

The Sentinel

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Author Assesses Lesbian Literature

by Sue Zemel

Peg Cruikshank, began her lecture with an unusual announcement: "If any of you here tonight know former nuns who have become lesbians, tell them to submit their stories to the Naid Press. They plan to publish an anthology of these stories later this year and are looking for more material."

Cruikshank, whose *Lesbian Path* is itself an anthology of coming-out stories lectured on "Trends in Lesbian Publishing" January 13 at the Eureka Valley-Harvey Milk Memorial branch library. An assortment of local literati attended her informative and upbeat hour-long talk.

Cruikshank is now editing a new anthology called *Lesbian Studies*, soon to be published by Feminist Press. She identified two major trends: the establishment of lesbian publishing houses such as Naid and Persephone, and the emergence of published works written by and about women of color.

Cruikshank said two elderly lesbian lawyers founded Naid Press in Tallahassee, Florida, in 1975. One of the founders, who writes under the pseudonym of Sarah Aldridge, published her own book before going on to publish the work of other lesbian writers.

Three women founded Persephone Press in 1977. Unlike Naid, Persephone Press in Watertown, Massachusetts, functions as a collective.

Both of these "publishing homes," as Cruikshank calls the small, unpretentious operations, have expanded in the past few years. She said they now enjoy commercial success.

"Lesbians involved in the publishing business have become financially astute," Cruikshank observed. "As a result, the future of these establishments seems assured." This year, for example, Naid Press expects to do a quarter-million dollars in business.

Both Naid and Persephone have recently published works written and edited by women of color. This

Bridge Called My Back, an exceptional anthology about racism, was poetry and sell last year at Old Wives Tales, a San Francisco woman's bookstore.

"There is clearly a hunger in our community to hear from women of color," Cruikshank said, "as well as a hunger on the part of these women writers to get their work out there. It is important and encouraging to see all of these new names."

Audre Lorde, Barbra Smith, and Cherrie Moraga recently formed the Kitchen Table Press, located on the East Coast. This press will be devoted exclusively to publishing works by and about women of color. Cruikshank noted that more women of color have begun to self-publish. Leah Hopkins, Doris Davenport, Stephanie Bird, and Linda Jean Brown have already published their own books of poetry and short stories.

Cruikshank reported that small publishing houses such as Vancouver's Talen which publishes Jane Rule, and New York City's St. Martin's have brought out more books by lesbian writers than ever before. Mainstream publishing houses in New York have also published a few books by "respectable" lesbian writers. William Morrow, for example, published two interesting pieces of nonfiction: *Surpassing the Love of Men*, an unorthodox historical work by Lillian Faederman about the "special friendships" between women from the Victorian era through the present day, and *Lesbian Crossroads*, Ruth Baetz's sociological study of the lesbian community.

According to Cruikshank, Baetz had difficulty with her publishers, who declined to issue a paperback edition of her book. Baetz has arranged for Naid to distribute the remaining copies of the hardback edition.

"It is important for lesbian writers to sign contracts that enable them to buy back copies of their books," warned Cruikshank. "The publishing world is still homophobic."

(continued on page 2)



SYLVESTER dazzled the crowd at FIRST ENCOUNTER, the Moscone Center's first gay party, on January 16. Dick Collier, Jr., and John Yukas produced the event.

Conference Befriends Gay Families

by D. B. Kreitzberg

A conference on "Work and Family Life" concluded last week that gay families should be included in the definition of family. The Oakland-based Friends of Families, sponsored the meeting at First Unitarian Church in San Francisco on January 12 and 13.

Delegates representing over seventy California groups—including leaders of religious, gay, civil rights, senior citizen and labor organizations—spent two days working to frame a "Family Bill of Rights" and to plan both the strategy and structure of this fledgling organization.

Michael Lerner, founder and co-chair of Friends of Families, described the radical right's preempting of the family issue—evidenced in its sponsoring of the Family Protection Act—as a real and definite threat to progressive programs in many social areas. Citing popular "concerns about the family," Lerner stated that the progressive left "needs to start addressing the issue." Otherwise, he continued, the public will believe that only Reaganites and right-wing conservatives are willing to work for strong, mutually supportive families.

A draft version of the Family Bill of Rights, one of the conference working papers, included such items as full employment, paid maternity and paternity leave, comparable pay for comparable work, child-care and family support centers, national health care, and the right to abortion.

After two days of workshops and meetings, the conferees regrouped at a decision-making session to grapple with the questions of defining "family." They also considered what the primary thrust of Friends of Families ought to be and how to structure the organization itself.

Some of these issues remained unresolved, but conferees agreed that the definition of "family" in the Family Bill of Rights must be expanded to include single-parent families, gay families, and kinship networks.

San Francisco Supervisor Carol Ruth Silver, who attended the opening session along with Assembly member John Vasconcelos, D-San Jose, and Oakland City Council member Wilson Riles, Jr., has offered Friends of Families the use of her office for a series of future planning meetings.

Evans Assailant Pleads Guilty

The juvenile male who attacked gay activist Arthur-Evans last year pleaded guilty to aggravated assault on January 14, according to Assistant District Attorney Peter Cling. Cling said the youth has been in custody at Youth Guidance Center since the attack, and he will be sentenced in two to three weeks.

Evans, Cling, and D.A. Arlo Smith all regarded the November 4 attack as a clear-cut case of anti-gay violence. According to several witnesses, it began on a Muni bus when the youth asked, "Why are you a faggot?" and ended when he punched Evans' in the face and broke his nose.

D.A. Drops Sisters' Charges

The San Francisco District Attorney's office January 19 "discharged" charges against Ken Bunch and Fred Brungard of the Sisters of Perpetual Indulgence. Police had cited the pair, a.k.a. Sisters Adhanarsuara and Missionary Position, for peddling without a license, at the corner of

Cling had seven witnesses ready for the trial, including Evans, Russ Field—a friend who accompanied him at the time of the attack, two police officers, and three passengers from the bus. Cling said that Evans himself diligently rounded up the passengers who witnessed the attack.

In return for the guilty plea, Cling agreed to dismissal of a charge of assault against Field. Evans expressed "satisfaction" with the case's handling. He suggested that the assailant "undergo compulsory therapy or counseling for homophobia as part of the sentence."

Castro and 18th Streets on Christmas Eve.

Ron Huberman, an investigator for the D.A.'s office, said the action means that the D.A. has a year in which to consider whether to re-file the charges. He added, "We have no plans to do that."

Janitors Don't Want UA to Clean Up on 'Making Love'

Gay activists will picket the local premiere of the gay-themed movie, *Making Love*, on February 12 to express support for a theater janitors' strike, according to a union official. Sal Rosselli, business agent for the Theater and Amusement Janitors Union, Local 9, said he is organizing the demonstration and a boycott of San Francisco's Metro Theater because the union has been on strike against the United Artists theater chain since September 29, 1981.

The Alice B. Toklas Memorial Democratic Club, Harvey Milk Gay Democratic Club, and Solidarity have previously endorsed the strike and a general boycott of United Artists and Syfy theaters throughout northern California. Rosselli said he expects leaders of these four groups to join him in a January 28 press conference in front of the Metro Theater. Rosselli is vice-president of the Toklas Club.

Rosselli is planning "a massive demonstration" for the film's February 12 opening. He said he would also ask the gay organizations to "reinforce our picket line" on weekends during the run of *Making Love*.

Rosselli said he has asked Twentieth Century Fox, the studio

which produced the film, to "pull" it from the Metro and other UA and Syfy houses in the area and place it instead in non-striking theaters.

Barry Lorry, Fox's vice-president for publicity and promotion, said, "If there's a janitors' strike, there's a janitor's strike. There's nothing we can do about it." He said that producers put films out for a bid to exhibitors, and in this case, UA won the bid.

"So, it's an exhibitor's problem," Lorry concluded. "It would be a breach of contract" if Fox now pulled the film.

Making Love follows a male doctor and female TV executive whose marriage collapses when his love for a handsome West Hollywood novelist comes to the surface.

Union representative Rosselli said only three northern California cinemas planning to show the film are not being boycotted: the Sequoia in Mill Valley, the Sun Valley in Concord, and the Southland in Hayward.

Rosselli said the strike is over economic issues: the union demanded a 9% increase in wages and benefits, and the theater offered only 4%.

Rosselli admitted the boycott "is not going to stop all gay people from seeing the film," but said, "it will have a definite effect."

Supervisors Abolish Baths Workers Fees

by W.E. Beardemph

The San Francisco Board of Supervisors January 18 gave unanimous final passage to a measure eliminating the permit and fee requirements for bathroom employees. The measure now goes to Mayor Dianne Feinstein for final approval.

Feinstein's administrative assistant, Peter Nardoza, said he "absolutely expects it to be signed before the week is out."

Supervisors Lee Dolson and Richard Hongisto introduced the amendment to the city's Police Code on December 21, following vociferous protests from bathroom owners and employees. On December 18, the city had raised the fees from a once-only \$28.50 to an \$86.50 initial charge and \$36 annual renewal fee, per employee.

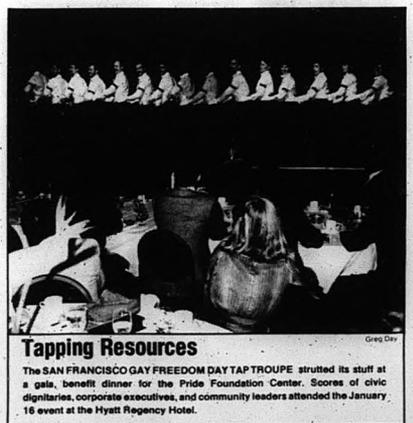
Sutro Baths owner Bill Jones called the new fees "outrageous" and "illegal." He vowed to go to jail before allowing his employees to pay them.

The Dolson-Hongisto amendment abolishes the permits themselves as well as the fees. Instead, bathroom proprietors will be required to maintain a register of all employees.

Dolson's administrative assistant, Del Dawson, noted that the measure in no way relieves bathroom owners of their obligations to maintain health and safety standards. He said it did, however, "take one more level of registration out of the hands of police." Dawson added that Dolson's move was "the opening shot for revision of the Police Code, which has not been touched since 1973."



PEG CRUIKSHANK: If you know any nuns who have become lesbians...



Tapping Resources

The SAN FRANCISCO GAY FREEDOM DAY TAP TROUPE strutted its stuff at a gala, benefit dinner for the Pride Foundation Center. Scores of civic dignitaries, corporate executives, and community leaders attended the January 16 event at the Hyatt Regency Hotel.



EMPRESS PHYLIS and, left to right, Empress candidates Mae, Connie, and Brett. Voting for the 1982 Empress takes place on Saturday, February 6, from 9 A.M. to 6 P.M., at California Hall, corner of Polk and Turk Streets. Voting is open to all Bay Area residents. Immediately following the close of voting, the S.F. Tavern Guild Foundation,

Empress Phyllis, and the Rainbow Court present the 1982 coronation, "Somewhere Over Our Rainbow: Upstairs, Downstairs at Duckingham Palace." Reserved seating is \$12, balcony circle \$9, \$10 at the door. Tickets are available at the Kokpit, New Bell, and Mint.

Police Step Up Golden Gate Park Sex Arrests

San Francisco police have stepped up plainclothes activity and are making lewd-conduct arrests in Golden Gate Park, according to reports from arrested men and local attorneys. Since January 2, they report, at least five undercover officers have been making arrests in the area behind the Beach Chalet at the west end of the park.

A prominent local attorney warns all gay men not to cruise in the park or in any areas of the city under the jurisdiction of the Richmond district police station. That includes all of Golden Gate Park, except the extreme eastern end, and everything north of the park and west of Masonic, except for the Presidio and areas patrolled by U.S. Park Police.

The attorney declined to be identified. He asked, however, "Why spend money on five plainclothes cops when one in uniform would be far more effective in preventing the activity altogether?"

Police spokesperson Sgt. Mike

Pera replied, "For an ongoing problem, no single approach is the solution. Prevention of any violation is our primary concern, but there are times when we have to apprehend people and thus prevent further activity."

Fun with Gloria & Jane

Gloria Steinem and Jane Fonda will be the special guests at a reception to support the Reproductive Rights Fund on Sunday, January 24 at the home of Agar and Diana Jajick, 62 Woodland Avenue, San Francisco, from 7:30 to 9:30 P.M.

A \$25 donation covers hors d'oeuvres, but cocktails are no-host. Proceeds will benefit this Campaign-for-Economic-Democracy project "to build support for pro-choice legislation and legislators throughout California."

Gay Rights Elections in the U.S.

JURISDICTION	STATE	DATE	YEAR	ACTION TAKEN	GAY RIGHTS			
					Pro	anti	Victory	Defeat
Boulder	Colorado	May 7	1974	Anti-discrimination ordinance repealed*	36	64		X
Dade County	Florida	June 7	1977	Anti-discrimination ordinance repealed-R	31	69		X
St. Paul	Minnesota	Apr. 25	1978	Anti-discrimination ordinance repealed	37	63		X
Wichita	Kansas	May 9	1978	Anti-discrimination ordinance repealed	17	83		X
Eugene	Oregon	May 23	1978	Anti-discrimination ordinance repealed-R	35	65		X
Dade County	Florida	Nov. 7	1978	Proposed anti-disc. ordinance defeated**	42	58		X
Seattle	Washington	Nov. 7	1978	Defeat of attempted repeal of a-d. o.	63	37	X	
State of California	California	Nov. 7	1978	Defeat of anti-gay-teacher initiative	58	42	X	
Santa Clara County	California	June 3	1980	Anti-discrimination ordinance repealed-R	30	70		X
San Jose	California	June 3	1980	Anti-discrimination ordinance repealed-R	25	75		X
Davis	California	June 3	1980	Initiative requiring council a.-d. o. defeated	34	66		X
Palo Alto	California	Nov. 3	1981	Proposed anti-disc. ordinance defeated	42	58		X
Austin	Texas	Jan. 16	1982	Defeat of init. allowing housing discrim.	63	37	X	

NOTES:
R-Referendum. Ordinance passed by board or by council not in effect pending results of election.

* On Sept. 10, 1974, Boulder defeated the proposed recall of Mayor Penfield Tate, 51%-49%, and recalled City Council member Tim Fuller, 47%-53%. Both had supported the ordinance defeated in May's election. Fuller had also said, "I've tried homosexual affairs, but they don't appeal to me."

** On November 4, 1980, Florida voters approved, 60%-40%, an initiative making it the sixth state to guarantee the right of privacy in its constitution. (California voters added this protection in the November, 1972, election.) Backers of the two defeated Dade County laws list this as a gay-rights victory. They do not, however, list a similar proposal defeated on November 7, 1978, as part of a multi-item package.

LESBIAN LIT

(continued from front page)

phobic, and oftentimes books by lesbian writers wind up collecting dust in warehouses."

Little Brown, another mainstream publishing house, has recently released *Crush*, a new book by lesbian writer Jane Fatcher. This novel is about adolescent lesbian relationships, a subject infrequently examined.

Lesbian S&M is another topic appearing in print for the first time. *Coming to Power*, which favors the practice, will soon be balanced, Cruikshank reported, by a book which opposes it.

While book publishing appears on the upsurge, lesbian literary magazines and journals, which have relied on grants may be in trouble. Cruikshank did pass

around a variety of new lesbian publications including the *Lesbian/Insider/Insighter*, a magazine from Minneapolis; *Azalea*, a magazine by and for Third World women, and *Common Lives*, a journal out of Kansas City that publishes writings of women who have not been previously published. This journal is soliciting writing from "invisible" segments of the lesbian community, such as physically challenged lesbians, and younger lesbians, and older women.

A lesbian photography magazine called *Blatant Image* will soon be appearing. Cruikshank also highlighted a few works in progress. These included an anthology about lesbian separatism, a biography of Margaret Anderson, and an intriguing new book by Judith Schwartz about notable American women who had "secret" lesbian relationships.

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New Mexico Police Arrest S.F. Gay Murder Suspect

Police in Albuquerque, New Mexico, arrested Frank Anthony Baca, wanted for murder, in San Francisco, on January 15, according to S.F. police inspector Jeff Brosch. San Francisco police had issued a warrant charging Baca with the December 19 murder of musician Sean McLarnon.

Brosch said that Albuquerque police made the arrest at the home of Baca's father. Unless the suspect waives hearing rights, extradition will take up to 40 days,

Brosch added. That process will begin immediately.

McLarnon had worked as a cocktail-hour pianist at Napper Tandy's restaurant in the Hyatt-Union Square Hotel. He was shot to death in his car at Eighth and Townsend Streets shortly after midnight on the Saturday before Christmas.

Brosch refused to discuss the nature of the evidence linking the suspect Baca to the slaying, but he said that police had "a very strong case."

Judge Releases One Larkin Slaying Suspect

Municipal Court Judge Roy Wonder December 19 determined that there was not sufficient evidence to try Richard Weston, 29, as a suspect in the November 21 slaying of Michael Joseph Elliot on Larkin Street. Judge Wonder continued the preliminary hearing for the other suspect, Henry Luna, 26, to January 22.

Ron Huberman, an investigator for the San Francisco District Attorney's office, said he expects that Luna will be bound over to the Superior Court for trial on a murder charge.

Gore Vidal's Double Talk

Gore Vidal speaks twice in San Francisco next week. For \$35 (\$40 at the door), you get him with Robin Tyler and a roast beef dinner with the Golden Gate Business Association at the Van Ness Ave. Holiday Inn, on January 28, 6:30 cocktails, 8:00 dinner.

For an even buck, you get questions and answers (no frills), at Everett J.H.S., 450 Church St., at 8 P.M., on January 29. This event is a benefit for the city's four gay Democratic clubs.

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OR SEXUAL ORIENTATION.

NEW STATE CIVIL SERVICE JOB FORMS appeared this week. The old forms, above, made no mention of "sexual orientation."

Brown signed an executive order in 1979 banning anti-gay job bias by state agencies. The State Personnel Board forgot to add the words to the forms until THE SENTINEL reminded it.

Basker Basks on KSNB

The *Gay Life* on KSNB, 95 FM, will talk to gay father Bob Basker on Sunday, January 24, at 11 P.M. The show is the fifth of a six-part series on health, illness, aging, and life-cycle.

Basker is a veteran on both the civil-rights and gay-rights movements. He has been active in the struggle for human dignity in Illinois, Florida, and California for three decades.

Basker is an openly gay man

Alice's Pet Project

The Alice B. Toklas Memorial Democratic Club holds its second annual pet inoculation day on Saturday, January 23, from 10 A.M. to 3 P.M., at St. John's Church, on 15th Street, between Mission and Valencia.

Cats can receive distemper, rabies, and rhinitis shots. Dogs can get DHL, parvo and rabies shots. Cost is only \$5 per inoculation. All animals must be on leashes or in boxes. For more info, call 469-7546.

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with Randy Alfred

MAYBE THEY'LL ELECT REGGIE JACKSON. The Democratic Party has just voted to shorten its 1984 presidential primary season. Still, it will last 13 weeks and begin in the snow and ice of New Hampshire and Iowa.

Much too long. And too much advantage for the early leaders. The solution is obvious. Ask baseball commissioner Bowie Kuhn: a split season.

In each party, the winner of the first half of the primary season would struggle with the winner of the second half for the national convention's nomination.

Whoever wins the election in November gets to play the Kremlin in the world series.

FOREST FOR THE TREES: Barry Adam of the University of Windsor, Ontario, Canada, wrote recently in the *Sociologists' Gay Caucus Newsletter*, "Gay people continue to be studied as a collection of social atoms—as deviant actors and pathological psyches—when they have, in fact, emerged as a people and as a new historical actor. Sociologists have failed to recognize the collective force of gay people from the Stonewall Rebellion to the May, 1979, insurrection in San Francisco." (Italics original.)

More: "There is almost no recognition of the potent challenge of gay society to the evolution of gender, sexual expression, and the micro-politics of intimate relations. Almost nothing has been written on how gay people present new social organizations: unique primary social networks, new kin, family, and support group relations."

FOUR GONE CONCLUSIONS: Tom Hayden of the Campaign for Economic Democracy recently called the "Four Gospels of Ronald Reagan" to our attention.

Budget Director David Stockman: "The American people are entitled to no rights whatsoever."

Interior Secretary James Watt: "We don't have to be that concerned about stewardship over the environment for generations to come, because Christ would be arriving rather soon."

Energy Secretary James Edwards: "If the Clinch River [nuclear] breeder reactor goes through...we will have enough energy security for all Americans for the next 3000 years." Hayden notes that Edwards "may have a disagreement about the Second Coming with Watt."

Finally, Hayden quotes Secretary of State Alexander Haig's re-

ply to a Senate committee inquiry as to why the U.S. is developing a new military and diplomatic relationship with the Argentine military junta "which has killed, tortured, or made to disappear thousands of Jews, Christian Democrats, trade union leaders, and editors." Haig's justification for the new alliance was "a common belief in God."

"It seems to me," Hayden concludes, "that if they had campaigned on this basis, they would have done considerably less well in certain parts of the country than they did in 1980."

MUNI ZUM KLO: Land's End is up for sale. No, not ours. It's the southwestern tip of England. For about \$60 million, you can get 200 acres and a 700-year old inn, according to wire-service reports.

If it's San Francisco's Land's End that interests you, the Golden Gate National Recreation Area is offering a free tour on Saturday, January 30. The four-hour walk from Point Lobos to the Golden Gate will cover the "cultural and natural history of Land's End area." Meet at 10 A.M. at the *USS San Francisco* Memorial at the north end of 48th Avenue. Call 556-8642 for more info.

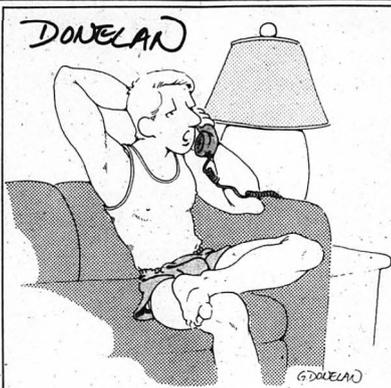
VALENCIA ROSE: The fine new cabaret-restaurant at 706 Valencia offers a rare combination—the comfort of dinner and the excitement of theater in the same house. *A Fine Romance*, F. Allen Sawyer's revue of the love songs of Jerome Kern, continues Thursdays, Fridays, and Saturdays, through January.

In February, *Romance* will alternate with Terri Baum's witty comedy, *Dos Lesbos*. Ward Smith's cuisine continues its great Hyde-and-Green-Plant-Company tradition. Call 552-1445 for information and reservations.

MONEY-CHANGERS FROM THE TEMPLE: At the corner of 16th and Market, Jim Gordon asks: "Are they restoring the burned-out church or converting it into Trinity Mall?"

YOU CAN FOLSON OF THE PEOPLE: Webster's Collegiate defines "Folsom man," thus: "one of a Stone Age people supposed to have lived in North America at the end of the last glacial period."

CLASSIFIED AD: For sale—aspersions, excellent condition; cast only once.



HELLO MICHAEL? THIS IS TED. TED. TUESDAY NIGHT... WE WENT TO YOUR HOUSE... BLONDE HAIR... GREY SWEAT SHIRT... TECS OF TERTH... YEAH, TED.

PARRIES & THRUSTS

San Francisco: A White House Commissioner on American Youth Physical Fitness at a Presidio meeting last week recalled the old days of football when players had to play both the offense and the defense. He reminded the audience that President Reagan had a role in a film as one of these "iron men" who could play both ways. San Francisco Supervisor Les Dolson responded, "Mr. Commissioner, if it becomes generally known that President Reagan is an iron man who plays both ways, he will sweep San Francisco in the next election." There was no mention of reaction outside San Francisco.

Sonoma County: In a suit for libel, slander, and invasion of privacy, Healdsburg Teacher Larry Berner alleges Senator John Briggs made repeated attempts to portray him as a child molester to his students and their parents. Jean O'Leary, executive director of Gay Rights Advocates added, "Berner's rights have been trampled and he is entitled to redress in the courts." Oh, so next he's a drag queen?

Westgate, Iowa: Polly Roquet wrote to our old *Chron*, "My first reaction upon hearing of the devastating effect of the mudslides on the Bay Area was, aha, it's about time! God starts to chastise the people of San Francisco, the city famous for being one-fifth gay." I hope someone tells Polly that San Francisco, the "gayest" of all Bay Area counties, was the least affected by the mudslides!

Stanford: The Camp Lectures at Stanford will feature Herbert A. Simon, Nobel Laureate, speaking on the general topic: "Grappling with Hard Problems." On Tuesday, February 9, his specific subject will be "Ends Without Means." Thank You.

San Francisco: George McGovern came to town to promote his Americans for Common Sense. He acknowledged his defeat but vindicated himself with: "Maybe what we need is some carefully thought-out positions from people who have not always been wrong." Right.

San Francisco: Mozart drag returns on Saturday, January 30, at noon in Macy's San Francisco store, 6th floor stereo department. Bay Area Mozart aficionados can start powdering their wigs for the "I'm Mostly Mozart" Look-Alike Contest, sponsored by the San Francisco Symphony and Macy's. Contestants will be judged on the basis of their visual likeness to the 18th century composer as well as their knowledge of the lighter side of Mozart trivia. For further information call 393-3092. You might also practice the "Queen of the Night" aria from *The Magic Flute*.

Los Angeles: An assistant coroner said traces of butyl nitrite were found in the blood of comedian Paul Lynde, who died of a heart attack last week, age 55. Beverly Hills police found two bottles of the stuff on Lynde's nightstand. The coroner said he did not feel the amount found in the comic's system "was enough to cause the heart attack." Don't rush to judgment.

HEAD SPACE

Alcohol and Addiction

by Jim Boland, Ph.D., & Alan Sable, Ph.D.

Dear Head Space:
I'm not an alcoholic, but I do drink a lot. My lover says if I don't get it together, he's going to walk out on me. I've read those tests and things, and I know I'm not an alcoholic, so A.A. and those Am Landers answers aren't what I need. I need a counselor or therapist who will help me control my drinking so I don't lose my lover. What blew this all up was that I got a drunk drivers ticket before Christmas, and my lover had to get me out. Anyway, I've called the places listed under 'alcohol,' and they all say I need to get into a group or a program. I don't need to quit drinking. I just need to slow it down a little. I know that's possible, so please recommend someone.

Poor Slob in El Cerrito

Dear Poor:
Why such a put-down signature? If you feel like a poor slob, it's the first clue that perhaps you are on dangerous ground with your drinking. People with low self-esteem are easy marks for the euphoria—and oblivion—that drugs can produce.

But when it gets to the point you demonstrate, the euphoria begins to be replaced by self-questioning and recriminations, so that the very thing you used to feel better now makes you feel worse. By then, you are usually physically addicted and can't stop, even though you know the drug isn't really working for you anymore.

Do you understand what addiction means? It's not like being into pizza or "hooked" on a particular flavor of ice cream! It's absolutely needing something to survive. It's not an emotional preference, it's a physical necessity! Your body has to have it and will go to almost any length to get it.

This is where it really gets insidious because you can no longer trust your own judgements and perceptions. Your mind has to cooperate with your physical need or dependency, so it begins to do some real maneuvers to allow you to continue drinking (or using whatever).

We're afraid your letter demonstrates a high level of this mental maneuvering. (More precisely, it's called *denial*.) You mention having read "a test," and we assume you're referring to the kind of self-evaluating questionnaire that determines if drinking has become a serious problem.

These lists of questions always stress whether drinking is disrupting your life. Are negative things happening to you because of

your drinking? Do you see the denial operating when you in effect say you "passed the test" and then tell of a drunk-driving ticket and a lover who's about to leave you, all in the same paragraph?

Denial is a major reason that it's so hard to work with addiction. Carried to its all-too-common extreme, you will hear guys say, "I'm not an alcoholic," while their lives totally disintegrate around them. Denial: Do you see that, if you identify yourself as alcoholic, you will have to do something about it? You are unlikely to run into someone who says "Yes, I'm an alcoholic. I like it and plan to stay this way."

So if you don't use denial, then you have to change, and if you change, your body won't get it's fix, and if your body doesn't get it's fix, you're going to feel like shit for awhile. The word "withdrawal" vibrates chillingly for anyone who's experienced it.

We hope you'll be able to drop your defenses for a moment—even if it's just with yourself—and let yourself see just what level your addiction has reached. Look super-objectively at where things have gotten for you.

Don't you find that you're by yourself more now than last year—meeting fewer new people and losing touch with many of the old? Do you catch yourself making a lot of excuses and telling more lies? Do you think about your day in terms of where the drinks will be and planning for them?

At this point it's not important that you call yourself 'alcoholic' or anything else. What's important is to get honest, at least with yourself. Then get some help. Remember, addiction is *physical*. It's a disease, not a character defect or "moral weakness."

If a friend told you he had clapped you wouldn't tell him to "get it together," and you also wouldn't tell him to deny his symptoms—that they will just go away. No, you would tell him where he could get some help. Please be as loving and considerate of yourself.

Next issue we will share the second half of our response to the brother in El Cerrito—the kind of help that's best and why, and where help is available.

Jim Boland and Alan Sable are noted Bay Area gay psychotherapists. They write this column in response to letters from our readers seeking mental health advice, support, information and understanding.

Would you Like this Statue here?

Asked at Castro Street Muni station.



Lisa, singer and receptionist, Noe Valley.

I think it would be great. I really do. I think it expresses the mood of the neighborhood. It shows love and affection and people being happy with what they're doing.



David, acting and cooking student, Orinda.

It's fine with me. It's definitely a good place for it. Make sure the bronze is tarnished, because if it's real shiny, it'll look out of place.



Kirk, bell captain, Castro.

Yeah, I would like it. It looks good.



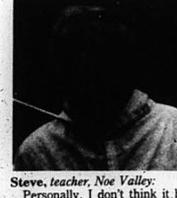
Liz, phone company manager, Alameda.

Like it. Why not? Sure. It's nice.



Lee, co-owner of BB Queen Records, Mission.

It doesn't say a whole lot about the diversity of the gay community. All dykes aren't white, and all fags aren't white, either. We have Third World people who should be represented. Even in bronze, it's still going to be pretty much Caucasian statues.



Steve, teacher, Noe Valley.

Personally, I don't think it has any artistic merit, but if it were here, I wouldn't mind. I think it looks peculiar, actually. It isn't particularly awful. It's contrived. Really, it's not good. There's no art in looking at two people looking at each other. Well, it's like mannequins.



Bernard, designer, Nob Hill.

I guess. It's interesting, but...well, I'm proud of being a gay man, but I think it's a little too much advertising that. The area's well known for that. It seems like it's pushing it on the straight people who are coming through here.



Earl, musician, Castro.

Well, sure. It's a monument to friendship, isn't it? We have all kinds of monuments and war memorials and statues of Junipero Serra, who took off all his clothes and rolled in the brambles to punish himself. So why not?

COMMENT

You're Doing Fine, Oklahoma!

by John Mehring
I would like to update, correct, and elaborate on the January 7 *Sentinel* article on the Oklahoma Supreme Court decision on gay student groups.

First, the update: on January 14, the University of Oklahoma (OU) Board of Regents voted not to appeal the state court's decision to the United States Supreme Court. They also voted not to pursue a similar case in the federal district court in Oklahoma City. Consequently, the regents will now grant official recognition to the OU Gay Activists Alliance (GAA) and the OU Gay Peoples Union.

Next, the corrections: the ruling was handed down on December 22, not on the 20th. It coincided with the end of the fall semester at OU, thereby diluting the impact of the gay student victory on the vacationing campus community.

Although the court upheld the lower court decision to deny the GAA request for monetary compensation for "damages," the Supreme Court did award GAA attorney Glenn Rawdon \$4800 in fees. The homophobic taxpayers of Oklahoma will ultimately pay that sum.

In the court's words, "since the GAA was successful on the central issue—the constitutional issue—the GAA is entitled to recover reasonable attorney fees." With professional fees so vastly inflated, awarding "reasonable" fees of \$800 per year must have been truly ironic, not to say pleasurable, for the judges.

Now for the elaboration: in the article, I'm quoted to the effect that the court action was taken more "to bring out just how much discrimination and prejudice there is against gay people in Oklahoma." To give that statement its complete context, one has to understand some of the history of the same struggle at OU around this issue.

The first gay student group at the university was organized in 1971 as the Gay Community Alliance for Sexual Freedom (GCA). Although it was granted recognition by the students, the administration and the Board of Regents vetoed that approval. With the assistance of the Oklahoma American Civil Liberties Union (ACLU), the GCA took the issue to the district court and won a ruling in 1972.

That ruling granted recognition on an essentially First-Amendment grounds. The regents declined to appeal the decision against them.

Unfortunately, the GCA eventually succumbed to inactivity and disbanded altogether within a couple of years. Then in the mid-70s, those of us who had previously been involved as undergraduates in GCA decided to get re-involved on a more active level. Assuming the recognition issue was now moot, we were completely taken by surprise by the turn of events which the *Sentinel* article detailed.

The conservative backlash, which is now full development, was then only gathering momentum in the more conservative areas of the country. In Oklahoma, it forced us into a position of re-fighting for the basic rights which we had just recently won.

With the previous favorable ruling in local district court and the conservative in New Hampshire, Missouri, and Virginia as reassurance, we were confident at that time that this latest episode in the recognition struggle would be brief and positive. We filed suit in February, 1977.

In the summer of 1978 we were shocked to read of the ruling denying recognition. That decision entirely skirted the constitutional issues raised. At that point, we faced the possibility, nay the probability, that our appeal would fail at the Oklahoma Supreme Court level and that the U.S. Supreme Court would refuse to hear any subsequent appeal.

Moreover, we faced the vehement opposition of other gay groups in Oklahoma, which feared "negative results" if we pursued our appeal. However, we, as activists, felt the results were already rock-bottom negative. So, we decided that although our main reason for continuing the legal battle was to achieve the guarantee of freedom of assembly, speech, and association, some other purpose, beyond that objective would be served by our commitment.

We agreed, that in the event that our appeal "failed," the complete unmasking of the virulent homophobia running rampant throughout the state was, in itself, important. We felt it was important for



our consciousness as lesbians and gay men, for our straight supporters, and for our detractors, not only in Oklahoma but also in the often smug and self-satisfied centers of "gay liberation" on both coasts.

It was in the same year of 1978 that Anita Bryant addressed a joint session of the Oklahoma state legislature. The legislature that year passed the Helm Bill, the Briggs Initiative made law.

It took us a full year of organizing to even approach the point where a lawsuit challenging that gay teacher ban could even be plausibly discussed. That legal challenge, led by Gay Rights Advocates is now in the federal district court.

There was another challenge to be raised. Given the depressing and catastrophic events of 1978, we charted another more promising avenue to resolve our dilemma at OU. We organized another group, the Gay Peoples Union, in the fall and, as expected, the Regents denied it recognition.

This time we took the issue to federal district court, with the ultimate hope of a successful appeal to the more liberal Tenth Circuit Court, in Denver. That case, thrown out once in Oklahoma City, and given life once again by a female judge in Denver, was about to be heard in Oklahoma City, on

the constitutional issues raised in the GAA suit. The Regents gave up on this case on January 14.

A ruling on the Helm bill, too, may soon come out of Oklahoma City. The favorable Oklahoma Supreme Court ruling can only bolster our hopes for a change in the conservative tide. This would give us the satisfaction of seeing the state and federal courts alike set limits on the legislative and regental homophobia.

In closing, I would like to thank those many individuals (and organizations) who were there when we needed them, and, in particular, Glenn Rawdon, our ACLU attorney, and Don Knutson, of Gay Rights Advocates (GRA). I would also like to encourage those who desire to support our continued legal struggle in Oklahoma to make a donation to the crucial, vital, and on-going work of GRA, 540 Castro, San Francisco 94114.

As skeptical of the courts as I have become, some positive achievements have still resulted from endurance in fighting through the legal arena. GRA has made a better world for all of us, but it needs the funds to continue that process. Please give what your growth and conscience as a lesbian or gay man dictate.

John Mehring was president of the OU Gay Activist Alliance in 1976-77. He now lives in San Francisco.

EDITORIAL

The Road Ahead

by W. E. Beardemphl

Many persons reflect and evaluate their future at the beginning of each year. For the homosexual community of San Francisco, the road ahead is as susceptible to devastation in political and economic storms as Marin's Waldco Grade.

Our survival on the bumpy road ahead will take more than just a fastening of our seat-belts. High interest rates, an ever deepening recession, increasing unemployment, and small businesses and small farms bankrupting at an ever increasing rate make economic survival questionable for many. Political disenfranchisement of much of the homosexual community resulted from the theatrical but frequently ineffective or counter-productive tactics of early "Gay Lib." That is still a vicious threat to the majority of homosexuals.

The media forecasts doom as the order of the day in all areas of our country's activities. They predict massive riots in 1983. Hundreds of thousands of persons are living in our streets without housing. Starvation increases while the food-stamp program is cut back.

People do not plan ahead, but just try to muddle through day by day. There is little question that we are looking at the gloomiest time in 50 years in this country.

President Reagan has the aura of Coolidge, Harding and Hoover combined behind a facade of charm. There is an old saying about washing a cat by throwing a little mud on it. Reagan's supply-side theories instead throw the cat into a mudslide. Not only is the cat still dirty, it's dead!

On a personal economic level we see how this operates, as brothers and sisters fight each other for every dollar. Political allies become disorganized economic foes. The co-operation of the community disintegrates into backbiting of friends in the name of survival.

As an aware, pragmatic homosexual community, we can survive and do it with style. What we need to do first is face the situation, accept the facts of life so to speak. Then, in the same way we organized when Reagan was governor of California, we must return to the principles of the Homosexual Revolution.

Meaningless slogans, demonstrations, trashing, calculated misuse of government, and so forth, have not produced the promised "Freedom Now" nor has it caused the downfall of our system of government as predicted by "Gay Lib." Instead we are faced with political backlash where rights for homosexuals are constantly being attacked and openly being defeated. Only those who cling to the Alinsky organizational principles have been able to stem this tidal wave of oppression.

"Gay Lib" is over. Its tactics are passé. It is time to go forward again through mobilization and education of all homosexuals.

As a homosexual community we must develop and spell out the specific and immediate issues that affect us. We must then change the circumstances to realize positive improvements.

A case in point, politically, is our bathroom-employee fee increase. Bath house owner Bill Jones outlined the specific and immediate need. Supervisors Dolson and Hongisto proposed a solution. The Board of Supervisors agreed unanimously, and the proposal is now on the Mayor's desk. She is likely to approve. Within a month, a real problem affecting real homosexuals on a daily basis is close to resolution.

We are back on the track to building a better homosexual community in San Francisco. The *Sentinel's* continuing role will be to report situations, communicate immediate needs, propose specific solutions, advocate reasonable change, and report improvements.

We commend the Board of Supervisors for responding so quickly and so well in this situation. Supervisor Dolson, his aide Del Dawson, Supervisor Hongisto, and his aide Dennis Collins deserve our thanks.

We need to develop new style politicians who can understand and deliver solutions to our needs. The homosexual community must consider many issues and listen to all ogent proposals.

We cannot wait until the economy gets so bad that we all are sunk. We must plan ways that we can take care of ourselves as a community. We must direct our energies away from fighting each other and toward cooperation. We can establish mutual support. That will benefit us all.

The pettiness, meanness and incompetence of our present national administration makes it imperative that we build a coalition amongst all factions within the homosexual community. The only limitations that we place on our expectations are self-imposed.

LETTERS

BORED BY IN-FIGHTING

Probably no more than a fraction of the readers of San Francisco's four free-distribution gay newspapers care at all about the personal bitch fights and personality conflicts between persons involved in the production of those publications.

Justified or not, the ongoing open conflicts, airing of filthiness, and biting criticisms of one another are at best a bore to readers.

I am glad to see the renewal of *The Sentinel*, the expansion of the B.A.R., the perspective of the *Voice*, and the ability of *Gay Focus* to do its thing in its own way.

Petty disliking of one another wastes energy and divides the community. The quality, or lack of same, is self-evident to readers of these papers. We are sophisticated enough to evaluate for ourselves the contents.

I read the gay press for information, hopefully without slant. Increasingly it is necessary to read "between the lines," in our gay press. This wastes my time, bores

me, and takes time from other general reading I enjoy.

Interaction with persons in daily life and keeping relations flowing smoothly in these relations is enough to occupy my time. I do not need the malicious criticisms of one another and attacks upon one another by our four papers, their publishers or their writers.

What does surprise me is that Mr. Beardemphl would condescend to sacrifice his rural serenity, so enthusiastically described in his Jan. 7 editorial, for the headaches, frustrations, and combative attitudes found in the city.

Accelerated deterioration of the social fabric of the city finally inspired us to move 160 miles north last year.

Sincerely,
Tip Hillant
Laytonville

REV KNOCKS NUNS

In Greg Day's article, *Sisters Coway Mayor* (Jan. 7), I read that one of the "Sisters of Perpetual Indulgence" told Mayor Di-

anne Feinstein "that theirs was a spiritual order dedicated to 'joy and the expiation of guilt.' The mayor, Adi reported, replied: 'I don't see anything spiritual about it. What about John Doe who works 40 hours a week and is religious and faithful to his wife? Aren't you offensive to him?'"

Once again, Her Honor betrays her heterosexual bias and homophobic thought processes. Does she really think that all lesbians and gay men support the self-styled "Sisters"? As a Christian, gay man I find the Sisters' mockery of nuns—particularly having known such truly saintly nuns as Sister Teresa of Calcutta—to be downright offensive. And I know of many 'other' gay men and lesbians, non-Christian as well as Christian, who are deeply offended by these men.

If, as they claim, they are truly a "New Age neo-pagan earth religion," (as I've heard some of them state), then there is no reason for them to take the sacred habit of Christian nuns and make mock of it. Why don't they (to be very '80s about it) "do their own thing,"

instead of mocking others?

Does the Mayor really believe that only a heterosexual man in a patriarchal nuclear-family situation would be offended by the self-styled "Sisters" and that all gay people are too tasteless to be offended?

Mind you, I am in no way endorsing the arrest or citation of the "Sisters," but I would like the record to show that there are those in the Gay Community who are every bit as offended by them as Mayor Feinstein's hypothetical "John Doe."

Sincerely,
The Rt. Revd. Mikhael Itkin,
C.L.C.

Bishop Community of the Love of Christ St. Thomas Christians of India: Syro-Chaldean

The *Sentinel* welcomes letters from readers. Please include your phone number so we can verify that you indeed sent the letter which appears above your name. We will not consider multiple-copy letters for publication.

The Sentinel

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ON GOLDEN POND
Starring Katharine Hepburn, Henry Fonda, and Jane Fonda.
Directed by Mark Rydell.
At the Regency.

by Steve Beery
The first shot of *On Golden Pond* shows us a funny old bird blinking its eyes and craning its neck absurdly, an appropriate opening shot for a movie starring the indefatigable Katharine Hepburn. That Hepburn has lost none of her ability to fascinate is apparent from the moment she first appears, tottering toward her summer retreat and haphazardly gurgling, "Norman, Norman, the loons, the loons!" Hepburn is telling her fans in no uncertain terms that the calla lilies are in bloom again, and it's lucky for us that they are, for she's prepared to turn this slight little yarn about the insecurities of advancing age into a touching waltz for two old troupers evidently within earshot of the call from the cemetery.

On Golden Pond isn't a dishonest film: it's candid in the way it manipulates our emotions, if a bit clumsily and more than a little naive. This is a big, goofy, Hallmark card of a movie, with so many nature shots you expect to hear Lowell Thomas narrating from behind a bush. I mention Hepburn first—even though this is a carefully constructed vehicle for Henry and Jane Fonda—because Hepburn is the movie's backbone as well as its moral barometer. It's Hepburn who contributes the most heartfelt performance, as the Supernom responsible for holding her emotionally crippled family together, and it's Hepburn who keeps us from feeling as if we'd wandered accidentally into a personal exor-

cism of the Fonda family feud. (Commissioned by Jane as a late-life present to her dad, the story, from Ernest Thompson's play of the same name, concerns a grown daughter's last-ditch attempt to

establish some kind of a relationship with her distant, crotchety father.)

The trouble with commissioned scripts like this one is that they tend to patronize their actors, re-

ducing them from fully-fleshed characters to recognizable images of their public personalities. One problem that's immediately evident and never adequately resolved is the fact that Hank Fonda is so obviously playing an older version of himself (eighty-ish, close to senility), getting himself lost in the woods), while Kate's playing a younger Kate Hepburn (late sixties, chopping wood, baking cakes, and waxing ecstatic about those

damned wheels). There's a moment when, wheezing in an oversized birthday cake she can't possibly have concocted alone, Hepburn looks and sounds early like Charles Pierce doing an affectionate caricature, singing in that loonlike voice of hers.

In her most recent roles, Jane Fonda in particular seems most comfortable in showing audiences her progress as a person by playing characters that are slightly more nervous and uptight versions of herself. (This has been a problem in all the films Jane's produced for herself, beginning with *Coming Home*.) The pitfall inherent in playing oneself is not getting a chance to grow beyond the screenwriter's idea of the "you" one supposedly represents. In Jane's case, she's been confessing recently on TV talk shows that playing opposite her father spooked her, and the increased nervousness shows even in this actress whose nervousness is practically a trademark. Despite the fact that she looks more terrific than ever, I don't think I'm alone in wanting to see Jane tackle a part that's completely outside herself again, like *Kluge* was.

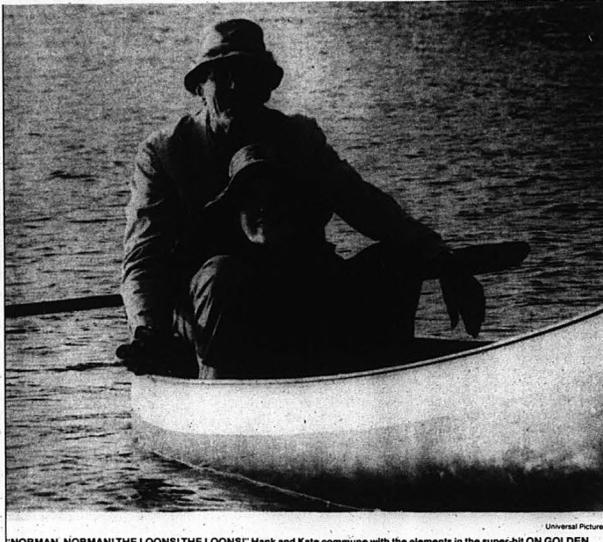
As written by Ernest Thompson, who also wrote *West Side Waltz* for Hepburn's Broadway return, the story hints and haws and gives us a few nicely calculated shudders before finally discarding the one eventuality we've been prepared for—the possibility of the father's death—and opting instead for a happy ending, with Kate and Hank putting the Grim Reaper to rout for at least another summer. Endings like this one have marred most of the Fonda-Gilbert films. If *On Golden Pond* had been made in Hollywood's halcyon days of the 1930s and '40s, Henry Fonda would have gotten the chance to play a death scene, just as the secretaries in *Nine to Five* would have had to atone in some small way for their cavalier treatment of the pigfish

boss. Copping out this way in the finale makes it seem as if Jane herself wants to avoid the unhappy implications of her off-screen role as an activist, to keep audiences slightly thrilled but ultimately opiated, ready to return for more Jane in the next installment.

Besides Hepburn, who breaks through her shield of propriety and common sense with a single line like "You're still my knight in shining armour, mister, and don't you forget it," the most technically proficient actor in the film is young Doug McKean. As the loutish son of Jane's boyfriend, he gets to establish a character and then progress from Point A to Point B. It's hardly a surprise when shared filming excursions bring out the best in both boy and (surrogate) granddad, but McKean brings a believability to his role that is all the more evident when Jane reappears late in the film. Failing to notice the 180-degree change for the better in the lad, she comes in repeating her one-note rant about her unhappy childhood. When Kate finally slaps her, exasperated with her selfishness, it's a moment as satisfying as anything on *The Late Show*.

Advancing age and personal infirmity make Hank Fonda as sure a shoe-in for this year's Oscar as any in that award's checkered history. If he wins, it will be an honor deserved cumulatively for his contribution to the screen. He deserved this affectionate swan-song performance and his future abiding from parts like this one will be missed.

There's ultimately no reason not to like this enormously friendly movie. You won't mind seeing *On Golden Pond*, any more than you'll mind swallowing that lump in your throat you'll get watching Kate and Hank and thinking of your own mom and dad. Movies like this one bring out the child in all of us. In its own curious, muddled way, this film is as welcome as Thanksgiving turkey.



NORMAN, NORMAN THE LOONS! THE LOONS! Hank and Kate commune with the elements in the super-hit *ON GOLDEN POND*.

Art

Rubber Stamp Art: Making Lasting Impressions

by Steve Abbott

Rubber Stamp Art is one of the most democratic and provocative art movements today. Julia Child, Diane Keaton, Jerzy Kosinski, Tom Robbins and Yoko Ono are just a few celebrities who have taken it up, but anyone can do it. At Petrin's meat counter last month I was given a dollar bill in change which some anonymous artist had stamped with a cartoon face. Recent San Francisco street fairs were rife with rubber stamp booths and several bookstores now carry a small assortment of stamps. Rubber stamps have been used to design everything from clothes to books, from posters to gift wrap paper.

Bill Gaglioni, an editor of *Stamp Art*, likes doing rubber stamp magazines because everyone participates. "When everyone sends in their own stamped pages," he says, "you get an interesting variety of different papers. It's the least expensive kind of book or magazine to file, especially for four-color work." File number seven, the first rubber stamp magazine Gaglioni worked on, included art from fifteen countries, and is now a collectors' item.

How did Gaglioni get into rubber stamp art? "I always had them as a kid," he explains. "I've always used them." Rubber stamp artist Ginny Lloyd began as a photographer. "I began using photographs in color xerox art," she says. "From there I moved into the field of Mail Art and that's when I began using rubber stamps. I still do photography; though, and often use photos to make original art stamps."

Whether rubber stamps constitute a legitimate art, according to Ginny Lloyd, depends on how they are used as well as the context in which they are used. Imaginative artists smear stamps, overlay or combine images to achieve special artistic effects. Many artists make their own stamps from high-contrast photos. Xeroxed photothob images are especially popular.

The history of this fastest-growing art form and the leading role

played in it by San Francisco artists is curious. Although South American Indians practiced it for years in tattooing, the use of rubber was impractical until Charles Goodyear patented his vulcanization technique in 1844. This prevented it from going rotten with changes in temperature.

Dentists were the first to put vulcanized rubber to a practical use in making dentures. James Woodruff, working with his dentist uncle, is believed to be the first to make a rubber stamp when he made a C.O.D. stamp for American Express in 1866. The demand for rubber stamps from government, banks, railroads and other businesses was so great that from 1880 to 1892 the number of

more widely popular as an art form. San Francisco artists such as Anna Banana, Bill Gaglioni (aka Dadalardi), Tim Mancusi, Irene Dogmatic and others played an early role in this movement, along with Allen Kaprow, Saul Steinberg and Ray Johnson. Andy Warhol and Claes Oldenburg have used rubber stamps in their art, and San Francisco commercial artist Leavenworth Jackson has specialized in rubber stamp illustrations for many major magazines.

The first International Rubber Stamp Exhibition was held in Paris in May of 1974 by Herve Fischer. Fischer considers rubber stamp art a form of political subversion, a counter-use of a major tool of bureaucracy. Many governments



GINNY LLOYD'S rubber stamp billboard appeared last year at the intersection of 9th & Howard Streets. Lloyd enlarged her images on a special Xerox machine with 18-foot-long sheets.

rubber stamp dealers and manufacturers grew from 400 to 4,000. An early San Francisco dealer named Charles Klinker rode about the Bay Area selling stamps from a red wagon pulled by a rainbow-dyed donkey in 1873. Founded in 1893, Patrick & Co., at 560 Market, is still going strong in the business today.

German artist Kurt Schwitters introduced rubber stamps into his art collages in 1919, but only recently, with the advent of Mail Art in the 1960's, has it become

would seem to occur in this view, since it's illegal to make (though not necessarily to own) rubber stamps in Italy, East Germany and Poland. Artists in these countries must hand-carve their stamps from erasurs or obtain them from artists friends elsewhere.

La Mamele Gallery at 70 12th Street hosted San Francisco's first exhibit of Rubber Stamp Art in 1976. Over 165 artists from around the world participated. Last year La Mamele featured Tim Mancusi's first three-color rubber



ART FOR THE PEOPLE. Top row: rubber stamps made from photo booth images. Art lets it writer Steve Abbott's self-portrait. Bottom: two antique German rubber stamps, possibly dating from World War I.

stamp in its Rubber Stamp Art Process Art Exhibit.

Ginny Lloyd made the first rubber stamp billboard in 1981, displayed on the corner of 9th and Folsom. "I wanted to do something different," she explains. "The Eyes and Ears Foundation and NEA gave me a grant for the project and I enlarged the rubber stamp images on a special xerox machine. I used four sheets two feet deep and sixteen feet long." Lloyd, who's just returned from an East and West European tour of rubber stamp galleries, also makes hand-made rubber stamp books as do several artists in this field.

Rubber stamp magazines have also mushroomed. Bill Gaglioni and Joel Rossman publish *Stamp Art*, a magazine of original rubber stamp art, now in its second issue (2311 Lake Street, San Francisco 94121). Joni Miller and Lowry Thompson publish a quarterly tabloid, *Rubber Stamp Madness*, as

well as the excellent *Rubber Stamp Album*, a 215-page guide on the subject (29 East Ave., New Canaan, CT 06840).

The largest distributor of gay and lesbian rubber stamp images is Iris Cards & Stamps (Box 1715, Boston, MA 02105). Most of their stamps have a political slant but their "Blist" features more sexual images. They'll send you a catalogue for one dollar. The Ministry of Silly Stamps in San Francisco and a company in Loveland, Colorado also distribute gay designs.

Rubber Stamp Art appeals to the pioneering, rebellious spirit. When the Paris police decreed it illegal to drop handbills on the street in 1912, one enterprising hawker carved advertisements on to the soles of his shoes and proceeded to stamp his message directly onto the sidewalks as he made his daily rounds. No one knows where rubber stamp artists might strike next.

Gallery Fare

Contemporary prints and originals by San Francisco painters Daniel Goldstein, Gary Bukovnic and William Chartrand are on display at the Artforms Gallery, 370 Hayes St., through February 28.

Pastel and mixed-media paintings by Jonathan Halle-Fink are featured at The Gallery, 3065 Jackson Street, through February 28. Fink's work is influenced by his three-year residence in Japan, partakes of both contemporary Japanese imagery and Japanese mythology.

Gay Lit Course Celebrates Its 10th

"Gay and Bisexual Lit," a one-semester course offered through San Francisco State's English Department, is now celebrating its 10th anniversary, having begun in 1972.

Professor of English Jim Brogan announced that this semester's emphasis will be "Men Relating To Men," with a curriculum encompassing Whitman, Cavafy, Hesse and Isherwood, as well as "important contemporary novels."

The course begins Thursday, January 28, and meets every Tuesday and Thursday, 12:30 to 2:00 P.M. For more information call 868-0872.

Records

Romeo Void Plays Cool; White Dopes On Punk React

by D. Lawless
ROMEO VOID: NEVER SAY NEVER (415 Records)

Much more cohesive than their critically-acclaimed debut, Void's new four-song EP is a melancholic, jazz-tinged psychodrama filled with the stylish, self-inflicted isolation of white dopes on punk. Yes, these are the same "cool ones" of the new-wave fashion scene, trapped in behavioral roles where stance enchants and warmth is contained behind a wall of hip indifference. Everybody secretly wants to be friendly, sex, but nobody's willing to make the first move. Consequently, the basic premise is one of existential stalemate: denial of emotional fulfillment, anyway you cut it.

One of Romeo Void's smartest moves involved securing the services of producers Ric Ocasek (of The Cars) and erstwhile Psychedelic Furs associate Ian Taylor. While vocalist Debora Iyall is torching through reams of doo-wop beat professional prose — shouting into a void and hoping for an echo — Ocasek and Taylor twiddle a few knobs to keep the rhythmic pulse crisp and punchy. They also douse the whole shebang — particularly Benjamin Bossi's melodic saxophone leads — in buckets of reverb to intensify the contrasts in the band's taut, but rippling contours.

Debora's speak-sing is delivered with acidulous bite for the most part, and Bossi's sax is a suitably fluid counterpoint. "Present Tense" is an outstanding song and "In The Dark" is a good one, but there's a skimpy, hollow and contrived quality to their claustrophobic drama. Apart from Debora's most startling and extreme emotional turnabouts, there's too little of everything and not enough of anything in particular. C.

SAMMY HAGAR: STANDING HAZZTON (Geffen Records)
 Sammy Hagar's local grand older of heavy metal. I mean, he's been around the Bay Area

since the early '70s, when he reached his zenith as lead vocalist with the Montrose band. His "Rock Candy" is an all-time favorite song among.

Hagar's your basic balls-bearing, rip-roaring, shopping center meathead/jock, and this is the finest album of his career. That's not to say the album itself is any great shakes, but it's definitely as decent as any late Rod Stewart or Bob Seger, and when it comes to aggro, Hagar can sing rings around those two gentlemen. As a matter of fact, he sounds so much like a combination of the two that it's no wonder (along with crushingly dull material) he's been unappreciated by Americans while amassing a loyal following in Britain.

There's a number of fair-to-very good songs on Hagar's debut for Geffen Records: "Can't Get Loose," somewhat reminiscent of the tar-paper tenacity of Otis Redding; "Inside Lookin' In" (with Keith Olsen's sensational arrangement/production); and the Have-I-Got-Gonads-For-You-Little-Girl sexual braggadocio of "Sweet Hitchhiker." Very good mainstream arena rock.

Although Keith Olsen's arrangements are overly detergent at times — leaning a little too far over into the studio-ized shrinkwrap — Hagar's one of the more likeable rock-conforming yobos around town. I'd like to see him go nationwide. American youth need a brand new blonde to worship, preferably one with some grey matter beneath the quivering muscle. Sammy qualifies. B-

LAKESIDE: YOUR WISH IS MY COMMAND (Solar Records)

The so-called "progressive funk" of this nine-man L.A. band is typical love-struck, chocolate cake pop soul: polite and streamlined fantasies of foreverlove wrapped in a long-term adoration clause. The main cause for celebration is that lead vocalist Mark Wood is for the '80s what Eddie Levert (O'Jays) and Phillippe

Wynne (Spinners) were for the '70s, and David Ruffin (Temptations) for the '60s. He's a totally credible frontman with a voice both sweet and acerbic, able to soothe and arouse. Wood is that rare singer who could sing the phone book aloud and make it *inspiring*.

Most of the tunes are amiable funk'n'roll: light-hearted, melodic vows of fidelity (with no axe to grind) in a dance groove. "Magic Moments" is wonderful. "Special" and the title track are also ace. "I Want To Hold Your Hand" is, sure enough, the old Lennon-McCartney tune slowed down and bestringed in suitable ballad style.

Though basically a whole lotta tinsel and gauze, Mark Wood's heart is showing and it's not cardboard. Lakeside's the aural equivalent of sliding into a heated swimming pool. B+.

THE WHISPERS: LOVE IS WHERE YOU FIND IT (Solar Records)

A veteran five-man soul group that's been singing close harmony style together for over a decade and a half, these gentlemen epitomize integrity in R & B balladry. Seamless and distinctly glossy harmony so terribly sweet you could stick a spoon in it!

Side A for Dancin' has a couple of silvery numbers: "Turn Me Out" and "Cruisin' In." Neither is as lascivious as the title suggests but both incorporate lustrous synth solos into subtle string and brass arrangements.

Side B for Romancin' is where The Whispers really get to ooze on out, though. "Say Yes," with lead vocals by twin brothers Wallace and Walter Scott, is a good song with a nice saxophone solo from Melecio Madoklyvo. And "Small Talkin'" with more breathtaking harmony vocals from the Scott Brothers and the delicate keyboards of Norman M. Williams, is a hit, as well as my favorite tune here. B.

Dance

The Enchantment of Mythos Mask Dance

Selections From The Myths.
A Mythos Mask Dance production.
 Directed by Terence and Patrick Stark. At the Cultural Integration Fellowship, 2650 Fulton St., Feb. 5, and at 544 Natoma, Feb. 19-24.

by Renee Renouf

Good news is rampant on the classical front: Mythos Mask Dance has returned to San Francisco. With the aid of the 90-seat house at 544 Natoma Street during the weekends of January 8-10 and 15-17, Mythos triumphed sufficiently to warrant a return engagement next month, already on its way to a sell-out. The Cultural Integration Fellowship expects to present the troupe February 5. So if I were you, I'd hurry. The seats go fast and with good reason.

Despite the fact that Mythos Mask Dance's style is hardly one of mindless diversion and escape, it provides an audience with a total, if gentle experience of some rather heady mythological material. The first program presents a love duet between Helen and Paris, Perseus and Medusa, Priam and the Amazon Queen, the battle between Achilles and the Amazon Queen and the Lament of Electra for her father Aegemmon. The last piece is part of the troupe's new full-length work, *Cytemnestra*.

Mythos performs in the style of classical Javanese dance from the court of Jogjakarta, considered one of the purest styles of dance extant. (Yes, even with classical ballet in the roster.) It also is highly influenced by the Javanese puppet tradition, so that the typical movement posture is both excessively turned out, somewhat angular, and deliberately delayed in quality. Not only is it an obvious corollary, but the movement style is in harmony with a near equatorial climate.

The music of the Javanese gamelan also underscores this suspension of Western movement expectations with mellow, fire-tempered brass gongs, reedy strings and a melody which twines like some tropical vine around the beat, leading nowhere but into your imagination. To complete the



JAVA MEETS GREECE: Terence Stark is Helen of Troy when Mythos Mask Dance performs SELECTIONS FROM THE MYTHS.

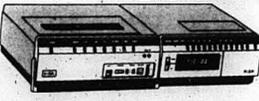
picture, director Terence Stark supervised hangings and costumes based on antique red and black Greek pottery and friezes from the palace of Knossos in Crete. Recreations of Indonesia's lost-wax batik process and Balinese masks also contribute to a visual completeness.

There are no surprises in what Mythos offers, therefore, although the frame in which the familiar Greek mythology is offered is strange. But this is precisely the reason for its effectiveness. It allows you to concentrate on the visual and emotional impact of that which is deeply buried in the Western psyche, overlain with the accretions of centuries of living and

technological accomplishments. Mythos uses the small space at Natoma to intense advantage, aided by excellent lighting to enhance the dream-like quality of the material. Incessant is used at the beginning of each number, like some Delphic conjurer — enormously effective if a little gagging to the more sensitive members of the audience. But the overall impression is one of a gentle, persuasive and very special love-centered around some of the most powerful myths in the Western heritage. (One wonders what would happen if Mythos decided to add some of the Old Testament tales to their roster!)

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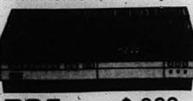
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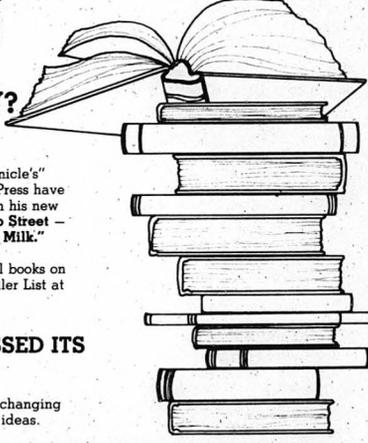
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Theatre

Landford, Meet Bertolt: Red Star Theatre Bombs With GILEAD

THE EUROPEANS
A bill of one-act plays at The One Act Theatre Company:
Bedtime Story by Sean O'Casey,
A Sunny Morning by Serafin and Joaquin Quintero,
Augustus Does His Bit by George Bernard Shaw, and
The Farewell Supper by Arthur Schnitzler.
Playing through February 27.

BALM IN GILEAD.
A play by Lanford Wilson.
Directed by Laura Greer.
At the Gumption, 1563 Page, through February 7.

by Beau Riley
The kind of excitement we've come to expect from the One Act Theatre Company (OATCO) isn't available in their current bill, *The Europeans*. But one or two of the four plays are up to snuff and probably enough to justify the ticket price. Shaw's *Augustus Does His Bit* is the high point. This wonderfully silly satire pokes fun at patriotism — here the English, World War I variety. We get a stuffed shirt of an officer, a cheeky cockney servant and a delicious *femme fatale*, all remarkably played by Michael Fiske, Cyril Clayton and Nancy Palmer Jones, respectively.

Fiske and Clayton carry on a running dialogue of misunderstanding where the common man gets all the best licks and the aristocrat is mocked unmercifully. Cyril Clayton is a scene stealer in the best comic tradition, but he has an admirable foil in Fiske, who is every inch a prig, and whose grand mania is as funny as Clayton's droll trickery. Nancy Palmer Jones is

their equal, a genteel Mata Hari and Fiske's ultimate downfall. Director Terry O'Brien is to be congratulated, as are designers Cheryl Stewart and Judy Boras. The greatest disappointment of the evening is *A Sunny Morning* by the Quintero brothers. This show, too, is a credit to the technical reputation of OATCO and no worse than *Supper*. What makes it look bad is the previous accomplishment of its director, Peter Tripp, who is a founder and the artistic director of the company. Tripp is a gifted director who usually carries the load mostly on his own shoulders. In *Sunny Morning* Tripp is led astray by the hammy disruption of actor William Oliver. The play is a small and formal dance between a pair of aged lovers, and it should draw its effect from their careful approach/avoidance, from the subtle aura of romance. But Oliver tears the fabric again and again with cheap theatrics in a show-off voice, and all but banishes the more respectable efforts of Pamela Marsh as the woman. I should also mention C.J. Smith, who has three walk-ons in this production, all of them fresh and competent. His waltzing waiter in *Supper* is oily and satisfying.

Not so satisfying is Reg Flag Theatre's production of Lanford Wilson's *Balm in Gilead*. This play is early Wilson, from the mid-'60s, from that boiling lower-Manhattan chaos which became Off-Broadway late in the decade. The play is contemporary with Wilson's *The Madness of Lady Bright*, and like that landmark of alternative theatre, depicts the underside of the Woodstock generation in a style I call Francic Realism. Here we see junkies, whores and

drifters—a complete cast of street people unwanted by and at the mercy of the society they live in. We flower children were a reaction and a protest; we were an outcropping of that anti-capitalist feeling which has fertilized world civilization since the late eighteenth century. Though our artists spoke for our sense of alienation, we nevertheless cherished a sense of belonging and an ideal of wholeness. And Lanford Wilson, at least, proved himself a humanist who will not conspire in anything dehumanizing. He was not and is not a Brechtian. Thus I question director Laura Greer's decision to stage Wilson in the orthodox Brechtian manner, a manner I find wholly at odds with everything American theatre has done since 1965.

When actors speak their asides and even their interior monologues in the strident preaching Brecht required, when stage focus is abruptly and harshly narrowed through lighting and other means so that *The Message* can be framed, when a narrow character is dressed in a very red shirt and fatigues the better to bully the audience—when, in short, the illusion is repeatedly shredded and Lanford Wilson's warm heart is totally lost. And Brecht's cold one is exposed.

Scott Bulkley plays a would-be pusher who is painfully ambivalent about the karma he's letting himself in for. Anna Friedman plays a neophyte hooker who is also dimly aware that her life isn't what she wants. The two of them might get together and make something for themselves, or he might pimp for her and drag them both down into the lurking chaos. This

is the essential dynamic of the play, and it is punctuated with vignettes and glosses of street life in the shape of other down-and-outers.

Bulkley is a sensitive actor who often makes us feel, but who more often is derailed by the political program around him. Anna Friedman may or may not be talented, but it is impossible to decide here because her big scene—a monologue that paints her innocence and idealism, a monologue too long and stiff by any measure—cannot possibly succeed when its main reason for being is discarded by the director. Greer is not interested in individual human lives in motion, but only in life-as-symbol and only when the symbols halfway fit a Marxist view.

The other actors range from very engaging (Stuart E. Hall, III as a jive-talking, singing street prince) to downright poor. The set is an effective night cafe by Steve Lindstrom. Gumption's theatre is of course a fine space and an aid to any show. And in case you are more Believer than Theatregoer, the lobby provides representative works of Lu Hsun, Marx, Engels, Gorky, Mao and of Father Brecht himself.

Sean O'Casey's *Bedtime Story*, as aptly done as *Augustus*, upholds the technical standard which distinguishes this company. But here the play works against excellence. It's a clumsily built comedy, written in the evening of O'Casey's life, and based upon a religio/sexual guilt we no longer identify with. Jon Riggs, as the Catholic boy whose croch leads him into legal, domestic and money problems, and Laurel Oliver, as a manipulative hustler, are wonderful in



GET THE MESSAGE: Lanford Wilson's *BALM IN GILEAD* loses it under Red Star Theatre's patina of Brecht. John Coleman confronts David Wilson.

their early dialogue. But it's significant that the audience laughed more at some incidental mockery of William Butler Yeats than at any of the sexual jokery.

Schnitzler's *Farewell Supper* is a confection, nothing to get worked up about, but director Ed Decker has done just that. The actors give mannered and choreographed per-

formances, infinitely distracting and fairly irrelevant to whatever the playwright could have meant. We get twenty minutes of slick, stage business and, believe it or not, waltzing. All the characters dance, whether or not it makes sense, and whether or not it chokes off audience response, which it regularly does.

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ONE OF THE JOYS of being a reviewer is that occasionally one stumbles on an event that proves to be a real revelation. Currently in San Francisco there is a one woman show entitled *La Mamma Piaf* and it is one of the truly exciting experiences witnessed this year.

A.J. Esta
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GAY CANCER JOURNAL

When a Workup is a Workout

by Bobbi Campbell, R.N.
 "The biopsy was positive."
 This must be on the list of phrases you'd least like to hear, along with "The I.R.S. called," "Congratulations! The rabbit died," and from an earlier era, "Greetings."
 The news that the biopsy was positive was very negative. It meant that the small, flat, painless, purplish spots on the soles of my feet were Kaposi's Sarcoma (KS). Yes, Bobbi, you have "gay cancer."

I had already been through a tense two weeks since I first noticed the spots and went to a doctor to have them evaluated. I had feared the worst and hoped for the best.

The next phase was awful in its own way. The questions were, "How extensive is the cancer? What other conditions are present?"
 With KS, the cancer most commonly spreads to the lymph nodes and to the gastro-intestinal (GI) tract. Other pathological conditions often appear. One is *Pneumocystis carinii* pneumonia (PCP)—a.k.a. "gay pneumonia." Another is cytomegalovirus (CMV) in tissue cells, blood, or other body fluids. Yet another is a depletion of the immune system—especially certain cells that normally prevent and fight infections.

Thus, even before treatment of my cancer could begin, the doctors had to establish: a) whether I had lesions in my internal organs; b) whether my immune system was intact; and c) whether I had PCP, CMV, or other concurrent infections.

What a trip! The process is called a workup, and I've never been through anything like it. The docs peeked and poked in my every nook and cranny, using diagnostic tests that were sometimes scary and painful, and usually expensive.

As a student at U.C.S.F., I was lucky to have relatively comprehensive health insurance. This insurance doesn't cover research, though. At one point, I got caught in the middle of an ugly fight over whether or not the doctors were doing research or just standard medical follow-through.

Anyway, after my dermatologist diagnosed my illness, I was referred to a special clinic set up for KS patients. The doctor there checked me out and then scheduled me for a battery of tests over the following two weeks.

First, the clinic wanted lots of blood tests, to determine if I had CMV, and to see what my immune status was: how many white cells, T cells, B cells, antibodies, and other important little things I had. Fortunately, that took only one sick. Shilly, the lab tech, is a real pro, so the needle didn't hurt very much.

Next, I had to have a chest X-ray—certainly the easiest event in the whole series. Then, a throat doctor looked in my mouth to see if I had any lesions there—nope. The eye doctor looked in my eyes and they were O.K., too.

There are two main ways to assess the GI tract for pathology. One way is by X-ray. Unfortunately, without some help, the gut does not show up well on X-ray. Therefore, the doctors have to introduce Barium into the tract in order to get a good picture.

For an X-ray of the stomach and small intestine, the patient has to drink the thick, chalky stuff—ugh. For an X-ray of the large intestine, he or she must get the dread Barium enema—double ouch.

I was lucky. The KS doctors decided that the Barium X-rays were not reliable for their purposes. They substituted other tests that weren't quite as uncomfortable.

These tests involved direct visualization of the lining of the stomach and the intestines. Here's how it works. A specialist inserts a flexible, fiber-optic tube about an inch in diameter, into the throat or rectum, and then pushes it in. The doctor can see what the walls of the GI tract look like on the other end of the tube.

It sounds perfectly horrible, but it really wasn't too bad. The nurse gave me an intravenous injection of Valium before the procedure started, and I was ready for anything to go down my throat or up my ass. It didn't hurt much.

I knew that the doc who was



CHORUS RETIRES MORTGAGE: Dick Kramer, right, hands check for \$49,290.35 to Rebecca Kramer, loan officer at Continental Savings and Loan, to retire one of three mortgages used to underwrite the Gay Men's Chorus 1981 national tour. Chorus member Jim Mahoney, left, is one of three men who risked their homes to finance the tour. Susan Howell, Continental's S & L main office manager, was also present for the January 14 event made possible by Mayor Feinstein's benefit dinner and by other donations.

running these tests was a gentle guy, and that he liked poetry. The tests took two days, and on the second day, as I was being helped onto the table, I gave him a limerick that I'd written about his job. It's too naughty for me to repeat here, but he was pleased. More important, I didn't have any lesions in my gut—hooray!

Next, I went to S.F. General for a C.A.T. scan of my abdomen. This is a "computer assisted" X-ray, which means on the one hand that radiologists obtain a very clear picture. On the other hand, it's one of the most expensive tests available to modern medicine.

Unfortunately, I was depressed by the whole process and by a fight with my boyfriend, so I'd gotten quite drunk the night before. When I showed up at General, I was hung over and miserable.

Worse, I kept getting pre-empted by emergency cases, so I lay on a stretcher in the corridor of the X-ray department for four hours before they got to me. At one point, the X-ray tech brought out a quart of X-ray sensitive liquid for me to drink—on an empty stomach at that. It tasted like flat Seven-Up, and I thought for sure that I was either going to throw up or die.

A nurse who had brought down an emergency patient asked the woman next to me how she was doing. This woman told an incredible story.

She was nineteen and pregnant

for the fourth time, with three kids at home. She didn't use birth control, because she was "too old-fashioned." Her only income was welfare. She wasn't married and she was planning to kick her old man out of the house as soon as the baby was born. Her stepfather had murdered her mother the year before. Her sister had run away from home nine times. Her brother was in prison and was making every effort to stay there.

The nurse then turned to me and asked, "And how are you?" Miserable as I was, I said, "Jesus, next to her, I'm fine."

Finally, it was my turn, and I got my "C.A.T. scan." I had to stay motionless while the big machine whirred and clicked around me, but it didn't hurt.

When it was over, I asked the tech if one of the doctors could tell me what, if anything, they'd found. He went off to check.

When he came back, he was angry and apologetic. He was sorry, he said, but the doctors were too busy to talk to a worried patient. I've been a nurse too long to be surprised by this kind of physician behavior, but it still stung. However, I later found out that the scan had shown no internal lesions.

So, my exhaustive workup showed that I had a relatively simple, uncomplicated case of KS—thank God. Am I ready for the punchline? These diagnostic tests—and remember this is just diagnosis, not treatment—had a price tag of fifteen thousand dollars!

A word to the wise: get health insurance.

Bobbi Campbell, Registered Nurse, is studying for a Master's Degree in Nursing at the University of California at San Francisco, an Adult Health Nurse Practitioner, specializing in geriatric care. This column will appear regularly in The Sentinel.

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"THANK YOU, SENTINEL!"
 HOTHOUSE strongly supports this column appearing in the January 7th issue of The Sentinel. Our praise goes to The Sentinel for running it.

Help! I'm Too Beautiful!

by Jim Boland Ph.D. & Alan Sable, Ph.D.

Dear Head Space,
 My problem is that I'm too good-looking. Please don't laugh. This really is a very big problem for me. As a kid I was pawed over all the time and now I get the same treatment. Everybody's always coming on to me. All this has made me very shy. Also, I have a very low self image. And I'm very uptight sexually. Usually, in fact, I don't get turned on at all. Do you have any advice or help for me? I get very little understanding from anybody. I know that it's all connected to being good looking, but when I tell people that they just laugh.

Dear Fox,
 Over the years we have learned from some of our clients that being very good looking can be a very big problem. Very good looking people are approached by others far more often than they would like to be, leaving them with the unpleasant task of rejecting people frequently.

As a consequence, many very good-looking people develop shy (or cold) personalities to protect themselves. Similarly, because much is often expected of very good-looking people, they sometimes feel inadequate because they know they cannot live up to expectations. This happens notoriously in the sexual realm.

We are all constantly bombarded by the message that good-looking people are sexy. Others. Actually, sexiness is a process rather than the automatic consequence of good looks, and the sorts of sexual relationships good-looking people tend to get involv-

ed in tend to make it difficult for them to get touch with their own sexual feelings.

Very commonly, very good-looking men find themselves in sexual encounters in which they are the object, rather than the subject, of sexual activity. Because he is so turned on, the other man takes over and "does all the work" and has all the sexual feelings. Even though many good-looking men report feeling that their sexual partners' interest in them is shallow, that men seem to be so interested in their good looks that they ignore everything else about them. This tends to create a feeling of low self-worth.

Another common pattern reported by good-looking men is that their partners are able to get off with little or no real sexual interaction. This in turn leaves the good-looking man with little or no sexual stimulation.

It is absolutely essential for good-looking men to get in touch with their own sexual feelings. To remain always the object and never the subject of sexual activity is disastrous not only for a person's ability to enjoy sex, but also for his or her self concept.

A good place to start is with your sexual fantasies: who and what turns you on in the privacy of your own head. Pay special attention to fantasies in which you take the sexual initiative and in which you are the subject rather than the object of sexual interest and activity.

The next step is to go out and experience some of these fantasies. This will entail the necessity to reverse your cruising pattern: you must approach—when you are interested in, rather than let your-

self be approached by them. Similarly, once home in bed it will be necessary for you to take the sexual initiative as well as letting the other person do so.

From your letter it is difficult to ascertain whether you will be able to make these changes on your own. We are sending you our list of gay mental health professionals who can help you with your problem. We also hope that this column may help other not-so-foxy men realize that their often brutally cold rejections at the hands of good-looking men are motivated not always by arrogance but all too often by fear, insecurity and low self esteem.

Foxes need love and understanding too. If you grab an item they often become very frightened. But if you treat them with care and respect, as the Little Prince found out, they may come to love you very, very deeply indeed.

Jim Boland and Alan Sable are noted Bay Area gay psychotherapists. They write this column in response to letters from our readers seeking mental health advice, support, information and understanding. Write Head Space care of Dr. Jim Boland, 1466 Hopkins, Berkeley 94702 or Dr. Alan Sable, 2223 Lincoln Way, San Francisco 94122.

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