

San Francisco Sentinel

**Tools
For
Living
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Dying
pg. 14**

500 Hayes St., SF, CA 94102 • 415-861-8100 • Vol. 15, No. 9 • Feb. 27, 1987

Victory at Health Hearing SF Gay Protest Brings Quarantine Proposal Revamp

by George Mendenhall

"Thank the lord they were there!" commented Dr. Tom Peters, Associate Director of the San Francisco Health Department. He was commenting on testimony by ten San Francisco gay men before a committee of the California Conference of Local Health Officers at the Airport Executive Inn on Wednesday. The speakers were protesting the emphasis in proposed guidelines that could result in spelling out procedures how people with AIDS or ARC who practice unsafe sex could be quarantined. The activists walked away with at least a temporary victory as the health officials heard the testimony and then decided to revise the proposal after further input from San Francisco health officials.

The controversy centered around the chair of the committee — Dr. Carl Smith, Alameda County Health Officer — who was introducing his fourth draft of the proposal. Dr. George Wolfe, Santa Cruz County Asst. Health Officer, told the panel, "I am concerned about the civil rights of these people and the possibility that gay people just 'suspected' of sexual activity might be considered as spreading AIDS." Peters added, "We need patients to come closer to the health care system — not driven away from it." One committee member agreed, "A physician should be your advocate, not your prosecutor."

Protesters included Bruce Decker, chair of Governor Deukmejian's state AIDS advisory committee, and health advocate Keith Griffith. Griffith told the *Sentinel*, "For six years health officials have failed to educate the public about safe sex. I think they were fully prepared before our testimony to accept this document but they backed away from it. The bottom line is that they still want to isolate some individuals."

Dr. Bill Paul, who helped organize the protest, called the postponement "a resounding victory and a good example of how direct action and public scrutiny can have some impact on public policy. We explained that it is not the role of the health officer to spread panic and to create needless social conflict that will obstruct the task of AIDS prevention. The panel just collapsed after our presentation. There was little resistance."

Peters said the unexpected testimony from the San Francisco group caught the panelists off guard. He had special praise for the testimony of Gerry Parker, a person with AIDS, and Randy Welch. Parker, gaunt but outspoken, asked, "Why are you blaming the victims?" and Welch emotionally broke down in sobs as he called out to the doctors, "My lover has AIDS. If you take him away you are going to have to take me away, too."

At a rally in the Civic Center on Wednesday a crowd of 150 heard speakers uniformly attacked the proposal and quarantining. Mayoral can-



Protestors gather at the Civic Center late Tuesday afternoon to voice opposition to state health proposals requiring mandatory HIV antibody testing and quarantine.

THOMAS ALLEMAN

didate John Molinari told the crowd, "Threats of quarantine, mandatory testing and violations of medical privacy will damage our spirit of trust, and this could seriously impede our efforts to stop this epidemic." Dr. Paul, the national chair of Mobilization Against AIDS, who organized the demonstration emphasized, "Health professionals do not want police duties that will serve to drive people at risk of AIDS underground."

The crowd huddled against the cold night air at the State Building as they heard Attorney John Wahl, a San Francisco Council of Churches official, state, "Just because a person is licensed to practice medicine does not mean that he or she may use power to control society." Dr. Kalu Lester, Third World AIDS Task Force, was cheered when he said, "We can never allow one person to be put away. When that happens the dominos will fall — and they will come to get us all."

Keith Griffith, Citizens for Medical Justice, reminded the crowd of the

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"No Forced Testing," Say Health Officials CDC Conference Rejects Mandatory AIDS Testing

by Bob Marshall

AIDS activists declared a major victory this week when top state health officials from across the nation overwhelmingly rejected mandatory testing for HIV infection.

"I think the issue [of mandatory testing] is dead," said Paul Boneberg of Mobilization Against AIDS, who called the meeting at the Center for Disease Control in Atlanta the "Gettysberg" of AIDS testing issues. Officials said they might take another look at the issue of mandatory testing if an effective treatment or cure for AIDS becomes

available in the future.

National media attention focused on the CDC three weeks ago when the agency announced plans for the meeting to discuss forced testing. Dr. James Curran, director of the CDC AIDS program, earlier said reports that the CDC was considering mandatory

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Concord Panel Approves Gay Rights But City Council Rejects Explicit Wording

by Corinne Lightweaver

A city council meeting in Concord doesn't often draw the kind of crowd that winds around the block like the queue at a movie premiere. However, when the Concord Human Relations Commission (HRC) called a special meeting last week to deal with the public's outrage at a HRC proposal to recognize Gay Freedom Week, 300 angry citizens packed the meeting hall, while 300 more citizens outside had to be turned away at the door.

Although the commission courageously approved a proposal recognizing "gay civil rights," despite intense community pressure, the Concord city council overturned the HRC decision this week in favor of a more nebulous proposal recognizing the "civil rights of all persons under federal and state law."

Inside the packed meeting hall, two demonstrators held up signs proclaiming "Protect Our Children from Homosexual Exposure" and "Help Control AIDS in Concord."

More than 50 citizens signed up to speak.

"The record should be made clear at

the outset that at no time has this commission or any other commission ever suggested or proposed that the City of Concord . . . promote an event dealing with gay rights in the community," said HRC chair Donald Butler at the opening of the meeting. The proposal, he said, merely suggested that the HRC might recognize such an event.

The item in question was part of a cultural events calendar drawn up by the nine-member commission, which was formed after incidents of racial violence last fall.

Speakers supporting gay rights included a man speaking on behalf of his Unitarian Church, an official of the Na-

tional Women's Political Caucus who spoke as an individual, a mother of a gay son, a married woman speaking on behalf of her family, a woman whose son's life was saved by a gay man, and a member of the County Human Relations Commission speaking as a citizen of Concord. The few who braved the ire of the Bible-quoting fundamentalists were in the minority, however.

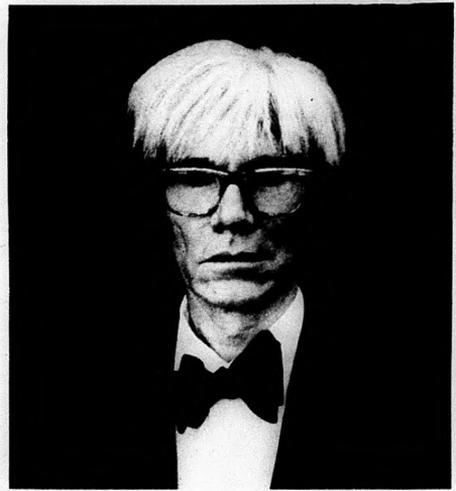
"Civil rights has never been a popular idea," said Tom Anastasi of the Mt. Diablo Unitarian Universalist Church. "The rights of people to exist always come as a result of a courageous few who see the vision and fight for it."

Jackie Coste, the mother of a gay son and a third generation resident of Contra Costa County, spoke with emotion on behalf of Diablo Valley Parents and Friends of Lesbians and Gays and the dozens of isolated and suicidal teenage gays and lesbians she has talked to.

"No one," she said, "has anything to fear from having an open mind."

Many of the gay rights opponents were angered by the HRC's change from the original "Gay Freedom

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Pop Artist Andy Warhol

by George Mendenhall

Andy Warhol, 59, died suddenly of a heart attack on Sunday, shortly after a successful gall bladder operation. Although frail and shy, the artist established himself as a leader in the pop art world in the 1960s and later published books and the magazine, *Interview*. He was best known for his silk-screens of Campbell's soup cans and the multiple photos/silk-screens of Brillo pad boxes and Marilyn Monroe.

None of the obituaries about Warhol mentioned his gay lifestyle, although the artist was upfront among his cohorts and the socialites he liked to hobnob with. A San Francisco gay writer for Warhol's *Interview*, Steve Berry, said the artist "was certainly gay. He hired gorgeous young men to work in his facility that he called 'the factory.' He liked to camp it up, but he did not like people to touch him, moving away if you got too near."

Armisted Maupin (*Tales of the City*) said that he did not know Warhol well — "but there was no doubt that the artist was gay," adding that he was indebted to the artist "for bringing me to New York to write for his magazine and introducing me to Bette Midler. He certainly liked to talk about the pretty boys he had met. How could anyone doubt his sexual orientation after seeing his movies?"

Gay men remember the movies *Bad, Trash, Heat and Frankenstein* — which often starred the unusual friends of Warhol and his associate, Paul Morrissey. Handsome, well-built men like Joe Dallesandro were featured with actresses like Viva and Ultra-Violet. Warhol's *Sleep* was a multi-screen portrait of a man sleeping for nine hours, while his *Eat* featured a man eating a mushroom — for 45 minutes.

Maybe Warhol's greatest achievement was creating publicity for himself

by doing and saying the outrageous — admitting that he did so out of boredom. When a reporter asked him how he adjusted to New York winters, he replied, "It doesn't bother me. I wear panty hose."

Warhol was secretive about his past. He liked "to remain a mystery. I never give people my background, and, anyway, I make it all different every time I'm asked." His oft-quoted "In the future everyone will be famous for 15 minutes," led to his still-running MTV show, *15 Minutes*.

The wild celebrity that he enjoyed early in the '60s was tamed in 1968 when he was shot by a female follower — only hours before Sen. Robert Kennedy was assassinated in Los Angeles. During his recovery, he said he had made the mistake of surrounding himself with too many "drug freaks or just plain crazy people." He concluded, "I'm now just want to watch life like a movie. Movies are better than life."

Andy Warhol died a mystery — the way he would have died it. Did he have love in his life? "Fantasy love is much better than reality love. Never doing it is very exciting. The most exciting attractions are between two opposites that never meet," he once stated. What about death? "I just thought that things were magic and that it would never happen." ■

Gays Prepare for Papal Stop In Castro

Pope John Paul II may venture into the heart of the Castro district to visit people with AIDS during his San Francisco tour in September. This week, local Catholic church officials revealed that Coming Home Hospice is one of the possible stops on the papal itinerary.

"We're still in the pencil-draft stage," Father Miles Riley of the Archdiocese of San Francisco told the *Sentinel*, adding that the pope's final schedule is still subject to approval by Vatican logistics and security planners. "It would focus the attention of the whole world on the disease, and the need for research and a remedy," said Riley.

The leader of the Papal Visit Task Force, a coalition of gay activists planning to protest the church's teaching on homosexuality, denounced the plans to visit the hospice as a "show visit."

"My response, is 'Physician, heal thyself,' in the words of Jesus," said John Wahl, coordinator of the Task Force. "The world's attention is already focused on AIDS. If the pope, or Father Miles Riley, really want to do something about AIDS, why don't they start leaning on governments to start to appropriate more money for the problem?"

"While I'm very, very happy that the pope is interested in the welfare of people with AIDS, I wish he was also interested in correcting the condemnation of same-sex love which his church issued in October," said Wahl.

Church guidelines released last year, denouncing homosexuality as "disordered" and a "moral evil," sparked widespread outrage in the gay community and calls for protests during the pope's visit. Riley and Archbishop John Quinn have said that the language of the pastoral letter was unclear, and tried to mitigate the damage it did to

relations between the church and the gay community. "Disorder," explained Riley, is any deviation from the "human nature God created in his own image and likeness. In other words,

"While I'm very, very happy that the pope is interested in the welfare of people with AIDS, I wish he was also interested in correcting the condemnation of same-sex love which his church issued in October."
— Wahl

welcome to the human race. Let the first person who is without disorder throw the first rock."

"I'm not at all interested in these hair-splitting arguments about what words mean," said Wahl. "I'm interested in stopping these attacks condemning our people. Why the hell was it written if it doesn't mean what it says?"

If the plan is worked into the pope's schedule, his motorcade will stop at

Coming Home Hospice between an appearance at St. Mary's Cathedral and the huge outdoor Mass at Candlestick Park. Riley said that the San Francisco Archdiocese is competing with Monterey and Detroit for the pope's time, and has to plan for the visit accordingly. When it was announced last week that the Detroit visit had been added as the final appearance on the pope's U.S. tour, some members of the gay community suggested that the church was trying to counter the protests expected in SF, but Riley says the speculation was "complete manufacture, with no substance in truth. I would not lie to you about that."

"I really understand the need for the gay community to tell their story, and to use every occasion," said Riley. "You'd have to be deaf, dumb and blind not to realize that [the papal visit] is an opportunity to say something to the entire world."

Wahl says he has already talked to several people with AIDS who plan to demonstrate if the pope visits the hospice, and adds that the Task Force will "almost certainly" be involved. The president of the Sisters of Perpetual Indulgence was certain of his group's intentions.

"If the pope thinks he is coming to the Castro," vowed Gilbert Baker, "we will stop him." ■

CDC

Continued from page 1

testing for pregnant women, hospital patients and couples applying for marriage licenses resulted from misunderstandings between health officials and the media, and CDC chief Dr. James Mason assured conferees in his opening remarks that mandatory testing has already been considered and rejected by the agency.

"There are certainly people who advocate mandatory testing, but they were not willing to stand up in opposition to the overwhelming majority," said Boneberg. "It was just inconceivable that anyone would take it seriously."

Informal polls during workshops at the conference yielded only two people who were willing to raise their hands in favor of mandatory testing, and a

quarter of the 850 conferees signed Mobilization's petition calling for stronger laws to guarantee the rights of people infected with the AIDS virus. Participants also encouraged the repeal of sodomy laws.

Although AIDS activists were generally pleased with the outcome of the conference, they were troubled by increasing support for "routine" testing for the virus. Many of the health officials encouraged the inclusion of the HIV-antibody test in standard blood tests administered to pregnant women and people seeking treatment for venereal disease or drug abuse problems.

"They aren't including what Mobilization considers to be the all-important requirement of informed consent," explained Boneberg. "[Agreement to take the antibody test] would be part of a general consent

form, and that's very dangerous. People probably would not realize that the test is involved."

Testing for pregnant women is also controversial because there is no way an expectant mother who carries the virus can be sure that her fetus will not be infected. Health officials in Los Angeles recommended earlier this month that women who test positive for the AIDS antibody consider abortions if they become pregnant.

San Francisco health director Dr. David Werdegard became involved in a heated debate with Colorado's public health director, who requires people who take the AIDS antibody test to give their names to allow contact tracing. Werdegard advocates anonymous testing like the program in San Francisco, where patients are assigned a confidential identification number.

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EDITORIAL

TOM MURRAY

Converts & Crucifixion

Bedding Down the Patient

Colin Cook, the director of a Seventh Day Adventist church-sponsored center — which says it helps gay people become heterosexual — has resigned in the wake of allegations that he had sex with men who went to the center for counseling.

Cook founded Homosexuals Anonymous, which encourages gay people to either be celibate or to adopt a heterosexual lifestyle. The national program works like a perversion of Alcoholics Anonymous. (It would, however, be interesting to see Cook's twelve steps!)

Cook got caught when a sociologist gathering research for a book on the Seventh Day Adventists interviewed 14 men who had gone to Cook to be "cured" of their homosexuality. All but one of the men said that Cook had pressured them into having sex with him.

Apparently the healer could not handle his own treatment, and confused gay men were the scapegoats. One can only wonder about the results of Cook's "treatment," it appears the "counselor" took advantage of both his power and the vulnerability of those coming to him for "help."

It also sounds suspiciously like no one could resist doing what comes naturally.

Valentine Crucifixion

The *Sacramento Union* included a profile of a gay couple who have been together in a week-long Valentine's feature. A color photograph accompanied the story. The portrait of a middle-aged gay couple posing arm-in-arm, with a crucifix in the background, provoked outrage from hundreds of readers, 150 of whom cancelled their subscriptions. Many of the callers were fundamentalist Christians, who interpreted the inclusion of the crucifix as a sign the paper was condoning homosexuality.

Other complaints came from readers who apparently felt betrayed because the newspaper is considered the capital city's conservative publication. Though stunned by the ferocity of the response, the *Union* "stands by its story."

The *Sentinel* also printed a Valentine's feature about couples who have been together for more than a decade. Our readers' response was positive. (No one cancelled a subscription!) Nonetheless, no gay person would be surprised at the public response to the *Union*'s feature. Perhaps, it is educational for the editors to experience the hostility and anger we confront daily as we attempt to build loving relationships. We salute the *Union*'s guts, and welcome their recent support.

George Joins Us

Editor of the first slick gay magazine, *Vector*, in the 1960s while he was an official of the umbrella gay group, The Society for Individual Rights, George Mendenhall wrote for the *Advocate* for eight years before joining the *Bay Area Reporter*, where he has been a writer for ten years. He has been honored by the Cable Car Awards, the city of San Francisco, and the Alice B. Toklas Democratic Club for his journalistic efforts.

Mendenhall will be writing general news and investigative articles, concentrating on gay politics, news analysis, and gay civil rights at local, state, and national levels.



Bill Haskell, Visiting Nurses Association; Supervisor John Molinari, Archbishop John Quinn; Libby Denebeim gather in the newly renovated kitchen facilities at Coming Home Hospice.

LETTERS

Eight to the B.A.R.

To the Editor:

For a little while, it seemed the *Sentinel* was becoming the voice of the new, hip, non-ghettoized, gay culture. Now, as its pages fill with bar gossip, comics and rewritten press releases from the Tavern Guild, it appears the *Sentinel* has decided to beat the *B.A.R.* at its own game.

What a shame.
Charles Morel

Thanks Given

To the Editor:

The ARC/AIDS Vigil has recently been pressured to remove beds, chains, and part of its soul from the Federal Office Building's doorway. Through the combination of resolve, on the part of the Vigil, and thoughtful response from our community, we have been successful so far in resisting this pressure.

We wish to publicly thank the *Sentinel* for its thoughtful article, "ARC/AIDS Vigil Vows Fight," which was part of a successful response to this challenge.

We would also like the community to know that many political friends discreetly voiced their support and concern for the Vigil. They were honoring our desire to provide the Federal Authorities a graceful exit without commotion. To this end we made it known that a large rally of support was wanted only in the event of arrests.

We also wish to thank friends who, upon hearing of our problem, stopped by the Vigil and then returned at 8:00 Tuesday morning showing their support. They gave us strength. It sustained our resolve and diminished theirs.

Lastly, we also owe a debt of thanks to the Gray Panthers and The North Face company of Berkeley. Through their efforts all of the tents have been replaced with the exception of our kitchen tent which is being built at this time. Although we are yet to locate a Rodin sculpture or a ficus bush, we are some distance from being the "blight" which disturbed George Miller.

Harvey Maurer
Secretary, ARC/AIDS Vigil

More Thanks

To the Editor:

This letter is to thank your news staff and yourself for the thorough coverage given to a fine group of activists I am involved with, Citizens for Medical Justice (CMJ). David Lowe in particular should be thanked for

keeping our cause before the community. Some people, particularly conservative bankers, would refer to our group as a "fringe element," but then some of us might be inclined to call such bankers "Uncle Toms."

Allow me also to thank you for the honor of being chosen "Man of the Year." It is an honor I hope to use to personally further the goals of groups like CMJ: allowing people to reclaim power over our lives at a time when many of us feel vulnerable and impotent among all the pain and suffering of AIDS. I have learned firsthand how individuals have the power to make a difference and hopefully what CMJ and other like-minded groups are doing will return that power where it belongs: to the people.

Keith Griffith

Mocking the Pope

To the Editor:

The premise of my letter of January 23rd, "The Sister's Circus," has been borne out by the responses which appeared in the February 6th *Sentinel*.

The comments by Valvet Carlisle "Mea Culpa" in which he demonstrates a total lack of a fundamental understanding of the theology of the Christian faith, even to the absurdity of implying that the crucifixion of Jesus Christ is an "obscenity of western religion, embodied in Roman Catholicism," to his statement that he "don't give a cow's ass about the Pope and the candlestick" demonstrate that emotional stupidity that has caused us over the years to take three steps backward for each positive step forward.

April Jean Barry in her response, "Thou Shalt Not," again confuses the issue of silencing with the suggestion that there may be times when groups, such as the "sisters" could and should re-examine their methods of operation to fit the situation or cause in question. For example, I wonder if Ms. Barry is aware that the "sisters" were the same group that was asked by the Dallas Gay Alliance, not to appear in their costumes for the Republican National Convention, because they didn't fit the image of what was desired by the Alliance. The "sisters" arrived anyway in their glory, and proceeded to monopolize the media coverage to the exclusion of the real issues.

As I previously stated, I will be the first to guarantee every group or individual the right to make any type of demonstration they wish. My only hope is that with the freedom should also come a responsibility to the

issues and a full understanding of the results of their actions on the total picture and outcome.

The major problem in the pronouncements from the "sisters" is their constant equating of the actions and statements of the HUMAN POPE with those of the Church.

This is the travesty that I am trying to make clear. THE POPE IS NOT THE CHURCH!!! The Church consists of only one thing, the followers of Jesus Christ, and their trust in Him and Him alone to save them from their sins.

As a closing thought, whether it be the mockery of a "High Mass" Boom Boom, or the "Official Welcoming Committee" Sadie, remember, when you mock the Pope, you mock the man and his shortsightedness, but when you mock the Church, you also mock your gay brothers and sisters for whom the church and our faith is a holy and sacred thing, and that we think is as abhorrent, distasteful and sickening as the prejudice of the Pope!

W. Michael Andrews

The Great Discriminator

To the Editor:

I went down to the Law Library and looked up Sec. 12B of the Administrative Code. It says, among other things, that the City can't rent property to anybody who has not certified that they do not discriminate on the basis of race, sexual orientation, etc. The ordinance labels anyone who does discriminate as "irresponsible," and all city agencies and employees are forbidden to buy or sell goods or services from them, or to contract with them, or to rent anything to them.

The Catholic Church openly admits — boasts of its discrimination practices based on sexual orientation. It cannot lawfully rent Candlestick Park, nor any other city property for an appearance by the Pope or for any other purpose.

Penalties and other recourses are provided if the ordinance is violated.

I suggest you send someone down to the Law Library (4th Floor City Hall) and xerox Sec. 12B Administrative Code. It is a little known law, and is not the same thing as the newer anti-discrimination ordinance which forbids discrimination by anyone. Sec. 12B forbids the city to do business with discriminators, and complaints can be handled by administrative procedure in the U.S. District Court — a lot simpler and cheaper than suing in the state courts under the general anti-discrimination laws.

Rev. Donald Jackson

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Sentinel

PUBLISHER

Robert Michael Golovich

ASST. TO THE PUBLISHER

Edward L. McMillan

ADVERTISING MANAGER

Jim Stout

ADVERTISING REPRESENTATIVE

Joel Lichtenwaller

ART DIRECTOR

Phillip DiLernia

DESIGNER

Rupert Kinnard

PRODUCTION ASSISTANT

Bob Reed

TYPESETTING

Amy Belmont, Sylvia Malich

Bill Murney, Marja Stein

PHOTOGRAPHERS

Thomas Alteman, Rikki Ercoll,

Marc Geller, Anne Hamersky

EDITOR-IN-CHIEF

Tom Murray

NEWS EDITOR

David M. Lowe

ARTS EDITOR

Eric Hoffman

HOLISTICS EDITOR

Van Ault

CONTRIBUTING EDITORS

Ken Cady, Robert Cole,

John S. James, Arthur Lazare

NEWS STAFF

Corinne Lightweaver, Bob Marshall,

Stuart Ngrman, Dion Sanders,

Yvonne Zylan

ARTS WRITERS

Steve Abbott, Don Baird, Joseph Bean

John Birdsell, Adam Block, D. Robert Foster,

Dave Ford, Glen Hoffman, Patrick Hoctel,

Bill Huck, Robert Julian, Lisa Kernan,

John J. Powers, Steve Silberman,

James Tushinski

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500 HAYES STREET, SAN FRANCISCO, CA 94102

West Coast Women's Music Festival Files Discrimination Charges

by Yvonne Zylan

In 1980 Robin Tyler produced the first West Coast Women's Music and Comedy Festival at Camp Mather in Tuolumne County. The event went well, except that Tyler would have liked to have held it over the Labor Day weekend.

The Recreation and Parks Department of San Francisco stated that would not be possible because of "severe" traffic problems, so Tyler settled for the weekend following Labor Day.

In 1981, Robin Tyler again secured Camp Mather for her festival in September, and she also signed a contract with the city of SF, providing her with a five-year option to rent the facility, and allowing her to extend her yearly lease period for an additional seven days.

But when Tyler attempted to exercise her option in 1982, she was given a flat-out refusal by the Rec and Parks General Manager, Tom Malloy. The reason: The Women's Music and Comedy Festival had "outgrown" the facilities. Tyler's request had stipulated that approximately 3,500 women would attend the Festival.

Confused by the denial of her request

Labor Day weekend, but 6,000 people were expected, nearly double the size of the proposed 1982 event.

Perplexed and angry, yet still in need of a good camp for her festival, Tyler again petitioned to lease Camp Mather in 1986. But no one from Rec and Parks would meet with her, and she was finally informed that she could not lease the camp because a five-year contract had been awarded to the Strawberry Bluegrass Festival.

Robin Tyler and the West Coast Women's Music and Comedy Festival have now filed suit against the city of SF's Recreation and Parks Dept., charging that they were denied the rights of the contract signed in 1981, and that they were unfairly and illegally excluded from the bidding process in 1985.

Tyler's attorney, Kay Tsenin, says that she has not served the suit yet because she and Tyler would prefer to

but she and her attorney have not yet formally rejected it.

Tyler's main complaint to the Commission last week was that the last two weeks in September are the beginning of snow season in Yosemite. Commissioner President Eugene L. Friend responded that he "can't control the weather" and that snow in Yosemite "is beautiful." Tyler commented to the *Sentinel* that the weather would make it impossible for certain women to attend the Festival, particularly those in wheelchairs. "We know how well those wheelchairs will do on ice," she stated. She also objected to allowing men into the festival, saying that it is an "affirmative action gathering, not discrimination."

Tsenin says that the city's offer amounts to allowing Tyler to begin a completely new application to lease the land, as if she had no history of transactions with the Rec and Parks Dept. She states that a one-year trial run with no contract is not sufficient security for Tyler to surrender her right to pursue legal action.

The city's offer seems to avoid answering the two questions Tyler is raising with her suit: why was the Women's Music and Comedy Festival (attendance 3,500) too big, while the Strawberry Bluegrass Festival (attendance 6,000) was okay, and why was Tyler not informed that Camp Mather was being put up for bid in 1985? City ordinance allows for a 5% preferential bid bonus for women-owned businesses, but the Rec and Parks Dept. never advertised the invitation for bids in women's newspapers, and never told Tyler about it, even though she had clearly expressed interest in the land in the past.

At the Commission hearing last week, Commissioner Fred A. Rodriguez produced a letter from a federal forest ranger dated December 1981. The letter accused the Women's Music and Comedy Festival of creating traffic problems, violating safety regulations,

posting illegally and engaging in public nudity.

Tyler claims the letter is completely inaccurate, and a letter written by Rec and Parks General Manager Tom Malloy in June of 1982 seems to support her. Malloy, while deciding to evict the Festival from Camp Mather, wrote the Mendocino County Board of Supervisors to encourage them to lease land to Tyler. He wrote that "the two events have been successful primarily because of the detail given to such items as adequate water supply, sanitation facilities, medical services, control of traffic and available parking space . . . Please be assured that Robin Tyler and others involved in sponsoring the event are responsible, conscientious, and live up to their agreements." Malloy also stated that "the sole reason that the West Coast Women's Music Festival is not returning to Camp Mather this fall is that it has simply outgrown our limited space."

One year later, when presented with an application to hold the Strawberry Bluegrass Festival at Camp Mather, Malloy changed his mind about the facility's capacity. A copy of the minutes from a January 1983 meeting of the Rec and Parks Dept. states that Malloy "explained that the number of people expected is the same as the West Coast Women's Music and Cultural Conference planned to attend Camp Mather in 1982. That request was turned down." Mr. Malloy commented that ". . . [he] felt reconsideration was in order."

The only clue about Malloy's thinking at the time is his comment at the same meeting that the Bluegrass Festival's sponsors "are excellent and the Festival is family-oriented." Since he had already recommended Tyler as a faultless sponsor in his letter to the Mendocino County Board, the crucial difference appears to have been the nature of the event. The Strawberry Bluegrass Festival was "family-oriented" and the Women's Music

Festival, a predominantly lesbian gathering, was not.

Tyler and the West Coast Women's Music Festival are not alone. Women's music festivals across the county are constantly stymied when they attempt to lease land. In New England, a women's music festival was denied use of land owned by the Boy Scouts because they refused to remove the word "lesbian" from the festival's programs.

The Michigan Women's Music Festival, which attracts over 6,000 women from across the United States each year, was forced to buy the land they used to lease when their previous landlords sold the land to born-again Christians, who did not want the Festival to return. And in Georgia, the Southern Women's Music and Comedy Festival has brought in the ACLU to prevent eviction from their land.

Tyler has the support of a number of women's and gay organizations in her suit, including the National Organization for Women, the Women's Caucus of the California Democratic Party, the Gay Caucus of the California Democratic Party, and affiliated representatives of the San Francisco progressive community. All have issued resolutions asking the city to allow the Festival to return to Camp Mather.

Tyler says that all she really wants is her camp back, but she recognizes the significance of her suit for other women's events. "This is not an isolated event," she stated. "This has happened to every one of our festivals and the time has come to make a stand." She admits she is somewhat shocked that this is happening in San Francisco, a city with a stated commitment to protect the rights of women and gay people — and that she is hoping to end this issue without taking it to court. Following last week's hearing with the Commission, however, she commented that "It's obviously going to be a long fight."

In New England, a woman's music festival was denied use of land owned by the Boy Scouts because they refused to remove the word "lesbian" from the festival's programs.

for Camp Mather, Tyler sought out a new facility, and eventually leased the Wente Scout Reservation, a Boy Scouts camp. The results were a drop in attendance from 3,500 women to 1,800 and considerable financial loss to Tyler and the Festival. Furthermore, the Boy Scouts refused to allow the Festival to return, saying, according to Tyler, that "they did not want the lesbians back."

A second move to Santa Barbara was equally unsuccessful. During the Festival, the city turned off the water to the facility, and Tyler says the ranger told her it was because they were lesbians.

The third and last site Tyler chose after Camp Mather, a private camp, charged the Festival more than triple its usual price because they believed, apparently correctly, that no other camp would rent to lesbians.

If Tyler had not already sensed a pattern of discrimination and homophobia in her dealings with camp officials, a local newspaper she came across while visiting Yosemite in 1985 brought the message home. It said that a bluegrass festival was being held over the Labor Day weekend at Camp Mather. Not only was it being held over the forbidden

work out a compromise with the city. "Litigation is costly, and time-consuming," Tsenin said. "But if they [the city's Rec and Parks Commission] are going to continue the posture they have taken so far, it looks quite probable that the lawsuit will proceed."

Mara Rosales of the City Attorney's office says that the city "will not comment on the merits of the case" until the suit has been formally served, but noted that an offer of compromise is still "on the table," waiting for rejection or acceptance by Tyler and the Festival.

That offer came at a Rec and Parks Commission hearing last week when Tyler again made her request for the lease of the camp for the nominal fee of \$1 and the reinstatement of her five-year contract.

The city's compromise offer was to allow Tyler to rent the camp for 1987 with no contract and on a trial-run basis — on the condition that she drop her suit against the city, and abide by all city ordinances, including one that would prohibit the Festival from excluding men. Tyler said that the offer, which would have allowed the Festival to be held the last two weeks in September, was unacceptable on several grounds,

Quarantine

Continued from page 1

Japanese internment camps during World War II — "so it can happen here, and those who propose internment are lunatics." Gerry Parker, longtime activist and a person with AIDS, pleaded, "We have to protest this, because if we do not win this one we are in for tough times ahead."

Disagreements

Few people present had read the proposal in question, but there was general agreement that it did propose quarantining people with AIDS. No speaker addressed the fact that state law already allows local health directors to isolate and quarantine any person if the public

health appears to be endangered. Dr. Paul announced that he had been told by some East Bay lesbian and gay activists that Dr. Smith is really a misrepresented ally. But no one spoke for the doctor or explained his document in any detail. After an hour of speech-making the crowd dispersed.

Rev. Betty Pedersen of the Metropolitan Community Church in Berkeley, listened and was disturbed at what had transpired. She told the *Sentinel*, "Dr. Smith is being tried without his side being heard. He is being treated unfairly. What he is trying to do is put into writing intelligent guidelines for

Continued on page 8

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Black Gays and Lesbians

by Corinne Lightweaver

"We Wear the Mask," a talk about black gays and lesbians by Jule Anderson, Executive Director of the San Francisco African-American Historical Society, was delivered at the general meeting of the San Francisco Bay Area Lesbian and Gay Historical Society on Thursday.

Anderson, a former President of the San Francisco NAACP, is a straight historian whose interest in gay and lesbian history was piqued a year ago when she was asked to give a talk on the subject. Since then, she says, it has been hard to put the books down.

Anderson read a number of passages about the lives of the people she talked about or read from their poetry, stating that it was important to put each person's life in a context.

"I don't think you should just name people, go down a list saying 'Bessie Smith is a lesbian, Barbara Smith is a lesbian.'"

The title of her talk comes from the title of a poem by early 20th century poet Paul Dunbar whose wife was a lesbian, or if not lesbian, loved women, says Anderson. In researching her subject, Anderson has had the usual problem of gay historians of having to read between the lines.

"In that poem I always thought... we wear a mask (spoke of) black people who will smile outside although they might be crying inside," says Anderson. But after she had done research on gays and lesbians, in and out of the closet, the title came to have a new meaning for her.

Anderson's talk highlights current figures, such as activist and writer Barbara Smith and poet Audre Lorde, as well as figures from the past. "Black lesbians and gay men today often feel they need to choose which community they will be active in, the black community or the gay and lesbian community," says Anderson. She cited Gwen Craig, a past president of the Harvey Milk Club, and Pat Norman as black lesbians who are much better

Code words for gay people in the black community include sissy, hubby, auntie, and funny. Oftentimes, a gay person is openly called these terms, even though homosexuality is not discussed.

known in the gay community than in the black community.

Many gay authors, poets, and playwrights participated in the Harlem Renaissance from 1924-30, include Claude McKay, a poet from Jamaica, who wrote, "As We Must Die."

"Just as you learned the Gettysburg Address, lots of black people learned 'As We Must Die,'" a poem that tells of black people's struggling, and I guess there are parallels between the problems that happened with black people for civil rights with gay people. I think when people talk about people being gay and lesbian and being proud of whom they are, it's the same parallel with black people during the '60s saying 'I'm black and beautiful,'" says Anderson.

Bayard Rustin, an activist in the civil rights movement, and writers Alan Locke, James Baldwin, and Langston Hughes were discussed.

Anderson notes, "I've talked with lots of people who knew Langston Hughes and even with Jonathan Katz. One person said, 'Hughes wasn't one way or the other. He didn't seem to like men or women, he was just so private.' So, I'm certain that he was gay, but again, some people are just hesitant, it's like they don't want to (be branded)."

Angelina Weld Grimké, a poet who lived from 1880 to 1958, wrote poems about her love for another woman. When she was 16, Grimké wrote passionate letters to her young friend Mamie Burrill. In one, she asks Mamie to be her "wife." In "Autumn," an unpublished poem, she wrote, "I wish I might taste once, but once / The dew / Upon her lips."

One way the black community has accepted the gays and lesbians in its midst without talking directly about it is by using code words, says Anderson. Code words for gay people in the black



Jule Anderson prepares for lecture on Black Gays and Lesbians.

community include sissy, hubby, auntie, and funny. Oftentimes, a gay person is openly called these terms, even though homosexuality is not discussed. "A woman told me someone told her there's no homophobia in the black community. I said, 'Well, the only way they can say that is that they don't

know the word homophobia and they don't even admit that anybody is gay, although they know it.' Black people, I think, feel that it's just so hard being black, that don't add another thing that you're going to be persecuted for," says Anderson.

Concord

Continued from page 3

Week" wording to "Gay Civil Rights," which they felt was patronizing and avoiding the issue.

"Up 'til now, you have tried to compromise the issue with semantics," said Shirley Watkins, speaking for the Council of Glory Christian organization. "A rose by any other name is still a rose. Homosexuality, whether you label it as an ethnic group or a civil rights group, is still homosexuality."

Reverend Lloyd Mashore, senior pastor of the Concord Christian Center, said opponents did not believe gays should be denied civil rights, however, they saw no need to promote one type of sexuality over another.

When Mashore, under questioning by commission members, stated that he personally would accept a resolution which supported the rights of all people, but did not explicitly mention gay or sexual orientation, Commissioner Frank Kelliger asked, "Reverend Mashore, if this were 1950 [at the time of] Martin Luther King, would you have asked us to delete the word black?"

Mashore elaborately avoided answering the question.

Opponents included the Coalition for Traditional Values of Contra Costa, a

coalition of 27 Christian, political, community, and educational organizations. Although several opponents tried to bring up AIDS, Butler disallowed the comments.

Much of the debate raged over the wording, as HRC members tried to determine the community's response to explicit versus implied support of gay rights. When Chairperson Butler asked the audience for a vote by a shot of hands, 95% opposed an explicit mention of gay.

"I think by eliminating the words 'gay' or 'sexual orientation,' if it can help this commission move forward, then I'd be for it," said Commissioner Lester Wong. "But I take a quote from one of the bigoted people who called City Hall regarding this whole issue. I think the commission should pursue 'all that gay, black, and Oriental stuff.' We intend to pursue it. And you people out there, we're not called Orientals, we're called Asian-Americans."

The commission finally approved the wording "gay civil rights," although the city council later changed the wording to "civil rights for all people under federal and state law." California state law does explicitly mention sexual orientation.

"I would live with almost any [wording] at this point," said Rev. Larry Whitsall, a committee member and pas-

tor of the Diablo Valley Metropolitan Community Church. "because I think the commission really is committed to protecting rights. I would live with it because I know it's a long process, but I'm an old gay activist who knows that. [The citizens of Concord] don't."

The council received a number of anonymous, supportive letters from Concord gays who say they are afraid of losing their jobs and fearful of com-

munity homophobia, says Whitsall. Although the Concord gay community has received support from gay activists in outlying areas, Whitsall says, "I think it's really important that the Concord gay community do this itself, and I think it's got a real sense of that, that it's different [because it is] suburbia."

Chris Romak, a gay Concord resident, says he is angered by the council's alleged reasons for changing the wording. The council voted unanimously

that it would not support or sponsor Gay Freedom Week, nor encourage or promote any sexual preference.

"They voted to recognize Black History and a Women's History [Week]," says Romak. "That's not promoting the rights of one group or another, but acknowledging gay civil rights supposedly is."

Romak, who grew up in Concord and is out to his neighbors, says he feels

that she is not surprised by the council's decision.

"I expected the outcome, because I think [the council] has to appease the community," says Bravo-Parades, "but in a way, I'm disappointed because we're stepping backwards in the civil rights movement."

"I'm a Catholic, myself. In fact, I'm a Eucharistic minister in my parish, but I look at [gay men] as my brothers," says Bravo-Parades, expressing shock at the hate spouted by the Christian fundamentalists. "If you follow the teachings of Christ, you have to love your brother."

Commissioner Lester Wong says he was also not surprised by the council's decision because of the political pressure they were under, but he doesn't feel discouraged about the commission's intentions or future effectiveness.

"If nothing else, this issue has shown that gays exist in Concord and in Contra Costa County," says Wong. "It was the commission's main intent to make sure gays were protected."

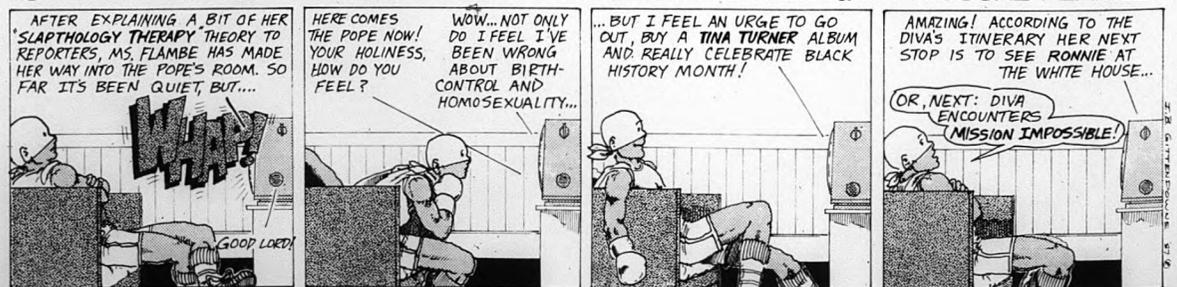
Although the word "gay" is no longer explicitly stated, Wong says that the council's wording still accomplishes the same task and that the HRC is still committed to supporting gay rights and to promoting further dialogue and education in the community.

"If nothing else, this issue has shown that gays exist in Concord and in Contra Costa County. It was the commission's main intent to make sure gays were protected."

— Wong

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ON THE CIRCUIT

FLAME

Imperial Coronation

Imperial Coronation 1987 held last Saturday at the San Francisco Gift Center Pavilion is now history. Judging from the estimated 800 people in attendance it was a big success. Some 38 imperial courts from across the country, including Hawaii and Alaska, paraded the runway in tribute to outgoing Emperor Matthew Brown and Empress Sable Clown.

The theme "Legends, Myths, and Magic" set the stage for many lavish groups and individual entrances. A production set of a glittering fairyland ice castle, set design by John Paul Scott, will long be remembered. Empress Sable's and Emperor Matthew's numerous costume changes were additionally quite lavish. Yours truly wonders if there's any lace or netting left in San Francisco judging from Empress Sable's gowns.

The evening's festivities started promptly at 7 pm with a moving rendition of "God Bless America" by Greta Grass from the Kokpit. Command performances by San Diego, Vacaville, Los Angeles, Fresno and San Francisco former Grand Duchesses Deena Jones were intermixed with out-of-town court presentations.

The big highlight of the evening was a tribute by Empress II Bella (Castro Flowers) to Emperor Matthew and Empress Sable in celebration of her twentieth anniversary as a former Empress of San Francisco. Jeweled from head to toe in a royal blue gown by Pat Montclair, Bella was raised some two stories high on an ascending blue draped moon set singing, "The Man in the Moon Is A Lady." Next year, Empress III Shirley has her work cut out for her twentieth anniversary number.

The production numbers by the candidates for Emperor and Empress truly excited the audience — Tina Tanner doing a Kate Smith song, Lily Street singing "Never Let Go" as she was carried into the room in a bursting lily flower, Emperor candidate Rich Manning's Chinese dragon entrance,

Emperor candidate Patrick McGonigle's group number, Empress candidate Tatiana's high energy dance routine.

Some of the audience felt the dual introduction of some of the out-of-town courts dragged the evening on later than expected. It was at 12:30 am that the Imperial Board of Trustees and members of the Imperial Family were summoned to the stage for the announcement of the new monarchy. Ballot tabulations supplied by CPA Robert Dern were opened and the announcement was made that Mr. Patrick McGonigle had been elected Emperor of San Francisco and Ms. Tina Tanner was elected Empress of San Francisco. Judging from the applause these two people were the audience favorites.

Election results:

EMPEROR CANDIDATES

Tina Tanner	483
Lily Street	301
Tatiana	300
Total Votes	1084

EMPERESS CANDIDATES

Pat McGonigle	594
Rick Manning	377
Total Votes	971

Congratulations to Empress Tina Tanner and Emperor Patrick McGonigle and to a job well done — Emperor Matthew Brown and Empress Sable Clown.



SF Emperor Patrick McGonigle and Empress Tina Tanner celebrate victory.

SCOTT MARTIN

CDC

Continued from page 3

"A lot of public health types view the use of the test, in conjunction with counseling, as another tool for prevention," said Chris Bowman of Concerned Republicans for Individual Rights.

Participants agreed that counseling programs would have to accompany any widespread testing program and supported legislation to keep test results confidential.

A White House memo leaked during the conference reveals that President Ronald Reagan is ready to support nationwide AIDS education, but stops short of the frank, nonjudgmental information called for by Surgeon General C. Everett Koop. The memorandum, from Attorney General Edwin Meese to the Domestic Policy Council, says that local school districts should retain control of AIDS education programs, and that any federally-prepared educational materials should "encourage responsible sexual behavior, based on fidelity, commitment and maturity, placing sexuality within the

context of marriage," and "teach that children should not engage in sex." The proposal would also try to send information on AIDS to every home in the nation, much like an effort that has already been completed in England.

"It's quite remarkable because it means the president actually had a discussion on the content of AIDS education in America," said Boneberg. "It's the most extensive thought he's ever given to that."

Representatives of the National Gay Task Force, National Gay Rights Advocates, Lambda Legal Defense and the ARC/AIDS Vigil quickly formed an effective alliance with other groups at the conference to express their views and maintain media contacts.

"We had a hell of an effect," said Boneberg, praising efforts of the coalition. "A highly effective job was done by all of the concerned groups."

The CDC is expected to release a set of recommendations on AIDS testing to state health officials in six to eight weeks.

"We don't know what the final report will look like," said Bowman, "but I would be very surprised if it has any mention of mandatory testing."

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Hospice Comes Home

Photos by Tony Plewick

On March 2, 1987, when Coming Home Hospice opens for patient care, a labor of love will have come to fruition. The facility, located at 115 Diamond Street at 18th, will provide 24-hour residential hospice care primarily for terminally ill AIDS patients.

The cost of care at Coming Home includes not only room and board, but also the expense involved in providing 24-hour attendant care and hospice team services. Coming Home has a commitment to providing care to those who need it, and no one will be turned

away because of their lack of financial resources. A grant from the City and County of San Francisco will cover some operating expenses, but the rest will have to be made up by insurance payments and ongoing community fundraising.

Anyone in need of services rendered by Hospice and the related Visiting Nurse Association may call 861-8705 for an intake interview. There is no waiting list, per se, for acceptance at Coming Home Hospice, but the 15 available beds will be filled by those in the final stages of their illness. The most appropriate course of action for an individual client is a joint determination made at the time of intake inquiry. Options and alternatives will be discussed at that time.

Representatives of Coming Home Hospice's Thursday Night Bingo prepare to make a special presentation at the Mass of Thanksgiving held at Most Holy Redeemer Catholic Church.



Mayoral candidate John Molinari campaigns following Mass of Thanksgiving at Most Holy Redeemer Church last Sunday.



Volunteers who helped renovate the Coming Home Hospice celebrate the completion of their work at a Volunteer Pot Luck Supper held last Sunday.



Board of Supervisors President Nancy Walker cuts the ribbon officially opening the Coming Home Hospice.

Quarantine

Continued from page 5

health officials in case they begin to move to isolate and quarantine people. He wants it in writing as to what protective procedures should be followed — so people's rights will not be violated."

This lesbian activist, who chaired the East Bay No on 64 campaign, stressed that Smith "has always been responsive to our needs and is part of the East Bay coalition trying to help people with ARC and AIDS. People are misrepresenting him without even talking to him. His goal is to set up a procedure where, if a health official attempts to isolate or quarantine a person, the person will be able to say, 'These are my rights. Do not take them away from me.' Rather than criticize, we should be trying to understand why there is a misunderstanding about this."

Smith Responds

Dr. Smith told the *Sentinel* before the rally that he was disappointed that he had not been interviewed before criticism of his proposal was reported. Smith said he had been misrepresented, his words taken out of context. He pleaded the major emphasis must be on education about safe sex and AIDS. He expressed pride that he had won ap-

proval in Alameda County for an AIDS education program for grades 7-12.

Smith explained that, because state law already permits unrestricted isolation and quarantining, a problem has arisen. "Some health officers outside the metropolitan areas in the state are feeling the pressure to take action now on AIDS. We are concerned about those who could overreact to those violating safe sex. Maybe these proposed guidelines will protect some individuals from this overreaction. If a health officer decides to isolate or quarantine, we want safeguards about how it will be done."

Contrary to reports, Smith said, "We are not proposing some kind of AIDS barracks. If a person, probably through arrest, is referred to the health department, we should begin by educating that person about safe sex. If the person again comes to our attention, we would talk again — with an allowance for proper representation at a hearing. The health officer would then determine if the person was doing anything that is a continuing health threat to the community. He would be urged, again, to change his habits. Then if there is 'isolation' it would be a requirement that the person undergo counseling. If there is later strict isolation, that would mean that a person would be required to stay

in his residence. If the person did not have a residence, then we probably should try to find a residence for him." A procedure such as this, Smith believes, is better than no established procedure at all.

The doctor explained that he is not talking about mandatory isolation (i.e., Prop. 64), which was rejected by the voters last year. Smith urged, "All of this applies to very rare cases and certainly not to those who test positive on antibody tests or those with AIDS and ARC in general. We are allowing for discretion — and we are still trying to spell out what that would mean in our discussion."

Dr. Smith said he understands and appreciates that there is concern over possible quarantining of people with AIDS. But he believes it is time for health officials to formulate an intelligent policy of how they are going to function as the AIDS crisis enlarges. He pleads, "We do not want to circumvent any laws involving confidentiality, and we strongly support those laws. It is very important that we begin now to protect people's rights."

Two San Francisco health department officials commented on Smith and his proposal:

"The emphasis," Associate Health Director Tom Peters believes, "must be

on education before any police powers are employed." He said that San Francisco health officials agree that any guidelines must stress education "rather than AIDS motels or concentration camp type operations." Peters, a member of Smith's committee reviewing the guidelines, said, "Our concern is that other counties need help to feel positive about what they can do with a good educational campaign — rather than moving quickly because they see this as an immediate threat to society. Some counties are in a panic now about what to do. They want guidance."

Anne Powell, health department legislative aide, repeated that health officials already have the legal power to isolate people. Powell stated that, although in San Francisco we agree that "It is common sense we should be educating and not isolating people in the AIDS crisis," this opinion may not be shared across the state. "Dr. Smith's total proposal is intelligent and would be most helpful to health officials who are only beginning to deal with the crisis in their areas," she added.

The 41-page controversial recommendation by Smith is still in a formative stage, so it has not been released to the general public. It was developed within the Alameda County Health Department in its first draft in

September and is now in its fourth draft. It has been under discussion by Smith's AIDS task force committee of the local health officers association.

Dr. Smith said the issue of AIDS quarantining is only one of many matters before his committee. "We may drop the attempt to develop any guidelines if there is so much anxiety that we cannot get our other work done. If we have to back away from this it means that each county will have to develop its own guidelines. I understand the hysteria this has created and we may not be able to proceed with an overall guideline."

Smith's Epidemiology and Disease Control Committee will meet again at a yet unspecified San Francisco airport hotel on March 19, from 10 am to 3 pm. It is a public meeting. The exact location will be announced in the *Sentinel*. A newly formed sub-committee will present another revised proposal at that time. If a guideline is voted then, the full board of the association will vote on the matter on April 9 in Sacramento. The matter would then go to Dr. Ken Kizer, California Health Director, for his comments and legal counsel. The full health officers conference would then consider the matter at its next statewide meeting in Sacramento, April 28-30.

BEYOND THE BAY

DION B. SANDERS

Suit Accuses Catholic Priest of Molesting Altar Boy

ST. PAUL, Minn. — A former altar boy last week accused a Roman Catholic priest of molesting him over a two-year period in the 1970s and of sexually abusing at least eight other boys since 1964.

In a lawsuit filed in Ramsey County District Court, Gregory Riedle, who was an altar boy at St. Thomas Aquinas Church here, also accused officials of the Archdiocese of Minneapolis-St. Paul and the Diocese of Winona of covering up the incidents to avoid adverse publicity.

Riedle, now 22, charged that Adamson sexually abused him on a monthly basis from 1977 to 1979, telling him and other altar boys at the church that Adamson's vow of celibacy "did not prohibit same-sex intercourse."

The suit also said that Adamson, who was associate pastor at St. Thomas Aquinas Church at the time, told the boys that "the Church has given priests the right to have sexual relationships with boys."

The sexual abuse, the suit said, consisted of oral-genital contact and mutual masturbation.

Court papers also said that diocesan officials in Winona, a town in southern Minnesota, had known as early as 1964 of complaints of sexual abuse against Adamson.

But rather than take disciplinary action against Adamson, the Winona Diocese repeatedly transferred him to other churches and "set out on a course of action to obtain parishioners' silence," the suit said, adding that the diocese never notified law-enforcement agencies of the alleged abuse.

The suit charged the Minneapolis-St. Paul Archdiocese of continuing to cover up the alleged abuse "to avoid negative publicity."

Riedle, who contends that he still suffers emotional distress from the incidents, is seeking \$50,000 in compensatory damages from each of the defendants and an additional \$50,000 in punitive damages from the Winona Diocese and the Twin Cities Archdiocese.

The Archdiocese refused to comment on the case, but did release a prepared statement expressing "deep regret" at "the damage done to the young man (Riedle) . . . and the pain (to) his family."

City Worker Sues Philly for Spousal Benefits

PHILADELPHIA — An openly-gay city employee has filed a complaint with the city's human relations commission claiming that he was denied spousal benefits for his lover in violation of the city's own gay anti-discrimination law.

Stephen Maciejewski also charged in his complaint that his union violated the law by not aggressively seeking such benefits in its contract negotiations with the city last year.

Maciejewski charged that the city refused to allow him to name his lover of six years as beneficiary in his employee life insurance policy.

David Webber, Maciejewski's attorney, said that the city on several occasions refused to extend health, welfare and pension benefits to his client's lover, while it routinely does so to spouses of heterosexual employees.

Furor in N.H. Over Bill to Ban Gay Foster Parents

CONCORD, N.H. — Heated debate marked public hearings last week over a bill that would bar gays from eligibility as foster parents or day-care center operators.

State Rep. Mildred Ingram (R-Acworth), sponsor of the bill, told the state House Judiciary Committee that only heterosexuals are "morally qualified" to be foster parents.

"God made men. God made women. I can't think of a better arrangement, can you?" the 74-year-old Ingram told her fellow lawmakers.

Ingram and others who spoke in support of the bill argued that homosexuality "is an unnatural and sacrilegious lifestyle which should not be forced upon children already troubled by the trauma of broken homes."

But opponents of the Ingram bill argued that its passage would worsen an already-critical shortage of foster care facilities.

"Where will the children wind up?" asked Marcus Hurn of the New Hampshire Citizens Alliance for Gay and Lesbian Rights. "In jails or living out of dumpsters on the streets, in alleyways or abusive homes or the YDC (Youth Development Center), all for the sake of a radical political faction?"

Claire Ebel, executive director of the New Hampshire Civil Liberties Union, branded the legislation "a bill to discriminate, pure and simple."

But conservative U.S. Rep. Gordon Humphrey (R-N.H.), a supporter of the bill, said he thought the idea of gay couples caring for children was "a disgrace."

The bill is Ingram's second attempt to ban gay foster parents. A similar bill last year was defeated in the House.

Charlie Howard's Killers Out of Jail After 3 Years

BANGOR — Three years after Charlie Howard, a 23-year-old gay man, was kicked, beaten and murdered by three teenagers, his killers are out of jail and back in high school.

Two of Howard's attackers, Shawn Mabry, now 19, and James Frances Baines, now 18, have formed an un-sanctioned fraternity, which is under investigation by school officials following a series of violent hazing incidents.

The third youth, Daniel Ness, now 20, formed a separate fraternity of his own. Ness' group is also under probe.

The youths, who were released last January, are attending Bangor High School. Neither fraternity is recognized by school administrators.

On July 7, 1984, Howard was walking on a bridge in downtown Bangor with a male companion when the youths, yelling "Faggot!" and other anti-gay epithets, jumped out of their car and attacked Howard.

Baines, Mabry and Ness repeatedly kicked Howard in the face, chest, buttocks and groin, then threw him off the bridge into the Kenduskeag Stream, despite Howard's cries that he could not swim.

Howard drowned within minutes. The three youths, tried as juveniles, were convicted and sentenced to detention in a juvenile facility until they turned 21. Had they been tried as adults, they could have been sentenced to life imprisonment.

Seattle Vice: Cops Use Ads to Nab Male Escorts

SEATTLE — Six men who took out classified advertisements as male escorts in a local gay newspaper made dates with six other men — unaware that their would-be "clients" were undercover vice officers.

The six escorts were arrested and charged with two counts each of offering and soliciting prostitution, a police spokesman said last week.

One of the escorts arrested accused the police of entrapment, but said, "I can't afford to fight this."

The police spokesman said that the vice squad had been using escort ads in the classified sections of the *Seattle Gay News* and other publications for the past five to six years.

"If, in fact what is illegal (offering sex for money) continues, we will continue to enforce the law," the spokesman said.

But one of the six men arrested charged police with entrapment, saying that "they (the officers) suggested everything."

The man, whom the *Seattle Gay News* identified by the pseudonym, "Luke," said that his callers "asked all kinds of questions, will you do this and that — going on about how they were greenthorns."

"They brought up the question of sex," Luke said. "I don't ever mention anything sexual first."

Luke and the other five escorts face possible \$500 fines or six-month jail terms.

Lesbian Producers Accused of Racism

NEW YORK — A lesbian-oriented entertainment production company has become the target of a boycott over what boycott organizers charge is a racially discriminatory policy.

Members of the Committee of Outraged Lesbians (COOL), an interracial group, accused Shescape Productions of restricting patron access to its events in nightclubs around New York on the basis of race.

COOL, founded in December 1986 and patterned after Black and White Men Together, has filed formal complaints against Shescape with the New York City Human Rights Commission. Specifically, COOL charged Shescape of limiting admission by black, Latina and Asian women to its functions and urged patrons to boycott Shescape events.

A spokeswoman for Shescape branded the charges false and threatened to bring libel action against COOL in court.

The controversy is similar to a campaign in 1983 by BWMT against several New York gay male bars, who, according to BWMT, denied entry to non-white gay men, particularly black.

Items for this week's column are based on reports by *Equal Time* (Minneapolis), the *Philadelphia Gay News*, the *New York Native*, *The Union Leader* (Manchester, N.H.), *Bay Windows* (Boston), the *Seattle Gay News* and *The Cincinnati Enquirer*.

Obituary Policy

The *Sentinel* publishes obituaries without charge. The length may not exceed 150 words. Photos are optional. Please include the name, address and telephone number of the sender.



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AT THE COURTHOUSE

KEN CADY

Planning for Medical Emergencies

If you become seriously ill, perhaps terminally, problems may arise between your gay family and your natural family if you have not made your wishes known and legally binding beforehand.

When you are not competent physically or mentally, someone is going to have to handle your bills, banking, insurance forms, social security claims, and other business matters. Authorization will be needed for medical tests and procedures.

California law allows you to place the power to handle these items in the hands of the person of your choice, such as your lover, a close friend, or a family member. Without these documents, your lover or friend may not even be allowed to visit you in the hospital, not to mention tell the doctor what you would choose if you were able.

A power of attorney delegates to another person the legal authority to act for you, usually in some specified manner. These powers expire when you become incompetent, so it is important that the document you've created meets the legal requirements of what is known as a "durable power of attorney." By naming the person of your choice, banks, doctors, hospitals and others would be legally obligated to follow his or her directions on your behalf. The durable power of attorney is specifically designed to be effective if you become incompetent.

Two different power of attorneys

must be prepared to cover all of the above situations. One, for your financial affairs, must be notarized. The other, for health care, must be either notarized or signed by two witnesses to your signature.

You can set limits on the appointee's power or give specific directions on how it is to be used. You can create a document that takes effect immediately or one that only comes to life if you become incompetent. That in itself may give rise to a problem.

When are you determined to be incompetent? To be judged legally incompetent, most documents require that two doctors first medically certify that you are so.

Gay attorney Matt Coles recommends that the durable power of attorney for financial matters be avoided unless you already have a terminal illness or are showing significant symptoms of one. This is because the power given to another is just that, power.

Certainly, it has to be someone you trust. When there is no imminent need, Coles recommends including in your estate papers a document nominating a conservator to handle your affairs in the event you become incompetent. This means someone goes to court after you have lost competence to be named con-

servator. Your nomination is not binding on the court but carries great weight.

Problems that could arise with an appointee are thus avoided because he or she has no power until it's absolutely needed. If your illness develops more slowly, you can still create the durable power. A durable power of attorney for health care, Coles says, is always a good idea and should not wait until the need develops.

You can also create documents directing that no life-sustaining procedures be used to artificially prolong your life.

Should you consult a lawyer to create these documents or prepare them yourself? A very good book is available for legal information on these and many other subjects. Titled *A Legal Guide for Lesbian and Gay Couples*, it is written by attorneys Hayden Curry and Denis Clifford. It is published by Nolo Press, an organization devoted to helping people function without lawyers or with minimal lawyer involvement.

The book is impressive. Not only is it thorough in its coverage of legal issues which affect gay and lesbian couples, but it's also easy to read and understand. The authors avoid legalese and have clearly considered the practical aspects of gay life. Forms are provided in the new Fourth Edition for the durable power of attorney.

Lawyers may be biased in this area, but even author Clifford recommends that readers consult a lawyer to review documents that they create for these purposes. It is one thing to create a legal contract for living together with a roommate, but the durable power of attorney and a will are such important matters that you cannot afford to have a mistake discovered after you have become too incompetent to change it.

Lesbian attorney Donna Hitchens

wrote the forward to the original edition of the *Legal Guide* in 1980. Since then she has recommended the book to her clients, many of whom have successfully used it. She recommends, however, that the sections on wills and durable powers be used by a person or couple as a starting point for discussion.

By reading the book, you can learn what issues are involved and begin thinking about how you want the document created. Discussions can ensue with the person you want to handle your affairs and agreements reached. Then when you take your plan to a lawyer, you can save time and money since there will not be a need to learn so much at once. The tough decisions will have already been made.

It's not expensive to have these documents created by an attorney. Matt Coles offers a simple will, without any trust provisions, a durable power of attorney for health, a nomination of

conservator, and a living will (concerning life supports, etc.) all for only \$125. Attorney Hitchens has comparable rates. Both attorneys recommend shopping around, not only for a competitive rate, but also for an attorney with whom you feel comfortable. Many would prefer a gay or lesbian attorney, but the Bay Area has many straight attorneys, such as author Denis Clifford, who are well attuned to gay and lesbian needs.

AIDS patients can obtain these documents free through the service offered by the Bay Area Lawyers for Individual Freedom. A friend of mine who utilized this service said that he was treated as though he was the top-paying client the firm had. Much valuable legal advice was also given on protecting his finances and disposing of property. Even if you can't obtain free services, it is worth your while to take care of these matters now. ■

LETTERS

Continued from page 4

Mr. Shits

To the Editor:

"I guess what makes me so mad," says Randy Shits in the Feb. 13 edition of the *Sentinel*, "is that there was this era of McCarthyism in the gay community. I was called just horrible things, like a traitor and an Uncle Tom. . . . This community is not going to make it if whenever someone expresses a point of view that is not politically correct, they are crucified and lynched on the corner of 18th and Castro."

Randy Shits is, of course, an old hand at murdering language. To my recollection, no one has ever been crucified or lynched at 18th and Castro, and certainly not both together; nor has anyone's life been ruined by some sort of official panel of inquisition. Shits himself certainly seems to be thriving.

His overblown comments tell us more about his own absurd and self-righteous delusions of grandeur than about political reality in the gay community; his McCarthyism metaphor is an unforgivable insult not only to his honest detractors, but to all those whose lives were destroyed by the very real menace of the 1950s Red Scare. I suppose that Randy Shits will next be comparing himself to victims of the Holocaust.

If McCarthy must be invoked, I should think that old Joe and his repressed homosexual buddy Roy Cohn bear a more striking resemblance to Randy Shits, in his role as prejudicial inquisitor, than to Shits' detractors.

I remember the *Sentinel's* last profile of this odious sexual authoritarian, in which Mr. Shits (as he is widely known) was allowed to ramble on and on unchecked by a single hard or hostile question. Did David M. Lowe also conduct that interview, or was it some other watchdog with wooden teeth?
Aaron Travis

Answering Warner

To the Editor:

I hope that Dr. Warner's arrogant attack on John James (Feb. 5th) is his own view and not representative of BAPHR as a whole. Aside from the flawed intellectual content of the letter, Dr. Warner's arrogance serves to demonstrate why the gay community needs writers like James.

Dr. Warner seems to be saying that people infected with HIV have no right to discuss advances against the disease. He warns us to save our wrath for causes we "may know more about." What authoritarian nonsense! We are the ones most affected and not only have the right to question how we are treated by physicians and the government, but have a duty to

do so. With this, as with almost any "unsolved" disease, patients are often more involved in seeking solutions than individual researchers or physicians. Many physicians readily admit that patients are one of their prime sources of information on new treatments and studies. Why is Dr. Warner so afraid of this? Why does he defend the anachronistic mystique of the all-knowing physician who always knows what's best for the poor dumb patient?

Many who have sheepishly followed some physician's advice to "wait and see" have paid for it with their lives. Recent studies indicate that a "wait and see" policy will lead to prolonged suffering, even death for the vast majority of HIV-infected individuals. Dr. Warner, along with a number of others, apparently would like to continue shielding us from this harsh reality.

The recent ribavirin trial results strongly suggest that hundreds of people may be enjoying sustained health today because they weighed the risks and obtained the drug abroad, without waiting for the bureaucracy to approve. The same may or may not be true for those following various other "alternative" therapies. We cannot afford to allow "not at risk" bureaucrats in Washington, and their faithful servants locally, to alone have the right to discuss the risks and benefits of therapy options. Regulators in Washington are no more deserving of automatic trust than any other branch of government. That they should have absolute power in matters of life and death contradicts the principles upon which this country was founded.

Perhaps Dr. Warner's 23 years of being part of that establishment compels him to choose sides. I encourage him to rethink his position, and I encourage community writers and activists to yield not one inch of the high ground they have taken on behalf of our community.

David Winterhalter

Praise for James

To the Editor:

I was very pleased to see John James' article in the *Sentinel* on Fu Zheng therapy — the use of the Astra 8 Formula and Rei Shi Gen. At our clinic, we have noticed very similar results with ARC clients who use these substances.

Through my own personal experience (documented), I have found the consistent use of these herbs, along with acupuncture, nutritional supplements, meditation and visualization with discriminating use of western drugs (in some cases) provides a sense of health and well-being as well as a decrease in infection and a strengthening of the bloodwork in many cases in both people diagnosed with AIDS and ARC.

The people in our Comprehensive Program for People Diagnosed with AIDS/ARC are close to completing
Continued on next page

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Jackson Browne Benefit Concert

Jackson Browne and his band will be appearing at a benefit concert at the Berkeley Community Theater on Monday, March 9, at 7:30 pm.

The benefit is a major Bay Area event to raise funds to aid the humanitarian work of the Sanctuary Movement in providing assistance to Central American refugees and to help defray the legal defense expenses of both refugees and sanctuary workers. This past summer in Tucson, a number of sanctuary workers were convicted on federal charges for providing humanitarian assistance to Central American refugees. Their cases are now on appeal. The trial has raised some critical issues, including the right of citizens to protect the lives of persons fleeing persecution and the right of churches to carry out their ministries without government infiltration and surveillance. Also, especially with the recent change in U.S. immigration laws, the legal needs of the refugees themselves have increased. This has intensified and expanded the work of sanctuary.

Tickets for the event are \$17.50 and \$18.50. They are available at all BASS outlets. The charge-by-phone numbers are: (415) 762-BASS, (408) 998-BASS, (707) 762-BASS, and (916) 395-BASS.

New Friends

We are a loosely organized group of men and women who have experienced the shock and confusion of having been diagnosed with AIDS or ARC. Our primary purpose is to share our strength, hope and practical knowledge on a one-to-one basis with any individual who

has been recently diagnosed. Our group conscious tells us that the first six weeks are crucial to the newly diagnosed person. Their personal and emotional experiences during that time could determine his/her attitudes regarding their future pursuits and personal well-being, while remaining a viable and capable individual within the community. We feel we are in a unique position to have a significant and positive impact during that crucial time.

Our individual commitment to our "New Friend" is for a duration of two to six weeks from time of contact. The time commitment and personal logistics will be determined by the two people involved and as needed.

New Friends will not take the place of any other organization or project dealing with individuals diagnosed with AIDS or ARC. And although some of our activities as "New Friends" may overlap an existing service, our primary goal is to lessen some of the fears and anxieties that affect many individuals right after diagnosis.

We may act as a referral resource for the emotional, physical and financial services that are available in the community. We will not make conscious choices for our "friends." However, we will assist our "friend" in sorting through the wealth of real and esoteric information available.

Our volunteer commitment will officially end after the six-week period when our "friends" have hopefully made their own choices about existing support groups, social services, other agencies and foundations. That is not to say that a relationship can't continue by agreement between two friends, but that in the first six weeks, the "New Friend" coming from service and integrity has

years ago, but my membership had long expired. He then informed me that to gain admittance to the 1808 I needed a current membership in one of the clubs. When I asked why, he told me it was a requirement of the health department.

The owner/operators of this club owe me an explanation and I expect some comment before I proceed with any action in this matter. If gaining admittance to this club indeed requires a current club card to another place, then this should be clearly stated in all their advertisements. At the moment, they are guilty of false advertising. Also, the same information should be placed near the entrance so that a prospective client may read these rules.
Dick Bumpus

All letters must be typed and legibly signed originals. Please include your complete address and telephone number. Deadline is the Friday prior to publication. We reserve the right to edit or reject any letter submitted. Brevity is a virtue.

fulfilled their primary purpose of sharing experience, strength and hope.

We are a group of men and women who wish to do something about our own disease and future by assisting the newly diagnosed to know they aren't alone in the beginning of a new and unforeseen chapter in their life. Our primary purpose is to assist the newly diagnosed to take their first steps towards personal dignity and independence. Our program will hopefully become self-perpetuating as some of those who have been assisted, in turn, become "New Friends" volunteers.

First general meeting to be at Trinity Church on March 1 at 3 pm. All are welcome and for more details, call Larry at 928-5352.

Lesbian Rights Project Benefit

The 5th Annual Benefit Dance for the Lesbian Rights Project, a non-profit law firm serving women who face discrimination on the basis of sexual orientation. Sponsored by Hastings Lesbians in Law. Live DJ. Sliding scale \$5-25. Wheelchair accessible. Wednesday, April 1, 8:30 pm at the Baybrick Inn, 1190 Folsom Street (near 8th), SF. Please contact Kristin Chambers at 621-5129, messages 565-4601.

AIDS Auction

The Sonoma County AIDS Network will hold an AIDS benefit auction on Sunday, March 8, at the Santa Rosa Inn, 4302 Santa Rosa Avenue from 2 pm until all the items are auctioned off.

Admission is \$5 and includes prizes, entertainment, food and dancing. 100% of all donations go to Face to Face sponsored by Veterans C.A.R.E. and the Santa Rosa Inn.

Gay Fathers

The Gay Fathers of the San Francisco Bay Area will hold its monthly pot luck supper on Sunday, March 1, at Congregation Shertih Israel, 2266 California (at Webster).

The social hour begins at 5 pm, supper at 6, and the program (peer support groups) at 7:30.

March's theme will be "Coming Out to Our Kids." There will also be groups for newcomers, teenage children of gay fathers and younger children. All gay fathers welcome. Call 841-0306 for more information.

International Women's Day

"Women's Voices for Peace and Justice," a one-day conference to reassert the relationship between peace and women's issues in the U.S. and internationally, commemorates International Women's Day, a day born 78 years ago out of a tradition of resistance to injustice. Highlighting the condition of women in Puerto Rico, the last U.S. colony, workshops will explore the ef-

Continued on page 13



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For more information about AIDS call us at (415) 420-8181. We're here to help.

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LETTERS

Continued from previous page

one year in the program and many others who have developed their own programs including the above therapies are doing quite well, some into their 2nd and 3rd year of AIDS diagnosis.

Thanks again for pointing out the importance of natural therapies, especially the Astra 8 Formula in the treatment of AIDS and ARC. Misha Cohen, O.M.D., C.A. Quan Yin Acupuncture & Herb Center of SF and SF AIDS Alternative Healing Project

False Advertising?

To the Editor:
An incident happened to me at the 1808 Club Saturday night, Feb. 14, which I think deserves mentioning. I used the coupon for a discount that was affixed to the ad in the current issue of B.A.R. When I presented it to the clerk on duty, he asked me if I were a member of another club, such as The Academy, etc. I told him I used to be a member of the 1808

the gay and lesbian media

It Works

February is Gay and Lesbian Media Awareness Month—Sponsored by the Media Fund for Human Rights and the Gay and Lesbian Press Association.

Even in the worst of times, people have found ways of communicating with other like-minded individuals: from smoke signals to drums, from verbal messages to modern electronic images, from hand-written notes to publishing papers and newsletters.

During the 1930s and 1940s the seedlings for today's gay and lesbian publications started sprouting. Typed newsletters — generally with multiple carbon copies — were distributed underground among friends and acquaintances, if only to let each other know that other lesbians and gays existed.

"Underground" certainly describes the early days of this country's major community publication, the *Advocate*. In the basement of ABC-TV in Hollywood, Dick Michaels mimeographed the early issues of the *Advocate* to keep gays and lesbians informed.

From those unlikely beginnings, today's lesbian and gay media emerged. Not yet fully matured, it is certainly past its infancy. The local focus of the early *Advocate* spawned a multi-million dollar conglomerate touting publications and myriad other pro-

ducts. While the *Advocate* serves as the most visible symbol on the international scene, local publications now play a major role in the news marketplace.

In 1972, for example, there were only a smattering of community publications compared with over 450 publications and another 50 broadcast shows. Yes, small papers still exist, like *Out in Montana*, published in Missoula by a volunteer staff. Other local publications became major ones that took their places as institutions like Southern California's *Lesbian News*, now in its tenth year.

Most lesbian and gay journalists are strong community activists.

The variety and scope of gay publications is as great as the political, social, ethnic and economic diversity of our community. That diversity is one of the things distinguishing gay and lesbian publications from other presses. Not the only thing, however. Most other community papers have focuses on specific groups, such as blacks, or taken

their focus from common languages, such as Filipino or Korean.

The gay press proved beyond a doubt that "free" publications could not only exist, but in some cases prosper, despite the lack of paid subscriptions and a limited advertising base. Community papers and broadcast shows depend for the most part on advertising from within the lesbian/gay community, which by its nature of representing only 10 percent of the population, has a more limited base upon which to sustain itself. But, it demonstrated that "free" publications can be vital, lively forums.

While papers like the *Los Angeles Weekly* and various city "Readers" have prospered because of their large advertising revenue, they took their lead from what had been proved in our community.

They followed the path through those formerly called "underground" papers. Advocacy is an essential part of gay publishing and broadcasting. The *raison d'être* of the gay and lesbian media is to present a different perspective to the news. Merely by reporting how legal, social, medical and psychological issues affect us, we give a different slant to the reportage of the news.

Every "people" needs its presses to acknowledge achievement and report its shortcomings. Many believe that our community publications shouldn't report negatively about organizations or individuals, but does that serve the community? In a word, no. As a people, we must accept responsibility for how our movement develops; and to accomplish that, our presses must report accurately and fairly on shortcomings as well as victories.

The more professionally and responsibly publishers, editors and reporters do their work, the more progress will be made toward the ultimate goal of civil liberties and justice.

Seven years into its existence, the Gay and Lesbian Press Association (GLPA) serves as a tool to develop and encourage that kind of journalistic responsibility. Print and broadcast journalists throughout the world come together to network, to pat each other on the back with awards, and to find ways of doing their jobs better.

Joe DiSabato, Morgan Pinney, Phil Nash, Roy Hall, Chuck Renslow and others saw a need and set about fulfilling it in 1981. Some meetings were held in New York and then a national meeting in Dallas coalesced a group of businesspeople, editors, writers, graphic artists and advertising experts to form the Gay Press Association. (The name was changed in 1984 to the Gay and Lesbian Press Association.)

Interestingly, the halcyon days on GLPA were the early days. DiSabato

and Pinney successfully assembled a board of the Association's many diverse elements, hired a full-time executive director, Mike Rutherford, and set about establishing a national "wire service" along the lines of the Associated Press.

DiSabato, GLPA's founder and first president, acknowledged that the concept of the wire service was considerably ahead of its time. "One of the problems

seen growth in gay and lesbian broadcasting — from long-time radio shows like *Los Angeles' "IMRU"* to TV's public access "Gay Talk" and gay broadcasters in Cincinnati, Portland and Minneapolis proceed forward to ensure the community has information and is reflected on the airwaves of the country.

GLPA represents the gay and lesbian community's dormant — yet most vital

Advocacy is an essential part of gay publishing and broadcasting. The *raison d'être* of the gay and lesbian media is to present a different perspective to the news.

was that computer telecommunications was very much in its infancy. It is one of the last areas that hasn't progressed in the last few years. It was difficult to get the publications out of their old habits and to finance a major expense."

The Wire Service "was ahead of its time in that era. It is still a great idea and within the next year-and-a-half the user friendliness of telecommunications will make it more feasible."

Finances have long been — and remain today — a major obstacle both of the Association and its members. Most papers start out underfinanced and struggle along trying to achieve that mystical break-even point. Almost every publisher throughout the country admits that gay publishing isn't the way to wealth and riches.

Then, as now, oftentimes writers and editors work "real" jobs and pursue journalism in their off-hours. Some papers are published totally by collectives — like St. Louis' *Gay News—Telegraph* — where all participants work for little or no money and use this issue's revenues to finance the next issue.

Like any other trade, the gay publishing is a "calling." Most lesbian and gay journalists are strong community activists who have special interests and utilize those talents to keep the community informed.

"While gay publishing is a multi-million dollar enterprise in this country, not all of us can depend solely on our gay/lesbian publishing work to totally support ourselves," said Don L. Volk, GLPA's current president. "That enormous dollar figure is spread out over a vast number of publications that do a variety of things."

As we move into the era of the Meese Commission on Pornography, the problem of distribution again rears its head. In the early days, the obvious point was finding places to distribute a very specialized paper or magazine. To reach the market, papers were distributed where most gays and lesbians congregate — most notably, the bars. The nation's cigarette machines became the community's newsstands.

What GLPA, the nation's only gay and lesbian trade association, has managed to do in seven years, however, is bring the "press community" closer together and to help us realize that competition among ourselves is not dangerous but actually stimulates higher standards and better quality.

Through national conventions and regional conferences, GLPA stimulates its myriad membership of writers, editors, publishers, advertising representatives, and graphic artists to further hone their crafts and produce not only more editorially responsible but also visually provocative publications.

Its membership reflects the many facets of publishing — whether gay or non-gay. From weekly publications like the award-winning *Philadelphia Gay News* that is now a member of the Pennsylvania Newspaper Association to bi-weekly journals like *Los Angeles' Edge*, from monthly newsmagazines like *Gayly Oklahoman* to literary quarterlies like *The James White Review*, lesbian and gay publications respond to almost every taste for the printed word.

And, in the past few years, we have

resource. As GLPA grows in responsibility, in professionalism, and in economic visibility, so too will gay and lesbian people grow and achieve the goals that will move us closer to full rights.

Once lesbian and gay publications chronicled the culture of their people and reported the battles fought and won. As the print and broadcast outlets mature, however, they take on their own battles that help set the wave of the future.

For example: Miami's paper, *The Weekly News* (TWN) took on Southern Bell Yellow Pages for refusing to accept an ad with the words "gay" and "lesbian." TWN did for itself what it had formerly only reported — took its case to the people of Southern Florida. TWN won its battle and a major community battle, because Southern Bell's Yellow Pages may "think" that gay/lesbian is objectionable, but they won't promulgate that position any more for fear of the community press.

In Seattle, hard-earned gay rights ordinances came under the attack of fundamentalists in Washington. *Seattle Gay News* sounded the call and was instrumental in the defeat of the referendum before it even got on the ballot, much less came to a vote.

Community activist Ivy Bottini admitted that without California's lesbian and gay publications the heated battle against Lyndon LaRouche's AIDS Initiative may not have in fact been a re-sounding community victory.

When discussing the March on Washington set for October, 1987, Morris Knight commented that without the community's media, "what we do is useless."

And, of course, before the non-gay media was certain what the acronym AIDS stood for, gay and lesbian papers were alerting the public about the dangers, both medical and social, of the worst disease in centuries.

GLPA prepares to take its place among other national organizations in the fight for our community's civil and human rights. It grows and serves its own while augmenting the actions of a community that at times seems to be under siege.

"Yes, we are starting to tool our own horns," said Volk. "But the community's media has developed to the point where we can be trusted not only to help fight the community's battles, but also to undertake some very special and necessary battles that only the press can handle."

The nation's cigarette machines became the community's newsstands.

The Gay and Lesbian Media: It works! Because it does its job and quite often very well, it works! Because of devoted, eclectic individuals who have found ways to practice their craft, pursue their profession, and serve a large constituency through one of the community's most powerful tools — the Gay and Lesbian Media.

"Remember the wild and wooly days?"

I still have a satisfying, rewarding lifestyle . . . only now I'm not careless about it. But it took some listening — and talking — to get there. That's what I got from just four hours at a Stop AIDS meeting."

— Allan Davis



To attend a Stop AIDS meeting, call 621-7177

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

ST
AIDS
P
PROJECT

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

Photo: Tony Plevik

SPACE AVAILABLE

Continued from page 11

facts of U.S. militarism and Reaganomics on women at home and abroad, while building strategies for peace. Taking up where the 1985 Nairobi Women's Conference left off, the final panel, keynotes by Josie Pantoja of the Organization of Working Women in Puerto Rico, will focus on the role of women's activism in the struggle for peace and justice. All workshop leaders are activists in a wide variety of issues affecting women of diverse national, ethnic and economic backgrounds. The one-day conference will be interwoven with music by Lichi Fuentes, an original children's program, videos and more.

Saturday, March 7. Registration from 9-10 am, program from 10 am-5 pm at the Women's Building, 3543 18th Street, SF. Wheelchair accessible. Childcare (reservations preferred). Spanish translation. Sign language with 24-hour notice.

Sponsored by The Alliance Against Women's Oppression and Casa Puerto Rico. Cost: \$7-10 (sliding scale, includes quality childcare). For more information call 621-3870. ■

Male To Male Intimacy

Toronto professor Michael Lynch will discuss his forthcoming book *The Age of Adhesiveness: Male-Male Intimacy in New York City, 1830-1880* at the March general meeting of the San Francisco Bay Area Gay and Lesbian Historical Society, Thursday evening, March 5, at 7:30 pm. The meeting will be held at the SF Women's Building, 3543 18th Street, San Francisco. General admission will be \$5; Gay Historical Society members will be admitted free.

Lynch's study will be the first thorough "gay history" of New York City in the middle decades of the 19th century. This is a particularly important period because it immediately precedes the turn of the century, when the legal definition of sodomy was broadened, same-sex eroticism was medicalized, and other social controls were imposed. By examining the 19th century press, pulp fiction, and pertinent legal records, Lynch has uncovered a wealth of fascinating material, and sheds new light on the homosexual experience. ■

Gay Youth Resource Guide

The Gay Youth Community Coalition has taken on the task to produce a publication called "We Are Here." This guide contains over 200 Northern California listings covering resources for young lesbians/gays (13-25). The guide is broken down into categories such as: survival resources, national resources, and social listings for young lesbians/gays under 25. Plus much more information young lesbians and gays need access to today.

This guide will be a valuable tool for both youth, young adults, service providers, and supporters of youth. For those interested in receiving a copy, send a first class stamped self-addressed business size envelope, enclosing a statement stating your age is 25 or under; sign at the bottom. Or, enclose a check for \$2 made payable to Gay Youth Community Coalition. Send all correspondence to GYCC, PO Box 846, San Francisco, CA 94101. ■

Israel and American Jews

Rabbi Douglas Kahn of the Jewish Community Relations Council will deliver a talk on "Israel: Has It Lost Its Idealism for the American Jew?" on Sunday, March 1 at 4 pm at Congregation Sha'ar Zahav, 220 Danvers (at Caselli) in San Francisco.

Rabbi Kahn is the Assistant Director of the JCRC which represents some 55 Jewish organizations and synagogues in the San Francisco area. His responsibilities are diverse and include Soviet Jewry, nuclear arms, university campus activities, leadership development, anti-Semitism and Hispanic-Jewish coalition.

The public is cordially invited to attend. A small donation is suggested. For more information call 861-8125. ■

Homosexuality Research Guide

This spring sees a landmark in the history of gay and lesbian scholarship — the publication of *Homosexuality: A Research Guide* by Wayne R. Dynes. The 853-page hardback book is the first fully documented examination of research on the entire range of same-

sex behavior from earliest times to the present on a worldwide basis. The new work combines historical and biographical perspectives with those of the social and biological sciences. This book is intended not only to survey what has been done, but also to form the basis for further research on homosexual and lesbian behavior.

What makes the work unique is the fact that every one of the almost 5000 items is annotated. Because of this feature, the reader is not simply hit with a barrage of references, but is offered appraising guidance every step of the way. The scope of the work is enormous, reflecting a remarkable harvest of scholarship. Yet Dynes' Guide is selective, so that the reader need not be detained by minor or superfluous items. The book is big, but no bigger than it needs to be.

Garland Publishing, Inc., 136 Madison Avenue, New York, NY 10016, is the publisher of *Homosexuality: A Research Guide*. ■

Lesbians, Donor Insemination and AIDS

The Lyon-Martin Women's Health Clinic and the Lesbian Insemination Project are sponsoring a community health update on lesbians, donor insemination and AIDS.

The informal discussion will be held in San Francisco on Tuesday, March 3 at 7:30 pm at 333 Valencia Street, 4th floor conference room.

In Berkeley, the seminar will be Tuesday, March 10 at 7:30 pm at the Brick Hut Restaurant at 3222 Adeline Street.

For more information, please call 863-3819. ■

Non-profit Workshop

Bay Area Lawyers for the Arts (BALA) presents a workshop entitled "Responsibilities of Board Members of Non-Profit Organizations," on Wednesday evening, March 25th, from 7 pm to 8:30 pm at Fort Mason Center, Building B.

The cost of this workshop is \$10 (\$5 for BALA members). An experienced attorney who advises non-profit organizations will lead the workshop and be available to answer questions.

For more information, please call Bay Area Lawyers for the Arts at (415) 775-7200. ■

Bay Area Tradeswomen Conference

The Coalition of United Tradeswomen is sponsoring a conference for Bay Area Tradeswomen. There will be speakers, a panel discussion, networking and entertainment. Workshop topics will include: Women of Color in the Trades, Sexual Harassment, Getting Into the Trades, Setting Up a Business, and Working in Your Union. We especially encourage any interested high school women to attend for free with student ID. This conference is for all women who are interested in, working in, and moving forward in the trades.

1987 Bay Area Tradeswomen Conference: March 14 and 15; The Women's Building, 3543 18th Street, SF; \$20 per day for employed, \$10 for un/under-employed. For more information call 861-2006 in San Francisco or 444-8103 in the East Bay. ■

Socialism Workshop

Workers World Party analyzes the current problems facing the working class and progressive movements and presents a program for the fight against unemployment, homelessness, racism, sexism, lesbian/gay oppression and war.

"Socialism: Why we need it... How to fight for it." Saturday, March 28, 10 am-5 pm, registration 9 am. Capp Street Center, 362 Capp, San Francisco. For childcare reservations and more information call 826-4828.

Sam Marcy, Chairperson of Workers World Party, will address a public forum on "The Global Struggle and the Socialist Perspective for the U.S." Saturday, March 28, 7:30 pm, Women's Building, 3543 18th Street, San Francisco. For more information call 826-4828. ■

Physique '87 Training Seminars

Physique '87, a non-profit organization, is sponsoring training sessions to introduce and promote bodybuilding in the gay community.

The training sessions are informative, visually stimulating (through are guest bodybuilders who go through their posing routines), and have been very successful. They are open to men and women of all ages, and all levels of training.

These are the remaining training session dates:

- March 1 Topic: Training Programs and Tips
- March 29 Topic: Nutrition, Supplements and Diets
- April 26 Topic: The Art of Posing
- May 31 Topic: Bodybuilding Contest Preparation

All seminars are on Sunday at 6:30 pm at the City Athletic Club (2500 Market Street above Castro). \$3 donation for the public.

Of course, this all leads up to the first-ever national gay bodybuilding championships, Physique '87, which will be held in late June. ■

Seattle's Cascade Cup

Seattle's Emerald City Softball Association (ECSA) announces plans to host the Emerald City Cascade Cup, a four-day softball tournament from Friday, May 22 to Monday, May 25. All men's and women's teams in the N.A.G.A.A.A. League are invited to participate.

"We are preparing for 350 athletes at this tournament," says Commissioner Gail Britto, "making this the largest gay and lesbian athletic event in the Pacific Northwest. Many teams have commented on the great organization and orchestration of past tournaments — we want to maintain this tradition."

The double elimination tournament will abide by ASA rules, and is limited to the first 12 men's and 12 women's teams that register. Cost per team is \$175. Deadline for registration is Friday, April 17.

Now is the time to prepare for the 1987 Gay World Series in San Francisco. Seattle provides similar weather conditions, as well as an opportunity to evaluate the competition.

For further information call Gail Britto at (206) 938-0373, or Mike DiMartino at (206) 232-3542. ■

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

FAIRY TALES

DAVID ISRAELS

Second Date Syndrome

The symptoms I knew would be unmistakable. Boredom, irritability and an off-key rendition of "Is That All There Is?" playing in my head.

A day before the fateful meeting, I complained to my current ex, who I affectionately call "the creature," that I could tell I was again coming down with a case of second date syndrome.

"It's the social disease of gay life in the eighties," I told the creature, warning to an analysis.

"It's your own neurosis," he said, "and if you're planning to put this conversation in that goofy column I'm not even going to talk to you."

"Promises, promises," was my wounded reply as I pondered whether the creature could possibly be right.

Surely, there must be other syndrome sufferers. Let me describe what happens. Once a month I give in to what the creature calls the "urge to merge." I got the once-a-month idea after reading about those calendar contests at the Endup. If they can have a Mr. January, I figured I could, too.

So, I met a nice man. I admit it — I

take him home. We have some fun. When it's only once a month, you can't help it. We do the ritual exchange of phone numbers. A few days later we go out together and nothing. Except for a little boredom, a rash of irritability and the dull hum of that dumb song. We part. I make a notation on the back of the paper that has his number on it and I file it away.

It's important to realize that when you're suffering from second date syndrome it doesn't matter if you're doing the rejecting or getting rejected. What hurts is the knowledge that you've once again stumbled into an emotional dead end.

I realize some of you, who dare to be younger than I, would argue that what I'm experiencing here should more accurately be called first date syndrome. After all, the pickup isn't a date. But you've got to remember that I loved in this town long before Eighth and

Howard became a shelter for the homeless. Back then turning a trick into a date was . . . quite a trick. So you'll forgive me, I hope, if I hold onto the quaint notion that making it to the second encounter is still some sort of accomplishment.

But it's getting beyond the second encounter that I find so difficult. "What is it that turns a witty and charming first nighter into a whining fool the next time around?" I asked the creature.

"That's what comes from hanging out at the Midnight Sun," he said.

But I knew that wasn't true. I've met men all over this town. Just the other day this gap-toothed cutie at Cala bagged my groceries and then offered me a ride in his shiny grey Cadillac. I grabbed my bag and kept on walking. Just as surely as rapt follows ruin, I knew an encounter like that would just lead to a bad case of the syndrome.

In search of fellow sufferers, I popped some popcorn and sprawled out on the couch. I was prepared for a long night of sister-to-sister phone chat. Hours later, wearied by too many high-pitched cries of "Oh Mary, don't ask!" I found myself contemplating the odd assortment of coping techniques imaginable.

For the record, here are three of them you should avoid:

1. The Broken Heart. Perfected by the

creature, it's a simple recipe. Just fall in love with those small cruet men. Make sure they dump you. Pine for them for months. Obsess endlessly, especially on second dates and you won't even remember who you went out with.

2. Shop Big. My friend Larry looks for condos. He's never bought but looking takes up all his free time. He hasn't had sex in two years and he doesn't care anymore. He had a date once, but the guy was a dullard. A couple of years ago, he was seeing a mail order bride he'd found through the personals in *Coming Up!*, but the sex, don't ask.

3. No Sex No Worry. My very intelligent friend Steve swears by it. He meets a guy and they go out — a lot. Never once do the complications of sex enter into the relationship. Steve figures there's no need to worry about the second date since there's yet to be a first. None of this helped. I certainly couldn't use the creature and I as a model. We never had to face the vagaries of the second date. We tricked at my house the first time and he just never left.

In desperation, I called Randy. "How do you do it?" I pleaded. "You meet these men, you go to bed with them and they become your boyfriends." Unfortunately, I had to hang up on him when he started talking about the strange alchemy that can turn trick into treat. Randy's a successful writer, and I resent it when he forces me to listen to his unpublisheable lines. "Randy's right, you know," the creature said. "You can't overcome

this with cheap tricks."

I smiled warily.

But for once the crech seemed to make sense. He told me to think of it like Zen and the art of dating. I had to create an attitude that freed me of my expectations. You know — don't fight it, go with it.

I tried to keep all of that in mind as I sat across from my date in as nondescript a posture as I could muster. Surely, he was as charming and intelligent as he had been the week before. We had, I told myself, things in common. After all, hadn't we gotten up the morning after and entertained each other with wry readings from the dictionary?

They why, a little small voice asked me, had he insisted on dinner at this dive?

Shut up, I told the little small voice. He's a doctor; I'll put up with anything. I had almost made it through dinner when I realized it was going to be one of those dates. All of a sudden he was feigning exhaustion, mumbling something about too little sleep the night before.

I'm not stupid. I realized that for this case of second date syndrome I was driving rejecte.

Playing home alone, I cursed that dread syndrome. It was just dizziness to think I could fool it with all that stuff about freeing myself of expectations. But at least I had learned one lesson. Expect nothing and that's what you'll get.

HEALING RESOURCES

VAN R. AULT

New Tools for Healing, Living and Dying

As Someone Dies

Elizabeth A. Johnson

Hay House

\$6.95, 74 pages

Elizabeth Johnson offers gentle words of caring in this small volume for people in the process of losing a loved one. Written simply and honestly, *As Someone Dies* is a soothing support for the bereaved. It could be particularly useful for those who have never had a loved one die — in showing them how to acknowledge their feelings, contend with grief and meet the dying one's needs.

Johnson's advice is extremely valuable for people who find interacting with the dying bewildering. For instance, how does one communicate with the terminally ill when they're not making sense? "Listen with interest," Johnson instructs. "If the language is unintelligible, listen anyway because some communication is taking place." She talks about personality reversals — the dramatic changes in temperament that may accompany the transition. "Remember that this is part of the person's unique dying process, although it may be directed at you, it has nothing to do with you. If the person is cranky, angry or abusive, be both honest and fair: 'I love you. And please don't speak to me that way.'"

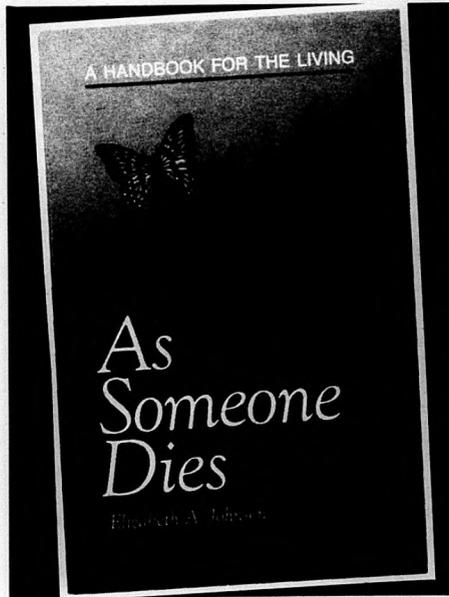
And what about feelings of frustration and helplessness? Techniques for centering awareness through breath work, visualization, nutrition, and plain old tears are recommended. "It is okay to feel you hate Life/God/The Universe. It does not take this as a per-

sonal insult. It knows this feeling will — in time — pass for you."

The most moving part of Johnson's book is her own story of helping her dying brother make his passage to the other side. I suggest you read it for the insights it offers all of us right now. It reveals how simple and powerful our support can be if we understand that death is only part of a continuum.

Subsequent chapters go into what to do following death ("... you do not have the burdensome task of picking up the pieces of your life — you have the freedom to design new pieces that fit perfectly..."), how to deal with a child's death or a child's experience of death, as well as the death of a pet. Unfortunately, Johnson's final chapter, "Collective Consciousness and the Death of Strangers," is the weakest segment of the entire book. Her tiny three-page essay is an inadequate discussion of the impact of mass thought upon society at large.

Louise Hay writes in the book's



introduction. "There may come a time when we need to be able to say to a loved one: 'it's all right to go, you can leave now.' Elizabeth helps us to say this without guilt. The beauty and gentleness expressed in *As Someone Dies* will be a comfort for many."

I can't help but agree.

Available at your bookstore, or from Hay House, 3029 Wilshire Boulevard, #206, Santa Monica, CA 90404.

Mind Mastery With Mary Richards

Mary Richards is a hypnotherapist who has made more meditation tapes than one can keep track of. Her "Master Your Mind" cassette series has a tape to address almost every conceivable human challenge and inharmonious, from losing weight, raising self-esteem, to letting go of chocolate addiction. Among this diverse repro-

gramming repertoire are a number of tapes for self-healing deserving your attention. They can be useful for people with almost any kind of healing challenge, whether it's a life-threatening disease or not.

In particular, I call your attention to Richards' guided visualization cassettes. They begin with a lengthy introduction, taking you into a totally relaxed, deep-trance state. Guided imagery is suggested, enabling the subconscious mind to receive a new "program" for well-being. In *Your Inner Healer*, Richards takes you through a step-by-step visualization of the physical body's ills being purified, of new energy coming in and strengthening it. In *Supporting Your Recovery*, you are encouraged to see yourself living your life in a positive fashion, using your healed body capably. You then examine your own healing strategies, and feel them validated in the process. You

also confront your resistance to recovery, or the work that's necessary to completely accomplish it.

Then, there's the subliminal tapes. Richards' subliminal tapes offer innocuously pretty music with positive suggestions concealed behind the sound of ocean waves. The conscious mind hears only the music & waves; the subconscious mind hears the suggestions. These tapes require no concentration or focused interaction, and can be played as background music at any time. I think they work as antidotes to the negative suggestions that we receive about our lives from the world at large.

For example, how many people actually believe that a gay person's inevitable fate is to die of AIDS and broadcast that message through the mass media, medical establishment, political scene, and religious arena? Anyone who really practices mind healing knows that all the subconscious needs to do is accept that idea, and the physical body will begin producing the corresponding effect. Subliminal tapes can help us build up our mental immunity and decide for ourselves what we want to believe about our destiny. From Mary Richards' catalog, I worked with the following tapes, and got good results: *Health & Vitality*, *Supporting Your Recovery*, *Joy of Sex*, *Strong Immune System*, *Inner Healing*.

Making the Transition is one of Richards' tapes that has both guided visualization and subliminal material. It's designed for use by those preparing to die. I was moved by the total love and compassion in this meditation, in which the participant reviews unfinished business, accepts the love and support of family, friends and the world at large, and gently lets go of the material world to pass on into the light. The same suggestions are offered subliminally on the second side, ideal for those in a coma or too weak to concentrate. I wouldn't hesitate to offer this meditation tape to someone about to make their transition. What a beautiful way to leave.

■ *The Master Your Mind series is available from Mary Richards at 881 Hawthorne Drive, Walnut Creek, CA 94596, 945-0941.*

WEEKLY ALMANAC: Jupiter will enter Aries on Monday at 10:40 in the morning. For the next twelve months, the symbol of Great Expansion will be activating the sign of The Fanatics. History proves that this transit coincides with periods of alarmism and social upheaval. I foresee a major constitutional crisis in America, uncontrollable economic fluctuations, and the return of mass demonstrations for equal rights. In preparation for this oncoming trend, and in celebration of Mardi Gras, you are urged to begin a period of fasting and purification which should last until the Spring Equinox on March 20.

♈ ARIES, THE SHEEP (Mar 21 - Apr 19): You've got to remember 1975 if you expect to make any progress in 1987. Recall the enthusiasm and the outrage that set you on fire back then, but most of all admit to yourself where you made big mistakes in the rush to make things right. Your immediate future is an uncanny repetition of karmic events which will ultimately affect your life until the year 2000. In preparation, you are advised to fast from freedom for the next three weeks.

♉ TAURUS, THE OX (Apr 20 - May 20): Twelve years ago you were given your first spiritual initiation. You had passed the most terrifying tests with blind confidence and finally your teacher accepted you as a true crusader for righteousness. How strange that now you find yourself again seeking a spiritual reason for breaking all previous commitments in pursuit of a divine destiny. Your guide will appear with the plan but first you must fast from power for twenty-one days.

♊ GEMINI, THE WOLF (May 21 - Jun 20): When Nixon resigned and the War was over, you blasted off like a rocket headed for a different planet. You moved from the old hometown to a mecca of madness. This spring a weird series of coincidences is going to push you

and set your standard of sexuality ever since. This spring another naked ape will appear in your jungle unexpectedly. Sex will take on a fresh new feel, even better than the first time. But for now you must fast from nudity until the Equinox.

♌ LIBRA, THE LEOPARD (Sep 23 - Oct 22): The last time Jupiter reached this part of your chart you fell madly in love. 1975 was the year you ran off with a revolutionary on a crusade for righteousness. You both had the world at your command. Ever since then your love life has been pale by comparison. But this spring another ranting romantic is going to sweep you up in his/her fanaticism and away you'll go to change the world. Prepare yourself by fasting from promises for three weeks starting today.

♍ SCORPIO, THE SCORPION (Oct 23 - Nov 21): Back in '75 after Watergate and the Vietnam War you turned to organic foods and psychedelic drugs. Your family thought you were going nuts, but everybody you knew was doing the same thing. Physical and mental health will suddenly become your top priority again in the springtime of 1987. Hopefully enthusiasm and not panic will motivate your concern. Between now and the Spring Equinox put yourself on a complete fast from all impure foods and thoughts. Your body is ready for metamorphosis.

♎ SAGITTARIUS, THE HORSE (Nov 22 - Dec 21): It's been twelve years since you've been

into the same situation again, but this time you're likely to head for a foreign country with dreams of becoming an international star. Before the excitement begins, fast from fantasy for three weeks. Face the reality you're ready to leave behind.

♏ CANCER, THE CRAB (Jun 21 - Jul 22): It's taken twelve years to build your pedestal to these towering heights. Can you remember the last time you got this far and how you panicked when close friends threatened to reject you on grounds of egotism and manipulation? Your prestige will turn to puddage again if you don't make an effort to overwhelm your allies with gratitude. Fast from fame for the next three weeks; it'll do your future a world of good.

♐ LEO, THE SNAKE (Jul 23 - Aug 22): 1975 was the last time you had a real religious experience. You saw the blinding light of truth and it drove you wild with passionate righteousness! Ever since then you've been praying to the same old gods and living by the same old rules. This spring, you're gonna get enlightened all over again! The day of redemption is at hand! In preparation fast from prayer for twenty-one days straight.

♑ VIRGO, THE PIG (Aug 23 - Sep 22): Twelve years ago exactly you experienced sexual liberation. Someone appeared who not only accepted your erotic eccentricities but honestly fostered them. It drove you totally crazy then

tempted to go on a wild adventure of no return. The spirit of romance is grabbing your soul like the good old days. You're starting to feel like a kid all over again. Innocence and spontaneity are virtues which you thought you'd lost, but the magic of youth is yours again as this spring dawn. In order to fully enjoy the rest of '87, fast from games for the next three weeks.

♒ CAPRICORN, THE WHALE (Dec 22 - Jan 19): Flip back through the pages of your family photo album to the year 1975. You'll see pictures of new homes, new neighbors, new business investments. Cosmic coincidences are going to bring you amazingly similar opportunities in the coming months. Are you ready to settle down and claim this town as your place of power? Are you ready to defend your rights in a world of inequality? Strengthen your will by fasting from family for twenty-one days.

♓ AQUARIUS, THE EAGLE (Jan 20 - Feb 18): The last time Jupiter reached this position in your chart you were headed off to school in pursuit of career credentials. Everything you learned back then seems useless in the present state of affairs. A quirk of fate provides you with the opportunity to go back to school this year as you search for new career expression. Opinion will not get you half as far as knowledge. In preparation for personal intellectual renaissance fast from all news until the Spring Equinox.

♈ PISCES, THE SHARK (Feb 19 - Mar 20): Flash back to your birthday in 1975. Can you remember the independence and freedom which you felt back then? You were a true revolutionary swept up in the struggle for equal rights. You're older now but your spirit still shakes with the excitement of social change. Fortify your motives by fasting from money for the next three weeks. P.S. For astrological answers, send two questions plus your birth date/time/place plus \$5 to Robert Cole, P.O. Box 884561, San Francisco, CA 94188. ■

ON GUARD

JOHN S JAMES

Coenzyme Q: New Kind of Immune Modulator?

Coenzyme Q, a naturally occurring substance found in many foods and necessary for life in every cell of the body, is sold in pure form in capsules in most health-food stores. No scientific studies have tested it as a treatment for AIDS or ARC. But animal studies have shown that coenzyme Q might be a new kind of immune modulator. It may not increase the total number of T-cells, but correcting a deficiency of coenzyme Q, which may develop especially in illness, can make each cell more effective and may restore the balance between different types of T-cells. Coenzyme Q also has other, better known medical uses, and a history of beneficial synergy when used together with certain other treatments.

No toxicity or harmful side effects have ever been reported; safety has not been an issue. This treatment possibility appears to have no drawbacks or dangers. But since persons with AIDS can respond to treatments in unexpected ways, safety cannot be guaranteed until medical tests have been done. Unfortunately, we cannot find any evidence of plans or preparations to test coenzyme Q in the treatment of AIDS or ARC.

What Is Coenzyme Q?

Coenzyme Q, abbreviated "CoQ" (pronounced "co-cue") and also known as ubiquinone, is like a vitamin; many ordinary vitamins in fact work as coenzymes. However, CoQ does not meet the technical definition of the word "vitamin," because the body can produce its own supply in some cases.

Like vitamins, CoQ is essential to life. It plays an essential role in the complex series of biochemical reactions by which cells perform respiration and cause disease, and a 75% deficiency can cause death. But if there is already enough CoQ, taking more will not help.

Only one form of coenzyme Q, namely Coenzyme Q-10, is used in the human metabolism, and by most other vertebrates. Other animals and plants may use other forms, such as Q-9, Q-8, etc. The numbers refer to the length of a chemical chain which is part of the molecule.

In the body, the highest concentration of CoQ is found in the heart — not

surprisingly, since CoQ allows cells to release energy, and cells of the heart must release abundant energy. High concentrations are also found in the liver, and in the cells of the immune system. The heart, and probably also the liver and immune system, are especially vulnerable to CoQ deficiency. The need for CoQ may increase during illness.

The most concentrated "natural" source of CoQ readily available in the American diet is beef heart and other red meat. Spinach, peanuts, and some other foods also contain significant amounts.

For many years CoQ was a laboratory curiosity, after its discovery in 1957, because of the expense of purifying it from sources such as beef hearts. But today Japanese companies have learned to produce large amounts cheaply, using micro-organisms in a fermentation process. Japan is the undisputed leader in the development and use of CoQ, and the only country to produce it in quantity.

Medical Uses

In Japan, over ten million people use CoQ as a prescription medicine, usually for the treatment or prevention of heart disease. Major scientific tests involving a total of thousands of heart patients have found that CoQ helped over 70% of them. These people had serious illnesses, such as congestive heart failure and angina.

One double-blind heart disease study found "extraordinary clinical improve-

ment" in patients who had been "steadily worsening and expected to die within two years under conventional therapy" (Langsoen and others, 1985).

In the U.S., CoQ is not approved as a prescription medicine for any purpose — although it is sold over the counter in health-food stores. We interviewed Emile Bliznakov, M.D., a leading CoQ researcher and author of the only popular book on the subject (see reference below). He emphasized that the U.S. Food and Drug Administration is not the problem, and does not oppose efforts to get CoQ approved. Today CoQ is in "phase II" clinical trials, meaning large-scale tests of its effectiveness (not for AIDS or ARC, however). The time required for phase II depends on "money and organization." Since no major pharmaceutical company is pushing for U.S. approval for CoQ, the trials must be done piecemeal, through small-scale tests at universities and research institutes. Fortunately, the FDA today will sometimes accept evidence from foreign studies; it used to require these tests to be repeated in the United States.

Since CoQ occurs naturally in foods, U.S. law permits it to be sold over the counter, but only without medical claims. Most doctors don't use unapproved treatments, however, so few of the patients who could benefit from CoQ have heard about it. We have a confusing situation of a completely safe, probably lifesaving medicine which patients can find out about and use on their own, but usually not through their doctors.

CoQ has also shown dramatic results in treating periodontal (gum) diseases. It has been used in cancer treatment, mainly to reduce heart damage caused by the anti-cancer medicine adriamycin. It shows promise for reducing high blood pressure, and for helping some people lose weight. Researchers are testing CoQ as a treatment for several other diseases, including muscular dystrophy and allergies or asthma, but its effectiveness is unknown.

Some people are using CoQ in the hope that it could extend the human lifespan. Obviously no human proof is available, but an animal study found that CoQ extended the lifespan of mice up to 50 percent. The treated animals remained youthful looking during that time. CoQ becomes deficient in aging animals, and supplying it can correct much of the immune deficiency which develops in aging. CoQ is also a strong antioxidant, like vitamin E, and believed to be highly effective in neutralizing free radicals.

Dr. Karl Folkers, one of the world's leading researchers on CoQ, has proposed the term "diseases of bioenergetics" for conditions which result from lack of sufficient energy release in the metabolism of cells.

Immune Effects

Unfortunately, most of the research on immune effects of CoQ stopped around 1981. What we do know from the several animal studies which had been done by then suggests that this treatment deserves another look.

A 1981 paper by Dr. Bliznakov (see reference below) reviewed some of these studies, and stated several conclusions:

A number of different measurements, including resistance to viral and parasitic infections, showed that CoQ was an immune modulator; it was especially effective when given with other drugs.

Animals could develop deficiencies of CoQ during illness, and/or during aging.

The effects appeared to be due to increased activity of existing cells, not an increase in the number of cells.

Dose can be important. No toxic effects have ever been found, even at high doses. But certain other immune modulators can become ineffective or even counterproductive if very large amounts are used, and CoQ might behave similarly.

Since no harmful side effects were known, CoQ should be tried "for clinical application in disease states in which the immune system is not operating on an optimal level."

Six years later, in January 1987, Dr. Bliznakov published his popular book on CoQ. Millions of people have used CoQ in Japan with no harmful effects. The new book has a chapter on AIDS; it describes animal studies showing that the level of CoQ in the thymus declines with age, and that CoQ given to elderly animals restored immune response associated with the thymus to almost youthful levels.

In our telephone interview, Dr. Bliznakov explained that in animals CoQ has significantly prevented or corrected several different kinds of immune deficiencies — caused by three different immunosuppressive chemicals (adriamycin, cyclophosphamide, and hydrocortisone acetate), by aging, and by a virus. The inference is that it might also help prevent or correct immune deficiencies caused by ARC or AIDS.

In completely separate study, Dr. Karl Folkers found that CoQ could increase the level of antibodies in the blood of humans (Folkers and others, 1982). This effect might be either helpful or harmful to persons with AIDS. It took a long time — 35 to 132 days depending on the patient — for an observable increase to occur.

CoQ has been largely ignored in the United States, and so far this writer has talked to only one person with AIDS who has been using it (we have heard of others). This person I talked to could not comment on effects he experienced, because he was also trying so many other experimental treatments that he could not tell which ones were responsi-

ble for which results. It is notable that this person, during the one evening we met, had so much energy that he would have stood out even among those who do not have AIDS and are completely healthy.

This Writer's Experience

As part of the research for this article, I tried CoQ and have been using it for twelve days as of this writing. Having heard that it could take three weeks or more to notice results, I decided to try a moderately large amount for one month, and then if there were any beneficial effects, find a smaller dose which would maintain them. I tried 60 mg per day of the Twinlab CoQ (10 mg) product, two 10 mg capsules with each meal. The 60 mg dose is twice the maximum recommended on the bottle, but about in the middle of the range of therapeutic doses commonly used in medical studies (30-100 mg per day). The cost, incidentally, was a little over one dollar a day; careful shopping could reduce it greatly.

The main result has been feeling far less fatigue during the daytime, and needing less sleep. I have felt more energy than I've felt for several years and have been able to do at least an hour's additional productive work each day. Other effects have included being less sensitive to cold and finding that cuts heal faster.

Subjective results can easily reflect a placebo effect. In this case, however, all of these outcomes were unexpected.

I first noticed results after only three hours, and have heard that people trying CoQ as a food supplement often feel effects quickly, within a day or two. However, the medical studies usually find that it takes three weeks or longer to obtain benefits. This discrepancy may reflect the fact that the medical patients were very ill, often with life-threatening conditions. And medical studies usually look for physical, measurable results, rather than subjective reports on how people feel.

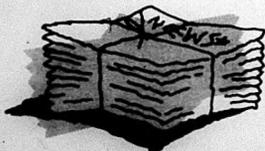
The Future

Apparently, no one plans to do any scientific test of CoQ for treatment of AIDS or ARC. And even if researchers started now, it would be years before the studies were designed, funded, conducted, analyzed, published, and accepted — in addition to the time required to get government approval. In short, it will take years for U.S. medicine to get CoQ to persons with AIDS or ARC, even if everything goes right and happens as fast as possible.

The lack of testing raises public policy questions about the management of AIDS research. The case for trying this treatment was almost as strong six years ago when AIDS was first recognized as it is today — through informa-

Continued on next page

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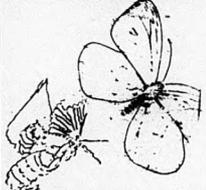
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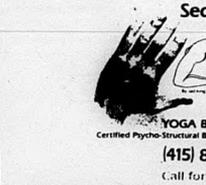
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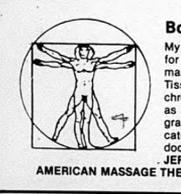
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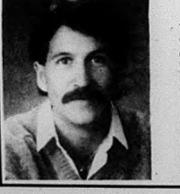
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tion available on the shelves of any large medical library. In these six years nothing has been done concerning CoQ and AIDS. Apparently, it wasn't anybody's job to search out promising scientific leads and make sure they were followed up.

Meanwhile, most health-food stores sell CoQ over the counter. Millions of people have used it in Japan as a prescription medicine, without any toxicity or harmful effects. This food supplement is inexpensive and easy to use. Clearly people will try it and see if it works for them, with information spreading by word of mouth, grassroots organizations, and informal publication. Some physicians are willing to try promising treatments without waiting for official approval, or at least monitor their patients' use of them. Hopefully, these physicians will help to collect information systematically and let their patients know of any new which develops.

No one expects CoQ to cure AIDS or ARC. The question is whether it can be helpful as part of an overall treatment program, — for some people at least. Until tests are done we cannot be sure. The information available does suggest that CoQ is a plausible treatment possibility which deserves attention

For More Information

The only popular book is *The Miracle Nutrient Coenzyme Q-10*, by Emile G. Bliznakov, M.D. and Gerald L. Hunt, published by Bantam Books, January 1987. This book includes over a hundred references to medical and scientific papers. Dr. Bliznakov is one of the leading researchers on CoQ and the immune system and is also president and scientific director of the Lupus Research Institute.

Omni magazine has a one-page article on CoQ (February 1987, page 24).

Hundreds of technical papers have been published. A major recent book is *Coenzyme Q: Biochemistry, Bioenergetics and Clinical Applications of Ubiquinone*, edited by G. Lenaz (John Wiley & Sons, 1985). Four international symposia have been held, in 1976, 1981, and 1983, and the proceedings have been published.

Other papers referred to above are: Bliznakov E.G. Coenzyme Q, the immune system, and aging. In *Bio-medical and Clinical Aspects of Coenzyme Q*, Volume 3, pages 311-321. Elsevier/North-Holland Press, 1981. Folkers K., Shizukishi S., Take-mura K. and others. Increase in levels of IgG in serum of patients treated with coenzyme Q-10. *Research Communications in Chemical Pathology and Pharmacology*, Volume 38, number 2, November 1982.

Langsjoen P.H., Vadhanavikit S., and Folkers K. Response of patients in classes III and IV of cardiomyopathy to therapy in a blind and crossover trial with coenzyme Q-10. *Proceedings of the National Academy of Sciences USA*, Volume 82, number 12, pages 4240-4244, June 1985.

Back Issues Available

This article is number 26 of the author's series on experimental and alternative AIDS/ARC treatments, published in the *Sentinel* since May 1986. The author also published these articles as a newsletter; subscriptions and back issues are available. Contact John S. James, P.O. Box 411256, San Francisco, CA 94141, (415) 282-0110.

False Solicitation

Individuals identifying themselves as members of the *American Church Army* have been using the name of the Larkin Street Youth Center to falsely solicit donations in the Noe Valley, Castro and Mission neighborhoods. If you would like to contribute to the Larkin Street Youth Center, do so directly and not through this group. If you have been approached on the street or at home by this group, please contact Greg Day at 673-0915 as soon as possible.

Like images in poetry, many of the lines pass with no special meaning at first, unfolding only in memory.



August
Wilson's
'Fences'



James Earl Jones stars as Troy Maxson, a dreamer at odds with reality, in Carole Shorenstein Hays' production of "Fences" through March 8 at the Curran Theatre.

Direct by Joseph Bean From San Francisco

For more years than any of us can remember, San Franciscans have read the sign on our theatres: Direct From Broadway. *Fences* is Carole Shorenstein Hays' answer to that sign. There probably won't be any banners to announce the fact, but when *Fences* opens at Broadway's 46th Street Theatre on March 26, it will be Direct From San Francisco.

Hays, owner-operator of the Curran, Orpheum, and Golden Gate theatres here, is making her solo producing debut with *Fences*. The play would be important beyond the Bay Area anyway. It would be important as the work of a major American poet and as one in a projected series of dramas treating the black experience in America. The fact that San Francisco is the site of the play's official, pre-Broadway premiere is a pleasant local bonus.

At a press conference before the opening, James Earl Jones, who stars in *Fences*, made one further point about the importance of the play. "Serious

theatre," he said at every opportunity, "is an endangered species." This play is a very healthy specimen of that endangered species.

Fences, poet August Wilson's fourth full-length play, is a realistic story about a defeated dreamer. It is powerfully compact, filled with words and lines that open very slowly for the listener. Like images in poetry, many of the lines pass with no special meaning at first, unfolding only in memory. The play is built on a relentlessly forward thrust in both time and thinking. The effect of all this is that *Fences* is a difficult play.

A story of real life that does not use caricature and exaggeration to fill out its proportions on stage must rely on other, harder-to-manage devices. Wilson has chosen some of the most demanding techniques. For instance, rather than push a plot line through the dramatic process to see what meaning it has, the playwright started with an idea and built a story to illustrate it. Rather than expect the au-

dience to accept the characters' memories and recollections as fact, he has them confirm everything past, once mentioned, by performing its equivalent or result in the present.

In *Ma Rainey's Black Bottom*, the first of Wilson's series of plays about black Americans, he explored the 1920s. The idea he found and developed was that people who don't control what they create become powerless. In *Fences*, that powerlessness continues. The idea seems to be that scars from the struggle with racism can be passed from generation to generation with crippling effects.

The trouble for Troy Maxson, the central character in *Fences*, starts with a dream that won't politely fade away. He wants to be a professional athlete, a baseball player. That's not his only dream, but every other hope and plan he has depends on it. The dream is ripped away. Like Don Quixote when he is near death, Maxson at the very beginning of his adult life is forced to look at the world "as it really

is," and to see himself regarded as a fool.

The world Maxson wakes up to is America, circa 1930. The terrible truth about himself is that he is a black teenager. (Jackie Robinson won't cross the pro sports color line for years yet.) His dream is impossible, and the life he can expect without it is unbearable.

The play starts in the late 1950s, twenty years after Troy's rude awakening. Meantime, as far as most folks know, he's adjusted pretty well to real life. He has two sons, a house, a wife, a friend, and a job. He's a garbage collector.

"You can't visit the sins of the father on a baby," Troy's wife tells him when he comes home with his illegitimate daughter. But, the sins of the world against the father are visited on the son. "The white man" has forced Troy's athletic aspirations down to the point that all he has is a batting practice ball hanging from a tree in the backyard. He tells his son this same

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DETAIL II

Photographs by NORMAN HATTON



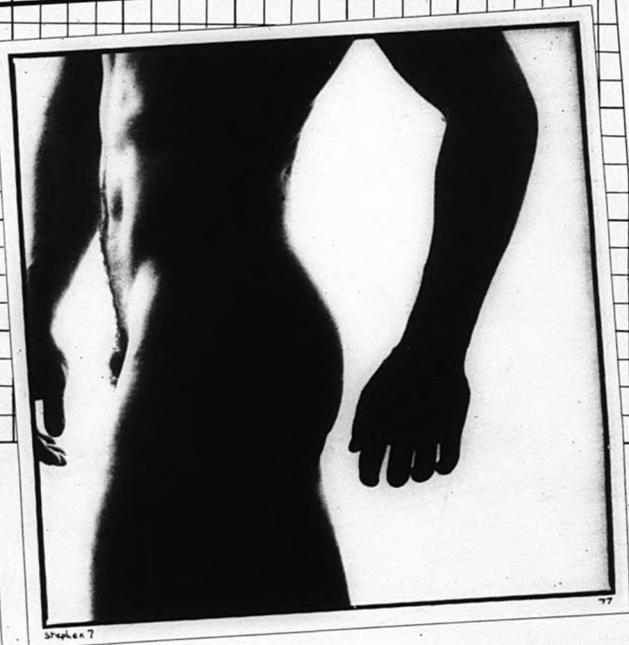
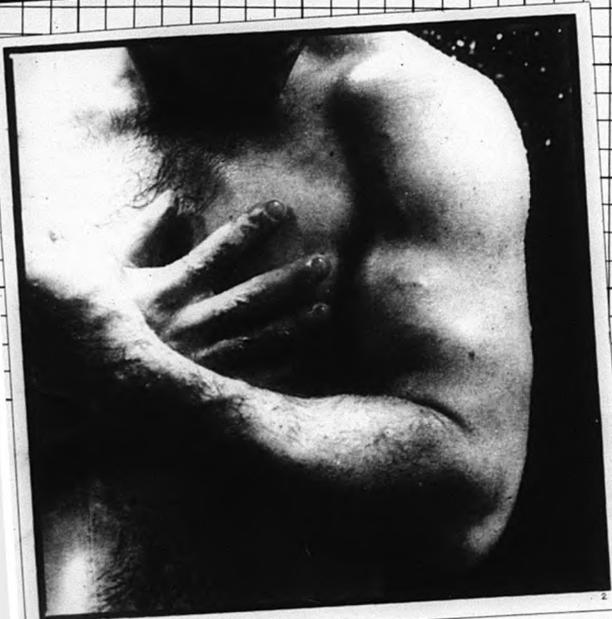
Toronto-based photographer Norman Hatton suggests a new perspective on the male nude in these potent, erotically-charged photographs. Hatton emphasizes both the wonder and beauty of male sexuality — from a gay man's point of view. His work frequently focuses on details as a means, he says, of saying "something about the whole person by looking at a small portion."

Besides images of nudes, Hatton's many other subjects include wild animals, portraits, city and landscapes. He was recently featured in a one-man show at Galerie Janssen, Berlin (1985), in addition to having his work included in *Das Manner Foto Buch*, published by Tritolium (West Germany). Hatton has also contributed photographic illustrations to various gay publications in Canada.

Persons wishing to contact the photographer regarding possible exhibition or purchase of his work can write to Hatton c/o the *Sentinel*, 500 Hayes Street, SF 94102.

ALLS

MAN HATTON



Direct From SF

Continued from page 17

generic "white man," whom he sees everywhere he looks, "ain't gonna let you get nowhere with that football."

What is happening is clear enough. Maxson doesn't want his son to follow in his steps, not the steps that led him to believe in his own dream and then lose it. Instead, the son is expected to follow in his father's later steps by "getting recruited," as Troy tells his wife, "in how to fix cars or something where he can make a living." But, soon enough, those steps, too, prove unsafe.

The son, wife, and friend all keep telling Troy the world has changed since he was young, but it hasn't. He knows it hasn't. If the world were different, he'd be playing baseball. Never mind that he's already old enough to retire from sports. Never mind that the career of Jackie Robinson has come and gone in the meantime. The world hasn't changed for Troy. It looks exactly as it did the day his dream was crushed. The real world is a cruel and frightening thing, frozen in a threatening pose.

Living in an evil world, Troy can let himself do things none of us forgive in others. He cheats his insane brother out of half his pension, and, for the sake of just tasting a less troubled world, he cheats on



Charlie Brown plays Lyons, the older son of Troy Maxson (James Earl Jones) in August Wilson's powerful drama, "Fences."

his wife. As he forgives himself everything, he reminds us that we judge others by their actions and results while we judge ourselves by our intentions and motivations.

So, if Troy is living the life of a black man destroyed by the prejudices of those around him, he is also living the nightmares of a weak man destroyed by his own compromises and excuses.

James Earl Jones plays Troy Maxson in all his human complexity very well. Sometimes, for a moment at a time, the regal self-possession that has made Jones' beautiful voice his most famous asset slips out. We are, unfortunately, reminded of Jones the actor, and that he is acting. That is a distraction which, to use what director Lloyd Richards called "the operative word," will have to be "tinkered" away

before *Fences* arrives on Broadway next month.

Mary Alice, whose only previous Broadway appearance was in *No Place to Be Somebody*, has a very difficult role. She has to keep collecting regrets, suppressing anger, and hiding pain. Until she gets a chance to tell all — once to Troy, more completely another time after he is gone — you can't even tell the pressure is building up. When she does burst out, you almost want to say you knew it was coming, but you didn't. Supposing New York audiences and critics give *Fences* the chance it deserves, Miss Alice will have to be nominated for a Tony.

The son who won't get to play football is a storm of youthful emotions in rebellion. Courtney B. Vance is wonderful in the role.

There is an older son whose job is to symbolically carry to the stage an alternative set of black coping skills. Charles Brown gives this slick, street-wise jazzman an almost lovable charm. He is odious, but he gets by without taking part in his father's pain.

Just as the lives of the characters extend beyond the decade played out on the stage, their responses to life extend past the cultural lines of their race. There is a universally human tone to their struggle, their suffering, and their failures. You really can't escape identifying with the Maxsons just by saying they're blacks living in a racist time. That's true. Even if that's the blow that shatters Troy's

The work emerges on the brink of abstraction, but never quite lets go of actual representation. It invites us all to consider how the dramatic image reflects our own lives.

dream, and sets all the characters off on their variously unfortunate careers, it certainly isn't everything. Racism is one of the things the play is about, but only up to a point.

Wilson, grounding himself in the same kind of insight that gives his poetry concreteness and a driving force, draws these people in bold strokes. The work emerges on the brink of abstraction, but never quite lets go of actual representation. The art here is sufficient. It invites us all to consider how the dramatic image reflects our own lives.

After I first saw *Fences*, it had to work on me for several days before I realized it was still with me. It took me a long time to arrive at my understanding of the convolutions of story, motive, and poetry that are the essence of this play. The process has been very rewarding, but that delayed reaction effect, if it is in the play itself as I suspect, may spell disaster for *Fences* in the long run.

All the same, whether it is an overnight flop or a hit that runs in the Big Apple for years, we can be proud that *Fences* had its premiere here. And, San Francisco isn't rising in the world of stage just because Hays happens to live here.

Jones, when asked how it happened that a big star like himself had decided to travel with *Fences*, made it very clear that he would probably not have been interested in touring with the show. "San Francisco is a different matter," he said. "Audiences here are much like New York audiences in sophistication and the demands they place on a show," he added, "so playing San Francisco is not like going to Cleveland or Cincinnati."

Fences may be the beginning of something wonderful for us, the first of many Shorenstein Hays productions — and, perhaps, the projects of other producers in time — that will arrive in New York *Direct From San Francisco*.

Fences continues at the Curran Theatre, 445 Geary, through March 8; it opens at the Forty-Sixth Street Theatre in New York on March 26. Call 673-4400.

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DANCE

ERIC HELLMAN

ABT's 'Sleeping Beauty' Awakened by a Potent Spell

Last week, I wandered into American Ballet Theatre's new, million dollar production of *The Sleeping Beauty* wondering how to justify my enthusiasm for an event that appeared, well, so extravagant and unconnected to our perilous times. It seemed probable that I would argue for *Beauty's* value as a work of imaginative escapism; a vital respite from the maddening voices of the day to day — a retreat into the realm of magic and sensory spectacle.

Aesthetic escapism is, after all, what ballet theatre does best. But in Saturday night's performance of *Beauty*, danced by a transcendent Cynthia Gregory and an astonishingly noble Patrick Bissell, I was jolted by the enormous power, the hard-edged authority of the present that emerged from this 19th century warhorse.

The Gregory/Bissell *Beauty* was the type of performance balletomanes crave for. All that was potentially artifice became art, producing a triumphant union of form, feeling and content. Tchaikovsky's music, Perrault's fable, and Petipa's choreography were all given new life in the now. I was able to grasp (for a few transitory hours) why *The Sleeping Beauty* is, undoubtedly, the greatest of

all classical ballets.

The significance of *Beauty* lies, I believe, in its status as both a repository for and an ever-present test of the classical code. Petipa's choreography (staged and revised for this production by Kenneth MacMillan) is always an enormous challenge. Princess Aurora is probably the most demanding role that any ballerina can attempt; she dances for most of the three main acts and mostly on pointe, requiring impossibly precarious balances.

But besides technique, *Beauty* is also an extended test of moral virtue. The triumph of spirit that races, soars and overflows from Tchaikovsky's music is frequently lost — or never matched — by ballerinas preoccupied with making it

through Petipa's grueling choreographic gauntlet. Miss Gregory's ability to master technique while communicating the meaning of spiritual vision turned earthly bride is the key to her artistry.

In Saturday's performance, and although her extension and elasticity are no longer at their peak, Gregory gave a consum-



Cynthia Gregory and her virile prince, Patrick Bissell.



mate, definitive performance. She danced with profound inner joy and expressive sensitivity — the ingredients of greatness that elude many of ABT's younger ballerinas. Similarly, Mr. Bissell danced with a tenderness and virile devotion to his partner, defining the essence of the male role in classical dance.

Together, Gregory and Bissell united in a partnership based in strength, mutual respect,

kindness, and spiritual knowing. And this is the heart of the classical ideal — a way of relating that ennobles both the lover and his beloved. Gregory and Bissell made me feel the reality of such a seemingly impossible goal — a potential that still exists today, even if only as an act of aspiration.

Because of this, I was reminded of the tremendous responsibility placed on the lead ballerina and her consort. Gregory

and Bissell set a standard that inspired the rest of Saturday's cast. Carla Stallings, dancing the pivotal role of the Lilac Fairy, performed with exceptional delicacy and inner commitment, embodying the forces of good. Victor Barbee, dancing the travesty role of the malefic Carabosse, performed with great enthusiasm despite an excess of air splicing histrionics. The only major disappointment were the men in ABT's corps who danced with a jarring, idiosyncratic range of movement tempos.

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CLASSICS

BILL HUCK

Gala Madness

American Ballet Theatre is a company redesigned for a gala. On regular nights, the corps can be dispiritingly ragged, the repertory leadenly old-fashioned, and the lead roles handed to up-and-coming demi-soloists. But give them a gala and the stars at ABT will shine.

This season's opening night began with enough ballast in the repertory to sink several battle ships, but the announcement that Mikhail Baryshnikov would dance had packed the house, and glittering stalwarts, Cynthia Gregory and Martine van Hamel, redeemed the 19th century trash. To cap things off, the company offered for its climac-

sky Theater in St. Petersburg. Yet Gregory danced it as though it were Tchaikovsky at his most inspired, for Gregory understands, as few ballerinas do today, that Petipa's choreography aimed to express the music just as Balanchine's would later. Almost uniformly Balanchine chose more complex music than Petipa had and thereby the later

Baryshnikov dances now only because the ABT needs him to fill the house and create a gala spirit.

tic work one of the late George Balanchine's finest and most amusing masterpieces, the *Stravinsky Violin Concerto*.

The presence of Cynthia Gregory in the opening selection raised Natalia Makarova's staging of Marius Petipa's trifle, *Paquita*, to greatness. The music is a barely serviceable ballet score by Ludwig Minkus, Petipa's house composer at the Maryin-

choreographer was constantly setting himself a more interesting musical task. But nevertheless the aim was the same: to make the music visible.

Which it was in the hands and feet of Cynthia Gregory. Of course, Gregory's secret is that she possesses so secure a technique that she can execute this outlandish choreography — indeed, she can devise complica-



Gala grace: Mishà dances with Susan Jaffe at ABT's opening night.

tions to it that no other of the ABT ballerinas even attempts — and still she has enough strength and agility left over to play with the music. Her timing is immaculate and like a great violinist, her phrasing can haunt the memory long after the curtain is down.

The news of the opening night gala was *Other Dances*, choreography by Jerome Robbins with dancing by Susan Jaffe and Mikhail Baryshnikov. Jaffe is the newest star backed by the ABT, but she has not yet learned to phrase the music, as Gregory

has, or as Baryshnikov was doing beside her. She moved through the gestures with the ease of water running down a brook, but that's not the point. The point is to know the twists and turns of the river bed and to articulate them tellingly.

Baryshnikov still possesses the most completely trained body, after Fonteyn's, that I have ever watched dance. But recently he has developed a very complicated relationship with his audience. He dances now only because ABT needs him to fill the

house and create a gala spirit. Because he is a media-star, his appearances pack the house with sensation seekers. If he flirted with the audience they would go crazy and that would unbalance the evening, garnering too much of the attention for Baryshnikov. So when he dances, he scowls and looks severe, which is a little unpleasant to watch.

Furthermore, as he was executing Robbins' choreography, Baryshnikov came to a passage of three jumps he had to do diagonally down the stage. By the time he was finished with the second, his scowl turned pale. He looked like he was in more pain than you want to even think about. Some time ago Baryshnikov injured his knees and injured them again and again. As he danced on, the pain continued; you could see it back behind his eyes. And Baryshnikov continued, until he was doing a series of four turns to the back, when he forgot to tell his body to keep doing the movements and in the middle of the fourth turn, he stopped abruptly. He shook his head in amazement and went on.

It was heroic and unfortunately that is one of the things ballet is about. But it was not effortless or, for me, enjoyable.

Van Hamel and Kevin McKenzie followed in *Sylvia Pas de Deux*. The parentage of this dance was left obscure in the program. The original *Sylvia*, with Leo Delibes' music, was choreographed by Louis Merante in 1876. Lev Ivanov planned his own production for the Maryinsky Theater using the same music but he died before finishing the ballet, so it was completed by Paul Gerdt. Presumably this is

Continued on page 27

'Bent' at SF Rep

Savages and A Gay Man's Fall From Grace

There is a way in which the Holocaust may be viewed as an opportunity to say something meaningful about human nature. Already an abstraction, the Holocaust abounds in incidents and generalized experiences worthy of an ambitious author. Against the backdrop of an evil as demonic as Nazism, the dedicated writer can almost never go wrong. He only has to point a finger at those classic monsters — the Nazis — and vindicate himself as a concerned observer. He doesn't have to worry about making art because he is being so "moral" in his concern.

In this way, a lot of shallow but sensitive writing on the Holocaust has appeared in the 40-odd years since the end of the Second World War. I'm afraid that Martin Sherman's *Bent*, now running at San Francisco Repertory, is a part of this tradition of good intentions and poor

results. *Bent* is impassioned and unsettling, but it is also sentimental and morally suspect.

As I watched the play, I had the feeling that Sherman was imposing the sensibility of gay liberation, circa 1980, on people and events of many years earlier when the author's stance of



The SS comes knocking in SF Repertory Theatre's production of 'Bent.'

righteous indignation seems hardly applicable.

I later sensed that Sherman wasn't really interested in the Holocaust, or he was interested only inasmuch as it could be used to bolster his own curious morality. The "gay liberation" represented by this play rejects sadomasochism as an acceptable dimension of human relations. How Sherman develops this position is the real theme of *Bent*.

The play opens in an apartment rented by two gay men,

Max and Rudy, in Berlin at the time of the infamous Night of the Long Knives, when Hitler ordered the execution of Ernst Rohm, the notoriously homosexual leader of the SA.

Older, cynical Max is hung over and can't recall having invited a young blond, dressed in full leather, to the apartment the night before. Sensitive, sweet Rudy scolds Max as the latter's muscular trick appears at their bedroom door. (All of this is communicated as if we're in the present; even the details of the set seem all-too-ironically modern.)

Rudiments Max's apparent attraction to leather and S&M. Max wards off the continuing advances of the blond. Someone knocks at the door and Max and Rudy think it's their menacing landlord. It turns out to be two SS officers and *pow* we're suddenly back in the '30s as the officers kill Max's trick, who stumbles all over the set at stage right, blood pouring from his mouth and neck.

Eventually, Rudy is killed and Max winds up at a rock pile at Dachau. The scheming Max is able to convince the Gestapo that he is Jewish, not gay, so he wears a yellow star even though his real

am feeling your body, am touching your lips, my mouth is on your cock," and so on. This is a somewhat moving sequence unless you really think about it: again, Sherman is exploiting the Holocaust to digress on his peculiar concept of redemptive will-power. I really like the idea but I don't think it belongs in this context. Besides, such a quick remedy for anxiety is part of the psychology of our time.

At last, Horst admonishes Max for desiring pain, a la S&M, and goes so far as to say that Max is like the Gestapo, like the guards. The author then elucidates Max's fall from grace:

We stopped being gentle. I watched it, when we were on the outside. People made pain and called it love. I don't want to be like that. You don't make love to hurt.

This is Horst's response to Max's desire to bite Horst's nipple. Max finally says he used to "do things right," to which Horst responds, "You still can." In the end, Max does a thing right by donning Horst's pink triangle after the latter has been killed. Max then impales himself

Martin Sherman's Bent is a part of this tradition of good intentions and poor results. Bent is impassioned and unsettling, but it is also sentimental and morally suspect.

identity is no secret to Horst, a fellow prisoner who wears the pink triangle and insists that Max ought to do likewise. In this regard, I don't know if I buy Sherman's notion of a noble imperative. Whether or not survival without integrity is "valid" is a question that's an insult to anyone who knows how difficult it may be to simply survive. In any event, the idea of such a noble imperative is as dramatically potent as it is meaningless. The pink triangle was not a red badge of courage.

The rest of the play focuses on Max and Horst as they carry large rocks back and forth while SS guards watch every move. Rather unexpectedly, Horst reveals that he knew Max in Berlin back in those decadent days before the Rohm purge. The couple devise a way to outwit their SS observers: they close their eyes and speak of their physical sense of each other — "I

on the electrified camp fence. This updated crucifixion brings *Bent* to a neat edifying close.

The production at San Francisco Repertory is typically first-rate. The large cast is highlighted by Sean O'Brien's intelligently understated portrayal of Horst and Drew Eshelman's well-rounded characterizations of Greta, an impersonator who knew Max and Rudy in Berlin, Uncle Freddie, and the Captain in the final scene. Liam O'Brien, so moving as Paul in ACT's *The Floating Light Bulb*, tends to overplay the role of Rudy. The sets by John Terpening are interesting, and Leonie Calvert's costumes are adequate (although the Nazi uniforms come a bit too close to caricature). ■

Bent runs through March 15 at the San Francisco Repertory. For tickets and further information, call (415) 864-3305.

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Love Shots by Curt McDowell

Curt McDowell is a true San Francisco artist. As a public figure and in his work, he embodies the carefree spirit once associated with this town. His public image is that of a playful bad boy reveling in the pleasures of a wholesomely sleazy sexuality. And as a founder of the Roxie Theatre, he makes provocative film events happen.

However, with the exhibition of his photomontages at the Eye Gallery on Valencia Street, McDowell reveals a calmer, more personal side. The montages are hardly an artistic breakthrough, but give a welcome, intimate glimpse into the life of a local artist — a rare chance to see McDowell's friends and favorite neighborhood locations.

McDowell, who is fighting a serious battle with AIDS, never really intended these pieces for public exhibition. He views them as an offshoot and a release from his film work. The resulting lack of self-consciousness apparent in these pieces is precisely what makes them so appealing. Thankfully, at the suggestion of his friends, for whom many of these pieces were made, McDowell consented to showing this work.

The montages take the form, popularized by David Hockney, of snapshots pieced together to create a larger view, a deeper understanding. The pieces resemble Hockney's in form, but McDowell's (many of which were made before Hockney's were shown publicly) take a different thematic direction.

Where Hockney uses the form to explore cubist concerns, McDowell expresses his playful, roaming cinematic eye. The compositions are something like geometric amoebas — spreading out in many directions to accommodate stray objects or figures in the farther reaches of sight. The subjects are not "beautiful" people or exotic locales, but very real people and panoramic exteriors familiar to any "native" San Franciscan.

All of the pieces exude a great deal of warmth, both in color and sentiment. The artist is not concerned with these being pristine photographic prints. They are snapshots. As such, they have a golden, grainy fotomat look. This look fosters a sense of authenticity, of truthfulness. The montages are of moments that are meaningful to the artist,

Pop Entertainers Headline '87 Cable Car Awards

Jeanie Tracy, Teresa Trull, Leola Jiles, Shawn Benson, the Blazing Redheads, and Menage will perform at the 1987 Cable Car Awards, Saturday, February 28 at the Giftcenter Pavilion. In addition, Gail Wilson and the San Francisco Tap Troupe will perform with City Swing.

The Cable Car Awards, established thirteen years ago to recognize outstanding achievements of and contributions to the San Francisco Bay Area les-



something akin to a holiday family portrait. McDowell says his inspiration for these works was his mother's inability to fit the entire family into the frame when photographing them.

Indeed, these pieces reflect small intimate pleasures. In one montage, we see McDowell and a friend sitting on a log at the beach. Another has him cavorting outside the Golden Gate Theatre, with playfully interjected bums, old ladies, and legs appearing out of nowhere. The Roxie's new seats play an im-

The compositions are something like geometric amoebas — spreading out in many directions to accommodate stray objects or figures in the farther reaches of sight.

portant role in McDowell's subject matter. The "event" comes across as one full of pride and exceptional group spirit.

Even the more arranged pieces have a sense of intimacy. We know these are people that are important to the artist.

bian and gay community, continues in its tradition of presenting the most outstanding and representative entertainment our community has to offer.

Jeanie Tracy was the headliner at I. Magnin's "Raise the Roof" benefit, one of last year's most successful AIDS fundraisers. She recently completed six weeks on "Star Search," placing her in the semi-finals, and was selected to replace Jennifer Holliday (Dreamgirls) in "Sing Mahalia, Sing." She is best known locally for her work with Sylvester and the Two Tons as well as her solo appearances.

Teresa Trull is nominated this

A few pieces go beyond intimacy into something more artful. The large grey window that dwarfs the title figure in "Marion in the Hospital" is an inspired move. The cool grey exterior impinges on the sterile warmth of the hospital room. McDowell captures 16th Street in a rare, deserted state in "The Roxie Gets New Seats." The effect here approaches the dream-like perfection of a photo-realist painting.

McDowell also captures himself, true to form, with his pants down. His "Self-Portrait" is a double-image, aerial view of the artist, lying on his bed, surrounded by a vast collection of porno magazines. A slight boyish grin graces his face as he

seems to vanish soon after it is comprehended.

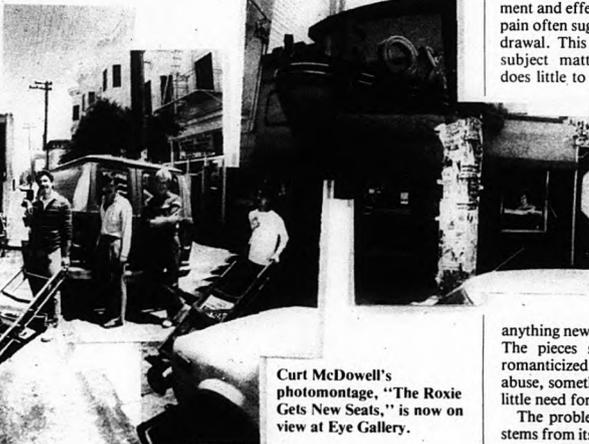
The black and white photographs of strangely cropped nude male figures are initially quite striking. Draghia dramatically isolates and/or enlarges specific areas of the figures. Using an innovative technique, Draghia prints multiples of the image, and is able to crop the figures in such a way that it appears their heads or faces have been ripped from their bodies. In this way, Draghia creates violent movement in what was perhaps a very straightforward shot.

More motion is added with broad, expressionistic brush

strokes with red, seemingly vomiting blood. In another, part of a diptych, a hand digs deeply into an expanse of skin, red paint curving in to accentuate this "wound."

Although the images are violent, they also have a surprising elegance — created in part by the limited number of elements in each of the pieces and their straightforward photographic treatment. Due to these characteristics, this work is reminiscent of the cool, intellectual treatment of angst in recent German photography. Draghia, who is Rumanian, at the same time has much in common with the emotional content of the works by German expressionists.

The violent physical movement and effective evocation of pain often suggests a drug withdrawal. This is perfectly valid subject matter, but Draghia does little to enlighten us with



Curt McDowell's photomontage, "The Roxie Gets New Seats," is now on view at Eye Gallery.

strokes of oil paint — most often a bloody red. Sometimes the paint application sensuously follows the lines of the figure's muscular body. In one photograph, a green blob attaches, like a monstrous monkey, to the back of the figure.

The sense of angst and pain in these untitled photographs, at times, is overwhelming. One piece is a giant close-up of a head, eyes tightly closed,

anything new about the subject. The pieces stand as brutally romanticized visions of drug abuse, something there is really little need for.

The problem with this work stems from its one dimensionality. While the work is powerful, Draghia merely shows us the pain without exploring its sources or meaning. It ends up being a personal expression that doesn't really translate into anything else. Draghia manages to make his subject initially powerful, but ultimately, forgettable.

Curt McDowell/Florentin Draghia continues at the Eye Gallery through March 29, 758 Valencia Street. 431-6911.

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visual explosions of angst and rough sensuality. The powerful works (also on display at the Eye Gallery) almost hit the viewer over the head with their blatant emotionalism. Unfortunately, the pieces work a bit too explosively, as their intensity

year for Outstanding Record, Recording Artist and Entertainer of the Year. Her latest release, "A Step Away," has received critical acclaim in such industry publications as *Billboard* and *Cashbox*, leaving Teresa poised on the verge of major commercial success.

Leola Jones, nominated this year for Outstanding Cabaret Performer, is the recipient of both the Cabaret Gold and Golden Gate Awards for Entertainer of the Year.

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'Black Widow' Weaving a Tangled Web

Black Widow, Rob Rafelson's new psychological thriller, appears to be a feminist-inspired film: female Fed outsmarts female serial killer. In fact it's quite the opposite and perhaps the most irrefutable screen evidence to date that the "feminist backlash" of the eighties is frighteningly real.

I was uneasy throughout the film and didn't quite know why until I realized that I was watching not women, but a man's idea of women. Since men have been making movies about women from day one, this should come as no surprise. But when the customary Hollywood convention of woman as the subordinate figure in a male-dominated world is temporarily suspended and we are given both a female protagonist and a female villain, the means of putting women in their place become subtler.

Debra Winger and Theresa Russell star as the federal agent and the murderer. The early part of the film crosscuts between Russell's disposal of a couple of husbands and Winger's growing suspicion of foul play. Winger's

Alex Barnes character starts out as someone I can identify with. She is very involved with her work and knows how to take care of herself in a male environment. But somewhere along the way I begin to notice she is viewed as lacking. Her dark, baggy clothes are contrasted with Russell's bright and varied ones. Her boss (portrayed as a sensitive, caring kind of guy) asks her when was the last time she had a date, and the way this exchange is handled indicates that the audience should start to wonder as well.

Her intense involvement with the case is reminiscent of Dustin Hoffman's portrayal of Carl Bernstein in *All the President's Men*. But where we are wholeheartedly with Woodward and Bernstein in their quest to get a



The face of a lovely murderess: Theresa Russell marries and murders Ben Dumers, a Texas toy (!) tycoon played by Dennis Hopper in "Black Widow."

story — never stopping to wonder about their love lives — we are not allowed to simply identify with Winger in her detective role. We are constantly focused on why she is so fascinated with this killer; why she turns down a

date with her assistant; why she plays poker with the guys; why she rebuffs her boss's advances.

Theresa Russell's character is a male chauvinist's nightmare come to life: the black widow who loves her mate only to kill him. The characterization expresses the primordial male fear of female mystery: that to love a woman is to embrace darkness, mystery, death. "Catharine" is seen in so many guises we cannot trust her authenticity even when she is alone — which makes her subsequent relationship with Alex hard to believe.

Alex's fascination with Catharine is first glimpsed when she projects slides of Catharine's alter egos, fits her own hand and body to those in the slides and then looks at herself in the mirror. Catharine projects a femininity Alex would like to have. She decides to track

this is a credible and normal way for women to relate.

I wrote off Alex's expression of interest in Catharine's looks and clothes as a means of gaining her confidence to find out how she ticks. But when she borrows a dress and becomes attracted to the latest potential victim, her character was no longer believable to me as a real woman. To be sidetracked so easily from the trail of a murderer by the obvious wiles of said murderer is just a more sophisticated version of the perennial easy victim position to which women have so often been relegated in thrillers — the ultimate outcome of this film notwithstanding.

It is taken as a given (once again) that a woman is not complete until she can let intimacy with men into her life. It seems fraternizing with murderers is a small price to pay. (This was also a theme in the less ominous *Jumpin' Jack Flash*.) Alex's final triumph seems to be less about outwitting Catharine than about flogging out of the court in a new bright skippy dress — she didn't just beat Catharine at her own game, she's playing it for keeps.

Stylistically, *Black Widow* elicited similar frustrations in me. Early jump cuts leave varying gaps in time, from a day or two to a few months. This is meant to tantalize, but its effect is rather to remove the audience from any sense of involvement with solving the crime. In thrillers where it is already known who committed the crime, the point of audience involvement becomes sharing the process of detection of the "when, where and why." But here we are forced by arbitrary jumps in time to stay at a distance from the detective's process as well as the murderer's. We are put in a position of confusion and powerlessness where we can only watch.

This "only watching" becomes a sort of voyeurism when we start to realize we're supposed to be psyching out the detective as well as the murderer. Alex Barnes's competence is invalidated when she becomes an object of our scrutiny rather than our heroine. I left the theatre feeling cheated out of any sense of par-

**Black Widow is an uninterrupted
barrage of high tension scenes
which leave us little chance
to catch our breath.**

Catharine down on her own time and follows her to Hawaii. They strike up a friendship which rings completely false. Alex's obsession with catching the killer would seemingly lend itself to a means-to-an-end approach to the relationship. Yet we are supposed to believe she likes Catharine on some level — at least she wants what she has, the ability to use her femininity to catch a man.

The so-called lesbian undertones of their mutual fascination reminded me of the so-called lesbian love scenes in men's magazines. The "friendship," in which if we are to believe the press kit "each of the women begins taking on aspects of the other," is based on deception, competition, each outwitting the other, and generally not having each other's best interests at heart. Apparently for Rafelson and-for screenwriter Ron Bass

participation in figuring anything out, or being allowed to formulate my own attitudes towards the participants.

Part of the problem is that Rafelson has failed to learn Hitchcock's invaluable lesson of counterpoint. In order to create suspense the audience must be given moments of relief. *Black Widow* is an uninterrupted barrage of high tension scenes which leave us little chance to catch our breath.

Bits of good acting manage to make their way through this labyrinth. Nicol Williamson is excellent as Catharine's doomed museum curator husband. Theresa Russell does admirably with her role, such as it is. I feel disappointed in Debra Winger, whose acting I admire, for not making me able to relate to Alex's changes. But really the role itself

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Our Daily Bread

A billboard appeared recently over the tansured pates and mansard roofs of San Francisco, courtesy of the Thomas' English muffin people, that reads: WHY SETTLE FOR DAILY BREAD? We can't imagine a more succinct revelation of corporate wrongheadedness regarding the staff of life.

Compare this crass slogan with the poetry in the Slavic proverb: "Without bread even a palace is sad, but with it a pine tree is paradise." In Rumania wheat loaves are said to be "beautiful like the face of Christ." To the French, the Virgin is *Notre Dame Painetiere*—Our Lady the Bread Giver. To a Jew, a bite of unleavened matzo is the very taste of Exile. Bread is the *mysterium*, Demeter's gift of wheat transformed by the ingenuity of civilization. It is not to be dismissed.

San Francisco has a tradition of good breadmaking by way of the French, Italians and Basques who settled here. Sourdough—based on the ancient method of raising bread with a leaven kept alive from baking to baking—is especially celebrated. Big commercial bakeries, whose sourdoughs are often leavened with an extra kick of granulated yeast, have the corner on this market; but San Francisco is blessed with several smaller bakeries producing loaves with better taste, texture, and a pleasing hand-shaped appearance.

Bakers of Paris breads are ubiquitous. You can find the long loaves—in or out of their slick red-white-and-blue sacks—in supermarkets, corner groceries, restaurants, and, of course, at the company's four stylish retail outlets. B.O.P. bakes 10,000 loaves daily—mixed, proofed, scaled by machine and hand-shaped at a location in South City seven days a week. We like the selection of breads in different varieties and shapes in the tradition of the neighborhood *boulangier*.

The long white loaves known as French bread were developed in the 19th century as a way of capitalizing on the "soft" strains of wheat that are cultivated in France. There, French wheat, long rising times and steam-injected ovens produce loaves with a round ripe sweetness and a brittle crust that cracks as it cools: B.O.P. has imported Pons ovens and a French production manager, but the flour obtained from General Mills is so chalky-white and flat tasting the breads seem insipid.

The crusts can't be faulted—thin, crisp, shattering into tiny shards when you break into the loaf. The problem is what's inside. Even the whole wheat bread tastes enervated and dead, with a texture like cotton batting. The rye-based breads are better, denser and chewier, with a discernible rye tang. Of the white breads, the *Normandy bread* comes off best, with the traditional long deep cuts along the crust, and a sweeter, glutinous crumb.

The higher-ups at B.O.P. should listen to their retail director, Taffy Von Hungen, who is lobbying for a line of denser wheat breads in response to customer requests. For now, B.O.P. breads—especially the

pain Normand—are best heated or toasted, though as Elizabeth David points out in her excellent *English Bread and Yeast Cookery*, toast is hardly the primary object of breadmaking.

Perched on the crest of 18th Street above the Castro, **Fran Gage Patisserie Francaise** has been turning out French-style breads and pastries every morning for the past two years. Before that, Ms. Gage—an American—worked out of her home. The bakery offers half a dozen kinds of compact rustic loaves: *pain au levain* (the original "sourdough"), an unctuous walnut-studded *pain aux noix* that is excellent with cheese, and others. Ms. Gage's breads are distinguished by their formidable—sometimes nearly indomitable—crusts and chewy crumb, made of high-quality unbleached and whole-grain flours from Giusto's Mills.

The *baguette* is perhaps least interesting. The dough is made up a bit slack so the bread sags in the oven, resulting in a flat bottom crust. The *pain au siegle* (sourdough rye), however, is superb—the crumb close-textured, flecked with bran, and possessed of an appealing beery perfume and savor. With paper-thin slices of black radish, sweet butter, a few grains of salt and this excellent loaf, one may celebrate spring in the old way.

The Patisserie will be installing steam-injected brick ovens in a matter of months, which may allow the crusts more *finesse* and grant the loaves the haunting distinctive savor of breads baked in stone.

Tassajara Bread Bakery is more than a retail outlet—it is a neighborhood institution, a congenial hangout that defined Yuppie years before Alice Kahn coined the term. They are here *en masse*, wielding Aprica strollers, perusing the business section over decaf, and oozing Nautilus-induced sweat into pastel headbands.

Tassajara combines whole-food consciousness, traditional French techniques like leavens, and good old American loaf-bread methods in a way that feels authentic, innovative and very local. The flours, sweeteners and fats used are a very high quality; the whole wheat flour, for example, is stonemound and organic. The miller has a personal relationship with several farmers, which allows information regarding the idiosyncrasies of a particular batch of wheat to be passed along to Tassajara's production manager, Mick Sopko.

Breads are baked on a daily schedule. On Friday mornings, Tassajara turns out a light, glistening *challah*, and you may see—piled to the left of the pastry counter—dozens of bagged *challahs* with Jewish names on them waiting for pickup. We wish this schedule was supplemented with daily specials—a crusty onion rye or pumper-



MARC GELLER

nickel perhaps—to intrigue the regulars and hone the bakers' experimental edge.

The *baguettes* here are spiked with a little whole wheat flour—though not very French, the sweetness of the unrefined grain

approximates the full flavor we remember in the French article. The crust is inconsistent—leathery one day, floury and cake-soft the next. Still, as daily bread, we would take Tassajara's nourishing Californized

version over B.O.P.'s airy Parisian loaf.

The bakery is more in its element in the whole-grain realm: husky, malt-sweetened *whole wheat*, crunchy *millet*, and the

Continued on page 27



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When I was a wee little boy (say, five years ago), my Mommy learned me a precious lesson: Never push yourself on others. This explains, you see, my reticence about noting my recent nomination for a Cable Car Award as Outstanding Columnist. Goodness, I thought, it just wouldn't do to mention it in the column, would it? What, after all, would mother say?

Luckily good sense — not to mention arrogance, greed and raving egomania — prevailed, so I hereby order you to present yourself at the Gift Center (Eighth and Brannan) between 6 and 8 pm tomorrow, Saturday, Feb. 28, and to VOTE FOR ME — OR DIE!!! IF I LOSE, IT TAKE THIS GODDAMN COLUMN — AND EVERYTHING IN IT — DOWN WITH ME!!! So if you ever want to read Less Talk again, VOTE FOR ME!

Viciously Lubricious

They are my fave-rave chart-busting American lite-metal band, their music hummably anthemic, their videos refreshingly free of spandexed "babes." That's why I cheered to learn their lead singer, an endearingly furry, jovially toothsome, and acrobatic little bon bon is gay.

"But he's a horrible, vicious queen," a gay music biz insider told me recently. "He just fired his whole road crew, and he's supposed to be impossible to work for."

Doesn't mean he looks impossible to work on.

Gag Me With A Swoon

What high-priced movie star, apparently fond of the Big Snack Attack, yearly checks in to a New York clinic for bulimics? Hint: she recently tried to gain admittance to a Boston hospital specializing in substance abuse, the substance in this case Kaopectate. The

hospital refused her unless she admitted herself for the symptomatic eating disorder instead (bulimia).

This time she refused.

Doin' the Vatican-Can

Ever since Pope John-Boy II-Tu's hilarious Halloween Encyclical calling homosexuality an "objective disorder" (as opposed to a subjective one, like bigotry), and with AIDS consciousness rising worldwide, gay priests have become big news.

In "Gays in the Clergy," *Newsweek* (Feb. 23) hammered together a clear-eyed report which said, among other things, that Catholic gay priests' increased visibility results from "a handful of AIDS cases" and highly publicized child molestation court battles; that gays comprise from twenty to forty percent of the Roman Catholic Clergy (and as high as 50% in Episcopalian urban centers like Your Hometown); and that "the controversy over homosexual clergy is not about jobs or celibacy or even AIDS. It is about acceptance."

Typically, however, the magazine waffled in the end, saying a gay clergyperson's problems were "confirmation that following Jesus was not meant to be easy."

Parish The Thought

But following the story of the AIDS-stricken shepherds of the flock was easy in the clear-

headed "Priests With AIDS: Vows of Silence" (*Village Voice*, Feb. 17).

"The number of cases is not big enough" to warrant national attention, Conference of Major Superiors of Men director Rolan Failey told *Voice* reporter Robert Massa, but as Massa wrote, "...reports of priests with AIDS began to surface as early as 1983." And San Franciscan Richard Wagner, who conducted a 1981 Kinsey-style study of 50 self-identified gay priests, warned, "The church is sitting on a situation that's about to explode."

A New York City priest told Massa that after he tested HIV-positive, his superiors "were more concerned about public relations" than his emotional well-being. One "religious brother" who counsels AIDS patients said, "The most common reaction [of the church] is simply to ignore the problem," while Jim Bussen, director of Dignity, the national gay Catholic organization, said, "It's a disgrace that Hollywood has responded better to this crisis."

"So," wrote Massa, "have some other religions."

LA Law Black Sheep

If TV producer Steven Bochco is religious, it's only in his continuously virulent video persecution of minorities — including gays.

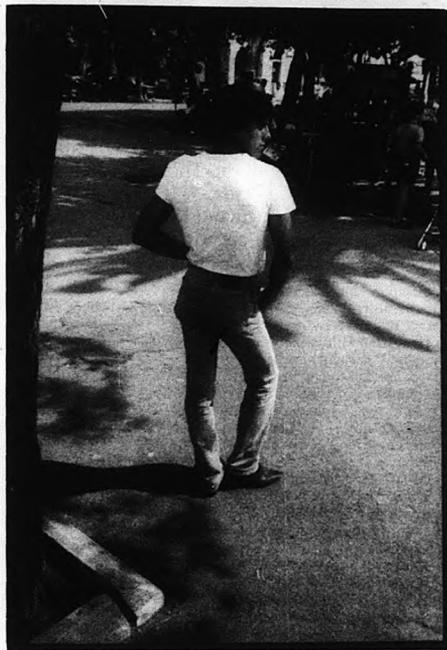
On the Feb. 19 LA Law, womanizing lawyer Arnie Becker, rebuffed by a temporary secretary, learns she's gay when her lover picks her up after work. Later asked by his full-time secretary how the temp had worked out, Becker sniffs, "Oh, you can't trust people like that — they're flighty and temperamental."

Unlike, of course, racist, sexist and homophobic TV producers, paragons of sanity and probity all.

Bon Jon Cooksey

He is, as Sammy Davis Jr. might say of Jerry Lewis, a close personal friend of mine (and as he wrote, recently, "Your half brother, Straight Talk"). But LA film-script hopeful Jon Cooksey is also now a published writer.

In "When AIDS Testing Takes a Spot in the Wedding Plans" (*LA Times*, Feb. 16), Jon wrote about the horrors of taking — and waiting for the results of — the HIV test, and his conclusions after soul-



searching: "My gay friend [guess who] said that his community has had to mature rapidly in the last five years, ... learning to take responsibility for sexual behavior [and dealing] with the reality of death and the necessity of caring for the sick and dying."

"We heterosexuals have to learn those same lessons whether or not we choose to benefit from the experience of those who have gone before."

The voice of sanity and probity, all right.

Trunks and Disorderly

The Feb. 19 *Chronicle* article about the Gilroy kerfuffle over a high school calendar featuring four bikini'd young women contained a most alluring sentence: "The only male model is a boy in swim trunks."

I don't feel qualified to comment on this brouhaha — until I've studied the matter very, very closely. Readers? Have you any friends in Gilroy who can get us a copy of the con-

troversial fund-raising device? If so, we'll print the swim trunks picture here.

Hedges, You Bet

Chuck Hilbert take note: reader Emilio de Sartre recently sent a Benson and Hedges cigarette ad from the Jan. 25 *Image* (it's also on the inside back cover of the March 12 *Rolling Stone*, with M.J. Fox on the front) showing three photos of a youngish couple at the piano. In the first two he's reading music while she tinkles the ivories, while in the third, as she plays on, he is leaning back against the keyboard, gazing into her eyes, his hand covering his crotch, his cigarette, as they say, at forty-five degrees from the vertical.

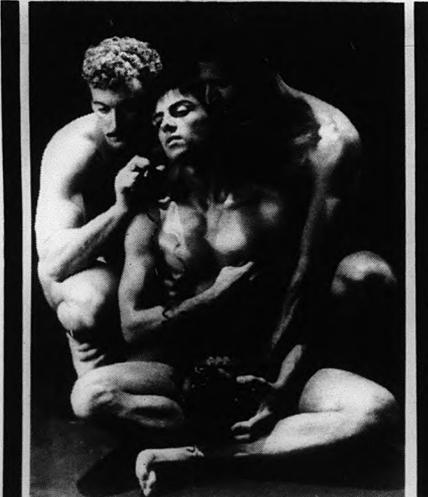
Emilio, who signed himself "Orally Yours," wondered: "Are unfiltered cigarettes considered safe sex?"

Mine's Raisin' Too

"Pay Raises Make Men Crave Sex," screamed a Feb. 19

Continued on next page

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LESS TALK

Continued from previous page

Chronicle headline, but I could only yawn — until I learned from the accompanying article that the craving is in direct proportion to the size, as it were, of the raise.

Because when my editors recently gave me a raise, I seriously considered the priesthood.

Head Lines

Two heads recently nabbed my eye.

In the Feb. 16 Chronicle: "Posh London Closet for Sale — Only \$55,000." Would, I thought, that Liberace were still alive.

In the Feb. 9 Chronicle (front page): "New Boom in Former Chicken Capital." I leapt from my Barcalounger, ready to investigate, until I realized it was only a report on how Petaluma is getting, in the

Chron's words, "Marin-ated." Reading that sort of low-rent, cheap pun writing, I knew the yolk was on me.

In The Clinch

Don't forget: deadline is approaching for the First Less Talk Contest, a gala, fun-filled and intellectually stimulating event in which you, reader, must come up with a definition for, and use in a sentence, the word "clinchpoop." No peeking at your neighbor's paper. Prizes to be announced. Deadline soon. Enter now, as many times as you like. (Confidential to C.K.: One more goddam entry, and I'm gonna cut off your writing hand. However: very, very fine work, my lad, exemplary.)

Please send contributions to Dave Ford, Less Talk, c/o SF Sentinel, 500 Hayes St., SF, 94102. Or call TM1-8600. Merci beaucoup.

CLASSICS

Continued from page 21

the version that stands behind Andre Eglevsky's staging for ABT. But things are a little more complicated, for George Balanchine did a *Sylvia Pas de Deux* of his own, which I have not seen but which Eglevsky certainly did because he danced in it often. What was shown at the ABT gala hardly looked like Balanchine's handiwork, but I don't know who contributed what, except that van Hamel added her freshness of line and graceful ease and McKenzi disposed of some deft turns and splendid elevation.

Sylvia had another chance to shine when, on the second night, it introduced Julio Bocca, ABT's next genuine mega-star, to San Francisco. Bocca, who also replaced Patrick Bissell in *Theme and Variations* that night, possesses a clean and musical line, showing maximum control, on the one hand, and easy freedom, on the other. His turns seemed both rigidly planted in a single spot and bursting with centrifugal energy. In *Sylvia* he was all bright excitement. In *Theme* he was elegance and sophistication. His partnership with Cheryl Yeager in *Sylvia* was magic — he is a gentleman.

The *Stravinsky Violin Concerto* that concluded opening night only entered the ABT repertory last month in Miami Beach, Florida. That it lacks the polish of ABT's old chestnuts is, I guess, to be expected. The ensemble in the final movement wandered a bit aimlessly, for example. But the central core of the whole was a hardened gem.

Now that Balanchine is dead,

his works are beginning to be disseminated more fully. Balanchine was always generous with his choreography, because he wanted his work seen everywhere. But now the inner circle of his dancers has begun to stage his works for other companies. And so there is a situation where the most knowledgeable are going out to teach Balanchine's techniques to companies trained in other styles.

Karin von Aroldingen taught the *Stravinsky Violin Concerto* to the ABT dancers and they showed a tautness and a preci-

fined over, as the cantabile melodies of these slow movements are reflected in long and sinuous lines. But even in these supple and supremely graceful moments, Balanchine emphasizes the wit of the music, with inward turnings of the legs and agitated interweavings of the hands. The crab step in the first aria raised a laugh, as well it might, for nothing is further from Balanchine's work here than the confining air of the sanctimonious.

Ricardo Bustamante, late of the San Francisco Ballet, danced

Sylvia introduced Julio Bocca, ABT's next genuine mega-star, to San Francisco

sion of inner impulse that could be seen through the first-draft aspects of this performance. Aroldingen may be one of the next generation's greatest teachers.

The center of this ballet is in the two arias that sit at the heart of Stravinsky's concerto. In Balanchine's imagination, each is a pas de deux, here for Leslie Brown and Ricardo Bustamante, and Susan Jaffe and Patrick Bissell. The episodic nature of Stravinsky's music that Balanchine exploits so cleverly in the opening Toccata is now

splendidly, with just the right touch of aristocracy and down-home in his demeanor. Patrick Bissell looked stiff in comparison, but out of Susan Jaffe, Aroldingen drew an impassioned and delicately sculpted performance, such as to give hope for her future.

Perhaps the Stravinsky-Balanchine collaboration ended the gala with matter too serious for the occasion. But I think not, for with it dance and music triumphed together.

DINING

Continued from page 25

very dense and tangy *sourdough* whole wheat raised entirely by leaven. *Sourdough raisin*, dark and grain-mysterious, is sweetened only by raisins and perfumed with cinnamon. We adore the delectably half-sour *country French*, a predominantly whole-wheat loaf with a checkerboard crust; it makes great toast to eat with marmalade. The *potato bread*, baked in tins, has to be the best white bread in the City — honey-sweetened with a pliant crumb flecked with bits of potato skin.

We appreciate the range and

quality of breads available in San Francisco. There is a preoccupation with French breads, which is fine, but we wish the interest went deeper than the crust and shape of the loaves. We encourage local bakers to borrow and develop techniques better suited to our domestic flours — to bake deeply satisfying daily bread that tastes as good as it looks.

Bakers of Paris, 1605 Haight Street, 1101 Taraval Street, 3989 24th Street, 449 Castro

Fran Gage Patisserie Francaise, 4690 18th Street. Tassajara Bread Bakery, 1000 Cole Street, also at Greens at Fort Mason.

FILM

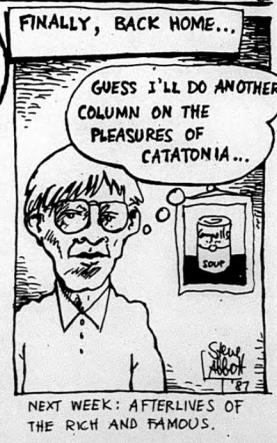
Continued from page 24

is the problem, and I suppose I'm disappointed in her for choosing it.

A film that shows a strong, competent woman in a male-dominated profession become liberated by learning from a

man-killer how to express her "dormant" femininity is not my idea of fun. That it has garnered praise from so many quarters is an unfortunate sign of the times.

Black Widow is currently playing at the Metro (931-1685) and the Stonestown (221-8182) theatres.



ROCK PREVIEWS

DON BAIRD

The Blazing Redheads and Ms. Kitty's Psycho Souls

This event is a fundraiser for the Congressional campaign of Supervisor Harry Britt. The Eagle, one of the few leather bars that's survived the hip-ification of South of Market, plays host for the event. That wild group of serious women musicians, The Blazing Redheads, will bring their special brand of "new fusion" music to the aid of Mr. Britt, but don't be frightened. Properly translated, "new fusion" means prepare to dance. Ms. Kitty and her accomplished band once again donate their talents to another gay-related cause. SOMA has changed a great deal over the last few years, but this odd combination of talent, venue, and purpose points out that an underlying sense of unity still remains. (The Eagle, 2/27, call 626-0880 for details)

The Pretenders and Iggy Pop

It's hard to be enthusiastic about a show that takes place in my least favorite venue of all time. To be even more frank, it's hard for me to find anything good to say about The Pretenders. The saga of Chrissie Hynde (a well-documented trek through pop stardom, drug-related deaths of two band members, and rock-and-roll motherhood) is boring, boring, boring. I remember when both she and her husband Jim Kerr headed two very good bands. It's a pity they don't any-

more. Iggy is the saving grace on this bill. Don't you wish that Chrissie would have married Iggy after the first Pretenders LP? As a couple, they would have toned down by now, but we probably would have got a few harder-edged years from Chrissie and perhaps a baby with a long, skinny face, an underbite and a craving for dog food. See Iggy then leave before the teens get ugly. (Oakland Coliseum, 2/28, 8 pm, \$16.50)

Ms. Kitty's Birthday Party with The Psycho Souls

Expect a raunchy, spirited set tonight from a birthday girl who deserves a lot of gifts, considering her charitable involvement in a few recent benefits, not to mention her much-improved show. Happy Birthday, Ms. Kitty, don't work too hard! (Nine, 2/28, 10:30 pm, \$5)

Dave Edmunds

This ace guitarist has been around a good long time. I first began to notice him in the late '70s when Elvis Costello, Nick Lowe, and Mr. Edmunds all seemed to play on each other's records, record each other's songs, produce each other's albums, and share unspecified substance abuses. I don't know that for sure but I'd like to think they got drunk together a few times. Edmunds and Lowe plus two other guys once formed the short-lived band *Rockpile*. Their one LP, *Seconds of Pleasure*, was a slick, rocking love affair with Elvis, the blues, The Everly



Iggy Pop comes (back) twice this coming week. Read Don for details.

Brothers, and most importantly, that old-fashioned kind of rock and roll that you can dance to. Expect something similar from this show. (Wolfgang's, 3/1, 8 pm, \$15)

Iggy Pop

Thank heaven Iggy found the time to break away from that vegetarian mother of two and her ever-changing line-up to play a gig in a small venue. He must have liked it so much on Halloween that he came back for more. I've heard from a reliable source that he's better than ever so snatch up those tickets quickly

if you can. Since his Halloween show, Iggy Pop has toured Europe and most of the U.S. This return engagement lends new meaning to the word comeback. He hasn't stopped since *Blah Blah Blah* came out. I hope he never does. (Wolfgang's, 3/2, 8 pm, \$15.50)

Scratch Acid

This Austin-based band has gained a huge following in Texas, many positive reviews during their European tour, and a reputation for being basic, normal Joes — that is, until they hit the stage. In some ways, they

could be referred to as a noise band, akin to Sonic Youth, but ever-present rock and blues structures push their aural mayhem to brave but recognizable limits. Their lyrics are somewhat terse, emotional and brooding, with a touch of the driving mania one expects from The Butthole Surfers. Gee, I think I just talked myself into going. (I-Beam, 3/2, 10:30, \$6)

Peter Murphy

This former member of Bauhaus has skipped all around since their breakup in '83, creating odd little records here and there with a few notable musicians. His most recent LP, *Should The World Fall To Fall Apart*, was released in '86 and produced by Ivo Watts Russel, the main man behind 4-AD Records. If you're having trouble picturing Peter Murphy, try to remember that glamorous lesbian vampire flick, *The Hunger*. Murphy was the guy behind the chain link fence singing, "Bela Lugosi's Dead." From his live show, expect a similar dramatic presence with lots of costumes and makeup. Murphy's most current music is less haunting than Bauhaus, with smooth keyboards and a more dance-oriented feel. I'm certain that he hangs on to a bit of that spooky Bauhaus darkness, only this time he does it his way. Perhaps Murphy will tread the fine line between sinister and positive. Perhaps Halloween falls in March this year. Expect an engaging performance. (I-Beam, 3/3, 9 pm sharp, \$8/\$10)

The Ricky Ringold Show

Three cheers to The Paradise Lounge for booking the remark-

Continued on page 31

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From Here to Oz And Back Again

The most talked about rock event of last week did not occur in a sweaty club full of flailing slam dancers, nor did it take place in a huge coliseum, a record store, or anywhere South of Market. It took place in downtown's swank St. Francis Hotel, this year's host of the annual Gavin Report Convention and cocktail party.

The Gavin Report is a weekly music trade and industry publication that compiles data from radio stations and formulates charts that monitor national airplay and preview hits. This national publication is subscribed to mainly by radio stations and record companies, which also often advertise in its pages.

The convention boasted several panels and addresses by industry moguls and performers, then culminated with a huge cocktail party in one of the Hotel's grander than grand banquet rooms. The large hall was crowded with tables of food: chafing dishes filled with pasta, iced trays of oysters, and attractive displays of fruit and cheese, decoratively nestled under tasteful, tiny dancing fountains.

Every time I see a fountain I can't help but think of our dear, departed Liberace and I get a little teary-eyed. The endless parade of women in flamboyant

cocktail dresses didn't help matters any. Between the perfectly lit fountains and the beads, feathers, furs, and jewelry, I got all choked up. With a handful of drink tickets, I approached the bar. A suited bartender called me "Sir," and I was secretly glad that I had bought a new



Love letters for Don amid cocktail chatter at Oz.

than I thought she'd be. Without the ten-inch platform shoes from her days with **The Runaways**, she's the perfect height

Glowing with the Mother Theresa seal of approval, Geldof was surrounded by various white-haired executives, shaking hands, posing for photos and probably talking about his tremendous achievement with Live Aid.

shirt for the occasion.

My Liberace grief was eradicated when I spotted my first rock luminary of the evening, **Joan Jett**. This probably sounds silly but she was much smaller

to play opposite **Michael J. Fox**. I spoke with her very briefly (how one speaks to a star at a cocktail party) then spotted luminary number two, **Saint Bob Geldof**.

Glowing with the Mother Theresa seal of approval, Geldof was surrounded by various white-haired executives, shaking hands, posing for photos and probably talking about his tremendous achievement with Live Aid. I certainly doubt that anyone mentioned the poor response to his post-famine relief solo LP, *Deep In The Heart Of Nowhere*, or the fact that his recent European tour was "postponed" due to poor ticket sales. Perhaps his autobiography is doing better. Bob may have been knighted by the Queen for his noble efforts, but I'll never forget dancing and trashing dorm rooms to the tunes of his former band, **The Boomtown Rats**.

Local **Chris Isaak** and band were there, and the general buzz

about the banquet room (and town) is that things are looking quite good for them. Isaak's second LP, released a few weeks ago, is a fine piece of vinyl, likely to take him places that his first didn't. The Bruce Weber photos of Chris on the sleeve certainly won't hinder the sales, nor will word of mouth about his hot set at DNA the following night for a convention-related Warner Bros. party.

415 Records' **Howie Klein** was there, looking ever so dapper in a stunning tuxedo. He was with members of **Until December**. These pleasant guys looked striking as usual and will soon release a remix of a song from their debut LP with **Sylvester** singing back-up. I didn't get the chance, but I wanted to thank Until December for covering the **Blondie** song, "Call Me." I used to play the original 45 at 33 rpm so it would sound like a man singing. Now I don't have to.

Near the 415 entourage, I met **Debra Borchers** and **Lawrence Doyle of Love Club**. The incredibly lovely Ms. Borchers explained that the band is taking a two-month break from performing to develop some new material. When asked about possible label interest in Love Club, both members said the interest was there but shouldn't be talked about, let alone printed. Not yet.

Minor English pop sensation, **Samantha Fox**, was there, too. Of all the "stars" at the party, the thought of meeting her took on a humorous urgency. I had to do it. The hilariously bitchy writers at *Melody Maker* have jabbed and attacked her to no end. Fox's claim to fame is the

Continued on page 31



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WEEK AT A GLANCE

February 27-March 5
Edited by Patrick Hoctel

27 FEBRUARY
FRIDAY

EVENT OF THE WEEK! Mr. Britt Goes to Washington. Supervisor John Molinari and Patrick Toner, who certainly gets around, invite you to attend a very special beer bust at the SF Eagle in support of Harry's congressional bid. Get on the bandwagon! Special guests: **The Blazing Redheads** and **Miss Kitty & the Cycle Souls**. 8 pm-midnight, 12th and Harrison, SF. \$10.

Van Ault's **Visionplay Circle** explores inner space through deep trance visualization — at its new location, 4111 18th St. (at Castro), Suite 2. 8 pm, \$10-15 sliding scale. Info: 864-1362.

Women Meeting Women. Join Mary "MIDGETT" Middett and company for dinner and stimulating conversation in a homey atmosphere with cafe and games to follow (smoking in garden). 6:30-10:00 pm, 437 Webster St., SF. Info: RSVP — 864-0876.

Church of the Secret Gospel. Sermon followed by Carnal Communion to 10:30 pm. Refreshments. Males 18+ welcome. 8 pm, 746 Clementina St., #2. \$2 in the plate. Info: 621-1887.

Lily Tomlin at the Castro. This documentary, produced and directed by Joan Churchill and Nick Broomfield, charts the evolution of Tomlin's Broadway hit, "The Search for Signs of Intelligent Life in the Universe." It's also been the source of much recent litigation with inside sources saying the 47-year-old Tomlin was not too happy with some of her close-ups (among other things). This documentary, however, draws a warm, sympathetic, and often hilarious portrait of the star who just may be a bit of a control queen. Plays through 3/7. Castro near Market. Showtimes/info: 621-6120.

The LAB presents **Doug Carroll** and **Kay Hooper** in "Deconstruction of the Art of Violinello Playing" tonight and tomorrow night. Highlights include Carroll performing a set of pieces which features taped sounds from a garbage transfer station and Hooper's Technology, a work designed for speaker, film, and processed violin. 8:30 pm, 1805 Divisadero, SF. General admission is \$5, \$4 for LAB members and students. Info: 346-4063.

Cobra Lounge — starts up after midnight at the Intersection Art Center and showcases talent like Bob Ernest, Corps et Ame, Feral Theatre, etc. 766 Valencia, SF. \$7, no reservations.

Sally Fisher leads **5th AIDS Mastery Workshop** today through 3/1. The workshop is designed to help participants get in touch with their creativity, self-love and power of choice as a means to living in the present and is primarily for those with AIDS or ARC — or for those whose lives have been significantly affected by AIDS. 7:30 pm, A La Page Studio, 108-C Fillmore (at DuBoce), SF. \$50-250 sliding scale, no one turned away for lack of funds. Info: Richard Valentino — 824-2016.

Cal Performances presents the **Trisha Brown Company** at UC Berkeley's Zellerbach Hall tonight and tomorrow night. Brown's work has been described as "always fresh and unpredictable," and she has performed works in locations ranging from water-borne rafts and the rooftops of Soho — to Europe's great opera houses. Her latest works include collaborations with directors Jonathan Demme and Lina Wertmuller, musician Laurie Anderson and visual artists Robert Rauschenberg and Donald Judd. 8 pm, \$16.50/\$14/\$12.50 (\$3 student discount). Tickets/info: 642-9988.

28 FEBRUARY
SATURDAY

Code Blue: a private nightclub for women in the European style, no less, bills itself as "one step beyond fantasy and fashion." You be the judge. Enjoy video, dancing, and go-go dancers. 9:30 pm-2 am, corner of Lombard and Taylor in North Beach, SF. Admission is \$7 for non-members, \$6 for members. Info: 979-5557.

Night Workers Anonymous: organization for East Bay gay men who work in the evenings and therefore can't socialize with other gay men in the usual places. Come meet other men for lunches, social activities, etc. Info: 889-9928 (days only).

ATA (Artists Television Access) hosts **The Big Show:** the US premiere of video-art from England. With Nigel Wolfe and many others. 8 pm, 360 9th St. (near Folsom), \$4 for a two-hour show. Info: 863-1860.

The Girth and Mirth Club of San Francisco is putting on the old feedbag — again. For the time and place of their monthly dinner meeting, please call 552-1143. Join their friendly group of chubbies and chasers. Info: 680-7612.

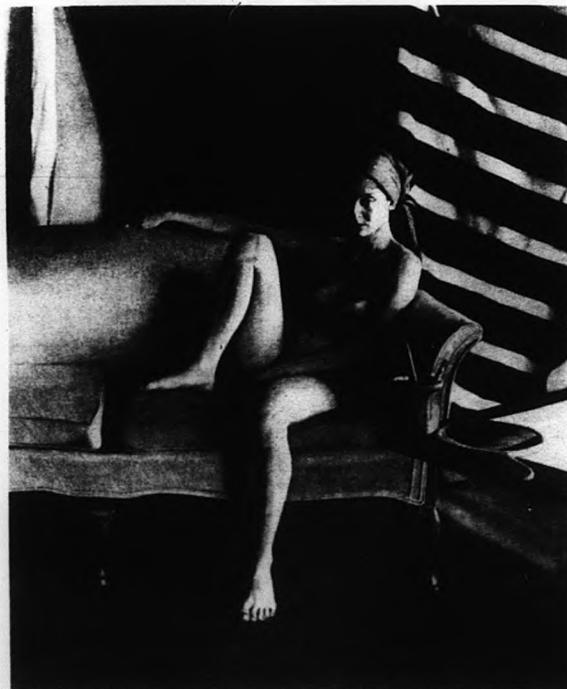
SF Recreation and Park Department presents "Smell and Taste in Insects," an Insect Zoo lecture. 10:30-11:30 am, San Francisco Zoo, Sloat Boulevard at the Pacific Ocean. Preregistration necessary, fee. Info: 661-2023.

1 MARCH
SUNDAY

Hear brilliant soprano **Alpha Floyd** along with mezzo soprano **Antoinette Hardin** at the Masonic Auditorium as part of the Today's Artists Concerts series. 4 pm, 1111 California, SF. Info: 527-3622 or 398-1324.

Physique '87 sponsors a **bodybuilding training workshop.** Men and women of all ages and levels of training are invited to the second in a series of monthly training sessions, designed to introduce and promote bodybuilding in the gay community. Topic: Training Programs and Tips. Receive instruction in proper weight training technique for each body part from knowledgeable trainers. 6:30 pm, City Athletic Club, 2500 Market Street (above Castro). A \$3 donation is requested. Info: 431-6254.

Psychologist **Paul Walker** speaks on "Pedophilia and Cross Dressing: Gay Issues? Deviance?" for the **G 40 Plus Club.** Walker, an authority on these two highly volatile subjects, discusses them calmly, objectively, and with no axe to grind. A good chance to separate fact from folklore. 2 pm, First Unitarian Church, 1187 Franklin (at Geary), SF. Info: 552-1997.



Paintings by artist **Steven Bigler**, a finalist in the 1986 Prix de Rome competition, are on display now through March 8 at the Contemporary Realist Gallery, 506 Hayes Street, San Francisco. This is a great space for discerning, budget-conscious collectors. Check it out! Call 863-6550.



Computer graphics and photographs by **Susan Felter** are on display March 5 through April 20 at Vision Gallery, 1151 Mission Street (between Seventh and Eighth), San Francisco. Call 621-2107.

Massage Play: a time when gay men can give and receive the gift of touch. 1-3:30 pm, free. Call 626-1766 for your commitment and place. Sessions led by Randall Seamons.

SF FrontRunners meet at 10 am at the foot of Van Ness Ave. (near beginning of pier) for the Muni Pier Fun Run. 5 miles, flat, out and back. Info: 673-7303 and 337-8704.

2 MARCH
MONDAY

Relax, thanks to the good gay people at **FOG**, and treat yourself to a delicious experience at the hands of a talented, licensed masseur. A half-hour massage session features a technique which combines Shiatsu and acupressure. Six half-hour sessions are available from 6:30 pm to 9:30 pm. 304 Gold Mine Drive (the FOG House), \$10 for members, \$12 for non-members. Info: 641-0999.

Hellish Visions of the Future — a triple feature of *Clockwork Orange*, *Blade Runner*, and *Dune* at the Strand. Kubrick, Scott, and Lynch

give in to excess with varying results. \$2 all day on Mondays. 1127 Market (between 7th and 8th), SF. Showtimes/info: 621-2227.

3 MARCH
TUESDAY

Gay Men's Sketch Class begins — an open drawing class for gay men of all skill levels. Scott O'Hara(!) is the model for the first class. Suggested donation on a sliding scale from free to \$15 per class. Classes will be held in a South of Market flat (tobacco-free environment) every 1st and 3rd Tuesday night of the month from 7-10 pm. Call Mark I. Chester at 621-6294 for information.

Patner Panchali and **Aparajito**, parts I and II of Satyajit Ray's magical Apu Trilogy, will be screening at the York. 2789 24th St. (between Bryant and Potrero), SF. Showtimes/info: 282-0316.

4 MARCH
WEDNESDAY

Poetry Coast to Coast. Poets **Diane DiPrima** and **Vincent Ferrini** give a reading at the First Unitarian Church. 7:30 pm, 1187 Franklin (at Geary), SF.

The Photography Center announces **Mural Size Prints**, a new six week class. Dave LaTrobe will instruct you in making negatives for extreme enlargement, exposing, developing, washing, drying and mounting of oversized pictures. Each participant will have the opportunity to make one print, minimum size 30" x 40". 7-9:30 pm every Wednesday, 50 Scott Street, \$60. Info: 558-4346.

5 MARCH
THURSDAY

Mike Davis, author of *Prisoners of the American Dream* and member of the *New Left Review* collective, speaks on contemporary California as a model of "post-liberal" capitalism. Davis will focus on the relationship between new forms of economic inequality and political realignment in the Democratic Party. 8 pm, Modern Times Bookstore, 968 Valencia St., SF. Info: 282-9246.

SF Conservatory's New Music Ensemble, directed by Joan Gallegos, presents a concert of contemporary music, including world premieres of works by Conservatory faculty composers. 8 pm, Hellman Hall, 19th Ave. at Ortega St. Free with a voluntary donation suggested. Info: 564-8086.

The *Sentinel* welcomes submissions of community and arts events for our weekly calendar. The deadline is one week or more in advance of Friday publication. Send items to: Calendar Editor, *San Francisco Sentinel*, 500 Hayes Street, San Francisco, CA 94102.

DANCE

Continued from page 21

Besides the dancing, however, the company's new production is a visual spectacle of the highest magnitude. Conceived on an operatic scale, the costumes (designed by Nicholas Georgiadis) alternate in rich, metallic hues from sienna-infused gold to copper to silver-green and back to gold mixed with white for the final act.

The scenic design (also by Georgiadis) is vaguely Baroque, emphasizing billowing folds of cloth held by suspended, manikin-like plastic cherubs. I couldn't, at times, help but think of a department store's over-budgeted window displays during the Christmas shopping frenzy.

Overall, ABT's new *Sleeping Beauty* does represent what this monstrous, tradition-bound company can do best when the right artists dispense the best of their talents.

On the other hand, a *Sleeping Beauty* can also be a deadly, leaden evening of endless technical acrobatics. And this is exactly what resulted in Sunday night's performance lead by the

accomplished Martine van Hamel (who, like Gregory, is nearing the end of her career) and her partner, newcomer Robert Hill.

Miss van Hamel, especially in the opening section of the Rose Adagio, was wobbly on pointe and unable to hold her balance. As the evening progressed, her technical command improved but she never transcended a competent, mannered artificiality.

Gregory danced with a profound inner joy and expressive sensitivity — the ingredients of greatness that elude many of ABT's younger ballerinas.

In particular, there seemed to be no connection between van Hamel and her Prince. Hill's performance, especially during the Vision scene, was remarkable for its consistent expression of bewilderment and utter negation of spiritual devotion. It seemed apt that when the curtain finally fell, van Hamel accepted most of the applause, rarely acknowledging her partner.

The future of ABT is a vexing one. Many of the company's great stars have departed (Gregory appeared as a "guest artist" adding further confusion to her status within the company's artistic roster). Many of the principal roles are now filled by young, technically competent, but indistinguishable dancers. The repertory offers three of four new pieces every year that seem to briefly amuse and then disappear with frightening

regularity. Director Baryshnikov can still sell tickets like hotcakes, but dances only sporadically and with great physical pain and ill-humor.

Still, despite Ballet Theatre's many woes, this company does have most of the resources (artistic and financial) to make classical dance something more than pleasant escapism. My experience with *Sleeping Beauty* confirms that kinetic warhorses

can be potent, living works of art. I only wish Ballet Theatre would manifest this possibility with greater frequency and an increased urgency of conviction.

ROCK PREVIEWS

Continued from page 28

able Craig Shapiro aka Ricky Ringold. This talented man about town plays with Ms. Kitty's Psycho Souls. When I saw him perform an original solo segment during a pared down, casual Psycho Souls jam at The Paradise Lounge, I was more than pleasantly surprised. I see a lot of shows all the time, and few in recent memory have conjured up the warmth, charm, and basic appeal that Ringold managed with just two songs. Admittedly, I'd had a few drinks, but I also had a few friends with me who agreed wholeheartedly. We accidentally stumbled onto something grand. Now it's your turn. Ricky Ringold is a much-needed dose of reassuringly honest talent, challenging many a jaded SOMA skeptic. (The Paradise Lounge, 3/3, call 861-6906 for details)

Art Institute Sets Ninth Annual Film Festival

The Ninth Annual SFAI Film Festival, an entirely student-run production, will screen over 25 winning films on March 13, 14 and 15 in the SFAI Auditorium at 8 p.m. Admission for each evening's program is \$3 for the general public, \$1.50 for students.

Culling the best work from this year's entries is the responsibility of judges Larry Gottheim, currently a visiting artist with the SFAI Filmmaking Department, Canadian filmmaker Vincent Grenier, who has taught at Hunter College and State University of New York at Buffalo, and Barbara Hammer, whose work is the subject of a retrospective at the upcoming 1987 Berlin International Film Festival.

The SFAI Film Festival has traditionally been open to all filmmakers, both amateur and professional, working in any genre, though a particular effort is made to showcase the work of emerging filmmakers.

A reception for Film Festival winners will be held on Friday, March 13 at 6 p.m. in the SFAI Conference Room.

For further information, call 771-7020.

ROCK

Continued from page 29

dairy she carries on her upper half. After several topless photo escapades and calendars, Ms. Fox vowed to never flash her tits on Page Three again, then she released her first single, "Touch Me." It seems fitting that a pop star can base a career on a weak voice and large breasts when Run DMC can sell millions of records without knowing how to sing, dance, or play instruments. I received an autographed single from Samantha, a "good luck with the writing," and a plea to never read *Melody Maker* again.

As the party began to wind down, I heard a person who wanted to approach a star whine, "What do I say to him?" A companion offered, "Tell him you're the art director for *Image Magazine*, everyone else does." After the party, several suites on the 31st floor, rented by record companies, hosted smaller parties. The drinks were stronger upstairs where I met Roddy, the charming keyboardist from Faith No More, who's second LP, *Introduce Yourself*, will hit the stores April 16.

For me, the event culminated when I reached the very exclusive disco cum Steve Perry hangout, Oz, top o' the St. Francis. As a cocktail waitress walked by, I thought to myself that no woman (besides Madonna) should ever have to shave her private parts for a tacky work uniform. The dance floor was packed, but no one was dancing and large trays of food sat on tables near the windows.

As I admired the view, I noticed a slip of paper peeking out from under a mountainous cheese platter. It read, "Cheese \$275." Snickering, I turned to the left and saw famous promoter and phone buddy of Carlos Santana, Bill Graham. At that point, The Beastie Boys' song, "Fight For Your Right (To Party)" came on. Still no dancing. I crumpled up the cheese receipt, realizing that no one at Oz ever fights for their right to party. They pay for it. Heights scare me so I quickly returned to the ground floor. There's no place like home.

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THE PLEASURE PRINCIPLE
Straight, Gay or Bi white man, 5'9" or taller, 30 to 45, with good looks, decent bodies and thick uncult meat that needs some good pleasure in a comfortable space from a good man should call and leave their number and a detailed message. No exceptions, be serious, so please don't waste my time. TOM - 285-4196. (P-07)

MAN O' MAN
Adventurous, optimistic, multifaceted artist seeks strong, unusual, loving explorer to build a dynamic, interesting and amorous partnership. I'm 36, 5'8", 130, green eyes, blond and balding, smooth, hung and healthy. I'm easy to look at, easy to talk to and easy to be hard with. We're both versatile: sweet and sweaty, at times serious and content. From limberline to sub-marine, Manhattan to Marrakech, Prince to Profkoff, high tea to lunch in the sack, my guy and I will DISCOVER PLACES and SHARE THINGS as creative, resourceful, fun and funny heirs to lifes possibilities. Let's do dialogue, perhaps grow wings. Sentinel Box 859. (P-08)

HAVE I A WAY WITH WORDS OR WHAT?
Houseboy (Pet) Wanted: bottom 18-26, loyal as a dog, cute as a puppy, horny as a bitch in heat. Golden retriever, small chihuahua fies, mongrel o.k. Sorry no prissy poindies or bulldog faces. Prefer furry, neutered o.k., catonic o.k.: must be slim healthy, clean, oral service oriented, like to cook, clean, sew and generally pamper an unbelievably lazy master of 34, with black hair, brown eyes, beard, 6 ft tall, 185 lbs., uncult, dark complexion, semi-kind. 861-3717 noon to 10 p.m. only. (P-10)

Hi. I'm Connie and I'm lonely. Please call me. 1-900-410-3600. 50¢ Toll first minute, 35¢ each additional minute. (P-20)

ATTENTION LAZLO
I met you at Civic Center BART, Sunday Feb. 15 at 6:35 p.m. We made an appointment to meet at 10:30 p.m. that same evening. I was unable to get a ride. I walked 2 miles hoping you'd still be there. I was unfortunately 35 minutes late. I'm sorry. Could we try again? Bob (548-3889). (P-09)

CALIF. ASIANS/LATINS
Are you interested in a lasting relationship with sincere, educated GWM, 42, 6'2", attractive, masculine features, handsome and secure? You are 21-29, slim, healthy and intelligent. Please write and let's start something good. Box 111, 2256-A Sunrise Blvd., Rancho Cordova, CA 95670. (P-07)

STUD SEEKS SAFE 3-WAYS
Hot, trim, 24, brown hair, green eyes and always horny. Seeks couples for 3-way action, fun, and fantasy fulfillment. Must be attractive, slim to muscular build, sincere and versatile. Safe Sex Only. Send letter, details. Photo(s) appreciated. Sentinel Box 862. (P-07)

HIGH NOON SHOOT OUT
Why feed your face and get fat at lunch time when you can enjoy sex and stay slim. If you have or know of place to meet in financial district, write Al Sutter St., #1314, SF., CA 94104. Discreet and Hot. Specify specialty and/or needs. (P-08)

NOT JUST A FRIEND
Oakland man, 49, seeks younger Black man for meaningful, sexual relationship. I'm sure someone is but there that will fit. I am an attractive, thoughtful person, enjoy the finer things of life, classical music, not into the bar scene or much pop music, and not looking for just a friend. Robert - 763-5322. (P-08)

PROMETHEUS: THE MAN'S ALTERNATIVE
Join non-fee Safe/Social/Support non-sexual group for healthy, very masculine in-shape, athletes, bodybuilders, responsible guys 20s to 40s. New social alternative to stereotyped gay lifestyle. Meet men with traditional values, morals, monogomous, straight behavior and honesty. Join 621-7790, 7:00-11:00 pm on weekends. (P-08)

SMOOTH BOTTOM NEEDED
I'm 5'8", 140 lbs., GWM 31 years old. Prof., excellent health, good body. Masculine, hairy chest. Passionate love maker and a hot top. Are you 18-26 with very smooth body, nice bottom. Into long passionate all body love making, not just cum and go? I hope you're 5'8" or less, not overweight. Good natured. I don't care how you are hung. Asians, Latins very welcome. Lets meet and give it a try. Let good things come your way. Sentinel Box 865. (P-09)

BILL FROM THE SLOT
Bill - we had good times at the Slot and South of Market "Glorious Holes." I also remember looking at that big thing of yours when I worked out at the central YMCA. I hope you see this ad and remember the good times we had when I serviced that bigger than normalized dong of yours. If your name isn't Bill and you fit the Bill - let's meet. Write Rob, P.O. Box 11822, San Francisco, CA 94101-7822. Please include your phone number. (P-11)

80% TOP, 40% BOTTOM
Bearded, masculine, goodlooking GWM, 32, 5'10", 155 lbs., brbr, furry chest/stomach, average build, horny, healthy, professional pianist, good natured, passionate, crazy for J/O, sweat, leather, condomed cocksucking, seeks on-going bearded/moustached buddies for totally safe, uninhibited macho sex games, overnight affection, possible non-monogamous romance. Boxholder, 2261 Market, #153, SF., CA 94114. (P-08)

DILDOES, LEVIS, LEATHER
36, 6', 165 lbs., '77 looking for ? to 36 who can work my hot buns, long & hard. Diloes, Levis, Leather a plus, open to your ideas. Your fantasies are my pleasures. Regular partner, not a lover. Rubbers are a must, your photo gets mine. Horny 24 hrs! Sentinel Box 861. (P-11)

FRIEND AND LOVER WANTED
I'm just beginning to recover from a painful relationship. Getting in shape is a priority for me now and I've progressed enough to desire to resume dating. I'm 31, BIBI, 6'3", 220#, moustached and very handsome. I've a joy for working out again and enjoy the magic rapid changes in muscle and self esteem. I've been exercising spiritual muscles as well as re-learning to love and nurture myself. Would like to meet a handsome BB with the patience to let me catch up to him. If you would like to share passions for romance, muscles, kissing, cuddling, leather, nipples, and friendship, write or call Gary at 847-0419, 3733 Market St. #1, SF., CA 94131. (P-09)

GOOD-NATURED PROFESSIONAL
WM, 24, 5'9", 155 lbs., goal-oriented, attractive, responsible with varied interests seeks compatible man, preferably Latino, Asian or Islander, for mutual friendship and more! Reply with letter (photo appreciated) to Occupant, 808 Post St., Box #1527, SF., CA 94109. (P-09)

Black man 34, 6'11", 189 lbs., would like to meet someone to have dinner and stay home and look at video with. Someone who is honest, no drugs, fag or J.O. fails. I have a very comfortable large home and I am a very good cook for the right person age 18-40, any race. Send for phone number to G.S., P.O. Box 170064, SF., CA 94117. (P-11)

EXPERT DEEP-THROAT
Oral-Active seeks huge-uncult-orals for long-laid-back-in-depth-throat-massage. Seeks well-hung partners from "South-of-Market-Glory Holes"-Days/Nights for deep-down satisfaction. Send contact info to: Ray B., 495 Ellis, #9, SF., CA 94102. (P-07)

Celebrity Bi-Sexuals Over 18.
Call 24 hours (415) & (213) 976-0069. (P-18)

LEATHER SEXLINK
Get off with 1000's of Leathermen like you! No phony actors. Private, confidential. No bill to phone but In/Std. One-on-one, man-to-man connections. Low-cost 24-hour S&M Hotline. 415/346-8747. (P-00)

Personal Best

Side By Side

White PWA, 50— hot, healthy, bottom— seeks Black Brother for affection and stimulation. Desires building a monogamous relationship based on the challenge and adventure of surviving this disease and maintaining wellness. I offer loyalty, sense of humor, intelligence, grit, family and friends who will love you for yourself. Bill— 861-6429.

TUTOR
Experienced Spanish Tutor Wanted.
Call BILL — 928-0767. (P-06)

VIRGIN BUTT
Well, almost. I do cocksucking at home but I'm not getting fucked! Fit, 30, hairy. You'll need imagination and maturity. I'm energetic, inquisitive, anxious to learn and please. Why don't you slip a rubber on it and teach me a thing or two? Photo and ideas to POB 26257, SF 94126. (P-08)

ASIANS/LATIN PLAYMATE
WM, 34, 5'11", 180 lbs., looking to find Asian/Latin playmate for fun, friendship and sex. Involved in relationship but interested in finding some outside fun. Age not important, friendly and sexual enjoyment are most desirable. This might be the perfect situation for you also; why not give it a try? Sentinel Box 867. (P-08)

GIVEN THE CHANCE
The basics: Me. Above average good looks/5'9", 140, slim Italian, brown eyes, S/P hair and beard, hung 7 and cut. Great personality, sense of humor, lover and friendship material, open and honest with my needs. Creative, unselfish and a giver of pleasure. You: good looks, decent body, hung thick uncult, have a knowledge of your needs. Prefer non-bar bull collar type. Given the chance, and we meet without expectation, I may be just what you are looking for. However, if you're into games and muscles, please go to the gym or the bars to find your Mr. Perfect. Tom 285-4196. (P-08)

CUTE 22 YEAR OLD ITALIAN
In Pittsburgh, Pennsylvania looking for a sweet, honest, gay man to stay with in San Francisco. I'm honest, no drugs, no alcohol, and I don't smoke. I'm proud of what I am and tired of Pittsburgh. Write Gregg at 314 N. Neville Street, Apt. #8, Pittsburgh, Pennsylvania 15213. (P-09)

I need someone to talk to. Call Pam 1-900-410-3700. 50¢ Toll first minute, 35¢ each additional minute. (P-20)

I AM A YOUNG GOOD-LOOKING ASIAN
Bright, cute, sensitive and well-educated. Seek serious relationship with another professional male. Must be clean-cut and no bad habits. Enjoy aquatic sports, classical piano, discotheque and male body. Very clean. Please forward letter/photos to P.O. Box 4423, Burlingame, CA 94011. Put "Personal-Hump" on front of envelope. (P-09)

SIDE BY SIDE
White PWA, 50— hot, healthy, bottom— seeks Black Brother for affection and stimulation. Desire building a monogamous relationship based on the challenge and adventure of surviving this disease and maintaining wellness. I offer loyalty, sense of humor, intelligence, honesty, grit, family and friends who will love you for yourself. Bill — 861-6429. (P-09)

Hi. My name is Lisa. I'm young and beautiful. I'd like to talk to you. Give me a call 1-900-410-3800. 50¢ Toll first minute, 35¢ each additional minute. (P-20)

SLIM ASIAN WANTED
Warm WM 37, 6'2", 170 lbs., smooth, blue eyes, relationship-oriented seeks warm-hearted, slim or thin Asian 20-37. Open to many interests. Some of mine: swimming, massage, music, meditation, hugging. Write: Bob, P.O. Box 14794, San Francisco, CA 94114. I'm a nonsmoker, into health lifestyle. (P-07)

LOVER NEEDED
Oriental gay man, 25 years old (boyish looking), clean, caring, loving and romantic needs someone (gay or bisexual) with the same qualities. Race, age, occupation unimportant as long as you're matured enough to handle a relationship. Photos (returnable) greatly appreciated but optional. Serious only please. Write: Tim, P.O. Box 421525, SF., CA 94142. (P-09)

BLOODS & REDHEADS
with lean hairy bodies, for massage. I am 32 years old, masculine, blond, blue eyes. Solid good looks 5'9", 160 lbs., smooth body. Goals — friendship, relationship, clean healthy fun. Sentinel Box 860. (P-07)

THIS IS SERIOUS!
I'm 31 years old, 5'11", blonde hair, blue eyes, seeking sincere, nice looking (Latino, Italian or Black) man 25-35 years old. I'm tired of the bar scene and want to cultivate a stronger home life. My interests include jogging, swimming, movies and cooking. I'm ambitious (like to maintain financial independence) and I admire the same quality in others. Photo exchange desired. Sentinel Box 863. (P-09)

EXPERIENCED SAILORS
Buddies with sailboat moored on San Francisco Bay seek experienced sailors for weekend day-sails and possible racing. Please send a resume of your on-the-water experiences with photo to Sentinel Box No. 864. (P-08)

SPRING FLING!
Do you feel the fever too? I'm ready to find amusing company to share this season — if we both agree. I'm 23, Asian & romantic; with a passion for surprises, new cuisine, cinema and true gentleman! If you're 25-30, with an individualistic sense of style and humor and eyes full of promises, your photo and invitation could lead to an intriguing intimate friendship. Let's find out! Sentinel Box 868. (P-09)

ASIAN SEEKING ASIAN
32 year old Asian, 5'2", 115 lbs., seeks young Asians, discreet with smooth body and hung small for sexual friendship. Call Bill at (415) 763-2315. Please leave message if I'm not in. (P-07)

YOUNGER BUDDY WANTED
Handsome, masculine, hardworking 41 year old looking for someone younger to be affectionate and spend some time with. If you're in good shape and responsible and want someone to care for you, send a letter and pix, and phone no., if possible, to STEVE, P.O. Box 11822, San Francisco, CA 94101-7822. (P-08)

BODYBUILDER SLAVE
Goodlooking slave needs master. I'm 30, 5'10", 190, 46" chest, 17" arms, 32" waist. I like humiliation, verbal abuse, and serving my master from his feet to his pits. Prefer master who's smooth, well built, creative and dominant, 25-45. Please respond to Boxholder, 740A -14th Street, #121, SF, CA 94114. (P-08)

THIS IS SERIOUS!
I'm 31 years old, 5'11", blonde hair, blue eyes, seeking sincere, nice looking (Latino, Italian or Black) man 25-35 years old. I'm tired of the bar scene and want to cultivate a stronger home life. My interests include jogging, swimming, movies and cooking. I'm ambitious (like to maintain financial independence) and I admire the same quality in others. Photo exchange desired. Sentinel Box 863. (P-09)

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-08)

SIZZLING SAFE SEX
GWM 34, 6'3", 210 lbs., nice looking, well hung uncut. Looking for safe sex buddies under 45. Photo and phone a must. Mark, 95 Corwin St., #2, SF., CA 94114. (P-08)

HANDEL VIVALDI
Pianist seeks recorder player or other instrumentalist for sight reading baroque music. P.O. Box 31519, San Francisco, CA 94131. (P-07)

SUCK MANMEAT, SON!
Your hot Dad (5'10"/150/39) is waiting when you get home — so strip down and show your sweaty armpits and crotch to Daddy. Spread that sweet little boyhole for me, kid! Now get down, and lick my rockhard thickrod! Be Daddy's eager, lean man-boy now! 24hrs Dier 548-0842. (P-10)

PERSONAL GROWTH

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, Insurance. Murray D. Levine PhD (#PF 9549) Robert Dossett M.A. - Noe Valley 641-1643 or 285-6991. (PG-04)

COUNSELING/PSYCHOTHERAPY
By licensed, experienced therapist with expertise in ARC issues, stress management, self-healing techniques, personal growth and relationship issues. Sliding scale, individuals, couples, short-term oriented.
William Vitiello, PhD/LCSW 759-7738 (PG-08)

ACA GROUP
A weekly healing/support group for adult children of Alcoholics and of other dysfunctional parents, led by a well trained, caring, licensed therapist.
\$25/week
6 week initial commitment.
Alan Sabie, Ph.D. 558-8828 (PG-08)

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PHYSICALLY INTIMATE BONDING
DICK HEART • Individuals
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863-3098 (eves) • Groups

Sensual, Complete Massage by short, hot bodybuilder. Relax with Phillip, 864-5566. (MA-11)

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)

DEXTEROUS DACTYLS
A patient and inexhaustible pair of hands for people who require a thorough and relieving massage. Using holistic techniques, I diligently wish to transform petrified and aching bodies into tranquil and happy people again. If the "sore back" and "stiff neck" blues are haunting you, let me thrust them, away. Then, I will "turn you into jelly!"
\$30.00 one hour.
PERRY 751-2759 (MA-9)

MODELS & ESCORTS
ROGER OF S.F.
Short, intelligent bodybuilder (5'7", 165 lbs., 42C, 29W, 16A, dynamite 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)

FRENCH DELIGHT
Let Robby satisfy your urge; young, eager hot black man 25 years old. Round thick buns, 6" brown eyes, handsome 190 lbs., medium frame, smooth, light hair, excellent tongue, big lips, 7½ inch thick and more. Details call 24 hrs. Rob 863-5702. Prefer outs/some ins okay. (ME-05)

BEST BUNS IN TOWN
DREW: 29, 5'10", Smooth body. EVES/WEEKENDS.
RICHARD OF S.F. 821-3457

\$25 - HOT ATHLETE, HUNG NICE.
BILL 441-1054. MASSAGE, ETC. (MA-27)



FULL BODY MASSAGE
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-09)

BODY ELECTRIC GROUP OIL MASSAGE FOR MEN
Every Sunday 7-10 pm \$12 Drop in Doors open at 6:30 pm
Body Electric School, 653-1594 6527-A Telegraph Ave., Oakland Under 25 and over 65 admitted free with this ad

REAL MASSAGE COMPLETE EROTIC & SENSUAL MIKE
HANDSOME MASCULINE BEAUTIFUL NUDE BUILD 6', 172 lbs., 34 years old \$50-565 863-6947 (MA-05)

YOU'LL MELT
After a superb professional massage, we'll warm your chakras, your seven secret pleasure centers. In the Castro. Certified. 75 minutes, only \$30. Glorious. Jim 864-2430. (MA-09)

EROTIC MASSAGE
Hard working - Good looking - Stress reducing - Safe - Perfect for men on the go. 1st class, clean apartment, fireplace, loving hands to revitalize mind, body, spirit. 5'11" - 160 lbs., brown, green, smooth, uncut. Joe: 346-2921 - 9-5 For Men Only (MA-03)

RELEASING MASSAGE
Get rid of Tension — Stress — Aches
Mr. G your black mature black masseur
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Aggressive person wanted for FT entry-level sales position. Successful applicants on commission sales can earn up to \$20K a year +. The Connector, Inc. has been serving the gay community since '82 and operates an automated telephone conferencing service; subscribers are connected together as they call in. Our sales staff sells time blocks to subscribers — no cold calls. Send resume, refs to: The Connector, Inc., 515 Broderick St., Ste. #2, SF 94117. Sorry, no drop-ins, no calls. \$180-200 wk. to start. (JO-08)

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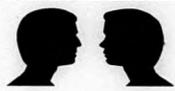
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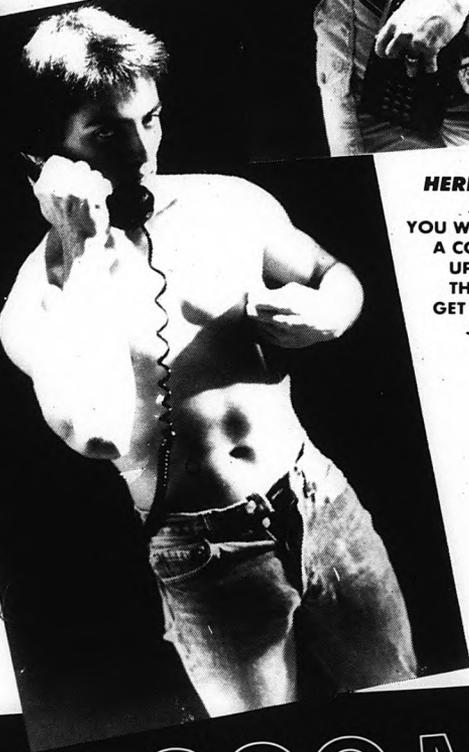
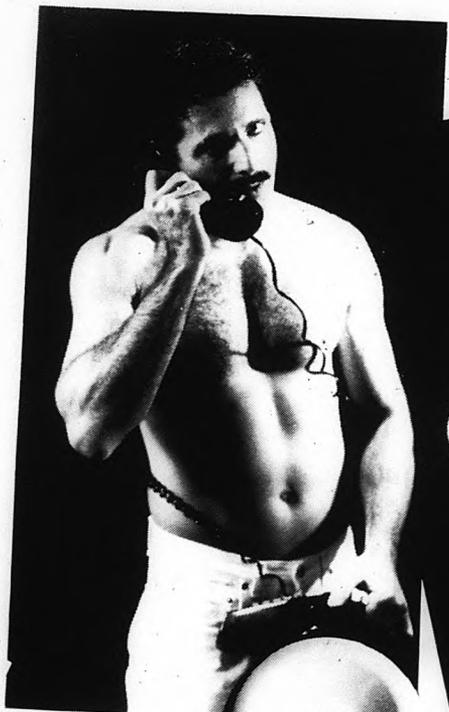
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