

# Gays Before the Supreme Court pg. 4

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pg. 17

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THOMAS ALLEMAN



*Doubts Administration Will Listen*

## Congress Hears Suggestions on Fighting AIDS

by Tim Taylor

A visiting congressional committee heard San Francisco AIDS/ARC care providers and activists call for increased federal support for education, treatment and home health care programs. In response, sympathetic members of the panel predicted that ongoing politicization of AIDS by the right wing and recalcitrant officials of the Reagan Administration will continue to prevent many proposals from becoming law.

Rep. Ted Weiss (D-New York) said, "The Reagan Administration has been extremely reluctant to finance and lead this fight. I believe many deaths that could have been prevented were not because of delay and inaction."

Rep. Barbara Boxer (D-SF/Marin) added, "This is the first epidemic in the history of the United States where Congress had to push the administration." She called the federal response tantamount to "murder."

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Rep. Barbara Boxer (above) confers with her aide, Meredith Miller (below) with Glen Colthorp.

THOMAS ALLEMAN



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at The NAMES Project workshop or bring them with you to Moscone Center.

## Court Finds Against Georgetown

# Gay Rights Advocates Win Major Victory

by Alex MacDonald

Gay rights advocates won a major victory last week when the District of Columbia Court of Appeals ruled 5-2 to overturn a trial court judgment which allowed Georgetown University to violate the district's ordinance outlawing discrimination based on sexual orientation.

This is the first time that a high court has ruled that a compelling state interest outweighs the first amendment rights of religious bodies to discriminate based on sexual orientation. "Although it is well settled," the appeals court said, "that government has a compelling interest in the eradication of other forms of discrimination." (The DC Court of Appeals is equivalent to the supreme court of a state.)

The court went on to say, "We consider that the Council of the District of Columbia acted on the most pressing of needs when incorporating into the Human Rights Act its view that discrimination based on sexual orientation is a grave evil that damages society as well

as its immediate victims. The eradication of sexual orientation discrimination is a compelling governmental interest."

Clint Hockenberry, a San Francisco attorney with Bay Area Lawyers for Individual Freedom, hailed the decision as a major breakthrough for gay rights and predicted that the ruling will have a positive impact on efforts to carry anti-discrimination legislation in legislatures around the country. Hockenberry was a student in GU's Law Center when the case was brought before the lower court.

Hockenberry and other Georgetown students sued the university under the

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Joan Baez and Bob Weir headline a benefit for the AIDS Emergency Fund at the Warfield Theatre on December 17.

## Baez Throws A "Spirits-Raiser"

by Caden Gray

Nine years ago, on November 27, 1978, folk singer Joan Baez offered her support to gay and straight San Franciscans in the wake of an historical crisis.

She stood in front of city hall and sang while thousands of mourners placed candles and flowers on the front steps.

"We called on Joan when George Moscone and Harvey Milk were killed because some special kind of beauty and inspiration was needed that night," Supervisor Harry Britt said at a press conference last week. "It's very fitting that she's come forward now at a time when we all need those good feelings again."

Joan will perform a Christmas concert to benefit people with AIDS at the Warfield Theatre on Market Street on December 17.

Joining her in concert will be Jerry Garcia and Bob Weir from the Grateful

Dead, the San Francisco Gay Men's Chorus, the Lesbian and Gay Chorus, Emmett Powell and the Gospel Elites, Mimi Farina and Linda Tillery.

Although proceeds from the benefit will go directly to the AIDS Emergency

Fund, this concert is not being planned as a fund-raiser, announced Baez at the press conference. "We decided that more important than a fund-raiser was a spirits-raiser," she said.

"We will be disappointed if we don't come up with some money for Hank and his fund," said Britt referring to Hank Cook, president of the AIDS Emergency Fund, "but the focus of the event, as Joan said, is a spirits-raiser."

Baez said the idea for this concert came to her within 48 hours of learning that an acquaintance of hers had died of AIDS.

"Jerry (Garcia) is the first person I approached," she said. "He said 'Yes' before I finished the sentence."

"I called Bill Graham," Baez said. "When you're putting on a benefit you

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### From the Majority:

"The government is without power to intrude into the domain of the intellect or the spirit and... only conduct may be regulated... although we fervently hope that non-discriminatory attitudes result from equal access to facilities and services, the Human Rights Act contains nothing to suggest that the legislature intended to make a discriminatory state of mind unlawful in itself. Still less does the statute reveal a desire to force a private sector to express an idea that is not truly held. The Human Rights Act demands action, not words. It was not intended to be an instrument of mind control."

— Judge Mack, for the court

### A Dissenting View:

"Today the court uses the state's power to force a religious body contrary to its basic tenets, to provide services and facilities to those who advocate and procreate abnormal and criminal sexual practices... The conduct inherent in the homosexual 'life-style' is felonious... Surely this court's holding against Georgetown University raises first amendment issues warranting closest review by the ultimate adjudicators of the meaning of these most important provisions."

— Judge Nebeker, *stare retiree*

## CUAV's Still in Business

by Alex MacDonald

In spite of internal stress, the loss of half its staff, the resignation of its director and a freeze on hiring, Community United Against Violence (CUAV) remains in business.

"I just want people to know," Randy Schell told the *Sentinel*. "We're here for people, and we're continuing our work."

Schell, who heads the Victims' Services Unit of CUAV, says the agency is being bombarded with clients in spite of the recent publicity about CUAV's internal upheavals. "A lot of things are happening in the Castro area," said Schell. "We've had some knifings which have been pretty serious and some forced sodomy. It's getting to be a little bit much."

CUAV, Schell reports, is further taxed by calls from outside the Bay Area: "CUAV's reputation and name are such that other parts of the country call in for help."

In spite of an increased administrative burden because of the loss of staff,

Schell still offers his help. "In Long Beach right now, there's an extortion case I'm looking into. By being here for over eight years, I get to know people. All we can do is apply pressure from a political standpoint: gay rights advocates or people in the DA's office talking to a chief of police."

The burden, however, has not increased "to the point of not being able to function," asserts Schell, who credits a corps of volunteers who have remained neutral throughout the crisis.

Nor does all the burden come as a result of internal politics. Some of it, Schell thinks, is seasonal. "At this time of year, we end up getting into what we call holiday crimes, which involve not only anti-gay violence, but robbery and robbery/assault — plus domestic violence when [people's] expectations

go up."

Male rape offers special problems. For one thing, it's increasing. One rape in four months is usual and has been for years, Schell says, but he is currently dealing with four cases, two of them in the last month. One recent case involved five on one, another four on one.

In spite of the growing case load, Schell complains that not enough people come to CUAV for help. He hears of cases on the street and sees them in police reports. "That's the hardest thing," he says, "that they don't want to admit it. If they've been raped, [they think] there must've been some sort of collusion. People tend not to believe that it just happens."

Schell, who is not afraid of the word "victim," urges people who have been assaulted to call CUAV for counseling and, if they want it, for advocacy. Post-traumatic stress especially worries him. "It can come up in ugly ways. Recurring nightmares, fear of going out, suicidal feelings."

Schell tries to help victims by giving them up to three hours of one-on-one counseling. If that proves insufficient, he refers them to other agencies where they can receive as much counseling as they need.

Schell adamantly refuses to talk about CUAV's internal problems. In

the last several weeks, four of nine longtime employees left the agency. The board of directors is in the process of reviewing the structure and lines of authority among the personnel. In general, even former employees who do talk about CUAV's problems say little that is substantial. CUAV Director Diana Christensen, though she confirmed published reports of her resignation, would not give a reason for resigning or state when the resigna-

tion takes effect. She did, however, promise a statement for the *Sentinel* at some time in the future.

How does Schell manage to carry on in this atmosphere of tension? He will only say that his main concern is for the public CUAV serves. But he freely admits to a certain self-medication: He takes generous doses of the stress-reduction techniques he formerly reserved for clients. ■



Diana Christensen, the embattled executive director of Community United Against Violence, has resigned her post.

# CONTEMPT OF COURT

## A HISTORY OF GAY PEOPLE AND THE UNITED STATES SUPREME COURT

*Part II: In the Warren Court, a former KKK member voted for gay rights twice; under Burger, an advocate was silenced. Can the Supreme Court be predicted?*

by Lisa M. Keen

"Once in a while the judiciary gets a scunner against a group," wrote former US Supreme Court Justice William Douglas in his autobiography *The Court Years*, "and disregarding high principles and standards of justice and equality, allows government or individuals to get after a person or class of people."

In 1896, the Supreme Court allowed the government to "get after" blacks. In a 7 to 1 decision, the high court ruled, in *Plessy v. Ferguson*, that "separate but equal" facilities for blacks and whites was constitutional.

By 1927, the government was after Chinese people, and the high court ruled in *Gong Lum v. Rice* that Chinese children in Mississippi could be required to attend black schools. In the 1950s, the target group was communists, then gays or as the records put it "sex perverts."

Although it took 57 years, the high court eventually reversed itself on the principle of "separate but equal," and in the 1960s, it struck down the Subversive Activities Control Act which attempted to register and rout out communists. But in most cases, the Supreme Court has not yet stopped the government from getting after gays.

It has not moved away from its 1967 decision that gays could rightfully be denied the right to immigrate; it has not budged from its determination that laws can prohibit homosexual sodomy in the bedroom; and just this year, it upheld the US Olympic Committee's right to selectively exclude Gay Games organizers from using the word "Olympics."

But while the Supreme Court as a whole has compiled a rather dismal record on gay rights cases during the past 30 years, there have been some shining exceptions among both the justices and the decisions. There were some surprises, too. For instance, despite his brief membership in the Ku

Klux Klan, Justice Hugo Black managed to vote in support of gay rights on four of the six cases in which his decision on such cases was recorded. And the court under Chief Justice Warren Burger, the "conservative chief" in contrast to his liberal activist predecessor Earl Warren, delivered more positive decisions in gay cases than any other court.

Warren and Burger were lessons in contrast. Warren tended to find and expand rights for the individual; Burger took the fundamentalist approach of reading the Constitution literally and leaned toward support for governmental interests. Warren, who had been governor of California, worked the court like a politician, lobbying the other justices for their votes on important cases. Burger, a lifelong judge, seemed content to let each justice vote his or her conscience. Warren was conservative on economic issues and liberal on individual rights. Burger was just the reverse.

But the different political structures of their benches probably had more to do with the outcome of gay-related cases before them than the chiefs themselves.

Warren faced a two-way split: four liberals — including himself — on one wing, four conservatives on the other.

On most of the gay-related cases in the Warren Court, Justice Potter Stewart held the ninth vote.

Even among the four liberal Justices, the support for gay rights was not entirely consistent. Warren voted pro on



four cases and against on two, as did liberal Justices Hugo Black and William Brennan.

Stewart, who was considered a "swing" vote because of his tendency to vote liberal sometimes and conservative others, always voted with the conservatives on the Warren Court's gay-related votes — at least on the four cases where those votes are discernible.

### The Douglas Dissents

Only Justice William Douglas — considered the court maverick — voted in support of gay rights on all six cases. Not surprisingly, Douglas also took the lead by writing two of the four opinions in support of these rights.

In 1962's *Beard v. Stahr* decision upholding the dismissal of a 19-year veteran of the US Army over accusations that he solicited a DC police informant, Douglas' dissent harshly criti-

cized the military's discharge proceeding for not allowing the accused officer a chance to cross-examine his accusers. Echoing comments he made in an earlier decision concerning the denial of passports to suspected communist sympathizers, Douglas noted, "Faceless informers are often effective if they need not take the stand."

"A fair hearing," he continued, "requires the production of the accuser so that cross-examination can test his character and reliability." Douglas, joined only by Black in his vigorous dissent, said the court should "halt this irregular procedure *in limine* [at the beginning]."

The Court did not, and in his second written opinion in support of a gay rights issue, Douglas again took the federal government to task. The case was *Boutlier v. INS*. The Supreme Court voted 6 to 3 that the Immigra-

tion and Nationality Act of 1952 was worded in such a way as to exclude gays from immigrating. The words in question were "afflicted with psychopathic personality." The majority, led by Justice Tom Clark (father of Ramsey Clark who would later become attorney general under Johnson), pointed to congressional committee reports to illustrate that "Congress commanded that homosexuals not be allowed to enter."

Douglas felt the majority was pointing in the wrong direction. It shouldn't matter what the "bureaucrats" think, said Douglas, but what the medical experts think. The year was 1967, and Douglas quoted liberally from psychiatry books, including studies by Kinsey, Freud and even the US Army to demonstrate that a gay person was not necessarily "afflicted" with a "psychopathic personality." He juxtaposed Kinsey's 1948 estimate that 37 percent of American adult men had had a least one homosexual experience with the court majority's view that "any acts of homosexuality suffice to deport the alien. . . ." He quoted Freud's characterization that homosexuality "cannot be classified as an illness," noting, as Freud did, that "many highly respectable individuals of ancient and modern times may have been homosexuals. . . [including] Plato, Michelangelo and Leonardo da Vinci. . . ."

Court observers have frequently criticized Douglas' colorful opinions as being written more for a public audience than for a judicial one. They note that his reluctance to adhere to a strictly judicial review of the issues and his disinterest in toning down his arguments handicapped his ability to win other justices' votes. In the *Beard* decision, Chief Justice Warren also dissented from the decision but did not join Douglas' dissent. In the *Boutlier* decision, Justices Brennan and Abe Fortas also disagreed with the majority's decision, but only Fortas joined Douglas' fiery dissent.

Brennan and others, however, eventually came to assume Douglas' role as the high court's leading advocates on gay rights issues but with a bench and a style that would win more votes. . . and decisions.

### The 'Conscience' Still Burns

From the footnotes of his dissents to

Continued on next page

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Continued from previous page

the recollections in his memoirs. Douglas had a knack for detail. In his autobiography, *The Court Years*, he recalled walking into Room 6103 of Georgetown University Hospital at 4:30 on the afternoon Chief Justice Warren died in 1974. Warren's last words to Douglas warned him that the Supreme Court must force Nixon to turn over the Watergate tapes.

"If Nixon gets away with that, then Nixon makes the law as he goes along — not the Congress nor the Courts," Douglas recalled Warren saying. "The old Court you and I served so long will not be worthy of its traditions if Nixon can twist, turn and fashion the law as he sees fit.

"As to you, Bill Douglas," Warren reportedly added, before collapsing with exhaustion, "if you are not perfectly satisfied with what is written, speak up. They are afraid of you because you are the conscience. Speak up. Do not fail. Then all will be well."

Ironically, Douglas did not write another opinion in support of gay rights issues after the 1967 *Boutwell* case.

Beginning in 1970, Rep. Gerald Ford, then House minority leader, threatened Douglas with impeachment proceedings, charging that Douglas had participated in cases in which he had a conflict of interest; but Douglas, a Roosevelt appointee, insisted that Nixon and Ford were seeking revenge over the Senate's refusal to confirm two Nixon nominees to the Supreme Court.

In recalling those years in his autobiography, Douglas explains that "by 1970 American society had become fairly submissive, dissent was becoming more and more difficult, and people marched more and more in conformity." He reported getting a "tremendous volume" of hate mail. A senate investigation had found no substance to Ford's charges and Douglas — even though he had wanted to retire in 1969 on his 30th anniversary on the court — decided to stay "until the last hound dog had stopped snapping at my heels." He stayed till 1975.

But while Nixon, Ford, and the press "hound dogs" kept Douglas on the quiet side in his last years on the court, Justice William Brennan found his voice and began to take an active lead on gay rights cases.

Beginning with the Tennessee sodomy statute in *Rose v. Locke*, Brennan, leading the dissent five days after Douglas resigned, chastised the 5-3 majority for its "extraordinary distortions" in broadly interpreting the Tennessee "crime against nature" language as including cunnilingus.

"It is difficult to recall a more patent instance of judicial irresponsibility," wrote Brennan, sticking carefully to the legal issues in the case. Justice Thurgood Marshall joined him in the dissent and Justice Stewart for the first time sided with the liberals.

But the Burger Court did not really have a liberal wing and a conservative wing like the Warren Court. The Burger Court was split into three factions: Brennan, Marshall and eventually Justice John Paul Stevens (a Ford appointee) voted regularly with a liberal slant towards protecting the rights of individuals; Burger, with Justice Byron White and William Rehnquist (Kennedy and Nixon appointees) voted regularly with a conservative slant towards preserving governmental interests; and Stewart and Justices Lewis Powell and Harry Blackmun (Nixon appointees) held to the middle and swung from side to side.

Stewart, who voted against gays in four out of six cases on the Warren Court, voted in support of gay rights in three out of the four cases on the Burger Court. Blackmun, the moderate conservative who was confirmed after two Nixon nominees were rejected, supported gay rights in three of his nine gay-related votes recorded in the Burger Court. Powell's votes mirrored Blackmun's in all but two of those cases. When Blackmun voted to hear the University of Missouri's reasons for deny-



ing a gay student group recognition, Powell voted not to review the case. But last year, when Blackmun voted to strike down Georgia's law prohibiting homosexual sodomy, Powell first agreed, then changed his mind and voted to uphold the law.

Blackmun not only voted against the sodomy law, he led the four dissenters in a lengthy, tersely worded opinion. "I believe that it is revolting to have no better reason for a rule of law than that it was laid down in the time of Henry IV," wrote Blackmun, referring to the Chief Justice's arguments supporting the law. Blackmun accused the 5-4 majority of having "distorted" the question presented by the case and succumbing to an "almost obsessive focus on homosexual activity."

In language and style reminiscent of Douglas's feisty approach, Blackmun stoked his opinion with footnotes recalling the high court's finding of the right of privacy in other bedroom matters and declared that "only the most willful blindness could obscure the fact that sexual intimacy is a sensitive, key relationship of human existence, central to family life, community welfare, and the development of human personality."

"The fact that individuals define themselves in a significant way through their intimate sexual relationships with others," said Blackmun, "suggests, in a nation as diverse as ours, that there may be many 'right' ways of conducting those relationships, and that much of the richness of a relationship will come from the freedom an individual has to choose the form and nature of these intensely personal bonds."

But where Douglas had frequently garnered only one justice's vote for his fierce dissents, Blackmun carried Brennan, Marshall and Stevens on his dissent. Blackmun's dissent in *Bowers v. Hardwick* was no less critical of the majority than Douglas's had been during the Warren Court. But the factionalism of the Burger Court was apparently more suited to divisive arguments. Warren, ever the politician, had no doubt been reluctant to take aim at justices whose votes he might need on other issues. Burger's one justice-one vote approach encouraged independence. In fact, in the *Hardwick* case, five separate opinions were filed: three from the majority, two from the dissent. It is a trend that has propelled itself into 1987 and the court under the latest Chief Justice William Rehnquist.

#### O'Connor Comes Out Swinging

Nominating Rehnquist as Chief Justice and appeals court Judge An-

tonin Scalia to fill the seat left vacant by Burger's departure last year, President Reagan appeared close to solidifying a conservative wing on the high court once again. With White sitting squarely in the conservative corner already, Reagan began his move in 1981 with the appointment of Republican activist and state appeals court judge Sandra Day O'Connor of Arizona. O'Connor, as expected, voted right alongside Rehnquist, an old school chum from Stanford, and Burger in her first five votes on gay-related cases where votes were discernible.

But in her fifth term as justice, O'Connor's conservative tide began to turn. When she first came to the high court, observers noted her loyalty, as a former state legislator, to state's rights to govern as they please. Hence it was

no surprise to many that O'Connor sided with Georgia in the *Bowers v. Hardwick* case and voted to uphold the state law prohibiting homosexual sodomy.

But in March of this year, O'Connor did not side with the state of Florida's Nassau County claim that a person with a communicable disease was not protected by the federal Rehabilitation Act, prohibiting discrimination against disabled people. Three months later, in *Houston v. Hill*, O'Connor agreed with the liberal judgment that a Houston ordinance which made it a crime to "interrupt" a police officer infringing on gay activist Ray Hill's right to equal protection because police were using it primarily to harass gays. Joining in Powell's brief in the case, O'Connor stopped short of Brennan's view that

#### How the Justices Rate

Of the 57 gay-related cases identified since 1958, the votes of the justices were discernible on 18. To determine how supportive each justice was on these cases, each vote was given a numerical rating: 5 if the vote was supportive of gay rights; 1 if it was against; 3 if split on the decision. Each vote rating was then weighted against the importance of each case, on a scale of 1 to 10. The *Hardwick v. Bowers* case upholding the Georgia sodomy law, for instance, rates a 10 in importance. The best score possible is 100; the lowest is 20.

Douglas	100.0	Roosevelt	96.8
Marshall	96.8	Johnson	88.0
Brennan	88.0	Eisenhower	73.3
Fortas	73.3	Johnson	72.7
Warren	72.7	Eisenhower	72.7
Black	72.7	Roosevelt	71.5
Stevens	71.5	Johnson	66.3
Blackmun	66.3	Nixon	56.0
Stewart	56.0	Eisenhower	54.7
Powell	54.7	Nixon	51.5
O'Connor	51.5	Reagan	37.8
Harlan	37.8	Eisenhower	36.2
White	36.2	Kennedy	34.5
Clark	34.5	Truman	28.7
Scalia	28.7	Reagan	20.0
Burger	20.0	Nixon	20.0
Rehnquist	20.0	Nixon/Reagan	

This list does not include Justices Goldberg, Frankfurter, Burton or Whitaker because they were involved in only one vote each on gay-related cases in which the votes are discernible. Justices who are on the current Supreme Court are indicated in bold.

the ordinance also violated the right to free speech, but given that five justices already voted to strike the ordinance, O'Connor's concurrence to any degree was not required under pressure.

And last but certainly not least, O'Connor joined Brennan, Marshall and Blackmun in criticizing the most recent decision from the Rehnquist Court banning the use of the word "Olympics" by the Gay Games organizers. O'Connor joined in significant part, Brennan's dissent that "It would certainly be irony amounting to grave injustice if, to finance the team that is to represent the virtues of our political system, the [US Olympic Committee] were free to employ government-created economic leverage to prohibit political speech." But she also penned her own dissent to state that she believes the Gay Games organizers had a legitimate constitutional gripe in their claiming that the USOC had violated their rights to equal protection.

Could O'Connor's performance in her fifth term be a sign that she could act as a swing vote on future cases involving gay rights issues?

Professor Rhonda Rivera, a scholar on gay issues in the court, thinks so.

"O'Connor has the greatest capacity for that kind of change," said Rivera. "Blackmun is a good example of an incredible switch" from conservative to liberal. "Justices do grow, and O'Connor is our best shot."

An examination of votes on gay-related cases shows O'Connor moving from among the ranks of the high court's ultra-conservative Rehnquist, from 1981 till 1986, to the middle swing-vote arena during the past year. (See chart.) Although her vote could only be seen in eight cases, her votes in the 1986-87 term took her away from issues — such as states' rights — to which she had an historic loyalty. It will, of course, be many cases more before the record will show whether the 1986 term was a fluke or a change for O'Connor.

#### Verdict May Never Be In

Gay legal activists, not being able to count on O'Connor as the fifth vote to

Continued on page 12

# An Urgent Appeal from Shanti Project

## Volunteers Needed

With more than three new cases being diagnosed in San Francisco each day, Shanti Project is in critical need of volunteers to provide emotional support to persons with AIDS and their loved ones.

Currently, all of our 500 volunteers are at near full capacity. In order to avoid a waiting list for the people we

The next Emotional Support Training will begin the weekend of December 4th and continue on December 11th.

An additional Training will be held the weekends of February 5th and 12th.

A Practical Support Training is the weekend of January 15th.

To Volunteer, please call Shanti Project at 777-CARE.

serve, we need a minimum of 70 new volunteers for each training.

One way to show that you care about what is happening in our community is to volunteer a few hours of your time each week at Shanti Project.



**SHANTI  
PROJECT**

Committee Hearings Start Dec. 14

# Little Controversy Over Kennedy Nomination

by Tim Taylor

Civil rights groups — exhausted from the bitter struggle to defeat the Supreme Court nomination of Robert Bork — have gotten off to a slow start in assessing the qualifications of Judge Anthony M. Kennedy to sit on the nation's highest court.

THOMAS ALLEMAN



Activist attorney Mary Dunlap, pictured here earlier this year at the American Bar Association convention, won't be fighting the Kennedy nomination with the same vigor that she opposed Bork.

So far, only the National Organization for Women (NOW), League United of Latino American Citizens (LULAC) and the Mexican American Legal Defense and Education Fund have publicly opposed Kennedy.

Washington-based civil rights groups such as the Leadership Conference on Civil Rights and the NAACP, traditionally heavy hitters in Supreme Court confirmation hearings, have not yet

taken a position, and may not intervene.

NOW President Molly Yard denounced Kennedy as "sexist" and "a disaster for women." "Of particular concern, she said, was a Kennedy decision that overturned a Washington state regulation concerning comparable worth pay scales that established parity in wages for jobs held by women that are similar to those held by men. Yard

also noted that Kennedy was a member of the all-male Olympic Club in San Francisco until recently.

But with more than 400 Kennedy decisions to review — some of them anti-gay — other civil rights advocates have been slow to mobilize.

Mary Dunlap, head of the Northern California Anti-Bork Coalition, has announced her opposition to the nomination. She acknowledged the relative lack of controversy so far, explaining, "Part of it is homework, part of it is fatigue, and partly he looks better than Bork."

T.J. Anthony, a feminist gay rights activist who helped found the anti-Bork coalition, said, "Some people are burned out from the Bork nomination. Some people don't think they can do it one more time."

But Anthony added, "There's a sentiment out there that the more you get to know Kennedy, the more you dislike him." And Dunlap added, "I think the civil rights groups are organizing slowly but surely."

Kennedy's low-key style as a judge makes him a more elusive target than Bork, who as a scholar and professor



T.J. Anthony won't be mounting a petition drive against Kennedy like he did against the nomination of Robert Bork to the US Supreme Court.

man who had lived in the United States for eight years. The deported gay man had said that to return to Australia would cause him social and economic hardship, but Kennedy dismissed the claim.

But unlike Bork, Kennedy stayed away from vitriolic rhetoric in writing his decisions. "Kennedy doesn't pro-

voke the same kind of anger that Bork did," Graff said.

Jeff Levi, executive director of the National Gay and Lesbian Task Force, said he has asked for time to testify before the Senate Judiciary Committee. "[Kennedy's] decisions have been wrong on gay issues, and that needs to be brought to the attention of the committee," Levi said. But he added that among other national civil rights organizations, "I'm not sure there is going to be a consensus on the nomination."

There is a meeting scheduled next week for the San Francisco-based Coalition for Civil Rights, an umbrella group of a dozen advocacy organizations, and Eva Peterson, the group's chairwoman, said a local effort against the nomination may grow out of that meeting. The group includes the American Civil Liberties Union, Equal Rights Advocates and the Lesbian Rights Project — among others.

Time is short to mount an effective campaign, however. In a move that rankled many rights activists, Senate Judiciary Chairman Joseph Biden recently announced his committee would fast-track the confirmation hearings, starting them on December 14, only one month after President Reagan made the nomination.

In contrast, 70 days passed between the date of Bork's nomination and the start of the committee hearings, giving opposition groups crucial time to organize. Biden said he expected the hearings to take no longer than a week, a timetable Levi criticized as "a rush to judgment." A vote by the committee is not expected until January.

California Senator Alan Cranston released a statement calling for a slow review of Kennedy's background. He said the experience with Bork and the

*"There's a sentiment out there that the more you get to know Kennedy, the more you dislike him."*

— T.J. Anthony

had years of inflammatory rhetoric and published materials to account for in which he called into question constitutional rights of privacy.

According to Leonard Graff of National Gay Rights Advocates, "My reading of Judge Kennedy is that he is a true conservative. He's not an ideologue like Bork."

Graff noted that Kennedy has upheld the right of the Navy to dismiss members of the service because they are gay, and he also upheld an immigration ruling which deported an Australian

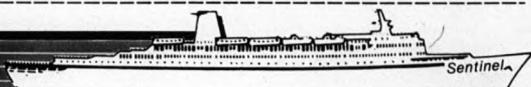
voke the same kind of anger that Bork did," Graff said.

Jeff Levi, executive director of the National Gay and Lesbian Task Force, said he has asked for time to testify before the Senate Judiciary Committee. "[Kennedy's] decisions have been wrong on gay issues, and that needs to be brought to the attention of the committee," Levi said. But he added that among other national civil rights organizations, "I'm not sure there is going to be a consensus on the nomination."

There is a meeting scheduled next

Continued on page 12

## Poll Now, Cruise Later



### The Sentinel Offers a 'Supercruise'® to Mexico for the Price of a Short Quiz

In an effort to better serve our readers and advertisers, the Sentinel is conducting a survey during the month of November. In this reader poll we would like to know a little more about who you are, your likes and dislikes, and your suggestions and comments for how we might continue to grow and serve the gay and lesbian community.

For taking the time to fill out and return this questionnaire, we are offering a chance for a 4-day "Supercruise"® to Mexico, including round-trip airfare to Los Angeles. The winner will be selected December 15, 1987, from a random drawing (among the names of all respondents). One entry per person. Sentinel employees do not qualify.

#### CHECK ONE BOX PER QUESTION:

#### 1 How often do you read the Sentinel?

- Every week
- Twice a month
- Less than twice a month

#### 2 Do any other people read your copy?

- No
- One other (specify) \_\_\_\_\_
- More than one

#### 3 What other papers do you read? (Check as many as apply.)

- Chronicle
- NY Times
- Coming Up!
- Advocate
- Add your own: \_\_\_\_\_
- Examiner
- Bay Guardian
- B.A.R.

#### 4 Where do you pick up your copy of the Sentinel?

- Bar
- Restaurant
- by Mail
- Other \_\_\_\_\_
- News Rack
- Store
- 18th & Castro

#### 5 Is there someplace which doesn't currently carry the Sentinel which you would like to see added?

\_\_\_\_\_

#### 6 Overall, do you feel the Sentinel does a good job of covering the gay/lesbian community?

- Yes
- No

Please explain: \_\_\_\_\_

#### 7 What is your favorite section? (Check one.)

- News
- Holistics
- Arts
- Classifieds

#### 8 What are your favorite columns? (Check as many as you wish.)

##### NEWS:

- News features
- Sentinel editorial
- From the Publisher (Robert M. Golovich)
- From the Desk (David M. Lowe)
- At the Courthouse (Ken Cady)
- Sportslights (Duke Joyce)
- Cathartic Comics (Prof. I. B. Gittendowne)
- News interviews
- Letters

##### ARTS:

- Arts Features
- Dance
- FullFrame
- Less Talk
- Rock Previews
- Second Glance (Steve Abbott)
- Week at a Glance (calendar)
- Centerfold
- Classics
- Film
- Pop
- Rock
- Theatre

##### HOLISTICS:

- Health features
- Body Wisdom
- On Guard (John S. James)
- Healing Resources (Van R. Ault)
- Health interviews
- Astrologer

##### OTHERS:

- (Please specify.) \_\_\_\_\_

#### 9 If we were to increase the size (number of pages), use color, and remove the classifieds to a pull-out section, would you be willing to buy the Sentinel on a weekly basis?

- Yes
- No

If yes, would you pay:

- 50¢
- \$1.00?
- 75¢
- \$1.50?

#### 10 READERSHIP PROFILE:

Age \_\_\_\_\_  
 Sex \_\_\_\_\_  
 Annual Income \_\_\_\_\_  
 Own or Rent (Circle one) \_\_\_\_\_  
 Own a car? \_\_\_\_\_  
 Times per year you vacation \_\_\_\_\_  
 Where is your normal vacation destination? \_\_\_\_\_

Do you donate to gay charities? \_\_\_\_\_  
 Have you done volunteer work in the past three years? \_\_\_\_\_

Times per month you (Fill in blanks):  
 Dine out \_\_\_\_\_  
 Attend a movie \_\_\_\_\_  
 See a show \_\_\_\_\_  
 Attend a sporting event \_\_\_\_\_  
 Attend the opera, ballet or symphony \_\_\_\_\_

#### SWEESTAKES INFO: (Will be separated from reader poll.)

Name: \_\_\_\_\_  
 Address: \_\_\_\_\_  
 City: \_\_\_\_\_ State \_\_\_\_\_  
 Zip: \_\_\_\_\_ Phone \_\_\_\_\_

Please return poll to:  
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# Penny Jar Crusade Catches Fire

by Caden Gray

The Penny Jar Crusade to raise money for the AIDS Emergency Fund began inside a bar called The Gate at the corner of Pine and Jones streets.

It was David Slocombe's idea, remembers bartender Fred Skau. "He threw the idea out and then he left for England two days later." But it was a novel idea, the kind of thought-provoker that doesn't just slip off the bar stool onto the floor.

Almost everybody hordes pennies, and Slocombe knew this, according to Skau. Almost everybody puts pennies in their dresser drawers or in mayonnaise jars under the kitchen sink and saves them forever. "So why not put these pennies to good use?" Skau remembers Slocombe saying. "Why not have everybody bring their pennies in?"

Fred Skau thought about Slocombe's brainstorm, and toward the end of August while Slocombe was still away in England, Skau decided to do something about it.

Skau borrowed a five-gallon glass jar from his boss and placed it at the end of his bar. He put a bumper sticker on the jar that says "Every Penny Counts." The idea worked, and his jar was full at the end of one week.

Three months later, 19 bars, restaurants, a theatre and other locations are playing host to penny jars, and Skau is a full-time penny collector as well as a full-time bartender.

To date, the Penny Jar Crusade has raised more than \$8,000 — roughly 5,000 pounds of pennies, and more than half of that came in through The



Burke Ray brought 150 pounds of pennies to Fred Skau at the Gate bar last Saturday morning.

Gate.

Once a week Fred Skau and his driver, Duane Fortier, collect between \$800 and \$1,000 (for 500 pounds of pennies) from every penny jar location in San Francisco.

"My pick up truck is kind of an uncovered Loomis," said Fortier.

They take the pennies to American Savings. The bank counts them and deposits the amount directly into the AIDS Emergency Fund.

Senior Financial Service Representative Leon Luna said that Fred brings in "bags and bags and bags and bags of pennies." It is not an inconvenience, says Luna. "We also have penny jars at our branch.

"Last week we had a customer come in with a huge bag of pennies," said Luna. "She filled up all the jars. Other people waiting in line noticed what she was doing." The idea is catching on, Luna said.

Much of the penny drive's success is due to individuals like Burke Ray. Last Saturday Ray parked his car in front of the Gate and unloaded 150 pounds of pennies.

Fred left the bar and helped his friend carry the pennies inside. They bagged most of the pennies because they wouldn't all fit into the jar. Ray said he collected the pennies from co-workers, neighbors and friends.

Skau said that shortly after his crusade was mentioned in the *Examiner's* Rob Morse column, a woman drove in all the way from Fresno with a piggy bank.

"This has been sitting on my dresser since my husband died 12 years ago," she said. She gave the pennies to Fred. LaMarr Fields of the AIDS Interfaith Network said there are penny cans in his office at the Tenderloin Neighborhood Development Corporation. "I'm

not sure they really understand," said Fields, "but when children come in with their parents, they put pennies in our can."

Fields said he sent jar stickers and information to his contacts at the Department of Education in Sacramento. "I am expecting pennies [from Sacramento]," he said.

There is a one-gallon penny jar on the counter behind the bar at Kimo's on Polk Street. It is nestled in between bottles of Cointreau and Drambuie and does not attract attention to itself. But

18th Street said that it doesn't matter that he keeps his jar on the counter behind the bar because "most people know about it.

"People are throwing things other than pennies in it," said Fitzgerald. "... quarters and dollar bills. It's amazing how people are supporting it."

Royal at the Grubstake II said several \$20 bills were placed in their penny jar the first week he put it out — before it was stolen.

The AIDS Emergency Fund has been placing coin cans in bars and shops

**"People are throwing things other than pennies in it — quarters and dollar bills. It's amazing how people are supporting it."**

— Fitzgerald

despite its obscure location out of the customer's reach, the jar fills up once a week, according to bartender Craig Roody. He doesn't keep the jar on the bar where it might be noticed by more people because "some goof would probably take it," he said.

And that actually happened around the corner at the Grubstake II on Pine Street. Manager Tim Royal said he can't imagine how someone could have walked out with a gallon jar full of pennies or what kind of person would do such a thing, but that is exactly what happened to his first jar. He keeps the new one behind the counter on top of the coffee machines.

But penny theft is not a problem elsewhere. Most bars keep their jars behind the counter for convenience.

Chris Fitzgerald at the Village on

since 1982. But according to board of directors member Bill Fink, the "penny theme" has never been used before, and while the coin cans have been bringing in a steady trickle for years, the amount of money raised by the "Every Penny Counts" project in three short months is phenomenal.

"The money goes directly to landlords, PG&E, the phone company, grocery expenses for our homebound and emergency needs," said Fink.

"We really want to push this thing through the month of December," said Skau. "I was discussing this with my truck driver this morning. . . . I think we're going to need some help."

Skau's original goal was to raise \$10,000 by the end of the year, Monday, he said. "I think we can double that."



Customer Service Representative Paul Minnick counts the thousands of pennies brought to American Savings by Fred Skau.

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## Strategies for Change

The Sentinel asked *Rvashi Vaid*, public information director for the NGLTF, to write this week's editorial on the impact of the Helms Amendment.

The Helms Amendment's easy passage through the US Senate and subsequent ratification by the House of Representatives holds powerful lessons for lesbian and gay activists. When Congress voted its homophobia to prevent the use of federal funds for AIDS educational efforts which explicitly and frankly encourage safer sex for gay men, the message was clear: gay people are politically expendable at the national level. In a sense, our marginality as a people has been the defining characteristic of the Reagan Administration's response to the entire health crisis.

We need to key the Helms Amendment in historical perspective, and turn our attentions to developing a national political strategy on AIDS that is anticipatory, creative and uncompromising.

Congressional action on AIDS since the early years of the health crisis has been grossly inadequate. Apart from the annual budgetary battle, no major piece of federal AIDS legislation was introduced until this year, when Rep. Henry Waxman and Sen. Edward Kennedy put forward their comprehensive education/prevention research and non-discrimination bills. One reason for the silence on provocative AIDS legislation has been the effectiveness of our enemies — namely Jesse Helms in the Senate and William Dannemeyer in the House — in sabotaging efforts with which they politically disagree.

The National Gay and Lesbian Task Force (NGLTF) has for the past four years found itself frenetically defending against negative riders to bills put forward by the Right, or trying to block threatened amendments which would destroy what little federal funding we have so far been able to secure.

We believe it is past time to change tactics. We cannot allow the agenda of the Right to dictate the pace, tone and content of the federal effort on AIDS. We believe that we must immediately expand two timeworn strategies for achieving political change: we must create effective grassroots constituent networks, and we must undertake massive AIDS education of legislators. The underpinning of these strategies needs to be a mobilized, informed and unafraid lesbian and gay electorate — which is not hesitant to employ a full range of tactics to achieve its just goals.

The beginnings of a nationwide constituent network now exist at

NGLTF. Building on the involvement of our members and the hundreds of participants in the National Lobby Days which preceded the March on Washington, we must set as our goal the ambitious and essential task of identifying constituents to pressure virtually every member of Congress. This longterm strategy will allow us to respond quickly the next time an assault against our community is made.

We may not win the initial battles, but our political strength will increase with each constituent activist we energize.

State and local gay and lesbian organizations are vital to the development of constituent networks, many already have such networks in place. We must begin to get beyond our regionalism and see the inter-connections between our local, statewide and national political agendas. By linking up existing organizations and existing political networks, the modern gay and lesbian movement may, in its third decade, begin to reap the positive fruits of our labors; namely, legislation that recognizes our fundamental and long overdue civil rights.

The often tiresome but indispensable task of educating legislators is another effort lesbian and gay activists need to undertake at the local, state and national levels. NGLTF, the Human Rights Campaign Fund, the AIDS Action Council, the American Social Health Association and many others have prepared a detailed briefing book for legislators. The briefing book covers all aspects of AIDS — from transmission issues to the treatment of prisoners with AIDS. It is a useful organizing tool because it allows us to present some basic public health messages to legislators before they face a repressive bill.

A condensed version of the briefing book, with talking points outlining the prevailing public health positions, will be available shortly from NGLTF. This briefing process must be replicated by organizers in every state.

It is very likely that legislation similar to the Helms Amendments will be introduced at the state level. The AIDS Action Committee in Massachusetts is already fighting an effort to control the state AIDS education money it receives. Massachusetts Gov. Michael Dukakis supports this Helms-like measure.

By implementing, ground-up strategies like the two proposed here, we not only set the stage for a future progressive legislation, but we also directly advance our struggle for freedom in every part of the country. There is no substitute for grassroots involvement in the achievement of political success. Our goal as gay and lesbian activists remains clear. We must reach and involve each of you, the readers of this paper, with a simple message: We can win & we will prevail, but only with your ongoing involvement in your local, statewide and national movement.

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## LETTERS

### Simple Solution?

To the Editor:  
I think the solution to our problems is to kill all the Republicans.  
Kelly J. Reeb

### DiFi in Space

To the Editor:  
Dianne Feinstein must have suffered extraordinary labor pains giving "berth" to her latest devious and hasty plan to foist nuclear arms on the residents of San Francisco by homeporting the *Missouri* here, but it's still the same old abortion. The pig-stubborn Feinstein just won't be daunted by considerations on the environment, toxic waste, job discrimination, the insanity of nuclear arms build-up, the fact that the *Missouri* will drive hundreds of small businesses from the city and that it will actually mean a net loss of jobs for San Franciscans.

Instead, she clings to her fabricated pie-in-the-sky projections of the jobs the *Missouri* will create (even though these ludicrous claims are contradicted by the existing statistics on every homeporting project in the country).

I am tired of politicians waving phony "it will create jobs" carrots in front of the voters every time they want to force their own pet pork-barrel projects. By now it should be abundantly clear that Feinstein's obsession with cramming these ill-conceived and dangerous proposals down the throats of San Franciscans has nothing to do with the good of the city, but rather stems solely from her own opportunistic political ambitions.

When Feinstein leaves office, I'd like to see her receive the type of send-off she so richly deserves. Let's disarm those nuclear weapons she's so fond of, strap her to them and launch them far into outer space where, hopefully, neither will be able to cause San Francisco any further trouble.

DuMont Howard

### A New Master

To the Editor:  
For those who do not want to make a contribution to the Olympics but need a credit card, a call to their Visa Customer Service Department will get them a service representative's name and address to whom a letter can be written requesting an account change to Master Card.

Herb Kosovitz

### Scotching Scotch

The following letter was sent to Mike Chew, marketing manager for the 3M/Scotch Corporation.

Dear Mr. Chew:

As store manager at Superstar Video, I have personally used and recommended your high-quality products. We are a high-volume, independently operated business that offers video rentals with cassettes and accessories for purchase.

However, with a recent shipment of your product, an enclosed flyer states that "3M, the maker of Scotch Audio and Videocassettes, is proud to be an official supplier to the 1988 Winter and Summer Olympic Games." Further, you encourage consumers to support the Olympics by deferring their rebates and by matching their contribution, even offering a free "I



Supervisor Harry Britt chats with Joan Baez following their press conference last Thursday to announce a "spirits-raiser" fundraising benefit for the AIDS Emergency Fund. (see story pg. 3)

Support the Olympic Dream" bumper sticker.

It has been obvious that many companies elect to publicly advertise their Olympic sponsorships (e.g., VISA) to commercialize on this internationally popular sports event. In exchange for 3M's support, the USOC permits your use of both the official logo and that sacred word "Olympic" on all products and in media promotions.

Now, it has become unconscionable for anyone in the gay community, of which we are a friend and a part, to contribute to the US Olympic Games directly or indirectly after the USOC successfully subsidized the Gay Games organizers to forbid the use of the word "Olympic" by lesbians and

gays. The bottom line is that we can no longer offer Scotch brand video products in our store and have no wish to profit from their sale. Instead, Maxwell brand products shall be sold during the busy holiday season and beyond.

We object to 3M's sponsorship of these overly political Olympic Games. We advise that you seek some other worthy effort or charity — maybe even an AIDS-related one — to support in your next media campaign. We intend to make our public aware of our policy.

You needn't ally yourself with those whose public politics and prejudices have been revealed to be as ugly as they are — unless you share them.  
Patrick W. Henry, Store Manager

### Superstar Video

If you'd like to add your voice to Mr. Henry's, write: Mike Chew, Marketing Manager, 3M Center, Building #223-5 North, St. Paul, MN 55144.

### More for the 'Stew'

To the Editor:  
The Sentinel article "Mulligan's Stew" struck me as quite accurate based on my knowledge and experience in this matter. I think the writer has it all down correctly.

I have been pressing for some time for a full disclosure of these issues by Shanti and Trinity. I was told by two officers at Shanti that Jim Mulligan

Continued on page 12

# FROM THE PUBLISHER

ROBERT M. GOLOVICH

## Giving Thanks

There never was, nor will there probably ever be again, a more significant contemporary political landmark for San Francisco than the assassination of George Moscone and Harvey Milk, the anniversary of which we mark today.

It is hard to remember how strange life had become in San Francisco in the years leading up to Dan White's fatal rampage. We had seen the Zebra shootings and the Zodiac killer. Bombs were planted at the homes of prominent politicians. The city was the center of the bizarre odyssey of Patty Hearst — a story that transformed a kidnapped heiress into the outlaw "Tanya."

Though these events had touched the fringes of the political realm, the in-

sanity struck the heart of San Francisco politics in November, 1978.

First there was Jonestown. People reacted in dazed disbelief to the news that Bay Area Congressman Leo Ryan lay dead on a tarmac in Guyana, and hundreds of former Bay Area residents killed themselves at the command of their crazed leader, Jim Jones.

Jones and his cadre of followers had once been a recognized political force in San Francisco, serving the powerful

liberal establishment machine of George Moscone and his allies. The sinister ripples of Jones' demise reverberated through San Francisco as there came reports of Jim Jones revenge squads that might kill politicians. Paranoia was in the air.

And then, on a beautiful Monday morning, the shocking news came of the murders of Moscone and Milk. An intramural dispute between Supervisor Dan White and the mayor had suddenly erupted into a murderous explosion that reshaped our political landscape. A shaken Dianne Feinstein was the bearer of the tidings and, suddenly, our new mayor. The White Night riot and police rampage in the Castro were the final footnotes and aftershots of that event. They were the last episode in San Francisco's era of madness.

It is ironic that the anniversary of those murders coincides so often with the Thanksgiving holiday. In the first

years, there was little any of us could think of to be thankful for when reminded of that terrible event of 1978.

But with nine years behind us, we can see the great difference in our city since that time. The 1970s in San Francisco were a time of great polarization, especially between the white, conservative, native San Franciscans (so perfectly embodied by Dan White) and the immigrant, racially diverse and sexually liberated new San Franciscans (most visibly represented by gay people).

A great many people have found it fashionable to bemoan our political leadership in San Francisco. Yet what a relief it has been to have our politicians work towards consensus rather than to wage all-out war over every issue. And while Mayor Feinstein has certainly not been perfect, least of all on some issues of importance to lesbians and gay men, she has operated our city government without a hint of corruption. Many cities would give a lot for a mayor like that.

We can be thankful for the fact that

over the past nine years gay people have taken senior positions in virtually every city department. Gay aides on staffs of politicians are the rule, not the exception. We have two mayoral candidates vying for the gay vote, and there is a likelihood of increasing gay influence in the years ahead.

We can be thankful that our leaders have never shirked from standing up for full funding for AIDS, even when it was costing the city hundreds of millions of dollars. No doubt there are a great many citizens who blame the current budget problems to a large extent on city spending for the disease. But we can be thankful that not a single public official has sought to exploit that potential discontent.

Tonight, as many hundreds of us march in solemn silence, candles alight, to the scene of our city's greatest political tragedy, we should give thanks. We should give thanks that the San Francisco we have built together over the last nine years is much the same city that Harvey Milk and George Moscone had hoped it would become.

# FROM THE DESK

DAVID M. LOWE

## Roselli Resigns, Day Dumps Dianne

Another member of the lesbian/gay community has resigned from San Francisco's Human Rights Commission and expressed "strong displeasure" with Mayor Dianne Feinstein's failure to reappoint Esta Solar as chairperson.

Sal Roselli, former president of the Alice B. Toklas Lesbian and Gay Democratic Club, joins longtime lesbian activist Phyllis Lyon in protesting Feinstein's actions.

Roselli resigned last week, citing increased responsibilities - at Hospital Workers Union Local 250. However, Roselli told the *Sentinel* his letter of resignation stated, "It would be irresponsible for me not to express my strong displeasure with your decision not to reappoint Esta Solar. I urge you to reconsider that decision."

Feinstein fired Solar for her role in the HRC's passing strong lesbian/gay anti-discrimination language for inclusion in the memorandum of understanding between the city and the US Navy to berth the *Missouri* in SF Bay.

### Thanks, But No Thanks

Feinstein rejected Roselli's advice and asked Shanti Project spokesperson Greg Day to join the HRC. Day informed the mayor that the HRC was a "wonderful organization," but that he

was not interested.

"There are some ethical issues that need to be resolved before I consider serving on the Human Rights Commission," Day told the *Sentinel*. "Feinstein's failure to reappoint Solar calls into question whether the commission is free from political pressure to perform its duties."

It will be interesting to see who the mayor convinces to represent our community on the HRC and how they'll be able to justify accepting under current conditions.

### Serving in Sactro

Speculation continued this week on who would be the likely candidates to run for the 16th Assembly seat should voters elect Art Agnos mayor of SF on December 8.

My sources tell me that Supervisor

There was also talk this week about who might make a good Assembly candidate from the women's community. Four names surfaced: Donna Hitchens,

week that Agnos should be the next mayor of SF.

Before Renne finished her endorsement statement on Tuesday at Agnos



Assemblyman Art Agnos looks on during City Attorney Louise Renne's endorsement speech Tuesday afternoon at Agnos for Mayor headquarters.

Harry Britt and Community College board member Tim Wolfred have decided not to run against each other. Britt and Wolfred have met on the matter, but no one is saying what decision was reached.

I'll venture to guess Britt will not step aside for Wolfred. However, word on the street is that Harry may decide to get out of politics. I find that hard to believe. Even if he chooses not to run for the Assembly, I can't believe he wouldn't take a shot at being elected president of the Board of Supervisors next fall. It's a shot Harry has a better than great chance of winning.

Mary Dunlap, Judge Mary Morgan or her lover Roberta Achtenberg. I believe all of them would be fine choices, but the problem is getting one of them to run.

There exists the possibility that one of these women could unite the lesbian/gay community behind one candidate. I doubt Britt could accomplish the same.

### Renne Recants

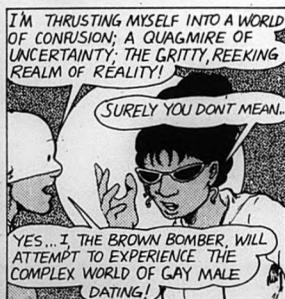
Despite earlier assertions that Assemblyman Art Agnos had accepted "tainted money from land deals," City Attorney Louise Renne decided this

headquarters, you could sense the press was ready to pounce on her about her sudden turnaround concerning the Agnos candidacy. Renne nervously explained that since that now famous summer press conference and City Hall confrontation with Agnos that Agnos had adequately explained to her and the voters their concerns over alleged misconduct. "If I had to do it over again, I would not have had the press conference," said Renne, "not only has he explained things well to the people of this city, but I really respect the manner in which he has done it."

Continued on next page

# CATHARTIC COMICS

Featuring THE BROWN BOMBER and DIVA TOUCHÉ FLAMBE by Prof. I.B. Gittendowne



# AT THE COURTHOUSE

KEN CADY

## Taste in Advertising

Is the *Sentinel* a sex rag for gay men or a serious journalistic endeavor to serve the lesbian and gay community? It's a sex rag when you look at the increasingly ribald advertisements. It's a serious journalistic endeavor when you see issues like the March on Washington special, or when you read our AIDS treatment columns and our increasing coverage of news events, or when you look at the high quality of our arts section. It's trying to serve the entire community when substantial sums are spent to improve the look of the paper and make it easier to find, when more women are added to the staff as well as people of color.

But mixed-in with all of that is Butt Love and the Sleazeline, where you can share sweat with up to eight other men. Straight readers will be glad to know that when their girlfriend's gone and they're horny, they can call the number for 976-RODS. If you don't want a 976

service, call the Connector, whose ad states: "Then he told me he had a hard-on."

This column isn't a puritanical effort to deny gay sexuality. I think it's perfectly proper for a gay newspaper to tell that portion of its readership that's

interested where they can find telephone sex, and I think telephone sex is a great idea in this age of AIDS.

That many men must like the telephone sex lines is evident by the number of ads there are for them, and the expense that the advertisers go to for publishing the ads. My point is that a newspaper must set some standards of taste for the ads it will accept. If the *Sentinel* is trying to be a quality newspaper for the entire community, and therefore, its advertisers should not be allowed to set the standard of taste for the entire publication.

Censorship is not the issue. The *Sentinel*, for example, already censors the Sleazeline ad. In the *B.A.R.*, the ad includes the words "raunch" and "fetish." In the *Advocate*, classified ads offer "j.o.," a term which is not allowed in *Sentinel* classifieds. There is a law against offering sex for money, and the *Sentinel* feels that that law may be violated by advertising "j.o." for dollars in its pages. *Coming Up* news-

paper seems to do quite well with 976 ads being published without the suggestive pictures and language.

It is of course expected that my opinion will be countered by charges of prudishness on my part, or that the gay press cannot survive without the sexually explicit advertising. The gay press used to advertise kiddie porn, complete with pictures of preadolescent boys. Then along came Anita Bryant and public pressure caused those ads to be banned. It used to be that the back page of every gay magazine was a color ad for poppers. Then along came AIDS and public pressure caused those ads to be banned. In each case the gay press survived without those revenues. I propose that ads depicting or purporting to depict sexual activity, whether in words or pictures, not be accepted for the *Sentinel*. This still allows every 976 company in town to advertise in the paper, but allows the paper to set its own standards of community taste.

It may be that I am wrong, that community taste fully accepts the explicit sex ads of which I complain. Yet it seems to me that many readers of the *Sentinel* and the *B.A.R.* make it a point when reading the paper in public to make sure that they are not holding up the back page to public view. Many

other people complain that they are embarrassed to have the paper around when family or straight friends visit. I don't think that family or straight friends should be allowed to censor our papers, but I do think that a paper catering to the entire community must understand that what is acceptable to a segment of the community may offend others.

The *Sentinel* invites straight friends to read it to be familiar with what is happening in our community. It has made a concerted effort to be more attractive to the women in our community who no doubt are not entirely interested to hear that "he told me he had a hard-on." The *Sentinel* has invested a great deal of money to make this the best gay newspaper available. It's close to succeeding. When advertisers know that a paper is widely read, they advertise in it. Those who don't pick up the *Sentinel* because of the sex ads, and I submit that they are a significant number, will return to the readership when this minor change is made. Then advertisers will run their 976 ads because of the large readership, and the paper will have won the battle to determine for itself the standard of quality it wishes to present to our community. ■

### FROM THE DESK

Continued from previous page

#### Kennedy Endorsement

Senator Edward Kennedy took time

out during his weekend trip to SF to also endorse Agnos. It was a great moment for the Agnos campaign which is now attracting regional, state and national leaders to the coalition. Ken-

neddy's endorsement shows the liberal wing of the party is pleased that SF will finally be in the hands of a progressive leader.



Art Agnos listens in on a conversation between Senator Ted Kennedy (D-Mass) and Sherri Agnos following Kennedy's endorsement of his bid to become the next mayor of SF.

### Hard to Pass Up

The Kennedy endorsement led to an inside joke that's just too good not to pass on. It concerns the *Sentinel* picture of Ted talking to Sherri Agnos following his speech. "Looks like Art is making sure Ted is not trying to pick up Sherri and is getting ready to inform the senator, 'Hey, Ted, that's my wife, and she's not available,'" noted one viewer. The originator of the observation asked not to be identified.

### Agnos' Next Endorsement

At the Renne endorsement press conference, a member of the Board of Supervisors was passing around a joke about who would be the next person to endorse Agnos. When asked who that might be, the supe replied, "Louise and Lisa Molinari."

### No Joke Here

On Wednesday, the *Chronicle* listed the top ten contributors to the Agnos and Molinari campaigns. Number 6 on the Molinari side was the SF law firm of Pillsbury, Madison and Sutro. They are the people who represented the US Olympic Committee against the Gay Games.

Number 6 on the Agnos list was the LA law firm of Abbitt and Bennett. Dianne Abbitt was co-chair of the No on 64 campaign that successfully beat back the LaRouche initiative last year.

### Morse Code

For the second time in as many weeks, I've picked up my favorite main-

stream column only to learn that Rob Morse beat me to an item. Last week it was the story about the Agnos signs going up above Molinari's new headquarters in the Sunset.

This week it's about those much-in-demand, but virtually impossible-to-



obtain buttons with the slogan "Member, Forces of Darkness and Doom." They're being worn around by ardent Agnos supporters who enjoy poking fun at Molinari's assertion on election night that we were trying to bring back the "darkness and doom" of the '60s.

As Agnos staffer Sharon Johnson put it, "Despite what Molinari thinks, we're really the forces of hope and light."

You may have heard about it first from Rob Morse, but you can actually see the campaign classic by Dana Carlson, a VP at the Pacific Stock Exchange, right here in the *Sentinel*.

Hey, Rob, I think I might be able to get you a button, but I'm not sure. I'll let you know. ■

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# POINT OF VIEW

BRUCE D. PETTIT

## Analyzing the Mayor's Race

# A Hunger for Issues

Seemingly prepared to elect Assemblyman Art Agnos as mayor next month, San Franciscans are on the threshold of, once again, doing the unusual in politics.

On the major, defining issues of the times, a majority of voters agree less with Agnos and more with his opponent. And that is precisely what Supervisor John Molinari is reminding the electorate in this 35-day runoff period.

But that Molinari strategy seems unlikely to catch on. The electorate this year was geared to hear an issues campaign. Agnos supplied it; Molinari did not. Now Molinari's new approach is striking people as an afterthought: Issues ignored when Molinari was a distant front-runner are suddenly relevant when he is a distant underdog.

If the differences are so important, why weren't they pointed out earlier? Agreeing they are important — but having not heard them — the electorate seemed to choose the candidate addressing issues at all, even if not precisely to their view.

### Pricking the Balloon

Ironically, it was Agnos who highlighted the issues differences. In the early going, to separate himself from a crowded candidate field, he emphasized four items. On three of them — Missouri homeporting, district elections of supervisors and vacancy rent control — the public either disagrees or likely would after a ballot campaign. And on the fourth — development densities — there is no clear consensus.

Molinari, already well ahead of former Chief Administrative Officer Roger Boas and City Attorney Louise Renne, had nothing to gain by addressing those matters — and something to lose from his liberal supporters. Thus the no-issues Molinari campaign. Time enough to expound the differences



THOMAS ALLEMAN



CAROL GRAY



MICHAEL MOORE



BARBARA MAGGIANI

Supervisor John Molinari (top), Assemblyman Art Agnos being congratulated by supporters on election night (center), City Attorney Louise Renne when she announced her candidacy at City Hall (bottom left), and Roger Boas on the phone running his own campaign in the final days.

when he and Agnos were in it alone for the runoff. From the viewpoint of July — if Molinari and Agnos were to be relatively close in the first round — the issues differences stood to be a distinct disadvantage for Agnos.

What the Molinari campaign could not have foreseen was the powerful impact of the Agnos book, released in early October, of his plans for the city. It directly fed the already-present emotional need of people to invest in a political figure — any political figure — a belief that he can solve their problems.

Perhaps Molinari would have had difficulty building an issues campaign — projection of a set of identifiable, consistent beliefs — under any circumstances. As a public official, he once opposed abortion, then switched. He once was a Republican, now a Democrat. He once backed Deukmejian for governor, then retreated. When asked for a vision of the city, Molinari would talk about double-parked trucks and not being able to see the Bay Bridge coming down Bush Street.

Molinari has been an active supervisor, but what the public saw amounted to little substance for the long term: preferential parking in neighborhoods, diagonal parking, opening neighborhood playgrounds after school, a moratorium on financial institutions and fast food franchises. Not insignificant, but not dramatic either.

And certainly not the types of things that inspire streams of volunteers for an effective precinct operation. Having little to offer the voters in terms of identity, Molinari's electoral balloon was pricked by a candidate who was exactly the opposite: Agnos is a clearly identifiable liberal Democrat.

Already benefiting from the voter inclination to go with anyone who gave them a vision of the city, Agnos benefited again with the first Molinari mass-distributed mailings. They were negative pieces against his opponents, leaving voters to wonder whether that was all there is to Molinari — no vision, just criticism. Their doubt was reinforced with an outburst in the first television debate which left voters additionally wondering whether there is a vindictive side to Molinari.

Consequently, Agnos was able to triumph on both ingredients that combine to decide elections. Having just won on the hunger voters had for a vision on the issues, Agnos then also triumphed on the personality question. The way he presented his issues in the

*It all turned out so cruelly for those who jumped aboard the Molinari bandwagon early out of a belief that it was the only way to maintain their political standing.*

book made Agnos appear to be a warm candidate. Molinari's actions gave him the appearance of being a cold candidate. The twin forces, issues and personality, not only built an Agnos lead but magnified it — so much so that the wait to highlight the issues difference for the runoff was rendered meaningless.

### Insiders and Bandwagons

It all turned out so cruelly for those who jumped aboard the Molinari bandwagon early out of a belief that there was the only way to maintain their political standing.

In campaigns there are early stages, when candidacies are formed and made credible by types and depths of support. Early stages are for political activists. Then there are later stages, when outreach is made to the general public.

Activists do not have the luxury of ordinary voters to await developments. If they want non-civil service or management jobs, appointments, implied promises of down-the-road political support or just access for promoting an issue, they must guess who is likely to win, declare support and give cash early.

According to several non-attribution reports, the Molinari campaign had made the most of this phenomenon. The message to activists was Molinari is inevitably the next mayor, and all the understood rules of politics apply.

That inevitability was not unreasonable to accept. Molinari had started moving immediately after winning the

*Continued on page 15*

## Care to Dance?

**WANTED: A thousand Dancers who Care** to help in the fight against AIDS by participating in San Francisco's first AIDS Dance-A-Thon.

All you have to do is ask your friends to pledge a small amount of money for each hour that you dance at the Dance-A-Thon, collect the money, and dance! Let's harness the fantastic energy generated at the discos. Fight AIDS while you dance!

**WHERE?** The I-BEAM, 1748 Haight, San Francisco

**WHEN?** Sunday, December 6th — 2 pm till 2 am

**IT'S SIMPLE!** 1. Complete the Registration Form below and return it to Mobilization Against AIDS. We will send your DANCE CARD on which to gather pledges.  
2. Start talking up the event to your friends and collecting checks for their pledged amount.  
3. DANCE!

- YES! I Care to Dance. Send me my Dance Card / Registration Kit.
- Furthermore, this is such a great idea that I've enclosed a contribution of \$25 \$10 \$5 to help with organizing expenses.
- Dancing's not really my game but here's a contribution to help Mobilization Against AIDS.

Dancer's Name \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

(Note: You may register with a partner if you wish, in which case your partner should also complete a registration form. But don't worry — most people will not have partners. We'll find you one at the Dance!)

Please return this form to Mobilization Against AIDS, 1540 Market Street, Suite 60, San Francisco, CA 94102 (415) 863-4676.

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# LETTERS

Continued from page 8

had been meeting on a fairly regular basis with them. Although I personally have no particular knowledge of wrongdoing on the part of Mr. Mulligan, through the grapevine I had heard that claiming of powers of attorney and other inappropriate actions were being taken by Mr. Mulligan.

For some reason, the DA's office refused to investigate this matter and has pushed aside people willing to

sign complaints. Now, according to your article, Shanti is reluctant to disclose its participation, and Father Cromey is saying everything is OK.

People with AIDS suffer enough from their impoverishment and the misery of their condition. To add to their misery by stealing their money and their assets and their life insurance is unconscionable.

At a meeting of the Stonewall Club a resolution was made requesting Shanti to make a full disclosure. I was amazed to hear Greg Day (who is the Shanti PR person) make a blatant

misstatement on the floor in order to diffuse the situation and place the focus of this matter elsewhere. Greg Day did not work for Shanti at the time these things happened. He does not know what he is talking about.

He should check his facts carefully and always be careful to speak the truth. Although I was hardly a victim of Jim Mulligan's alleged operation, I can tell you that I did have dealings with him; I found him to be callous, repugnant and immoral.

**A Person with AIDS**

## 'What Happened?'

The following letter was sent to Senator Alan Cranston.

Dear Senator Cranston:  
I am writing to express my anger and shock at your vote on October 14 supporting Jesse Helms' bigoted and homophobic budget amendment which would deny funds to organizations which "promote or encourage, directly or indirectly, homosexual sexual activities."

I don't think it should be necessary to remind you that the gay community has taken the lead in effectively educating people about AIDS. This is a deadly disease, sir. Over 30,000 people have died of AIDS in this country alone. It is disheartening to see you vote to deny vital information that can save lives to the group of people who have suffered most from AIDS.

I am becoming more and more disillusioned with our elected officials in this country. I walked door-to-door on election day 1986 to get out the vote for you in Santa Clara where Mr. Zschau was so strong. Now I find out that the few senators I considered statesmen, Senator Kennedy

and yourself primarily, have sold out to fear and prejudice on this vote. I urge you to do all in your power to have this amendment removed from the bill in committee.

Although there is nothing you can say to justify supporting this paranoid, bigoted and mean-spirited amendment, I nevertheless ask for a written response to my letter. The gay community has been a big supporter of you in the past. What happened?  
**Derrick Tynan-Connolly**

## Less for Your Money

To the Editor:

This letter is in response to Steve Abbott's article "Dialing for Sex" (*Sentinel*, 11/13).

Recently, a friend of mine called to tell me of a huge telephone bill he had received: in excess of \$200 for two days of calls to 976 numbers. The calls were made while an out-of-town friend of his was visiting and while my friend was at work. My friend couldn't understand why most of the calls were only one or two minutes (and also why a "friend" would do such a thing).

I placed a call to one of the numbers and discovered that the substantive part of the call only lasts a minute or so. That's about \$100 plus an hour. I can think of a lot of better ways to spend \$100 for an hour of safe sex.

I want the readers of the *Sentinel* to know that they get very little for their \$2 plus toll charges, if any, for dialing 976 numbers. Pacific Bell has told me that they expect to be able to block calls to 976 numbers at a subscriber's request sometime soon. You might avail yourself of that new service to protect yourself from your

friends (and possibly yourself) when it becomes available.

**Name withheld by request**

## Best Section?

To the Editor:

Just a note to thank you for the excellent coverage that your paper has been providing with its AIDS Treatment News. This alternative treatment information is much appreciated, and your paper is to be commended for publishing such material.

Thanks also to your classifieds editor for providing a smile in the middle of perusing Investment Opportunities and Situations Wanted. My vote for one of your best sections.  
**Steve Russell**

## Many Thanks

To the Editor:

Thank you. Thank you. What a wonderful job you all did on your commemorative March issue. You captured the hope and the love that was there for a few days. I treasure it, and already know I'll pull it out and read it whenever I need to get the spirit of the March back again.

Also, I want to thank you for your very kind treatment of me and my lobbying efforts. Don't really think we did any good, but hope springs eternal — and someone, sometime, is going to listen and do something.

**Sue Caves**

**Families Who Care, Long Beach**

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.

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## Contempt of Court

Continued from page 5

join Brennan, Marshall, Blackmun and Stevens, have sworn off taking cases to the Supreme Court for now.

Hardwick was the decision that convinced most legal activists that the climate was not right for trying to make any significant gains before the Supreme Court. The Gay Games decision this year only underscored that judgment. The strategy since Hardwick has been to aim at the state courts.

The 1987 Supreme Court term does hold out one case with which to re-examine the high court's climate on gay rights. The court agreed in June to review a circuit court opinion which said that the Central Intelligence Agency's decision to fire an employee is subject to judicial review. The employee in that case — identified as John Doe — was fired after revealing he was gay. Previous Supreme Court decisions have upheld the right of agencies such as the CIA and FBI to hire and fire as they see fit and the Supreme Court's failure to agree to examine other issues in the case

does not bode well for gays. The best activists can hope for is that a replacement for retired Justice Powell is not seated before the case is heard. Then, activists hope, the chance for a 4-4 tie is good and a tie would uphold the favorable lower court ruling.

Outside the hope for a tie in this case, and the long-shot hope that O'Connor establishes herself as a swing vote on gay-related issues, the Supreme Court is not fertile ground for the movement. An attorney for a gay FBI candidate recently described the mood of gay legal activists about going to the Supreme Court with cases: "The conclusion of everyone was that every [gay rights] decision now is going to get murdered."

It's better to wait for a new court," he said. "It may take 20 years, but it's better to wait 20 years."

Twenty years may not be an exaggeration. Gay cases have been before the high court for 30 years now; it took the black civil rights movement more than 50 years to get the Supreme Court to reverse its initial anti-black trend. ■

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## Hot Shots Edge Slammers 56-49

Before a sold-out house at Eureka Valley Gymnasium last Friday, the gay men's team, the Hot Shots, defeated the lesbians from the Slammers in a closely contested game.

A crowd estimated at 250 jammed the gym to delight in the activities of the players, the Gay Marching Band, comedian Danny Williams and the irrepressible Sisters of Perpetual Presence.

The competitiveness of the game was attested to by the half-time score: 26-21 with the Hot Shots in the lead. The Slammers did manage to grab the lead at one point and remained in pursuit till the end. Ed Spratti led the Hot Shots with 16 points, while Alice Butler netted 25 for the Slammers. \$1,000 was raised from donations received at the gate, and the AIDS Emergency Fund was the benefactor. ■

## TRANSITIONS



### Kenn Purnell

Kenn Purnell passed peacefully Tuesday, November 17, in the company of his mother, Geraldine, and loving friend Bill Biglow at the Ralph K. Davies Medical Center, following his struggle with a series of health complications since March 1987.

Kenn Purnell was an active volunteer in the early days of the Kaposi's Sarcoma Research and Education Founda-

tion on Castro Street, where he served until 1985. He had also diligently served on the Board of Directors of the San Francisco Lesbian and Gay Freedom Day Parade and Celebration Committee and worked on various community issues. Kenn was employed as manager of the Crown Room at the Fairmont Hotel.

In Wilmington, Delaware, where he was born, Kenn was laid to rest on Saturday, November 21, and leaves to cherish his memory: his mother, Geraldine; a brother, Michael; a grandmother, Drucilla; and a host of other relatives and friends.

A memorial service was held at Grace Cathedral in San Francisco on November 24, where a gathering of loving friends celebrated the quality of Kenn's life. Rest, Pumpkin. We love you! ■

## Kennedy

Continued from page 6

subsequent failed nomination of Judge Ginsburg — who saw his hopes go up in the smoke of a marijuana puff and conflict of interest charges — required that the committee undertake a careful review. He has not stated a position on Kennedy.

Senator Pete Wilson immediately hailed Kennedy's nomination, citing his "law and order" background. Wilson said he will vote to confirm Kennedy. ■

# Congressional Hearings

Continued from page 1

Weiss is conducting a series of national field hearings on AIDS as head of the Human Resources and Intergovernmental Relations Subcommittee of the House of Representatives. He expressed strong concern that the burgeoning number of people with AIDS is outpacing the capacity of the health care system to provide care, and predicted that unless a crash training program for medical professionals begins immediately the system will fall into "chaos."

The hearings Monday were conducted in San Francisco at the behest of Rep. Nancy Pelosi (D-San Francisco). Joining the committee was Rep. John Conyers (D-Detroit).

The hearings were a friendly encounter between panel members who have supported affirmative AIDS legislation in the House and pioneers in the development of community-based programs. But overshadowing the proceedings was the specter of a divided Congress which last month approved amendments introduced by Senator Jesse Helms (R-North Carolina) and Rep. William Dannemeyer (R-California) that bar the use of explicit education materials that depict safe sex.

Tim Wolfred, the executive director of the San Francisco AIDS Foundation, noted that similar efforts to censor AIDS prevention materials have been undertaken by state health officials.

Ironically, the assault against explicit education materials coincides with the release of studies by the San Francisco health department and the University of California at Berkeley that prove they have contributed to a dramatic slowdown in the spread of the epidemic.

The representatives heard testimony that the educational campaign which has helped to stem the tide of new infections must be continued among gay and



Representative John Conyers (D-Detroit) listens intently during congressional hearings on AIDS held in SF Monday.

bisexual men and expanded to include users of intravenous drugs, who comprise the largest numbers of new infections.

Wolfred noted that a publication produced by the AIDS Foundation that tells IV drug users how to clean their needles and practice safe sex was threatened by state and federal limitations on the use of funds.

"I believe thousands of lives are at stake in this censorship fight," Wolfred said. "What we need from Congress is legislation that permits, if not man-

dates, the distribution of explicit materials as an essential piece of the AIDS fight."

But Weiss was pessimistic that Congress would be able to surmount the current impasse over education materials funding and noted that Helms and Dannemeyer have vowed to introduce additional amendments to interfere with the adoption of affirmative AIDS legislation.

Throughout the hearing, Weiss hailed the "San Francisco model" as a national trendsetter in the provision of

care. He nonetheless expressed concern whether local medical facilities had sufficient capacity to handle the growing number of patients.

"I just see sheer chaos, medical chaos and societal chaos," said Weiss in reference to a national shortage of facilities for care and treatment of people with AIDS. He added that Congress and the Reagan Administration had not paid sufficient attention to the growing need and urged local health officials "to sound the alarm. It's going to have to come from within the scientific and medical community before [the shortage] is taken seriously."

Health department director Dr. David Werdegard responded that in San Francisco community hospitals were equipped with sufficient beds, but faced an impending crisis in a shortage of trained medical personnel, including doctors and nurses.

Werdegard added that if a "crash program" were started immediately to provide new training, the new personnel would still fall short of the need.

Dr. Paul Volberding, director of AIDS services at San Francisco General Hospital, noted that rising concern among medical personnel that they risk exposure to AIDS infections was contributing to a reluctance to provide care.

Speaking of a recent, well-publicized case of a worker at San Francisco General Hospital who recently became infected after a needle-stick accident, Volberding said, "As the number of occupational transmissions increases, so will the fears among doctors and nurses."

Werdegard noted that there remains a gaping hole in San Francisco's care for people who are unable to live independently, but who do not require the intensive treatment provided by hospitals.

He said plans to transfer the Public Health Services Hospital from the Army to the city would help alleviate the problem by providing a place to

provide subacute care, but the city has yet to develop a plan to provide the \$30 million needed in operating expenses for the facility. Congress is being lobbied to provide the funds.

Werdegard noted that facilities like the Public Health Services Hospital proposal and other plans to provide care in the home are much less expensive than hospital stays and that Congress should subsidize these initiatives.

The day's most poignant testimony came from Meredith Miller, a 33-year-old woman with AIDS who surrendered custody of her two children after she was diagnosed.

Miller deplored the stigma attached to the epidemic, which she said her children who are healthy had also been subjected to when they lived with her. She said the existing AIDS care facilities are not sensitive to the medical needs of women and are not conducive to keeping families together.

According to Miller, the constant repetition that the primary risk groups are gay men and intravenous drug users has helped to make women invisible victims of the epidemic, which she said has contributed to inferior services for women and children.

"Take the labels off AIDS," Miller said. "We are people of all backgrounds."

Glen Coltharp, a person with AIDS, called for congressional action to reverse the escalating cost of AIDS drugs, and noted as an example that medicine for *pneumocystis carinii* pneumonia has increased fourfold since it was first used for treatment.

Coltharp referred to congressional wrangling of explicit AIDS prevention materials as a diversionary issue that does nothing to stop the spread of AIDS. In reference to Helms he said of the increasing price of drugs, "Now that's something for a senator to get upset about."

City health department officials considered the surprise appearance of Con-

Continued on page 14

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CADEN GREY



AIDS Emergency Fund president Hank Cook talks with Supervisor Harry Britt about the upcoming "Joan Baez and Friends" benefit.

**Georgetown Victory**

Continued from page 3

Human Rights Act in 1979 because GU denied gay people of Georgetown University "university recognition," a formal status which allowed GPGU to apply for funds from the university, access to a mail box and use of GU's computer mailing service. The case took eight years to settle and cost over \$1,000,000. Hockenberry calls it "the case of the million-dollar mail box." Lawyers for the student groups that sued will now attempt to recover the costs of the suit from Georgetown.

The victory of the gay students against GU is less than complete. The appellate court only required GU to grant gay student groups the "tangible benefits" of university recognition, but not full recognition. The suit did not demand full recognition. Associate Judge Terry, concurring with the ruling that granted access to tangible benefits, dissented in part "because [the opinion] does not go far enough. . . . I see no meaningful difference between the tangible and intangible benefits which these appellants are seeking from the university. To sustain the granting of the former without the latter would be a regression to the unlamented days of separate but equal access to public facilities. . . ."

In another concurring/dissenting opinion, Judge Ferren argued that "the Act clearly proscribes all aspects of Georgetown's non-recognition of student gay rights groups, just as it would proscribe similarly discriminatory treatment of racial groups. . . . To me, that conditional access is an obvious affront to human dignity, amounting to a form of discrimination at least as intolerable

as the denial of tangible facilities and services."

The appeals court's opinion overturns a ruling by a trial court which found that Georgetown violated the Human Rights Act when it denied full recognition to the gay student groups, but was entitled to do so under the first amendment guarantees of the free exercise of religion.

Sylvia Bacon, the trial judge, found that the teachings of the Catholic Church hold that homosexual acts must be viewed as "gravely evil and a disordered use of the sexual faculty. . . . Compliance with the Human Rights Act, therefore, places a burden on the free exercise of religion."

Georgetown asked the appeals court to uphold Judge Bacon's ruling, but did not challenge the finding that GU was in violation of the statute. The president of GU told the appellate judges that he objected most to the intention of a gay student group to assist Georgetown's gays in the "development of responsible sexual ethics consonant with one's personal beliefs." Recognition of the group, it was argued, would conflict with Georgetown's obligation not to undermine the Roman Catholic teaching that "human sexuality can be exercised only within marriage."

The trial court judge concluded, "The District of Columbia's Human Rights Act must yield to the constitutional guarantee of religious freedom."

Georgetown, in defending its position before the appeals court, argued that giving full recognition to the gay student groups implied an "endorsement of the positions taken by the gay movement on a full range of issues." Compelling recognition, therefore, amounted to a compelling endorsement, GU argued.

The appeals court, in its majority opinion, rejected that claim out of hand. Calling the connection between

recognition and endorsement a construction of the university, the court stated, "The constitutionality of the statute cannot depend on the university's internal linkages."

"As Georgetown itself concedes," the court noted, "the only tangible benefits plaintiffs could receive are relatively insignificant — such as mailing and computer labeling services. . . such minor perquisites cannot outweigh the substantial burden on the university's religious liberty that would flow from compelled recognition of the student groups."

"But," the court goes on, "its argument fails because the 'substantial burden' to which it refers — compulsion to grant the intangible 'endorsement' — is not required by the Human Rights Act. By Georgetown's own admission, what the Human Rights Act actually does require — equal distribution of the tangible benefits — is considerably less burdensome."

The ruling of the court, then, follows essentially a middle ground between the dissenting opinions of two of its judges, who argued for full recognition of the gay student groups and the claims of Georgetown to a right to discriminate based on the first amendment. Ironically, the student plaintiffs asked for no more than that.

**Baez Benefit**

Continued from page 3

call Bill Graham. He said that he would give his services free of charge to produce the show."

Joan asked Britt in October to assist her in planning the concert.

"We selected the AIDS Emergency Fund because it is directly involved with taking care of the life needs of people," said Britt. "We want to make this a very personal event."

Joan Baez and Bob Weir listened intently to Hank Cook as he explained exactly how proceeds from the concert would be spent.

"The AIDS Emergency Fund provides direct financial assistance to AIDS patients here in San Francisco," Cook said. "We pay the rent and put food on the table. We provide clothing and pay the PG&E bill. We feel that we are necessary and we feel that these patients have enough problems as it is that they should not be under any financial strain."

"In this city the AIDS epidemic has attacked people who are very much a part of our lives — people we love, people who have shown us a lot of courage and a lot of determination," said Britt. "This concert is for them, and it's for us. It's for the family of San Franciscans who does not see the AIDS epidemic as affecting outsiders but as affecting all of us. It is going to be a beautiful evening."

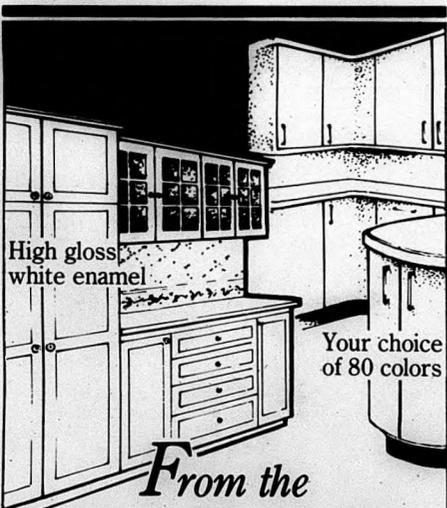
Tickets for the 1,900 seats are now on sale at BASS for \$20. Free tickets for people with AIDS are available through the AIDS Emergency Fund.

**Congressional Hearing**

Continued from page 13

yers, a black Democrat from Detroit, as the most significant aspect of the hearings.

Conyers was visibly impressed by San Francisco's initiatives. With AIDS increasingly becoming an inner-city problem and with blacks and Hispanics comprising a disproportionately large percentage of people with AIDS, Conyers' participation was viewed as a powerful addition to the growing coalition of AIDS-sensitive lawmakers. Conyers is an influential voice in the congressional minority caucuses and is likely to help energize their members to support legislation that bolsters federal programs and funding.



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## POINT OF VIEW

Continued from page 11

board presidency in 1984. If he was drying up all the conservative and moderate money and support early, there would be little more to be had from that quarter. That just left the liberal side of San Francisco politics. Agnos was likely to be that candidate, but liberals command only one-third of the electorate.

Despite that, Agnos, throughout 1986, kept insisting there was plenty of time to build his candidacy. That exasperated his supporters and even caused some major defections. Then Agnos' tax and development liabilities surfaced. Given the inherent public skepticism about politicians, they praised political death.

All insiders know, of course, that votes of the general public decide elections. But their experience is that the public — absent firsthand knowledge of the issues and personalities — usually takes the advice of a few inside people they trust on these complex things. In advertising and mailings, issues can be reduced to general themes that identify a candidate with whatever different groups of voters want to hear. There was no reason to expect the 1987 mayoral election would be any different.

### Gambling and Winning

What people who are insiders with regard to city politics forgot, however, is that there is an entirely different group of insiders who are connected to state and national politics. There was a feeling among some Molinari backers that they shouldn't be intruding into city matters. But, even so, they are just as expert. They gambled on what techniques for this particular election would work best — and won.

They gambled that the Agnos liabilities, if addressed immediately and directly, could be defused. Who hasn't had problems with complex tax forms? Who among successful San Francisco city politicians hasn't accepted the largess of developers? They gambled that the Agnos book would work. It could just as easily been taken as a joke (just as the Renne "big boys" signs were; they would have been deemed brilliant if the Renne campaign had progressed). Apparently, since it waits until now to address it, that's how the Molinari campaign initially felt the Agnos book would be received.

Political punditry, like Monday-morning quarterbacking, is easy in retrospect. But there were signs that Molinari supporters should have been wary. For well over a year he seemed frozen in the 28-34% range in public polls, whereas Agnos steadily increased. This suggested that, while the Molinari insider bandwagon was rolling right along, the public didn't feel right about following. The consensus of analysis now is that the public never received any compelling reason for why he should be mayor. Though many City Hall people and lobbyists complained about an abrasive Molinari, the public initially had no real opinion on that. But once they did, with the October events, they flocked to Agnos in droves.

But why not to Boas — for those who disagree so manifestly with Agnos on issues? Conservatives largely did so, which is why Boas nearly surpassed Molinari. Moderates, however, never regarded Boas as a major candidate. Probably even more important, Boas had no one knocking on their doors selling the candidate with conviction, as Agnos did.

It is the Molinari business and real-estate supporters for whom this election is the most painful. Many of them privately expressed personal reservations about Molinari's attitude and



trustworthiness. Thus, except for bowing to the subtle, or not so subtle, dissuasion from the Molinari camp, they could have moved more money and support to Boas earlier. He then conceivably would have overtaken Molinari and been in better position to win in December, for Boas was the candidate on the rise and Molinari the candidate on the fall.

Or, had bet-hedging money also been there for Louise Renne in August, she could have made the runoff. Renne made three timing mistakes: not announcing in the fall of 1986, when more money would have been there; announcing in May, when everyone then

thought it was too late; withdrawing in September, when, but again in retrospect, she could have risen to a real chance because of what happened in October.

### A Thorough Sweep

The startling turnaround of this election may change campaigning here for a long time to come. Perhaps never again so early, smug bandwagon jumping. Perhaps more of an even distribution of money early on, as a hedge against late developments, to any viable candidate who agrees with you on issues. Perhaps everyone will do a book in the near future (until that too is seen as little more than propaganda glorified a couple of intellectual degrees).

The Agnos victory could hardly have been more sweeping: 20 of 21 registrar-plotted neighborhoods. An outright Agnos majority in 11. Agnos finished with over 50% of the vote in 312 precincts out of 711. He was even over 40% in such conservative areas as the Excelsior and Lake Merced. There were no precincts in which Agnos received less than 20%.

By contrast, Molinari had less than 20% in 117 precincts. He was not over 50% in a single precinct. Molinari's best was at Fulton and 8th Avenue, area of the Delancey Street Foundation, where he had 48%. (Agnos' best was 76% near his Potrero Hill home.)

Boas finished third because, whereas Agnos and Molinari were nowhere less than 10%, Boas was below 10% in 106 precincts. Boas' best precinct (55%) was near Quentin Kopp's home in Lake Merced.

### A Quest for Conservative Legitimacy

Can Molinari still pull it out, now that he is finally joining the issues differences? Probably not. The voters who

election-night anger.

Will Molinari's attack on Agnos' agenda being too costly work? Probably not. Members of Congress find that budget deficits never cut it as a major issue. Too intense a budget focus could spotlight Molinari's role in the city's troubles as Finance chair and Mayor Feinstein's chief ally on the board. Finally, San Francisco voters are not shy of their fondness for the social programs Agnos talks about.

*The startling turnaround of this election may change campaigning here for a long time to come. Perhaps never again such early, smug bandwagon jumping.*

gave Agnos his big gap waited a long time to decide in this election. Though Molinari is now telling them their choice is risky, they will now want to see how an Agnos mayoralty works out before they change again.

In addition, Molinari may be losing more votes among liberals than he's gaining among conservatives by his new strategy. The comment about the darkness and doom of the turbulent '60s, which Molinari implied would characterize an Agnos administration, served no purpose except a vent of

Boas, Kopp and former Supervisor John Barbagelata are the city's leaders of the political right. For Molinari's new outreach to gain legitimacy, he needed at least one of them. None was secured.

*Bruce Pettit publishes "The Pettit Report," a biweekly analysis on the politics of San Francisco. This copy-righted analysis of the SF mayor's race was reprinted by permission. David Binder and Paul De Meester contributed to this analysis.*

# The leading cause of unsafe sex



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AIDS Hotline and talk it over.

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# ALIVE AND WELL

DENISE BUZBUZIAN

## Building Immune Strength

# Herbs as Energy Sources

In this day of high-tech medicine and pharmacological wizardry, many people are rediscovering herbs as allies in health building and maintenance. Centuries before the first prescription was scrawled across a pad by a physician, man was exploring the curative properties of plants and herbs.

Each culture developed its own tradition of herbal medicine, which was then passed along through the generations from healer to healer. Herbs were selected for use according to their energetic nature. Trial and error, coupled with keen observations of herbal properties by healers of traditional cultures, has provided us with rich and varied traditions of herbal therapy. Specific herbs and their properties differ from culture to culture, and we can benefit by gleaming the most helpful knowledge from each traditional application.

If you wish to investigate the health-building properties of herbs, please keep in mind that the degree of an herb's effectiveness is largely determined by its freshness. A jar of dusty gray herbs that has been sitting on a shelf for months is absolutely worthless for anything other than potpourri. In ancient times, people began to observe that certain plants caused specific reactions with regard to bodily functions.

*An herb's effectiveness is largely determined by its freshness.*

and herbs were traditionally gathered from a nearby area, dried and used quickly to ensure maximum potency. Most herbs lose their vitality as they age. Some herbs contain healing compounds in the form of volatile oils which are delicate and break down rapidly. It is very important to find the freshest

source of herbs that you can.

I have been impressed with the results people have been getting from using the *Crystal Star* line of herbs. Their unique commitment to freshness, quality and preparation is outstanding. Their herbs are picked and delivered weekly, and all of their combinations are filled in small batches to ensure their quality. Because of their quality, these formulas are highly effective as capsules or teas, although the capsules are much more concentrated. (Due to their potency, these herbs must be taken carefully.)

### Immune-Building Herbs

Herbs promote health in a number of ways. Some herbs are loaded with hard-to-get nutrients that feed our systems, while other herbs may stimulate sluggish glandular functions. Many herbs trigger the body's cleansing process and thus relieve overburdened organs. The herb pau d'arco suppresses yeast and fungal growth in the body, which in

turn liberates the immune system to protect against other invaders.

Immune enhancement is a topic which is on most people's minds, and a number of herbal formulas show great promise in fortifying the body's defenses. Unless you have some knowledge of herbs, it is probably best



to use preformulated herb combinations.

**Immune Aid** (*Crystal Star*) is a formulation of echinacea, goldenseal, burdock, garlic and other herbs helpful for stimulating the immune response. **Anti Bio** (*Crystal Star*) contains herbs such as yarrow, myrrh, echinacea and capsicum, which help suppress infections and cleanse the lymph system.

There are also a number of herbal formulas from Eastern traditions which show great promise for immune building. The Chinese have a long history of using astragalus and ginseng for their fortifying effects. **Rei-shi-gen** mushroom combination is believed to stimulate the production of interferon. These immune enhancers are available in a number of formulas. **Rainbow Light** produces a formula called **Advanced Immune Defense System**, which blends astragalus, ginseng and the rei-shi-gen mushrooms with pau d'arco and other strengthening herbs. **Astra 8** (*Health Concerns*) has a powerful blend of Chinese herbs.

Herbs have an amazing ability to help us reintegrate ourselves with the balance of nature. These compounds are powerhouses of nature's energy. With proper use, herbs can nourish us, cleanse our systems and soothe our

nerves. Remember that anything helpful can also be abused or misused. The inappropriate application of herbs can have negative health ramifications. Be sure to seek guidance and obtain the highest quality herbal products available.

### Intuition and Selection

Most herbs are ingested in tablet or capsule form so people won't taste them. Taste, however, is our primary measure of whether herbs and foods suit our constitutions at particular times. It serves as a direct sensory connection with our higher intuitive sense of what's best for us to eat.

This is such a natural idea that it's hard to believe we've separated ourselves from it to the great extent we have. Intuition is always telling us when we're hungry and what would be good

sleep — it will feel natural.

Intuition helps us know which herbs and foods are best for us even if we've never tasted them or felt their effects. The hardest part of interpreting intuitive flashes is determining exactly what they mean and why they appeared at a particular point in time.

If your intuition is attracted to an herbal formula, use your rational mind to interpret what your intuition is telling you. Decide if you should use the product now or later. Maybe it's meant to help someone else you know who's in need of it. It could even be that you were meant to learn something just by reading about the product or that holding it in your hand would trigger a useful insight. Intuition and logic are a team. Using one without the other really limits how far you can go in building health and positive energy with herbal

*Inappropriate application of herbs can have negative health ramifications.*

to eat. It's nature's voice speaking directly to our minds. Using herbs as foods and learning their tastes is the simplest, most accessible intuitive method for building real health and positive life energy. Anyone can do it. It helps us establish personal relationships with them, empowering us to learn more about nature's ever-present guidance in our quest for real health.

If an herb or herbal formula makes you feel nervous, hazy, distanced, isolated from the world or destabilized, it's fragmenting rather than unifying you. Making this distinction requires paying attention to how your system is responding to what you feed it. Herbal formulas can manifest their effects over several days to create magnificent states of awareness and improved emotional stability, or conversely, weakened physical and mental functioning. There's no way to learn what's best for you unless you invest time and energy in monitoring your results.

When an herb or herbal formula adds positive energy to your whole system, you'll always feel calm, smooth and stably energized 2-4 hours after you eat it. You'll experience the natural flow of life energy radiating from within outward, and no matter what you're going to do — work, exercise, relax or

products.

Be mindful of your intuitive guidance as well as your feelings. This is quite a bit different from impulse buying or eating to satisfy cravings.

When every food, exercise, herbal formula and activity merges in your life to produce these same feelings, your health will inevitably grow stronger as you grow older. The process is endless, your potentials unlimited. These are the results you'll get with alive energy when you're working with the right products for you: real health in mind, body and spirit. Because that's how nature expresses her positive life energy through us.



Denise Buzubuzian is a private nutritional consultant. She is also the owner of *Au Naturel*, 2370 Market St., where the *Crystal Star* line of herbs is available.

# ASTROLOGER

R O B E R T C O L E

## November 27-December 3

**WEEKLY ALMANAC:** Venus enters Capricorn the day after Thanksgiving. Women, take up your power as teachers! Show your children how to love, not suffer! Organize your neighborhoods in the spirit of family! The great fertile goddess bestows you with fearlessness, and she gives you the strength to bend swords into plowshares.

♈ **ARIES, THE SHEEP** (Mar 21-Apr 19): Now that your fuzzy little belly is stuffed with Thanksgiving goodies, you can head off into the coming week without a worry in the world. This temporary freedom from crisis helps you get a good look at a new way of loving. The old way was based on self-judgment and fear, the new way is based on respect for the lover who's trying to make you happy. The difference, of course, depends on your willingness to be loved. Just keep saying "thank you!"

♉ **TAURUS, THE OX** (Apr 20-May 20): Thanksgiving weekend gives you plenty of time to relax and to indulge in your love life. The glutton in you has been dragged into a stupor; symbols of

abundance surround you from all directions. Do you have any room for more? Sure you do! Open your heart to the sweet sensual delights dished out by your lover; make yourself hungry for his/her passionate touch. Remember, this binge won't last forever.

♊ **GEMINI, THE WOLF** (May 21-Jun 20): Old friends from the distant past suddenly appear interested in you again as the tribe gathers for the Thanksgiving feast. Long-held hatreds are silently overlooked; attempts at forgiveness would only get in the way of new business together. The challenge for you lies in educating old friends about your new lover and making sure they understand your present priorities. It's very possible you will all be working together again.

♋ **CANCER, THE CRAB** (Jun 21-Jul 22): Prosperity is a sign of healthiness for you; when you're not busy it's too easy to drift into illness. This weekend, while everybody else is stuffing their faces with leftover turkey and pumpkin pie, you'll have more fun

balancing your accounts and shipping out back orders. Your business is booming again, and the signs look good through Christmas. By the way, notice how an attractive co-worker keeps his/her eyes on you, but don't make a move yet.

♌ **LEO, THE SNAKE** (Jul 23-Aug 22): Thanksgiving mercifully breaks the monotony of sitting around the house waiting for something to happen. The relatives show up with their kids, the neighbors show up with their dogs and old friends show up with their drugs. Your previously silent and boring environment is transformed into a three-ring circus. And it looks like the party won't let up until sometime after New Year's. You wanted action? Get ready, for here it comes.

♍ **VIRGO, THE PIG** (Aug 23-Sep 22): You have only one more week to go before the final deadline, the ultimate test, the deciding vote. When this is over with, you're going to be in an entirely different position of power in your family. Avoid a winner/loser attitude because it will make your Thanksgiving meal turn

sour. It is time to turn your opponents into allies because together you both have a much bigger challenge to face in the future.

♎ **LIBRA, THE LEOPARD** (Sep 23-Oct 22): There's a mysterious undercurrent running beneath the visits of this Thanksgiving weekend. Could it be that close friends are spreading rumors about you? Or are you simply reading too much in between the lines of everyday conversation? In either case, you are advised to back off and fan out. Be an observer, not a critic; be a listener instead of a talker. You'll never understand the code until you have all the clues.

♏ **SCORPIO, THE SCORPION** (Oct 23-Nov 21): Now you have what you asked for! It's all yours to cherish and cuddle and protect. Just keep saying to yourself: "It's mine, all mine, and I'll never let go!" So what if others think that you're being selfish; you nearly killed yourself to get what you've got. "It's mine, all mine, and I'll never let go!" Run off with your prized possession and, enjoy your privacy together during the extended holiday.

♐ **SAGITTARIUS, THE HORSE** (Nov 22-Dec 21): Your privacy may be severely restricted through the holidays, so get used to limited freedom and extended responsibility. Changes in the household are going to push you into the role of head honcho; as the mommy/daddy-figure in the family, you must stand fast for those who depend on you. For your astrological

chart, send birthdate/time/place and \$1 to Robert Cole, PO Box 884561, San Francisco, CA 94188.

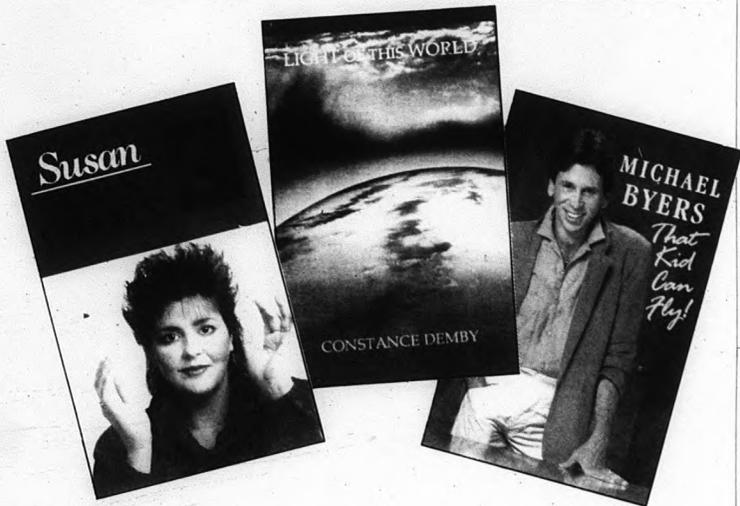
♑ **CAPRICORN, THE WHALE** (Dec 22-Jan 19): An older woman is going to step into your life and take control for a little while. As she introduces herself this week, resist the temptation to challenge her authority; her influence is the best thing that could happen to you right now. You should learn from her about real power. She will strengthen you and give your life a new direction. You may not fully understand her impact until after your birthday.

♒ **AQUARIUS, THE EAGLE** (Jan 20-Feb 18): Flocks of friends swarm into your quiet life for the holiday weekend. Leave your seriousness and your stubbornness aside; get swept up in the illusion of happiness and prosperity. These people won't go home until you join the fantasy, so laugh at their jokes and entertain their dreams. Eventually they'll all leave and you'll find yourself with a completely different plan for the future.

♓ **PISCES, THE SHARK** (Feb 19-Mar 20): Business from afar is coming your way in the immediate future. Goods and contracts which you sought months ago are on their way, even if you have no place to put them right now. Rates and fees have changed dramatically since you originally made arrangements; the deal's much sweeter now. Entertain guests from foreign lands with a down-home Thanksgiving feast, and they'll be forever grateful.

# HEALING RESOURCES

VAN R. AULT



## Music for Self-Expansion

Music has always played a powerful role in the inner growth process. But never before has it been so widely and acknowledged as a tool for lifting, healing and self-expansion. Healers, bodyworkers, meditation circles and individual spiritual seekers have become the audience for a whole new genre of music developed for transformational purposes. It's commonly called "new age" music. And the genre is so diverse, with many subgenres, that there's really something for everyone.

As in any art form, the products available fall into a quality spectrum: excellent, good, mediocre and vacant. There is new age music that is as boring as elevator music and only a slight cut above Muzak. And music that supports you quietly and gently, unobtrusively enhancing the healing process. Then, there's music that reaches out and caresses your heart chakra with such beauty and strength that it becomes a valued friend, a tool that helps you see your own life as an art form in progress.

There are a number of artists that fall into that part of the quality spectrum. Three of them, which I'd like to introduce to you, are Constance Demby, Susan Osborn and Michael Byers. Each one is unique, creating out of the raw material of talent and inspiration recordings that are distinctively beautiful.

### Constance Demby: Music for Inner Space

Space music is one of the most popular subgenres of new age music. It seems to temporarily free the listener from the confinements and frustrations of life on earth, while sometimes activating higher centers of consciousness. Constance Demby is in the forefront of the space music composers.

She is the creator of five exquisite recordings which she has composed and produced herself: *Skies Above Skies*, *Sunborne*, *Sacred Space Music*, *Live at Alaron* and her tour de force, *Novus Magnificat: Through the Stargate*. Her latest, *Light of This World*, is a sampler of the five previous albums plus a new age pop song never before released. Each one is a special treasure, available only on cassette with the exception of *Novus* and *Light*, which are on CD as well.

What is most striking about Demby's compositions is the feeling of universal reverence. This is nowhere more abun-

dant than the spectacular *Novus Magnificat*, which is like a new age symphony, articulating humanity's highest spiritual potentials. It's the kind of music that would be played in a space cathedral, if one existed.

Employing a host of synthesizers, percussion, organ, string and other instruments with a chorus of voices, it captures your full attention as well as your heart. *Novus* has quickly become a classic among fans of space music, and is a very hot seller.

The first time I played *Novus*, I expected lovely background music. In a few minutes, I was riveted in my chair, drawn into a vortex of sounds that moved me to tears, and then lifted into a deep meditative state. My inner eye spontaneously opened, and I could see a huge gate of stars opening and great quanta of light beyond. Not my usual type of visualization. I assure

you, I could not pry my attention away from the music for a second, and when it concluded, I was breathless and dumbstruck.

*This is the kind of music that would be played in a space cathedral.*

"Where did she get this?" I wondered to myself. This is not music of the earth. For the intuitive listener, it is obvious that *Novus* is inspired by otherworldly sources.

"I've always known there was something different and special inside of me," Constance Demby told me in a brief telephone interview. "When *Novus Magnificat: Through the Stargate* came out, it gave me the deepest satisfaction I've ever known. I couldn't believe it! I didn't do that, I don't know how to do that!"

Constance Demby's creative process has lots of help from the higher planes.

With the help of professional psychics, she says she has verified those contacts with spiritual masters. "I've spoken with entities about *Novus* and they say, 'As you know, there were many [entities] working with you on this album. The music represents a realm in which we live, in which there is no suffering, no struggle, no lack or limitations such as you have on earth.'"

There are numerous fascinating stories Demby has to share about the receptions *Novus* has received. She tells a moving story of a man in San Francisco, dying of AIDS, hooked up to life support systems in the hospital. He was brought a recording of *Novus*, and it was played for him. "Pretty soon," relates Demby, "doctors, nurses and attendants were filling the hallway outside his room."

Apparently, some part of the man's consciousness was deeply engaged with the music of *Novus*, for as the final note on the tape sounded, he made his transition. "It was obvious he was enjoying the music, and they had to hand out Kleenex in the hallway because it was such an incredible, moving event for everyone."

Constance Demby says there's another album waiting to be born. "I'm gathering my new alphabet of sounds which will be part of it. It is as much a mystery to me as anyone. But on this one I'm more wide open than I ever was before to what is needed on the planet now." The spiritual guides Demby consulted also promised her the possibility of "bringing through sounds that have never been heard on the planet before."

Whatever emerges next, it's sure to be uplifting.

For a brochure on the work of Constance Demby, write to her company, or to order, send \$9.95 per tape, plus \$1.50 for postage and 6% sales tax if you live in California, to: Sound Currents, Box 5044, Mill Valley, CA 94942. (415) 491-0411.

### Michael Byers: Singing with Authority

Michael Byers has a very theatrical voice. Huge, powerful, authoritative, it lends itself well to ballads and romantic sounding songs that you usually expect in musical comedies or cabarets. But Byers has chosen a different arena for his vocal skills: new age music. Of the ten tunes on this (presumably first) self-produced tape, most of them relate to inner growth, spiritual transformation

and stretching of limits.

In the hands of the wrong artist, these compositions could well end up as soothing, sappy nothings, in the vein of Johnny Mathis, Diana Ross and the once-great Barbra Streisand. Byers, however, takes the material to another

"Come Home"), and even delightfully lampoons the excesses of the human potential movement on "Thank You for Sharing":

*Once you came home in a rotten mood  
So I thought I'd help you win*

*Byers' songs are performed with such intensity that they give you goosebumps.*

level of expression. These songs are performed with such commanding intensity that they sometimes give you goosebumps. Although he wrote none of them, Byers gives them so much clout you'd think he created them out of his own deepest experience.

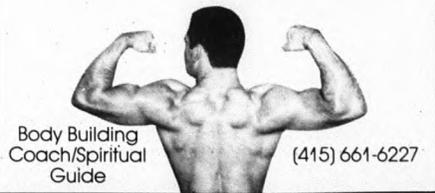
Byers sings of planetary oneness ("One Human Family"), finding one's spiritual direction ("I Set Myself Free,"

*I said, "How did you create that?"  
And you kicked me in the shin  
You said, "How did you create that?"  
And I didn't say a word  
What came up for me right then  
Was that, well, sometimes you can be a turd*

Continued on page 18

## BODY BUILDING AS A TOOL FOR PERSONAL TRANSFORMATION ON ALL LEVELS

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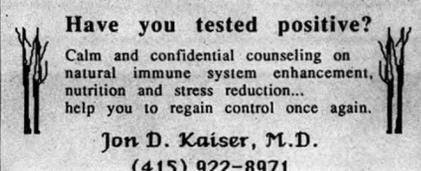
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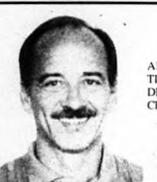
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By Daz King 1978 Yoga Journal



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# HEALING RESOURCES

Continued from page 17

*Oh, thank you for sharing  
Thank you for stating your case  
Thank you for sharing  
Now won't you please get out of my face...*

That Kid Can Fly is worth purchasing for this song alone! I think this tape would make an excellent tonic for someone who is totally down on his luck and ready to hang it up. It stirs you up, pushes you to make another try, and reminds you that if you'll get off your behind you can move forward powerfully.

Available from Insight Productions, 1346 N. Columbus Ave., Suite 8, Glendale, CA 91201. Price not available at press time.

## Susan Osborn: The Voice of Mother Earth

If Mother Earth had a voice, it would sound like Susan Osborn's. I'm sure. As featured vocalist with the Paul Winter Consort, Osborn has exhilarated audiences around the country. Her vocal presence on their exquisite *Missa Gaia — Earth Mass* was simply radiant, and this same radiance can be heard on the three solo recordings she has made.

The latest one, released this year and unimaginatively titled *Susan* (Living Music), offers ten thoughtful and loving tunes, all of them Osborn's originals except one which she borrowed from (of all people) Al Jolson. From the opening bars of "Take Back the Night" to the conclusion of "The Promise," the listener is held in a musical caress that is deeply nurturing.

And Osborn's lyrics are poetic, imaginative and simple:  
*What is love if not living  
Day to day  
What is hope if not  
To help us find a way  
To move through the changes  
As time rearranges our plans*

*So hold on to love and  
Love the pain that you feel  
Hold on to hope and trust  
That the night will reveal  
The stars that surround us  
And the magic  
The sunlight conceals.*

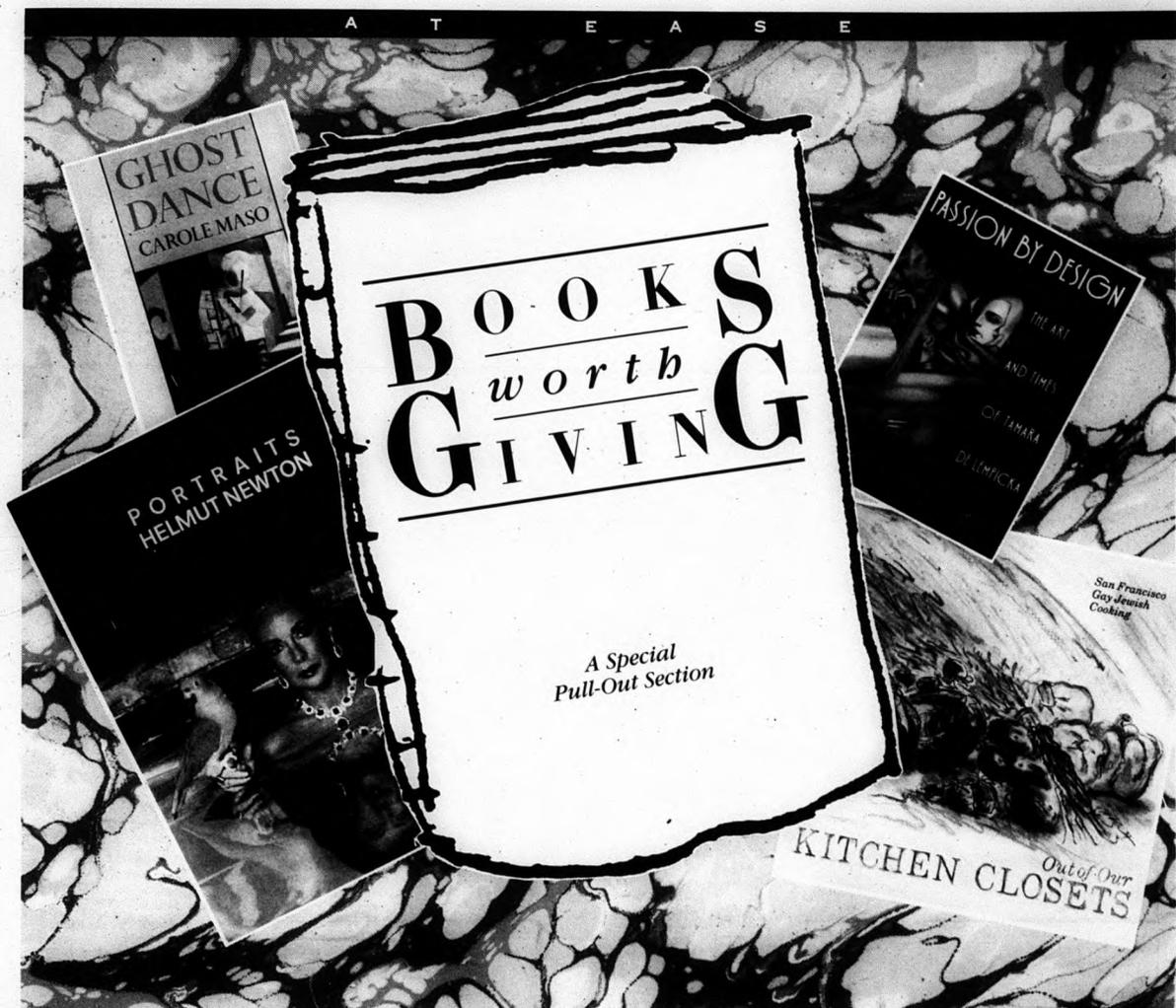
This is material that is too good for mainstream radio and way beyond the crass commercialism of most contemporary music. Osborn communicates simple, joyous goodness that can only emanate from inner understanding. She conveys, in a word, love.

The changes in Susan Osborn's style are obvious, when experiencing her previous albums, *Signature* (Lifeline Recordings, 1983) and *You Gotta Believe* (Person to Person, 1979). The latter has a raw power to it that has been substantially refined over time. The intensity is still there on *Susan*, but the quality of consciousness behind it is more subtle. Two of the tunes from her *You Gotta Believe* set are reworked for *Susan*, and they're almost a map of Osborn's inner expansion over the years.

All three of Susan Osborn's recordings are delightful additions to your collection. This gracious, radiant voice is a real gift.

For ordering information, write to: *Living Music*, Box 72, Litchfield, CT 06759; *Lifeline Recordings*, Box 52, Lakeside, CT 06758; and *Person to Person*, Box 34, Litchfield, CT 06759.

There are many different places around the Bay Area to purchase new age music. In particular, metaphysical bookstores and health food stores often carry a limited stock. The largest selection that I know of in San Francisco is available at Rooks and Records, 2222 Polk Street, 771-7909. The staff is quite knowledgeable about new age music, and is always very courteous, helpful and patient in answering your questions. They carry many of the recordings mentioned in this article. ■



Six of the *Sentinel's* distinguished critics and writers offer their suggestions for holiday gift-giving — and getting. Book recommendations are based on each writer's professional expertise, personal experience and momentary whim. All of these titles are currently in print, but some may not be readily available. Please consult your favorite purveyor of fine books. And finally, we hope the pleasures of the written word will both brighten and inform your holiday celebrations!

Jim Van Buskirk,  
Book Review Editor

Eric Hellman,  
Arts Editor

## FICTION BY MEN

James Tushinski

### IN A SHALLOW GRAVE

by James Purdy  
Arbor House, 1977. 140 pp., paper, \$5.95.

Purdy is generally known as the author of some pretty dark books about love and life. He puts a great many people off because he is not afraid to mix the horrible with the humorous or to explore the interconnection between sex and violence. But in this beautiful novel, Purdy tells the heartbreaking yet ultimately redemptive story of Garnet Montrose, a man hideously scarred in the war who learns to love again. The allegorical underpinnings never once obstruct the remarkable storytelling. Purdy's most accessible and (oddly enough) successful novel.

### THE CARNIVOROUS LAMB

by Agustin Gomez-Arcos  
Plume, 1985. 369 pp., paper, \$6.95.

How can I begin to describe how good this novel is? The tale of a close-knit, eccentric family in post-Civil War Spain, it focuses on Antonio and Ignacio — brothers and lovers. There are touches of Bunuel and Marquez, subtle political symbolism and enough erotic passages to send you running for a cold shower. Thanks to William Rodarmor's luminous translation, this astute, hilarious and sexy novel gave me the most satisfying and exhilarating reading experience I've had in years. Oh yeah, the cover's great, too.

### THE LITTLE DEATH

by Michael Nava  
Alyon, 1986. 165 pp., paper, \$6.95.

Mysteries are so bound by certain rules of the genre that they make for rather predictable and boring reading. This little gem is different. Set in a very realistic San Francisco, Nava introduces us to a handsome, young (of course) criminal lawyer named Henry Rios as he searches for the murderer of a former

boyfriend. *The Little Death* is as good as the best of Joseph Hansen's Dave Brandstetter novels and will hopefully be the start of a series all its own. Why doesn't someone make a movie out of this?

### THE FRANCOEUR NOVELS

by David Plante  
Dutton, 1983. 547 pp., paper, \$10.95.  
and

### THE CATHOLIC

by David Plante  
Plume, 1983. 151 pp., paper, \$7.95.

Just the mention of David Plante's name makes me want to say three Hail Marys. Plante is one of America's most talented writers and watching his character Daniel Francoeur come out over the course of four novels (five, if you include *The Foreigner*) is a little like falling in love. The prose style ranges from sparse to baroque but is always staggeringly appropriate. P.S. You can read just one book without reading the others (if you insist) and you don't have to be Catholic or French-Canadian to enjoy them.

### THE FETISHIST

by Michel Tournier, translated by Barbara Wright  
Plume, 1985. 212 pp., paper, \$6.95.

Tournier combines the madness of modern life with the timelessness of fairy and folk tales, presenting violence, insanity and sexuality in a magical and sometimes disturbing new light. Reading this collection of short stories (Tournier's latest book) is like reading the Brothers Grimm translated by William Burroughs. The title story is a mesmerizing dramatic monologue of frustrated sexuality, while the others range from ironic yet oddly epiphanic "Christmas Stories" to touching and shocking tales of puberty. Bedtime stories for adults.

## FICTION BY WOMEN

Cathy Cockrell

### NO TELEPHONE TO HEAVEN

by Michelle Cliff  
E.P. Dutton, New York, 1987. 211 pp.  
cloth, \$17.95.

At the opening of *No Telephone to Heaven*, a young woman—36 years old, a descendant of British landowners and of African slaves, schooled in the classics at elite English institutions—is riding in the back of a truck with a small band of Jamaican militants and a cache of ammunition. How she came to be there is the story that Jamaican-American writer Michelle Cliff tells in this powerful work.

But since "each thing exists in place... is described by place," the narrative shifts focus from Clare herself for nearly half the book's pages, telling of Jamaica and the US and certain of their children: a black Jamaican worker driven to a sudden act of violence; an immigrant woman (Clare's mother) whose encounters with whites in New York City drive her to peculiar acts of resistance and eventually back to the islands; a black Vietnam vet ruined by Agent Orange; a Jamaican transvestite named Harry/Harriet.

"The time will come," Harry/Harriet the "battyman" tells Clare, "for both of us to choose. For we will have to... cast our lot. Cyann live split. Not in this world."

How Clare comes to terms with being neither black nor white in a world where "the matter of skin is central," how the fragments of others' stories bear upon hers—as well as the rich variations of English spoken on its pages—are the pleasure and excitement of this remarkable novel.

### CONFESSIONS OF MADAME PSYCHE

by Dorothy Bryant  
Ata Books, Berkeley, 1986. 376 pp., paper, \$11.95.

Between the sedate covers of *Confessions of Madame Psyche* lie the delightful "spiritual memoirs" of California medium and mystic Mei-li Murrow, the latest fictional invention of the Bay Area's prolific and idiosyncratic Dorothy Bryant.

In the preface Bryant explains how she came upon Mei-li's manuscript, agreed to edit the 27 notebooks, and made only essential changes and deletions. And so begins the fun. (On the facing page, in small italics: "This is a work of fiction.") Buried somewhere near the center of the volume are archival photos of Mei-li's family and of places mentioned in her "memoirs." The rest of the pages are devoted to Mei-li's first-person account of her life story.



Born in San Francisco in the mid-1890s to a Chinese mother and white father, she falls in with a local spiritualist at an early age, learns the tricks of the trade and begins her long career as a medium. "Madame Psyche's" pilgrimage takes her through the 1906 San Francisco earthquake, World War I England and Italy, a utopian community in the Santa Cruz Mountains during the '20s, then the Santa Clara Valley and Napa, where she dies in 1959. Hokey seances, lesbian love, a wandering Italian opera company are all there — not to mention detailed history of the Bay Area over a half-century's time.

### CHILD OF HER PEOPLE

by Anne Cameron  
Spinsters/Aunt Lute, San Francisco, 1987.  
204 pp., paper, \$8.95.

Canadian lesbian writer Anne Cameron has won a loyal following for her tales of Native American and pioneer women of the West. Her 1986 novel, *The Journey*, featured a pair of female adventurers in the Canadian West during the late 1800s. Now comes *Child of Her People*, a handsomely designed release from a San Francisco feminist press.

It is the late 19th century on the North American plains, and the white man is in the process of slaughtering the wild buffalo herds and a way of life of the tribal people who depend on them. When a Cree woman stumbles upon a white baby whose mother died in labor and whose father has disappeared, she names the girl "Child of Her People" and raises her in the tribe.

The books tells of Child of Her People's fortunes, misfortunes and survival in a violent time. Myth and historical novel, anthropology and adventure all in one, it fuses contemporary feminist concerns with American Indian history in prose that is energetic and vivid.

### GHOST DANCE

by Carole Maso  
North Point Press, San Francisco, 1986. 275 pp., cloth, \$16.95.

San Francisco's own North Point Press has earned its reputation as one of the finest independent literary presses by publishing lesser-known authors of high quality like Paula Fox, Beryl Markham and James Salter. Among its recent discoveries is New York writer Carole Maso, in whose lyrical first novel, *Ghost Dance*, a young woman named Vanessa Turin reconstructs her past. Vanessa's memories encompass a devastating accident, lesbian eroticism, her multi-generational Italian-American family and the brilliant, fragile poet who is her mother.

The novel is structured by an accumulation of fragments. The title refers to the religious movement that galvanized the plains tribes at the end of the 19th century. The ghost dance is described in one of the passages from Native American history and prophecy, which are laced through the novel and amplify the dimensions of its mourning for a single family whose life is changed forever by the ways of a corporation — and for an America that could let such things happen.

### A GLASS OF BLESSINGS

by Barbara Pym  
Perennial/Harper & Row, New York, 1987.  
256 pp., paper, \$6.95.

Now that Barbara Pym's works have been reissued in contemporary looking editions, those who so far have been discouraged by the prim, wallpaper packaging have another chance to discover this humbly wicked English author. Pym was a single woman, a Christian and a prolific novelist who, as writer James Wilcox has put it, "had the courage to write about little longings in a genre mainly about heroism." Her books are peopled by middle-aged civil servants, bleakly courageous agnostics and dowdy parish workers.

Try for instance *A Glass of Blessings*, first published in 1958, which some critics call her subtlest. It's close to marvelous what Pym

makes happen in a book whose "events" consist of tea parties, trips to the blood bank and ruminations at the compost heap. The narrator is a middle-class married woman named Wilmet Forsyth. She conducts near-romances with a celibate priest, the husband of an old friend and a single man whom people describe as having "something unsatisfactory about him." It's when Wilmet visits his home and meets his companion Keith, a knitting pattern book model, that Wilmet's life is most deeply

disturbed.

Critic Philip Larken said of Pym's novels that they "may look like women's books, but no man can read them and be quite the same again." Characters in the early works show up in later ones. Keith and Wilmet, for instance, make a brief appearance in *No Fond Return of Love* (1961) at a guided tour of a castle, discussing how on earth the curtains are kept clean.

## ART

### Jim Van Buskirk

#### CHARLES DEMUTH

by Barbara Haskell,  
Abrams, New York, 1987. 240 pp., paper,  
\$40.

Best known for his precisionist cityscapes and watercolor still lifes, the breadth of Demuth's wide-ranging interests and achievements (including his writing) had not been fully studied until now. Barbara Haskell's well-researched text deals frankly with Demuth's homosexuality as it explores his life and art. I can't wait to see *Turkish Bath, Two Sailors Urinating*, and *On 'That' Street* when the exhibition (for which this is the catalog) hits town next year.

#### NEW YORK 1930: Architecture and Urbanism Between the Two World Wars

by Robert A.M. Stern, Gregory  
Gilmartin, Thomas Mellins  
Rizzoli, New York, 1987. 846 pp., cloth,  
\$75.

Manhattan in the '30s: the Chrysler, Empire State, and the RCA buildings had all been recently added to the emerging skyline, creating a real-time version of a Busby Berkeley stage set. Bergdorf Goodman and Saks had just opened. People were going to shows at Radio City Music Hall, the Paramount and Roxy Theatres for the first time. This magnificent tome transports the reader to that period and makes it come alive with well-researched and extremely readable text but especially through its thousands of stunning period photographs and drawings.

#### PASSION BY DESIGN:

#### The Art and Times of Tamara de Lempicka

by Baroness Kizette de Lempicka-  
Foxhall as told to Charles Phillips  
Abbeville, New York, 1987. 191 pp., cloth,  
\$29.95.

The theatrically passionate life story of this Polish-born woman who became a portraitist of the beau monde of the 1920s and 1930s reads like a made-for-television script for Joan Collins or Greta Garbo (whom Tamara resembled). According to her husband, "she

always slept with the people she painted. Man or woman," but there are no further details. Only photographs of the artist and her family, and drawings and color reproductions of Tamara's slightly fascistic portraits which came to typify the Art Deco style.

#### CLOSE COVER BEFORE STRIKING: The Golden Age of Matchbook Art

by H. Thomas Steele, Jim Heimann  
and Rod Dyer  
Abbeville, New York, 1987. 95 pp., cloth,  
\$19.95.

Grouped into categories like "western," "girlies," "advertising," "sports," "eateries," "patriotism" and "animals," the historic matchcovers reproduced here are wonderfully wacky. A glossary provides definitions of all the essential terms of matchbook collecting — the second largest hobby in the world (second to stamps). I even like the dedication: "To all nonsmokers and to the safe use of matches."

#### GUSTAVE CAILLEBOTTE

by Kirk Varnedoe  
Yale University Press, New Haven, 1987.  
220 pp., cloth, \$39.95.

Even before the extraordinary 1986 exhibit, "The New Painting: Impressionism, 1874-1886," I had been attracted to Gustave Caillebotte. In the context of that show, I felt his paintings had a certain *je ne sais quoi* that set him apart from the others. His portraits of women seemed so formal, and his depictions of men were so frequent and so natural in contrast to those of his contemporaries. I tried to find out more about this rich bachelor who was better known as a patron of the arts than for his own work. Could he have been gay?

Kirk Varnedoe's revised edition of his 1976 exhibition catalog is a handsome monograph devoted entirely to Caillebotte's work. It includes color reproductions of much of his work, including *The Floor Scrapers*, *Perissoires*, *Young Man at His Window*, and his masterpiece *Rue de Paris, Temps de Pluie*, as well as site plans, diagrams and his theories on perspective. The index and bibliography make this handsome volume important, but it doesn't give a hint whether or not he was "comme ca." *Tant pis.*

## PHOTOGRAPHY

### David Gadd

#### HELMUT NEWTON: Portraits

Pantheon, New York, 1987. 247 pp., cloth,  
\$39.95.

Jet-set degenerate Helmut Newton, still raving about tits and hard-ons, photographs the famous (Elizabeth Taylor) and the near-famous (Kim Basinger) in this collection of celebrity portraits. In the prefatory interview, he belches up a few half-digested tidbits about the scarcity of female "meat" and about how

"all this fine-art crap is killing photography." A must for addicts of "Lifestyles of the Rich and Famous."

These photographs are a good deal tamer than some of Newton's earlier work. The only thing incendiary about them are all the Gauloises (Newton's favorite prop) dangling from bored, pouty lips. The really revealing images are those which Newton took of *himself*, naked, in the doctor's office and which are particularly interesting in light of Newton's statement that he doesn't go in for all that "psychological" crap. ▶

## STEVEN ARNOLD: Epiphanies

Twelvetrees Press, Altadena, 1987. 96 pp., cloth, \$35.

Berkeley-born, LA-based photographer Steven Arnold conceals a camp cosmos of angels, fairies and glitter-queens within the dark, limitless confines of his studio. George Platt Lynes, William Blake and Busby Berkeley meet in the Mardi Gras of the mind. Can heaven be *this* much fun?

Arnold draws on both Christian and Eastern religious symbolism to create his own satiric iconography (as in "Faux Satori" and "Celestial Fraud"). This is an unprecedented exercise in tinsel mysticism, which deflates our pretensions to piety as surely as it affirms the existence of joy and the cause for celebration.

## BERNARD FAUCON: Chambres d'amour

William Blake and Co., Bordeaux, France, 1986. 22 pp. (French text), paper, \$30.

This hard-to-find import (try San Francisco Camerawork) is a thoughtful, challenging and beautiful book. Bernard Faucon explores the delicious sadness of the world, the initiatory and irreversible plunge into experience, the shedding of innocence and the moment of transition between childhood and adolescence. A boy's own story.

This book extends and deepens the theme of boyhood (so uncannily explored in Faucon's first book *Summer Camp*) to the point at which it becomes an intensely personal and yet universal preoccupation. In the poetic and elliptical texts which accompany the images, Faucon refers to episodes of memory and desire, possession and loss,

which serve to illuminate his work. A photographer/poet who is charting forbidden territory.

## LOST HOLLYWOOD by Jack Woody

Twelvetrees Press, Altadena, 1987. 136 pp., cloth, \$50.

Jack Woody's grandmother was silent movie actress Helen Twelvetrees, and he named his press after her. As a further tribute, he now offers this volume of Hollywood glamour photos from the era 1916-1933. Dozens of studio stills are reproduced here, including shots by George Hurrell and Edward Weston.

Many of these rare items — the fruit of Woody's search through the fan shops on and off Hollywood Boulevard — are the only trace left of films (like the 1917 *Cleopatra*) which have long since disappeared. Like all Twelvetrees publications, lavishly produced and well worth the cost.

## ANDRE KERTESZ: Diary of Light 1912-1985

Aperture, New York, 1987. 206 pp., cloth, \$95.

André Kertész died in 1985, convinced (not altogether wrongly) that his achievement had been largely ignored by the photographic establishment. This retrospective volume goes a long way toward rectifying this neglect. It is a beautifully produced tribute to the career of one of photography's truly great masters.

The book spans the entire range of Kertész's career, from his early work in Hungary to his last images of Central Park. Like Atget and Brassai, Kertész had an extended love affair with Paris, and it is photographs from this period that form the core of the present volume.

## COOKS & COOKING

John Birdsall and Steve Silberman

### ALICE B. TOKLAS COOK BOOK

by Alice B. Toklas, illustrations by Sir Francis Rose  
Harper and Row, New York. 288 pp., paper, \$6.95.

Back in print now for three years, Miss Toklas' charming recipe-studded memoir — with its familiar roster of artists, expatriates and lunatics — is perennially fresh. The dishes, with names like "Giant Squab in Pyjamas" and "Bavarian Cream Perfect Love," are an odd amalgam of '30s-era American and 18th-century literary French cooking; elaborately gilded *foodies* you may find impractical for a potluck, but proof that a great cookbook can be a very personal one. This book is to be treasured for the intelligent, gentle soul that dwells in its pages.

### ITALIAN FOOD

by Elizabeth David  
Harper and Row, New York. 240 pp., cloth, \$27.50.

Published originally in 1954, the least-known book by British cookbook author Elizabeth David is reincarnated in 1987 as a glossy oversized picture book. David's collection of regional recipes and observations on Italian eating seem untarnished after 30 years and a recent explosion of interest in Italian cooking: they sparkle with charm and good sense.

This edition is crammed with superb reproductions of Italian paintings and manuscript illuminations from the 15th through the 20th centuries depicting food and eating (check out Campi's *Ricotta Eaters* on page 29, the very image of craving tempered with satiety).

At \$27.50 a pop it's not the kind of book you leave open on the kitchen counter to risk spattering with salsa di pomodoro. Keep it on the coffee table, and buy a copy of the Penguin paperback to stain and fray.

### ON FOOD AND COOKING: The Science and Lore of the Kitchen

by Harold McGee  
Scribner's, New York. 684 pp., cloth, \$29.95.

Bay Area science writer Harold McGee's 600-plus-page encyclopedia is *not* another dust-dry food chemistry book: the author's literacy and love of anecdote make *On Food and Cooking* of interest even to people whose idea of making dinner is nuking a Lean Cuisine. Why is salmon pink? What happened when priests in New Spain tried forcibly to prevent women from sipping hot chocolate during Mass? This is a book to keep on the night table — if not the john — and dip into at random. Dinner will never look the same again.

### OUT OF OUR KITCHEN CLOSETS: San Francisco Gay Jewish Cooking

by Congregation Sha'ar Zahav  
San Francisco, 1987. 215 pp., paper, \$12.95.

What makes this cookbook different from all the *Hadasah* compilations languishing in garage sale cartons? This bright, *hainisch* volume is the fruit of Congregation Sha'ar Zahav's experiment in creating a community in the image of an understanding, humane God — a God whose liturgy grows out of human needs.

Humor is the face of a healthy spirituality, and this *tzimmes* of folklore, food savvy and helpful gossip is honeyed with a blend of camp and *shick* that is somehow very San Francisco. In a town where pastrami with a *shmeear* of guacamole is sold in something called a "deli," this useful book is a *mitzvot*, indeed, and \$3 of the price of each book goes directly to the AIDS Foundation Food Bank.

## POETRY

Steve Silberman

### GROUND WORK: Before the War

by Robert Duncan  
New Directions, New York, 1984. 175 pp., paper, \$10.95.

It is an unfortunate characteristic of our time that an impoverishment of resources reads as "modern." The poetry anthologies of our era are crammed with reactionary escapes into desiccated forms; seemingly, the only alternative is to be found in language that abandons the expressive possibilities of speech.

Robert Duncan invigorates his art and the entire culture by refusing to surrender any of poetry's sacred means — rhyme, incantation, masque, discourse — while furthering his grand experiment in open form. Duncan's mind should be declared a national monument, but instead he is ignored by the Pulitzer committee, who should do the little homework this learned poetry asks of its readers instead of dishonoring their profession in self-congratulatory ignorance.

You will not find a more lyrical, innovative, subtle — or estatically gay — book on the contemporary poetry shelf.

### LAST WORDS

by Antler  
Available Press/Ballantine Books, New York, 1986. 190 pp., paper, \$4.95.

Antler published a long poem in 1980 called "Factory," that celebrated the sacredness of human imagination amid the inferno of Continental Can Company's assembly lines. This modestly priced collected works extends the concerns of that heroic effort: our kinship with nonhuman consciousness and the sanctity of the wilderness, sexual desire and physical being as the wellspring of creativity, and the degradation of the human spirit in labor that destroys the sources of life.

Antler speaks with the voice of the child in us we have betrayed by hedging our bets on greed and duplicitous sophistication. His image-bank yields up lyrical phrases possessing the unmistakable mark of the true poetic imagination: hair-raising vividness. *Last Words* is the wise friend who insists on reminding you of your own innate wisdom.

### SAPPHIC SONGS

by Elsa Gidlow  
Druid Heights Books, Mill Valley, 1982. 93 pp., paper, \$5.95.

For decades, Elsa Gidlow nurtured her garden by the Pacific, inspired a community of women and men drawn by her fearlessness and insight, and wrote poetry in a passionate, completely individual voice celebrating her love of women. This book preserves her light for future generations who will recognize in her guileless, profoundly spiritual lyrics their own true faces.

### DIFFERENT ENCLOSURES

by Irena Klepfisz  
Onlywomen Press, London, 1985. 180 pp., paper, \$7.95.

Give the gift of rage this season — Irena Klepfisz's articulate, redeeming rage at the forces of oppression, containment and hypocrisy. Klepfisz moves through prose, journal and various poetic forms with an effortlessness and certainty of purpose that is breathtaking. She melds rhetoric, concrete detail and emotion into a language that glistens like polished steel. Her meditations on the Holocaust are truly terrifying by virtue of a highly personal sense of history: Klepfisz writes in the knowledge that our words both reflect and create our world.

Selected book jackets were provided courtesy of San Francisco Camerawork Bookstore and A Clean Well-Lighted Place for Books, San Francisco.

## Falling Off the Edge

At first, I thought I might title this piece something like "How I Spent My Wednesday Evenings During the Past Two Months." But then I realized this would inevitably require too many personal digressions, as I hadn't really spent all of my Wednesday nights at Footwork Studio's "Edge Festival." It just seemed that way.

In fact, there were just about as many nonperformance weeks during the Festival's duration as there were weeks with performers on a stage. This observation, mixed with my own reactions to what I had seen, forced me — rather belatedly — to recognize the unpleasant odor of marketing hype. Still, I remained optimistic.

Perhaps I simply hadn't read my advance press material carefully enough? Perhaps Festival director Vernon Fuquay really wasn't interested in new dance to begin with? Perhaps the Festival was supposed to be a showcase for emerging performance artists? Or, perhaps many modern "dancers" don't really have the time, inclination or discipline to truly dance?

The answers to these questions remain purely speculative. But after considerable reflection, I think it's safe to say the Edge

Festival did confirm that many tensions and uncertainties still underlie our contemporary understanding of modern dance.

Actually, I've suspected for some time now that many moderns would really rather be doing something else — like acting or otherwise emoting in a way that agitates directly for social or personal change. And that's exactly what three of the Festival's performers — Blue Palm from Paris, Tim Miller from Los Angeles and Ruth Zaporah from Berkeley — made adamantly clear. All three are performance artists who possess varying degrees of talent, and all three share little, if any, interest in dance as a means of artistic communication.

Kimi Okada, a Bay Area choreographer, was the fourth

creative personality included on the Festival's roster. Two of her works were danced by the members of ODC/San Francisco. And, although Okada does seem to still be interested in communicating through movement, there wasn't much of anything new or substantive to report about her work — especially if you have even the slightest understanding of the artistic revolution that boy-wonder Mark Morris has unleashed. But that, indeed, is another story.

For me, the Festival's highlight was the hilarious, meticulously scripted comic monologue by handsome, endearingly earnest Tim Miller. Earlier this year, his performance at Theatre Artaud was one of the spring season's biggest disappointments. (Miller embarrassed himself and most of his audience with a cloying, go nowhere tale of innocence lost amid numerous kinetic and multi-media distractions.)

This time Miller's solo performance, entitled *Some Golden States*, was offered without any serious attempt at kinetic communication. He also abandoned the onstage assistance of his lover, Douglas Sadownick, an accomplished journalist but an irritating, brittle actor. What Miller delivered was a humorous and ultimately moving tale of one gay man's passage from youth to adulthood in our troubled times. It was a remarkably honest yet thoughtful evening of one-man theatre.

If Tim Miller returns to the Bay Area soon — which I suspect he will — I strongly encourage anyone, especially gay men, who saw him the first time to try again. Miller seems to have found his voice and the right vehicle for its expression. He's an immensely engaging performer with a strong commitment to making theatrical art with a social conscience.

□ I wish the same could be said for the expatriate duo, Tom

Crocker and Jackie Planeix, who comprise Blue Palm. These performers are really cabaret artists and their act requires the ambience of a basement-level *boite* — preferably one that's dark, smoky and on the noisy side. Dressed in what can best be described as punk-inspired gangster garb, the pair presented well over an hour of bilingual (English and French) rapping on the difficulties of love's labors. Appropriately, their piece was entitled *Amour*.

Besides word rapping, Blue Palm also included lots of body slapping to a reggae beat; an assortment of spastic walks, turns, struts and other gestures; and an impressive display of costume accessories: hats, sunglasses and other props kept popping on and off. Their performance was occasionally clever and always well rehearsed. But in terms of thematic content, it never went beyond a tedious statement of hyperfrustration.

□ Ruth Zaporah's performance, *The Law of Awe*, was a rather charming, distinctly personal plea for nature consciousness and more humane values. I liked her idiosyncratic presentation, even though it had little to do with dance.

Zaporah spent over an hour walking and talking amid her imaginatively designed set. It consisted of several different en-

Continued on page 32

*I've suspected for some time now that many moderns would really rather be doing something else — like acting or otherwise emoting in a way that agitates directly for social or personal change.*



Why dance when it's so much more fun just emoting? Choreographer Okada asks this and other questions in *Sauce for the Goose*.

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**Three Productions of 'Gay Theatre'  
Past, Present, Future**

The meaning of "gay theatre" is one of those questions sure to eventually destroy relationships and entire continents if dwelled on. Three recent openings do, however, offer a neat, almost stereotypical view of gay theatre's past (drag staging of a classic play), present (same-sex sitcom), and possible future (performance art with gay content but not identity).

The young Britisher David Cale is one of the most gifted of those solo performance artists currently making inroads nationally. What separates Cale from his peers a little is his gentility and self-effacement. His nondescript appearance and the absence of costumes/props add to the sense that he sees himself more as an empty vehicle for his characters than as their *raison d'être*.

*The Redthroats*, unfortunately already gone after a limited run at Life on the Water, combines three of his earlier short pieces into a single coherent, if digressive, narrative.

It starts out as a plaintive cartoon of English domesticity. The Weird family lives in a modern industrial town, at once a part of its depressive banality and isolated by its members' yearn-

ing himself on a plane in the evening's final section, heading toward America and a new life.

*The Redthroats'* domestic squabbles are perfectly observed but very small in scale. Its

**Dancing in the Dark made me laugh  
a few times, and maybe that'll do.  
But like the family in The  
Redthroats, I kept wanting  
something, anything, more.**

poetic and surrealist touches do have a lilt, but often seem tenuous in their relation to the whole work. One suspects that *The Redthroats* wouldn't be particularly striking on paper.

What makes the piece, mostly, is Cale's own warmth as a per-

former irrelevant; call him a humanist. And bring him back to San Francisco again, soon.

There ain't a whole lot to say about Theatre Rhino's latest mainstage production, of D.R. Anderson's *Dancing in the Dark*. The detective theme-music medley played before curtain-rise hints at a level of parody the script never approaches.

Instead, we get a genially tangled fluffball of a play involving one definitive guppie clone (Chuck Kubick); one TV-anchorman boyfriend who's so closeted he's nearly walled up (Greg Hoffman); an angry-young-man reporter for a radical gay mag (Steve Abel); and a queeny friend of ambiguous motives (Randy Weigand).

The flavor is of mild suspense (double-crossings, hidden identities) sugared by lots of silly humor. Bake till overdone, then — voila! gay dinner and theatre. What with bitchy one-liners, and

leads Kubick and Abel scenically undressed most of the time, this stuff is basically critic proof — though Anderson may challenge even the most easily pleased gay-sitcom loyalists with a second act of unbelievable clumsiness.

The play raises some serious



Partners in bondage: Chuck Kubick (left to right) and Steve Abel are held captive by Randy Weigand in the suspense-comedy-fluffball, *Dancing in the Dark*.

ings for something, anything more. Mum endlessly prattles out a litany of lonely nagging to a monosyllabic husband whose only solace is locking himself in the bathroom to drink sparkling wine and pore over soft-core porn mags. Eleven-year-old Stephen cloisters himself in his room with his fancy birds, singing along to Judy Garland records and telling a school counselor that his career goal is to become "a legend."

They're each desperate for affection, but incapable of recognizing that need in each other. A tragic, cathartic burst on Dad's part leaves an orphaned, adolescent Stephen obviously stumbling into hustling older men in London. Later, a mysterious catharsis of his own drives on a 20-year-old Stephen to place

former. Mum, Dad and the central Stephen are often comic and inarticulate, but never less than sympathetic; they have at once the fuzzy otherness of Maurice Sendak characters, and the poignant familiarity of downtrodden neighbors. There's little post-modernist emotional evasiveness here, but rather a spectral quality that hovers over even scenes of exploding violence or hallucination.

In his rather quiet way, Cale is so engrossing you may forget entirely how austere his methods are — he scarcely ever leaves his single chair on the bare stage.

*The Redthroats* may not be a major work, but Cale is a potentially major artist. The sly understanding he extends to characters of all stripes and preferences make his pigeonhol-

issues around preference-privacy vs. public honesty, emotional responsibility toward those you jilt, etc., only to drop each subject at its convenience with a wisecrack and another pretzel-bending of the plot. Theatre Rhino's season opener *A Late Snow* was also formulaic romantic comedy, but *felt*; this one isn't just mechanical, it's *confused*.

Still, director Larry Russell keeps things clipping along nicely. Their performances do their duty down to the last quip-drop, double-take and gratuitously enjoyable display of pec and ass. One or two players transcend this level of plastic proficiency. John Simpson does a neat deadpan turn as a cop, and Steve Abel's gay writer manages to preserve his dignity while serving

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## Streisand in 'Nuts' Passion in the Court

**N**uts is a courtroom drama about a high-class hooker accused of manslaughter, whose family is trying to get her declared incompetent to stand trial. Barbra Streisand plays Claudia Draper; she also produced the film and wrote the music. Streisand and director Martin Ritt have made a film with a surprisingly strong feminist message, given the ideological constraints of high-concept studio filmmaking.

*Nuts* was originally a play by Tom Topor, who collaborated with Darryl Ponicsan and Alvin Sargent on the screenplay. The writers do an admirable job of removing the film from the dead-end category of the "filmed play." Although restricted for the most part to three settings — courtroom, mental hospital and Claudia's apartment — the dialogue has been "cinematized" so that we get none of the psychic claustrophobia that speechy theatrical dialogue gives us in the movies (see Lindsay Anderson's *The Whales of August*, for example).

Of course, courtroom dramas involve speeches, but this one manages to use this feature to advance its theme. *Nuts* reminded me that courtroom dramas are not about justice, they're about language. The film concerns how language is used against women, to discipline and contain them into categories that men can understand and control.

Claudia's first appearance in court has her decking her court-appointed lawyer and being re-assigned to a reluctant Richard Dreyfuss as Aaron Levinsky

Streisand and Dreyfuss draw out.

In the process, the film considers questions of sexuality and power which have been raised before by feminist filmmakers (Marlene Gorris' *A Question of Silence*, Lizzie Borden's *Working Girls*) but are for the first time being brought to a mass audience in a big way. In a final speech Streisand says, "I'm not just a picture in your heads" (a whore, lover, wife, client, good girl, sick girl), a line which marks the climax of the film, for she is finally heard.

The drama of *Nuts* is a woman's quest to be heard. We see how the language of psychiatry works to contain her — her outburst at her first lawyer becomes "a violent episode" for Wallach, and her other psychiatrist comments fondly on it: "Passion is good for the bed, but not for here." The courtroom too is a male province, where the language of legal sparring is seen at first as waterbugs skating the surface of the situation.

Streisand's intervention forces openings in these systems by confronting the men with just what

one-man shows about historical figures (Harry Truman in *Give 'Em Hell, Harry*, *Will Rogers U.S.A.*, and Theodore Roosevelt in *Bully!*) and carries with his gently wise smiles and thoughtful eyes the authority of his past roles. He "stands for" good government and honest leadership just as the presence of Streisand and Dreyfuss "stands for" earnest Jewish liberal middle-class rebellion.

The idea that this nice girl from a nice family should ultimately be heard and be granted justice has the effect of restoring audience faith in the American judicial system (badly needed in this time of Reagan Supreme Court fiascos). After all, she had good reason to turn to prostitution, it wasn't her "fault."

A more deeply questioning film would look at Streisand's

fellow prostitute cellmates at the beginning of the film, a mostly black crowd which the camera treats as wallpaper framing our nice-girl-gone-wrong. It is these women for whom prostitution is one of your more creative career options, and for whom, as the Panthers put it, justice ends up being "just us."

Yet once the inevitable Hollywood soft-pedaling of politically

Continued on page 33



Barbra's back: And fighting for her sanity in *Nuts*, a potent courtroom drama.

*A more deeply questioning film would look at Streisand's fellow prostitute cellmates at the beginning of the film.*

from Legal Aid. The premise of the film is deftly laid out in the first ten minutes, where we are introduced to Claudia's parents (Karl Malden and Maureen Stapleton) who see her as a sick girl who needs help (and see the hospital as the only alternative to prison), and her court-appointed psychiatrist (Eli Wallach) who is threatened by her "flagrantly sexual" behavior.

The relationship which develops between Streisand and Dreyfuss ("the first teaming of two Academy Award-winning actors" gloats the press kit) borders on the old Pygmalion rescue theme, but Dreyfuss' peevishness and his honesty in acknowledging his client's sexual allure have the effect of leveling his character so that the two are able to become a team in her defense ("You pretend I'm sane, and I'll do the same for you," Streisand says).

The film follows the hearing as it turns into a courthouse family therapy session and old skeletons come out of the closet. The main agents in the move to have Claudia declared incompetent, her stepfather and the psychiatrist turn out to have vested interests in seeing her put away, which

they fear in her, her sexuality. She flashes Wallach, asks Dreyfuss if his wife gives good head, and propositions the prosecuting attorney, in the process telling him, "I make \$500 an hour. How much do you make?" Having been denied the power that is the prerogative of these male-dominated social systems, she uses the power she does have to speak on her own behalf outside their discourses and upset the contained categories within which she has been boxed.

A recurring element of the dialogue is the judge's handling of people speaking out of turn in court. The judge (James Whitmore) reprimands Dreyfuss severely at first when Streisand interrupts. He gradually becomes more lenient as Streisand becomes more focused and the courtroom system, while seeming to become more chaotic, actually comes more under Streisand's control.

On another level, we can see this film itself as a kind of containment. The choice of James Whitmore as the judge tells us much about the ideological underpinnings of the narrative. Whitmore is best known for his

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## SECOND GLANCE

STEVE ABBOTT

### Visiting with Odilon Redon

## Ecstasy and Death

Odilon Redon, a sickly child, was born in 1840 and raised by an aged uncle in a haunted mansion in the isolated, swampy region of Medoc, France. One hundred and twenty-five years later I discovered his art as a closeted freshman at the University of Nebraska. Redon's impact on me — both his "black drawings" and colorful, floral still lifes — rocked me more powerfully than did my first LSD trips.

the realism of Zola. They loved the velvety blacks of his charcoal and lithographs, the "morbid genius," as Huysmans put it, of his shadowy anthropomorphic creatures. Redon himself observed (as if a prophet of today's New Wave fashion): "Black should be respected. Nothing prostitutes it. It does not please the eye and does not awaken sensuality. It is the agent of the spirit much more than the splendid color of the palette or the prism."

In this phase of his work, Redon illustrated texts by Poe, Baudelaire, Bulwer-Lytton and the Belgian satirist poet Iwan Gilkin. Don Larson's weird "Far Side" cartoons might be said to echo the Redon of this period.

But then Redon suddenly embraces color in a turnabout as



Odilon Redon: *Astral Head*, oil on board, 508 x 667 mm, c. 1895.

What I loved about Redon then I still love — his ghostly androgynous profiles, the dark phantasmagoria of his lithographs, the brilliant yet eerie color juxtapositions of his flowers which seem to breathe with an inner life of their own. Everything the 19th century tried to repress bursts forth with a vengeance in Redon, unleashing an erotic spirituality. But now, viewing the Woodner Collection of Redon at the Berkeley University Art Museum, I see even more.

First, with the exception of some tree drawings, it's more apparent to me than ever that Redon simply can't draw. His copies of earlier masters are pedestrian and his earliest original figures (e.g., *Woman with Outstretched Arm*, 1860-70) are even more stiff and awkward than William Blake's which they resemble, hemmed into geometric patterns as they are. Yet this defect becomes the key to Redon's genius and originality.

"Art does not render the visible but makes visible," as Paul Klee later wrote in his diary. But how can one draw what's beyond form? Anatomical exactitude eluded Redon throughout his career. His figures forever melt, evaporate or blur into a yearning formlessness. But perhaps it's the Egyptian, Greek and Renaissance draftsmen who were wrong. Animal and plant bodies do not stop at the limits of their shape or skin. We breathe in, breathe out. We perpetually mutate not only physically but emotionally and spiritually in a

lifelong rhythm of expansion and contraction. Moreover, in this mutating dance, we continually merge and interact with all the organic and inorganic life forms that surround us.

Leonardo Da Vinci hinted at this insight but Redon alone gives witness to its dual or paradoxical nature: ecstasy and death, transgression and transcendence are inextricably linked. The marriage of heaven and hell Blake aspired to, Redon achieves. For form must fall in formlessness if it is to re-emerge

astonishing as Van Gogh's when the latter entered a mental hospital. And the colors of both artists are brighter than life as if in protest against the impoverishment of daily life under Industrial Capital.

Whereas Van Gogh encased every object, figure and flower in heavy outlines, Redon's objects, figures and flowers merge into their surroundings. The gold cloak of *The Druidess* (1910), for instance, hovers about the figure like a shimmering mist while the back of her

*Leonardo Da Vinci hinted at this insight but Redon alone gives witness to its dual or paradoxical nature: ecstasy and death, transgression and transcendence are inextricably linked.*

transformed as a phoenix on its funeral pyre.

Redon's *Ophelia* pastel (1905-10) is especially telling in this respect. As Hamlet's girlfriend sinks into her watery death, flowers burst forth from her breast. A preternatural bright blue (water or sky?) forms a crescent halo above her limply arched torso. Blue then bleeds into a pale, formless, mottled pinkish-gray at the top of the drawing. The whole creates a kind of gnostic cosmology.

Redon's earliest champions were the symbolists Mallarmé and Huysmans who opposed

head melts into a rich purple twilight. As in Giorgioni's paintings, the time of day is as indeterminate and mysterious as the subject's expression. Redon's figures and flowers alike give off a last gasp of luminous light (an aura all the more haunting and orgasmic for its finality) like that of the departing soul of someone just deceased.

Yet when so much of life is stuck in the rut of class, category and commodification, Redon's indeterminacy can also be seen to function as a herald of radical social change. The blur-

Continued on page 33

**A Personal Reminiscence**  
**Iridescent Harmonies**

I feel awkward writing a review of the world premiere of David Carlson's *Rhapsodies* at the first concert of this season's New and Unusual Music series, because I know the composer well and cherish his friendship as much as I cherish his music. But I also feel that this friendship is a poor reason to pass over such an event in silence.

To my ears, David Carlson is an enormously talented composer, who possesses a lyrical voice of often ravishing beauty. He has an instinctively dramatic sense of melody — both in terms of what it is doing in the context of a whole work and in the sense of the musical adventure within the melody itself. He can conjure up a mood in a few quick strokes and he can color it with a deep sense of the orchestra. But at the fount of his genius is an iridescent sense of harmony.

Since *Rhapsodies* is, in many ways, a symphonic reworking of some of the ideas from Carlson's opera *St. Sebastian*, (whose libretto I wrote), I have decided that it might be time to tell the story of the making of that opera and thereby give a sense of David's musical personality.

I first met David on a bus coming from a Spring Opera performance out at the Palace of Fine Arts. We were in a group of common friends and he struck me then as a thin, slightly nervous,

"so you will have to take it on faith that I can make something beautiful of our collaboration." I was more than willing to make this leap of faith, because David's open, forthright manner gave me hope. There was nothing false or cheap about this man's conception of the work to be done. I went away with hopes and fears of my own abilities, and so the collaboration became a challenge that I could not back down on.

But the question of what it was all going to sound like lingered in the back of my mind. In past centuries, composers have tended to adopt whatever musical language they heard around them and to think nothing of it, but in this century, a composer's choice of a style is a major aesthetic declaration.

Born and raised in Los Angeles and trained at Cal Arts, David had an early love of the Romantics. Greig's Piano Concerto was a big discovery to the youngster. And the first music he



A very promising young man: Composer David Carlson.

Richard Strauss. "Things could be a whole lot worse," I thought and trudged home.

I wrote the final scene first, because I figured that we needed to know where we were going before we could start out on our journey, and I was flattered when David liked the reflective hero I had created. The librettist is an odd duck among creative artists, because his task is basically to inspire the composer. In many essential ways, a libretto has only one fresh reader — the composer. After the later has done his work, everyone else reads the words for their connection to the music rather than for themselves. Yet that one reader is enough for me — partly because his reading is one of the most profound a poet can receive. And David was clearly excited by my words.

David composed that final scene first as well. Then one evening he invited me to his apartment to hear the sketches. Playing awkwardly, stopping to apologize here and to point out

different aspects of the music there, David presented first the shimmeringly beautiful Sebastian theme and then he worked his way through the scene. He

*David Carlson is an enormously talented composer, who possesses a lyrical voice of often ravishing beauty.*

showed how he worked with the melody and how he worked with the words. A writer whose words have been set to music looks first at the composer's declamation, and so I looked immediately at the rhythms in which the words were expressed. I was pleased. We did not always agree, but I could see what David thought was the meaning and the music of my words.

If David's rhythms made me feel secure, his harmonies excited real enthusiasm. That first time the excitement generated by the sequence of intervals in that Sebastian melody overshadowed, for me, the sweep or the line of the melody itself. But now that I look back on it, I think it was David's hesitancy that obscured the shape of the whole. However, I wasn't worried anymore. In fact, I went away thinking that I had struck it rich. David was actually going to make something of my libretto. And potentially I was going to do something important for the music: I was going to help a composer find his voice.

I can best discuss the voice now by invoking Arnold Schoenberg's *Guerrelieder*, though as I understand it, David did

*Continued on page 33*

*In past centuries, composers have tended to adopt whatever musical language they heard around them and to think nothing of it, but in this century, a composer's choice of a style is a major aesthetic declaration.*

shy man who knew his own mind. He came alive most when discussing music but tended to drop back into the crowd when conversation turned to other matters. Amidst the usual post-opera chatter, he explained that he was a composer at work on an opera dealing with the legend of St. Sebastian. "How gay," I thought, and answered that I had written a couple of librettos myself, one of which I had made for a composer who never finished his work on it and one I had written for Hector Berlioz, who had been long dead before I started.

It was a couple of years later that I learned that David's original *Sebastian* librettist had failed him as my first composer had failed me. Exactly how David and I reconnected I do not now remember, for the next scene I recall was in his kitchen in Noe Valley, and it shows us planning a two-act opera that would climax in a scene for the dying Sebastian (a tenor, we agree) straight out of Botticelli's painting.

The music David showed me at the time — it was principally a cello concerto — was very avant-garde and dissonant, in the aleatory tradition of the 1960s and 1970s. "But I don't write this way anymore," he emphasized,

had ever written he called his Rachmaninoff piano sonatas. But as he encountered the professional world of music composition, he felt coerced into adopting the rigid rules of the contemporary California avant-garde. When we talked of the great composers, however, his conversation was laced with a love of Sergei Prokofiev and

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## Empty-Headed Art

It has often been argued that painting is dead. Just what this means involves a complex interplay between technology and the relevancy of particular styles. Enough has been said and written about the subject to fill volumes.

But every so often, something comes along to hammer another nail into a coffin that also houses the art world in general. The Roxie Cinema recently presented a film about painters that, in the words of the artists themselves, shatters the myth of the socially conscious, starving artist, replacing it with crass mediated success.

The film, *A New Spirit in Painting: Six Painters of the*

1980s, reveals some of the world's most successful painters to be pompous and empty-headed. In the 1984 film, written and narrated in art world-ese by New York art critic Donald Kuspit and directed by Michael Blackwood, six of the world's most successful painters, none of them women, are interviewed and shown at work in their studios. The artists include Germans Markus Lupertz and



The painter and his canvas: Artist David Salle at work.

George Baselitz, Italian/American emigres Sandro Chia and Francesco Clemente, and Americans Julian Schnabel (whose work will be seen at the SFMMA in February) and David Salle. Except for Baselitz, the artists are all under 40.

All of the painters presented in *New Spirit*, to varying degrees, appear to be self-centered and inarticulate about their work. This

stomachs have been replaced by slickly renovated warehouse spaces, and for the successful, alienation stems from the exclusivity of wealth. In the film, Julian Schnabel looks over a summer's worth of material which hangs on the fortress walls of his outdoor tennis court at his Long Island retreat.

Highly successful young artists can now enjoy the type of

*If the quality of thought behind artwork loses its importance, then art in general merely becomes attractive window dressing, or just meaningless.*

is not to say that those qualities are essential to creating stimulating artwork. The artwork is the articulation. But it is easier to discount the validity of an artist's work when that artist gives a very different impression in speech or writing. That is if that artist chooses to appear publicly outside of his work. It is a sad reflection on the evolution of the artist's role to discover that the most critically and financially lauded artists lack a sense of modesty and the ability to explain their work.

Since the extraordinary career of Picasso, the role of the artist/painter has never been the same. Picasso, an artist of immense talent, was rewarded with astronomical wealth and fame, and consequently became the first artist media figure. Warhol achieved success basing his career on notions of fame and commercialism. At the same time, his work discarded the importance of painterliness in favor of processes like silkscreen, or by leaving the work to assistants. His fame and success revolved around being a painter who often didn't paint. His public persona became as important as his work, if not more so. Warhol devised a situation where the artist's function is split between the act of thinking and creating art, and creating a persona, both taking up a good portion of his time.

It is this kind of success that confuses the issue of the artist's role. Young artists now have the model of the incredibly wealthy, successful artist to aspire to. Art-making has become a viable career move. The artist long ago lost the image of the starving romantic or outcast. Growing

glamorous fame that used to be reserved for rock stars. Earning unwarranted six-figure sums per painting reinforces that thought is not particularly important. This is overshadowed by the fact that successful artists can afford to wear designer clothes while working in their studios, live opulently in castles, as does George Baselitz, be given retro-

spectives at relatively young ages and become the subject of films like *New Spirit*. The large youthful audiences at the Roxie didn't seem very different from one that would attend a concert film by The Cure. Artists can now become pop stars, and it is that slight possibility that keeps art schools well attended. At the same time, it creates more mediocre art than we know what to do with.

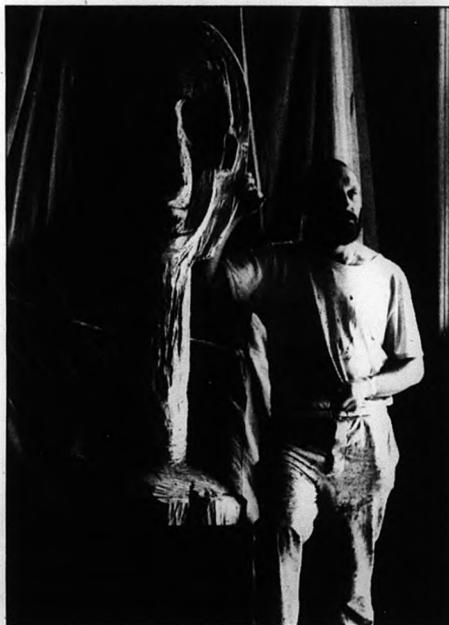
There seems to be a dangerous trend in our society that downplays the role of intelligence in those whom we revere as artistic (or political) figureheads. Reagan as president is the perfect example of the willingness to overlook emptiness for a good look. Glamour and a shrewd business sense are qualities that are more revered. Plugging into the system is a major component of success in the art world.

Marketing strategies similar to those that apply to the recording industry now apply to young "avant-garde" artists and writers. Painters such as Schnabel and Salle, and authors like Brett Easton Ellis and Tama Janowitz, were chosen from a plethora of artists for their marketability and then given the publicity push. Art dealers see to it that the chosen artist gets their full attention, while other, equally talented artists languish in obscurity.

If the publicity machine works, the artist's popularity often seems to rise too quickly. There is little to base an artist's longevity on before they are 30. Instant success can be crippling as it becomes more difficult to experiment when much is expected. The myth of the old master vanished along with the notion of the starving artist.

Once they've achieved commercial success, these artists are ready to conquer the history books. A retrospective, at an early age, ensures the work's future investment value. At this point the work often becomes directed towards a museum context rather than an art-going public. But what does the artist do after a retrospective before 40? What is the next career level? Only time will tell if a contem-

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Sculptor and painter, George Baselitz.



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## Stanford Spies?

All full? Stuffed with stuffing? Torqued with turkey? Jammed with yams? Packed with pie? Straining the seams of your glutton-down shirt?

Good. I'm full, too; too item-full for a single column.

### Judge Not Your Fellow Man

WASHINGTON, Nov. 11 — President Reagan today nominated San Francisco Circuit Court of Appeals Judge Anthony M. Kennedy to the Supreme Court, his third such nomination in two months.

Kennedy and the president were joined for today's announcement by the judge's family, including his son, Gregory D., a Stanford senior who a knowledgeable Kennedy observer noted "has that hunky, 'can't wait to be fucked' look."

Details on young Kennedy's sexual preferences, as well as the size of his tool, were not forthcoming today. However, President Reagan said "appropriate government agencies will thoroughly investigate all relevant aspects of this nominator." Major news organizations are expected to do the same.

I wish it were true. "Major news organizations" — with the exception of the ersatz one above — altogether missed the nut of the Kennedy nomination story: his son, Greg, is a looker. The Nov. 12 *NY Times* ran a picture of the stunning slab of man on its front page, but made only coy references to the judge's "handsome family" in the accompanying text (along with the startling revelation that, according to a friend, Judge Kennedy doesn't go to the opera — the heathen).

I promise faithful readers the full story — when my Stanford spies forego auto-analings for the three seconds it takes to get on the goddamn horn to me. You know who you are, lagsards.

### Press for Success

A guy who *did* get the full story got the full SOMA treatment recently: the plutocratic SF *Chronicle* threw its star AIDS reporter, Randy Shilts, a tony little do Tuesday at attitude-opulent DV8, in celebration of Randy's AIDS tome, *And The Band Played On*.

"I've never been here; I feel so unhip," confessed Leah Gar-chik, whose Personals is the hippest column in the *Chron*. Ex-Molinar staffer and political weathervane Allen White sidled up and said it was too bad I'd been out of town the week before, because he'd had the "full story" on the rats fleeing the Mole-Titanic. *LA Times* business writer Victor Zonana rubbed his hands together in anticipation of his impending Hong Kong full story, which he said leads with a vignette featuring an oiled, half-naked native and a snake. Did he venerate the charmer's charms? "I wrote," Zonana drawled, "that he was 'muscular.'"

Shilts, *sans* by-now trademark striped shirt (but sporting the ubiquitous suspenders) snickered that a recent *60 Minutes* "Patient Zero" story (rife, not

surprisingly, with stock footage of gays rubbing each others' asses on Castro St.) "lifted everything right from my book." I wouldn't know: I haven't read the fucking thing, because I haven't gotten my free copy. When I dropped a broad hint, Randy only mumbled narrowly, then excused himself to compile his thank-you list. I was not on it, but left early anyway.

So I missed KRON's Sylvia Chase and new anchor Bob "Is That The Sunset Or The Western Addition?" Jimenez. I missed Glide Rev. Cecil Williams gliding regally around the room, once, and leaving after two minutes. And I missed Herb Caen, who dished his colleagues — to his colleagues. I was hoping he'd write about the party: I would have lifted everything right from his column (including the way he calls people, as he did on Nov. 18, "AIDS victims.")

### A Twist of Skate

The previous Sunday I'd gotten half a story when photo-cadet Marc Geller, researcher Patrick Clifton and I dropped in, in-cognito, on the awesomely disorganized Northern California Vertical Skateboard Championships at Kezar Stadium. It was like dying and winding up clawing St. Pete's gate: in the stands, seven hundred youngsters clustered in the blustery breeze, swooping like vultures at decals tossed by snickering sadists. Meanwhile, a disheveled batch of about a hundred skaters clattered up and down a ramp, twisting, turning and vaulting like Mad-Max dance queens. Precipitous anarchy reigned. But Patrick and I left early, just before, Geller gloated later, the "strip skate."

I never got the full story.

### A Queen, a Rock And A Hard Place

I got the full bore rock and roll treatment the following Wednesday, however, when Sister Double Happiness rocked Rockers, the Wednesday night head-bang at the Endup. SDH tethers the glories of Joplin and ZZ Top to the rambunctiousness of the Sex Pistols, lashing it all together with a willfully aggressive homo vision. And with its day-glo wall hangings, no-glo lights, outdoor patio and loud, loud guitar tunes, Rockers proves one of the best of the batch: dark, leathery, homo-y and raunchy. The kind of place you knock back nine or ten beers and cock an ear to the best in local rock.

### Dish Watcher

Patrick and I got crooked Friday night at *Can't Keep a Straight Face*, a sketch-comedy revue starring Suzy Berger, Laurie Bushman, Doug Holschaw, Kelly Kittell, Jeanine Strobell and Tom Ammiano (it closed at the Phoenix the next night, but returns to Theater Rhino for a special New Year's Eve show).



Sarah

11.8.87

Ammiano's hilarious *Carstairs Nijinsky*, a pompous journalist writing for a fictional local gay paper, refers to his editor as "a festering hemorrhoid on the poetic sphincter." The show's writers apparently hung around the *Sentinel* office for inspiration — though I saw absolutely no similarities between the ego-bloated Nijinsky and sweet, humble me.

### Tits and Ads

"Shoulder to shoulder and bolder and bolder they get as they go hard-core..." So Barbara Lippert writes in an Oct. 26 *Adweek* clip (forwarded by media-hawk Ken Maley) noting the increasing presence of nude beefcake in print and TV ads. Not surprisingly, "straight!" men balk: veteran adperson Jerry Della Femina says, "I

don't think it's a trend I'm too happy with," and Arnell/Bickford's Peter Arnell snarls, "Man as stud is quite boring... it positions man as though he's only good for one thing." And it ain't waxing the car.

Though Ms. Lippert notes that some ads play to female soap-opera watchers' "amatory impulses," she misses the point. Analyzing a Drano ad in which a hunk bathes happily, then kisses a supposedly Drano-cleaned drainpipe, she quotes semiotics professor Marshall Blonsky saying, "... this ad makes men look kind of silly. A guy who kisses a pipe is fundamentally a fool." Yes — but a man kissing a pipe is also subliminally sucking cock. Who's the fool, then — and why?

Della Femina takes a boys-will-be-boys stance *viz* the

barracuda-tank world of advertising: "It's tough to get attention. You know what little boys do to get attention: they expose themselves." On TV, however, only their nipples; in print, only their butts. You won't see dicks in America.

### Prattle of the Bulge

Except clothed ones. The TV news ad for Dockers, Levi's yup line of pants for men, features a vignette of four or five thirtyish guys intentionally tossing non-sequiturs back and forth, as a hand-held camera rollocoasters around their bodies, visually caressing their crotches and asses. It's just like "real" life: you think and talk with your brain, but you cruise with your eyes. And these boys expose themselves — through their

Continued on next page

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## Live a Little

**T**here is a cure for AIDS. Really. I heard about it on the MTV music news: some extract of an Australian chestnut with zero toxicity that vanishes the virus. Of course, tests, protocols and certification look to be a long time pending, but I was bemused that a VJ show was the first to break "the news" to the nation.

Don't confuse that news flash with the reborn *Spin* magazine's melodramatic feature about AL 721: a therapy that the *Sentinel's* own John James has been closely monitoring for at least a year. *Spin* pompously spottit their story, while MTV wedged the item between a nod to Sonny & Cher's reunion and the debut of Prince's new concert flick reflecting a far more credible degree of journalistic modesty — which this column applauds.

Prunes who felt short of grounds for giving thanks this year are encouraged to share in my grateful optimism at this news and indulge yourselves a tad. I'll be out of town this week (marauding in LA with Memphis Mark), leaving the fate of the planet and these shows up to you.

### Jerry Garcia

Bless the benign bear. In an era blighted with unctuous doctrinaire drug bashers, this psychedelic Santa never cut any deals with Nancy Reagan — recently explaining modestly that to him, "Drugs are a food." Neither has he played the role of reclusive guitar hero, instead mounting countless solo gigs at local clubs in the last decade. He returns with a sold-out Broadway triumph that features a re-

union set with his pre-Dead bluegrass group. Scalpers will reap stratospheric sums. True believers already have theirs. The rest of us can make do with Def Leppard. (Warfield, 11/27, 28, & 29, 8 pm, \$17.50 res)

### Wire Train, Bohemian Luv Jones

The local MTV-anointed folk rockers score stellar reviews in Europe but mega-yawns here in their home town. The lads courageously confirm and confront the calumny with this cozy club date. Place your bets on whether or not Kevin Hunter has learned to carry a tune. The openers' vivacious swamp boogie should serve to justify the tab. (Kennel Club, 11/27, 10 pm, \$7)

### Chris Isaak

Only the French tumbled for his tirelessly toured second LP, so the Roy Orbison of Modesto has been trying on a bit part in Jonathan Demme's upcoming shoot 'em up. Scenes shot; he's back at the one club that *hasn't* hosted him for a two week residency this year. What a nose. What a stud. Friday: 18 and up. Saturday: all ages welcome. (Stone, 11/27, 9 pm; 11/28, 8 pm, \$10 adv, \$11.50 day)

### Looters, Beatnigs

Several early arrivers have assured me that the Beatnigs blew both the Buttholes and Schooly D away as an opening act. Don't dally if you hope to witness them scorching earth as a welcome to the World Beat San-dalistas. A telling bill. (Kennel, 11/28, 10 pm, \$7)

### Def Leppard, Tesla

But for *Thriller*, the headliner's melodic, metal megahit, *Pyromania*, would have been the pop phenomenon of 1983. Mis-phaps, including their drummer's loss of an arm, delayed the follow-up, *Hysteria*, until this year. Charting a canny course

disco of the headliners induces a reverence amongst some friends that totally baffles me. True believers convene: dress Euro-trash. (Cow Palace, 12/1 & 2, 8 pm, \$17.50 adv, \$19.50 day)

### Oliver Premier

Solo sets with synth by a young Frenchman who swears he doesn't know a word of English. Think Jerry Lewis. (Nightbreak, 12/2, 10 pm, \$1)

### Helios Creed, Caroliner Rainbow Hernia Milk, Steve Clarke

Art dingbats, etc. (Kennel Club, 12/2, 10 pm, \$3)



A feral Dickensian apparition? Public Image Ltd. plays Wednesday, 12/2, at the Warfield.

between classic AC/DC and Queen, they're wooing today's teen animals. Points for drama, pathos and the promise of a jail-bait crowd. (Cow Palace, 11/28 & 29, 8 pm, \$17.50)

### Dave Alvin, Jerry Sheller

The inspired guitarist/song-writer with both the Blasters and X fooled both this year by ably going it alone. The awesome Alabama ace opens. Bank on rough, scuffed glory from two manly men. Bobo, I feel faint... (I-Beam, 11/30, 10:30 pm, \$6 adv, \$7 day)

### Depeche Mode, Nitzer Ebb

The techno-dread, disturbed

### Negativeland, Longshoremen

Local avant-garde wackos make their stand. Negativeland showcases their tape collages of found, made and pilfered sounds showcased on their latest LP, *Escape from Noise*. Tonight: a performance they label "Self-Defense." Duck. Art nerds rule! (I-Beam, 12/2, 10:30, \$6 adv, \$7 day)

### Public Image Ltd., Lime Spiders

PIl may be treading a tad towards the mainstream, waxing almost predictable, but J. "Rot-ten" Lydon remains a uniquely riveting performer: a feral

Dickensian apparition directing savage sarcasm at pop's conventions. The man is wily and original neither of which can be said for the banal Aussie openers. Disbelievers: arrive promptly. (Warfield, 12/2, 8 pm, \$17.50 res)

### Squeeze, Silencers

The endlessly overrated pubrockers are billing this as a comeback tour. Sure, guys. Count on reprises and retreats. The reborn openers, formerly Fingerpriz, could shine though, riding a seductive debut disc. (Berkeley Community Theatre, 12/3, 8 pm, \$17.50)

### Until December, Sea Hags, Bohemian Luv Jones, Tooth & Nail

I understand this is a benefit for someone who lost their motorcycle, and I hear that if you pay you don't have to stay for the last two bands. That's a deal. (Kennel Club, 12/3, 9 pm, \$5)

### Die Bossa Nova, Koach Behar

OK, I don't get either name either, but the headliners merit a visit: ex-Hostage and local legend Ray Vaughn is finally showcasing his long-promised new group, and the buzz beats hell of the handle. (Nightbreak, 12/3, 10 pm, \$3)

## LESS TALK

Continued from previous page

Dockers (first syllable rhymes, of course, with "cock").

### Burger Courting

Sometimes ads get homo to get attention. In a new *Heinz Ketchup* spot, a jumpy teen boy slides onto a lunch counter stool, orders a burger, then tips a bottle of Heinz, waiting for the lusciously photographed juice to drip. Customers look askance, but the chef knows the boy's secret. About twenty-five and shot to look tall and knowing, Cookie leers like a Polk pro at the boy, slides the burger under his nose — and nods as the ketchup bottle simultaneously explodes with liquid. Everyone laughs, and the announcer practically smirks the slogan: "Good things come to those who wait."

### Cereal Killers

But for every subserviently homo-helpful ad like the Heinz spot, there's an overtly homophobic one like the current "Nut 'n' Honey" campaign, which plays on the cereal's poorly punned title. "Whatcha eating," A asks Be. "Nut 'n' Honey." Be replies; hilarity ensues.

In the first ad, the third vignette shows a chinless army private gobbling breakfast; a barking sergeant asks what he's eating. Guess the punch line. Sarge gets his "comeuppance" after the pitch, however; when the General asks him the same question.

In the second, more virulently homophobic spot, a brace of cowboys asks the wagon train cook what's for breakfast. When he sheepishly intones, "Nut 'n' Honey," every one of the cowboys draws a gun and points it at the toothless cook's head; he emits a frightened "ooh." The implication, of course, is that it's okay — even funny — for "real men" (which Americans still believe cowboys to be) to shoot someone for radiating even a whiff of queer.

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# WEEK AT A GLANCE

EDITED BY JOHN FRANK

## 28 NOVEMBER SATURDAY

Venture into the twilight world of the transvestite — and pick up some '50s fashion tips along the way — with Ed Wood's infamous no-budget schlocker, **Glen or Glenda?**, screened tonight as the final show in ATA's Eyes of Hell series. Beneath its hilarious camp surface, this 1953 film from the director of *Plan 9 from Outer Space* is actually a touching personal testimony in which Wood — himself a real-life cross-dresser — plays the title role. Also on the bill: **Fireworks** (1947), by vanguard gay director Kenneth Anger and clips of Busby Berkeley's extravagant musical production numbers. 8:30 pm. Artists Television Access, 992 Valencia St., SF. \$4.

Take care of the perennial problems on your Christmas list at the Association of California Ceramics Artists' annual **Holiday Exhibition and Sale**. The artists themselves will be on hand to discuss their work. Distinctive gifts to fit every budget. 12:5 pm. (Also Sunday, 10 am-5 pm). Golden Gate Exhibition Hall (Hall of Flowers), Golden Gate Park, SF. \$1 donation suggested. Info: 849-4824.

Gift possibilities also abound at the annual **Christmas show and sale** at Ruby O'Rourke's Pottery School and Artists' Workshop. Unusual gallery-quality works for art-lovers looking for unique gifts. Proceeds to benefit the school. Today through Dec. 24, 10 am-6 pm. 552A Noe St., SF. Info: 861-9779.

East Bay FrontRunners get your heart going and your circulation flowing with their **Inspiration Point-Tilden Park run** in Oakland. Take Grizzly Peak to either South Park Drive or Shasta Road. Continue to Wildcat Canyon Road. Meet at the parking lot on left side of road. Flat to slight incline, 3- to 8-mile loop. Info: 261-3246.

**Phallic Fellowship** meets tonight and every Saturday night for fun and games in the best South-of-Market tradition. Sexy movies, refreshments, midnight snack. Men 18 and over are invited. 8 pm-1 am. 746 Clementina St., Apt. 2, SF. \$5 donation. Info: 621-1887.

## 29 NOVEMBER SUNDAY

CineMaeque presents two films — one new, the other a seldom-seen classic — both dealing with

repression and sexual expression. Su Friedrich's **Damned If You Don't** evokes the intimacy of sexual relationships between nuns over the course of four centuries. Friedrich intercuts documentary material, dramatic re-enactments and footage from other sources, creating an ambience precariously balanced between the erotic and the tongue-in-cheek. The filmmaker will be present for discussion after the screening. Czech director Gustav Machaty's **Ecstasy** (1933), starring Hedy Lamarr, provoked shock and censorship upon its release for its frank depiction of a menage-a-trois. 8 pm. SF Art Institute, 800 Chestnut St., SF. \$3.50 general/\$2 discount. Info: 558-8129.

If the spirit is willing... **Starhawk**, feminist author and peace activist, reads from her just-published *Truth or Dare: Encounters with Power, Authority & Mystery*. A special musical event follows with Starhawk & the Reclaiming Collective, **Ritual and Rock & Roll**, featuring the Black Cat Band. 6:30 pm. Women's Building, 3543 18th St., SF. Info: 528-9433.

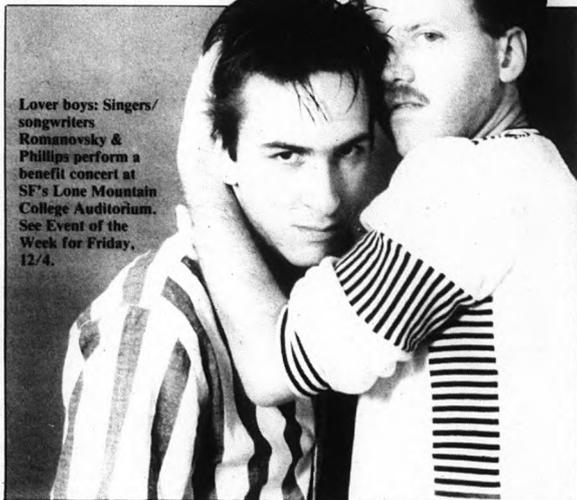
If the spirit is really willing... Instructor Joseph Kramer offers hands-on training for men in erotic self-massage and tantric connections with others in his workshop, **Playing with Myself, Playing with Others**. 10 am-5 pm. Body Electric School of Massage & Rebirthing, 6527A Telegraph Ave., Oakland. \$50. Info: 653-1594.

Different Spokes invites you to join them for a **hilly, fast-paced bike ride** — 45 miles through the East Bay's golden vales, Berkeley's Spruce Street Hill and Bear Creek Road. Rain cancels; helmets are requested. Meet at Ashby BART station in Berkeley at 10 am. Info: 771-0677.

## 30 NOVEMBER MONDAY

The **Hampton-Schwartz Duo** (cellist Bonnie Hampton and pianist Nathan Schwartz) perform a recital in the Faculty Artists series, which includes works by Beethoven, Faure, Elliott Carter and others. 8 pm. SF Conservatory of Music, Hellman Hall, 19th Ave. (at Ortega), SF. \$7 general/\$5 seniors, students, members. Info: 665-0874.

Internationally recognized conceptual artist **John Baldessari** shows slides and discusses his work as part of the SF Art Institute's Art of Now lecture series. Baldessari was among the first to translate images from popular media into fine art, championing the importance of ideas over their execu-



**Lover boys: Singers/songwriters Romanovsky & Phillips perform a benefit concert at SF's Lone Mountain College Auditorium. See Event of the Week for Friday, 12/4.**

tion. A cool, ironic wit pervades his work. 7:30 pm. SF Art Institute Lecture Hall, 800 Chestnut St., SF. \$4 general/\$2 non-SFAI students/free to SFAI students, alumni, members. Info: 771-7021.

## 1 DECEMBER TUESDAY

**Gays Go for Greek Art**, an exhibit of painting and sculpture rendered in the Classical tradition by Craig Palmado, is on display throughout the month at Wald Whitman Bookstore, 2319 Market St., SF. Store hours are Sun.-Thurs., 10 am-10 pm; Fri.-Sat., 10 am-midnight.

**Pat Norman reports back** to the community on the National March on Washington for Lesbian & Gay Rights at 7:30 pm. Women's Building, 3543 18th St., SF. Free.

The City Arts & Leisure series presents an onstage conversation with Pulitzer Prize-winning playwright **Arthur Miller** (*Death of a Salesman*, *A View from the Bridge*) at the Palace of Fine Arts Theatre. 8 pm. 3301 Lyon St., SF. \$12.50. Tickets/info: 552-3656, 762-BASS.

Mezzo-soprano **Leslie Hassberg** performs a recital of vocal works by women, composed over a span of four centuries. Included in the program is the world premiere of Judy Grahn's 1986 song cycle, *Confrontations with the Devil in the Form of Love*. Hassberg, former conductor of the SF Lesbian Chorus, is accompanied by pianist **Suzanne Garramone**. 8 pm. SF State University, Knuth Hall, Creative Arts Bldg., 1600 Holloway Ave. (at 19th Ave.), SF. Free.

## 2 DECEMBER WEDNESDAY

Returning from a successful Eastern European tour, the George Coates' Performance Works performs its new-music/theatre piece, **Actual Shō**. The five-performance run (through Dec. 6) is sponsored by the SF Museum of Modern Art. A spectacle of music, theatre and dance, featuring Japanese movement artist **Hiromi Ikuma**. 8:30 pm. Herbst Theatre, 401 Van Ness Ave., SF. \$9-\$20. Tickets/info: STBS, 762-BASS, 552-3656.

SFSU's Associated Students Performing Arts presents **An Evening with Laurie Anderson**. A performance artist, musician, singer, poet and filmmaker, Anderson heightened public awareness and interest in performance art with her 1982 album, *Big Science*. 7:30 pm. SF State University, McKenna Theatre, Creative Arts Bldg., 1600 Holloway Ave. (at 19th Ave.), SF. \$10 general/\$6 students. Tickets/info: 338-2444, 762-BASS.

## 3 DECEMBER THURSDAY

New music meets new technology tonight through Saturday as American Inroads presents **California E.A.R. Unit**, who perform a repertoire that includes work by Cage, Carter, Stockhausen and Subotnick. Theatre Artaud, 450 Florida St. (at 17th St.), SF. Tickets/info: 621-7641.

'Tis the season... **Gay Overaters Anonymous** meets every Thursday to help you overcome compulsive overeating. 8 pm. Central United Methodist Church, Belcher & 14th Sts., SF. Free.

## 4 DECEMBER FRIDAY

Cal Performances features the Bay Area debut of the Japanese performance phenomenon **Sankai Juku**. With their shaven heads and exquisitely trained bodies dusted with rice flour, the five men of the group expose the human body at its most powerful, primitive and intensely evocative. Through Dec. 5, 8 pm. Zellerbach Hall, UC Berkeley. \$10.50-\$18.50. Tickets/info: 642-9988.

Lesbian feminist poet **Adrienne Rich** gives a reading at The Press Club, followed by a reception and book-signing. Rich has published 13 books of poetry, most recently *Your Native Land*, *Your Life*, and is the recipient of the 1981 Fund for Human Dignity Award from the National Gay Task Force. 7 pm. Limited seating. The Press Club, 633 Post St., Suite 602, SF. \$7. Tickets available at the lobby ticket agency of the St. Francis Hotel on Union Square.

**EVENT OF THE WEEK** Romanovsky & Phillips perform a benefit concert for CUAV and the Anti-Violence Project of NGLTF. Singing about their (and our) lives with honesty and humor, R&P have gained a loyal coast-to-coast following. Opening the show are The Washington Sisters, with Melanie Monsur. 8:30 pm. Lone Mountain Campus Auditorium, USF, Turk St. (between Masonic & Parker), SF. \$10. Tickets at Headlines, All American Boy, Modern Times, Butch Wax Records, Walt Whitman, The Love That Dares, Mama Bears.

Attention, shoppers! The SF American Indian Center hosts the **Moon of Falling Snow Indian Crafts Market**, with over 45 concessionaires offering a wide range of Native American craftwork. 1-7 pm. American Indian Center, 225 Valencia St., 2nd floor, SF. \$2 donation.

**Bargain entertainment** tonight as local musicians, video artists and performers band together for a multimedia event to raise money for New College's video department. Among those spotlighted in tonight's benefit are Phil Patiris, Thinking Idiot Launch, The Dwarfs, Mack Miller and Janet Janet. No-host bar. 9 pm-2 am. New College of California, 50 Fell St., SF. \$3.

The **Sentinel** welcomes submissions of community and arts events for possible inclusion, as space permits, in our weekly calendar. The deadline is eight days (Thursday at 4 pm) or more in advance of Friday publication. Send items to: Calendar Editor, San Francisco Sentinel, 500 Hayes Street, San Francisco, CA 94102.



**Brain search: the incomparable Lily Tomlin returns to the Bay Area with an eight-week run of her award-winning one-woman show, The Search for Signs of Intelligent Life in the Universe, written and directed by the equally talented Jane Wagner. Previews begin Thursday, 12/3, and performances continue through Sunday, 1/31/88, at SF's Curran Theatre. Call 243-9001 to charge tickets or visit the theatre's box office.**

## HEATER

Continued from page 24

the farcial form.

*Dancing in the Dark* made me laugh a few times, and maybe that'll do. But like the family in *The Redthroats*, I kept wanting something, anything, more.

It's a critic's rule of honor (maybe the only one) that if you can't say something nice...don't go to a preview performance. Ergo, I'll try to

stay politely noncommittal about the Acme Famous Players' debut with Maxwell Anderson's *The Bad Seed* at Studio Rhino in the hope that theatrical superstition held sway and that the disastrous, three-hour-plus performance I saw last Thursday resulted in a smash opening on Friday.

Being a seriously intended tale of an 11-year-old pigtailed lil' sweetheart whose faulty genes drive her to multiple murder over a penmanship medal she didn't win at school — amid earnest



Bad news: The cast from *Bad Seed*.

adult discussion of Freud and Nature vs. Nurture — the play is designed for a ludicrous send-up.

The problem lies in the nature of doing a semi-drag, semi-camp version of an archaic script. Those involved usually have so much affection built up toward the material, and feel so much conflict between cartoon-like interpretation and sincere histrionics, that...well, they often still haven't figured out their approach by the time the curtain rises.

Suffice it is to say that the costumes (uncredited) and Doris Fish's set design are 1950s kitsch-perfect. Everybody looks just as they should, even if the looks rarely animate. Fish's upstairs neighbor, Lori Naslund's Miss Fern and occa-

sionally others are in the right flamboyant spirit. In the central roles of suspicious mom and malevolent brat, local celebs Miss X and Tippi eventually work up tiny little heads of steam; I almost expected someone to shout, "Look ma, them corpses is movin'!"

A full-blown West Coast equivalent of the Ridiculous Theatrical Company would, god knows, be welcome out here. But next time they'd better lay a little more foundation first.

**Dancing in the Dark** continues at Theatre Rhinoceros Wednesdays through Saturdays through December 19 at 8 pm, Sundays at 3 pm.

**The Bad Seed** plays Thursdays through Saturdays at 8 pm only, at Studio Rhino through December 12. Both theatres are at 2926 16th St.; call 861-5079.

## DANCE

Continued from page 23

vironments: a thicket of branchless, leafless trees; a waterfall of silver, metallic paper; a space dominated by a massive ship's rope; a bench with a candle and flower. Zaporah traveled from environment to environment, telling stories that often merged into dreams. She stomped, gestured, mimed and wailed like a sorrowful Indian princess. Everything was presented in a deliberate, stylized and almost ritualistic manner.

Zaporah's stage presence is strong and often magnetic. In the piece's most explicit moment, she asks Mama (and I presumed she meant Mother Earth): "How long are you going to keep letting your children hurt you?" She also repeatedly asked her audience to "Wake up! Wake up!" *The Law of Awe*, although somewhat quirky, was a compelling, thoughtful piece of performance art. It underscored, once again, the devastating effect of global environmental rape by the agents of materialistic gluttony.

□ In many ways, the final presentation of one old and one new dance by choreographer Kimi Okada was the most disappointing event of the alleged Festival. It was disappointing because Okada and the OCD/San Francisco dancers promised so much more than the other performers and they delivered so little.

The first half of the program was a repeat of last year's *Archipelago*, a romp for the nine dancers who are dressed in assorted reptile-skin bodysuits. There's a vague sense of narrative or thematic content (lizards who awaken and frolic in the sun), but mostly this is another exercise in random, plotless movement. The dancers were especially well rehearsed and executed a remarkable display of runs, slides, pulls, drags, falls and sculptural posing.

In the second half of the program, Okada presented a premiere work entitled *Sauce for the Goose*, which, given the rampant silliness and Harpo Marx-style costumes, I suspected must have been "inspired" by the film *Duck Soup*. The dance is full of comic struts and lots of marching. In fact, Okada's movement vocabulary seemed to "deconstruct" as the piece progressed: there was less and less dancing and more and more walking and miming (at one point everyone takes a break and eats a banana).

The choreography also called for lots of falling on the floor, resulting in a series of gruesome slapping sounds and contorted imagery. All in all, *Sauce for the Goose* was one of the ugliest dances I have ever seen. By the middle of the piece, the choreographer's (and the audience's) sense of structural focus was totally absent. The dance descended into a messy, desperately comic exercise in self-indulgent chaos. It was a terrifying experience.

## ART

Continued from page 28

porary artist's work will hold up. If it doesn't, the artist, museums and collectors will all feel it.

The type of art that often becomes the most interesting in this climate is that which addresses the crassness of the business. This usually ends up being mixed media work, installations or paintings about the inert state of the medium. David Salle's work fits into the latter category, but his artistic success is controversial.

Salle has often been called a "bad" painter as his work has little to do with the process of painting. His interests lie in the bankruptcy of the form. "I despise most imagistic painting and hate when people talk about a return to images. I have no idea what they are talking about," says the artist in the film. His paintings have a cryptic, intellectual aura that adds to their allure and makes them a challenge to decipher.

After hearing Salle's flippant explanations in *New Spirit*, one is forced to reconsider his work. Salle's images are dictated by the random juxtaposition of elements (in other words: whatever pops into his head). The paintings seem cryptic because they



Painter Markus Lupert.

don't mean anything. The word "Tennyson" across a painting of a provocatively posed woman seems odd and abstract. Salle uses the word not as a literary reference (he's never read any Tennyson) but as an allusion to a painting by Jasper Johns. Salle doesn't know why Johns uses the word either. Salle comes across as a pompous, cigar-smoking snob.

Clearly the art world is in a curious place that in many senses resembles the precarious base of the stock market. Overrun with hype and unreasonably inflated prices, the art world cannot possibly sustain itself in its current form. Like the stock market, perhaps it is headed for a crash and a much-needed streamlining that can only strengthen the core of contemporary art. If the quality of thought behind artwork loses its importance, then art in general merely becomes attractive window dressing, or just meaningless. There are plenty of thinking artists out there, and it's time that that quality becomes more meaningful.

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**CLASSICS**

Continued from page 27

not become obsessed with Schoenberg's megasympphony until after he was finished with *Sebastian*. Schoenberg thought that the chromaticism of *Gurrelieder* was the end of an historical cycle and that even he, who was so polished a master in this realm, could not mine that vein much longer. Yet Carlsson has created a style of his own that is pelliculidly tonal and yet deeply chromatic — somewhat in the manner of early Schoenberg. The rooting of his language in the age-old traditions of tonality gives Carlsson the opportunity to communicate directly with his audience. I don't think listeners to his music are ever in doubt of the mood the composer wishes to invoke and yet the chromaticism gives him new colors, new thoughts, new feelings to express.

In this advanced tonal-yet-chromatic language, Carlsson is, of course, also following his beloved Prokofiev and Strauss — Strauss was, throughout our work on *Sebastian*, the composer whose name and work we evoked most often. Yet to my ears, Carlsson's music is darker than Strauss' and less manipulated than Prokofiev's. In *Sebastian*, the surface is less sugared than Strauss was accustomed to make it (at least after *Elektra*),

and this makes Carlsson's heart-ache less dreamy and more profound.

Listening to *Rhapsodies* last Saturday night at the Herbst Theatre, I realized how smoldering are this composer's passions. He is not the free-wheeling bacchanal who will sing the song of dawn in clear, unbroken strains. His textures are always inward-turning. His *Rhapsodies* are tinged with sorrow, and his triumph never ignores the struggle. But there is something exultant about Carlsson's music, too, something that goes beyond the melancholy — and I think it is the adventure of his melodies. Watching him unfold one can be heartstoppingly thrilling. ■

**FILM**

Continued from page 25  
challenging themes is acknowledged, we are still left with a powerful film. The



The judge listens while Barbra talks.

deliberate removal and re-placement of female passion out of the bedroom and into the court is in itself radical, given the strong injunctions in our culture to keep our passions contained in the romantic-emotional spheres rather than political arenas.

There is not a weak actor in this all-star bunch, and Martin Ritt's direction helps them all work together. The intensely engaged camera and emphasis on ambient sound brings his heart-felt "you can fight City Hall" message across forcefully. We will do well to remember, however, that women's empowerment in real life does not hang on the benevolence of liberal male courts, but depends more on our ability to build alliances with those whose experience of the system isn't quite so friendly. ■

Nuts is currently playing at the *Galaxy*, 1285 Sutter St. at Van Ness Ave. Call 474-8700 for times.

**SECOND GLANCE**

Continued from page 26

ring of boundaries which seemed so eccentric and marginal in Redon's day has since become a central feature of all postmodernism.

Indeed, we can see echoes of Redon today in the most unlikely places such as in Robert Frank's realist photos, also on display in the Berkeley museum. Frank's gritty Welsh miners, for instance, look oddly mystical with the smouldering white highlights on their blackened faces. A 1952 photo of London mimics Redon's "black drawings" while *Mary, Provincetown* (1958) has the same profile and water above Mary's head as does Redon's Ophelia. Finally, Frank's 1958 bus series, shot from moving buses in NYC, blurs boundaries much as Redon did in his paintings. I'm not suggesting Frank was consciously influenced by Redon; only that the coincidental juxtaposition of these two shows reveals how pervasive Redon's "mad and morbid" vision has become.

Finally, a note of interest for gay viewers. Although Redon wasn't overtly homosexual as far as I know, many of his symbolic motifs (e.g., butterflies, unicorns, snakes, spiders, etc.) have long emblemized gayness. Even his favorite colors (greens,



Odilon Redon: *The Centaur*, c. 1895.

purples, violets, magentas, pinks, etc.) have often functioned as secret codes of our sexual identity. Sheer coincidence? Perhaps. But just as Redon was drawing and painting his androgynous figures of mutating gender and species, German doctors were coining the term "homosexual."

**Odilon Redon: The Woodner Collection continues at Berkeley's University Art Museum through December 6. Call 642-0808 for information and gallery hours.**

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**I WON!**  
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**MAN-TO-BOY (18+)**  
WM, 30, 5'10", 175, top, leather — looking for submissive bottom boy 18-25. Meet 1-3 times weekly for hot, S/M, B/D action. Limits respected. No body fluids exchange. Tom, PO Box 5201, Redwood City, CA 94063.

**CHRISTMAS PRESENT**  
Mature GWM, stable, employed, likes classical music, entertaining, the country, home, small parties, gourmet cooking, seeks stable, employed BGM, 30 to 45. NOT INTERESTED IN DRINKING AND DANCING ALL NIGHT! Write w/phone number and I will call. Sentinel Box 49C.

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Great couple seek 3rd for fun, sex & friendship. Latino, Indian, Persian, Mediterranean, uncut especially encouraged — all: versatile, safe, test neg (if taken), sensual, stable, under 45, race not as important as sex drive. Couple is happy, horny, stable, educated, handsome, husky, hung, cut, masculine, versatile, and more. Latino/hung, blonde, blonde, 30's, 20's. For fun and/or a unique relationship. Respond to Sentinel Box 49B. If possible include photo and phone (returnable) Discretion assured.

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**GWM, 32, opera buff and avid record collector,** likes languages, movies, bridge, nude beaches, long walks, spirited conversation. Looking for new friends/lover(?) around my age who share some of the above interests and don't smoke. Sentinel Box 49C.

**GLORY HOLE VIDEO SET II**  
The camera zooms in on your crotch through the glory hole. You tug at your jeans and pull out that long fat cock you're proud of. You tease the camera and start milking it showing it off in every angle knowing the pleasure it's about to receive. Watch your manhood be fully admired, licked, sucked deep and slow in a throat that could become creative, god-looking man, 37, 5'9", 142. No faces filmed but mine. Private with just you and me. Free copy available. Serious men 8 plus, call Tom 285-4196. J/O Finish.

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**WATERSHED MOMENT**  
East Bay businessman, anarchist, romantic, rules breaker, Stanford '61, Saab '83, cineaste 30s and 40s, 80s mind in 50s body, peering over the transom at similar 30-45, willing to take yet another chance. Photo please. Sentinel Box 48B.

**NEW TO EAST BAY**  
GWM 40, 6', 145 lbs, masculine, clean and sober would like to meet other guys who are clean and sober for safe sex and friendship. Age and race not important, but you should be honest, healthy — not overweight. Call Tom 634-2030. 7-10 or weekdays.

**LOOKING FOR FRIENDS**  
I'm a 23 years old Latin guy, goodlooking, 5'9" tall — 150 lbs., hazel eyes, work out, nice body, want to meet white young guys without moustache 18-26 only. Call me at 824-6370, SF from 6:00 to 12:00 pm. Aldo.

**San Jose area slim, shy male, 37, 5'6", 125#, hard body seeks same for good times.** Am into running, bike riding, movies, sci-fi. Send phone number and pix if possible to Rakk, PO Box 3455, Santa Clara, Calif. 95055. (48)

**Meat a hunk, on the gay 1 on 1.** Rings until connected. \$2 + toll. 415/213 976-3937. 18+.

**Last week's mystery personalities were Maria Callas (1923-1977) in the title role of Bellini's *Norma* and Mirto Picchi (b. 1915) as Pollione. Picchi was a favorite tenor in Italy during the '90s and 1950's. He never appeared in the United States.**

**HAPPY BIRTHDAY!**  
To Sour Mouth. I cannot believe that B is only 65. It seems like she's been BARFing around town more like 70. Anyway, happy birthday to an old friend (?) and many, many happy returns. Sentinel

**SEEKING HOT J/O SEX**  
Are you a young Hispanic, Asian or other slender, boyish-appearing guy (18-26)? Do you have your own place or know a place where we could meet and fool around? I'm 29, 6', 170 lbs.  
879-4504

**SERVICE MAN**  
Hunky, horny bi WM will service guys with big builds (safe orallana). Have glory hole. Bi or straight discreetly welcome. Call Rob weekdays only.  
650-7741

**STRAIGHT MEN**  
I'm not tall, dark and handsome, but I give excellent head to straight guys 18-35 with good body. Call until 11:30 pm, 647-7775 or 282-0081. Ask for Danny. Let's talk. (49)

**M.E.N. MEN. M.E.N.**  
A PHONE CAN BE USED FOR TALKING, RECEIVING, LISTENING AND GIVING THROUGH MEN'S ELECTRONIC NETWORK. YOUR SEARCH IS OVER! ONE CALL — YOU GOT IT ALL. M.E.N. THAT SPELLS & TELLS WHO AND WHAT WE ARE: YOU HAVE FOUND YOUR POT OF GOLD M.E.N. YOU CAN BE AS CREATIVE AS YOU DARE BY JOINING THE MENS' ELECTRONIC NETWORK. FIND OUT WHAT M.E.N. HAS CREATED JUST FOR YOU.  
**(415) 861-1MEN**

I need parents I can feel comfortable writing to. Tommy, Sentinel Box 49A.  
Continued on next page

**HAPPY THANKSGIVING!**  
... I hope you didn't overeat like I did.



Guess the mystery personality in the photo above and win a free personal (40 words or less). Replies must be received by Wednesday following publication date. Send all replies to SF Sentinel, Box 200, 500 Hayes Street, San Francisco, CA 94102.

**LOTS OF BIG HARD COCKS**  
On screen and live in audience at Sleaze Video Festival and Jack-off party. Tuesday, Thursday and Saturday, continuous 7:30 PM until midnight, 1080 Folsom. Mandatory clothes check, \$5 donation. Films of the group sex movement of the 1970s.  
431-8748

**HELP HOMELESS GAYS**  
35% of S.F. homeless are Gay. Winter clothing, blankets, sleeping bags and money urgently needed. Please drop off or send tax-deductible donations to Gay Rescue Mission, 1080 Folsom, SF 94103. Your inspection of our Community Center is invited.  
863-4882

# SENTINEL CLASSIFIEDS

Continued from previous page

## PERSONAL GROWTH

### - EXPERIENCE BLISS

Relaxation and wholeness with the transcendental healing energy of the Radiance Technique. Promotes wellness on all levels. \$25, 60-90 minutes. Certified. Van Ault. 864-1362.

### GRIEF SUPPORT GROUP

Bereaved men whose lovers have died of AIDS: 6 week + support/healing group. Release feelings, receive comfort and strength. Facilitated by Stuart Horace, PhD, Hospice psychologist, and Tom Grothe, Hospice RN. Low fee. Info: 731-4931 or 665-3031

### INCHES...

WHY NOT LOSE SOME? AT: ALWAYS TAN AND TRIM NO EFFORT — MONEY BACK GUARANTEE!

### 626-8505

### MASTER YOUR MIND:

Continuing support group for PWARP/PWAS led by Mary Richards. Focus on meditation, visualizations, empowerment and health. 333 Valencia St., 4th Floor, SF. Noon-2:00. December Sessions: 12/1, 12/15. Not affiliated with the SF AIDS Foundation. Info: 945-0941

### GAY MEN'S THERAPY GROUP

On-Going Group: Now Accepting New Members This group is designed to assist you in experiencing how you communicate and relate to other men and support you in your growth toward openness and intimacy. Siding scale fee, insurance. Murray Levine, PhD 861-2844

## Sexual Techniques

Saliva, natural lubricant, absolutely necessary for profound oral functioning; anal sexuality. Don't swallow saliva. Marijuana stops saliva. Enemas relax sexual region, prevent disease, premature orgasm, impotency. Dirty colon causes anal tension, warts, ruptures, gangrene, death. Quickly. Technical, truly safe, high power sexuality, must be learned. Free introduction. STEVE 864-8597

### INDIVIDUAL COUNSELING

Counseling for gay men experiencing stress and confusion during these difficult times. Siding scale fee. Kevin Miller, M.S. 826-8692. MFCC Intern IR011066.

## ONGOING PSYCHOTHERAPY GROUP FOR GAY MEN

We have openings in a small, long-term, professionally guided, interactive group. With compassion and support, we challenge our own and each others' self-limiting attitudes, feelings and behaviors. Members work on issues such as loneliness, sexuality, self-esteem and grief. Facilitating Bay Area Gay Men's Groups for 9 years.

Meetings are Thursday evenings, 7:30-10 pm. Call now for an interview. Insurance.

Dave Cooperberg, MA 431-3220  
or  
Pedro Rojas, MA 841-9198

## WORKSHOPS

### TAOIST EROTIC MASSAGE

A Class With Joseph Kramer Where most conventional male sexuality focuses on discharging energy from the body, Taoism heals by circulating erotic energy through the body. In this pleasurable class you will learn both to give and receive an hour erotic massage. You will also receive a written description of the complete massage. This hands-on class is done nude. December 11, 7:30-11:30 pm. \$25. Body Electric School. Honor your sexuality. Call 653-1594 for reservations and free brochure.

## VOLUNTEERS WANTED

### AIDS Information Volunteer

The Sentinel is looking for a volunteer to assist its librarian compile, sort and classify the large amount of AIDS-related material published in the newspaper over the past 7 years. If you're good at organizing and interested in helping with this important project (4-5 hours a week for the next few months), please contact Keith Clark at 861-8100 on Tuesdays or Fridays.

## CLOTHING SERVICES

DESIGNS ON YOU Specializing in custom-made attire for working out, aerobics, swimming, bicycle riding, etc. FERDINAND RIVERA (415) 861-4048 Models wanted for fashion video.

## FINANCIAL SERVICES

### FRESH-START BANKRUPTCY SERVICE

1304 Castro-Noe Valley  
(415) 641-7620  
FLAT FEE \$95

## FINANCIAL PROBLEMS?

BANKRUPTCY CHAPTER 13  
FREE INITIAL CONSULTATION WITH EXPERIENCED ATTORNEY  
864-0449  
Walter R. Nelson Law Offices

## BOOKKEEPING/INCOME TAX

PERSONALIZED BOOKKEEPING & TAX SERVICE FOR THE SMALL BUSINESS. WHY PAY MORE FOR A CPA WHEN YOU DON'T NEED ONE.  
552-2721

## MISCELLANEOUS SERVICES

GAY TELEPHONE BULLETIN BOARD INSTANTLY UPDATED  
LEAVE ADULT MESSAGES  
SEE IF THERE'S ONE FOR YOU  
(415) 976-6677  
\$2.00 Plus Toll If Any

LET OUR ADVERTISERS KNOW Say you saw it in the Sentinel

## UPKEEP AND RENOVATIONS

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Painting & Tile  
Quality Craftsmanship  
GARY 431-7621

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Residential and Commercial Accounts  
Free Estimates  
STEVE 864-2946 CHUCK

RON MacNEAL  
THE HANDYMAN  
626-7632

CLEANING BY RICK  
Reasonable Rates  
Rick Schultz (415) 346-4364

HANDYMEN Maintenance & Renovation  
GARY 431-7621

## RENTALS

LIVE IN SAUSALITO! A Decorator's dream house. Brand new elegance! Breath-taking San Francisco Bay view! 4 levels of dramatic design by Michael Parlow, AIA. Open design to fit your own unique needs. 4 stop elevator lifts you to the top floor library/study. Marble baths, private decks — it has everything!  
MARCHANT ASSOCIATES REALTORS (415) 383-3710

NEAR OPERA & SYMPHONY HALL Very large flat, hardwood floors, dishwasher, washer/dryer, fireplace, 2 large bedrooms, dining room, country kitchen with pantry. Completely remodeled, decks. Close to Van Ness. Ideal for sharing. Call Atiq day 661-5300, eve 621-6549. \$995.00

LEATHER GALORE! Comfortable, quiet E. Bay apartment complex with a strong "leather" orientation has rooms & apartments available soon. Details: 674-1653.

## Bunkhouse

### Apts.

Office: 419 Ivy Street  
San Francisco  
Mon.-Fri. 1-6 PM

Commercial Space Available for Retail

\$600 — 1 BR, 562 Hayes, #4  
Hardwood floors, tiled kitchen and bath, curtains and shades.

\$600 — 1 BR, 419 Ivy, #17  
AEK & w/w carpeting, tiled kitchen and bath, southern exposure. Unique.

\$600 — 1 BR, 514 Hayes, #3  
w/w carpeting, curtains and shades, quiet secure building.

\$550 — 1 BR, 419 Ivy, #4D  
AEK & w/w carpeting, tiled kitchen and bath, curtains and shades.

\$500 — Studio, 501 Octavia, #3  
w/w carpeting, curtains and shades, quiet secure building.

Stove, refrigerator included. Cable ready. First and last months rents required. No deposits. Must be employed.

863-6262

## Furnished Room

Private home  
Hayes Valley  
Phone, color TV  
washer/dryer  
Use of all electric kitchen  
821-3330

1 BEDROOM COTTAGE  
\$725 — private, secure, quiet, bright, new kitchen w/gas self-clean oven. Beautiful garden w/fountain and hot tub. W/D avail. Full/Steiner. Call 864-6626 eve. and weekend.

## WOMAN TO WOMAN



(213) 976-HERS  
(415) 976-HERS

At last, a hot new fantasy line designed for Gay women. Dial 976-4377 and hear erotic tales of hot lesbian action making your wildest dreams come true. Created for women by women.

It's for you.

Just remember 976-HERS

Must be 18 years old to call. \$2.00 + tolls if any.

# IT'S LIVE! HOT TALK

\$2.00 Plus Tolls

ME  
ONE ON ONE  
PRIVATE CONVERSATION  
SHARE YOUR FANTASIES  
YOU

MAKE THE CONNECTION

415 • 213 • 818

# 976-8855

\$2.00 + toll, if any.

# SENTINEL CLASSIFIEDS

**COMMERCIAL RENTAL**  
525 Castro St. Heavy foot traffic, 1900 square ft. Retail/Restaurant space, 17 ft. street frontage. 5 year lease at \$3,850 per mo. gross. Available now. Contact Victor Jones, Summito Bank, Trust Dept.  
(415) 445-3902

**HOTEL CASA LOMA**  
600 Fillmore Street  
San Francisco  
(415) 352-7100

*Casa Loma*  
San Francisco

**ALAMO SQUARE SALOON**  
— BAR AND RESTAURANT

RE-OPENING SOON  
— NEW MANAGEMENT  
— REMODELED

**23 BEDROOM FLATS**  
\$875-\$1225, Walter St. at 14th. Completely remodeled, new carpet, elevators, track lighting, ceramic tile floors, all new appliances including microwave, disposal, dishwasher.  
587-5191

**STUDIOS**  
1 & 2 ROOMS  
Must see to believe. Newly renovated building with all-electric kitchen, drapes, WW carpets, electric heat with pre-wired telephone and cable ready.  
Requirements: first month's rent, \$300 security, \$35. Telephone installation. **NO PETS!!**  
Rents start at \$300 studio and \$400 up 2 room studios.  
Info call 474-4094 or see at 57 Taylor St.

**ROOMMATES**  
\$400. FIRST AND LAST  
GWM offers beautiful twin peaks apartment with panoramic view of city with sundeck, washer and dryer — also bus service (MUNI) to front door — parking available — Safeway nearby — fully furnished — electric kitchen — piano — stereo — color TV. Available December 1st, 1987 — must see — great —  
**BOB — 285-1273**

**\$310 NEAR SERRAMONTE MALL**  
Share modern Daly City home with two quiet gay men. Garage, 3 bedrooms, 3 baths, many extras. Prefer employed, non-smoking professional. Pay 1/2 utilities, security deposit, first, last month's rent. No pets. Loren 992-8827.

**ROOM FOR RENT**  
In three bedroom house. On the 21 Hayes line, three blocks from Symphony Hall. Close to all transportation. Share w/one couple. \$350. plus \$150. security deposit. Call after 7 pm.  
FREDERIC 861-7248

**SHARE LUXURY VIEW CONDO**  
Professional GWM, young 50, active and responsible to share Potrero 2 bedroom/2 bath with pool, tennis, spa, gym. Quality living area furnished, orderly and clean. Non-smoker. \$625 plus utilities. PH: 550-9159. Will return calls evenings.

GM to share 2 bedroom flat with GM. Noe St., 1/2 block off Market. W/D, walk-in closets, fireplace. \$400/month + utilities. Available now.  
621-9951

**ROOMMATE RUSSIAN HILL**  
GM share 2 bedroom 1 1/2 bath. No smokers. \$380. W/D dishwasher. Good transportation.  
474-3506

**ROOMMATES™**  
For compatible, trustworthy roommates!  
**EAST BAY • CONTRA COSTA**  
533-9949  
**SF • SOUTH BAY**  
553-3836

**SHARE CASTRO AREA VICTORIAN**  
\$311 plus 1/2 utilities — own bedroom for nonsmoker in apartment with view, fireplace, eclectic fake antiques, books, lovable cat, 1 gay activist. Need first and last.  
ED 864-1988

**ROOMMATE - WANTED**  
Lrg, sunny 2 bdrm flat w/view  
Frpl & Deck dw, w/d \$475.00  
+ Util. 469-7678

**BEAUTIFUL DOLORES/ CUMBERLAND FLAT**  
GM non-smoker, mostly vegetarian to share large, sunny 2 bedroom flat with same. View, fireplace, hardwood floors, washer/dryer, central heating \$425. plus 1/2 utilities: first, last and \$150 deposit.  
821-0350

**SUNNYVALE**  
Furnished room for rent to responsible employed male in 2 bedroom, 2 bath mobile home. No smoke/drugs. \$400 — includes utilities, pool, tennis, jacuzzi, billiards.  
(408) 734-2325

**GWM 28 graduate student in theatre** looking for a room to rent starting in January.  
WILLIAM 956-6345

**EXECUTIVE DIRECTOR**  
Community United Against Violence, a gay victims' assistance and anti-violence organization has an opportunity for the position of director. The successful candidate should have: a minimum 3-5 years experience in fund-raising, grant-writing, demonstrate the ability to organize and effectively manage staff and to implement policies adopted by the board of directors. Resumes to K. Alexander, Suite 317, 2261 Market St. SF, CA 94114.

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

The *SF Sentinel* is no longer available at the Rawhide II. For the convenience of our readers, nearby bars/distribution points include:

The Powerhouse, 1347 Folsom St.  
The Watering Hole, 1347 Folsom St.  
The Endup, 401 6th St.  
The Line-up, 398 Folsom St.  
C. W. Saloon, Folsom near 5th St.  
The Stud, 393 9th St.  
The Eagle, 398 12th St.  
The Holy Cow, 1535 Folsom St.

Thank you for your continued loyalty and for the patronage of our advertisers.

**DEVELOPMENT ASSOCIATE:**  
Entry level development position, emphasis on event planning and grant writing. Salary low 20's. Send resume and writing sample to NGLTF, 1517 U St. N.W., Washington, D.C. 20009. Att: Kimberly Webster. EOE.

## JOBS WANTED



**SOLDIER-OF-FORTUNE**  
Trained by the SS during WWII. Experienced in modern warfare. Own my own uniforms and fighting equipment. Will travel, reasonable rates. Speaks 5 languages, listens in 128. Sentinel Box 200.

## FOR SALE

**AIR FARE TO CHICAGO**  
23 December 1987 — Wednesday — Have one extra one-way space on a mid-day holiday flight from San Francisco to O'Hare airport. Price: \$175. For more specific information phone: 992-8827

**WATCH SUNSETS OVER SAN FRANCISCO BAY**  
From your Berkeley Hills 3 bedroom, 2 bath home \$269,800. To view — J. COFFEL 547-4363 Agt.

**REVOL**  
HERE'S THESE NIGHTS!  
652-7144  
3924 Telegraph Ave., Oakland

**"ATTN! SUGAR DADDYS"**  
Ideal Christmas gift for your loving "son" — 1965 Blue T. Bird. Excellent condition, classic — Holiday special \$3,995.00. 1979 Cad runs super, mint condition, \$3,995.00 (negotiable).  
(415) 474-6889



## THE BREAKERS

Fabulous palatial country estate of the late Corn. Vanderbilt II. Magnificent beachfront acreage on Newport's stately Bellevue Drive. Swank neighborhood. Luxury yacht included. Priced negotiable over 2 billion. Sentinel Box 200.

## LANDSCAPE SERVICES

**Robert West**  
GARDEN CARE  
Design • Maintenance  
922-4661

## AIDS BULLETIN BOARD

The purpose of this section is to assist persons with AIDS solve their needs (other than sexual or companionship). Individuals diagnosed with AIDS will be offered space in this section at a discount rate, based on nature of needs and ability to pay.

10% of our profits will go towards providing communication services to homebound people with AIDS. THE MEN'S TOUCHTONE NETWORK where men can touch each other in more ways than one.  
(415) 681-LOVE

**MEN CALL NOW!**  
San Francisco's  
**LIVE TALK LINE**  
Talk with up to 5 other guys all at once.  
**CALL NOW (415) 976-1221**  
\$1.75 charge plus toll is any

**Feel Those Warm Fuzzies**

**If you can spare 3 hours a week to love animals, The San Francisco SPCA wants you.**

**Our Volunteers:**

- Help find good homes for unwanted animals.
- Reunite lost pets with their owners.
- Take animals to visit schools, the aged and disabled.

**The San Francisco SPCA**  
2500 16th St. San Francisco, CA 94103 415-554-3000

**Sentinel** Classified Order Form 861-8100  
Mail to SF Sentinel, 500 Hayes St., SF, CA 94102.

Category: \_\_\_\_\_ Headline: \_\_\_\_\_

Text: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: \_\_\_\_\_

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cash  check  Mastercard/Visa

CC# \_\_\_\_\_

Expiration date \_\_\_\_\_

Signature \_\_\_\_\_

**COMPUTE YOUR COST:**

40 words or less @ \$10.00 \_\_\_\_\_  
Additional words @ .25 each \_\_\_\_\_  
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x \_\_\_\_\_ number of issues \_\_\_\_\_  
Double bold headlines \$1.00 \_\_\_\_\_  
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Will call @ \$5.00 \_\_\_\_\_  
Forwarded @ \$10.00 \_\_\_\_\_  
Total Amount \_\_\_\_\_

Personal Policy: SF Sentinel encourages you to place ads that are lively, creative and health-conscious. We reserve the right to edit or reject any ad whatsoever. Deadline for all classified advertising is noon on the Tuesday prior to publication.

# SENTINEL CLASSIFIEDS

## MOVING AND HAULING

Continued from previous page

### BROTHER'S HAULERS

One guy or two and a pickup.  
Dump Runs.  
Apartments, Basements,  
Attics and Yards all cleared.  
Dirt and Cement Chunks.  
Furniture and Box Deliveries.  
You name it!!!  
Fast • Hardworkers • Reasonable Rates  
**CALL US TODAY**  
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After 3 beeps enter your phone number  
Wait for beeps, and hang up.  
\*Touch Tone Phones Only\*

**MOVING — DELIVERY HAULING**  
Fast and efficient  
reasonable rates  
DAVID 821-2691

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**976-LADS**  
MESSAGE NETWORK

- The intelligent way to meet new buddies.
  - 24 hour service.
  - Messages change 3 times a day.
  - Your personal message FREE.
- S2 & toll, if any

**DELIVERY, HAULING AND SMALL MOVES**  
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References.  
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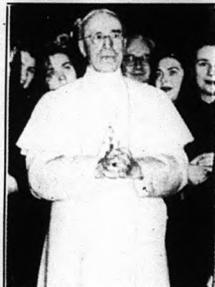
"When you have to be sure that your move is right!"

**GEMINI MOVERS**  
(415) 929-8609

Specialists in office & households  
Licensed & Insured

CAL. T # 142874

## BLESSINGS



A blessing on all you readers who checked the classifieds as your favorite section on the reader's poll.

## ITEMS WANTED

"DESPERATELY SEEKING SUSA"  
The Sentinel Library needs to locate complete copies of some missing issues of the newspaper between 1974 and 1984. Anyone having complete copies of the newspaper during this period please contact Keith Clark, Librarian, SF Sentinel, 500 Hayes St., SF Ca 94102 or phone (415) 861-8100.



KINGDOM  
Over 300 years dynastic experience. Profoundly religious family man. Unemployed since 1917. Salary negotiable. Sentinel Box 200.

## PHOTOGRAPHIC SERVICES

**HOLIDAY PORTRAITS**  
Highest quality, archival black and white photographic portraits. Any size from 5x7 to 20x24". Couples and groups a specialty. Sittings in my studio or your home. Competitive prices.

JOEL 420-1674

## CELEBRATION PHOTOGRAPHY

- Sensitive portraits
  - Creative candids
  - Business events
  - Social occasions
- ON LOCATION  
Hourly rates — one hour minimum  
(415) 343-4554

## PHONE TALK

Meet Students and Beach boys on the best gay connection. Rings till connected. \$2 + toll, 18 +.  
415/213 976-1881

Meet a hunk, on the gay 1 on 1. Rings until connected. \$2 + toll. 415/213 976-3937. 18 +.

## ANNOUNCEMENTS

Are you tired of mere sexual fantasies? I am. The Sentinel Classifieds in conjunction with Stepmother Bell would like to introduce a new concept in 976 operations. Here is our first offering:



(000) 976-DISH

Let's get together and compare notes. Only \$9,000 + toll. Must be over 85.

## AUDIO & VIDEO SERVICES

### 25 DIFFERENT 60-MINUTE JO VIDEOTAPES

Transferred to tape from private film collection. Dozens of hunky young models, huge equipment, great blastoffs every 5 or 6 minutes! Good image, good color, soft rock music. All safe sex! Let these videos on your VCR become your favorite home companions! Sorry, no brochures or stills on these. But look into this bargain collection. Each \$24.95 plus tax. VHS in stock, Beta made up on order. Ask for Adonis Cockplay series. ADONIS VIDEO 369 Ellis, San Francisco 94102. (415) 474-6995. Open Noon - 6 pm daily. Upstairs over Circle J Cinema. See Hal Call. MC/Visa OK.

## MASSAGE

### BLONDE CANADIAN



FULL MASSAGE  
RON \$40 In 775-7057

**TELEPHONE BULLETIN BOARD**

- Gay
- Rendez-vous
- Introductions
- Personals

IT'S YOUR CALL.  
Leave adult messages.  
See if there's one for you  
(415)  
**976-6677**  
\$2.00 PLUS TOLL,  
IF ANY  
24 HOURS

"My girlfriend's gone and I'm horny."

Call 976-RODS  
TWO DOLLARS PLUS TOLL, IF ANY. CALLERS MUST BE 18 OR OVER.

**FREE!**  
Guaranteed Connection 24 Hours A DAY

**BUTT LOVE CONNECTION**  
(415) 391-6655  
Great Looking Guys!

If busy call (415) 976-MATCH  
976-6282

# SENTINEL CLASSIFIEDS



**NORDIC MASSAGE**  
 Out Calls \$35.00  
 Certified • 9 AM-9 PM  
**THOR 861-4676**

**EXCELLENT MASSAGE**  
 Richard Fey  
 282-8527  
 Swedish, Accupressure, Shiatsu  
 Body Electric Certified

**ATHLETIC MALE**  
 Masculine male available for stong  
 Swedish Esalen massage. Evenings,  
 weekends. Out only.  
**TOM 431-2830**

**SENSATIONS!**  
 Stretch out naked on my fur rug. Ex-  
 perience a warm fire, soft music and a  
 therapeutic hot-oil massage. Let  
 physical & emotional tensions drain  
 away. My nurturing hands and gentle  
 words will leave you relaxed, refreshed  
 and naturally high. Call Rick, 824-6730.  
 60 minutes — \$30.

**TOM  
 ADVENTUROUSOME**  
 Built tight, muscular & hung.  
 Very friendly gentlemen  
 over 30 preferred.  
 Sensual massage in the buff.  
 \$40 in \$60 out 24 hrs.  
**567-4572**  
 Continued on next page

## HEAVEN!

A superb Swedish/Esalen oil massage plus chakra balancing. The hands of an angel in the heart of The Castro. 18th and Noe. Certified. And only \$30.  
**JIM 864-2430**

★ \$25-Hot Athlete. Hung nice ★  
 ★ Bill 441-1054 Massage, etc. ★

**MY MASSAGE IS A TRIP!  
 BETTER, IT'S A JOURNEY...**

- Ionic Bath
  - Reiki/Energy Balancing
  - Accupressure
  - Swedish/Esalen
- Non-sexual  
 \$30/90 min. Session  
**MARC 863-1765**

**LET OUR ADVERTISERS KNOW**  
 Say you saw it in the Sentinel.

**AMMA MASSAGE**  
 Enjoy the nurturing and revitalizing effect of touch through this form of traditional Japanese bodywork. AMMA uses no oils, can be done clothed, and is effective in reducing physical and emotional stress. Treat yourself! Certified.  
 non-sexual  
 75 minutes \$20  
**JOHN 626-1569**

**SOMETHING SPECIAL**  
 Take the time to pamper yourself with a massage which is both relaxing and therapeutic. 75 minutes of individualized attention in an environment designed specifically for massage using soothing music, warmth and positive energy. Haight location. Enjoy benefits that go beyond the moment. Only \$30.00.  
**STEPHEN 668-9318**

**—FOR MEN ONLY—**  
 Hot oil massage from a young, handsome, caring man certified through Body Electric. Give yourself the pleasure to receive. Come to my beautiful Castro penthouse and allow my sensual hands to fully explore your body. 90 minutes you'll never forget.  
**PHIL 864-0649**

**◀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, uncult.  
 Joe 346-2921 95  
 For Men Only

**MIKE**  
 Offers a 70 minute oil massage in the nude. Plus a complete erotic ending. Handsome, masculine with a beautiful athletic build. 6', 165, 34 years, experienced and friendly, all ages welcome.  
**\$45 IN, \$60 OUT.  
 863-6947**

**DO YOU NEED TO BE TOUCHED?**  
 Why not call me and enjoy the deepest, most sensual massage in town? 5 years experience. In or out, anytime!  
**ALEX 861-1362**

**MASSAGE THERAPY**  
 Goodlooking young guy rubs you the right way; head to toe, back and front, top to bottom, and everything in between. Special day rates, available evenings also. Call:  
**J.J. 979-5740**

**Not Too Shy Are You?  
 ASIAN OR LATIN?**  
 Hi! Handsome, aggressive, blond stud, defined physique clean and healthy, massages if in the nude.  
 EXPERIENCED \$35/in  
**RON 931-3263**



**EMPIRIC, OPPROBRIOS,  
 HEDONISTIC MASSAGE**  
 by Italy's most handsome, athletic, BB, and contender for the Mr. Universe of 1988 crown. I employ a special technique using two sledge hammers. I guarantee you will feel no pain (or anything else) after 15 minutes. Special discount with this ad. Sentinel Box 200.

**EXPERT PRIVATE TRAINING**  
 Individually arranged instruction in traditional natural strength development, emphasizing correct fundamentals for beginners, and on focus, task-orientation and alternative forms for intermediate and advanced trainees, including concentration and bodywork. Nineteen years experience — reasonable rates.  
**621-6477 Max**

**FULL BODY MASSAGE**  
 Done by experienced Massage Therapist in Oakland Call after 4:30 pm.  
 Fees: \$25/hr. \$35/1 1/2 hrs.  
**MARK 261-3319**

**CHRISTOPHER**  
 Athletically oriented massage by weight-training instructor. Competent, handsome and very muscular. Monday thru Friday days. Convenient Castro location.  
**431-2830**

**ONE OF LIFE'S REWARDS**  
 A healing massage blending strength and sensitivity. I am a certified Swedish/ Shiatsu bodyworker with an intuitive and nurturing touch. My style combines gentle and deep work in a flowing massage to release tension, ease discomfort and balance energy.  
 90 minutes, \$35. Castro location  
**DAVID BLUMBERG  
 552-0473**

**BEST 8 1/2" IN S.F.**  
 Smart, nude masseur build, gilding man, tall blond blue, gobs of fun, safe. Bi. Table — atmosphere \$40 in 865-6309 anytime

**EXQUISITE MASSAGE**  
 I'm a certified, experienced, professional and an instructor at the Body Electric Massage School. I GIVE EXQUISITE MASSAGE! Sensual. Relaxing. Nurturing.  
**Charlie 821-7607**

**ORIENTAL FULL-BODY MASSAGE**  
 Nude, young, smooth, good-looking Oriental full-body masseur. Complete, relaxed. All ages welcome. Bob 387-1192. In/Out. Travel Bay Area.

**TRIP TO ECSTASY!**  
 Come to my massage! Full body — buns & legs my specialty! Hot man 6', 160#, Br/Br, moust. Call Russ anytime. In/Out \$40/50, add \$5.00 for VISA/MC. 647-0944. Try me!

**DREAM MASSAGE**  
 Hung 9", bisexual, exceptionally handsome, muscular, speedo tan, blond/blu. Are you a young Asian or Latin guy, sensitive and nice? I have a special rate for you  
**RON 931-3263**

★ ★ ★ **PHILLIP** ★ ★ ★  
 Good natured model-masseur. Handsome, clean-cut and discreet.  
**864-5566**

**PLEASURE PLUS**  
 Reward yourself and revitalize your pleasure centers with a professional, nude, deep muscle oil massage by a certified accupressure and reflexology expert. I'm 29, attractive and my nurturing massage will ease discomfort and clarify your energy.  
**JOHN 861-0843**

**EXCEPTIONAL MASSAGE!**  
 Experienced, talented and intuitive. Consistently told: "The best massage I've ever had!"  
 Treat yourself!  
**BOB 861-2425**

**RELAX IN SAN JOSE!**  
 Be pampered! Treat yourself to a full body Swedish massage in private by warm and caring qualified masseur. Reduces: fatigue, stress and tension, also feels great! Shower available for the man on the go! 24-hour service. \$25 — 1 hour in call. In the mood? Call now! Same day appointments available.  
**ANTHONY (408) 288-6169**

**SCOTT**  
 Handsome - Clean Cut masculine - well endowed in/out - call anytime  
**431-7621**

**EXCEPTIONALLY HANDSOME**  
 Masseur, straight appearance. Professional, clean-cut young man, 30, athletic. I will massage you in the nude on my massage table for 1 hr.  
 \$35/in, \$45/Out.  
**NICK 771-6731**

IT'S TIME FOR YOU TO MAKE

# THE BIG CONNECTION



24 HOUR TALK LINE  
 SEVEN DAYS A WEEK  
 LIVE ACTION LINE  
 TALK WITH THE MEN WHO HAVE MEN ON THEIR MINDS!

SAY WHAT YOU FEEL  
 OR JUST LISTEN IN  
 HOT, SAFE SEX  
 CALL US... YOU'RE GONNA LOVE IT!

213  
 415  
 619  
 818  
**976-3800**

You must be 18 years or older. This service is an automated telephone network connecting callers for live unmonitored open forum conversation. We are not responsible for the conversation of callers. A \$2.00 charge will be discreetly posted on your phone statement.

# SENTINEL CLASSIFIEDS

## MASSAGE

Continued from previous page

**ROMANTIC ATTRACTION**  
Fun & x-handsome Nordic man  
swimmer & BB 9" cut 6' 185#  
**ESPECIALLY LIKE**  
**SMALL, CUTE ASIAN**  
& **LATIN YOUNG MEN**  
Ron, for a massage  
\$40/\$5 931-3263 24 hrs

**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 to  
10 pm at 621-1302.

**ECSTATIC TRANSPORT**  
Sensual and relaxing massage will wait  
you away to greater well-being and  
liberated pleasure while recharging your  
prottie energy. The massage is a slow,  
deep Esalen-style nurturing done by a  
personable, skilled expert in a caring,  
loving way. It's a sensational experience  
you'll love!  
GARY 821-1005

### BEST MESSAGE OF YOUR LIFE!

By professional certified masseur,  
seven years experience. Sensitive, car-  
ing, very handsome hunk relaxes your  
body-mind-spirit. Specializes in deep,  
firm, sensual hot-oil Swedish. Surprise  
birthday massages for friends and  
lovers available. Castro area, 9am-9pm,  
weekdays and weekends.  
William 626-6210 PWAs welcomed

### THINK BIG "Danish Built"

6', 180#

Blue eyed, Masculine beauty  
Hard Chiseled Body  
Hung, Tantalizing 9"

**Extra Handsome,  
Always a Top Man**  
Nude Erotic Massage  
\$50 In • \$70 Out  
Friendly & Fun Man  
**HORST 931-0309**

### RELAX IN CLASS

**A RELAXING MASSAGE**  
by a handsome, masculine blonde  
6', 190, beautifully nude  
muscular body, summer tan  
**Firm, Erotic Swedish Massage**  
Massage Lotion & Table, Hard to Beat!  
\$40 In/\$55 Out 75 min.  
**Mike 931-0149 ? ? hrs.**

### MODELS & ESCORTS

**VERY SPECIAL ALL DAY or**  
**ALL EVENING RATES**  
RICHARD OF S.F. 821-3457

**COHY JACOBSEN**  
**BLACK VIDEO STAR**  
5'11, 17", 10" cut, 24 years smooth  
ALWAYS SAFE, HOT, TOP, 24 HRS.  
626-5278

**College Jock**  
Luke, Warm, sincere,  
friendly, engaging smile  
24 Hours Weekends  
Richard of S.F. 821-3457

### S&M EDUCATION

Roger — a short, clean-cut bodybuilder,  
handsome and intelligent, experienced  
top, but patient with beginners. Explore  
S&M in a safe place — get into bondage  
and sensuality, not brutality or fluid ex-  
change. (I'm HIV negative and well  
aware of safety.)  
Call 9 am to 11 pm only.  
**(415) 864-5566**

### COVER MAN

Scott, 26, 5'10", 160lbs, 44" C  
(Hairy), 30 Waist, Brown Hair,  
Green Eyes. Available 24 hrs. S.F.  
SF, East Bay, South Bay,  
RICHARD OF S.F. 821-3457



**RICHARD**  
OF SAN FRANCISCO  
(415) 821-3457

FIRST & FOREMOST  
SINCE 1968 WITH  
SAN FRANCISCO'S FINEST  
**MALE MODELS & COMPANIONS**  
MALE STRIPPERS  
PRIVATE OR BUSINESS  
STANDARD RATES  
HOUR, DAY, OR WEEK  
Models Available Around Town  
or Around the Bay  
• Please Book Early •  
Travelers Checks and  
In City, Personal Checks  
with proper ID are OK  
Our Models & Companions  
are Screened for your  
Health, Security and  
Peace of Mind, so  
STAY HEALTHY WITH  
**RICHARD**  
OF SAN FRANCISCO  
(415) 821-3457  
Applicants Needed  
Must Be Exceptional

### MONSTER MEAT

... Unbelievably big, bulging basket!  
Not only thick as a beer can, with full  
low-hangers, but also a massive  
mushroom head!?! Tops in my  
work ... Don't be disappointed  
Call me first  
(647-2625 • Hank)  
... For men who thin! big!?!

**MALE STRIPPERS**  
PRIVATE OR BUSINESS  
RICHARD OF S.F. 821-3457

**SEXY BOY**  
22, good looking  
hot body  
very well endowed  
**SCOTT**  
(415) 771-0552

**MOVE UP TO QUALITY,**  
**NOT PRICE!**  
RICHARD OF S.F. 821-3457

**HUNKY SWED**  
Hairy, masc., hung, big hangers. 6'3",  
195 lbs., bin/blu, round the clock action  
AXEL 863-0252

**Tall Lean Texan**  
Mark: 24, 6', 170 lbs, 40" c  
31" w, hairy body, mustache  
Richard of S.F. 821-3457

**SJ EXECUTIVE ESCORTS**  
Grand opening offer! Why be lonely  
during the holidays? Book now to avoid  
disappointment. Top quality escorts,  
athletes, all-American types. Rates to  
increase in 1988. Call now, You won't  
be sorry. (408) 249-5224. Still hiring.

**HOT MASC BLACK**  
Tight Buns, 8" Thick, Versatile  
Lean back and Watch me work  
HOT Deep Massage & More  
**Good Companion No/JO**  
**ROBBY \$\$ 863-5702**



**BEST BUNS IN TOWN**  
DREW, 29, 5'10", Smooth body  
EVES/WEKENDS \$  
RICHARD OF S.F. 821-3457

**GOODLOOKING WHITE MALE**  
Good body, brown hair, blue eyes,  
5'10", 150 lbs., clean cut.  
Call 9:30-10:00 pm for appointment  
GREG 932-8981

**HOT ASIAN MODELS**  
RICHARD OF S.F. 821-3457

**VIRILE SEXY ITALIAN**  
Hot, handsome, rockhard muscles &  
athletic legs. Versatile, healthy, very  
defined, tall! Marine type.  
ANYTIME, NO BS.  
DAN (415) 753-8604

**LAY BACK**  
**FRENCH PASSIVE**  
**8 1/2 EXTRA THICK CUT**  
Handsome, Clean-Shaven  
Boysish Good Looks  
6'1", 160, 26 yrs.  
**MIKE 664-2057**  
Pager 896-7815 (enter your phone #)  
fast call-back

**NOW  
MORE  
THAN  
EVER!**

**ONLY  
95¢**  
+ TOLL, IF ANY

THREE MINUTES OF UN-  
CENSORED CONVERSATION  
WITH UP TO SIX GAY MEN  
CALLING AT RANDOM. FULFILL  
YOUR FANTASIES, MAKE  
CONNECTIONS, TALK, LISTEN  
OR ROMANCE

415  
213  
818

**976**

YOU MUST BE 18 OR OVER.

**BODS**

2 6 3 7



THE ONLY EXCLUSIVE...



**SHARE SOME  
SWEAT WITH  
UP TO 8  
OTHER  
MEN**

LEATHER • B&D • DADDYS  
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**415 976-7500**

and try our **HEAVY-ACTION CONNECTION** in Chicago

**312-855-1951, -1952 or -1953**

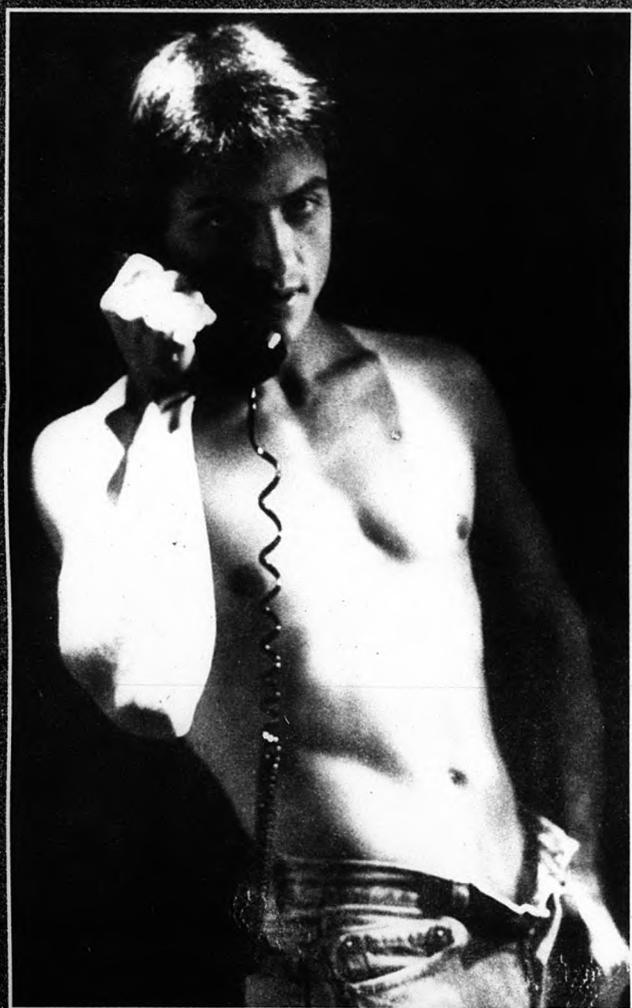
\$2 PLUS TOLL, IF ANY.  
18+ ONLY.  
PHOTO: DRUMMER

**SAN FRANCISCO'S NATIONWIDE**

**24 HOUR**

**HEAVY-ACTION**

**CONNECTION**



**GET IN ON THE  
ACTION WITH  
UP TO EIGHT  
OTHER MEN**

**FROM SAN FRANCISCO, L.A.,  
CHICAGO, NEW YORK,  
HOUSTON, DALLAS,  
NEW ORLEANS, DETROIT  
AND HUNDREDS OF OTHER  
LOCATIONS ACROSS THE U.S.**

**LEATHER • B&D • UNIFORMS  
BIKERS • MASTERS • SLAVES  
TRUCKERS • DADDYS**

TWO DOLLARS PLUS TOLL IF ANY, 18+ ONLY.

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818  
619**

**976-8500**