JoAnne Akalaitis (87 minutes) with short, *Spirit* (USA, 1986, color) directed by Mirra Bank. (30 minutes).

**8:00 PM**  
Screening of *Lily Tomlin* (USA, 1986, color) directed by Joan Churchill and Nicholas Broomfield (90 minutes).

**SUNDAY, JANUARY 18**  
**GOETHE INSTITUTE 530 BUSH STREET**  
**391-0370**  
"Retrospective of German Films"

**10:00 AM** *Hungeryears* — In a Rich Land (*Hungerjahre* — In Einem Reichen Land). (1979, color, 114 minutes) directed by Jutta Bruckner.

**12:00 PM**  
*Redupers* (*Eine Alleseitig Reduzierte Persoenlichkeit*). (1977/78, B&W, 100 minutes) directed by Helke Sanders.

**2:00 PM**  
"Women Directors in German Cinema — An Overview" A lecture by Anne Friedberg, Professor of Film Studies, UC Irvine.

**3:30 PM**  
*Straight Through the Heart* (*Mitten Ins Herz*). (1983, color, 97 minutes) directed by Doris Dorrie.

**6:00 PM**  
*Peppermint Peace* (*Peppermint Frieden*). (1983, color, 100 minutes) directed by Marianne S.W. Rosenbaum.

**8:00 PM**  
*Blessings of the Earth* (*Erd-segen*). (1986, color, 110 minutes) directed by Karin Brandauer. In German Only. Karin Brandauer will attend screening.

All German Retrospective films are in German with English subtitles except *Blessings of the Earth*.

# 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.

The Spring '87 Directory will include both "white" and "yellow" page listings. For information about the surprisingly low rates for advertising in the Directory, call us at 415-861-8100

*The GGBA Directory of Business and Professional Services is a joint publication of the GGBA and the Sentinel.*



# How Good is Blomstedt?

The honeymoon is over. It lasted nearly two years — rather long as honeymoons go. It was a joyous, convivial time, a time for extravagant declarations. In the press we got them from every quarter. A Martian reading the San Francisco daily newspapers would have thought a god had become conductor of the San Francisco Symphony, but it was after all only a human like other humans, named Herbert Blomstedt.

As we move from the honeymoon to the marriage, it is an appropriate time to step back and try to look all around this man, judge his strengths and his weaknesses. In our infatuation we exalted Blomstedt beyond even his considerable abilities. Unless there is a little lowering of expectations, we are all in for a big disappointment.

Blomstedt's principal strength is exactly the reverse of his predecessor's and that is why so many let their enthusiasm leap so high. Now in his late fifties, Blomstedt knows the standard repertory thoroughly. De Waart moved from his middle thirties to his early forties while he was the San Francisco Symphony's Music Director, and he spent most of his time here learning what Blomstedt already knows.

Furthermore, de Waart often let his own problems with security and self-esteem interfere with his concentration and his study. A classic example of this procedure happened when de Waart was entrusted with his first *Ring* for the San Francisco Opera. De Waart's sense that his own career was blossoming facilitated his preparation for the *Stiefried* performances, and that opera remained his finest tour de force. But by the time that de Waart was preparing *Götterdämmerung* his career opportunities were drying up suddenly and he was without the peace of mind necessary to the student. This unrest told most glaringly in *Die Walküre* and *Götterdämmerung* with their inappropriate tempi and their lack of forward propulsion. In these, de Waart conducted like he did not know what was going to happen next and therefore did not know how to prepare for the real climaxes.

Herbert Blomstedt always knows

where he is going. But Blomstedt's principal weakness is that only rarely can he let go of all his knowledge and luxuriate in the music he is a part of. Sometimes when attending concerts at Davies Hall, I have felt that the ecstasy of the applause around me had more to do with what the audience saw the conductor do than what they heard from the orchestra. Because Blomstedt always knows the scores thoroughly, he puts on very accomplished visual interpretations of them, but sometimes what we all heard was so cold and calculating that I was amazed anyone could applaud. After all, no one goes to the symphony to watch the show.

The music that actually first drew this reflection was Blomstedt's account of Stravinsky's luscious *Firebird* Suite. Cut down though it is in the 1919 version used, this suite could hardly be more romantic with its plaintive folk melodies, its lush harmonies and gorgeous orchestral effects. Yet in Blomstedt's hands, the iridescent colors faded, the harmonies lost their inviting allure, and the melodies were almost apologized for. As the orchestra launched into the *Berceuse* — the music's most beguiling moment — the nostalgic bassoon phrase set no magical mood, the whispering tremolos of the violins floated but not above a Kubla Khan scene. Even the soulful horn melody, meant to deliver us from evil, fell back into notes on the page.

Not all the musical knowledge in the world can redeem a pedestrian imagination. I am not suggesting here that Blomstedt has such a restricted fancy, but I want to emphasize the different factors that make up musical greatness, and I want to urge people to trust their ears and not their eyes about what they



San Francisco Symphony maestro Herbert Blomstedt.

hear.

Blomstedt's strengths are many. The magic that he and Claudio Arrau conjured up out of Beethoven's most inward looking piano concerto (No. 4) resulted foremost from Arrau's incomparable refinement, but the security of Blomstedt's accompaniment opened the pianist's deepest insights. A conduc-

tor who can inspire Arrau to his best is worth keeping. Personally, I would have liked to have heard the Nielsen Fourth after the Symphony had taken it on tour. The before-tour concerts were a shade tentative and the reviews, if they are to be

trusted, suggested that once everything settled down, Blomstedt was storming heaven with the symphony. When the conductor returns in February, he is introducing the Nielsen Sixth, a conductor dedicated to Nielsen and a few of the other turn-of-the-century-masters can dish up quite a bit of excitement.

The strongest set of concerts

punch. Bruckner's religious temperament is quite congenial to Blomstedt and the challenge of keeping the momentum of Bruckner's music going through all of its starts and stops clearly brings out the best in our conductor.

Among the concerts scheduled for Blomstedt's pre-tour concerts this year is an evening featuring Bruckner's Sixth preceded by Bartok's Third Piano Concerto. The Sixth is the most intimate of Bruckner's mature works and Bartok's last piano concerto is his farewell to the world, written as a present for his much-younger wife. They make an interesting pair that ought to appeal to Blomstedt.

Within the range of Blomstedt's sensibility, the man is undoubtedly a master. In his upcoming concert, the conductor has chosen some work close to the center of his interests. It is with hope and expectation that I await them — hope and open ears. ■

***Blomstedt's principal weakness is that only rarely can he let go of all his knowledge and luxuriate in the music he is a part of.***

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# BOOKS

GLEN HELFAND

## The Exquisite Corpse

### Reading on the Wild Side

Alfred Chester's novel, *The Exquisite Corpse*, is one of the wildest literary experiences I've had in months. It's a delectable excursion into the deep, dark, lonely recesses of the human psyche that's not for the squeamish. It's a novel filled with shifting identities, sexual perversion, decaying families, homoeroticism, infertility, and melodrama. To read *Exquisite Corpse* is something like reading a William Burroughs book infused with helium. Chester's images are alternately perverse, shocking and buoyant. Surprisingly, this most contemporary of novels happens to have been written 20 years ago.

In a current literary climate where marketing seems just as important as the writing itself, authors must shuffle their identities into a marketable voice if they wish to sell books. Set against this backdrop, Alfred Chester's writing bristles with originality. But that still doesn't make it sell.

*The Exquisite Corpse* probably sold only a handful of books in its original 1967 publication and will, most likely, do the same in its current paperback reprint. It is one of those truly original, well-written books, that seems doomed to an undeserved obscurity because of its unconventional themes.

The novel's title comes from a surrealist writing game. *Exquisite Corpse* is structured as a composition that

results from the passing of a piece of paper from one person to the next. Each author writes something, folds the page and passes it along. Chester doesn't literally employ this technique, as the book is obviously the work of one voice, but his narrative does reflect a very surreal character. Also, there is a childlike innocence in *The Exquisite Corpse*. The author in the introduction, suggests that the book be read as one would read a work of children's literature—without preconceived notions. Trying to analyze this novel will greatly diminish its pleasures. Fortunately, the book is easy to enjoy, as Chester's seemingly carefree narrative is so inviting. I was more than willing to be swept along with his abrupt shifts in

plot and bizarre goings-on, as they are so unexpected and rich. The characters' names may change frequently, but rather than becoming confusing, like in many a Russian novel, this book reads like a fabulous rollercoaster.

*The Exquisite Corpse* is a perfect balance of sanity, madness and a command of the English language. It also has a very gay sensibility, but it is not a "gay novel." Unlike the majority of current gay fiction, this book doesn't present sexuality as an issue. Many of the characters are gay, but they seem so odd that they go beyond a sexual orientation.

Chester's theme is the loss and possible recapture of one's identity. At the beginning of the book he almost immediately makes this clear—"And then with a burst of ferocious anger, he grabbed the mirror out of the bassinet and flung his fierce chin against it. He bellowed through the empty house: 'Why? Why must I suffer your destiny?'" Chester smashes that mirror into a number of dazzling pieces. Each broken fragment reflects his beautifully perverse vision in a different way.

The author achieves this by blending a number of narratives within the book. Characters melt in and out of each other. Their names change with their situations. The characters all suggest each other to the reader. In their consistency of theme, the characters are essentially the same—broken, confused individuals, the sum of their confusion being the corpse.

Chester's universe is one of discarded individuals. There are characters whose dreams never materialize, and whose self-images are almost completely obscured. Baby Poorpoor makes a frenzied dash through the streets of Manhattan when he realizes the world doesn't return the love he gives. T.S. Ferguson imagines all the rush-hour subway riders are in love with him and appoints each of them with a killing smile. Mary Poorpoor is a helpless woman who inexplicably has a child, which is then stolen by fairies and replaced by an imposter. Emily, her social worker, hides dollar bills under her large breasts and forces Mary to search for them. John Anthony becomes a Franciscan monk after his failed career as a gigolo and a case of unrequited love. Later, isolated in his attic bedroom, he carves masks and

\$4.95

# THE EXQUISITE CORPSE

## Alfred Chester



*Unlike the majority of current gay fiction, this book doesn't present sexuality as an issue. Many of the characters are gay, but they seem so odd that they go beyond a sexual orientation.*

dresses up in the cast-off ballgowns of the rich.

The book's most effective scenarios are those in which the characters reach out to others to relieve their confusion. Under a pier, Baby Poorpoor searches for an identity among used condoms and jock straps. He is given one by John Doe, who renames him James Madison and installs him in a tenement apart-

ment as his sex slave. James lies on the bed in a pink bra and yellow panties and is forced to insert a variety of objects into his ass while he waits for his master. Never leaving the room, he loses all sense of himself and cannot do anything until he is told who he is. Meanwhile, John Doe divides his time between his suburban family and his

Continued on page 25

## Ultra-Brite

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## SECOND GLANCE

STEVE ABBOTT

### Odd Mags

Boys, sex and obscure mags are three of my favorite things. I'd yodel their praises with the Trapp Family but obscure mags are all I indulge in lately. Happily the latter include heaps of the former and San Francisco—thanks to cheap xerox and desktop publishing—is world capital of the obscure.

Almost every week there's a new mag on art, Buddhism, comedy, dance ecology, emigres, film, fashion, thrashin', surf'n', smurfin', or hallucinogenic horticulture. There are newsletters on bikes, bytes, backpacking and bulimia. *Rundy's Journal* (from NYC) combines baseball, gay poetry and rock reviews whereas *Jimmy & Lucy's House of K* (from Berkeley) may meditate on anything from avant garde writing to a brick of Afghan hash.

*Egozine* from LA told more than everything you'd want to know about its editor R.J. Lambert, while *Paranoids Anonymous* from NYC never once listed an author's name. *Processed World* bylines are often aliases whereas the scurrilous *Life of Crime* is full of malicious gossip printed under the names of real people who never wrote a line of it. Finally, there are mags with titles like *Oink*, *Nancy's* and *ADZ*. You don't know what they are!

What defines an obscure mag?

First, it not only addresses but refines (or fetishizes) a specialized interest. Besides this, a dash of in-group humor, lingo or incomprehensibility is desirable. Such "wankerism" guarantees a mag's uniqueness, a quality much prized amidst today's generic uniformity.

Second, typeface, printing and layout should be slightly askew, if not sloppy, to give that special "homemade" look. Whereas above-ground mags are slick and cold, obscure mags long for the awkward intimacy of a first sexual encounter.

Finally, most obscure mags limit their run to 500 or less and can seldom be found in better bookstores or newsstands. You might try the basement of City Lights or Small Press Traffic but better, get turned on to one through some shadowy cafe figure (I'd quote Baudeaire on this but couldn't afford his *Intimate Journals* when I was at Green Apple today).

When you find an obscure mag you

like, subscribe. Be a fan. The life of most obscure mags is generally short.

For instance, I'm not sure if *Lobster Tendencies*, which moved to NYC, still exists. I was turned on to it by George M., an angelic violinist with iridescent hair (different every time I saw him). *Lobsters* featured smart critiques of KUSF and the local music scene with fairly interesting postmodern fiction and cartoons.

Each issue also had weird tidbits of lobster lore (e.g., "If lobsters are caught in a net and one starts to escape, the others will pull it back.") Articles often alluded to a heroin lifestyle which is maybe why some authors used only their first names.

*Shred of Dignity* is the rag of a local skateboard union. It took me over a week to run down a copy but I'm glad I did. Whereas *Thrasher* has lots of hot photos of skateboarders, a recipe column by Chef Boy-Am-I-Hungry reeks of adult condescension. December's issue ran a letter from an upset mom bemoaning an earlier interview with one Mark Gonzales "who personalized his board with a picture of a naked male jacking off." Come on guys, who's jerkin' off who?

But *Shred* is rad—written totally by and for thrashers. Articles by the likes of Flurry, Skate Maniac, Shark's Peer and DogCheeze. In issue #2 you'll find a San Francisco skater's map, essays on skate repair and the Butthole Surfers, and manifestos against dogs and police harassment. Lee Cole writes: *We have paved the earth and our world has become pavement. In our search for security, we have made every attempt to strip our lives of risk...*

Continued on next page

'Little Shop of Horrors'

A Modest, Nearly Perfect Musical Comedy

Although the term "musical comedy" is often used rather loosely, usually referring to a film (or play) that tries to make us laugh and has a few numbers thrown in for good measure, Frank Oz's *Little Shop of Horrors* happily marks one of those rare occasions where both mesh in an almost seamless blend.

Director Oz (memorable as the American Embassy official in *An American Werewolf in London*) has made good on his promise to include nothing that overwhelms "what is basically the story of a boy, a girl, and a man-eating plant." *Little Shop* is a relatively small-scale (if expensively mounted) production, no lavish production values to speak of—hundreds of extras descending staircases, etc.—but what's here is beautifully realized. By remaining faithful to the spirit of the play (which was in turn based on the Corman cult classic) and not turning *Little Shop* into a movie extravaganza, Oz has fashioned a modest, but practically perfect film.

What Oz has accomplished is no simple task; fortunately, he possesses the talent to make it look easy. Confronted by a storyline bordering on the precious and veering between camp and corn, Oz avoided all these pitfalls and came up with a picture that's fresh and genuine.

The musical numbers are so well-integrated into the plot that they emerge naturally from the characters and their problems. You never get the feeling that you're watching a sister to one of those 50's MGM musicals where you wanted to cringe whenever Kathryn Grayson or Howard Keel burst "spontaneously" into song.

Two of *Little Shop's* numbers are

classics. The opening "Downtown" ("where depression's just the status quo") contains some of the best choreography (Pat Garrett) since Michael Jackson's "Thriller" video. The footwork may not be as electrifying, but the staging is chillingly effective. (The sets here and elsewhere enhance the numbers because the designers have worked hard to create a "super realistic" effect that constantly underscores the sad circumstances of the main players. The street scenes, replete with bums, trash, and crumbling storefronts, as well as the interiors [Seymour's bedroom], reflect a grim,

**Confronted by a storyline bordering on the precious and veering between camp and corn, Oz avoided all these pitfalls and came up with a picture that's fresh and genuine.**

Hopperesque vision that is frankly allegorical. While balanced by the zany plot twists and the music, the superbly crafted sets are always a reminder of the dark reality lurking behind the zaniness.)

Audrey's (Ellen Greene) hymn to the "good life," "Somewhere That's Green" ("I cook like Betty Crocker and



Skid Row founding Seymour Krelborn (Rick Moranis) chats up Audrey II, a man-eating plant and star of *Little Shop of Horrors*.

I look like Donna Reed"), evokes a 60's vision of suburban America that, thanks to the costumes and sets, could be appreciated by both David Lynch and Pee Wee Herman. The other numbers don't disappoint, either; the lyrics are uniformly excellent—funny

casting. Because this is the story of a boy, a girl, and a man-eating plant, the actors have to allow their characters to be stereotypes to a certain extent, but,

on the other hand, they have to transcend those stereotypes to create vivid and original characters. The reason I

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Continued from previous page

[skateboarding] is today's response to the artificially safe world that is modern society. Human beings, especially young ones, thrive on risk. No matter what adults do to make that world safe and boring, you are going to find a way to make it more dangerous and exciting... Skateboarding is a response to the banality of modern life.

And Tom J. writes: Shred events are always goofy since we're so disorganized. They always start late and you never know who is gonna show up. If you want the Boy Scouts, join the Boy Scouts. You won't find control freaks or power-tripping

**Whereas above-ground mags are slick and cold, obscure mags long for the awkward intimacy of a first sexual encounter.**

attitude-skaters who tell you what to do. ANARCHY AND CHAOS REIGNS, though some of us usually try to be there nearly on time.

Some articles are handcrafted, others typed. Lots of anti-establishment collages, too. I especially liked this newsclip:

Jalopy, the 175-pound Galapagos tortoise who scooted around Staten Island Zoo on a skateboard during his long battle with cancer, has died of pneumonia, officials announced yesterday. He was about 75.

To get a free copy write 370 Turk St., Suite 227, SF 94102 or call 864-1019, say Steve sent ya. Shred's just opened a Shred-Zone warehouse on Shipley St., too.

Then there's *Mirage*. The name takes its inspiration from a hotel on *Dynasty*, a neighborhood bar on 22nd St., and the evaporating character of contemporary life. The last issue lauded the brilliant but obscure gay poet John Weiners. The current cover shows snapshots of the editors with Santa Barbara soap stars and the following text taping into grey:

Dodie and Kevin went to Los Angeles for their honeymoon where they stayed at a luxury hotel right near the airport. For entertainment they attended the Second Anniversary Celebration of the Santa Barbara Fan Club where they had their photograph taken with all the

soap stars. Dodie won a Santa Barbara teddy bear in the raffle and Kevin got tons of autographs. Sunday morning they sat in bed enjoying the complimentary coffee and LA Times. Returning to a quotidian existence in San Francisco was a real letdown. Dodie and Kevin went to Los Angeles for their...

Mass culture trumps the obscure. A latest step for the avant garde? One has to admire its charm.

Inside you'll find an unlikely assortment of writers (William Barber, Roberto Bedoya, Steve Benson, James Broughton, Marilyn Hacker, John Donahue, Lewis Ellingham, Eileen Myles, David Trinidad, etc.) Bruce Boone introduces some new Jack Spicer

and appealing—plus there's a funky Greek chorus (a Martha Reeves and the Vandellas-type group—Crystal, Chiffon, and Ronette — they're much too physical for the Supremes) that supplies a running commentary on the action. Their outfits improve as Audrey II starts raving in the cash.

Crucial to the film's success is the letters as well as his translation of Laure, a French proto-punk who died in the 30's. Camille Roy has a brilliant story which merges texts on gay male porn and high theory. Here's a snippet: *We go to Mitchell Bros. to see Fannie's act. Fannie is her stage name which I ought to use here. Fanny Fatale. A hush of yellow hair in the shadowy warm room; the men all have flashlights. We do too, but I feel obliged not to use mine. Her beautiful legs give me swelling feeling of contentment...* When she comes to us she lays in my girlfriend's lap, grabs her breast then rolls onto me. I'm a fool like the men. She whispers do you like this place, I say yeah I like the temperature.

I'll say. And Vampire fans will love how Dodie Bellamy updates Mina Harker's letters to Dr. Van Helsing: *Let's name names: Jennifer Beals as the Bride of Frankenstein. You remember her—Miss Flashdance the movie where only her face was real the gorgeous gyrating body a spliced-in professional. Uphunged by a rock star the most charming midget and a ghoul her contradictions have grown cancerous... What a mistake what loneliness what bad acting—the slightest physical flaw even a scar under the armpit would have saved the movie if not the character—then the audience could have swallowed her easy as popcorn fine grains of salt stinging the corners of our collective mouth.*

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"FANATICALLY BEAUTIFUL"  
—Will Torphy, *Artweek*

## No Boundaries in No Theater's 'Dust Bowl'

If you've been following my column for a while, you may recall that last January I reviewed a piece entitled *Last Resort* by the Massachusetts group No Theater. *Last Resort* was an extraordinary piece, crossing the long bridge between drama and conceptual art, intricately patterned and meticulously crafted.

No Theater is back in San Francisco with a new piece, *Dust Bowl*, performing through this weekend in its first public appearance. I write "public appearance" instead of "world premiere" because *Dust Bowl*, like many of No Theater's works, is a work-in-progress, and the first they have ever developed "on the road." A typical No Theater project remains in the repertory for years, always evolving.

So I felt it would be inappropriate to "review" *Dust Bowl* in the conventional manner. Instead, I've jotted down my impressions of the piece, along with some elucidating comments by Artistic Director Roy Faudree, whom I spoke with after the performance.

The setting is striking: black marbled floors, pillars and steps mounting a low platform that cuts across the stage. Yellow drapes languish at the wings and over a window in the back wall that stares out over South Van Ness. A low, black and gold-detailed crypt lies mid-stage left, and a raised marbled platform abuts the front of the audience. It is a morgue, as we soon learn, and a tin bucket catching regular drips of water indicates it is raining outside.

The setting was clearly intended for a much smaller space than the 250-seat Zephyr Theatre, and consequently the production loses some of its focus. However, the depth of the stage and all that implied space in the wings serves as a kind of negative space that infuses what is seen with a heightened importance. I was a little disappointed that the performers used only the central and front portions of the set instead of exploiting its full depth.

RL: One's immediate impression is that the setting looks realistic, but after a while it seems, not really surreal, but sharpened, selective. And the extreme depth of the stage space is very different from most settings, which are basically laid out flat before the audience.

RF: A lot of our images come from paintings, and we try to create a sense of perspective, like in a painting.  
RL: In what way?

RF: In most plays, the actors all look the same size because they're essentially the same distance from the audience. What we try to do is work with perspective and scale, so we'll have one actor up close on a high platform, and another back in the distance, where they will appear very different sizes. Like depth perception. I think that creates a powerful impression.

*Dust Bowl* has nothing that resembles a conventional plot. A Midwestern woman (played by Faudree, a man) and a young boy (played by Sheena See, a woman), taking refuge in the morgue from a rainstorm, run into a similarly shelter-seeking ex-model (Jane Karakula) and her boyfriend, a sax-playing mercenary sailor (Franck Battelli). The first half moves along placidly enough, until an argument between Jane and Franck unleashes a maelstrom. Sheena, who we've learned has been raised by dogs, launches into a morbid gospel sermon, and Roy goes into a religious epileptic fit. Things finally settle down, and Roy, Sheena and Franck regale the audience with humorously gruesome tales of their infanhoods (Franck: "My vision never developed properly because I was locked in a closet my first year-and-a-half. Mottballs still bring tears to my eyes.") By this time, Roy and Sheena have reverted to their proper genders.

It's all very strange, and the disjointed text polarizes around two diametric characters: the Model, who defines herself by her haute couture wardrobe; and the Boy, who fashions clothing from "roadkill" he finds by the side of the interstate highway.

While there is much consistency in the imagery and metaphors, *Dust Bowl* lacks the multi-layered complexity and overlapping rhythms of *Last Resort*. The segues are often rough, and the performances lack the clarity and character depth that might have made this an engaging as well as interesting work.

RL: You keep your works in repertory for several years. Why is that?  
RF: It takes that long to build the piece and add layers of complexity. It becomes more intricate as well as in-



Franck Battelli, Sheena See, Jane Karakula from No Theatre's *Dust Bowl*.

teresting the longer we work on it.  
RL: How do you work on a piece?  
RF: Since we don't start with a conventional script, we don't work toward creating defined dramatic characters. *Dust Bowl* began as an incredibly fragmented text, not even dialogue, from which we created a series of sketches, like a painter. We get certain feelings from audiences as we work, and these reactions help shape the piece.  
RL: So your works take on a very non-linear quality.  
RF: Right. Most people feel that a play

needs to adhere to some reasonable representation of reality, and most plays tend to spell things out. But the mind is capable of making intricate, obtuse jumps. We try to capitalize on that, and let the audience work out our plays for themselves.

Seeing *Dust Bowl* at this early stage feels much like discovering a local unknown band in a club; ten years later they're topping the charts.

RF: I think the greatest compliment is

that much of our audience comes back to see the same work develop. There are certain paintings, for example, that I've seen that I hope to see again and again, because I continue to learn and experience something new each time. Theater is normally such a transient thing. I like the idea of art that is sustained over time.

*Dust Bowl* by No Theater, through January 11th at the Zephyr Theatre, 25 Van Ness at Market. 861-6895.

## FILM

Continued from page 21

almost didn't see this film was because I was put off by the list of players, which, except for Ellen Greene and Vincent Gardenia, reads like the alumni roster from *Saturday Night Live* and *SCTV*: Rick Moranis, Steve Martin, John Candy, James Belushi, Christopher Guest, and Bill Murray.

However, while Rick Moranis as Seymour Krelborn turns in another in a line of nerd performances, the truth is that no one is half as good a nerd as he is. Moranis manages to make Seymour sympathetic and endearing, and he handles a song surprisingly well (not a great voice, but he can put it across).

The character the movie either makes it or breaks it on is Audrey, and Ellen Greene, who played her for two years on Broadway and in London, is a dazzler. Audrey, in her *The-Girl-Cant-Help-It* wardrobe and with her Jayne/Marilyn send-up voice, has to be believable or the film falters. Ellen Greene works magic with this part. Even with her breasts pushed up under her chin, you never think that she's less than innocent. Her brilliant reading of the lyrics in "Somewhere That's Green" steers that song clear of kitsch because what she's saying/singing is so obviously heartfelt and sincere that it's touching and silly (the lookalike kids in front of the television!) all at the same time. And behind the little-girl squeaks is a voice that can shake a theatre (and does during "Suddenly Seymour").

In the supporting roles, Vincent Gardenia is properly apologetic as Mr. Mushman. His untimely end is a gruesome delight. As Orin Scrivello, the sadistic, nitrous-oxide addicted dentist, Steve Martin is—well—Steve Martin. Although he has garnered considerable praise for this role, Martin's scenes

seem less like a part of *Little Shop* and more like one of his skits. His mannerisms are so similar and by now so familiar that each time I watch him I get the feeling that all of his routines have run together into one schtick. However, he redeems himself in the "I'm a Dentist" number ("Shut up! Open up! Here I come!"). When Oz gives us the mouth's eye view, so to speak, of the approaching Martin, the results are hilarious—although you'll probably cancel any upcoming appointments with your dentist.

The bit parts are inspired and help to flesh out the movie. Bill Murray scores as the masochistic patient (the role Jack Nicholson played in the 1960 Roger Corman original) who falls head over heels for D.D.S. Scrivello's "treatment." Martin's disgust at Murray's all-too-obvious pleasure (his simulated orgasm—fingers pulling Martin closer—is genius) humorously illustrates the sadist created out of his enjoyment. John Candy, who lives up any film he's in, does likewise here as Weird Wink Wilkinson, the announcer for WSKID—Skidrow Radio, where Seymour goes to talk about his discovery. The cheap special effects Candy uses to fool his listeners show him at his comic best as the master of filmflam.

Of course, the real star of the picture, around which the actors are so many satellites, is Audrey II, the plant that grows from an innocuous bud to a one-ton, twelve-and-a-half-foot monster. Audrey II's creator and designer, Lyle (Dream Child) Conway, employed forty puppeteers to work the plant's lips and went to Motown to get the great Levi Stubbs (The Four Tops) to be the hip, seductive, and decidedly malevolent voice of the man-eater. The result is a monster that, like King Kong, elicits our understanding and admira-

tion (the plant is never really "bad" until the climax), while literally making mince-meat out of the humans who cross its path. After all, all it wants to do is eat.

Audrey II's big number, where it breaks out of its pot and its offshoots form a do-wop, back-up chorus for the lead plant, is a miracle of animatronics. The plant's movements are incredibly lifelike (no doubt credit is due the hundreds of technical people listed in the credits and the animatronics staff), and the close-ups reveal the lip syncing to be letter perfect—all crucial if Audrey II is going to work as the film's centerpiece, which it most assuredly does.

It should be noted that viewers expecting to see a filmed version of the play may well be upset by the movie's conclusion. On the stage, Audrey II gobbled up Seymour and Audrey, which gave a very different meaning to Audrey's reprise of "Somewhere That's Green" as the play's finale. Oz sort of covers himself by making the last shot a close-up of what looks like Audrey III in Seymour and Audrey's *Better Homes and Gardens* garden, but some will surely feel cheated by what appears to be a standardized "happy ending." This new ending is a bit pat, although still viable. From what I saw, the audience's positive response to Seymour and Audrey's "victory" surmounted what felt like a cop-out, and worry over audience response was probably what led to the change—right or wrong—in the first place.

In the avalanche of Christmas releases, Frank Oz's *Little Shop of Horrors* stands out as a small, though not minor, gem—proof, indeed, of the cliché that "bigger is not necessarily better." The light *Little Shop* casts is shot through with good cheer, and yes, Virginia—dare I say it?—it's even uplifting.

## SF Rep Lands Local Premiere of 'Bent'

San Francisco Repertory Theatre has announced it will present the Northern California premiere of *Bent*, the acclaimed drama portraying homosexual persecution in Nazi Germany which took New York by storm when it was

presented in 1980 starring Richard Gere. *Bent* will preview February 11-15, and run February 17-March 15, playing Tuesday through Sunday nights at the San Francisco Repertory Theatre, 19th & Collingwood Streets.

Written by Martin Sherman, *Bent* was critically acclaimed for its vivid depiction of the brutal reality of life for homosexuals—branded with pink tri-

angle badges—under the Nazi regime, as well as its ultimately hopeful message of courage.

Tickets for *Bent* (\$11-\$15) are currently on sale at BASS outlets, and through the STBS ticket office in Union Square. Further information: (415) 864-3305.

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## Pia Zadora: Mixing Monotony and Kitsch

**P**ia Zadora has clearly established herself as a magna cum laude graduate of the school of artistic hard knocks. Despite the backing of her multi-millionaire husband, Meshulam Riklis, Zadora's film, concert, and recording attempts have met with the kind of reception usually reserved for Nazi storm troopers at the Jewish Community Center: Only recently has she begun to receive good notices for her concert appearances. Judging from the less than capacity crowd at Davies Symphony Hall last week, word has not yet trickled down to the public.

Zadora arrived with two opening acts, a 42-piece orchestra, decent arrangements, and state-of-the-art lighting, but no amount of help could disguise the basic monotony of her performance. In black satin pumps and a blaze of gray sequins, she took the stage and launched into "For Once In My Life." By the time she finished, it was abundantly clear that the lady does have a voice. But Zadora went on to belt her way through "How About You," "Come Rain or Come Shine," and "All of Me" with a disturbingly similar presentation. She always started slow, worked her way up to a big crescendo, and then belted out the final lyric. Sometimes it worked and sometimes it didn't.

Zadora has the kind of solid, powerful voice that would be perfect in a Broadway show. Her clarity and range may even allow her to transcend her status as a punch line for every joke in Hollywood. But there is nothing unique about her voice that distinguishes her from dozens of other female vocalists. More importantly, when she tackles a song like "The Man That Got Away," she could be talking about her hairdresser who just quit the business. She conveys the sense of the lyrics but misses the sensibility. Time and experience may bring more emotional depth, but it's conspicuously absent now.

There were even a few times during the evening when she attempted things that bordered on kitsch. With a blue feather boa around her shoulders, she strutted across the stage, vamping her way through "The Lady is a Tramp." Under normal circumstances this would simply be trite, but with Zadora seven months pregnant, it bordered on the bizarre. And just before singing "Pennies from Heaven," she innocently told the audience "This is what I wish for all of you." As the wife of one of the wealthiest men in America, only her genuine naivete kept her from qualifying for an Imelda Marcos award.

Nothing, however, surpassed her incredible segue between the two torch classics "The Man That Got Away" and "The Party's Over."

**Zadora has the kind of solid, powerful voice that would be perfect in a Broadway show. Her clarity and range may even allow her to transcend her status as a punch line for every joke in Hollywood.**

These songs of desperation were separated by a personal anecdote about how, just that morning, she tried to potty-train her daughter by having her watch mommie use the toilet. The daughter refused to follow Zadora's lead, but did point to the bowl and remark, "Good,



Mommie." So much for creating a mood.

Between numbers, Zadora giggled and talked to the audience about her career, her family, and the joy of motherhood. No matter what you might think of her work, she comes across as a genuinely nice person with

a very endearing, almost childlike appeal. A careful observer would also detect that Zadora is one nice person who is determined not to finish last. Very little in her show was left to chance.

Each number had its own lighting, carefully defined by eight spotlights

### ROBERT JULIAN

mounted above the Davies' stage and operated by remote control. They not only focused in different configurations, but changed colors to suit the mood of the song. The acoustics of Davies were used to their full advantage, with the sound engineer making sure the orchestra never overpowered the vocalist. And on the floor, stage right, a technician crouched behind the speakers for the show's duration. His only job was to adjust the slack in Zadora's microphone cord as she moved back and forth across the stage. Regrettably, effort plus premeditation does not equal excellence.

Whatever deficiencies Pia Zadora may possess, she was nothing short of stellar when compared to her opening acts. During the early part of the evening she almost lost the house because of "comedian" Joey Villa. Villa, allegedly one of Frank Sinatra's favorite comics, warmed up the crowd

with a couple of gag jokes and went on to deliver a host of racial and ethnic slurs disguised as humor. Luckily for Zadora, Alan Thicke's personality and a fifteen minute intermission helped neutralize the damage. Thicke's charm also allowed him to get away with an act that was less than sensational. He opened by singing "Old Time Rock N' Roll" and "Pink Cadillac" with no particular distinction and then moved on to a forgettable medley of theme songs he had written for TV game shows. When he got to "Only the Good Die Young," I felt his act was beginning to border on prophecy, but it was a little number called "Hockey Sock Rock" that sent me screaming to the lobby for a Vodka tonic. Nobody is that charming.

At the end of the evening there was no encore; no groundswell of "brava's" delayed the audience's exit for the parking lot. Zadora's final song, delivered as her own self-assessment, was "I Am What I Am." When you're asking \$20 a seat, it's not quite that simple.

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## Thrill of the Pull

My friend Sparky tells me that Thrill of the Pull are not only his favorite band to see for free at Nightbreak, but that he would even *pay* to see them. With his glowing review and the Psychedelic Furs-like cut that I heard on KUSF by this local four-piece, it's fair to assume that an evening of compelling rock and roll may be at hand. Nightbreak's remarkably low admission price makes it hard to say no. (Nightbreak, 1/9, 11 pm, \$3)

## Lita Ford, Leather Panteez and Sticky Fingers

Lita Ford is an ex-member of the first all-girl American punk/metal band, The Runaways. They weren't around for very long, producing only one memorable song, "Cherry Bomb" (who could forget the line, "Hello Dad, hello Mom, ch-ch-ch-ch-ch-ch-ch-ch-cherry bomb!"). After The Runaways disbanded, guitarist Joan Jett went on to record several hit records and recently made her acting debut with Michael J. Fox in an upcoming rock-oriented film featuring the music of Bruce Springsteen. The last time I saw another ex-member, Cherie Curie, she was spitting up blood in the L.A. teenage saga *Little Foxes* with Jodie Foster. As far as I know, Lita has stuck with music, garnering a small heavy metal following and, believe it or not, a few positive reviews. The support acts are from L.A. and they win the prize for stupid, stupid names. (The Stone, 1/9, 9 pm, \$7.50/\$8.50)

## The Residents, Snakefinger, Penn and Teller

This show marks the end of the Resident's 17-nation tour and their 13th anniversary as the band with no face. I've purchased and tried to like several of their records and experienced forced Residents exposure through an old friend (and the biggest Zappa fan on earth) who insisted that LSD was a

must in order to enjoy this band. Funny, someone told me the same thing about The Greatful Dead. Hmmmm, maybe The Residents are really The Greatful Dead. Ever seen them in the same room together? Expect a fun and theatrical event with costumes, props, effects and a lot of dilated pupils. Comedy team Penn and Teller provide laughs and fellow Ralph Records artist Snakefinger warms up. (The Warfield, 1/10, 8 pm, \$15)

## Christian Death

Isn't it a scream that this band was billed in the *Datebook* as "Christian D-th"? This deletion ranks right up there with "B-hole Surfers." Christian Death is a mysterious band who specialize in gloomy, disturbing, hallucinogenic, atmospheric, violent, religious, corpse-grinding, industrial, go-home-and-paint-your-room-black-then-sacrifice-your-neighbor's-kitty-type music. Like Throbbing Gristle, Psychic TV and Chris and Cosey, Christian Death has a strong cult following and probably puts on a far more fascinating show than their many spooky and indulgent records allude to. (The Farm, 1/10, 9 pm, \$7.50 at BASS, \$9 at door)

## Lydia Lunch, Henry Rollins and Don Bajema

Oh look, here comes Lydia and Henry to spoil our fun with more of that performance art/spoken word bullshit. Why don't they just play at Nine in a room with Art Motel, letting people in one by one to be verbally and physically abused by both of them at once? I like Black Flag but hate Henry Rollins' spoken word schlock. Lydia Lunch did some interesting work with Sonic Youth, recorded a remake of the Nancy Sinatra/Lee Hazelwood 60's hit "Some Velvet Morning" with Roland S. Howard (ex-Birthday Party), and in her most recent film project, she performs fellatio on some lucky chap. Perhaps Henry and Lydia should just throw a healthy fuck right on stage.



Not exactly pretty: Wiseblood play the I-Beam, Monday, Jan. 12.

Who's Don Bajema anyway? (Walfgang's, 1/11, 7-10 pm, \$7/\$8)

## Wiseblood

This band features Clint Ruin (aka Scraping Foetus Off The Wheel, good friend of Lydia Lunch) and Roli Mossiman, ex-Swans. With two 12-inch singles to their credit, "Motoslug" and "Scumbo" (soon to be distributed domestically by Reallivity), Wiseblood hits the road. Roli Mossiman has worked with Matt Johnson of The The and a new group, The Young Gods. Soundwise, I don't know what to expect from this configuration. I saw Foetus last year and it was one guy in leather screaming, "I can do any goddamn thing I want," to a recorded track amidst a fog machine haze. The Swans are a ground-swellling noise band. What is Wiseblood? Come out on Monday and find out. (I-Beam, 1/12, 10:30 pm, \$6/\$7)

## Love Club and Nova Mob

Love Club is a four-piece local band with keyboards, synthesized drums, guitar, a bit of saxophone, and best of all, an exciting female vocalist with great strength and range. She soars through styles and likenesses with confidence and an aggressive but elegant stage persona. The band behind her seems to improve with each show. Nova Mob recently opened for Shriekback at DV8. For this show the Mob will introduce their new drummer, Paul Elias, replacing their drum machine. Both bands boast an electronic danceability and frenetic motion onstage, which can be viewed from two different levels at this fine venue. (DNA, 1/14, 9 pm, \$7)

## Pray For Rain and 88 Magic

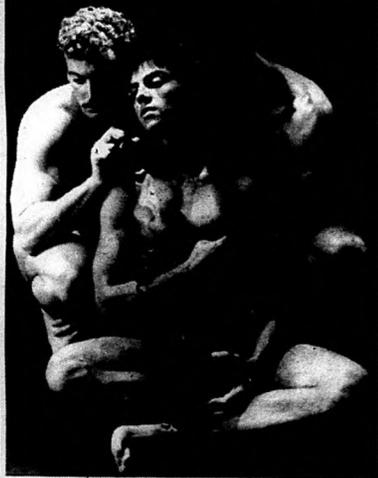
First *BAM*, then the *Sentinel*, and now the *Chronicle's Datebook* (January 4 issue) have traced the interesting ascent from obscurity to notoriety of local band Pray For Rain. Their live show is clean, clear, exuberant and not to be missed. Gere Fenellie, keyboardist ex-

traordinaire, brings her new incarnation, 88 Magic, to open the show. Ms. Fenellie's keyboards have graced many groups including Specimen, Deborah Iyall, Voices and even the San Francisco Ballet. Her well-respected abilities and Pray For Rain's intelligent pop make this the best double bill of the week. (Nine, 1/15, 10:30, \$7)



Band with no face: The Residents (and Snakefinger) play the Warfield, Saturday, Jan. 10.

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## Naked Inspiration

**S**omebody said once that all art is actually plagiarism. Like other art media, in pop music it is the victims of that plagiarism who are known as my *inspirations*, while it's those who do the thieving who are called *trend-setters*. It's a necessary process however dirty it sometimes gets. The trick is to go one better than those you chose to call your inspirations.

The Naked Into know a lot about inspiration. This San Francisco modern rock quartet manage, at various points, to leap through a collection of styles that range from Echo and the Bunnymen to REM to Human League.

Their trick is in the synthesis of these various modern styles into an original and, frankly, refreshing pop style of their own which they offered to a packed house last week at Nightbreak on Haight Street.

Finely tuned and confident after the rigors of a trip to the studio to produce their first album, *Here Comes the World* (Infrasonic Records), it was immediately apparent that these young musicians are ripe for a future in no

lusion that this band has twice the number of members, or at least twice the arsenal.

It was obvious The Naked Into did not, like so many other pop groups, form their band first and then learn to play later. However, nor was there any of the art school pretense that's sometimes a by-product of musicians who are classically talented and more bent on trendsetting than entertaining. Never mind creating.

Though it's Todd Stadtman's refreshing vocals that without doubt demand center of attention here. Stadtman's voice has a soulful honesty that can best be described as sounding like Morrissey's of The Smiths without that



The Naked Into: A band that's ripe for the future.

MARC GELLER

Couple all this with his casual delivery and boyish good looks and it would be safe to say that with, or without The Naked Into, Stadtman is going places.

While The Naked Into may not have

actually gone one better than their inspirations, they have pleasantly succeeded in mastering all of them with a style that may, in turn, get them ripped off someday.

So does all this really mean that

crime pays in the pop music world? Who knows—go ask Duran Duran. In the meantime, go see The Naked Into. ■

... it would be safe to say that with, or without The Naked Into, Stadtman is going places.

uncertain terms.

Versatility is probably the band's most important asset. With only a bass and lead guitar, drums and vocals, they're able to master everything from the blue-eyed funk of "Dark" to the heavy-duty, punk guitar assault of "Teeth." The result is a new surprise with every (well written) song and the il-

singer's whining angst. Like his associates, Stadtman effortlessly switched vocal styles and was equally adept at competing with a raunch, wall-of-guitar sound as he was at producing the immediate intimacy of the more quiet, introspective "Innocence"—probably the best of the evening's offerings.

## BOOKS

Continued from page 20

tenement apartment. His double life is reflected in both places.

Melodrama is an integral part of what makes this book so enjoyable. The tragic tale of Ismael, the strapping Puerto Rican, and Tommy, the fallen high-society glamour-boy, is melodrama of the highest form. It resembles a gay version of True Confessions. Chester infuses this with a great deal of wit when he reveals the particulars of the situation through Ismael's disguised letters (he writes as

Isobel) to the *New York Post's* Dr. Franzblau. These letters are both touching and hilarious.

The book is filled with disarming images. To write of them would rob them of their impact (though I can't help but mention the sexy Jesus who wears a jockstrap while nailed to the cross). Chester's command is seductive. Like Genet, he creates a slimy underworld that glistens. But Chester's world is far more varied—he can turn any sleazy urban corner into a place of desperate wonder. I related to this book far more than I care to admit.

Carroll & Graf, the book's publisher,

should be commended for reissuing this amazing work. Perhaps it will bring Alfred Chester some of the recognition he so rightly deserves. His work stands firmly between that of Burroughs and Genet. Chester succumbed to his own demons before he had written a large body of work, but *The Exquisite Corpse*, alone, is the novel of a career. Not to be missed. ■

*The Exquisite Corpse* by Alfred Chester (\$4.95, Carroll & Graf) This book is often mis-shelved in the mystery section, look for it there.



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"I was dreaming when I wrote this, forgive me if I go astray." Prince sang that, and I now know how he felt. I recently dreamt a doozy myself: I was on a tropical island, surrounded by athletic and energetic eighteen-year-old boys; they were tan and loud, and smiled a lot. We played football and volleyball together, and body-surfed the perfect rolling waves, sometimes with nine or more of us on a single swell. The food was sumptuous, the weather balmy, the days endless and the nights seductive.

Then I went astray. I opened my eyes: Rain sluiced down my windup-pane, wind howled—and I had a column due.

It's good to be back.

**Gee, Cute**

"They called me Duchess, but I would rather have been queen of New York," *Village Voice* nightlife columnist **Michael Musto** groused on the phone last week. "They" are the spackle-brains at *GG*, the "straight" fashion magazine. Remember when the rag featured perfect men in great swimsuits and in close poses? That was before they went "straight," and, in the January issue, put blank-brained **Huey Lewis** on the cover—and featured perfect men in great swimsuits and in

close poses . . . with semi-nude women.

They also sent a tiresome gee-whiz reported named **Joyce Wadler** (her previous beat was the stock exchange) to cover Musto and *Details* magazine's **Stephen Saban**, to whom the headline writers referred, natch, as the "Duke" of New York.

Wadler's an ass. She writes, "Musto shows up half the time wearing a dress. Is he gay, you wonder? This is an extremely rude question and, more important, would render simplistic behavior that in the light of downtown is practically metaphorical: why Musto wears a dress." Whatever that means. "She never came out and asked if I was gay," Michael said on the phone. "And she was a pain. I took her out for weeks, then she kept me on the phone



Un ragazzo da Venezia.

MARC GELLER

for three weeks after that, confirming facts—because she couldn't read her notes! I would have strangled her, if she'd had a neck."

The photo, showing a miserable-looking Musto in the fabled hoop skirt and posed on a bicycle, is also a fluke. "I was miserable!" Michael cried. "The photographer didn't know what he was doing either—he dragged me all

over New York, posing me in the middle of a street as Puerto Rican kids were being let out of school."

Wadler's just the kind of journalist, actually, that I admire: She trades any journalistic flair for a silly wide-eyed slant on the "Duke and Duchess," never addresses the gay issue—and gets paid a couple of grand for her troubles. It's nice work if you can get it.

**Gee, Cute Ass**

It's also nice work writing about men's asses—it's work I get as often as I can. But if I wanted to do it for the "straight" *GG*, I'd have to be a woman—or have a suspicious sounding pseudonym.

In "Bottoms Up: One Woman's Assessment of Men's Butts," a person named **Polly Hurst** writes, "a person familiar I'll forgive readers for thinking they read it here first: 'Even if you're politically correct from here to Sunday, how can you keep from looking when something so fine is walking or jogging or—my favorite—riding a bicycle in tight jeans right there in front of your eyes?' I can't, so I don't, especially if the bicyclist is wearing lycra. I see nothing wrong, in fact, with following a bicyclist several dozen city blocks on my scooter if he's flaunting an especially bunched and bulked butt.

Polly adds a caveat: "But admiring a man's body isn't the same as treating him like a piece of meat." That's right—but it's a step in the right direction.

Finally, even I suspect I might have written the piece when I read: "For fun-watching, give me a real live man in a pair of jeans. Preferably Levi's, certainly nothing fancy or designer. Make them slightly broken-in, just tight enough to cover an exemplary 22-year-old bottom, and I'll die happy." (But of course that wasn't my writing: I never use the infamously "bottom.")

But see, the jig is up a couple of paragraphs later: "... when the [bathing suit] display is too obvious, women get the unsettling impression that the guy may be trolling for another guy. Nothing upsets a good fantasy like the dawning realization that you're playing in the wrong league."

And this: "Most of my male acquaintances seem slightly shocked to realize what we women are doing. It's something new to their experience. But they'll get used to the idea."

Of course they will. Look how quickly they adjusted to taking showers with—and cruising the meat of—others just like them from the time they first entered gym class in seventh grade.

**River Rap**

He might just be out of seventh grade himself, but actor **River Phoenix** (who, with his brother **Leaf** is apparently the offspring of two heavily acid-damaged parents) is proving to be the most delectable slice of boy since **Kirk Cameron** opted to keep the adolescent squeak in his voice.

You know River: he's the blond, sorta bad-boy in *Stand By Me*, that embodiment of underage homosexuality originally penned by horror hack **Stephen King** and committed to film by the maudlin **Rob Reiner**, who scored so heavily with the spot-on *Spinal Tap*. (Remember the leech scene in *Stand*, in which the camera zooms in on the lead character's hand as it slowly inches

Continued on page 27

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Alain

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A match like this came from heaven. I'm like a school girl who has a crush on the best looking guy in school. . . ."

Again thank you for changing my life for the better. I wouldn't change places with anyone to give up where I'm at right now!"

Tim C.

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**Diamanda Galas**

Continued from page 15

with the stunning Corbiere poem *Cris D'Aveugle* (Blind Man's Cry). *Cris* begins with a sustained bat-like shrieking. Gradually, an overlapping heteroglossia of voices overwhelms the *Deus misericos* of the chorus: first, the cackling rasp of a crone; next, a breathy childlike voice of innocence; the mumbled murmurings, screechings, arias (both near and far), squeaks and blitherings, growls and moans, unearthly whispers like air squeezed out of a balloon. If the monsters populating the hell of Heironymus Bosch could speak, this is how they'd sound. And finally, when you think you can take no more, a pause, and then the final text:

*Pardon for praying hard  
Lord, if it is fate*

*My eyes two burning holy-water founts  
The devil has put his fingers inside*

*Pardon for crying loud  
Lord against fate*

*I hear the northwind*

*Which bugles like a horn*

*It is the hunting call for the kill of  
the dead*

*I buy enough on my own*

*I hear the northwind*

*I hear the horn's knell*

When I played this album for a friend, neither of us could speak for ten minutes after it ended.

I ask Galas how *Masque of the Red Death* will end.

"I work intuitively, not intellectually, so I'm really not sure yet," she says modestly. "I'm influenced by Artaud's Theater of Cruelty, but by cruelty I don't mean sadism. I mean rigor, honesty, forcing yourself to see what you really don't want to see. I don't think I've arrived at Bataille's "Joy in despair" yet though it may be there in glimmers. I'll just have to wait till I get to Berlin. Then I'll just let what happens happen."

Galas used this same technique when

she did a concert tour of mental institutions in the mid-'70's. "The Minimalist performance art scene couldn't understand what I was doing," she says. "So when a friend in the Living Theater suggested the mental institution tour I thought, why not? In those days I'd stand with my back to the audience, sometimes silently for up to 10 minutes, until whatever was in me would start to come out."

Galas has since worked with such leading European avant garde composers as Pierre Boulez, Vinko Globokas and Iannis Xenakis as well as performed in punk clubs like Club Lingerie in LA or other clubs like the I-Beam, Club Nine and the Daneteria in NYC. Perhaps no other singer has appeared at such a wide range of venues.

I asked if she's studied or consciously uses magical incantations in her work. "It's not conscious . . . It's not Witchcraft or anything like that though for some reason people often think it is. I was approached by someone from the Pan African Congress after a concert in Germany and asked to tour Africa. This man related what I do to a form of Witchcraft practiced in Africa."

Is Galas ever afraid of being taken over by spirits, energies or whatever it is that channels through her?

"No, not at all. I'd only be scared if my voice needed to do something it couldn't do. That's why I started studying bel canto with Frank Kelly in San Diego seven years ago." (The risk Galas alludes to is that she sometimes pushes her voice so far that one mistake, one momentary loss of discipline and control, might hemorrhage her vocal chords and end her career.) "When I can sing *Norma*, which I can't yet, I can probably handle anything," she concludes with a laugh.

Then Galas has a question for me. She's staying with her friend Jello Biafra and wonders what San Franciscans feel about the expensive court battle he and the Dead Kennedy's are fighting regarding the alleged obscenity



**Diamanda Galas: Probably the world's most intimidating performer.**

of their last album cover. "Everyone I know totally backs them," I reply. Diamanda says Moral Majority types forced the cancellation of several of her own concerts because of her *Litanies of Sator*, soon to be re-released.

(Galas, along with Husker Du, William Burroughs, Laurie Anderson, Keith Haring, Philip Glass, Meredith Monk, Allen Ginsberg and others, are donating the royalties from their Giorno albums to a special AIDS Treatment Project. Donations to the project can be sent to Giorno Poetry Systems, 222

Bowery, NYC 10012.)

Hailed by *The Village Voice* as "the most extraordinary, extreme and honest vocal performer alive," Diamanda Galas continues to explore new territory. *Masque of the Red Death* is the first major musical work on the growing AIDS epidemic. It explodes the usual neat categories separating opera and rock, high art and low, far more radically than Nina Hagen or Philip Glass in *Liquid Days*. How any music critic

could fail to list it as one of the top albums of 1986 I fail to understand. Indeed, it may be one of the most extraordinary musical works of the decade. But of two things I'm certain. *Masque of the Red Death* sings, shrieks and rasps out in defense of the gay community like no other work before. And if fate should have it that I die of AIDS, this is the music I would want played at my funeral.

**ESS TALK**

Continued from page 26

under the band of his Jockey shorts? A Hall of Fame moment in cinema.)

In the off-target *Mosquito Coast* (a movie made by white people for white people), River plays the son of Allie Fox (Harrison Ford), a maniacal inventor. Never mind the movie's unfulfilled promises, nor the ingratiatingly condescending writing, nor the sometimes uninspired acting—the flick has Phoenix and Ford, thereby raising the heat quotient exponentially.

Whereas Ford is, as usual, bristling with energy and bulging with biceps, Phoenix is sensitive and sweet. A light sprout of hair dusts his underarms (a fact not lost on the wardrobe staff, who outfitted him in rolled up T-shirts), which means, of course, that he's already started jacking off.

We haven't a clue as to the size and shape of his pee-pee, however, though the movie director tantalizes the keen-eyed observer more than once—especially when Phoenix, dressed only in Jockey shorts, swings from a vine over an idyllic pond while in the background children chatter and birds twitter.

As if that isn't enough, River's hair looks fabulous, becoming increasingly punk as the film advances.

What more, goddammit, do you want for your six moviegoing dollars?

**Stud in Blue**

I wish six dollars would save the Stud, which street word says may either nail shut its doors for good or move to a new location.

See, the lease is up for renegotiation at the bar's 12th and Folsom location. Sources allege that landlord Alexis has booted the tariff, because she really wants to open a new bar there. At the same time, sources say the bar's owners are quacking about moving the whole shebang, and dragging the excellent crew with 'em.

"I think Alexis was just pissed she didn't get invited to the 20th anniversary party," a source close to the club said recently.

Okay: enough of this *Nat Enq* journalism—we'll get the dirt soon's possible. For now, suffice this: it's a stupid move, since the bar rakes in the dollars hand over fist, and provides all sorts of wayward and genial spirits with a home they can call home. Why fuck up a good thing?

Readers? Do you know anything about this?

(PS—I haven't seen it yet, but one of my spies tells me the new gay mag *Solo* has a fine interview with Stud owner **Jim Fleckenstein**. Maybe it has some answers.)

Please send contributions to: Dave Ford, c/o *Ess Talk*, The SF Sentinel, 500 Hayes St., SF 94102, or call 861-8100. Thank you.

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GWM couple looking for singles or couples for hot, safe sex. We are masculine, 6', and in our mid '30s. You '20s to mid '40s, versatile, well-hung, top a plus. Send photo and phone to Box 121, 1827 Haight Street, SF, CA 94117

### NARCISSIST ?

Seeking hungry, uninhibited exhibitionist to drive me to distraction! Make love to your beautiful body while attractive voyeur (GWM, 35 yrs., 6', 165#) watches and worships you. Be the center of attention and receive the praise you deserve. Confidential letter and your photo to: Brad, POB #243, Walnut Creek 94596. (P-27)

### NICE BUTT

30 year old French/American non-smoker with a pretty good body & nice butt - consider myself a free thinker. Looking for sensitive, creative, passionate guy for physical/emotional relationship. Send picture of physical assets and write me about yourself. SUSA, Box 843. (P-02)

You Call Me Sir! Say It! 976-RODS 18-22.00.

### Hairy, Versatile and Hung

Good looking blond, bunch, hung big, 5'11", moustache, gym body, swimmer's build. Wants good looking, well built w/m over 5'8" who are versatile, masculine, well hung with very hairy body, strong muscular hairy thighs, and hairy, tight round hungry buns for long safe sessions. 776-7472 evenings. (P-02)

### ORIENTAL FROM HAWAII

Relocating in S.F., wants to meet a special handsome, sincere, masculine caucasian education m.21-39. Myself am attractive, workout, independent, centered; likes Gagaku & Asian Art. V. Greg, c/o H.T., P.O. Box 1132, Honolulu, HI 96807. Photos please. (P-02)

### 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 the 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-27)

### SLIM — SHY — SEXY

Blond WM, 38, 5'7", 125 lbs., with bulging loachstrap seeks trim guys for hot, safe-sex. Want to explore possibilities of long j/o sessions, massage, video/photo, exhibitionism, bondage (not S&M). Send letter with photo and I'll do same (photo returned): to: Box 2977, San Francisco 94126. (P-28)

### WARM & CUDDLE - TEDDYBEAR

I'm 38, secure, blue eyes and trim beard... Enjoys honesty, travel, art, at ease at a 7 course dinner party or roller skating in Golden Gate Park. A quiet evening in front of a fireplace with someone special or front row center at opening night. If interested with similar views contact Box 280455 SF, CA 94128-0455. Photos returned. (P-04)

### GOOD LUCK . . .

To all those seeking Supermen. There aren't any. But there are people like myself looking for quality relationships, honesty and fun in life. I am WM, 29, 5'10", 150 lbs., working out - but still not a Superman. You 20-30 WM, everything else unimportant - except for safe sex. Drop me a note - P.O. Box 5201, Redwood City, 94063. Who knows what might happen? (P-03)

### NUDE EROTIC VIDEO DATING

Cum to our location on Laguna at Page and be interviewed for Horny Toad uncensored video dating. Show your best assets, your smile, cock, ass or anything you please. For only \$75 you get a VHS or Beta tape of your interview and 19 others. Call whoever turns you on. See his cock before you date him! For app. call 956-2524 24hrs. Free phone sex at any hour. Piss Hot Line 995 2-SIR.

### LET'S SHARE OUR PRIME

Seeking young, fit, vibrant and brown, into high energy/verbal safe fun sessions, camaraderie of buddyship, exploration of possible romance. I have intelligence, affectionate temperament, dark, smooth lean muscles, washboard abs, boyish good looks and you? Let's do some pumping together inside/outside of the gym! Age/color is not as important as mental/physical fitness. Reply with photo - will return/reciprocate. SUSA Box 842.

### Step Into The Magic of The Theatre

Young upcoming playwright is scanning the horizon for a creative supportive man to invest in his next workshop production. Share in the experience of bringing a script to life. Call 956-6345. (P-07)

### UNINHIBITED J/O

Exhibition group forming. Hot horny bunch studs into showing off. Cum join us for target practice. We meet 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)

### SPANKING VIDEOS!

Hot men needed (18+) to perform. No sex, no bondage. Call (415) 552-2568 and ask for Mark Powers. Do it now! (P-05)

### THIN, SINCERE ASIAN

Warm WM, 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, hiking, mild spanking. Write Bob, P.O. Box 14794, SF, CA, 94114. P. 27.

### PEOPLE

Test-Positive, warm friendly, loving top seeks test-positive bottom for live-in/sleep-in, safe sex relationship. Low rent in prestige, convenient view bldg. In return for basic housekeeping tasks and mutual support, I'm mature, "together", hot; seek someone who appreciates honest, hard-working, tall, mature business executive. 626-8990. (P-02)

### CHICKEN WANTED

Kentucky Chicken Does Chicken Right, So Do I. Looking for GWM hung small, clean shaven, young, that needs a sugar daddy to screw your sweet butt. Must be under 5'9". If your chubby thats OK. A good thing for a young boy that needs a home. Im GWM/40, 5'10", 165 lbs. Call after 5:30 pm. (415) 834-7766. Mickey. (P-27)

The San Francisco Gay Men's Chorus will be conducting auditions for new members on January 5th. Both singing and staff positions are available. Members joining now will perform with the chorus at Davies Symphony Hall in March. For further information, please call (415) 489-7323 and ask for Robert. (P-01)

### HUNG HAIRY TOPS WANTED!

G.B.M., 40, 5'7", 130 lbs., with tight round smooth buns - wants well hung, masculine, white and latin tops to fill my Hot Hungry Hole. Condoms a must. 282-8940. (P-03)

### SENTINEL CLASSIFIEDS WORK

My new lover and I met through a Personal classified in the Sentinel.

### NEED SOME TLC?

Stocky, bearded bear type, WM 34, happy, friendly, sincere, with Christian values, new in area, seeks a friend or lover, discretion a must. Very strong hibernation tendencies. East Bay men preferred. Write Ken, P.O. Box 313, Antioch 94509. An equal opportunity employer.

### For the musclem who is proud of his body like I am:

man to man sensual touch muscles, sweat, smell, taste. My interests are primarily bondage and sexual tease. sensual play. Write with photo to P.O. Box 5401, Oakland 94605. Must exercise to answer this ad. No effeminate men.

Like my boots now, boy! 976-RODS 18-22.00.

### BODYBUILDER MASTER

If you are man enough, this experienced Master will take you to your limits and expand them. All areas of bondage and discipline available. Master is 39, 190, 6', 44" chest, 14" arms, 33" waist. Prison, military discipline and mind coercion scenes. Novices welcome. 775-8962. (P-04)

### SSF/D/CSF MATINEES

Attractive, stocky w/m, 31, has hot, virgintight pussys for YOUR pleasure 8-4 weekdays. You're virile, potent, confident, dominant. Your size, age, build, looks aren't important; skill and staying power ARE! I'm healthy, superclean, discreet, 100% safe sex ONLY, require same. Send dirty letter, phone to Rick, P.O. Box 181, Brisbane, 94005. (P-03)

## MASSAGE

Heaven in the Castro  
Warm trained powerful caring hands. Certified Swedish/Esalen masseur. Energy balancing. Call 10 a.m. - 10 p.m. 75 minutes, only \$30. Jim 864-2430. (MA-02)

Sensual, Complete Massage by short, hot bodybuilder. Relax with Phillip, 864-5566. (MA-02)

**DEEP MESSAGE**  
Wonderfully warm and sensual. Enjoy it anytime! David, 861-1362 In/out. (MA-05)

**FULL BODY MESSAGE**  
Enjoy a relaxing, therapeutic massage from a trained, mature professional. I am certified in several types of massage and use a combination for a fantastic feeling. \$30. Call Roy, 8 am - 10 pm at 621-1302. (MA-02)

**INTUITIVE, ECLECTIC MASSAGE**  
My training in Swedish/shiatsu style massage is implemented with strong and loving hands and heart. I particularly enjoy doing deep tissue work, integrating sound and breath for healing, energizing, nurturing massage. \$30/session. Carlos Wells Kuhn 285-5866. (MA-28)

### GET BLISSED!

If you are worthy of the very best tender, loving care, I'll take you on a 75 minute safe, intimate sharing experience. This relaxation and rejuvenation session includes simple techniques of self-hypnosis to achieve deep 'alpha' relaxation, also sensual and pressure-point massage, creative visualization, aromatherapy, regenerative whole-body orgasm and the basics of 'soft sex', all in a safe, clean tranquil environment. Fees \$30.00. LARY COLLINS 628-7696 (MA-23)



Mike Erotic Massage 864-1487  
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Italian, Hung Big, Will give massage in all the right places. Horny all the time. Call 775-7184.

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Happy New Year from Mr. G., caring mature black masseur, Hung uncult sensual - \$30 hr. \$21-3319. 6 ft. 177 lbs., 40 year old. A relaxing, soothing, full body massage - Swedish Esalen - Upper Castro - after 5 pm weekdays; all day weekends. (MA-01)

**YOU DESERVE A MASSAGE**  
But maybe you've never had one before or you're nervous about calling. Relax and call me; a gentle, handsome, caring masseur with 7 years experience for a sensual, non-sexual, exhilarating body-mind experience. Guaranteed wonderful. By appointment. 9 am to 9 pm. Certified. Bill at 626-6210. PWA's welcome. (MA-24)

**REAL MASSAGE COMPLETE EROTIC & SENSUAL MIKE HANDSOME MASCULINE BEAUTIFUL NUDE BUILD 6', 172 lbs., 34 years old \$50-\$65 863-6947 (MA-05)**

**RELAX RELAX RELAX**  
Within the various bodywork systems an individual can achieve the benefits of relaxation and pain relief while incorporating it to a lifestyle that is as healthy as possible to achieve. My massage is a truly relaxing, luxurious experience. Done at your home or mine. \$37.00 in Hayes Valley David - 863-5591 (MA-14)

**BODY ELECTRIC GROUP OIL MASSAGE FOR MEN**  
Every Sunday 7-10 pm \$12 Drop in Doors open at 6:30 pm

Body Electric School, 653-1584 6527-A Telegraph Ave., Oakland Under 25 and over 65 admitted free with this ad

**HAPPY NEW YEAR**  
from Mr. G - your caring, mature, black masseur. Hung, uncult, sensual - full body massage, deep tissue, esalen - \$30/hr. Upper Castro. Weekdays after 5 p.m. All day weekends. 621-3319. Guaranteed release of tension, stress. (MA-03)

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We're Looking For A Good Few Men. MODELS COMPANIONS. RICHARD OF SF 821-3457

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Short, intelligent bodybuilder (5'7", 165 lbs., 42C, 29W, 16A, dynamic legs!), expert in sensual physical S&M, C&B work. Well equipped game room, creative mind. Dominant but level-headed, discreet, and absolutely safe. (415) 864-5566 (ME-02)

New GUY NEXT DOOR RICHARD OF SF 821-3457

## PERSONAL GROWTH

**MAXIMUM HEALTH AND VITALITY!**  
New four part nutritional program is taking country by storm. Took 10 years to develop, research costs of \$10,000,000. Now available through Company Associates. Endorsed by leading scientists, doctors, Nobel laureates. Formula is Antioxidant rich and ideally suited for athletes. Program also available for weight reduction. Don't hesitate. Take all the guesswork out of vitamin shopping. Call us collect for further information. Nutrition Enterprises 805-871-6841. (PG-26)

**GAY MENS THERAPY GROUP**  
An on-going group designed to allow you to experience how you communicate and relate to other men and support you in your growth toward openness intimacy - Sliding scale, Murray D. Levine PhD (RPF 9549) Robert Dosssett M.A. - Noe Valley 641-1643 or 285-6991. (PG-04)

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)

## FOR SALE

**34 ROOM HOTEL** plus Bar & Restaurant under lease. Live Entertainment Excellent Cash Flow \$850,000. Call Dave Yorl Realty Investments 778-1177 (FS-01)

**VIEW, VIEW, VIEW!**  
2 units - 1 old San Francisco 1 bedroom, 2 bedroom near Castro St. Possible studio on first level, unobstructed panoramic view! No garage. \$269,950. Call Kay 588-7410, Agt. (FS-03)

## RENTAL

**ROOMS FOR RNT**  
\$90-\$110/m. Clean/quiet, with Fridge/Sink - near Opera Plaza/City Hall. 492 Grove St., S.F. 861-8696. (FR-26)

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 \$650 — Up 1 Bedroom. \$900 — Up 2 Bedroom/2 Bath. \$1,150. 3 Bedroom View. New wall to wall carpets, drapes, self-cleaning oven, dishwasher, disposal. Underground garage included. Heated pool, saunas, billiards, fireside lounge, exercise rooms, ping-pong, coin laundry rooms. Keyed entry doors, elevators. Easy transportation. Shopping across street. Quiet. Manager on premises 7 days. Village Square Apartments. Diamond Heights Area. 285-1231. (FR-22)

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**MODEL SEARCH**  
 Savage Photography, San Francisco's leading gay studio, is once again looking for models for a variety of fashion, commercial and porno assignments. Please call (415) 626-2610 to arrange a test session. Former testees are welcome. (JO-04)

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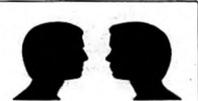
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 Documentary photographer looking for gay couples interested in being photographed in everyday home situations. Male and Female, all ages and ethnic groups. Possible exhibition or book. Minimum of 2 free photos in exchange for photo session. Will be in California early in February. Please call Sage in January before 8 p.m. (617) 277-3530. (S-03)

Continued on page 30

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Continued from page 29

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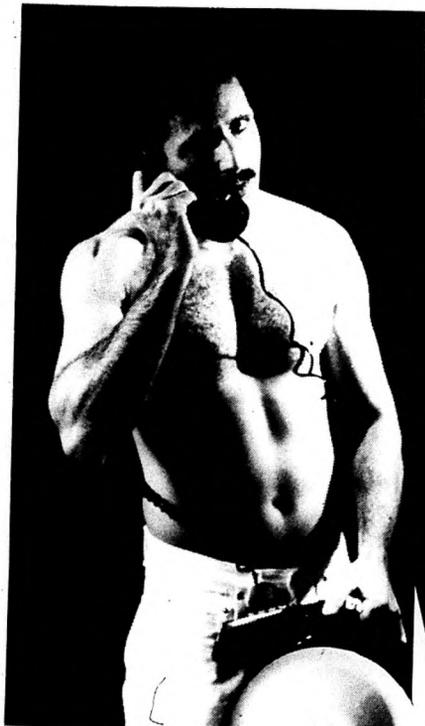
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