

Sentinel

**Intuition
and
Creativity**
p. 14

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A MILITARY SALUTE FOR MATLOVICH



The United States Air Force honored in death a man they despised and hounded in life because he was gay. Leonard Matlovich, a casualty of AIDS, was buried on the Fourth of July in Congressional Cemetery with a military honor guard. His tombstone reads: "A Vietnam Veteran. When I was in the military they gave me a medal for killing two men and a discharge for loving one."

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AIDS Initiative Faces Court Challenge

Dannemeyer on the Docket

by Alex MacDonald

A powerful coalition of medical and legal organizations acted this week to scuttle a November ballot initiative which threatens to destroy California's increasingly successful campaign to stem the spread of AIDS. The initiative, backed by conservative gadfly Paul Gann and sponsored by Orange County Congressman William Dannemeyer (R-Fullerton) proposes to outlaw anonymous testing for HIV infection and would gut existing confidentiality rules in a wide variety of essential medical programs such as blood donations.

To block the measure from appearing on the ballot, the American Civil Liberties Union and National Gay Rights Advocates on Wednesday announced a lawsuit filed on behalf of the California Medical Society and the San Francisco Department of Public Health alleging the Gann-Dannemeyer initiative is unconstitutional.

Public health experts here predict that passage of the Gann-Dannemeyer rules will increase the spread of AIDS in California and undermine programs which are

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Lesbian Latina Songs of Change

Isabel Yrigoyen speaks of "Nova Trova" and "New Song," distinctive musical forms of expression.

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One Night Stand

Robert Julian Undresses the Chippendale Dancers



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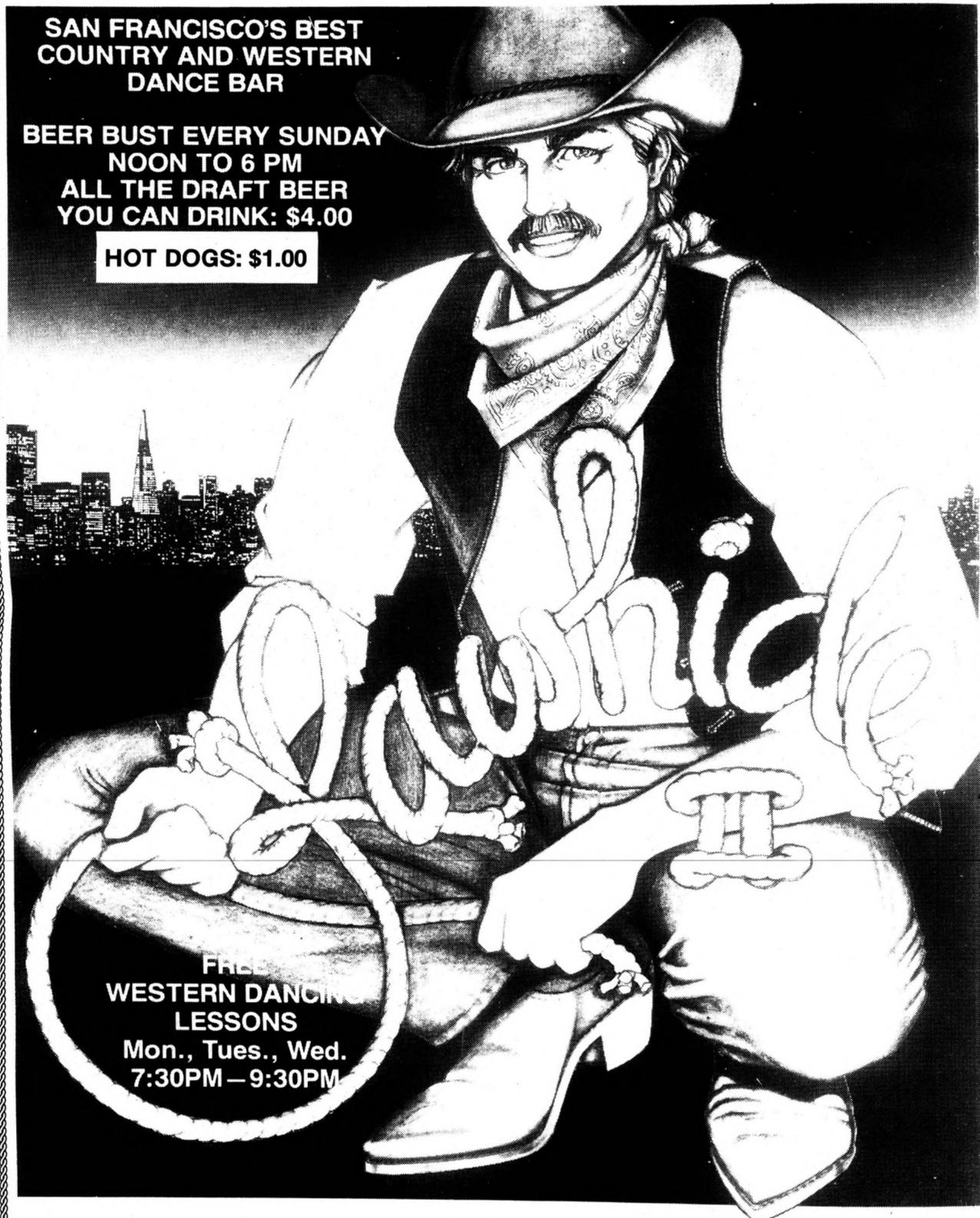
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SAN FRANCISCO Sentinel

Gay Activist Challenged
Military Landmark in Case

Matlovich Buried in Congressional Cemetery July 4th

by Lou Chibbaro Jr.

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Events surrounding the funeral began with an Episcopal mass at Christ Church, where the DC Gay Men's Chorus sang and Charles Gibson, co-host of the ABC television program "Good Morning America," gave a eulogy.

At the conclusion of the mass, the Air Force honor guard, dressed in full ceremonial uniform, carried Matlovich's flag-draped casket from the church to the caisson. Following in a

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Lee Jenney, a Matlovich friend in Washington and an official with Congressional Cemetery, said Matlovich purchased his cemetery plot and installed an anonymous black granite headstone there in 1986, with the intention of making the stone a symbol for all gay Vietnam veterans.

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Coalition Moves to Scuttle Dannemeyer

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Achtenberg also points to the venue of the challenge. "The courts in San Francisco," she notes, "are generally

knowledgeable about AIDS and public health issues. There is reason to be hopeful that the errors in the initiative will be recognized."

Achtenberg and the Lesbian Rights Project are co-sponsors, along with the NGRA, to the ACLU and attorney George Cumming Jr. of the firm of Brobeck, Phleger and Harrison. The challenge to the initiative will concentrate on two essential deficiencies. First, the attorney general's description of the initiative misled voters by obscuring the fact that the initiative would outlaw anonymous testing. Second, the

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According to Dr. David Werdegard, the director of the San Francisco Department of Public Health, 50,000 people have been tested in San Francisco since 1985. Twenty percent proved to be positive. The initiative would ban the alternate test sites and would not include counseling for people who undergo forced testing. These reasons led Helen Miramontes, RN, the

immediate past president of the California Nurses Association, to tell a packed press conference on Wednesday that the Gann-Dannemeyer initiative is worse than the LaRouche initiatives, which would not have dismantled successful programs.

Miramontes is also concerned that the initiative will put health care workers at risk. "Implying that disclosure will protect the health care worker is false and potentially dangerous," she said in a prepared release to the press. "If health care workers believe that knowing the HIV status of patients will protect them, they are sadly mistaken. Only strict, universal infection control procedures will protect health care workers." The CNA urges its members to treat all patients as HIV positive.

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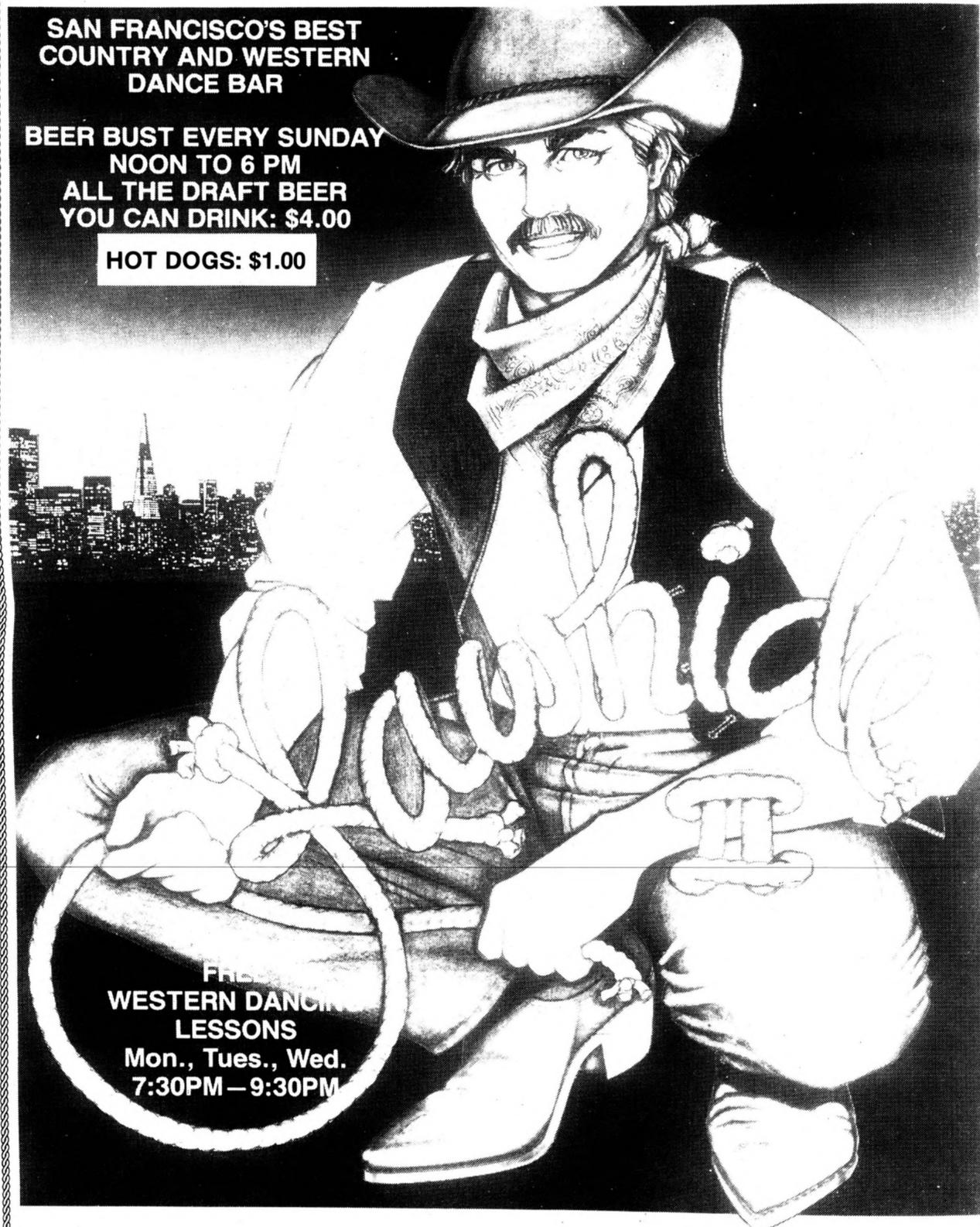
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"heroism and patriotism" by serving three tours of duty in Vietnam, where he earned a Bronze Star, the Purple Heart and two Air Force Commendation Medals.

Watkins, holding back tears, said foreign enemies in war were never as "bigoted and hateful" toward Matlovich as those in the United States who attacked the gay activist with "homophobia."

DC gay activist Frank Kameny, whom Matlovich consulted when he began his legal fight to remain in the Air Force, said Matlovich "greatly advanced" the gay rights cause. Through his forceful and articulate statements to the press and to the gay community, Kameny said, Matlovich became the "perfect" test case and role model at a time when no gay person with Matlovich's status had come forward to challenge the military.

Ellen Nesbitt, a lesbian fighting her own military discharge, urged the gathering to continue Matlovich's work in combatting the AIDS epidemic as well as his push for gay rights. Nesbitt, looking towards Matlovich's mother and father, who were holding hands, said Matlovich's parents "deserve a lot of credit for instilling in Leonard so much love, courage and self-respect."

McPherson said that at Matlovich's request, the Air Force veteran's name will not be inscribed on his headstone, only the date of his death. The date of Matlovich's birth and the words, "A Gay Vietnam Veteran," had been placed on the stone at the time of its installation in 1986. McPherson said Matlovich's name will be inscribed in a simple stone border, which will be placed around the gravesite.

The inscription that Matlovich had placed on the stone in 1986 states, "When I was in the military, they gave

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Isabel Yrigoyen

Latina Lesbian Makes Her Own Kind of Music

by Karen E. Jovin

Isabel Yrigoyen, or Chabela as she is known in the community, was born in Ciego de Avila, Cuba, in 1954. She left Cuba with her family at the age of eight and moved to Venezuela until 1968, when she came to the United States. She has lived in the Bay Area for 11 years, where, in addition to being a songwriter/singer, she works as a cultural organizer for City Celebration. On June 16, 1988, she participated in a program titled "Lesbian Song of the Americas" at Modern Times Bookstore. Isabel's songs are of her own composition and are sung in "Nova Trova" and "New Song" tradition.

Could you define "Nova Trova" and "New Song"?

Well, each has its historical definition. New Song was founded in Chile during Allende's presidency by musicians such as Victor Jara. We are speaking of songs that have social,

political and cultural themes that try to inspire people to do something for the community and themselves, to improve the society and ourselves as human beings. Nova Trova is the Cuban music of today. Nova means new, and Trova derives from trovador, a name given to

provincial poets/poetesses of the medieval ages who sang poems that they themselves composed. It's music that reflects the culture and politics of the day and takes its message to different places. It was founded by musicians like Silvio Rodríguez and Pablo Milanes.

Do you experience any difficulty introducing your music into the Latin music scene?

All my songs address both lesbian and women's issues, and these are difficult themes to bring into the Latin community. One must be very, very sure of oneself, very strong in what one is doing and believe in oneself to continue ahead, because the support does not always exist. In terms of style, when I have played in mixed bands, the men were sometimes defensive if we wanted to sing anything that was not heavy on the revolutionary rhetoric. I believe that you can say the same thing without its being obvious. It can be said more poetically, which in turn can be more profound.

I find it disappointing that even in Nova Trova and New Song music, where the function is to inspire change, there seems to be an established tradition, one that lacks women's and certainly lesbian voices. It seems to need even further change.

That is the danger. This happened in Cuba to some degree. People had to follow a certain style of music, with political dogma, and at different times, if one deviated from this, you were marginalized. This does not let the music evolve. I as a progressive person cannot say that just because we had a revolution in Cuba, everything is fine.

One always has to continue to question. I, as a lesbian, believe that I am creating a new song. It is New Song.

You compose your songs in Spanish and therefore must precede most of them with a brief translation into English. How does this affect you in finding an audience for your music?

I believe that we live in the country that least accepts speaking more than one language. This is a dilemma for me in relation to my music. I ask myself, "Why are you writing in Spanish living in the United States, Chabela? Don't you want to communicate with the world?" But it is not the same to write poetry or melodies in English. I express my emotions in Spanish. It does limit me. I cannot sing at any function. I have to find functions that are adequate

"I, as a lesbian, believe I am creating a new song."

to my culture or have an interest in my culture. It's easier for Latinos right now because we are "in." There are movies like *La Bamba*. *The Milagro Beanfield War*, salsa music and even fashion, the wearing of Polo reflects Mexico's fashion. But in this country everything has its moment, but it never lasts longer than five years. Also, American society is deeply divided by class, culture and race, so it is difficult to find an event where more than three or four cultural groups can participate together. I have found that this is easier overcome in the dance than music, perhaps because we are not dealing with language but a visual experience.

Is there much support for your type of music in the music scene in the Bay Area?

There are groups such as Altamira; Lichi Fuentes; Trio Arepa; Caroline Brandy's Band; Charanga, Tumbao y Cuerdas; Céspedes; and Singual, all of whom lend their support to the gay community. In terms of music though, there tends to be more support in the Afro-Cuban and Caribbean salsa community than there is in the folkloric community. In part this is because the focus of Nova Trova is political and not everyone knows how to play it, whereas salsa is a popular music form and more people share the musical knowledge behind it.

What differences do you perceive between what your music teaches an

audience in the United States and an audience in Latin America?

In the US I have to explain who it is who, where is where, basic political ideas that I think in our countries any person would understand. Either because they have studied them or through their own experience have lived them. Here, people are very privileged. They do not understand firsthand what a dictatorship is, to suffer because of lack of education, or know what it means not to be able to walk the streets after a certain hour. They have wars outside of the US, and though I am not denying that Vietnam was horrible, it

Continued on next page



The COITS, San Francisco's oldest gay men's social club, is still meeting regularly at the Mint on Market Street.

SF's Oldest Gay Service Organization Coits Celebrates 25th Anniversary

by Alex MacDonald

Coits, San Francisco's oldest gay service organization, celebrated its 25th anniversary last week: no small feat considering that the charitable fundraising and brunch society began, like the Irgun or the Irish Republican Army, as an illegal outfit that fed the phobias of the reigning social order.

Not that the Coits can look back on a history of urban terrorism or gunrunning to the outbreak. In its early

clandestine as well as in its present respectable phase, Coits limited its subversions to raising funds for worthy

causes, twice-monthly brunches and trips to the Russian River. Its early largesse went to such charities as Guide Dogs for the Blind, Toys for Tots and San Francisco General Hospital's Children's Center. Coits now is more likely to raise money for Operation Concern, the AIDS Emergency Fund, Open Hand, and the Godfather Fund. Weekend trips sometimes include Lake Tahoe.

Coits, then, did not change much over the years. Rather, the world evolved. At the time of Coits' founding in 1963, California law forbade "known homosexuals" from congregating together. In 1964, when a group of gay activists and lawyers met in California Hall on Polk Street to consider ways of changing the law, they ended up in jail for violating the law they met to change. In that climate, charity and brunch constituted a political rebellion. Media coverage (in the *SF Examiner*) was an occasion for a sneering homophobic diatribe, and the Coits' weekend trips to the River could — and did — provoke redneck violence.

But perhaps the hysterical opposition helped give Coits some of its endurance. "Once a Coit, always a Coit," says the organization's president, Larry Hughes. "We're family. Members look after each other."

Somewhere along the line — Hughes is not quite sure when — Coits yielded just a little to environmental pressures and reconstructed itself. "We moved," as Hughes puts it, "from brunch to bylaws and from being a male club to being a person club."

But change can come slowly to even the most revolutionary clubs. Coincident with its 25th anniversary, Coits will enroll its first woman member, former police commissioner Jo Daly.

The Lesbian/Gay Freedom Day Parade led off this year with contingents from about 50 service and social organizations. It took them almost an hour to pass any given point along the route. If you watched closely, you saw the Coits marching among their younger fellows, all of them blithely legal. "We've been around forever," Hughes sighs, and modestly forgets to mention that the 25th anniversary of Coits serves to remind us of how far we have come and what we left behind us.

Dannemeyer

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given over 400 seminars on AIDS, many of them attended only by the people who attended the last one."

The CMA president also expressed concern that the mandatory testing requirements of the initiative will "become a major deterrent to widespread voluntary testing." The fiscal impact of the initiative — put by the legislative analyst at tens to hundreds of millions of dollars annually — would, in the CMA's view, "divert funds from more pressing medical needs in California."

All the plaintiffs in the suit, as well as the lawyers — gay and straight — working with them, share equally the concern of White and the CMA that the initiative is iniquitous and designed to cause hardship and inhumane treatment of persons infected with HIV. But if the medical people fear for people with AIDS, the lawyers worry about the implications for Californians generally.

Ben Schatz of NGRA sounded a theme common to all participants when he touched on the insurance provisions of the initiative. "If insurance companies," he argues, "are allowed to reject thousands of HIV-infected applicants, their medical costs will be picked up by Medi-Cal and public hospitals — in other words, by the taxpayers. Otherwise productive, active members of society fired from their jobs



Roberta Achtenberg

If the initiative threatens California with a financial catastrophe as well as an epidemiological one, the CMA fears that the punitive nature of the proposals by Gann and Dannemeyer will do damage in areas unrelated to AIDS. White pointed to the 60% decline in new marriages in Illinois when a mandatory testing law went into effect there.

"The public wants to be helpful and constructive. This initiative is badly constructed and can mislead the public."
— Dr. David Werdegar

because they tested positive will be thrown onto unemployment and then welfare. And the cost of identifying and interviewing hundreds of thousands of Californians who are known or believed to be infected with HIV — and contacting all their sexual partners — is almost beyond calculation."

Schatz also notes that the initiative incorporates the LaRouche initiatives by defining HIV infection as an infec-

tion, communicable disease. "Thus the Dannemeyer initiative," he says, "like the Larouche initiative, could ban HIV-infected children from the schools and result in the firing of all seropositive foodhandlers and school employees."

-mongering" clause and illustrated it by saying, "If I tell a public health officer that ten years ago I slept with William Dannemeyer, the state will have to tell his wife about us."

Technically faulty, fiscally unsound, medically catastrophic and morally obnoxious — but can it pass? The participants at Wednesday's press conference fear it can. Schatz points out that Dannemeyer, although as extreme as LaRouche, holds a respected office, and can mobilize large sums of Republican money and intimidate other Republicans. Insurance companies and other business interests are already in his camp. And Paul Gann has proven to be a formidable, if ruinous, campaigner for other crackpot measures. Although no poll data is available yet, no one doubts that the public wants something done.

Werdegar adds, "The public wants to be helpful and constructive. This initiative is badly constructed and can mislead the public." And White notes that despite an ongoing public information campaign, 30 percent of the public are afraid they can contract AIDS by giving blood.

It is the uncertainty about how the public will read the initiative and vote that has led the various groups to undertake a pre-ballot challenge. Achtenberg proposed such an approach when the first LaRouche initiative surfaced. After several days of intense consultation, Achtenberg, the ACLU and other lawyers decided not to use that approach. But that was in 1986.

Since then, Achtenberg notes, the community has organized, raised money, raised public consciousness and educated the public on casual transmission. In 1986, she says, a loss in court at the outset would have made the electoral campaign more problematic. That is not the case now. Furthermore, the community has more time to act now. It is still early in the political season. Finally, she adds, the Dannemeyer initiative is more vulnerable to legal challenge than the LaRouche initiatives.

If she is right, and the courts agree with her assessment, the public, which twice saw through LaRouche, may not be called upon to penetrate the dark intentions of William Dannemeyer. ■

Latina Music

Continued from previous page

was not a war here on their own land. In Latin America, I would focus on women's issues. I believe that we Latinas, due to Catholicism and the Spanish machismo that was brought to Latin America, are sexually repressed. This in part is responsible for the passivity of Latin women. I would want to change this passivity. We have seen the strength of women through their participation in creating the revolutions in Cuba and Nicaragua. However, culturally and socially women are still very dependent. We see this in the way women treat their husbands, how women treat their mothers, a friend. We hold back. Our communication is indirect. There is much we do not say. It is always a matter of "we can't do that in public. One must maintain appearances."

Have you ever returned to Cuba or played in Latin America?

No. But I have had a lot of contact with Cuban people who left through Mariel who are gay. They left Cuba, at the time, because of the problems homosexuals faced. I have, however, performed in Greece. I composed the musical arrangement for a play celebrating Sappho, which in 1981 was staged on the island of Lesbos. Greek society suffers because of sexism, but mythology gives women-goddess a strong historical context. When I arrived at Mitilene, the capital of Lesbos, there was a statue in the main square, a statue of Sappho.

But to return to your question about playing in Latin America, I have a dream of getting together a group of gay Latinas from this country. A group of musicians, dancers and actors to go on tour to Latin America. To have an exchange from Latinos to Latinas.

What differences do you see between the role of the family here and in Latin America?

One of the most basic problems in this country is that there is no sense of community. Everything is to each their own. Mind your own business. Notice how here, at the age of 18, they dump their kids out of the home. In our coun-

tries, this would be inconceivable. However, in Latin America, there is always tension if one tries to do something different, especially being homosexual. But this lack of community makes it difficult for people to come together, to understand that, for example, if one shares class, but is separated by culture and language, that our differences actually enrich us and that we do hold something in common. ■

Isabel Yrigoyen will be playing at the Women's Building tonight at 8 pm with Silvia Cohan and Fernando Arenas in honor of Argentine poet Ilse Kornreich.

Isabel Yrigoyen's song "Positiva" honors tradition as both the root and pollen of social change.

Positiva (positive-female gender)
Thank goodness there is
A proud people's history
Old songs that are sculptured in valleys
Hidden in mountains
Isolated through time
In large cities...

Thank goodness there are so many people
Different tongues and cultures
The richness of life is before us

Thank goodness colors are so bright
That our flowers adorn our countryside
That the voice of the wind gives them flight
And the sun touches us all.

That is why we can be reborn.
That is why we can learn and grow.

— Isabel Yrigoyen

Dannemeyer Made Easy

The following description of the Dannemeyer initiative is provided by the American Civil Liberties Union.

Reporting

Any doctor or clinic with "reasonable cause" to believe that a person is infected with the "probable causative agent" of AIDS must report that person to the local health officer within 48 hours. "Reasonable cause" could be interpreted as merely suspecting that a person belongs to a known risk group.

All positive test results must be reported, even if the test is given by one's personal physician.

One must report oneself within seven days of learning of seropositivity. You must, at the same time, report the names of anyone from whom you may have contracted the virus and anyone to whom you may have transmitted it.

Results of tests taken before passage of the initiative probably are included by the initiative's reporting requirements, as well as other information given to doctors which might indicate seropositivity or infection.

Failure to report is a crime. Doctors must pay \$250 for each case they fail to report.

Research projects with information linking research to the names of participants who are positive must report those names to the local health officer. The state and counties are forbidden to offer anonymous testing.

Insurance companies may make unlimited use of test results. Employers may use testing for any purpose they choose. Currently, alternate test sites offer only anonymous testing; confidential test results may not be reported to public health officials, even for legal proceedings; and neither employers nor insurance companies may use test results for any purpose.

Surveillance and Contact Notification

Local health officers will be required to use "every available means" to get the names of everyone who has the virus, the names of whomever gave it and the names of anyone to whom it might have been passed on. They must then do whatever they deem necessary to "prevent" the spread of the infection. Once a health officer, in his official capacity, hears that someone may carry the virus, he or she must tell 1) spouses, 2) "known sex partners" and 3) anyone else the officer "reasonably believes" has been exposed.

Other Disclosures

Doctors and patients must give test results to patients and to local health officers; they may use their own judgment in telling other medical workers, persons they think are spouses or others who may have had any contact "believed to pose a threat of infection." The director of the state Department of Health may publicize results if he or she thinks it essential to control the spread of the epidemic. Doctors and health officials may be required to testify in court about test results and anything else which might lead them to believe that a person has tested positive in cases of persons accused of prostitution, failure to report, sodomy or donating blood. Written consent for testing is no longer required and general (oral) consent for diagnostic testing might be sufficient.

New Crimes and Penalties

The initiative makes people with HIV infection into a special class of criminals by increasing penalties for certain crimes, even though the virus could not possibly be transmitted in those cases — for example — rape by a foreign object. Anyone charged, though not convicted, of assault or "sex-related" crimes, whether they could result in viral transmission or not, may be forcibly tested for HIV infection. The results are not confidential and will be recorded on a person's rap sheet. Persons who are not competent may be tested for any reason. Employees may wear protective gear if it doesn't interfere with their work.

Triggering Laws on Contagious Diseases

By declaring AIDS an infectious and communicable disease, the initiative could exclude people from jobs as foodhandlers and from work in schools. It could also require that anyone who visits or lives with a person with AIDS report the name of the person to the state Department of Health Services.

— Alex MacDonald

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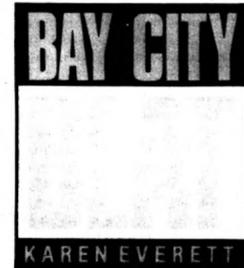
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Teachers Pass Gay Rights Resolution

The American Federation of Teachers, meeting in San Francisco, passed a resolution Monday reaffirming its opposition to discrimination on the basis of sexual preference. The AFT's proposal ensuring legal and educational equity for sexual minorities passed with an estimated three-fourths in favor. The statement combines two local resolutions submitted to committee from Philadelphia and Los Angeles gay delegates.



AFT leadership with streamlining the two drafts into a single, passable document. "The national office has been very supportive," Thomas said. "It's funny, when the motion was on the floor, most of the opposition came from supporters who didn't want stuff taken out [of the original proposal]."

The passed resolution does not include some initially proposed items such as domestic partners benefits, school curriculum revision and a call for union locals to fight for a national gay and lesbian civil rights bill. But with the lone opposition voiced by a New York delegate, who was hissed down for describing gays as "sick" and "deviant," Thomas is confident that two years from now at the Boston conference, lesbian and gay delegates will

possess the know-how and receptive attitude to pass an even stronger platform. The AFT vote came on the heels of a presentation by the Federation of Nurses and Health Professionals (also in town as part of the 70th labor conference of the FNHP/AFT), which

particularly to young people. Calling the HIV epidemic the country's second "Pearl Harbor," Watkins said that the disease "provides a unique impetus" to revamp health education and replace "the piecemeal, fractured, Band-Aid method that is our custom." Watkins said that in speaking with



Admiral James Watkins

honored Admiral James D. Watkins, the decisive chair of the president's AIDS commission. The FNHP presented Watkins with its first Leadership in Health Awareness Award.

Watkins challenged the several hundred teachers and health professionals to move forward with AIDS education,

over 600 witnesses from around the country, he was able to "view contemporary America through the HIV lens." In addition to great courage and compassion, he said, "We saw a society in which some members were too quick to reject, deny, condemn and discriminate." He added, "The presi-

dent's decision to take a year [to research the epidemic] was in my opinion sound."

Reagan has not yet endorsed all of Watkins' recommendations, including the controversial proposal supported by Vice-President Bush to bar discrimination against people with AIDS. Watkins predicts a reaction from the White House within the next month.

Since the retired admiral handed Reagan the commission's final report on June 24, he has been besieged with requests to head AIDS-related agencies. "There are too many people in this country who want me to be the prince of AIDS for life," the silver-haired commissioner said. "Of course, I can't ever separate myself from this issue, but it is time for me to get on with more fundamental issues."

At an earlier session, the FNHP called for new procedures to reduce the occupational hazards for health service professionals who care for people with AIDS. Reaffirming its commitment to work with the Occupational Safety and Health Administration (OSHA), the federation approved an official resolution to create "strict guidelines" for health professionals dealing with contagious and infectious diseases.

The FNHP preceded the conference with a warning that a "severe shortage" of health care workers "could cripple the health care delivery system by the year 2000" in the United States. "We are facing a health care challenge unlike virtually any other in our nation's history. Only a comprehensive 'national plan of attack' can put us on the right path to ensure that quality, affordable health care is available to all Americans," said FNHP chair Candice Owley.

FNHP predicts that by the year 2000, an additional 612,000 registered nurses will be needed as the health care industry adds over 3 million personnel to its ranks.



Ben Gardiner

5,000 Attend Living Sober Conference

Living Sober Western Roundup '88 attracted 5,000 gay and lesbian participants from around the country last weekend, making it the largest event of its kind. Affiliated with Alcoholics Anonymous, the roundup "gave people an opportunity to go to workshops on recovery issues — from adult children of alcoholics and childhood sexual abuse, to working out the steps of AA, to how to stay sober when first diagnosed with AIDS," according to Michael S., a member of the steering committee.

"Our community has become very aware of the incredible amount of alcohol and drug abuse [by lesbians and gay men]" said Michael, who believes that the stigma attached to homosexuality makes the gay community par-

Continued on next page

Continued from previous page

ticularly susceptible to substance abuse. "We got a lot of static as kids coming out of the closet. Also, we learn to socialize in gay bars. That's where I hung out for 15 years."

Now in its 13th year, the Living Sober conference is duplicated in major cities all over the United States. Put on by and for lesbians and gay men, Living Sober '88 featured some 200 workshops, stage presentations and dances. "Every year there are more and more people," said one participant. "We're seeing a lot of kids in their twenties coming. In the early days, you had to be an old drunk wino type. Thank God, there's a place to go today."

Dickinson Meets the Fleet

Last week the mayor asked former Molinari backer Todd Dickinson, formerly a gay representative on the Parking Commission, to be on the Fleet Week Committee, the city's annual welcome mat put out for the Navy. The committee plans a week of festivities, including a lavish reception for top brass and an antique plane show, to celebrate the Navy's contribution to the city. Noting that "the political aspect of my appointment is very small potatoes — it's nothing like being appointed to a commission," Dickinson believes he was picked to work in a fundraising capacity because of his financial experience at Chevron Corporation.

Milk Club Denounces Demo Platform

The Milk Club's Political Action Committee acted unanimously Tuesday in its denunciation of the Democratic platform headed for Atlanta, protesting the removal of strong wording on lesbian and gay issues which was included in the '84 platform. The club voted to write letters of concern to Jackson and Dukakis delegates, as well as to the

chair of the Democratic platform about the removal of the language.

"Since 1978 the platform has contained strong language on lesbian and gay civil rights," said Joyce Newstat, co-chair of the Milk political action committee. "Now we've lost ten years of clear lesbian and gay wording. . . . The document only uses the term 'sexual discrimination' in basically what is an antidiscrimination laundry list."

Former Milk president Carole Migden currently serves as an appointed delegate to the National Democratic Platform Committee, which recently approved the platform in Denver. From her vantage point "at the pragmatic end of the spectrum — fully aware of what the climate was and what was attainable," Migden commented, "the platform was acceptable in many

respects, but no, it didn't go far enough. It's important for our community to register its dissent."

Migden said that when she saw the draft's "tepid language" on AIDS and other gay issues, she threatened to "make a public display." But after learning that national gay rights organizations had already signed off on the platform, she declined "looking unreasonable." Instead Migden focused on a strong AIDS plank. "In those situations, you can't be front loaded on two or three issues. You can only back up others."

The Milk Club is urging the Democratic candidates to restore the plain language on lesbian and gay rights at the national convention.

Ben Gardiner Put the Byte on AIDS

Fighting AIDS with information is nothing new, but 66-year-old Ben Gardiner is one more reason to be rightfully wowed by the resourceful heroes in our community. This month Gardiner is celebrating his third year operating his own AIDS computer bulletin board.

Wounded by the epidemic swallowing his young friends and weary of conventional politicking, the retired computer consultant decided in 1985 to byte back by creating the AIDS Information BBS, a free, 24-hour computer bulletin service. Gardiner is now entering his third year of supplying users nationwide with free access to articles, statistics and advice on the epidemic.

There are other on-line sources where PC users can go for AIDS information, but none are as advanced, confidential and chummy as Gardiner's distinctive forum. On the one hand, his bulletin

service is Open Forum, where invisible callers can bare their souls to a sympathetic audience.

Gardiner tries not to play therapist when answering some of the Open Forum questions that appear on his screen. He prefers to act as an information clearinghouse. When a caller from Miami "is ready to explode" because his two lovers with AIDS have been turned away by both the hospital emergency room and the local AIDS Foundation, Gardiner is there to listen and point the way to another support service.

Gardiner believes that nonconventional healing success stories remain "a well-kept secret."

houses an enormous library of articles written about AIDS — everything from the *Wall Street Journal* stories to John Lauritsen's work in the *New York Native* to John James column in the *Sentinel* — and more. Supplementing this is the current statistics section, garnered from health departments in Atlanta and San Francisco. On the other hand, Gardiner's most popular

But years of seeing his friends succumb to the virus has given the 66-year-old, Harvard-educated activist reason to speak out about the "lunacy" of conventional medicine's "yo-yo" approach to the AIDS epidemic. For example, Gardiner denounces the spiritual pessimism implicit in the message of Dr. Marcus Conant of UCSF. "He's running a big show up



"I believe the roots of AIDS are partly spiritual."

— Ben Gardiner

there on Parnassus, uttering simple educational facts about the retrovirus in a pleasant way. [But] he's saying that nothing is happening and that nothing can be done."

After seeing four of the five men with AIDS staying at his house die — and the only man who employed positive thinking and a macrobiotic diet remain alive — Gardiner was convinced that for all the well-intentioned doctors' advice exchanged on-line, his bulletin board merited both a medical disclaimer and a thriving holistics forum where callers could share their experience with garlic remedies and psychic approaches. "I believe that the roots of AIDS are partly in the spirit," said Gardiner.

He also believes that nonconventional healing success stories remain "a well-kept secret." Gardiner argues that when a person is healing with a holistic

remedy, he or she is reluctant to let the world know for fear of rebuttal. "That psychic energy is very strong. People are fragile and don't want to be attacked. If someone stood up in a room of people and announced they were getting well [with nonconventional medicine], others would point the finger and say, 'You're kidding yourself, you're just in remission.'"

Subsequently, AIDS BBS users prefer to identify themselves with an anonymous first name. "A good many people who call are the worried well," said Gardiner. "Others talk in the third person when what they really mean is 'I.'"

Gardiner runs his enterprise without government funding, with virtually the same caliber found in the AIDS computer bulletin board that the state of California runs with 25 staffers and an estimated \$120,000 budget. Formally a

computer consultant, Gardiner began his living room-based enterprise with an old Osborne computer. That was in July 1985, three torturous months after his dear friend Billy died.

"Billy was beautiful and gentle," Gardiner remembers of the 34-year-old man he took in. "He probably wouldn't have looked at me twice if he wasn't sick and needed a place to stay. . . . I was in love with him. When he died it hit me like a ton of bricks. I couldn't move." His voice choked with emotion, Gardiner continued, "The morning after he died I read in his diary, 'At last I have a home.'"

After that, Gardiner stopped going to funerals and turned his attention to creating the AIDS bulletin board. Several queries to Silicon Valley gift-giving departments landed him a new Altos 586, currently equipped with 1.5 megabytes and four busy modems answering, to date, an estimated 2,000 calls, some from as far away as Thailand.

Gardiner seems to thrive in an entrepreneurial environment where he is "free to act when action is necessary." Previously active in the Stonewall Club, he says he's grown tired of the political process. "I would go to political meetings and get so uptight that I needed to pee! It was like a knife through my bladder, having to wait your turn."

Gardiner moved to San Francisco in 1976, when he held the first "prayer seminar on auto-fellatio" at Hal Call's Cinemattacine. "I quit because I didn't want to be known as Mr. Jack-off," he said.

Today, the industrious and colorful Mr. Log-on can be reached by any user with a modem at 626-1246.

— Karen Everett

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ON THE JOB

ARTHUR LAZERE

IBM's Ambiguous Antidiscrimination Policy Group Monitors Corporate Honor Roll

Protection from sexual orientation discrimination in employment has been one of the basic demands of activists from the start of the contemporary gay and lesbian rights movement.

Efforts to pass legislation providing such protection under law have succeeded in one state — Wisconsin — and a few dozen cities and counties in the United States. Action on a federal law has been stalled in Congress for years. Legislation is not the only method for achieving protection in the workplace. Over the years there have been many efforts to convince employers to adopt policies of nondiscrimination voluntarily.

Since 1984, a group of activists in Washington, DC, has been working as the Gay Employment Protection Project to achieve just that purpose. Spearheaded by Bureau of Labor Statistics economist Craig Howell, 42, they have contacted some 100 employers in the DC metropolitan area. They currently carry 20 employers on their honor roll for specifically banning job discrimination against lesbians and gay men. The list includes banks, newspapers, public utilities, nonprofits, retailers, and even the DC Superior Court and Court of Appeals.

"I'd had this project in mind ever since the National Gay and Lesbian Task Force survey," Howell says. The pioneering effort by NGLTF was undertaken between 1976 and 1981, with

questionnaires sent to over 850 American corporations. As a result, the mere consideration of sexual orientation discrimination as a corporate issue was brought to the attention of many corporate managements for the first time.

But since then, both corporations and our community have become more sophisticated, and the NGLTF survey, while breaking new ground in the 1970s, has been subject to criticism

"The whole point is to have employers tell their own employees that they do not discriminate."

— Craig Howell

since. (Nor has there been a published follow-up.)

"In retrospect," Howell says, "they were much happier with the kind of answers that we consider evasive or noncommittal or insufficient. They were happy to get letters from corporations that said, 'We do not discriminate against lesbian and gay people.' But the whole point is to have employers tell their own employees that they do not

discriminate. What's important is whether the employees and their supervisors and the managers know it, up and down the line. Everybody has to know that discrimination on the basis of sexual orientation is against company policy. The easiest way to do that is for a company to amend its equal employment opportunity (EEO) policy. That is the key."

The District of Columbia added sexual orientation to its antidiscrimination law in 1977. Nearby Montgomery and Howard Counties in Maryland have similar laws. As important as such legislation is, it is often difficult or expensive to enforce. On the other hand, under common law in some states, courts have interpreted policies such as those contained in a company's employee handbook as an enforceable contractual obligation of the company. EEO policies are usually included in such handbooks. So an employee with a discrimination complaint could sue the company directly for redress.

One company that appears to be actively avoiding such liability is giant blue chip IBM. In a letter to Howell dated September 8, 1987, R.H. Lynch, an IBM manager in Bethesda, MD, included a copy of page 8-39.1 of the IBM Manager's Manual. The policy, issued in February 1987, states that "IBM does not discriminate on the basis of sexual orientation in either the employment or advancement of its employees."

"The letter we received looked great with its explicitly pro-gay message from the manager's manual," Howell says, "but a later letter, dated February 11, 1988, from Richard Hayward, an IBM attorney in Bethesda, proved that IBM was not yet willing to commit itself to its own nonmanagerial employees. IBM is unique in its split-level approach to this particular policy, but many corporations are using similar strategies in a broad variety of applications in order to minimize their vulnerability to lawsuits."

Hayward's letter also included a copy of a page from an IBM publication for employees called *About Your Company*. It clearly states, "All as-



WHAT A DIFFERENCE A YEAR MAKES: Mayor Art Agnos gave Supervisor Harry Britt's campaign, and campaign coffers, a boost last week. Agnos endorsed Britt for a third term at an event that raised \$33,000 for the reelection of the veteran lawmaker.

pects of employment are carried out free of discrimination or harassment based on race, color, religion, national origin, sex, age or other such factors unrelated to the job." There is no mention of sexual orientation.

I called John Moeller, area personnel manager for IBM, whose territory covers the entire Northwest. "Could you explain why sexual orientation is not in IBM's EEO policy?" I asked. "No, and I'd rather not," he replied icily. "Why don't you go to Armonk [New York] to corporate headquarters? They're the policy writers. We're just implementers."

Moeller routed me through public relations, and I was called from Armonk by Mike Shore, who told me his title is program administrator. We must presume he is a policy writer. Mr. Shore read me the manager's manual again. I asked why sexual orientation wasn't in the company EEO policy.

"That's all I have to say," he said, abruptly closing the conversation.

Fifteen minutes later, Shore called me again and read me the EEO policy as quoted above. "Exactly," I said, "No mention of sexual orientation."

"It includes sex," he replied.

"Sex refers to gender and not to sexual orientation," I explained.

"I have nothing more to say," he said in an exasperated tone.

End of interview.

Howell observes, "With some companies it's a problem in public relations instead of a problem in employee relations. The lawyers get into the act.

They're so scared about getting sued that if they say anything beyond what is absolutely required by law, they think they are opening themselves up to lawsuits. That's why a lot of these companies just write us nice little letters saying, 'Of course we don't discriminate,' but they won't put that in writing in a form where it could be used against them in a court of law when discrimination does, in fact, occur."

"When lawyers come into human relations and personnel questions, you get all kinds of bizarre results, like IBM."

IBM's lawyers have put the company in a very peculiar public relations position. With a sexual orientation nondiscrimination policy on record in the manager's manual, the company surely is acknowledging that adopting a nondiscrimination policy is the right thing to do. But in stonewalling the issue as it pertains to its EEO policy, the company seems to be saying, "We'll do the right thing, so long as we're not legally committed to doing so for all employees."

IBM would do well to use Apple Computer as a role model. Apple adopted a policy of nondiscrimination earlier this year by simply adding "sexual orientation" to its EEO policy — two little words which assure 10% of the company's employees, from file clerks to corporate officers, that they have recourse against unfair treatment.

The Gay Employment Protection Project is jointly sponsored by the DC Gay and Lesbian Activists Alliance; the Arlington [VA] Gay Alliance; and the Gay and Lesbian Democratic Club of Montgomery County. Each provides a nominal amount of funding to the project, which operates on a lean budget with all volunteer time and tightly focused goals.

Stuart Harvey, 35, an office systems consultant, covers the suburban Maryland area for the project. "In my experience with the suburban companies we've contacted," Harvey reports, "employers don't seem to spend a lot of time and energy thinking about the EEO policy on any level. If they think about the policy at all, it is in terms of race or gender. Most of them, at first, aren't sure how to respond to us. Once they understand what it is we're after, we've had some success in changing attitudes. In face-to-face meetings, when we can sit down and talk with people and explain, we've been more successful."

Organizations or individuals who are interested in starting similar projects in other areas are welcome to write or call for information. GEPP has a brochure and other helpful literature, including an excellent question-and-answer sheet for employers to read. They can be contacted at Gay Employment Protection Project, PO Box 7382, Gaithersburg, MD 20898; or call (703) 820-1636.

POTLUCK

KATE BRANDT

The Name Game

Well, it certainly was gratifying to pick up the *New York Times Book Review* on Sunday, June 19, and to see, right there on page one, an article titled "Gay Fiction Comes Home."

And it was even more exciting to read the opening sentence: "During this century, a few lonely voices — not all of them gay males [my emphasis] — have created landmark fiction about the homosexual experience."

At last! Inclusion of women — nay, lesbians — and in the *New York Times* yet! Maybe they were trying to make up

when did the boys get exclusive rights to "gay"?

Don't get me wrong. Not only do I love being a lesbian, I love the word "lesbian"; its historical significance, its sensual and lyrical sound (try whispering it — slowly). And I love the word "dyke": its toughness, its straightforwardness (gayforwardness?), our re-

I get kind of a bad attitude about this name thing. Like, when did the boys get exclusive rights to "gay"?

claiming of it from the bigots who would use it to vilify us.

But we need a word for all of us — because, face it, those pithy-headline-writer types have little patience for "Gay and Lesbian" Everything (much less "Gay Male and Lesbian"). We

claiming of it from the bigots who would use it to vilify us.

But we need a word for all of us — because, face it, those pithy-headline-writer types have little patience for "Gay and Lesbian" Everything (much less "Gay Male and Lesbian"). We



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SHANTI PROJECT

EDITORIAL

Agnos Errs on Police Commission

A few weeks ago Mayor Art Agnos announced the makeup of his new police commission. His appointments were drawn from a broad collection of communities and interests. The Black, Asian and Latin communities were all represented. The downtown interests must have been pleased with the reappointment of commission president Lou Giraud. And the city's more conservative west of Twin Peaks neighborhoods saw their man Al Nelder reappointed.

Giraud and Nelder were both early key supporters of the Mayor's election effort. Also, Giraud and Asian representative Pius Lee were big bucks contributors to that campaign.

In a press release, Mayor Agnos praised his new commission for "representing the broad diversity of San Francisco." But for the first time in more than eight years our community does not have a representative on the commission. The mayor dumped lesbian commissioner Juanita Owens and failed to replace her with another gay man or lesbian.

It's important to note the mayor did not seek to hand our community a political setback. We also recognize the political reality that has led the mayor to reward past financial contributors and key campaign supporters with commission appointments.

But the primary concern here is not whether gays get their fair share of political plums. The issue comes down to the fact that the police commission now has no voice that can properly speak for a community that historically has suffered from police harassment and continues to endure violent attacks from people motivated by antigay hatred.

The mayor's gay press aide Scott Shafer has told us that Agnos' commission has engendered little heat from our community and is mostly of interest to political insiders. Nonetheless, we believe the mayor's failure to reappoint a gay person to the police commission is a serious mistake in judgment that he should rectify.

We must remind the mayor that a gay appointment to the police commission was one of the few important concessions our community was able to wring out of Mayor Dianne Feinstein. Considerable political energy was expended to establish the precedent of consistent gay representation on the police commission. Now with the stroke of his pen Mayor Agnos has, at

least for the moment, wiped out that costly victory.

In defense of the mayor's decision, Shafer says the new police commission as well as the police department are "sensitive to and aware of the needs of the lesbian and gay community." He cites the many positive changes in the police department over the last decade including the establishment of an AIDS policy, a hate crimes reporting system, sensitivity training and the hiring of openly gay police officers.

But Shafer ignores the fact that all of these programs were established during the time our community had its own voice on the police commission. Even with these programs, the San Francisco police department remains a problem area. Recent press reports concerning the ineffectiveness of the Office of Citizen Complaints, the police review agency, make it clear that only the police commission is able to bring some semblance of control over a police department that has a long history of abusing citizen rights.

This issue also raises questions about the effectiveness of established gay leaders. Most of those we talked to made perfunctory noises expressing disappointment about the mayor's actions but quickly launched into convoluted defenses of the mayor.

Supervisor Harry Britt, for example, had little problem with the mayor's police commission appointments. Britt, who demeaned himself in the recent mayoral election by first sending signals he would support Agnos and then switching to his opponent, has flip-flopped again and is now one of the mayor's most vocal apologists.

On this matter, the usual cast of characters among our leadership in the political clubs will be of little help. If we are to regain a seat on this most important commission, others in the community must take up the effort.

Mayor Agnos has shown that he can be a reasonable and principled officeholder. We call on the mayor to once again exhibit those qualities by recognizing that his actions have created a legitimate gay community grievance. And we urge him to redress that grievance by appointing a gay or lesbian representative to the police commission as soon as the next vacancy occurs.

SAN FRANCISCO

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POINT OF VIEW

VITO RUSSO

A PWA's Manifesto Appealing to Anger

The following is a speech given by Vito Russo at an ACT-UP rally in Albany, New York, on May 7, 1988.

A friend of mine has a half-fare transit card which he uses on buses and subways. The other day when he showed his card, the token attendant asked what his disability was. He said, "I have AIDS," and the attendant said, "No, you don't. If you had AIDS, you'd be home — dying." I'm here to speak out today as a PWA who is not dying from — but for the last three years quite successfully living with — AIDS.

Members of my family who get all their information from reading the newspapers and watching television know two things about me: that I'm going to die and that the government is doing everything in its power to save me. They're wrong on both counts.

If I'm dying from anything, it's from homophobia. If I'm dying from anything, it's from racism. If I'm dying from anything, it's from indifference and red tape. If I'm dying from anything, I'm dying from Jesse Helms. If I'm dying from anything, I'm dying from Ronald Reagan. If I'm dying from anything, I'm dying from the sensationalism of newspapers and magazines and television shows, which are interested in me as a human interest story only as long as I'm willing to be a

helpless victim but not if I'm fighting for my life. If I'm dying from anything, I'm dying from the fact that not enough rich, white, heterosexual men have gotten AIDS for anybody to give a shit.

Living with AIDS in this country is like living in the twilight zone. Living with AIDS is living through a war which is happening only for those people who are in the trenches. Every time a shell explodes you look around to discover that you've lost more of your friends. But nobody else notices — it isn't hap-

pening to them — they're walking the streets as though we weren't living through a nightmare. Only you can hear the screams of the people dying and their cries for help. No one else seems to be noticing.

It's worse than wartime because during a war the people are united in a shared experience. This war has not united us — it's divided us. It's separated those of us with AIDS and those of us who fight for people with AIDS from the rest of the population.

Two and a half years ago I read a *Life* magazine editorial on AIDS which said it's time to pay attention because "this disease is now beginning to strike the rest of us." It was as if I wasn't the one holding the magazine in my hand. Since then nothing has changed to alter the perception that AIDS is not happening to the real people in this country — it's not happening to us in the United States — it's happening to them — to

— the *New York Times* has published editorials saying "don't panic yet over AIDS" — it still hasn't entered the general population, and until it does, we don't have to give a shit. And the days and the months and the years pass by — and they don't spend those days and nights and months and years trying

We read on the front page of the *New York Times* that Dr. Anthony Fauci now says that all sorts of promising drugs for treatment haven't even been tested in the last two years because he can't afford to hire the people to test them. We're supposed to be grateful that this story has appeared. Nobody

The media tells people they don't have to care because the citizens who really matter are in no danger.

to figure out how to get a hold of the latest experimental drug and which dose to take it at and what combination with what other drugs and from what source and for how much money because it isn't happening to them, so they don't give a shit.

And they don't sit in television studios surrounded by technicians who wear rubber gloves and refuse to put a body mike on because it isn't happening to them, so they don't give a shit. And they don't have their houses burned down by bigots and morons — they only watch it on the news and then they eat their dinner and they go to bed. . . . Because it isn't happening to them, so they don't give a shit. They don't spend their waking hours going from one hospital to another, watching the people they love die slowly of neglect and bigotry because it isn't happening to them, so they don't give a shit. They haven't been to two funerals a week for the last three, four or five years, so they don't give a shit. It's not happening to them.

wonders why some reporter didn't dig up that story and print it 18 months ago, before Fauci went public with his complaints before a congressional committee.

How many people are dead in the last two years who might be alive today if those drugs had been speedily tested? Reporters all over the country are busy printing government press releases. They don't give a shit — it isn't happening to them — meaning that it isn't happening to the real people, the world-famous general public we all keep hearing about. Legionnaire's disease was happening to them because it hit people who looked like them, sounded like them, were the same color as them — and that fucking story about a couple of dozen people hit the front pages of every newspaper and magazine in the country and stayed there until the mystery was over.

All I read in the newspapers tells me that the mainstream heterosexual population is not at risk for this disease.

Continued on next page

CITISENSE

TIM TAYLOR

Keeping All Our Issues in the Limelight

AIDS threatens us in many ways, body and soul, requiring an enormous effort to both fight for treatment protocols and fend off attacks on our civil liberties. It also affects us in subtler, equally insidious ways. It threatens to make us a single-issue constituency, an impulse we indulge at our peril.

The recent commentary surrounding the drafting of the Democratic Party platform is a recent illustration of the syndrome.

I would like to have a friendly disagreement with some of our leaders who crowned the document a success because it has a reasonably strong AIDS plank, ignoring the evisceration of a decade of progress on lesbian and gay rights.

Most pointedly, Carole Migden, the chair of the San Francisco Democratic Central Committee and a member of the Platform Committee, was quoted in the *Chronicle*, "AIDS is a do-or-die basic survival issue (no disagreement there), and nothing else matters (emphasis added)."

Migden also told the *Sentinel* last week, "We never obtain everything, but the strong language on AIDS that we got outstrips every other concern." It is the "nothing else matters" comment; it "outstrips every other concern" perspective which is problematic.

First, the platform is not a matter of not obtaining everything we needed on lesbian and gay rights, with a few goals falling off the negotiating table. It was a dramatic setback, a retreat in the party's commitment to acknowledging our place in society. Those defeats

shouldn't be taken lightly. Moreover, when gay and lesbian leaders become so single issue focused, the community becomes victim of the trip laid by straight politicians equating AIDS issues and gay concerns. Politicians cannot be allowed to feel that because they have taken some small steps on AIDS, they are off the hook on gay rights. They have to do both.

Yes, AIDS is the top of the agenda. But a full-fledged effort on AIDS doesn't preclude a strong effort on family rights law, violence, equal protection, antidiscrimination on the military, child custody, etc., etc., etc. I don't know any non-gay inside wheeler-dealer who would allow a political agenda to become so narrow, and we should insist on no less from our leaders.

Peeking in Art's Mailbox

The first appearance by a San Francisco mayor in a gay day parade was bound to get a lot of notice from friends — and flak from foes. Some excerpts from letters sent to Mayor Agnos follow.

"To witness a faggot parade and a San Francisco mayor paying homage

MISE EN SCÈNE by Anne Hamersky



PEVNES FROM HEAVEN 6.26.88

to it turned my stomach. For you to legitimize Sodom's behavior which is illegal [sic] are [sic] more than enough grounds for your recall." Signed "Irate strait" [sic].

We protect the identity of the former letter writer, with the following caveat: Be careful which investment banker you choose. If they can't spell, odds are they can't invest, either.

"Please allow me to express my deepest concern [sic] as an orthodox Christian observing another orthodox Christian who holds a prestigious position [sic] taking part in a so called "Freedom Parade".... Please remember the values of our church and our Greek heritage (emphasis added).

Jesus associated with the astray and led them straight. Let us try to do the same."

But what did Jesus do for the askew? "We sit here incredulous.... Your presence and obvious approval of such a flagrant, ardent display of debauchery and rebellion to what is wholesome, pro-family and upright is a mockery to your quaint family picture.... It seems to us that the "Rightfully Proud" parade is nothing more than a tribute to the pride and spirit of sin."

In flagrante delicto, fellow rebels? "I saw your photograph in the newspaper this week heading up the Gay and Lesbian Parade. Perhaps you do

not know what a heartache that sight is to the Christians in this city. Mr. Agnos — you are encouraging the homosexual on his (her) way to death and destruction."

Thank God for recognitions of gender parity.

Spending 25 cents to communicate with the mayor does warrant the favor of a reply. Writes the mayor, in part: "I was sorry to hear we disagree.... San Francisco has a number of parades, from Cinco de Mayo to the Chinese New Year celebration. It is my pleasure to join with all communities in celebrating their holidays.... There are gay people in my family who [sic]

Continued on page 12

Tender with Gender

To the Editor:

I was much impressed with your paper when I saw it on Gay Freedom Day. I thought the articles/interviews with "queers" were particularly inspiring and illustrative. One of the aspects that had previously disturbed me about use of the word "gay" was its narrow scope and focus — white, middle to upwardly mobile class — and exclusively homosexual usage. My first parade opened my eyes and heart to the breadth and range of all who care to love each other with tender regard for gender.

Lewis Hedrick

Cool Queers

To the Editor:

With your last two issues, you queer folk proved you are really, really cool.

The oral histories were incredible. Where can I meet Andrea Cnaan and Gary Floyd (trading hicks for rednecks, what a hoot)? They're incredible stories. And thanks for showing people who are not your run-of-the-mill, drab, stereotype, gay reps we

True Parade Spirit

To the Editor:

Re: George Mendenhall's article "Parade Reverses NAMBLA Ban" (*Sentinel*, 7/1).

As a civil libertarian and advocate of the full sexual freedom for all consenting individuals, I support and congratulate the majority of the parade committee who voted to approve NAMBLA's participation.

Although not a NAMBLA member, I've read nothing in their literature, nor heard any comments by any of their spokespersons that I've tuned into on radio, phone-in talk shows or, more recently, on "Electric City TV," that left me with the impression that this group con-

spired get forced-fed by the media. The intro to the profiles was also right on. Tim Taylor gets high marks for striking just the right tone.

The follow-up issue, with the color cover, was the perfect, one-two, knock-out punch. Keep it up. Give us more. You guys just might make the gay press respectable.

Dwayne Wallach

The Right Direction

To the Editor:

I wanted to express my public thanks to all the people who helped make this year's Gay Day Parade such a great success. For me it was one of the best in years.

One of the biggest changes (for the better, I think) was the direction of the parade; it queued on Market St. near Castro and marched from there

done the "abuse" of children or anyone else.

The willingness of some in the community to have supported the "banning" of NAMBLA on the basis of unsubstantiated allegations in the notoriously homophobic Hearst press is a disturbing revelation that shows even our "generally" progressive community is susceptible to McCarthy-style witchhunts and "know-nothingism."

It was therefore heartening that the majority voted, in the end, to reaffirm the true meaning and spirit of the parade by committing themselves to the principles of equality, justice, fairness and freedom. Hopefully next year, the 20th anniversary of the Stonewall Rebellion, the committee will again reject any similar manifestations of narrow-mindedness, intolerance and censorship.

John Baxter

John Baxter

toward the Civic Center. For me, it felt as if the march was coming from our community, warmer and more alive than the usual Financial District venue. It seemed like such a natural. I certainly hope the parade committee considers using the same route again next year and in years to come, whatever the condition of Market Street.

Kevin D. Bradford

Finest Source

To the Editor:

John James was absolutely eloquent recently when he analyzed the power and greed dynamics of the drug companies and their allied researchers, physician spokespersons and FDA protectors. I believe I speak for many in the community in extending a heartfelt thank you both to John, who has continually advocated the rights and needs of PWAs, and to the *Sentinel* for printing his work.

The *Sentinel* continues to be perhaps the finest and most affirming community source of AIDS holistic and alternative information available to the general public. In an attempt to get the word out to the wider community, I am listing subscription information for the paper in the next printing of my book, *Psychoimmunity and the Healing Process*.

May your new ownership signal an

expansion of the Healing Resources section. Our community needs and deserves this coverage.

Jason Serinus

Substitutes Great and Small

To the Editor:

This is in reply to Camille Roy's article "Bright Spots" (*Sentinel*, 7/24). Susie Bright states that lesbians are the experts on fucking because they use hands, fingers and toys, and don't base fucking on the penis-vagina model.

Gay men and straight couples have used hands, fingers and toys all along, so what's so original about that?

A finger is just a substitute for a tiny penis; a hand is a substitute for a large penis; dildos and other sex toys are penis-shaped. Therefore, lesbians base their fucking on a substitute penis-vagina model.

K. Pharris

Puerile Fantasies

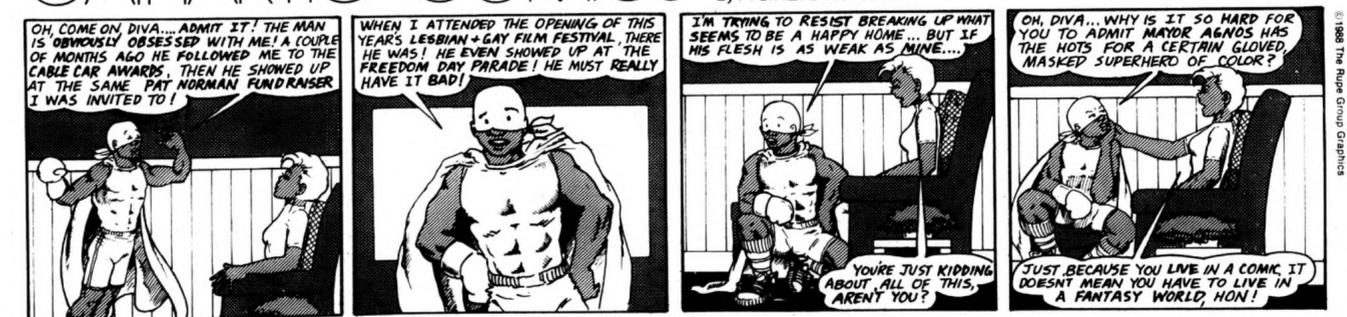
To the Editor:

First we have to cope with a public image of lesbian sexuality as essentially lurid and sleazy, thanks to exploitative depictions by straight men for the titillation of straight men.

Continued on next page

CAHARTIC COMICS

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



AT THE COURTHOUSE

KEN CADY

Judge Disallows 'Panic' Defense

For the first time, a San Francisco Superior Court judge has refused to allow a defense attorney to present "expert" testimony to support a "homosexual panic" defense. Judge Timothy Reardon turned down a request by attorney Robert Gyemant to present a psychiatrist and a psychologist to testify that his client, 19-year-old Frankie Huie, suffered the syndrome when he killed 41-year-old Stephen Mayeda last October.

Huie had met his victim near Viva Tee Shirts on Powell Street when Mayeda hired him to perform some day labor. They later ate dinner at a Chinese restaurant and went to Mayeda's apartment for the night. Mayeda, the owner of the T-shirt shop, was found dead the next day by employees who wondered why he had not returned to work.

Huie became a suspect and was arrested in Sulphur Bluff, Texas, where he had fled after the murder. In a statement to homicide inspector Marvin Dean, Huie stated that after eating dinner with Mayeda, they had purchased some liquor and were drinking it at Mayeda's apartment when the victim made some advances towards him. A fight ensued, the defendant hitting and kicking the victim before slashing his throat. Huie then took approximately \$30 from the victim.

Huie told police that the victim had

given him a knife just prior to making advances at him. He admitted seeing Mayeda hired him to perform some day labor. They later ate dinner at a Chinese restaurant and went to Mayeda's apartment for the night. Mayeda, the owner of the T-shirt shop, was found dead the next day by employees who wondered why he had not returned to work.

Huie later admitted that after assaulting the victim, he looked around the apartment for guns and the large sum of money that he had seen the victim holding earlier. While he was in the kitchen looking for these items, he found a butcher knife. He then returned to the room where the victim was lying on the floor. He heard the man say "help" and stuck the knife in his neck. He did not remember trying an electrical cord around the man's neck, but he did remember putting socks over his own hands while he looked for money "to keep from leaving fingerprints." Huie was charged with first-degree murder and first-degree robbery. Attorney

Gyemant was appointed by the court due to the defendant's lack of funds.

The homosexual panic defense has been used with some success throughout the country. Essentially it involves a claim by a suspect in a crime that the victim was making sexual advances which caused such a panic that the suspect is not responsible for his actions. Although many legal observers consider the argument preposterous, judges have allowed the defense to be presented to juries.

Gay critics have charged that the defense is an attempt to appeal to pre-

"Homosexual panic, in my judgment, is not a mental disease, disorder or defect such as to be admissible at trial."

— Judge Timothy Reardon

judges among jurors against gays and give them the opportunity to excuse the suspect's conduct. Only one of twelve jurors reacting that way can cause a hung jury. Defense attorneys contend that the defense is valid based upon true responses as related to them by their clients.

But Judge Reardon stated to the *Sentinel* that "Homosexual panic, in my judgment, is not a mental disease, disorder or defect such as to be admissible at trial. It's just not recognized as such by the American Psychiatric Association in the Diagnostic and Statistical

Manual of Mental Disorders." In other words, the judge agreed with critics who have long contended that the "defense" is hokey.

Reardon did state that if the defendant had testified, he would have allowed him to state why he killed the victim if the defendant chose to. If Huie testified that he killed Mayeda because of sexual advances, it would have been admissible because "the defendant is entitled to tell his story to the jury," the judge said. "But I wasn't about to elevate the homosexual panic defense to the level of scientific evidence by allowing expert witnesses to support the claim."

A consideration of jury instructions would have given the jury the information they need to deal with the defen-

Manual of Mental Disorders." In other words, the judge agreed with critics who have long contended that the "defense" is hokey.

As a footnote, Reardon did allow attorney Gyemant to present a psychiatrist at taxpayer's expense at Huie's sentencing. The doctor testified that such a condition does exist and that Huie suffered from it. Reardon, somewhat incredulously, asked the witness if a person who clubbed another, then was able to form the intent to go looking for money, then went back and stabbed his victim after hearing him groaning, was still suffering from "panic." The doctor said yes. Reardon then sentenced Huie to the maximum term allowable, 26 years to life in state prison.

Another Superior Court judge, Daniel Hanlon, has set August 19 as the date for the execution of Edgar Hendricks, following the denial of his appeal in the California Supreme Court. Hendricks had been convicted in two separate murders of gay men in San Francisco. In his case as well, the homosexual panic defense reared its head. Hendricks, according to trial testimony, had told a girlfriend that "he was going to find a faggot, knock him over the head, and take his money." Some panic.

POINT OF VIEW

Continued from previous page

All the newspapers I read tell me that IV drug users and homosexuals still account for the overwhelming majority of cases and those at risk. Then can somebody please tell me why every single penny allocated for education and prevention gets spent on ad campaigns directed almost exclusively to white, heterosexual teenagers who they keep telling us are not at risk for this disease?

Can somebody tell me why the only television movie ever produced by a major network in this country is not about a young man with AIDS but about the impact of the disease on his straight, white nuclear family? Why for eight years has every newspaper and magazine in this country done cover

not happening — we are being allowed to die while low risk populations are being panicked — not educated — panicked into believing that we deserve to die.

AIDS is not what it appears to be at this moment in history. It is more than just a disease which ignorant people have turned into an excuse to exercise bigotry they already feel. It is more than a horror story to be exploited by the tabloids. AIDS is a test of who we are as a people. When future generations ask what we did in the war, we have to be able to tell them that we were out here fighting. And we have to leave a legacy to the generations of people who will come after us.

Remember that someday the AIDS crisis will be over. And when that day has come and gone, there will be people alive on this earth — gay people and straight people — black people and

AIDS is not what it appears to be at this moment in history. AIDS is a test of who we are as a people.

stories on AIDS only when the threat of heterosexual transmission is raised? Why for eight years has every single educational film designed for use in high schools eliminated any gay positive material before being approved by the board of education? Why in the past eight years has every single public information pamphlet and videotape distributed by establishment sources ignored specific homosexual content? Why is every bus and subway ad I read and every advertisement and billboard I see specifically not directed at gay men?

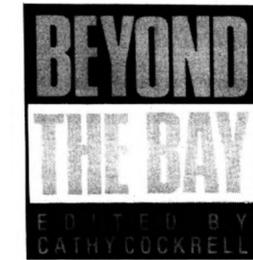
Don't believe the lie that the gay community has done its job and done it well and successfully educated its people. The gay community and IV drug users are not all politicized people living in New York and San Francisco. Members of minority populations, including so-called sophisticated gay men, are abysmally ignorant about AIDS. If it is true that gay men and IV drug users are the population at risk for this disease, we have a right to demand that education and prevention be targeted specifically to these people. And it is

white people — men and women — who will hear the story that once there was a terrible disease — and that a brave group of people stood up and fought and in some cases died so that others might live and be free. I'm proud to be out here today with the people I love and to see the faces of those heroes who are fighting this war and to be a part of that fight.

To steal a phrase from Mike Callan's song, "All we have is love right now — what we don't have is time." Like the unsung, anonymous doctors who are fighting this disease and are so busy putting out fires that they don't have time to strategize, AIDS activists are stretched to the limit of their time and energy, putting out the fires of bigotry and hatred and misinformation when they need to be fighting for drugs and research money. We need luxury time to strategize the next year of this battle, and we need our friends to join us so we can buy that time. And after we kick the shit out of this disease, I intend to be alive to kick the shit out of this system so that this will never happen again.

Lesbian and Gay Teachers Sue NYC

NEW YORK, NY — In what a gay rights attorney calls a "truly landmark case," six lesbians and gay men and the Gay Teachers Association are suing the New York City Board of Education for \$1 million for denying health and dental insurance benefits to lesbian and gay domestic partners of Board of Education employees. According to Paula Etelbrick, a staff attorney at Lambda Legal Defense and Education Fund, the suit is "the biggest of its kind that's ever been filed."



The action, filed May 2, calls for the Supreme Court of the State of New York to issue a preliminary injunction directing the board of education to enroll the three couples (four lesbians and two gay men) and any other eligible unmarried domestic partners in the state's benefit plan. The board of education denied the plaintiffs' partners' health and dental coverage, despite its stated policy not to discriminate on the basis of "race, color, creed, national origin, sex, marital status, handicap or sexual orientation."

"The board of education is paying heterosexual employees more than its lesbian and gay employees by giving straight married employees greater benefits," said Sherry Michaelson, the attorney leading the litigation. "In a country in which employment benefits constitute up to 38% of one's compensation, this is grossly unfair."

Cities with ordinances providing domestic partners benefits include Berkeley, Santa Cruz, West Hollywood and Vancouver, BC. Similar measures are under consideration in San Francisco, Minneapolis, Madison and Lansing.

— *New York Native*

AIDS Group Disrupts Stockholders Meeting

CHICAGO, IL — The May stockholders meeting of the LyphoMed Corporation was disrupted by members of Chicago for AIDS Rights, who came to confront the company on its price hikes for pentamidine.

The protesters were angered that in the last four years, LyphoMed has initiated six price hikes on the drug used to treat pneumocystis carinii pneumonia, the most frequent cause of death for people with AIDS. The company is in a race with other drug giants to develop an aerosol version of the drug and claims the price increases are necessary to pay for development.

"I'd like to ask if you think the increase in the price of pentamidine for people who are dying of AIDS is an ethical business procedure," Ferd Eggen, member of the AIDS rights group,

asked LyphoMed officials. As security guards dragged him away, he shouted, "Why don't you answer the question just the same? The stockholders might be interested in knowing about the people who are dying and you're taking their money."

Other stockholders expressed an interest in the company's response, and other protesters began bombarding officials with questions. The protesters were removed from the auditorium.

High Court Backs Gay's Challenge to CIA

WASHINGTON, DC — The Supreme Court on June 15 upheld by a 6-2 decision the right of a gay man to sue the CIA for firing him because of his homosexuality. This marks the first time the High Court has ruled against the CIA in an employment-related case.

Another surprise in *Doe vs. Webster*, according to gay rights attorney Leonard Graff, is the fact that the decision was written by Chief Justice William Rehnquist. As the court's "arch conservative," Rehnquist was expected to maintain the High Court's tradition of supporting the CIA's nearly unlimited authority to fire employees on national security grounds. Instead he wrote that lower courts have the authority to review constitutional questions raised by employees who are dismissed by the agency, despite the CIA's claims that such reviews might damage national security.

In arguing *Doe vs. Webster*, CIA attorneys cited the 1986 *Hardwick* ruling in which the Supreme Court held that homosexuals are not entitled to right-to-privacy protections under the Constitution. This time the CIA urged the court to rule that gays lack constitutional protections for employment. It didn't work. "Doe" will return to Federal District court, where his attorneys plan to press the CIA to justify its firing.

Doe worked as a CIA intelligence technician and was fired in 1982 after he revealed during a routing interview with a security official that he was gay. The agency claimed he posed a security risk but failed to demonstrate how, since Doe's sexual orientation was known to his family, friends and coworkers.

Graff says the decision gives gays a "glimmer of hope" for future cases before the Supreme Court.

— *Washington Blade*

Trenton Rights Protest Held

TRENTON, NJ — In the first-ever gay rights demonstration at the New Jersey State House, approximately 250 les-

bian, gay men and supporters marched in Trenton June 4 to demand passage of a statewide protection against discrimination in housing, employment, public accommodations and credit applications. The specific legislation referred to, languishing in the state legislature, is A-678, an amendment to the state human rights law. It would add the words "affectional or sexual orientation" to the list of protected classes, which includes race, creed and color among others.

New Jersey's Republican governor, Thomas Keene, has not lobbied legislators for passage of the bill, demonstrators say. The action was organized by the Campaign to End Discrimination of the New Jersey Pride Committee.

— *New York Native*

DC Man Sues Amtrak — Company Waffles

WASHINGTON, DC — So are lesbian and gay couples eligible for reduced-rate Family Plan tickets on the Amtrak intercity rail system, or aren't we? Amtrak officials during the past two months have issued a series of conflicting statements on the matter.

From LA, the national gay group, Couples Inc., reported this spring that DC-based Amtrak public relations official John Jacobsen said the Family Plan tickets are available to all couples who claim to be married, regardless of gender or sexual orientation.

However, in the District of Columbia, Edward Cowen was refused the Family Plan fares on June 2 when he attempted to buy tickets to New Jersey for himself and his male lover. Pressing for an answer, he got conflicting information from Amtrak's division of fares and tariffs and its public relations office.

Cowen has since filed a discrimination complaint with the DC Office of Human Rights against the National Rail Passenger Corporation, which operates Amtrak. He says he will pursue his complaint regardless of what the official Amtrak policy turns out to be once officials and ticket agents get their stories straight.

"It appears they are not making a legitimate attempt to inform their employees of this policy," Cowen explained.

Amtrak is a quasi-governmental, federally subsidized corporation.

— *Washington Blade*

Let Your Fingers Do the Walking

NEW YORK, NY — Lambda Legal Defense and Education Fund filed suit in June against the NYNEX telephone company, which serves much of New England, for refusing to establish a Gay and Lesbian Organizations category in the New York City Yellow Pages.

The suit alleges that the refusal violates the city ordinance prohibiting discrimination in public accommodations on the basis of sexual orientation. The Lesbian and Gay Community Services Center, which houses many of the city's lesbian and gay organizations, is among the parties in the action.

Originally the phone company offered to list lesbian and gay groups under either Escort Services or Nightclubs. Since then, NYNEX said the groups should be placed under

Human Services or Social Services. The lesbian and gay groups say it is important to have a separate listing because many of them are not identifiable as gay or lesbian by their names alone.

Submissions Sought from South Asians

LOS ANGELES, CA — South Asian lesbians and gay men are urged to submit coming out stories, five to ten pages in length, for an anthology to be published in early 1989. The purpose of the collection is to acknowledge and voice the experience of gay and lesbian South Asians. Send submissions to Ravi V., 5300 Santa Monica Blvd. #304, Los Angeles, CA 90021, before September 30.

— *Seattle Gay News*

CA County Outlaws HIV Phone 'Tips'

KERN COUNTY, CA — New guidelines issued by Kern County officials in May prohibit their health department from conducting contact tracing on people suspected to be HIV

positive because of unsubstantiated, anonymous telephone tips.

The new guidelines come almost a year after the AIDS Civil Rights Project of the National Gay Rights Advocates protested the county's action on an anonymous telephone tip that a county resident was bisexual. A county employee promptly called the man's wife to question her about her husband's sexuality and urged her to take an antibody test.

Taiwan Gays Hold First-Ever Demo

TAIPEI, TAIWAN — Taiwan gays are reported to have held the island's first gay rights demonstration in early March during the traditional Chinese Lantern Festival. About 100 demonstrators set candle-lit paper lanterns afloat in a lotus fountain in New Park, a popular gay cruising area of Taipei, as a prayer for the future of gay life on the island. The action was organized by the Republic of China Homosexual Rights Association.

— *Seattle Gay News*

TRANSITIONS

Lew R. Baxter 09/25/33 - 05/23/88

Our friend Lew died after a 19-month battle with several AIDS-related illnesses. He was surrounded by friends who loved, cared and comforted him during his lengthy illness.

Lew lived in the San Francisco area for over 30 years, 23 of those were spent working for the Cadillac division of GM. Later, Lew was a part-time bartender at the Pilsner Inn and the Twin Peaks Tavern. He also belonged to several San Francisco social clubs.

Many thanks to the medical staff at

Ralph K. Davies Medical Center for their love and patience during the past difficult year, also the nurses at UCSF Medical Center (Neurology), Shanti, Open Hand, Visiting Nurses and Hospice, AIDS Emergency Fund and all the others who took the time to care.

Lew is survived by his mother, Eleanor Warren of Reno, and two brothers. In keeping with his wishes, no memorial service was held. However, contributions can be made in his name to the San Francisco AIDS Emergency Fund.

He was a loving, gracious man and will be greatly missed.



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Gerry F. Parker

14 July 1947 — 10 July 1987



In Loving Memory
We will fight on

LETTERS

Continued from previous page

Now, right in what is supposedly our community, we have to cope with a public image of lesbian sexuality as essentially lurid and sleazy, thanks to exploitative depictions by gay women for the titillation of gay men.

Camille Roy's blithering drivel on lesbian sex in the '80s proved only that one can now be butch without having to give up being a bimbo. If Roy wants to have sex in phone booths and play out her prostitute fixation, that's her business — but what selling sex to men has to do with lesbian sexuality somehow escapes me. Her attitude is that sex is fun because it's naughty — which is more 1950s than 1980s, and incredibly purile.

That sex augmented by a large dose of theatrics is Roy's main hobby and avocation puts her neither on the cutting edge of lesbian sexuality nor in a position to claim to represent sex-positive lesbians. I rather think someone like Tee Corinne does a much better and more accurate job of that. And didn't we lay the myth of the dildo-packing dyke to rest a long time

ago? Paraphernalia is a poor substitute for personality.

Beth Elliott

Our Logo, Good or Bad

To the Editor:

Glen Helfand talks about the "diversity" and "vitality" of our gay and lesbian community and then goes on to attack this year's parade logo ("Graphic Sexuality," *Sentinel*, 6/24). Helfand states that "in a highly mediated culture, slickness and professionalism translate into credibility," and goes on to say that "if an ad campaign looks like a million bucks, people are more likely to believe in it." Is Helfand suggesting we sell and market ourselves to the straight world as if our credibility were based on logo designs and the amount of money we spend on them?

Our credibility as gay and lesbian people is based on who we are as a people and our concern for all people. Lesbian/Gay Pride Week is a special time when we celebrate ourselves. We can be proud of the work we have done in our own community and in

the world beyond. "Slickness" and "looking like a million bucks" will add nothing to our credibility or celebration. We don't need to be consumed by commodification or homophobia during our celebration. Instead, we need to come together and work in cooperation so that the festivities can be inclusive of all parts of our diverse community.

The logo design good or bad (whatever that means) was quite popular: T-shirts, buttons and sweat-shirts sold out. People liked the design. I hope the parade committee never hires a design firm to produce our parade logo. The money our community would have to spend to produce this would be better spent elsewhere.

Coleen LeDrew

The *Sentinel* welcomes your letters. All submissions must be typed, double-spaced and no longer than 200 words. Brevity is a virtue. We reserve the right to edit according to our space needs. Please include your name, address and phone number for verification purposes.

CITISENSE

Continued from page 10

love just as much as any other relatives. Likewise, the gay and lesbian community is part of San Francisco's family. I believe they deserve the same respect and dignity as anyone else."

The only arguable element to the mayor's letter is his conclusion: "Thank you for your letter and please feel free to write me again." Write again? Is he kidding?

Not all of the letters were hate mail, and some letters thanking the mayor for his participation were received. But the nay-sayers significantly outpooled the yeah-sayers.

Correction

In the June 24th issue of the *Sentinel*, Jay Baldwin's article, "A Healing Success Story: My Recovery from AIDS" mentioned the Quin Yin Acupuncture Center. The actual name of that Center is Quan Yin, and it is located on Valencia Street in San Francisco.

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Awakening Your Inner Power: Intuition and Creative Energy

Creativity is a power that each living being possesses. It is a power that we're using all the time, consciously or unconsciously. To fully tap into your creative energy and the magnificent potential for its use, it helps to befriend your intuition. Intuitively guided creativity supports you in lifting all aspects of your life above mediocrity into excellence.

The faculty of intuition is still largely undeveloped in the people of our Western culture. Although we each have it, we are often ignorant of its actual use. And it's still the norm to be programmed to shut it down, ignore it, or believe that it's illusory or evil. A respect for intuition can benefit every living person.

INNER SPACE VAN RAULT

Intuition empowers imagination, insight and innovation. It stimulates the spontaneous creativity that enhances every aspect of life. And our culture, which is starving for answers to so many complex issues, desperately needs those attributes.

The brain is divided into two hemispheres. The left rules rationality, logic, order. The right rules intuitive and creative functions. A well-balanced consciousness draws on both hemispheres of the brain and balances rationality with intuition. When we are

limited to the organizing principle of the brain's left hemisphere, we're laced into a psychological straitjacket. That is what is ruling our culture's consciousness right now.

Awakening the intuition is obviously not going to be done through logic, "figuring things out," rational thinking and deep intellectualism. (We've tried those.) All of those functions are the realm of the left brain.

Awakening intuition requires training your attention... changing the way you direct your attention. Whereas the left brain figures things out very methodically, going from point A to B to C and D, like a graph, the right brain thinks in holograms.

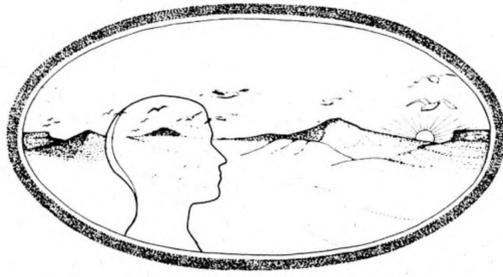
Embracing Creative Opportunities

When a creative opportunity is at hand, the rational mind/left brain wants to jump in with a set formula. It tries to regiment the task at hand, making it uniform, consistent, organized. Sometimes that's very useful. We have the left brain to thank for the wonders of the assembly line and operations of that nature. But the greater the creative opportunity — the more complicated the challenge — the more of a hindrance that approach is. The rational mind is so sure it "knows" what to do, that it frequently ignores the insight of the in-

tuition.

Intuition often communicates in whispers. To hear its suggestions you need the ability to listen and work with subtleties. Intuitive power can come upon you when you least expect it — usually when you're not maintaining a hard focus on the issue at hand. The intuitive faculty responds to gentleness, relaxation, inner repose, quiet observation and spontaneity.

Just as a flower opens, gradually and in its own time, creative energy moves through its host's consciousness in its own way. Like a flower's growth, creativity cannot be forced. The rational mind, however, can set up conditions conducive to spontaneous creative outpourings. It can manage the outer world so that the creative being can safely plumb the depths of his or her own consciousness, hopefully touching the power that waits there.



Visualizing a place of creative power helps many artists recharge their imagination.

Tools for Tapping Creative Power

Some of the best tools for opening intuition and the creative energy within are relaxing, meditative techniques. There are many, many kinds of meditations, and not everything works for

everyone. I personally recommend self-hypnosis because it is nonreligious, nondogmatic, simple and straightforward to learn. You can also combine it with your spiritual practices when you want to.

Self-hypnosis helps you direct your attention in a soft, gentle, yet powerful

Awakening your intuition can help heal the mental fragmentation that restrains your creative potential.

way. You enter a trance state, which is really very soothing and centering. While in trance, you are somewhere between waking and sleeping. To enter that state, you first set aside your normal mind chatter and outer world distractions. This makes your creative energy more accessible.

joyful" three times). When you give yourself the cue in the waking state, by repeating the gesture, your creative energy is once again triggered and starts moving. Then you can direct the power however you wish.

Once you've developed a deeper rapport with your creative energy, your

ability to work with it over long periods of time can expand. By maintaining a softer focus, through trance or other meditative postures, your concentration is extended.

Dancers and musicians and visual artists have described experiences in which they gradually work themselves into deeper and deeper states of consciousness through their work. Their eyes may be open and they may be completely aware of their environment, but their awareness is drawing on the hologram of the right brain rather than the graph of the left brain. Hours of activity can pass without a break in concentration. You can imagine how productive this can be.

I've used self-hypnosis very successfully in writing, counseling and public speaking work. I put myself into trance before I pick up the pen or the microphone or greet the client. The trance state allows me to access my deeper message, which emerges with more clarity than my rational mind could manage. Once the inspiration starts to flow, it surprises me what information comes through — insights that are beyond and above anything that I, the person, am consciously aware of. I have a lot more fun doing the work, too.

Chakras: Gateways to Power

Your chakras — the seven major energy centers in the body — are also gateways to more creative power. These points include the base of the spine, two fingers below the navel, the solar plexus, heart and throat regions, the middle of the forehead and the crown of the head. Each chakra participates in the creative process to some degree.

But the chakras are storehouses of old memories, other people's energies, beliefs, agreements with the self... all of which hinder or help the chakra in its job. To awaken your true creative potential, all seven chakras must be cleared of hindering influences and balanced so they work together as a unified team.

The vast majority of people in our society have developed their chakras no further than the solar plexus region, which pertains to issues of control. I believe this is one reason that most of the expressions of popular culture are so fragmented and polluted (MTV is a good example.)

The heart, throat, brow and crown chakras, in particular, bring through visionary insights, discernment and feelings of love, compassion and oneness. To have those chakras functioning in an imbalanced state, or shut down altogether, means you're running on half (or less) of your inner power. It can make creative expressions cold and unfeeling, bereft of sensitivity and beauty.

Clearing and balancing all of your chakras is worth doing whether you have objectives or not. You're creating all the time consciously or unconsciously, so you might as well give yourself the advantage of more power.

Typically, the way the chakra clearing process works is that you use the trance state to meditate upon one chakra at a time. As you meditate upon that energy center, the information it's

Some artists go into trance and visualize themselves entering a special place of creative power, where they receive information, insight and regeneration for their imagination. Not everyone visualizes well, so some just imagine what that creative place feels like. Such an exercise can be fun, stimulating and surprisingly productive. It allows the natural creative impulse, freed from the rational mind's straitjacket, to circulate within you.

Through trance you can relate directly with the symbolic language of the psyche. For example, once I put myself into trance and called upon my Higher Self to give me a symbol of creative power for meditation. When I emerged from trance, I painted the symbol and pasted it over my word processor. Whenever I wanted to write, a minute or two of silent gazing at the symbol stimulated my creative energy and I then directed it into writing.

A similar technique is the use of a cue. Once in deep trance, the feeling of connection with creative power is linked to awareness with a signal (such as crossing your fingers, or taking a deep breath and saying "creative and

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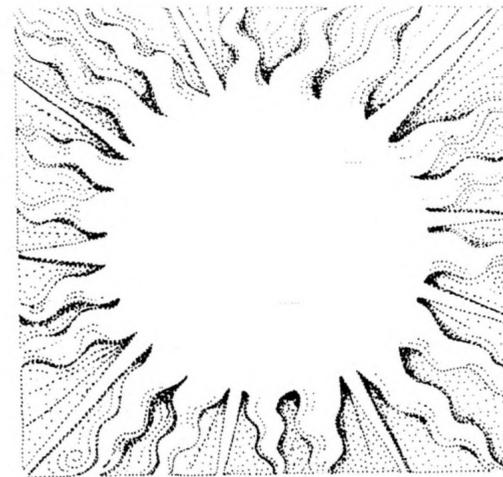
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Continued on page 16



The Sun: A Friend in Moderation

The Summer Solstice occurred near the end of June, signaling the official beginning of the summer season. On the Summer Solstice, the sun is at its closest position to Earth. For the next two months, the sun will be warming us with its most intense rays.

The sun, giver of life to our planet, has received a lot of bad press lately. The mainstream media has portrayed the sun as a cancer-inducing villain patiently waiting to disfigure your lovely

ALIVE & WELL DENISE BUZBUZIAN

skin. While it is true that overexposure to the sun can cause some serious health problems, a deficiency of natural light can be extremely harmful.

Humans need regular exposure to sunlight to be healthy, and sunshine has a vast number of benefits to the human body.

Scientists have discovered much about the healthful effects of sunlight by studying a syndrome known as "light hunger." This condition afflicts inhabitants of northern latitudes during winter when days are short. The sufferers' sunlight deprivation results in lethargy and depression.

Experts believe that this syndrome is related to the interaction of the pineal gland with sunlight. The pineal gland is located in the brain, and it secretes a hormone known as melatonin, which controls seasonal behavior in animals. In humans melatonin induces sleep and affects moods. It seems that bright light inhibits melatonin secretion while darkness stimulates it.

As the days grow shorter in the win-

Some exposure to sunlight is important to meet the nutritional requirements of the body.

ter, our pineal gland becomes more active and generates melatonin in greater amounts. This increase in melatonin causes us to slow down and become less active. This may explain the joy we feel on sunny days and the gloom on cloudy days.

Sunlight also serves our health in a number of other ways. When visible sunlight stimulates the eye's retina, nerve impulses move along the optic nerve to the visual part of the brain

artificial light is much different than that of the sun's rays. Natural spectrum lights are now available; replacing our fluorescent lights with these full-spectrum tubes really energized our workplace.

Despite the benefits of sunlight, there are a number of very serious dangers involved with exposure to UVR. Each year over 300,000 new cases of skin cancer are diagnosed in the US. Over-exposure and burning damage the skin beyond its ability to repair itself. Excessive UVR exposure causes the skin's fibers to lose their resiliency. The melanocytes, which produce pigments can go awry and form brown spots. Those with fair skin (especially those of Irish and Scottish descent) are most at risk.

Researchers believe that excessive sunlight can produce free radicals in the skin which damage tissue structures. The body can neutralize a certain number of free radicals, but this polluted world generates an overabundance of these devils.

Artificial tanning is also harmful for the skin. It may be much worse than regular tanning because you get a concentrated dose of UVR. This UVR is not the type that produces burns, but it can still cause skin damage. In 1987 over 3,000 people were treated for tanning salon accidents in emergency rooms around the country. Experts warn that the most harm comes from combination tanning. So don't start your base tan for a Hawaiian vacation at a tanning salon.

Excessive sunlight is to be avoided by those with an AIDS or ARC condition as it appears to be immunosuppressive. UVR can destroy skin cells which help to activate T-cells to fight antigens. If you are antibody positive, you should regulate your exposure to the sun.

You can get the benefits you need to stay healthy by spending 15 or 20 minutes a day outside a few times a week. If you feel the need to relax in the sun, be prudent. Take a tape with you, listen to one side, then go inside. That will limit you to 20 or 30 minutes in the sun.

There are a number of sunscreens available which are free from unnatural additives. Mill Creek, Aubrey Organics and Annemarie Borlind distribute some wonderful products for the protection

Despite the benefits of sunlight, there are a number of very serious dangers involved with exposure to UVR.

and nourishment of your skin with a sun protection factor up to 15. (The higher the SPF, the greater the sunscreen.)

You can also protect yourself with antioxidant vitamins A, C and E. Taking paba supplements can fortify your skin against damage.

So remember to put on a sunscreen on those sunny days with the fog lifts. Enjoy healthful outdoor fun but don't get burned.

Denise Buzbuzian is a private nutritional consultant and can be reached at Au Naturel, 431-9963.

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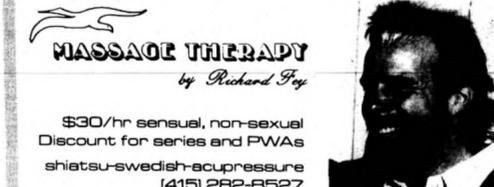
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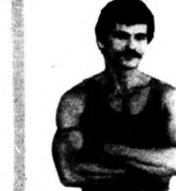
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INNER SPACE

Continued from page 14

holding is revealed to you, and you can examine, evaluate, and release or transform it, if you wish. It's a good idea to seek out a reputable intuitive trainer for this work, however — it can be pretty heavy duty.

Creative energy can also be invoked. You can fashion your own words of power to claim creative direction, inspiration and stimulation. Prayers, affirmations and invocations fall into this category.

Naturally, there are many other methods of expanding creativity through intuition. You probably have techniques of your own that you've developed, perhaps even by accident. Through the development of your intuition, you can create your experience with much more ease, originality, joy and fulfillment than before.

Respecting the Creative Flow

After your intuition has begun awakening, you get to really enjoy yourself. You find that creativity is as natural as breathing and that struggle is not necessarily a part of the process.

You also receive numerous challenges and lessons in getting out of your own way. Letting your intuition function as it does is not always easy. If you're used to operating strictly out of the left brain/rational mind, it takes some getting used to. The rational mind, in its zeal to control and manage, can be very judgmental as your creative process unfolds. Judgment makes it unsafe for you to let your creative impulses out and can shut down your intuition.

Some ideas that flow out during your creative process may be a bit off the wall, simply unusable. That's okay. You can keep the flow going by making an agreement with yourself that judgments will be suspended for that time. Respect your creative process by staying neutral or loving everything that comes through you.

As your intuition awakens, you'll naturally start noticing how easy it is to forfeit your opportunities for creativity. And how you've done it in the past...given them away to your judging, rational mind and its mania for orderliness. Or given them away to society's programs for living, which are often limited to the lowest common denominator. And given them away to expediency and the unhelpful influence of bosses, colleagues, teachers, organized politics or religion, parents or lovers.

You may find yourself needing to set boundaries more carefully with these unhelpful influences. Power brings responsibility for protecting it — as well as using and managing it. You may need to forgive them and yourself for causing you to miss out on so much.

Whatever it takes, it's worth it. Awakening your intuition is one of the most precious gifts you can give yourself. It can help heal the mental and emotional fragmentation that restrains your creative potential. Whatever creative qualities you develop as a result are then your gift to the world around you. They empower you to contribute in more significant, imaginative ways than before.

Letting the intuition join as equal partner to your rationality empowers you to rise above the level of mediocrity into excellence. Your intuitively guided creativity helps you shape the reality you're presiding over into a truly exciting adventure.

Van R. Ault is a certified hypnotherapist specializing in creativity enhancement and a faculty member of the Humanistic Hypnosis Center. He can be reached at 864-1362.

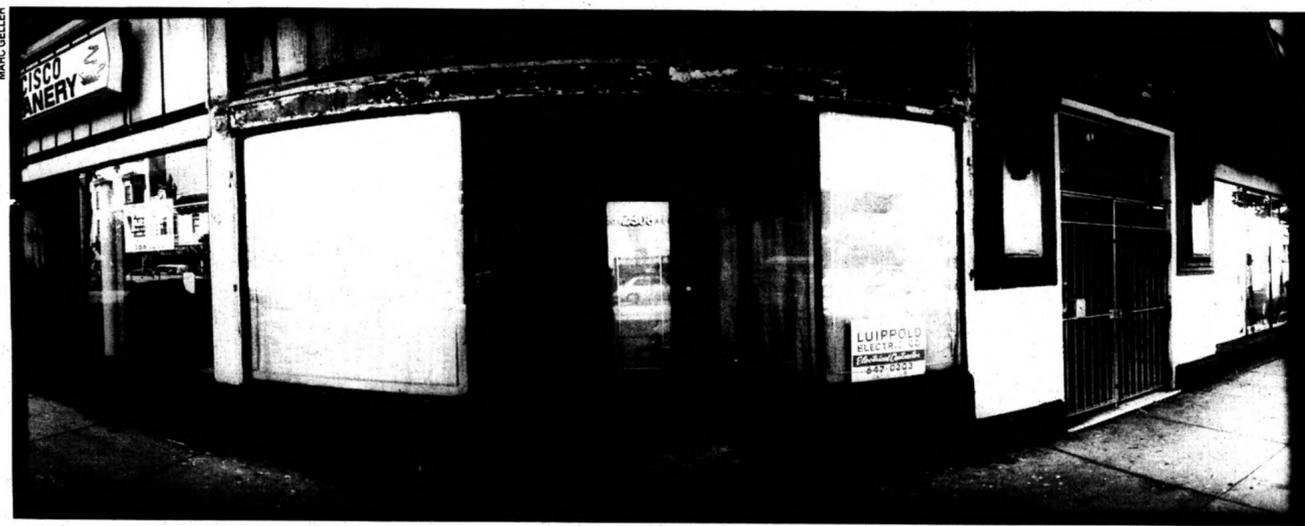
Also available from this author: "Prayer Treatment for Creativity" and "Transformation Through Trance: Hypnosis as a Healing Tool." For free copies, send a self-addressed, stamped envelope to: Van R. Ault, 519 Castro, #23, San Francisco, CA 94114.

A T E A S E

REQUIEM FOR A STOREFRONT

THE CASTRO'S HELLAS FOODS REMEMBERED

by
Steve Silberman



For rent: 2308 Market Street, the former site of Hellas Imported Foods.

A city is a fabric of multihued, infinitesimally fine weave; its beauty arises in the diversity of its elements, of different cultural traditions in close proximity unobscured to a common shade, each shining in its own place in the great pattern. Cut out a single brilliant knot or stitch, and the fabric as a whole appears less luminous. This was my feeling as I came to the door of Hellas Imported Foods on Market Street and found it locked, the windows darkened, the usually tidy floor littered with plaster dust, the fixtures torn from the walls — not only surprise, not only disappointment, but irremediable loss, the diminishment of possibility.

What was special about Hellas? It was the kind of storefront take-out establishment one finds in welcome abundance on the sidestreets of Manhattan, like the Russ and Daughters smoked fish emporium off Bowery, or Ben Hollander's sidewalk pickle palace with its brimming barrels of garlicky "new" half-sours lined up out front. Many of Hellas' regular customers stopped in for years without ever being aware of the shop's correct name — calling it, with affectionate unconcern, "the Greek place" or "the orange-juice place."

Two counters, a reach-in refrigerator case, a few shelves, some Greek travel board posters, a cash register — and the marvelous food, the brittle pastry envelopes of fluffy cheese called *tiropita*, always, miraculously, still warm from the oven; the tender, just-rolled *dolmades* unfolding on the tongue, putting all the waxy imposters languishing in supermarket "deli" cases to shame; the whole-wheat crusted apple pies pregnant with tart crescents of fruit; the several varieties of plump, ripe olives, a taste, in Lawrence Durrell's words, as old as cold water; and — most sublime of all — the sugar-dusted *kouribiedes*, concocted of butter and flour and sugar in the exact proportion that they vanished on the tongue in a cool

departure, leaving neither cloying sweetness nor surfeiting richness.

Was this all? A few pastries, an ivory pyramid of *feta*, or a dozen dusty bottles of Retsina and the syrup compounded of rose petals? Of course not, for Hellas was Xanthippe Johns also, the firm yet nurturing presence behind the counter, pour-

Mrs. Johns, with storefronts closing up and down the block. She had not planned on running a food shop; as a young girl in Crete, Xanthippe had been a dressmaker.

James Johns immigrated to America from Athens via Canada, working in his uncle's bakery there. The pastry recipes came from various sources — the yogurt

Hellas served a diverse clientele in a tumultuously changing neighborhood. I was introduced to Hellas in 1980 by a friend who dropped out of a studio art program and migrated here, rising daily from her nap in a darkened room to stroll down to Hellas for a large grapefruit juice — all that vitamin C.

One Sunday noon, my companion and I happened to walk past Hellas' door as Mrs. Johns and her mother arrived still dressed for church. With a shrug and a nod — for Hellas was usually closed on Sunday — Mrs. Johns unlocked the door and invited us inside, another customer or two trickling in behind us. We ate our apple squares gratefully licking cinnamon from the hinges of our lips as a phalanx of dykes-on-bikes breezed past honking. Like El Toro Taqueria in the Mission — where one can see young Hispanic workers, kids from the projects, and the new gay intelligentsia elbow-to-elbow over plates of griddled meat — Hellas was a place that invited differing subcultures to mingle in harmony.

With the store closed, Mr. Johns will continue to bake for wholesale clients like Cafe Picaro and Rainbow Grocery — but Hellas was more than a product line. The recessed window through which Mrs. Johns looked out on Market Street's traffic of souls will be display space for a running-shoe concession.

As the heart seeks consolation, the mind provides villains. The word on the street was the Johns had been forced out by a rent hike, a familiar kind of tragedy I wanted to believe. The present landlord did double the rent after purchase, but the Johns had wanted to sell the business for several years before finally closing. "It was too much for us," Mrs. Johns admits resignedly, an uncharacteristic note of fatigue in her voice. "What will you do now?" I asked, wondering what could take the place of a 16-year routine. "Get my house in order," Mrs. Johns said, "all things come to an end."



ing your just-squeezed orange juice through a dented colander so the rude pulp and pips didn't insinuate themselves in your teeth; asking if you want the browned corner-piece of yogurt cake, oozing honey, before sealing it in a smart, sure enclosure of waxed paper; warning you not to laugh while eating the

cake from a Greek cookbook, the recipe adjusted and perfected over the years. Mrs. Johns noticed the *kouribiedes* crumbled in her customers' fingers, so she added a little orange juice to crisp them, lending the barely-sweetened wafers an inscrutable perfume. The pippins crammed into the pies and apple squares

**Situated in the windy, sun-blached corridor
 between 18th and Castro and Cafe Flore,
 Hellas served a diverse clientele in a
 tumultuously changing neighborhood.**

kouribiedes, as you could choke on the powdered sugar.

Mrs. Johns and her husband James bought the Hellenic-American specialty food store to support their growing family in the early '70s, when Market Street was being excavated for the Muni underground tunnel. "It was a mess," recalls

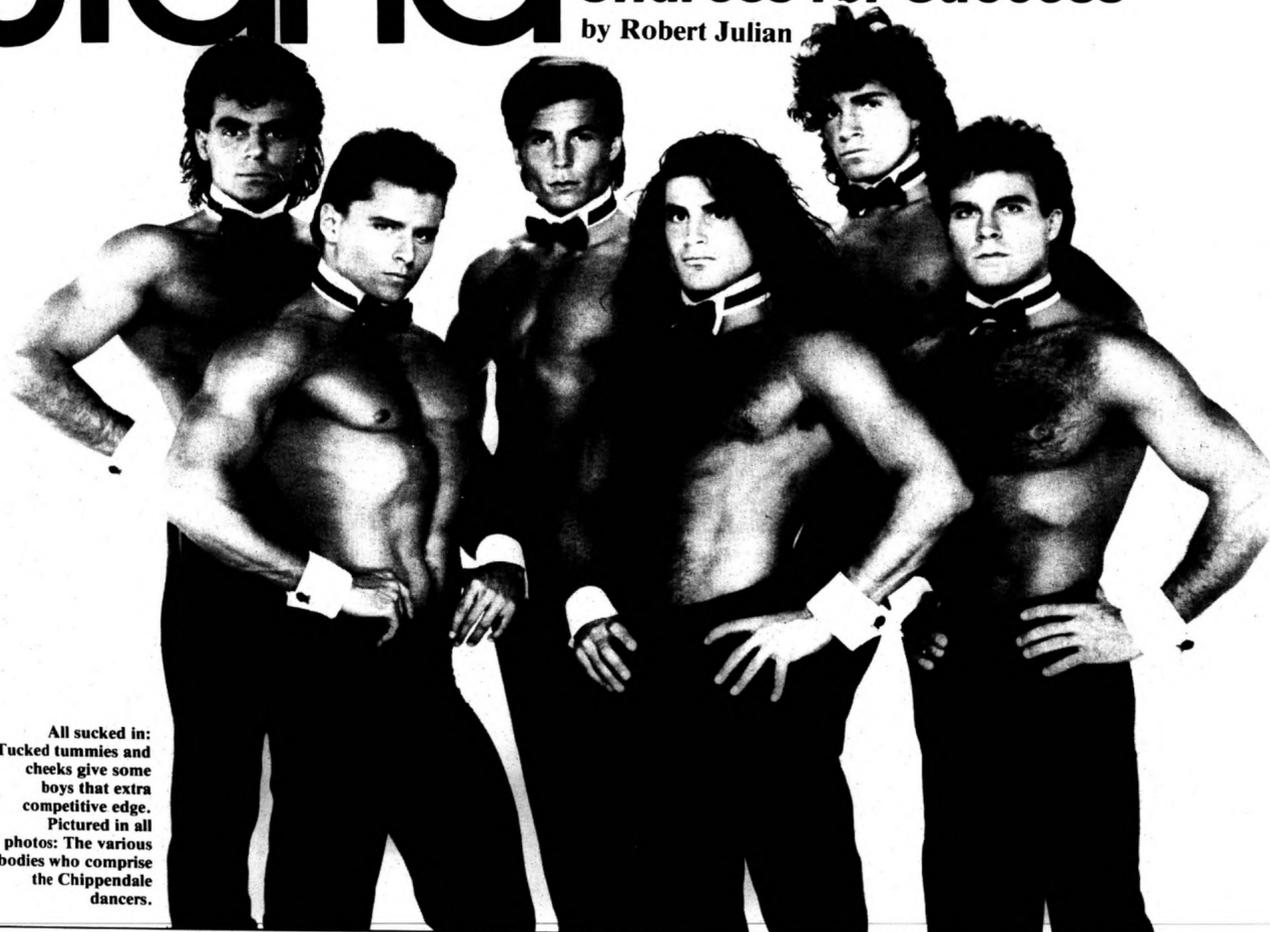
came not out of a Cala bin or a wholesaler's truck, but from the Farmers' Market.

Situated in the windy, sun-blached corridor between 18th and Castro and the Cafe Flore — that figment of bohemian sophistication *al fresco* so essential its habits call it, simply, "the cafe" —

One Night Stand

The Chippendale Dancers Undress for Success

by Robert Julian



All sucked in: Tucked tummies and cheeks give some boys that extra competitive edge. Pictured in all photos: The various bodies who comprise the Chippendale dancers.



different Bay Area locations by the all-male revue. Alshon speaks in a studied basso profundo, with earnest head-nodding for emphasis, a steady gaze, and enough gel in his hair to set West Hollywood — extra firm.

But I detect a certain nervousness on his part — as if he feels, quite rightfully, that I'm the kind of guy who might mention the "Q" word. With Chippendale's dancers, the "Q" word is to be avoided at all costs since the heavy-handed message thrust home by the entourage is one of unrestrained heterosexuality. The look,

as much as we do; working six weeks on and one week off, all year round, doesn't leave a lot of time for a relationship. But some of the guys who dance at Chippendale's in Los Angeles or New York are married and have children."

Right. There are six featured dancers in the road company and three back-up dancers, all signed to iron-clad contracts that provide no vacation, no sick days, and assess fines for being late or failing to show up for a performance. However, for a lead dancer, the greatest penalty for failing to

perform is the loss of tips which, by Alshon's estimate, account for 60% of his earnings.

As for the marital status of the touring Chippendale's, Alshon explains, "None of the guys in the road company are married. It's just too difficult when you travel

ladies are not allowed to touch the dancers' bodies or place money in their clothing. "We never leave the stage, it's all done more tastefully now."

"But how do you collect all that money?"

"You'll see when the show starts."

Women mill around the lobby, lingering at the merchandise table where they fondle Chippendale's T-shirts, sweat-shirts and G-strings. Attired in a sea of strapless satin and rayon, most of the women look like would-be hookers. None of them, I gather, left home thinking she was going to the opera.

As the ballroom fills up, a shirtless man in black satin pants walks between the tables selling 1988 Chippendale's calendars. Since the year is half over, the calendars have been discounted from \$10 to \$5 and, according to the announcer, the ladies can have them autographed by the dancers before the show is over.

By showtime, the ballroom is packed with 400 women. Except for the Chippendale's staff, there are only four men in the room: Mick LaSalle from the *Chronicle*, myself, and one gay couple who sits at the table to my right, admiring their recent

purchase of a Chippendale's G-string. Angela, my date for the evening, is a 23-year-old secretary who is trying to be cool and sophisticated, but betrays her interest with an unusually anxious quality I have not seen on other occasions. There's a weird nervous tension in the room, the kind kids get when they're about to do something really naughty.

In a haze of smoke and red lights, all nine Chippendale's dancers take the stage for the first throbbing, tension-releasing disco number, "Welcome to the Fantasy." With spines erect and eyes front, the women begin to cheer and applaud. This opening number is followed by a second piece of self-indulgent preening entitled "More Than a Photograph," a solo number for the evening's announcer.

Wearing a towel, the announcer/lead dancer, proclaims "I've got a soul and I've got a mind." But on the word "mind," he reaches down and grabs his crotch, suggesting a previously unknown connection between neurology and urology. The movement inspires complete pandemonium in the audience — women scream and grab each other, vying for a better view of the stage.

The next number introduces Al Pranno, the only dancer with two solos, is hyped by the announcer as "a young stallion ready for taming by a young lady who can ride all night."

no, a big Italian who looks like the kind of guy Cher would date. A few verses into his song, I suddenly realize the lead performer uses a cordless microphone that is not connected to anything; the music is a collage of Top 40 hits by well-known artists and Chippendale's dancers are only lip-synching to someone else's voice. Each number opens with a lead performer surrounded by back-up dancers. They do a brief ensemble routine together before the

number from the *Bad* album. Imagine Rambo singing with Michael Jackson's voice and you've got the picture.

But by this time, neurology has become synonymous with urology and the only thing the women seem to care about is the size of a guy's brain. After each solo, the women are invited to the stage for "audience participation" time. This is where they have the opportunity to pay monetary homage to the god of their

Pranno, the only dancer with two solos, is hyped by the announcer as "a young stallion ready for taming by a young lady who can ride all night."

back-up dancers exit with discarded clothing — and the lead strips to the finish.

Pranno, the only dancer with two solos, is hyped by the announcer as "a young stallion ready for taming by a young lady who can ride all night." The young stallion, ruggedly dressed in worn jeans and cowboy boots, then segues into a

choice by exchanging dollar bills for kisses.

As the announcer makes jokes and hypes the attributes of the dancer, about 25% of the audience walks up for a kiss. A back-up dancer stands behind Pranno, stuffing an excess of dollar bills into a cowboy boot and, before I know it, Angela disappears from my side and runs

toward the stage, waving a George Washington.

Looking for some explanation for this lunatic behavior, I turn to the grandmother who sits beside me. But she's here with her daughter to celebrate her 70th birthday and says she came "because I like men." She is the only woman at our table who manages to consistently remain in her seat.

When Angela returns from the stage, the woman beside her tugs on her sleeve and asks, "How was it? Was it a kiss kiss?"

"Yes, it was a kiss kiss. I made sure it was."

Clearly uninformed, I ask Angela "What's a kiss kiss?"

Without warning, she grabs me by neck and smashes her closed lips into my face. Evidently a kiss kiss is some sort of middle ground between a peck on the cheek and *Deep Throat*. Pulling away from my face, she whispers in my ear, "Oh my God, I'm so hot I'll have to change my underpants when I get home, they're already wet."

Not knowing exactly what to say, I suggest her live-in boyfriend might be grateful to me for returning Angela in such a pliant mood, but she quickly corrects this impression. "Are you kidding? He doesn't know I'm here — if I told him he'd have a shit-fit. I said I was going to a two-hour volunteer meeting at Shanti Project."

Sometimes Angela amazes me. It would take me a week to come up with an excuse that irreproachable.

Gene Alshon, who worked as a waiter at Chippendale's Los Angeles club for six years before being cast as a lead dancer, finally takes the stage with a song lifted from the film *An Officer and a Gentleman*. He begins the number in Navy dress whites before stripping to his essentials and, although the allegation that he is only 28 years old seems preposterous, like all the lead dancers he is undeniably handsome.

The current Chippendale's cast is bigger and more muscular than the original dancers and the touring company includes the May centerfold from *Playgirl* magazine. But beyond beauty, the real talent on stage belongs to the back-up dancers. According to Alshon, they are auditioned separately from the leads, and extensive dance training is required. That training is clearly in evidence, but it seems unlikely that the back-up dancers will ever make it to the front. Their more diminutive frames, and the grace of their movements, are a little too reminiscent of the "Q" word.

After the show, the final "audience participation" segment gives the women an opportunity to have a Polaroid taken with their favorite dancer, at \$5 a shot. While 200 women line up, Angela and I make our way to the door, past another 400 women who are in line for the second show. Ticket prices ranging from \$17 to \$25 have not kept both shows from selling out.

When we first arrived, the hotel publicist escorted us past the long line of women waiting for the first show, shook his head and exclaimed, "I just don't understand it." Even Gene Alshon, who admits the show was designed specifically to give women what they want, is a little mystified by the effect. "I really don't know why the women get so crazy. Men would never act this way watching women do the things we do."

Walking toward the car, Angela takes my arm and pulls my body close to hers. She smiles and looks sweetly up at me through black mascara and blue eye shadow. "I had such a great time tonight, thanks for taking me. I always have a wonderful time with you. Oh, by the way, after you turn in your story and the paper runs it, what happens to the photographs of the dancers?"

"They become the property of the writer and you've got some pretty stiff competition. I'm now offering my own kisses for one dollar, jock straps for ten, and Chippendale publicity stills start at \$25 each."

"That's disgusting," Angela insists. "No," I say. "That's entertainment."



One of Chippendale's lead dancers, Gene Alshon, sits across from me at a table in the ballroom of San Francisco's Meridien Hotel just before showtime. Tonight is the first evening of three separate one-night-only appearances at

however, is decidedly "Q." This is the elephant in the room that no one wants to acknowledge.

As for the marital status of the touring Chippendale's, Alshon explains, "None of the guys in the road company are married. It's just too difficult when you travel

perform is the loss of tips which, by Alshon's estimate, account for 60% of his earnings.

The image of a naked man except for a G-string with dollar bills spilling out in all directions immediately comes to mind. But Alshon is quick to point out that

**Our Bill's 'The Comedy of Errors'
Fun in the Sun**

Yes, it is summer: a season and a subject with lots of positive attributes and dismayingly little controversy. (At least the friends back East get to debate on that raging topic of "heat" vs. "humidity.") Here we all seem to agree: summer is nice.

Nice will do in most circumstances. But it doesn't do much for the theatre columns. The only opening I made it to this week (Berkeley Shakespeare Festival's *The Comedy of Errors*) was one of those

nately, there is nothing else. So, a few random thoughts in lieu of a linking thesis:

1. Outdoor Shakespeare serves a vital purpose in removing the negative aspects of other exterior entertainment forms,

The day someone finally integrates Shakespeare and the Beach Boys, outdoor summer entertainment will have reached its logical peak synthesis.

thoroughly pleasant, fairly unassailable events that strike in to the hearts of reviewers — there's just nothing much to say about them. Of course, the role of the critic is to be relentlessly opinionated at all times, even if he or she must fake it from time to time. Last year I had a very nice time at SF Shakespeare Festival's *Much Ado About Nothing*. Fortunately, there was something else to write about that week. This week, unfortu-

while preserving their advantages. In the latter camp is the ability to drink alcohol, eat and look at trees while being culturally edified. In the missing-debit category are girls in halter tops who look like Cherrie Currie and boys in Molly Hatchet T-shirts (who sometimes look like Cherrie Currie too). You may prefer the hormones-in-revolt anthropological interest of that lot to the more Shakespeare-prone Birkenstocks/Leo Buscalgia crowd.



Shakespeare on the grass: Jeff Klein (left) plays Dromio of Syracuse and Julian Lopez-Morillas plays Antipholus of Ephesus in Berkeley Shakespeare Festival's new vaudevillian production of *A Comedy of Errors*.

But as I get older I like my fellow audience members to be as innocuous as possible.

2. The availability of other activities, preferably of regressive character, is an important co-factor in outdoor theatre events. John Hinkel Park, where Berkeley Shakespeare Festival is currently ensconced, features one of the best swing sets in the

greater Bay Area — planted on a steep incline for maximized delusions of flight. Next year the company is moving to bigger and better digs near Orinda. The swing set situation there is as yet unknown.

3. Possibly the worst nickname in the history of the world is "The Bard," an endearment that rolls off the tongue like an

anvil dropped in disdain by the ghost of Franklin Pangborn. "Our Bill" or even "Little Willie" would be better. Anything.

4. There are certain Shakespeare plays you think you can live without seeing again, though sooner or later you're usually proven wrong. (Tadashi Suzuki's *The Tale of Lear* at Berkeley Rep just recently jolted me out of the fervent misconception that I'd be happy never enduring *Lear* ever again, in any form.) There are some Shakespeare plays that are interesting primarily because no one but the fanatical completists ever produce them. (This category includes my personal fave, *Cymbeline*, and two that Berkeley Shakespeare is doing this year, *Troilus and Cressida* and *Timon of Athens*.) Then there are the Shakespeare plays no one ever gets tired of, but about which there is nothing very bright or non-redundant left to say. This way lies madness (for the weekly columnist) and *The Comedy of Errors*.

5. *The Comedy of Errors* is as generic as its title. Which is not to say it isn't, of course, great. But as Shakespeare's first farce, it's a simple mechanical construct, most easily separated from the other mistaken-identity comedies by its lack of their distinguishing characteristics. It does not have the titanic battle-of-sexes bouts which *Much Ado* and *Taming of the Shrew* have; it doesn't have the magical elements of *Cymbeline* and *Midsummer Night's Dream*; it doesn't have the gender-bending lewdness of *As You Like It*; it doesn't have notably serious un-

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Divine Simulation

As cool and confounding as it might be, Richard Artschwager's retrospective at the SFMMA is perhaps the most rewarding and challenging exhibition to be seen here in ages. With an unlikely series of gray paintings on Celotex and furniture-inspired sculptures, Artschwager covers an amazing amount of ground — exploring visual and verbal language, the utilitarian object, the alteration of environment and mass culture. In every case, however, the notion of what is real is rigorously challenged.

Because it covers so much territory, Artschwager's work is difficult to pin down. It is dryly humorous, conceptual, minimal and has obviously been very influential; a powerful influence, not a flashy one. Artschwager's early work was made in the heyday of pop art, but was generally overlooked at the time — perhaps because he was way ahead of it. His recent acclaim is a result of the success of younger (and more pretentious) artists like Hiam Steinbach, Jeff Koons and a host of ill-fated neo-geo-ites whom he has influenced. But the work of these artists doesn't even come close to capturing the power of their mentor. Artschwager's retrospective is a testament of perseverance of vision and an incredibly astute mind.

The work in this show has the off-putting appearance of being backed up with volumes of theoretical text, but true to the work's confounding nature, this is not necessarily the case. Strongly defying classification, Artschwager's art is his theory. In the composition of his pieces and their placement in the museum, the artist doesn't make things easy; in fact, he does everything in his power to thwart the idea of true comprehension. Even if you look right at them, many of the pieces have the quality of being seen out of the corner of your eye, which makes Artschwager's work almost critic-proof.

This may sound like a rather unpleasant art experience, but what makes this show so powerful is Artschwager's provocative, skillful imagery and successful address of some very contemporary issues. His work foreshadows Baudrillard's theory of the simulacra, a timely and

maker prior to his life as an artist.)

Artschwager's skewed vision blurs the edges of art and usefulness and the boundaries between particular mediums. The artistic intent behind his work is to create "sculpture for the eye and painting for the touch." The deadpan gray paintings on Celotex look like drawings, challenging the concept of medium. The uneven surface breaks up the image as though it were a black-and-white slide being projected on a bumpy wall, placing it at the further edges of relief sculpture and yet another generation away from the real.

In his early '60s paintings, Artschwager concerns himself

can bump into," the sculptures are both literal representations of furniture and representations of drawings. *Drawing of a Table* (1984-85), which looks like a table attacked by fungus, is a humorous object that literally "fleshes out" a drawing by using pieces of

"the great ugly material, the horror of the age, which I came to suddenly because I was sick of looking at all this beautiful wood."

(The brilliant use of formica is all the more fascinating considering the current yuppie rage

What makes this show so powerful is Artschwager's successful address of some very contemporary issues.

black wood to take the place of thick lines and rubberized hair to represent finer line work.

Most of the sculpture in this show is made of formica. This

of fabulous faux, which Artschwager also pokes fun at in his recent use of grindingly false, painted wood-grain furniture. He catalogs the spectrum of falsity in contemporary interior design.)

Like *Drawing of a Table* and *Table with a Pink Tablecloth* (both 1964) are literal/sculptural diagrams of the object — only in this case formica is used to pull the image out of a large cube. These objects look very much like pop art furniture that may have been marketed at the time, yet their hard, sharp edges and exaggerated dimensions render them dysfunctional. The artist applies similar ideas to other "furniture" such as a cradle, stereo speakers, keyboard instruments, the vision-directing confessionals and *Tower II* (1979), a strange, monolithic structure that approximates the tunnel-vision quality of television.

Artschwager's challenge of convention and perception is boiled down to a more succinct, conceptual level with his signature "blp" (the "i" is purposely removed to give the word some extra emphasis); a black oval figure around 16" long, which the artist has painted onto the museum's walls in inconspicuous, out-of-the-way places; along with a three-dimensional version which looks like a porcupine furball made of bristly industrial broom fiber. The blp is representative of a system which combines the idea of grammatical punctuation with visual organization. The innocuous image resembles the ghost of an electrical outlet, an object or shape which is rendered transparent with its regularity. The blps, in all their forms, are like ideas that have dropped from the

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Richard Artschwager: *Sailors*, acrylic on celotex with metal frames (four panels, 25 x 22 x 1/1" each), 1966.

artist makes what are essentially subtly unbalanced diagrams and models of these objects in the unlikely form of formica sculptures and paintings on

with the power of the mundane image. He transposes, almost verbatim, newspaper real estate ads and the famous photograph of the Johnson and Johnson office interior with its strange, tornado-like lighting fixtures, into his murky, texturized vision. Humans rarely figure in these paintings, but when they do, they are in a regimented form, as in *Sailors* (1966), where the militaristic theme eclipses the idea of personality, or *Three Women* (1963), which features identical triplet fashion models.

Sculpturally, Artschwager explores similar themes of regimentation of the object. Self-described as "holograms you

substance, essentially a photographic medium, is the antithesis of texture, or perhaps its encapsulation. The artist describes it as

Artschwager's retrospective is perhaps the most rewarding and challenging exhibition to be seen here in ages.

important philosophy of mass culture which states, "The very definition of the real has become: *That of which it is possible to give an equivalent reproduction.*" (Italics added) Artschwager pushes this idea into other areas; his work "reproduces" common objects in ways that subvert their function by extending their boundaries and questioning their usefulness. This applies to the context of art in institutions as well as "real life."

Artschwager's subjects are seductively banal. Doors, rectangular picture frames, chairs, tables and pianos are recruited to explore the role of vision in comprehending space and consciousness in one's environment. The

Celotex, a fibrous wall covering. (These materials don't seem so strange when you take into account that the artist, who resembles a wacked-out Mr. Greenjeans, worked as a furniture

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A Mixed Bag of Beethoven Heroic Intensities

Every year the San Francisco Symphony ends its season with a blast of Beethoven. Economically, Beethoven's heroic music serves to pull a substantially different audience into Davies Hall from the one that subscribes to the regular season. Musically, Beethoven's tough-minded integrity serves as a tonic, a return to the bedrock of the symphonic tradition. This year the festival was somewhat trimmed, with fewer concerts and less variety than usual, suggesting perhaps that the marketing mavens at the symphony foresaw a saturation point even for Beethoven.

By attempting less, however, the symphony may well have achieved more. The festival began with a two-night stand by the Guarneri String Quartet. The Beethoven Quartets are such massively difficult works that a complete five-concert set of them exhausts almost any quartet hired to play them, so this year's two-concert solution may well set a precedent for the future. Even so, the Guarneri Quartet was a little overparted.

bunctious energies that are pushing and pulling it about, you will not capture the peculiar *frisson* that these quartets contain.

Steinhardt and his group rather roughly handled both No. 1 and No. 3 of the group, but it must be said that their big, romantic approach did fit the oversized dimensions of No. 6 rather well. In the earlier quartets, it was as if the Guarneri were jumping ahead of the story, reading the colossal composer

The glory and the problems with the Guarneri stem from the same source: the group's first violinist Arnold Steinhardt.

The glory and the problems with the Guarneri stem from the same source: the group's first violinist Arnold Steinhardt. Steinhardt is clearly the four-some's leader, both emotionally and musically. Yet in terms of the variety of Beethoven's emotional demands, Steinhardt is comfortable only in the heroic middle phase. America's most famous quartet lacks the refined polish and the wry charm needed for the composer's youthful Opus 18 quartets.

In these pieces Beethoven is exploding his Haydn-esque model at the very moment that he is paying tribute to it, and the interpretive problem in playing these pieces is to give due to both sides of this seesaw. Unless you are willing to present the civility of the model together with the ram-

back into his first attempts. The method worked well only in the last work of this early set.

The big disappointment of the Guarneri's visit was the emptiness of the two late quartets, one on each program. Admittedly, these are grand works, some people think the grandest and most sublime in the literature, and it is true that normal, everyday people simply cannot be up for their challenge all the time. Nevertheless, it was disconcerting to hear the great thanksgiving hymn at the center of the A minor quartet go for naught and to have the compacted energies of the F minor quartet fizzle out.

Only in the great C major quartet, Op. 59, No. 3, did the Guarneri rise to the occasion. As the group's recording of this quartet proves, it has long been a



The composer and his music: Ludwig van Beethoven, c. 1823.

favorite with Steinhardt and Company. This music's particular hectic pace and explosive energies must especially appeal to the New York-based quartet. Here Steinhardt gave us not only his most insightful phrasing but his cleanest and most accurate pitch. The whirlwind conclusion practically lifted the foursome off the stage.

The festival continued with three orchestral concerts, two of which featured a concerto and a symphony, the last of which was given over entirely to the titanic Ninth Symphony. The single piano concerto of this year's festival was also the occasion of Vladimir Feltsman's San Francisco debut. Feltsman is a Russian emigre, who was held in virtual captivity by the Soviet government for the ten years prior to his recent arrival in the West.

Playing Beethoven's Fourth Piano Concerto, Feltsman proved that he possessed an individual voice, one that could plumb the depths of the music without distorting it. Perhaps it is the harrowing nature of his life story that drives Feltsman to hear in this music more jangling unrest than other pianists have gotten from it. Especially in the cadenzas, which were Beethoven's own, Feltsman dug beneath the surface to bring out the

joy.

Paired with each concerto was a symphony: the Third with the piano concerto and the Fifth with the violin concerto. These two symphonies presented the finest Beethoven conducting that I have ever heard from Herbert Blomstedt. Indeed they were the finest Beethoven renditions that I have experienced in a long time: more tautly organized and more cleanly articulated, for example, than Kurt Masur's performances in last year's festival, and infinitely more subtle than Edo de Waart managed with the *Eroica* during the subscription season just past. In terms of the Beethoven Festival itself, you would have to go back several years to the summer when Kurt Sanderling played the whole set to get such insightful performances.

What Blomstedt accomplished in these performances was the integration of the various pieces within the whole. Beethoven planned his music with abundant use of a climax-and-resume pattern. In performances the symphonies frequently fall back into the individual units of this pattern, but Blomstedt never lost sight of the overall structures, never frittered away his climax or tried to catch his breath when he had to begin again. The tensions and the relaxations each got their due, and the grand design came through.

With the opening night performance of the Ninth, however, we were suddenly back in the rehearsal room. A succession of individual moments was all Blomstedt could ring from the score. Throughout the mammoth symphony, energy was lost at almost every transition. No sooner would the orchestra get a phrase right, then they were wondering what to do next. In the first movement, the momentary confusion at the beginning of every new idea robbed the

These two symphonies from Herbert Blomstedt were the finest Beethoven renditions that I have experienced in a long time.

ever, to these ears, it was but a sketch of a performance. Kobler's pitch was remarkably fine and the various strands of the concerto were all clearly laid out, but there was no extra sparkle, no luscious rhapsody in the music. The Beethoven Concerto had stretched Kobler to his limit; he was struggling just to keep it in control, when what this music calls for is a sweet singer of

music of its breath and its sense of importance. In the second movement, there was a little more large-scale building, but still Blomstedt could not bring his players over the top with him. With the crashing of every big wave, the music tumbled again.

Not even the conclusion caught fire. Among the singers in the last movement only the bass, John Cheek, acquitted himself well. The chorus was fairly ragged, and the sopranos stretched beyond their limit. The orchestra and the maestro continued to lose themselves in minutiae.

It was a sad finale to a festival that had also provided some of the most integrated renditions of the Beethoven symphonies to come out of the San Francisco Symphony in a long time as well as some quartet playing that, while it did not quite live up to the music, nevertheless gave us the experience of that music's heroic intensities.

ILM
L I S A K E R N A N

Penny Marshall's 'Big' 'ET' in Toyland

Big, the summer hit starring Tom Hanks and directed by Penny ("Laverne") Marshall, is really a space movie. Since the marvels of spaceship hardware and extraterrestrials seem to have lost their spark for the moviegoing public, filmmakers are reaching for new frontiers: the interior of the body (*Inner Space*), switching bodies with a parent/son (*Like Father, Like Son*), and in *Big*, a child in an adult's body.

From the first transformation scene, set in the boy's bedroom with low angle shots of thundering feet, to the final violin-drenched farewell to bigness, the film contains strong *ET* resonances. As it was co-authored by Steven Spielberg's sister Anne, this is perhaps no coincidence. Seeing *Big* as part of the space movie genre is helpful not only in clarifying whose formula the film follows, but also in resisting the temptation to see any sort of verisimilitude in its urban corporate setting.

By all appearances the idea of *Big*, the story of 12-year-old Josh Baskin (David Moscow) waking up in a 35-year-old (Tom Hanks) body, is primarily for the kiddie audience to take a trip into adulthood. But this movie is actually structured from a grownup's point of view. It assumes the perspective of an adult spectator fantasizing about recovering the lost wonders of childhood. Having been well trained by Hollywood and television to put themselves in the position of adult protagonists, traveling to the grownup world is a leap of the imagination to which movie-going children are already accustomed. The journey here is really for adults

Any film narrative — including Big — reflects many assumptions about who will be watching it and what they will think is funny.

who wish to regain childhood — and for child spectators who identify with adults wishing to regain childhood.

The young Josh is a pretty serious boy, and it's hard to picture him carrying on the way Tom Hanks has him do in his adult body. Early in the film we see that Josh's wish to be big is motivated by an adolescent gravity in his crush on Cynthia Benson, who goes out with a boy "who drives." In Hanks' portrayal, Josh has initially lost all interest in the opposite sex and acts about two years younger than his young version seems to be.

These seemingly quibbling questions of believability are important in establishing who this movie is designed for. One of the ways films operate in contributing to cultural definitions and norms is by "constructing" a spectator. Narrative films reflect many assumptions about who will be watching them and what those watching will think is funny.

When a film is successful, as this one is, a process happens in the audience where those who may not fit with the filmmakers' idea of the spectator attempt to make themselves fit, so as to en-

and that denial is repeated in successive movie-going experiences, film becomes an instrument in the invalidation or invisibility of those of us who do not fit the dominant culture's norms.

Big is full of clever gags and winning performances — all contained within a very simple and likeable story. Its simplicity, however, carries with it fairy tale visions of the world that place it very clearly in the fantasy/space movie genre. Trying to view it as a straightforward "comedy-romance," as Twentieth Century Fox calls it, could put anyone's sense of reality through some strange changes.

Fox's press information remarks how Josh "discovers that

tion quality of the events and options in Josh's "big" life. It's a boy-wonder fantasy only dreamable or even desirable by a small percentage of people. A scene in

Josh's deadpan expression through much of the film displays an inspired balance of vulnerability and cool, curiosity and fear.

FAO Schwartz, where Josh "bonds" with his boss while they play "Heart and Soul" with their feet on a giant piano is the culmination of this unreality. While we delight at the dance they do on the keys, we start to

to his job is made to appear an inevitable feature of adulthood. This idea reinforces the illusion in our scarcity-oriented society that choices are severely limited,

that we must work within the circumscribed boundaries of the system.

Tom Hanks does a great job as Josh, for the most part, although his other performances have all seemed almost equally powered by some kind of inner-kid engine. The more subdued aspects of Josh represent the more successful side of Hank's performance. He is a lot more convincing as a 13-year-old when he's teaching another kid how to do algebra than running around with a space gun. Hanks' deadpan expression through much of the film displays an inspired balance of vulnerability and cool, curiosity and fear.

Elizabeth Perkins (*About Last Night...*) has some nice moments as Susan, the love interest, whom Josh wins away from her workaholicism and her cutthroat boyfriend (John Heard). Her attempt to give Josh the basic female yuppie come-on line ("I really feel I know who you are") while he is flipping locks and switches on her rented limo makes a great scene. Her fascination and puzzlement with him lends the film one of its few reality checks. Another is provided by Josh's best friend Billy (Jared Rushton), whose nicely underplayed mirroring of his buddy helps cement our belief in Hank's performance.

The best way to see this film is to know in advance that it's going to be "ET in Toyland." Formula films have become one of the rites of summer, and when they're well articulated, as this one is, you get your money's worth. But it's important to remember that formulas, by definition, are closed systems.

Big is playing at the Galaxy (Van Ness at Sutter, 474-8700) and Empire 3 (West Portal and Vicente, 661-2539) in SF.



Fantasy island: *Big* star Tom Hanks (right), playing a 12-year-old transformed into a young adult, does a soft shoe with Robert Loggia, his first boss in the "adult" world.

joy the film more and not to feel left out. Women identify with male protagonists, blacks with whites, children with adults, working class with affluent and only occasionally the other way around. These leaps of the imagination are an integral part of

being "big," as he always suspected, has definite advantages: freedom, money to spend, unlimited toys." Being big, male, white and middle-class, maybe. The scene where Josh experiences the ultimate paranoid bourgeois fantasy, weeping on a dingy Times Square hotel bed while outside shots are fired and people are raising their voices (in Spanish), makes it clear that our boy is cut of a different cloth. Falling into a corporate management job is treated as a birthright (which, for him, it is).

The playful unbelievability of the plot device of making a wish on a mechanical fortune-teller is compounded for non-white, non-male, or non-middle-class audiences by the truly science fic-

storytelling and not harmful to themselves. But when making the leap carries along with it a denial of important differences,

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**An Eclectic Trio
Bedside Reading**

NOW THAT I KNOW.
by Norma Klein.
Bantam Books, New York, \$13.95.

THE OTHER SIDE OF VENUS.
by Shirley Verel.
Naiad Press, Tallahassee, FL, \$8.95.

STARTING FROM SCRATCH:
A DIFFERENT KIND OF WRITERS' MANUAL.
by Rita Mae Brown.
Bantam Books, New York, \$16.95.

The main thing that Rita Mae Brown's writers' manual, a lesbian romance and a novel for preteens have in common is that they've all been by the side of my bed (where I do almost all of my reading) for at least a month. They aren't even all gay books in the same way: The one by the superstar lesbian author is the one that doesn't have a gay theme.

Why am I lumping them together? Simply, each of them is worth some consideration, but all have limited audiences or limited merits. So instead of extended full-length examinations, finds out that her father is gay. It's engaging; I was reading it because I wanted to see if it was suitable for my daughter, but I found myself enjoying it. And this mainstream book — Klein is

The Other Side of Venus was copyrighted in 1960 by Naiad, which bills it as a "novel of enduring beauty, a classic of lesbian literature...." Hardly.

I've decided to do these quick takes:

Now That I Know by Norma Klein is the best of the bunch. It's the story of a New York preteen named Nina who calls herself a "JCK," joint custody kid, who

the author of more than 20 novels for adults and "young adults" — is generally gay positive, although not preachy or explanatory. Nina, after initial anger, reconciles with her dad and accepts his lover as "just



another person in my life."

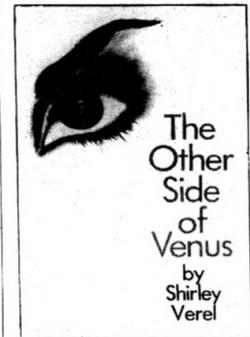
A few things gave me pause about giving it to my child. Nina lies to her parents and winds up sleeping — though chastely — with her boyfriend in an apartment without any adults present. Not exactly a role model for a preteen. And Nina's dad "looked miserable" right after he tells her he's gay, and he doesn't tell her about his lover's moving in until it's already decided. Not exactly a role model for an adult. Also, the kids say "shit" a time or two.

The book is clearly aimed at an older child than my daughter, who is eight but whose reading ability enabled her to get through it easily. I gave it to her despite my reservations because she is just beginning to face some peer pressure at school about having a lesbian mother. Other than a simple picturebook about a girl



who lives in a communal lesbian household, I just couldn't find a children's book that addressed some of the issues that a child who has gay parents faces. If anyone has any suggestions, please write!

The Other Side of Venus by Shirley Verel was copyrighted in 1960 and reprinted this year by Naiad, which bills it as a "novel of enduring beauty, a classic of lesbian literature...." Hardly. It was somewhat interesting



while I read it, but I found it so unmemorable that two weeks later I had a hard time recalling more than the rudiments of the plot. The story tells how Judith Allart, a divorced woman who works at a mortgage company, falls in love with a writer Diana Quendon. Diana's mother and

sometimes irritating, and all delivered as if her views are the words of the Goddess. "I'll be brutally frank: If you don't know Latin, you don't know English," she writes. "If you want to write, you need this tool. Would you dream of becoming a neurosurgeon without a study of anatomy? ... If you aren't willing to study language, then you aren't willing to be a writer." I'll be brutally frank, too: I'd be a lot more impressed with that argument if it came from a better writer than Brown. I've enjoyed some of her novels; she can tell a good yarn, but her prose style is considerably less than dazzling. I agree with her that writers must study language. I disagree about which one.

The book has an annoyingly off-the-cuff feel. It includes Brown's suggested reading list of English-language works. "Please excuse the lacunae from 1981 until today," she writes. "I am weary. I've read many recently published novels, but with the exception of The Color Purple by Alice Walker, I'm drawing a blank.... I know I've missed some fine ones." Brown was getting paid for writing this; don't you think she could have done a few hours of research? (The book doesn't even include the entire reading list. Brown writes that her publisher asked her to trim it to keep the price of the book down — to \$16.95! But you can send away for the whole

Starting from Scratch is like listening to Rita Mae Brown talk. It's zippy, sometimes funny, sometimes irritating, and all delivered as if her views are the words of the Goddess.

Judith's ex-husband try to keep the women from "perversion."

The book is perhaps of historical interest for being among the first lesbian novels to have a happy ending, but Naiad provides no historical information or context, and it is left to the book's occasionally stilted language and constrained tone to place it, as the book jacket puts it, as "a portrayal in depth and dimension of a time and a world only a few brief, cautionary years before our own time."

Reading Starting From Scratch is like listening to Rita Mae Brown talk. It's a quirky hodge-podge of her prejudices. It's zippy, sometimes funny,

list — for \$10! — if you're interested.) Brown also dismisses short-story writing in two short paragraphs as a form that makes her feel "claustrophobic," and further dismisses play-writing in less than a page and a half because there's no money in it. Throughout the book there's a disturbing emphasis on money — not that I don't like money, but I'll be brutally frank: Commercial success isn't the only goal of writing. It may, however, be Brown's.

Deborah Bergman is an editor at the San Francisco Chronicle and very interested in play-writing.

Fag Rocker Retires

The most magnificent fireworks on July 4th exploded on the I-Beam's stage at the stroke of midnight. Sister Double Happiness shuddered and stormed through the band's farewell set. The gig was supposed to have been a send-off for a national tour, but lead singer Gary Floyd found that his spiritual practice was taking precedence over the band and decided to pick Independence Day to bow out.

Resentment within the group over Gary's divided loyalties seemed to dissolve with that decision, and during this one final show, the group surpassed itself — playing with breathtaking passion, precision and authority. Floyd was riveting. Looking like the love child of Janis Joplin and Jonathan Winters, he bit off lines, licked them lazily, and stabbed them at the stage; it was kind of like seeing Charles Laughton play King Lear: awesome.

After the band roared through the cautionary boast, "You Don't Know Me (Like I Know You)," the crowd howled and stomped for more. But Floyd hadn't been kidding. They didn't return. Sister Double Happiness was history... at the very moment they demonstrated how awesomely they'd arrived.... Tell me about fireworks.

My Favorite Rock 'n' Roll Fag

I called Floyd the next day; I had to ask how he could walk on something that wondrous? Wouldn't he miss it?

Floyd sighed and said, "Like I was saying to a friend the other day, it's like growing long hair. After a while it starts to blow in your face, and it's annoying. Finally, you cut it off, and you like the way that feels — it's a relief. But that doesn't mean there aren't times when you miss it."

Floyd insisted that this is a move he has to make and bridled at the thought of people dismissively suggesting that "he's gone off and joined some ashram." Floyd admits that he is hoping to arrive at "a non-egotistical music" and has been listening lately to records of Eastern religious chanting and to early Buffy Saint-Marie, and "writing songs that I hear as much more



A higher calling: Lead singer Gary Floyd bids farewell to Sister Double Happiness.

acoustic."

So I'm not looking for Floyd to reemerge with the Rockin' Rama Krishnas. He only promised, "If I start to perform again, it'll be as different from Sister Double Happiness as that band was from the Dicks." I only know that on this July 4th, his last band proved themselves a mighty hard act to follow. Then again, Floyd don't daunt easy. If he did, I wouldn't have this tale to tell.

Welcome to next week's prospects.

Bob Darlinton, Jeff Trot, Chuck Davis, Jenny Joseph

I'm beginning to think that the Ig should take a tip from David Johanson and pull a Buster Poindexter: take the trek from pre-punk legend to lounge lizard. The two could join forces with Bowie, then recruit Terence Trent D'Arby for their own version of the Rat Pack. The dubious are urged to check for themselves. (7/10, Fillmore, 8 pm, \$19)

tle. (7/10, UC Greek, 3-8 pm, \$18.50)

Iggy Pop, Electric Angel, Penelope Houston

The cartoon combo that invented punk are venerable veterans; pop pros who never had any credibility to compromise or expertise to embarrass. These boys took on rock's original rebels with drag queens celebrated show-biz divas — by turning icons back into trash. But the Ramones never broke character. Sunday, locals, The Field Mice, open at the North Beach nightclub. Monday, the boys follow Snatches of Pink and the Dickies at the Fillmore. I'm waiting to catch them at Tahoe. (7/10, Stone, 9 pm, \$15; 7/11, Fillmore, 8 pm, \$19)

Ramones

The yuppie Liberace took a dive so devastating with his recent I-am-too-hip LP, *Swing Street*, that he is promising to spotlight cuts from his next LP, "a return to mainstream pop," in this show. Manilow has even announced, "I expect that hundreds of children will be conceived at these summer shows." Since he is letting fans under 12 in for cheap, I can only hope that Tipper Gore has been alerted. (And Dave Ford.)

Barry Manilow

Queers could do well to consider this extravaganza a "performance piece": *The Closet As Big As The Ritz* — and marvel over all we've been missing — wives for instance. Elton has one and so does Calvin. I'm almost certain that Barry will announce his catch on this tour. Why risk missing that? (7/14 and 7/15, Concord Pavilion, 8 pm, \$22.50 res., \$16.50 lawn, \$2.50 12 yrs. and under)

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Wet's Library: "And quiet, small, round-headed women running barefoot, tightening their blue rebozos round their shoulders, so often with a baby in the fold. The white cotton clothes of the men so white that their faces are invisible pieces of darkness under their big hats. Clothed darkness, faces of night." - D. H. Lawrence, "The Market"

We're active: "Rent a scooter... Miles of abandoned beach lie north of Playa Morena. While nude sunbathing is not technically legal, since there's no one around, who's the wiser? Besides, the east coast of Cozumel faces Cuba. Republicans with whom I travel love to moon in Fidel's direction." - From Cozumel: A Diver's Paradise

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unveils its cramped upstairs queer bar. (7/8, Paradise, 7:30-10:30 pm, free)

Spot 1019

After the brutal boot camp of touring as openers for Camper Van, the demented combo who brought you "Gnarly, Gnarly Surf Machine" and their *World Needs a Buzz* LP hunker at the ramshackle hole in the wall to take revenge. (7/8, Chatterbox, 10 & midnight, \$3)

MCM & The Monster, Borman 6

The Fillmore's answer to the Beastie Boys headline. Sacto's techno hip-hop team opens. No open-toed shoes. (7/8, Nightbreak, 11 pm, \$4)

House of Wheels, Birdkillers

The headliners are kinda like the Sea Hags, but with sax and violin instead of the Aerosmith-guitar assaults. The openers are the real threat though — with a finer-than-Fogerty Ookie crooner tapping roots that embrace his solid SOMA cohorts. (7/9 Nightbreak, 10:30 pm, \$4)

Jerry Garcia Band, Bob Weir, Brent Myland

A low-key Dead-together with the group's current keyboard-bore on solo, followed by a solo set by the band's popster and Captain Trips' electric combo for a capper. Split a hit of acid with a teenager — and drift a lit-

dangerous creaturez by Gentry Johnson

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UNFORTUNATELY THE WOLF-MAN IS NOT A PARTICULARLY SENSITIVE SPECIES AND WILL ENGAGE IN THIS BEHAVIOR DESPITE PROTESTS SUCH AS, "STOP IT RIGHT NOW!" "UMPHURGH!!" AND "OH, GREAT-YOU'VE DRAWN BLOOD!" -INDEED, THESE ONLY SEEM TO EGG HIM ON.

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WEEK AT A GLANCE

EDITED BY JOHN FRANK

9 JULY SATURDAY

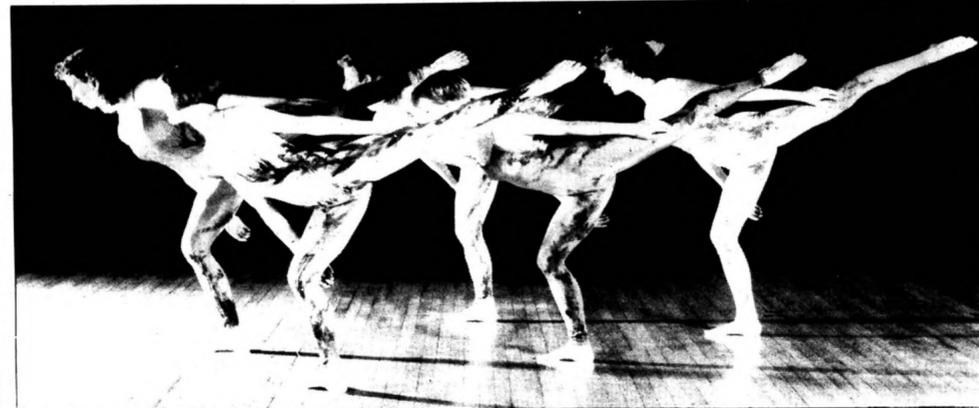
Terry Baum performs her one-woman play, **One Fool, or How I Learned to Stop Worrying and Love the Dutch**, at Mama Bear's. The Fool of the title desperately searches Amsterdam for love, which she confuses with good sex (sound familiar?). She is dumped by True and Ultimate Love, finding solace in an S/M relationship with a stuffed animal and in her own sense of life's absurdity. For womyn only. 8 pm. Mama Bear's, 6536 Telegraph Ave., Oakland. Res/info: 428-9684.

SF Opera winds up its **Operaphiles' Film Fest** this weekend. Today's program includes *The Tales of Hoffman* (1951), a lavish color film version of the Offenbach opera at 5:30 pm, and *The Magic Flute* (1975), Ingmar Bergman's acclaimed production of the Mozart opera at 8:30 pm. See Sunday's listing for the final program in the festival. SF Opera Center, Herbst Theatre, 401 Van Ness Ave., SF. \$6 per film. Tickets available at the door. Info: 565-6434.

Vicki Dello Joio takes the Studio stage at Theatre Rhino with **A Mime's Eye View**, her one-woman show that expands traditional boundaries of mime with the use of masks, puppets, voice and satire. An extraterrestrial, an old man who befriends whales, erotic lesbians and a seven-foot-tall bag lady/social critic are a few of the characters Dello Joio brings to life. Fridays through Sundays until July 24, 8:30 pm. 2926 16th St., SF. \$8. Tickets: 861-5079.

The heat is on: JoAnn Loulan, Tee Corinne and Lee Lynch explore the bottomless pool of lesbian

erotica with stories and fantasies at **A Celebration — Lesbian Erotica, Dreams and Drama**, a benefit for Old Wives Tales' planned expansion. Especially for women. 8 pm. Women's Building, 3543 18th St., SF. \$8-15 s/s. Tickets: Old Wives Tales or at the door.



Dance advance: Anne Bluethenthal & Dancers present their summer concert series Friday and Saturday, 7/8-9, and Thursday through Saturday, 7/14-16, at The New Performance Gallery, 3153 17th Street, SF. Last year's performances were impressive and polished. Tickets: \$8. Call 864-6683.

San Francisco of the Gold Rush and Barbary Coast is recreated each weekend through August 14 on Pier 17. In the tradition of their annual Renaissance Faire and Dickens Christmas Fair, the Living History Center has put together **Old San Francisco**. Capturing the spirit of Bagdad-by-

the-Bay in the 1800s. 11 am-7 pm. Pier 17 on the Embarcadero, SF. \$12.50/\$8.50 seniors, students/\$4.50 children. Info: 781-4646.

Annually, **Museo ItaloAmericano** sponsors a talent exhibition featuring the work of new Italian

artists, and Xie Jin's *Two Stage Sisters* (1964), the story of two women who become opera stars in Shanghai of the '40s. *Brothers* screens at 6 pm; *Sisters* at 8:30. SF Opera Center, Herbst Theatre, 401 Van Ness Ave., SF. \$6 per film. Tickets available at the door. Info: 565-6434.

Who Care, a benefit for the AIDS Emergency Fund and the East Bay Assistance Fund. Touring companies of *Cats* have raised more than \$70,000 for AIDS in ten other cities across the country. 7:30 pm. Bimbo's, 1025 Columbus Ave., SF. Tickets/info: 441-6407.

12 JULY TUESDAY

Reagan's Central America policy hasn't elicited a great deal of levity; that is, until tonight when eight Bay Area stand-up comedians, including Marga Gomez and Paula Poundstone, share the stage for **Stand Up! With the People of El Salvador**. Proceeds are shared by CISPEP and a San Salvador health clinic for women and children. 8 pm. Great American Music Hall, 859 O'Farrell St., SF. \$10. Tickets: 762-BASS, Modern Times Bookstore. Info: 648-8222.

LA shows SF about art?! Sceptics can judge for themselves at **ATA's LA Rules**, a multimedia exhibition by six of the hottest artists from the greater Los Angeles area: David Avalos, William Bailey, Mark Chiat, Steve Hurd, Gina Lamb and Mike Will (whose recent piece involved wiring a thousand lemons together and using the charge of the citric acid to form a battery that lit a single-watt light bulb...). Runs through August 6. Reception tonight, 7-10 pm. Artist's Television Access, 992 Valencia St., SF. Info: 824-3890.

13 JULY WEDNESDAY

But what's the object? Cathy Cade gives a lecture and slide presentation **The Subject Is Lesbians** at Eureka Valley/Harvey Milk Memorial Branch Library, 3555 16th St., SF. 7 pm. Free.

Life on the Water presents three one-act plays written by **Bill Talens**: *Looking for Black Women on the Radio*, *Red Wedding* and the premiere of *The Futures Exchange*. *Black Women* is about a local TV news anchor who is late for his newscast because of an unexpected close encounter of the



Midsummer night music: Amy Dondy, a sultry chanteuse presents two evenings of torch songs, Sundays, 7/17 and 7/24, at 8 pm at The Galleon, 718 14th Street (at Church and Market), SF. Cover: \$7. Call 753-3036 for details.

The **Gay Asian/Pacific Alliance (GAPA)** was recently formed by and for gay men of Asian/Pacific Island heritage for increased awareness and mutual support. The group meets every second Sunday at MCC, 6-8 pm. 150 Eureka St., SF. Info: 387-0466. GAPA also publishes the bimonthly *Lavender Godzilla*; subscribe by writing PO Box 421884, SF, CA 94142-1884.

A struggle on two fronts: Gay Nicaraguan artist Otto Aguilar Rojas exhibits his works of gay love and struggle in Nicaragua Libre in his show **Flowers in the Volcano** throughout the month at Modern Times. A reception for Aguilar takes place tonight, 7-9 pm. Modern Times Bookstore, 968 Valencia St., SF. Free.

Bay Area Gay Fathers discuss whether to spare the rod in tonight's talk on **Daring to Discipline Children and Responsibility**. Also on the agenda is "The Empty Nest and the Gay Parent." Social hour/potluck (Bring a dish to share): 5-7 pm. Small group meetings/discussion: 7-8:30 pm. All gay fathers and their friends are invited. Congregation Sha'ar Zahav, 220 Danvers St., SF. Info: 841-0306.

11 JULY MONDAY

You certainly won't get rich quick: Learn the basics of getting hired in the Bay Area media field at Media Alliance's **Breaking Into the Media**. The two-hour class places emphasis on the printed media. 5:30-7:30 pm. Media Alliance, Fort Mason, Bldg. D, SF. \$15. Info: 441-2557.

The cast and crew of *Cats* shed their feline fur for an evening of Broadway and pop music in *Cats*

erotic kind in the TV station's parking lot. God knows what the other two are about; you will too if you show up at 8:30 pm. Through July 31. Life on the Water, Fort Mason, SF. Tickets/info: 776-8990, 762-BASS, STBS.

14 JULY THURSDAY

City College's City Summer Opera presents **The Mother of Us All** by Virgil Thomson and Gertrude Stein. Based on the life and times of suffragist Susan B. Anthony, the work rarely produced in the Bay Area — takes a whimsical and frequently satirical look at issues that sometimes separate women and men. Through July 17. City College Theatre, 50 Phelan Ave., SF. \$10/\$8 seniors, students. Tickets/times/other info: 239-3132.

Film biographies of two great women of the early 20th century share billing at the Castro. At 7 pm, Margaretha von Trotta's controversial **Rosa Luxemburg** portrays the revolutionary figure in world



politics. Director Paul Leduc's **Frida: Naturaleza Viva**, about Mexican surrealist painter (and bisexual) Frida Kahlo, is an intricately constructed mosaic shifting back and forth in time and features an uncanny performance by Ofelia Medina. *Frida* screens at 9:15 pm. Castro Theatre, Castro & Market Sts., SF. Info: 621-6120.

Film Arts Foundation and Roxie Cinema present a program of short films by independent Bay Area filmmakers. **Sympathetic Cinema**, "films with a human heartbeat," is an unusual collection of works that span 25 years and a variety of approaches to filmmaking held together by a common thread of humanity. 7 & 9 pm. Roxie Cinema, 3117 16th St., SF. Info: 863-1087.

'Cause you gotta have friends: **GLOE's Older Gay Men's Friendship Group** (60+) meets with lively discussions and planning for special events at 2:45 pm. Friendship Room, 711 Eddy St., SF. Free. Info: 626-7000.

Cecilia Dougherty presents **The Gay Gaze**, an evening of her videotapes that use sexual themes and imagery in a practical look at visual representations of lesbian sexual love. 8 pm. Artists' Television Access, 992 Valencia St., SF. \$3. Info: 824-3890.

The Palestine Coordinating Committee sponsors **An Evening of Palestinian Culture** as part of St. Mary's Cathedral's "Tent of Meeting" cultural series. Palestinian folklore, music, dance, food and a historical fashion show. 7:30 pm. St. Mary's, Gough St. at Geary Blvd., SF. \$5. Info: 956-5752.

15 JULY FRIDAY

EVENT OF THE WEEK Live Nude Boys on stage! It's opened to rave reviews in New York, was labeled "obscene" by the FCC and has encountered controversy wherever it's played. And it's about

Goode enough: The award-winning Joe Goode Performance Group presents its innovative, multi-environmental theater/dance work, *The Ascension of Big Linda into the Skies of Montana*, Thursday, 7/14 through Sunday, 7/17, at 8:30 pm at Theater Artaud, 450 Florida Street, SF. *Big Linda* is one of those rare works that combines radical innovation with substance. Go see! Tickets: \$10. Call 621-7797.

time it's come to San Francisco. Robert Chesley's **Jerker**, or *The Helping Hand* sears the stage with its tale of phone sex and the threat of erotic fulfillment in a dangerous age. Starring Kelly Hill and David Murphy, directed by Joe Cappetta. Plays Thursdays through Sundays until August 7. Theatre Rhinoceros, 2926 16th St., SF. Tickets/info: 861-5079.

SF Symphony's **Beethoven Festival** continues with a program performed by the **Guarneri Quartet**, who are hailed as the world's premiere chamber ensemble. The program includes Quartet in F major, Op. 18, No. 1; Quartet in F major, Op. 135; and Quartet in C major, Op. 59, No. 3. 8:30 pm. Herbst Theatre, 401 Van Ness Ave., SF. \$18. Tickets/info: 431-5400.

Guerneville's River Repertory Theatre presents **I'm Getting My Act Together and Taking it on the Road**, opening tonight and continuing on Thursdays through Saturdays until August 20. 8



Pop punishment: Sing along with the master of romantic schmaltz when Barry Manilow visits the Concord Pavilion on Thursday and Friday, 7/14-15, at 8 pm. Each evening promises "anecdotes and stories from Manilow's career... humorous sketches... and a 30-minute medley highlighting Manilow's greatest hits." Wow! Go for the slime! Call 762-2277 for more info and tickets.

pm. Jenner Playhouse, Jenner. (Hwy 1, 20 min. west of Guerneville via 116). Tickets: (707) 865-2905 or at the door. Info: (707) 865-2905.

The Lively Arts of Stanford's **Midsummer Mozart Festival**, performed by the Festival Orchestra, begins tonight. Featured works are Symphony No. 24 in B-flat major, K. 182; Concerto No. 2 for Violin in D major, K. 211; Concerto for Horn in E-flat major, K. 447; Rondo for Horn in E-flat major, K. 371; and Symphony No. 385 in D major, K. 385. *Haffner*, 8 pm. Memorial Auditorium, Stanford University, Stanford. \$10-20. Tickets: 723-4317, 762-BASS.

Improvised quirkiness: **Over Our Heads** captures the bizarre side of human nature as they bring their improv comedy, music and characters to Code Blue at 9 pm. "Nonstop hilarity," says N. Hanrahan of *BAY/N*. \$5. Call 979-5557 for location and other info.

Thirty-five Italian male voices in harmony — of such stuff dreams are made. **Coro Sette Laghi**, a male a cappella choir from Varese, Italy, performs an evening of Italian folksongs at Old First Church. Co-sponsored by Old First Concerts and Museo ItaloAmericano. 8 pm. Old First Church, Van Ness Ave. & Sacramento Sts., SF. \$8/\$5 seniors, students. Tickets: STBS or at the door. Info: 474-1608.

The *Sentinel* welcomes submissions of community, political and arts events for possible inclusion, as space permits, in our weekly calendar. The deadline is seven days (Friday noon) or more in advance of Friday publication. Send items to: *San Francisco Sentinel*, 500 Hayes Street, San Francisco, CA 94102, ATTN: John Frank.



Found object: The SF Art Institute sponsors "Assemblage '88: The Recontextualized Object," a show featuring the work of 13 Bay Area "lost and found" artists. Wednesday, 7/13, through Saturday, 8/20, at the Institute gallery, 800 Chestnut Street, SF. Discover new ideas for leftovers from your next garage sale; contemplate the meaning of "value." Call 771-7020 for details and gallery hours.

10 JULY SUNDAY

Tonight's your last chance to attend the Operaphiles' Film Fest. On the program are Suzanne Osten's *The Mozart Brothers* (1986), a comedy about a screwball staging of Don Giovanni

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Continued from page 21
 sky, pointing out the vast amount of visual information which is taken for granted. Artschwager deviously slips these figures into the show almost as if he were trying to undermine the whole idea of a gallery context. They are totally lacking in preciousness and are not credited as part of the exhibi-

tion. Along with the familiarity of the furniture sculptures, the b/p further heightens our awareness of our environment. The artist's work generally pokes fun at the context in which it is seen. *Janus III* (1981-88) is a room-sized installation that resembles a luxury-sized elevator, which, positioned between the building's real ones, rivals the actual in design features. The room envelops and spiritually

transports the viewer outside of the museum context. The installation's title refers to the god of gates and doorways and contains the essence of every elevator you've ever entered. Pushing the realistic up/down buttons releases a flurry of human voices approximating the sound of movement. In the sense that this piece is made of "actual" materials, this is the "real" object.

The artist even uses the museum's elevators to drive home his point. When you leave the building, the elevator door closes to reveal a b/p. This is both a humorous and telling reminder of the thoroughness of Artschwager's vision: The world is full of blps and wavering realities.

Richard Artschwager continues through August 14 at the San Francisco Museum of Modern Art, 401 Van Ness Avenue, SF. Call 863-8800 for more information.

THEATRE

Continued from page 20
 derpinnings or interesting political sideights. What *The Comedy of Errors* does have is two sets of identical twins running around, confusing every-

SAN FRANCISCO
Sentinel
 Bay Area's Fastest Growing Gay Newspaper

body. In other words, the usual. 6. Given that philistines like me can feign ennui toward Shakespeare and other theatre gods without much trouble, a diversionary strategy is necessary to engage full attention. Plain old theatre companies with eclectic seasons have to come up with gruesome marketing concepts every year. Shakespeare-only companies have it easier — they can sell linking themes. Last year Berkeley Shakespeare did the whole Lancasterian cycle. This year they're doing the playwright's "Mediterranean" plays (all those based on Greek or Roman sources). The current *Comedy of Errors*, directed by Ken Grantham, takes this concept one further by resetting the action in late 19th-century Constantinople. Does this surface revision reveal anything new about the text or serve any specific purpose? No. Is it colorful and fun? Sure. Is that justification enough? Of course.

7. Grantham's *The Comedy of Errors* is precisely what people have in the back of their heads when they propose going to see Shakespeare because it will be "fun." They want broad comedy, easy listening declamatory styles, lots of clutter and color, and Michael Jackson crotch-grabbing when Bill gets naughty.

Act One here clanks around a bit (through too much forced slapstick, strained further by Three Stooges sound effects off-stage), but in Act Two Grantham's souflet rises to the desired degree of fluff. Highlights: a Marx Brothers-type episode of delirious chase through revolving doors; quack Dr. Pinch (Soren Oliver) exorcis-

ing a "demon" from a patient in the form of a rubber chicken; Eureka Theatre stalwart Jeff King imitating John Wayne, and Berkeley Rep stalwart James Carpenter imitating Sylvester (the pussy cat, not the discostar). All in all, the quartet of actors playing the mixed-up twins at the play's center (Julian Lopez-Morillas, John Felch, Michael Mendelson, Jeff Klein) provide some pretty wonderful comic spins in an otherwise uninterestingly competent cast. If Grantham's loose, vaguely vaudevilian approach gets a wee bit cute at times, I can only carp so much before admitting that Act Two had me laughing my head off. In short: this is a good time. Detailed further critical commentary would be dull, and irrelevant.

8. Reviewing Shakespeare comedies may not light up my life, but it sure beats exposure to the usual outdoor cultural competition: the likes of Tiffany and "Dirty Dancing Concert Tour" for the kids, "pops concerts" for the aged, and eternal Rodgers and Hammerstein revivals for gnomes. The day someone finally integrates Shakespeare and the Beach Boys, outdoor summer entertainment will have reached its logical peak synthesis. Meanwhile, Berkeley Shakespeare's *The Comedy of Errors* continues in repertoire through October 6 at Berkeley's John Hinkel Park. Tickets are \$9-16.50. Call 525-8844 for info on show dates, times, reservations and driving directions.

Act One here clanks around a bit (through too much forced slapstick, strained further by Three Stooges sound effects off-stage), but in Act Two Grantham's souflet rises to the desired degree of fluff. Highlights: a Marx Brothers-type episode of delirious chase through revolving doors; quack Dr. Pinch (Soren Oliver) exorcis-

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I feel like I have so much more control over my future now, and I'm doing everything I can to stay healthy. It's nice to know that if I experience some change in my condition, my medical group will be there to help. It's great to have a place to go to get answers to all the questions I have. I wish you would visit San Francisco to talk to the people at ViRx too. Besides, I miss you.

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ASTRAL TURF
 DOUGLAS HALE

July 8-14, 1988

The week begins and ends in water. Very early on Friday the 8th, the moon, which rules Cancer, a water sign, moves in opposition to Pluto, a water planet. The moon is transiting the sign Taurus. Taurus is your money and values. Pluto rules and is transiting the sign Scorpio. Scorpio is their money and values. Opposition brings awareness. The moon sheds light on a situation.

The rest of the week is a matter of mutable madness — conflicts, arguments and doing things over. Many of you will be taking on more than you can handle; others have accomplished that already and are trying to shed a few chores. Correct timing and a steady pace are what is needed this week.

If you can manage that, you'll all the more enjoy the fresh energy of the new moon on Wednesday. This new moon is in the sign Cancer, a water sign. All the water signs, (Cancer, Scorpio, Pisces) offer intuition, perception and compassion. The first and main outlet for these attributes is in the home. Cancer rules the home. This new moon

makes a very good aspect to Mars in Pisces. Mars is Fire; Pisces is Water. Mars says, "I am!" and Pisces is total compassion. To say "I am!" is an ocean of compassion — it's often difficult to manifest that "I am!" Mars in Pisces doesn't make for the strongest ego. This new moon supports the Mars in Pisces, allowing the "I am!" to be said with calm, quiet and compassion, but determined, reserve — qualities of the planet Mars and the sign Pisces.

The above applies to all signs.

ARIES (Mar 21 - Apr 19): Priorities are in conflict as your week begins — basically the issue is money and how it's spent. A quarrel on Monday could cost a few days at work perhaps your job. Home is unsettling at week's close. Guard your health all week.

TAURUS (Apr 20 - May 20): Someone tells you how it should be done. Not a good idea. . . flashing red in front of a fixed bull. You, of course, continue on your way, regretting it later

After making amends, your de-termination takes on a quieter and more secret approach.

GEMINI (May 21 - Jun 20): Keep a sharp eye on all business dealings and trust no one. Monday could present a few surprise reversals. Avoid haste and avoid accidents. The new moon can help increase your ability to further your own gains. Try not to let emotions and feelings mar your better judgment.

CANCER (Jun 21 - Jul 22): Home and family concerns begin and end your week. After a hectic Monday, things begin to pull together as the smoke clears. At the new moon, you will begin to feel stronger, wiser and more in control. It's a new cycle for you — so start pedaling.

LEO (Jul 23 - Aug 22): This week you make secluded maneuvers to further your creative goals — romance is also featured here but not as an asset. Careful, you may discover you have no one to blame but your past. As the new moon approaches, an inner strength begins to develop.

VIRO (Aug 23 - Sep 22): You will be at peak break on Monday, decisions and royal pains in the ass all over the place. Actually, you'll find it all quite stimulating because you're at a time of real goal achievement and recognition. The new moon begins to settle things.

LIBRA (Sep 23 - Oct 22): You're rather like Virgo this week only less active and more seductive . . . although the less active is actually very busy. Your telephone has a nervous breakdown on Monday. While the new moon improves your work situation, you may see the opportunity as definite pleasure interference.

SCORPIO (Oct 23 - Nov 21): Everything is going to be fine — not over, not finished, but fine. Agreements will be made; however, do see the change possibility at the end of the agreements' time span. The new moon can improve romance but don't count on it. Change in your work efforts can be good for your health.

SAGITTARIUS (Nov 22 - Dec 21): It's love, pain and the whole damn thing this week. Monday is a great day for lousy communication, travel delays and fender benders. Your efforts may be hardly noticed, but keep at it as your day will come. The new moon is a mixed blessing — at least there is a moment's reprieve.

CAPRICORN (Dec 22 - Jan 19): Relationships and work, working relationships and worked relationships work you all week. You do receive some "light" at the new moon on Wednesday; however, you still feel you're not being told everything — and you're not. Try

not to lose your job on Monday. Overeating is not the answer.

AQUARIUS (Jan 20 - Feb 18): Speculation in romance and business is exciting. Excitement is expensive this week. The new moon on Wednesday and some slow, thoughtful communication can help improve situations. A friend could prove costly on Monday. Make some travel plans for the near future.

PISCES (Feb 19 - Mar 20): You can have it all if you can handle (or want) to handle it all. You're going to want to have fun on Monday, but it keeps getting put off by somebody's priorities. Well, at least you're dealing with priorities and they are important to you even if they come from them. You may consider moving, but by the new moon on Wednesday, present quarters will again suffice.

If you know your rising sign, read that, too.

Douglas Hale graduated from the First Temple of Astrology in Los Angeles in the early '70s. "Astrology is a wonderful vehicle for intimate self-discovery and self-appreciation," he says. "My clients come away with a stronger sense of themselves and the creative potentials for their lives." He is available for private consultations and can be reached at 567-9226.

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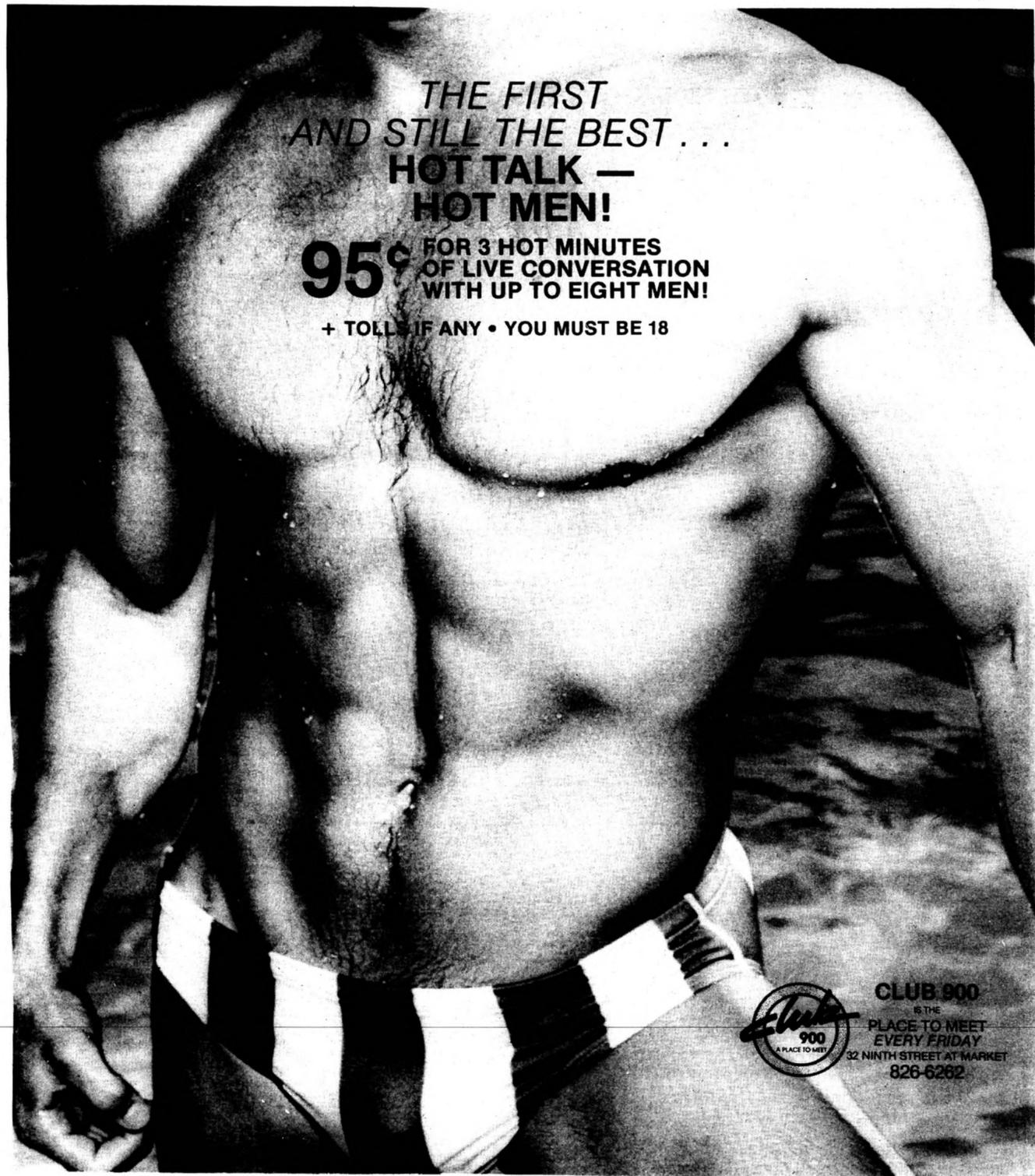
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GWM, 37, 140#, blond, swimmer's build,
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Age/size not important if you are
healthy, fit and well groomed. Write J.C.,
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6 ft, 205#, darkly handsome, well-hung,
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Artichokes, balls, bamboo, brown rice,
brundage, Campbell, Castenada, clar-
ity, cock, Cohen, companion, compas-
sion, cosmos, dance, dogwood, dune,
frogs, forests, Giverny, grasses, health,
Jarret, labor, laughter, Mozart, morn-
ings, pines, shadows, Sting, Striving,
Tao, tea, toads, walking, wood, SZ
G/W/M. Reply Sentinel Box 28A. (28)

KATE BUSH AT PARADE?
You had a ninth wave T-shirt, I was in
chair with video camera, we chatted.
Stupidly I did not get your name. In-
terested in a pizza & Kate? Contact
David at 548-3346. Anyone who knows
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My long-time buddy and companion has
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ply, othernot excluded. The only marks I
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ply. J.D., 537 Jones St. #3905, San Fran-
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This is a legitimate, non-pornographic film; a humorous exploration of women's thoughts on the penis. Twenty people in five countries are now doing interviews with hundreds of women.

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There's no audition. We want all sizes, shapes and colors. Guaranteed confidentiality. If you choose, you'll be sent a glossy of your dick photo, and an invitation to a screening of "DICK" this fall.

Come on...Expose yourself for art...anonymously...as one of the dicks in "DICK!"

If you can't make it to The Stud on the 12th but would like to be a part of the film, call 330-7505 to set up a photo appointment. This event is not sponsored by the Stud. We thank them for allowing us to use the space.

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TESTING HIV POSITIVE COULD SAVE YOUR LIFE.

Having your worst fears confirmed may not sound like good news but maybe it really is. Why? Because many physicians who have worked with the AIDS virus now believe that early detection and treatment to prevent the deterioration of the immune system (T-4 Helper Cells) is the best course of action to slow or stop the progression to AIDS or ARC.

Research indicates that **left untreated**, over 70% of those infected with the HIV virus will eventually develop AIDS or ARC.

The sooner you know if you are HIV Positive the sooner you can start taking positive action that could save your life.

GET TESTED

Testing is now widely available. The San Francisco Department of Public Health has several neighborhood sites that offer **confidential, free, anonymous**, testing and counseling. For information and appointment schedules telephone 415-621-4858.

If your test shows that you are not infected be sure to get retested periodically. Sometimes the HIV antibody doesn't show up for three years after infection. It's important to keep checking so that if you do contract the HIV virus you can combat the infection in its early stages.

GET TREATED

If you do test positive there are many resources available to help you with the medical and the psychological impact of HIV infection. For example, the community group, Project Inform, offers a free hotline service which can help provide you with the information you need to plan a course of action. Call 558-9051 in S.F. or use the toll free lines 1-800-822-7422 (National) or 1-800-334-7422 in California.

Positive Action HealthCare, the nation's largest clinic dealing with HIV immune disorders, is one of the resources you should consider. The Positive Action HealthCare clinic is now serving hundreds of HIV Positive patients with a program of preventive medicine devoted to maintaining the health of their immune systems at a level that may be sufficient to ward off the onset of infections associated with AIDS and ARC.

Each patient's individualized program is developed with his Positive Action HealthCare physician based on the initial examination and is reevaluated on a regular basis.

Potential new therapies are closely monitored by Positive Action HealthCare and as they show evidence of effectiveness they will be added to the treatment depending upon each patient's needs.

The Positive Action HealthCare treatment is not a cure for AIDS. This treatment is intended primarily for patients who are HIV Positive and who have not yet developed serious symptoms of AIDS or ARC.

The Positive Action HealthCare medical group is headed by Alan S. Levin, M.D., assisted by a staff of scientists and physicians who are specialists in the treatment of problems of the immune system and have published numerous medical and scientific documents in this field. Dr. Levin has served as Adjunct Associate Professor of Immunology at the University of California, San Francisco Medical Center. In private practice in San Francisco since 1981, he established Positive Action HealthCare in 1987 to deal specifically with immune disorders related to the HIV virus.

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