



SAVAGE PHOTOGRAPHY

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by John Wetzel

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# Sentinel USA

Voice of the New Generation • 415-861-8100 • Vol. 12., No. 25 • April 11, 1985

Teenager Sentenced

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While Protti denied there being anything specifically in question, she repeatedly expressed a fear of friends talking about her. Protti told a Contra Costa County investigator during the December 12 confession she is not a lesbian: "If you're asking if I'm attracted to girls," she said, "no." Later Protti said, "I was scared she'd tell friends at school I drove without a license."

In either case, what drove Protti to commit the murder in the heart of this quiet suburban neighborhood was rooted deeply enough in Protti's apparently acute social sense, that perhaps she herself was unable to describe what drove

Continued on page 4



ROBERT PRUZAN

How did they let this one get away? Roy Rodriguez was first runner up at the Eagle Leather contest last week.

Gays In Law Enforcement

## A Gay Cop's Story Of Discrimination

by Bob Hass

John Smith was considered an exemplary officer. In his year and a half with a small California police department he consistently placed among the top three officers based on monthly ratings of the entire force. He was even named "Officer of the Year" and honored at an awards banquet.

Then without warning and just 17 days before the end of his 18-month probationary period, John Smith was terminated. The reason given was that he didn't "meet the department's standards for police officers." No further explanation was ever offered.

"Actually I knew something wasn't right during my last month there," said Smith, "because they started fabricating all kinds of incidents. For example, they claimed I was unable to follow orders, based on one occurrence during my first month of employ-

ment. I drove a heart attack victim to the hospital rather than waiting for an ambulance. The hospital's medical team credited me with saving the man's life and I was praised in the local newspaper for my actions."

If this account were fiction rather than a true story, the next line might read, "Yes, dear reader, you guessed it! John Smith is a fictitious name!" Readers have probably also surmised that the man is gay, and that using his real name would jeopardize his chances for future employment. Continued on page 7



SAVAGE PHOTOGRAPHY

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Photo Mick Hicks



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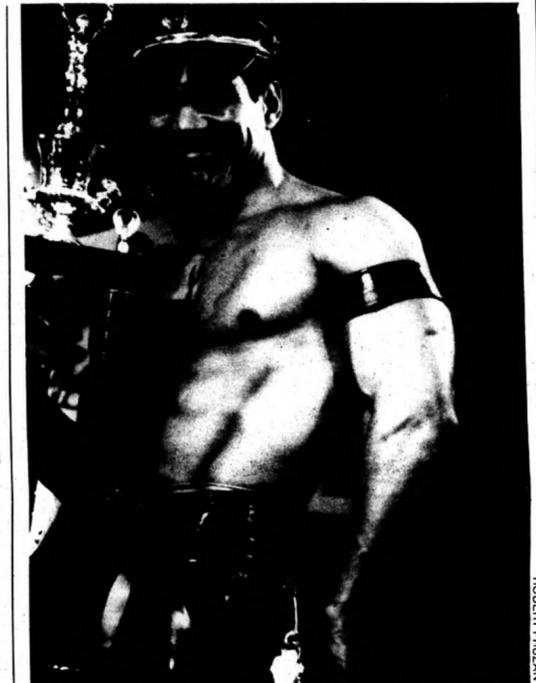
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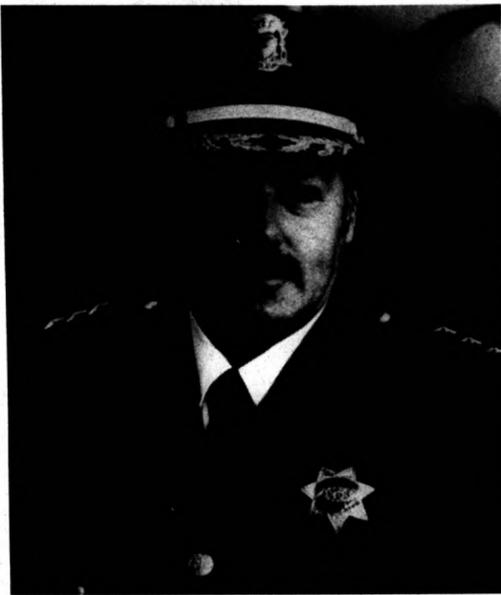
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**Aren't You Hungry?**

## Alliance Breakfast with Chief Murphy

It's an ungodly hour, but it may be the only time you'll catch San Francisco Police Chief Cornelius Murphy responding to public criticism for some of his department's recent actions.

Murphy will be speaking at a civic breakfast sponsored by

the Bay Area Non-Partisan Alliance on April 26. The breakfast will take place at 8 am at the Hyatt Regency Hotel, 5 Embarcadero Center.

Tickets are \$15 per person, and reservations are available by calling the Alliance at 392-2800 or 552-5600.

## AIDS Foundation Reaches Bartenders

by John Wetzel

The San Francisco AIDS Foundation this week struck out on a new front in the anti-AIDS effort. With Foundation Coordinator Les Pappas leading, a new group will teach bartenders over the next few months how to inform clientele directly in the bar setting about AIDS risks.

In a meeting last month, some 14 bartenders discussed how best to convince colleagues and patrons to give up risky sex practices to prevent AIDS. This new effort takes education right to the transit point, where many contacts for sex are made.

Workshops will be held at various places around the city. They will include all bar personnel as well as interested club owners.

The group last month also discussed the possibility of bartenders distributing 15,000 condoms the AIDS Foundation will provide to Tavern Guild bars in the near future.

"Bartenders are people who come in contact with huge numbers of sexually active gay men," Pappas told the group. "I believe people have a lot of respect for bartenders and they've been almost a role model in the gay community. 'I believe if bartenders

could put out the message that safe sex is OK, it's hot and it is important to be visible about that, that would probably produce the biggest changes."

Rick O'Brian, bartender at a popular club in the Castro, is also concerned that young people first entering the bar scene need to have information at their disposal that bartenders could provide.

"Some people come out of sheltered environments and would go home with anybody that says 'let's go home and fuck,'" O'Brian said.

"This is all over," bartender and columnist Wayne Friday commented. "You can hardly get through a single night without hearing about AIDS. It comes up constantly... and nine times out of 10, if you tell someone something, they'll be agreeable."

Training sessions are planned for April 15 at Vally's Fireside, 525 Castro St.; Chaps, 375 11th St.; and the Hob Nob, 700 Geary St. All sessions will take place at 2 pm. Call Les Pappas at 864-4376 to sign up or for more information. Drop-ins will be accepted.

■

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## KPFA Ultimatum

# Gay Radio Fights To Hold Off Axe

by John Wetzel

Fruit Punch, the 11-year-old gay *vox populi* of the San Francisco airwaves, has been threatened with cancellation from KPFA if its programmers do not increase news and public affairs programming.

Philip Maldari, KPFA public affairs chief (and former Fruit Punch programmer), warned in an April 1 department memo that the show will go off the air in August if programming does not improve, and if the collective cannot draw new membership.

Maldari also stipulated that Fruit Punch programmers must show evidence that the Fruit Punch audience has expanded substantially in the same time frame. The memo also carried the name of KPFA General Manager David Salniker.

This quality-control move comes at a time when KPFA is undergoing a stationwide "restructuring" of its program policy because of controversy on the overall quality and direction of programming on all Pacifica Network stations.

Maldari noted in the memo that this restructuring may have "an impact" on Fruit Punch independent of the latest ultimatum.

In an effort to salvage the Wednesday night program, long-time Fruit Punch programmer and local radio personality David Lamble was named temporary executive director. The action bucks an 11-year history of collective decision-making and division of labor on the gay male-oriented show.

Maldari said the collective would be "reconstituted" if the show meets KPFA standards by the August deadline.

In the meantime, Lamble said the Fruit Punch show will become a "magazine of the air," and will include an expanded emphasis on news.

The Fruit Punch collective has come under fire from the management for more than six months during which the collective has more than once been held responsible for violations for Federal Communications Commission code.

## Parsonage to Honor Bishop Swing

The Parsonage will honor Bishop William Swing, head of the Episcopal Diocese of California, with the first annual Bishop Parsons Award for Social Justice at a benefit banquet at 6 pm April 30 at Grace Cathedral.

The Rev. Paul Moore, Bishop of the Episcopal Diocese of New York, will be the featured speaker. Himself a champion of social justice, Moore supported the movement to ordain women in the priesthood.

The charge for the banquet is \$35, but those who are able are asked to be benefactors of The Parsonage's ministry to the afflicted in the lesbian and gay community. Those at the banquet may choose to be a Sponsor (\$50 per plate), Donor

Mounting complaints from listeners have alerted station management to what callers say is inappropriate or offensive programming on some Fruit Punch shows.

The final straw for the show was a March 20 program on safe-sex techniques in which sex star Richard Locke described "ballfucking" over the air. Ballfucking is the insertion of one man's scrotum into another's rectum. That program sparked a flurry of phone calls the following day from angry listeners.

Fruit Puncher Will Shepardson, who resigned just days after Lamble's installation as executive director, contends there is homophobia among KPFA listeners, based on on-air phone calls he has fielded.

"I'm just curious why it was us that was singled out. I've heard other things broadcast on KPFA that are questionable. There's just not as wide a margin of error as there used to be, even for experimentation."

Shepardson, who is bitter over the crackdown, said, "I screwed up (hosting the Locke show), but I still don't think it warrants what is happening. I feel like Fruit Punch is dead. It's not what it started out to be. They should change the name."

If the show does not improve by August, that is exactly what Maldari suggests may happen, if gay programming continues at all.

But Lamble has a more optimistic outlook, confident that the collective will regain its footing. "We will bring it back together and continue," he said.

"For now, it's going to be a tight ship. I don't think I will actually have to put my foot down, but on those occasions when it is necessary, it will be done."

The last KPFA suspension took place when one station programmer simultaneously aired President Reagan's State of the Union address with the sound of exploding bombs in the background.

The station is generally known for its flexibility in programming.

(\$75), Patron (\$100) or Saint (\$500). Those who contribute in these categories will be acknowledged in the dinner program if their response is received by April 15.

Bishop Parsons, for whom the award is named, was a stalwart supporter of social justice. He held the bishopric in this Diocese from 1924-40. Instrumental in the labor movement in the 1930s, he supported Harry Bridges during the Longshoreman's strike.

The Parsonage is a ministry of the Episcopal Diocese of California in the midst of the gay and lesbian community. It serves individuals, groups and the church—all people concerned with the reconciliation between spirituality and sexuality. It provides counsel, companionship, training and education. For more information, call 861-3733.

## AIDS Forum for People of Color

Why is AIDS only a "white disease"? Actually, it isn't, but many people think it is, even many people of color. To help correct this misperception, a group of black lesbian and gay physicians and psychologists will discuss AIDS and its increasing impact on the Third World community.

The education forum will be held at 7:30 pm on April 18 at the Bella Napoli bar in Oakland, 2330 Telegraph Ave.

Statistics on the incidence of AIDS among Third World people of color in San Francisco have been consistently under 20 percent, but statistics nationally and in the East Bay have been disproportionately high (in the United States, 25 percent among blacks, 14 percent among Hispanics; in Alameda County, 14.6 percent among blacks, 13.5 percent among Hispanics).

## Hamilton Post Plans Meeting

The Alexander Hamilton American Legion Post 448 will meet 7 pm April 11 in Room 213 of the Veterans Building, 401 Van Ness Ave.

Anita Bautista, a counselor on veterans' benefits for the VA, will speak at the meeting.

Post 448 meets on the second Thursday of the month. Guest speaker on May 9 will be Dr. Tom Waddell, who will give a presentation on Gay Games I and II.

## 'April Harvest' for Mobilization

Mobilization Against AIDS will present "April Harvest '85," a springtime gathering of some of the Bay Area's finest musical and comedy artists at 8 pm April 15 at Theatre On The Square, 450 Post St.

Among those who will perform at the event are comics Tom Ammann and Darlene Popovic, both 1984 winners of the Cabaret Gold Award for best comedy entertainers, and Weslia Whitfield, winner of the 1984 Cabaret Gold Award for best female vocalist.

Others who are donating their talents for the evening include Ruth Hastings and Co., Val Diamond, the cast of "Champagne in a Cardboard Cup," Kimo, the Barbary Coast Cloggers and the Gay Men's Chorus.

Tickets for "April Harvest '85" are available at both Headlines locations or may be purchased at the door the night of the performance for \$10 or \$15. Call 928-5598 for more information.

## Asian Coalition Hosts Dance

The Asian Coalition and the Gay and Lesbian Educational Services Committee of the San Francisco Community College District are planning their second annual scholarship fund-raising dance from 8-12 pm April 26 on the City College Campus.

In addition to raising funds for Community College Centers and City College students, this dance proved to be a lot of fun last year.

Tickets are \$10 and are available from AC and GLESC members at all District sites, or call Sava at 239-3095 for more information.

## There's One Born Every Minute

Federal prosecutors went to court last week to stop the mail-order sale of and advertising for a product touted as curing AIDS.

Advertisements for the Viralaid Neutrilizer-Sterilizer claim that the device "cleanses the air of disease-causing agents," including diseases that could attack the immune system.

The government is asking for a court hearing to stop any further sales of the Viralaid, which is being sold through the mail from Carmel.

## Shanti Seeks Seventh House

The Shanti Project AIDS Residence Program is seeking a seventh apartment to rent. The program provides permanent low-cost housing for displaced people with AIDS.

The Shanti Project now maintains six houses or flats, with three to six bedrooms each. People with AIDS in these homes have individual bedrooms and share the living room and kitchen areas.

The residence program needs to lease houses or flats which have three to six bedrooms, laundry hookups, good heat, access to public transportation, minimal stairs and good electricity. Property owners with potential units should call Michael or Stan at 558-9644.

## National Meeting for Bath Owners

Many owner's of the nation's bathhouses have agreed to an unprecedented meeting at which representatives from all major segments of the industry will be present. The meeting will take place May 13-15 in Indianapolis, and is expected to bring together

more than 100 owners of bathhouses and gay health clubs from throughout the United States.

Representatives of the Club Bath Chain, the Association of Independent Gay Health Clubs, the closed San Francisco clubs and clubs in New York and Los Angeles all will participate in the meeting, which is being sponsored by the IGHC.

The major purpose of the meeting is to devise a national strategy that will curb future efforts to deny gay and bisexual men their sexual civil rights. Thomas Steele, lawyer of record for the San Francisco bathhouse owners, will be present to outline the case in San Francisco.

Problems such as those experienced in Atlanta and San Francisco are expected to erupt in other areas of the country. Substantial sums of money already have been expended in San Francisco and Atlanta.



Lily Street Easter Fair.

The IGHC's fund-raising efforts have already channeled more than \$100,000 into the San Francisco fight. Additional funds are already in

reserve to assist any legal battle in other areas of the country where bathhouses might be assaulted.

# THERE IS NO LONGER AN EXCUSE FOR SPREADING AIDS

Right now in the Gay community, we're faced with some extremely difficult decisions because of AIDS—sexual decisions affecting our lives and lifestyles. We Gay men have come up with a lot of excuses for avoiding the issue.

We all know that safer sex can reduce the risk of contracting and spreading AIDS. Some practices are more effective than others; some we have questions about.

We all need to make informed decisions, not excuses. You'll probably agree that none of the following excuses justify the spread of AIDS in our community.

**"Whose responsibility is it?"** It's yours. Your partner's. And the community's. *Everyone* must take a concerned and active role if we're going to stop the spread of this disease.

Here's another common excuse: "If someone doesn't ask me to practice safer sex, I figure that's their decision and I respect it."

Why? Aren't you concerned? Perhaps your partner is just as uncomfortable in raising the issue as you are.

**"Whose life is it, anyway?"** It's yours. Your partner's. And the community's. The excuse "It's my life" is only partly true. The life of your

**AIDS SAFE SEX GUIDELINES**

**Safe**  
 Massage, Hugging  
 Mutual Masturbation  
 Social Kissing (Dry)  
 Body-To-Body Rubbing (Frottage)  
**Possibly Safe**  
 French Kissing (Wet)  
 Anal Intercourse With Condom  
 Sucking—Stop Before Climax  
 Watersports—External Only  
 Cunnilingus  
**Unsafe**  
 Anal Intercourse Without Condom  
 Semen or Urine In Mouth  
 Sharing Sex Toys  
 Blood Contact  
 Rimming  
 Fisting  
 Vaginal Intercourse Without Condom  
© Bay Area Physicians For Human Rights (1984)

partner and the well-being of our community are also at stake.

AIDS is not just a physical problem. There are political, social, and economic effects as well. There is already evidence that social freedoms may be restricted because of AIDS. AIDS can be used as an excuse for anti-Gay action and legislation.

Making decisions about sexual practices is difficult. Sticking to those decisions is even more difficult. But this isn't a moral issue; it's a matter of life and death.

**"Changing my sex life isn't a cure for AIDS."**

That's true. There is no cure or vaccine. And researchers think they are years away from developing one. Safer

sexual practices are our *best* means right now of reducing our risk and stopping the spread of AIDS.

**"Change? Nobody else is doing it!"** The fact is that a major research project conducted by the AIDS Foundation among San Francisco Gay men revealed that two-thirds of the Gay community is making a serious effort to reduce their risk by practicing safer sex. *Two-thirds.*

Talk about it. Even though it's a difficult subject for everyone, chances are your partner is just as concerned as you are and would probably welcome a chance to discuss it.

Let's stop making excuses.

Let's stop the spread of AIDS.



For more information about AIDS prevention, call the San Francisco AIDS Foundation: (415) 863-AIDS. Toll-Free in No. CA (800) FOR-AIDS. TTY (415) 864-6606



Dick Kramer's Gay Men's Chorale presents three performances in SF (4/12 and 21) and Berkeley (4/13).

**Orinda** from page 1

her to kill the teenager. "She stonewalled us," said District Attorney John Oda.

Investigators dismiss the possibility as unlikely, or irrelevant, that more than just casual conversation ensued between the girls minutes before the murder.

Contra Costa County Investigator Captain Stanley Garvin refused to comment on whether his department seriously considered the possibility during its investigation, except to say, "We considered many possibilities."

FBI Investigator Ronald Hillely said simply, "I don't know of any evidence that shows that there was any sexual activity, I don't think there was any real strong consideration given to it."

During one interview, Protti was asked by Sargeant Weckel whether she had a boyfriend. Protti replied in the negative, quickly following it with the disclaimer, according to Weckel, "but I am attracted to boys."

And over the course of Protti's emotional confession, it became clear that topmost on her priority list was that no one find out. The first question Protti asked investigators on tape: "What are they going to tell the press?"

Orinda is a wealthy, hill-secluded area where family life, achievement, and social status are important, even paramount. "In Orinda," defense attorney Charles James said, "everybody is expected to be beautiful, successful, and popular," according to the East Bay Express.

Even after confessing to murder Protti was most worried about her image.

Costas reportedly left the car at one point and fled to a neighboring house where, according to court records, Costas told the resident her friend had been "going weird" on her.

The resident drove Costas to her Orchard Road home where Protti knifed her five times in various places on Costas' body, inflicting two stab wounds to the lungs.

Costas was pronounced dead at 10:30 pm at Kaiser Medical Center in Walnut Creek.

Protti later said she wanted to go to a party with Costas

that night which investigations showed actually did take place. "She had this amazing ability to block out what she didn't like," said District Attorney John Oda. "She kept saying, 'I don't know why I did it, I don't know why I did it.' But she never gave a reason." And in reference to the thirty-minute gap, investigator Garvin simply has come up with nothing. "Real strange," he said.

**Mobilization Lays National Strategy**

Mobilization Against AIDS, in its founding conference concluded last month, adopted specific strategies for nationwide work against the present insufficient war effort against AIDS.

More than 150 members and supporters met at Swedish-American Hall during the weekend of March 29-31 to formulate a general strategy. The groups plans include:

- A national petition drive, to gather more than 100,000 signatures, asking Congress and the Executive Branch to take specific actions in the war against AIDS. These petitions will be personally delivered to Congress by a delegation of People with AIDS.

- A memorial vigil, to remember the thousands who have died from AIDS, will be held in as many cities as possible on May 27.

- Later this year a mass demonstration or march will be held in Washington, D.C., and, simultaneously, in San

Francisco. In health areas, the conference voted to:
 

- Call for requiring researchers in the United States to cooperate with each other, and with researchers in foreign countries.

- Call for independent review of research and funding, with a Person with AIDS on the independent review committee.

- Call for a \$20 million appropriation for a national education campaign to educate the public, as well as high-risk groups, about AIDS.

- Call for using animals instead of patients with AIDS for research.

The conference ended by formalizing the existence of Mobilization Against AIDS and electing the beginning National Steering Committee, consisting of 27 members. Most members are from Northern and Southern California, though other states are represented.

**Adventures From Paradise**

by Tom Manning

You love the Bay Area, right? And it hasn't even occurred to you to leave this paradise, right? There is lots happening in the rest of the world, and it can be cheap going too, especially for overseas travelers, if the dollar remains high in value.

There are travel agencies which cater to the gay traveler and a visit to one can be immensely helpful. Book stores also have travel guides which lead the gay traveler right to the most popular bars, hotels, restaurants and even special events, local political and social groups. Be sure to get the most recent edition. Hot spots change fast. You can check a guide out by looking up a place you know and seeing how accurately it is presented. This doesn't work too well however in checking the international Sparticus guide since it gives only cursory coverage of most of the USA. It is still recommended for anyone going abroad.

Here is a sampling of some trips being offered. All the agencies contacted emphasized that in addition to these special excursions, they also serve as full service travel agents and can help you on your journeys to far away places like Amsterdam, London or the South Pacific and to nearby places like the wine country or the Russian River.

Travel Specialists of San Francisco will book a one week cruise in the Caribbean leaving February 15, 1986. It's timed to leave right after Mardi Gras. The ship departs from and returns to New Orleans and includes two ports of call: Key West and Cozumel which is on the Yucatan Peninsula. Cozumel offers some of the worlds best snorkeling and scuba diving. The nearby town of San Maguel offers cafes and night spots. However the most exciting attraction on the peninsula is the fortress of Tulum. An optional tour to this Mayan archeological site is offered.



This is an all gay cruise and is already filling up fast. Double cabins start at around \$800 per person; singles from \$1500.

Voyager Travel of San Francisco has the ins and outs on two fabulous resorts in Hawaii, one for the budget conscious and one for the splurging vacationer. For a very reasonable \$50 per day, a stay at the Kalani Honua Center on the big island of Hawaii can be quite a contrast to hectic Waikiki. It is an up and coming gay resort featuring a mind boggling choice of activities like la'i making classes, hiking, horseback riding, language instruction, music and dance festivals and fitness programs, to mention a few. Meals are included in the daily rate. The resort is a rustic 20 acre retreat with black sand beaches and is situated about

will include some trekking and a short cruise on the Grand Canal near Shanghai. Biking will not be emphasized on this trip. The agents at Voyager have been to China before so they are experts.

Mark Tours and Travel Inc. of San Francisco are offering a very interesting and exotic "Discover Shangri-La" tour to the Philippines. This is also an all gay tour and includes secluded Boracay Island. There are June and December departures with a choice of one or two weeks. Both the mid-summer and the New Year's departure feature the Pacific Beach Boy Bathing Beauty Contest.

Boracay Island is tolerant and gay oriented. Accommodations are in beach front bamboo huts which have running water. The tour includes a welcoming cocktail party, accommodations, an American breakfast each day, a campfire barbecue plus much more. Single or double occupancy is the same price; the one week tour is \$640 and the two week is \$730.

Special package plans for stays in Manila are also available. Round trip air fare to Manila can be arranged for around \$710.



Ty and Peter Console Princess Alice at the Casa Loma Hotel's Easter Party.

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- How can we best adjust to the inevitable changes that are taking place in our sexual attitudes and behaviors?
- How can we stop spreading the AIDS virus among our community while we are living in a heterosexual world?
- How can we best help the San Francisco AIDS Foundation and our community face the greatest challenge we have ever encountered?

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**WE CAN STOP AIDS.**

## What Next? Philly's BWMT To Cut AIDS Rap

*Be a butcher, a baker, a candlestick maker, AIDS don't care about the color of your skin... Listen to the words I'm saying, hommie, 'cause the life you save might be your own.*

And this from the pages of Philadelphia's Au Courant newspaper:

Concerned that essential information about prevention of AIDS is not reaching the black community, Black and White Men Together is producing a "rap record" about AIDS to be played on local radio stations.

At least 20 volunteer are involved in the production, which is co-sponsored by the Philadelphia AIDS Task Force and has the cooperation of the Philadelphia Department of Health.

The idea for the project

originated last fall, when several BWMT members met with the head of the city health department on ways to better disseminate AIDS information. A proposal was submitted to the city's AIDS Task Force and a \$14,000 grant proposal made to the National Conference of Mayors, which was making grants specifically for AIDS outreach projects.

Though the group has yet to hear from the Conference of Mayors, a preliminary version of the song, entitled "Respect Yourself," has already been cut. Target date for release of the song is mid-June.

Two Philadelphia radio stations have agreed to play the record. Though aimed primarily at the Philadelphia area, the project committee hopes the song eventually reaches a national audience. ■

## Gay Teachers Win Court Victory

In a major victory for the lesbian and gay community, the U.S. Supreme Court has let stand a lower court decision striking down an Oklahoma law that permitted the firing of teachers for speaking in favor of gay and lesbian civil rights. The National Gay Task Force had challenged that law.

Commenting on the decision, Acting NGTF Executive Director Jeff Levi said, "Teachers, whatever their sexual orientation, can now feel free to participate in the political process when it comes to the issue of gay and lesbian civil rights. It is a major advance for our community."

Outgoing Executive Director Virginia Apuzzo commented, "In our view, the Court has affirmed that gay men and lesbians have the same First Amendment free speech rights as other Americans. It is gratifying to me that justice has been done, but I am appalled that there are four members of the nation's highest court who would deny lesbian and gay citizens their basic Constitutional rights."

"Clearly," Apuzzo continued, "our community can-

not relax its vigil, and we must remind our friends outside the gay and lesbian community that we need their continued support."

Levi and Apuzzo expressed their thanks to Laurence Tribe of the Harvard Law School who argued the case before the Supreme Court in January,

and to his associate Kathleen Sullivan, and their staff.

The Court split 4-4 on the decision, with Justice Lewis Powell not participating. Powell did not hear the oral arguments and declined to ask that the case be re-argued. The tie vote means the ruling sets precedent only in the Tenth Circuit—Colorado, Kansas, New Mexico, Oklahoma, Utah and Wyoming—but Oklahoma's legislation was unique. An attempt to institute a similar law in California was turned aside by the state's voters when Proposition 6 was defeated. Both liberals and conservatives, including then-former Gov. Ronald Reagan, opposed the anti-gay initiative.

In a 2-1 decision, the Tenth Circuit U.S. Court of Appeals held in March of last year that "The part of Oklahoma Statute 70 6 S 103.15 that allows punishment of teachers for 'public homosexual conduct' does present constitutional problems," because such conduct was defined in the statute as "advocating, soliciting, imposing, encouraging or promoting homosexual activity in a manner that creates a substantial risk that such conduct will come to the attention of school children or school employees."

The NGTF, acting as plaintiff in the case on the behalf of teachers and principals in Oklahoma City, had appealed an earlier unfavorable ruling. The brief for the NGTF argued that the law created an unconstitutional infringement on free speech, and the Appeals Court agreed. Oklahoma appealed that decision to the Supreme Court. ■

## Before You Pay Uncle Sam

by Tom Manning

There is much hype in the news about Individual Retirement Accounts (IRA) at this time of year, yet it's a little misleading since anyone with earned income (those of us who work for a living) can open an IRA at anytime throughout the year. The race to open one by April 15th is run by those who want to save on last year's taxes. Smart 1984 tax saving money went into IRA's in January of 1984. Deposits for saving on 1985 tax can be made from January 2, 1985 to April 15, 1986.

Here's an illustration of tax savings: If your taxable income is \$20,000, your federal income tax is \$3,212 (assume a single tax payer, not income averaging). If you deposit the maximum allowable \$2,000, your federal tax will be reduced to \$2,697. Smaller contributions can be made with reduced tax benefits. Another tax advantage is that your money accumulates tax free until you start to withdraw.

IRA's can be opened for example, at a bank, a savings and loan, a brokerage house or an insurance company. The

choice of what to put in it is even more diverse: certificates of deposit, money market funds, limited partnership, stocks, bonds and mutual funds. Collectables like gold, jewelry or antiques are not eligible for IRA contributions.

There are even self directed IRA's which allow you to change from one investment to another. In addition, you can roll over your funds from one institution to another provided it's done within 60 days. The law also allows you to have as many IRA's as you want provided total contributions do not exceed \$2,000 annually.

If you've already filed your 1984 return, not to worry, simply file an amended return, and your tax savings will be refunded. By the way, there is no deduction on your California return unless you do not participate in a qualified pension plan. □

Sentinel USA publishes every two weeks. The next letter deadline is Friday, April 19 for publication Thursday, April 25.

## Cops from page 1

### A Settlement of Sorts

Smith will never know for certain why he was dismissed. But both he and his gay lawyer believe that somehow the department got word he was gay.

Initially Smith sought legal assistance from the California Police Officers Research Association. Dissatisfied with their help, he enlisted a prominent gay attorney in his fight. Smith said that most people in his situation resign themselves to leaving their job, and that this police department was expecting him to do the same. When they realized he was not going to be put off so easily, they worked out an alternative settlement.

In exchange for Smith's signing a letter of resignation and releasing the department from all civil liability in the case, the police department promised to abide by a sealing agreement, whereby it would not release any information about him to other departments. All it was permitted to do was certify basic facts such as his dates of employment. The department was not even to mention the sealing agreement, a condition it has since violated.

Because there exists no California state law which protects gays from employment discrimination, Smith's attorney argued that this truce was the best he could hope for. Although Smith no longer worries that a homophobic police department will pass on harmful information to prospective employers, even the sealing agreement has hurt his chances of employment.

"I applied to a local police department where my chances of being hired seemed quite good. But when they were unable to get substantive information on me from my previous employer, they became suspicious. I'm sure they were wondering whether I killed a man or what I was trying to hide."

### Catch 22

Several years ago when he graduated from a local police academy, Smith moved to southern California where he got a job as a paramedic and then began applying to various law enforcement departments. He scored well on written and oral tests, and officials seemed impressed with his credentials. Each department also administered a polygraph test to all candidates.

"In every polygraph they would always ask two or three questions like, 'Have you ever had any gay or homosexual experiences?' or 'Do you have any unusual sexual practices?'" Smith said. "I always answered the questions by saying no." According to Smith, the officials told him he passed the polygraph tests. However later they always came up with ambiguous reasons for not being able to hire him.

In 1981 he applied for a position with the San Diego Sheriff's Department. Smith claims there were hundreds of openings. Candidates were ranked on a hiring list according to scores from their oral exams. "I scored 99.5% and was told that was the highest

anyone had ever scored on their oral. I also passed their physical without any problem. And I was told I had passed the polygraph test. But I never got a job there. The reason they gave was that I didn't meet their psychological profile."

In Los Angeles the excuse was that Smith had a back problem, although they never examined his back or took x-rays. They conveniently overlooked Smith's outstanding performance in physical activities at the police academy, as well as a positive physical report from one medical clinic. Instead they used a less favorable medical report from another clinic.

Smith soon discovered a "Catch 22" in the application process. "Whenever you apply to one law enforcement department, you have to list all the other departments you've applied to beforehand. Then they ask these other departments, 'Hey, why didn't you take this guy?' Eventually it begins to snowball, and that's what was happening to me."

In applying for future jobs, Smith has decided to approach the polygraph test differently. At the advice of his attorney, he will refuse to answer the "Are you gay?" questions on the grounds that they do not apply to the position. If his job application is rejected because of this, it will be up to the law enforcement department to demonstrate how this information is relevant to the job.

At one local law enforcement department the question was worded differently. Smith joked about his experience there. "They asked me if I'd ever engaged in abnormal sexual practices and I replied no, because what I do is normal for me. That seemed to satisfy the interviewer."

### The Subtleties of Discrimination

Being a gay law enforcement officer in 1985 can still be a risky business. In John Smith's case it was, although openly gay officers in more progressive departments such as San Francisco report few or none of these problems. In other municipalities, however, gay officers may be terminated and even blacklisted once they are discovered to be gay.

As Smith learned during his disillusioning job search, the law enforcement system sometimes utilizes an intentional but subtle screening process to weed out suspected gay candidates. It is this subtlety that seems to work to the advantage of the employer and the detriment of the gay person. It also makes it extremely difficult to compile statistics on employment discrimination against gays.

The walls of John Smith's bedroom are covered with degrees and certificates. He holds a bachelor of science degree and a teaching credential in life sciences, and is certified as an emergency medical technician, a paramedic, and an instructor in first-aid and CPR. He has also undergone firefighter training, special weapons and tactics training, and has completed a required course of study at a police academy. If anything, he seems overqualified. "My biggest frustration is having spent eight years going through all this training and not being able to use it," said Smith.

National Bay Rights Advocate was interested in filing a lawsuit on Smith's behalf and using it as a test case. But Smith declined the offer when his parents requested the family name not be used in the media. He said he is very close to his parents, who have been extremely supportive throughout his ordeal. Smith has one good job prospect lined up, and is hoping this will be the break he needs and deserves. If AB-1, the fair employment and housing bill, had been passed by the California legislature last year, perhaps Smith's job security might no longer be in question this year. ■

### 'New Yorker' Critic Kael to Lecture

That most esteemed of New York film critics, Pauline Kael, will be the featured speaker in the fourth installment of the "On Art & Politics" series at 8 pm April 16 at the Herbst Theater.

Tickets are \$10 and \$11. For more information call 392-4400. ■

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Sonny Cline at the Trocadero White Party.

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# In Pursuit of Excellence

I have AIDS. I know of no easy way of being journalistically correct about this but to tell you the truth. I, am battling AIDS. I was diagnosed last month and spent ten days in the hospital with pneumocystis. I am not looking for any pity or sorrow from you but I want to share some of my pain with you in hopes that you will also share in my new beginning.

First off, AIDS is no fun. When you are ill with an AIDS-related illness you can be in lots of pain. But your pain can be the breaking of the shell which encloses your understanding. I have had lots of time to think, to dream and to try to understand.

Sometimes I am afraid, but most of the time I am not. I am reminded of a story of a woman who had lost her only son. She went to the prophet carrying his body in search of relief. The prophet agreed to help her if she could bring him a bag of mustard seeds, however, she had to obtain these seeds from a house where no member had ever died. The distraught mother went from house to house asking if any member of their family had died. The answer was always in the affirmative. After a while she returned to the prophet without the mustard seeds but with a greater understanding of what life is about.

Life is about living and dying, death is common to all living beings. The mother stopped weeping and accepted the death of her only son.

I am not a quitter and am not about to abandon my duties at Sentinel USA. When there are no contradictions in your value system decision-making is easy. I feel a great need to continue because I believe in what we as a newspaper and individuals stand for. In my title I talk about searching for excellence. I don't believe in giving up, never, never, never. I believe that life is full of challenges and this is the biggest one I've ever faced. AIDS has brought out the creativity and courage in my life. It has made me realize how important my relationships with Ron, my mom and dad and my close friends are. It has also made me realize that for many, the fear of getting the disease is much worse than the illness itself. At least after you are diagnosed you lose that horrible fear that most of us live with. That fear keeps most of us in a mental state of bondage. It's a horrible feeling. I know. I was there. If you want to be free, if you want that fear lifted, if you want out of bondage — GET INVOLVED. The only freedom in life comes from working for someone else's freedom.

Find someone with AIDS and become a buddy, drive them to their appointments, help them with their personal care, join one of the many worthwhile organizations like Shanti, but whatever you do get involved now.

One of my friends who I haven't seen in awhile is a Shanti counselor. He told me that he has received so much more back from his clients than he has given that it has greatly enriched his life. With my life so challenged I have decided to maintain my standards. I will continue to pursue a life of excellence. I am determined to change destructive habits and debilitating perceptions, and accept the challenges of the hand I've been dealt. I will continue to challenge my imagination; to seek new ideas, combinations, and relationships. I will continue my individualism; strengthen my self-esteem and self sufficiency. I will continue to have humor and be able to laugh at myself. I will continue to be articulate and receptive to what you have to say. I will continue to work for all of us with courage and conviction, and speak out for what I believe in.

I will live.

—Charles R. Roberts, Jr.

## Sentinel USA

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VOICE OF THE NEW GENERATION



ROBERT BRINLE

In the world I work and long for  
Women do not get wounded  
For being women.  
And men do not fight wars  
For being men.  
Color does not clash with color.  
Every color is beautiful, necessary  
In its relation to every other.

Dream on, scoff the cynics, dream on.

In the world I am in now  
I am one infinitesimal speck of life,  
A lesbian woman dreamer advocate life  
Who believes it possible  
For this world to be more and more  
The one I work and long for.

And in the dream world  
There is never too much loving between women,  
There is never too much loving between men,  
And wrong ways of touching  
Are intimately discovered  
And intimately changed  
In care for the person touched.  
The hand of the law does not seize or strike  
Me, or anyone, for who we love.  
Homophobes embrace lesbians.  
Fag-baiters, fag-bashers reach out to gay men  
As people.  
Lesbians, gay men, forgive, comprehend, hug back  
And the cynics learn to swim  
In tears of joy.

Mary C. Dunlap

### Frontrunners Off to Berkeley Marina

The Eastbay Frontrunners are planning two more Saturday runs during April.

The first run will take place at 9:30 am April 20 at the Berkeley Marina. Meet at the first parking lot on the left, near the windsurfers' dock. Brunch follows at Ramona's.

The second run will take place at Redwood Park. Meet inside the park at the last parking lot. Potluck picnic follows.

For more information or directions, call Jill at 526-7315.

### Spring Mobilization Asks Gay Support

The Spring Mobilization for Peace, Jobs and Justice kicks off at noon April 20 from Justin Herman Plaza.

The march, which will make its way down Market Street for a 1 pm rally at Civic Center, is asking for no U.S. intervention in Central America and the

Caribbean; a freeze and reverse of the nuclear arms race; jobs and justice, not war; and an end to U.S. support for South African apartheid.

Lesbian/gay and feminist contingents will both take place in the march. Supporters are asked to look for their banners when the marchers assemble at 11 am.

"As lesbians and gay men, our needs for massive funding for AIDS research, and for national healthcare, are being denied us while the Reagan administration pours billions of dollars into preparations for war," the organizers say.

Those interested in donating money, volunteering or needing more information should call 771-0882.

### Shanti Weekend at Wildwood

The Shanti Project is sponsoring a weekend at Wildwood Ranch for Persons with AIDS May 3-5.

### Flight Attendant Loses Fight— with AIDS

One of two United Airlines flight attendants dismissed by the airline after being diagnosed with AIDS died recently from AIDS-related complications.

Bruce Hall, 30—who, along with San Franciscan Gar Traynor, fought for the right to back pay and reinstatement—died Feb. 12. His case was still unresolved at the time of his death.

Traynor won the right to back pay and reinstatement after his case went into arbitration. Chicago Gay Life quoted Hall's lover as saying the Traynor decision probably will apply to Hall as well.

### Chorus, Holly Near at Opera House

The San Francisco Gay Men's Chorus, with special guest Holly Near, will present a spectrum of choral music, entitled "Catch a Rainbow," at 8 pm April 24 at the San Francisco Opera House.

Under the leadership of Director Dennis Coleman, the Chorus has created an evening of entertainment ranging from classic to contemporary, designed to delight every musical taste.

Redwood Records recording artist Holly Near brings the sound of women's music to this event. Near was named Woman of the Year in the February 1985 issue of Ms. magazine.

Tickets for "Catch a Rainbow" range from \$6 to \$25, and are available at the Opera House Box Office, BASS and STUBBS.

### UCSF Honors Bobbi Campbell

Bobbi Campbell, the outspoken AIDS activist who died in August after almost three years fighting the disease, was honored posthumously by the University of California, San Francisco last week.

Campbell, a registered nurse and UCSF employee, was given the Chancellor's Award for Public Service. The award, which was presented April 4, acknowledged his "extraordinary commitment to enhancing community awareness and understanding of AIDS and the need for AIDS-related research and health education."

# COMMENTARY

Tom Murray

## Positive Images

The demand that all other people shall resemble ourselves, grows by what it feeds on. If resistance waits till life is reduced nearly to one uniform type, all deviations from that type will come to be considered impious, immoral, even monstrous and contrary to nature. Mankind speedily become unable to conceive diversity, when they have been for some time unaccustomed to see it.

—John Stuart Mill  
On Liberty

family and friends supported her photographic journey. The result challenges us, too, who hang on to small visions and stubborn prejudices, to open our eyes and appreciate our diversity.

The AIDS epidemic calls for courage, responsibility and unity within our community, for honesty and integrity in our dealings with ourselves and others. More than ever, we must become heroes.

Shortly after Charles Roberts was diagnosed with AIDS we sat together in his room at St. Mary's Hospital. I said to him, "When you've finished mourning about the situation, and after the shock has passed, I want you to become a hero for me. Live all the best values you hold inside, and share your finest beliefs and dreams with all of us."

Maybe the challenge was premature or unrealistic, but later I thought about heroes, and the deep human need for role models, for people to admire and imitate and follow. Churches have saints, athletes have hall of fame, clothiers keep best dressed lists, armies present medals, actors get Oscars or Tony's. The list of awards of recognition is nearly endless, including Olympic golds, Pulitzer, and Nobel prizes.

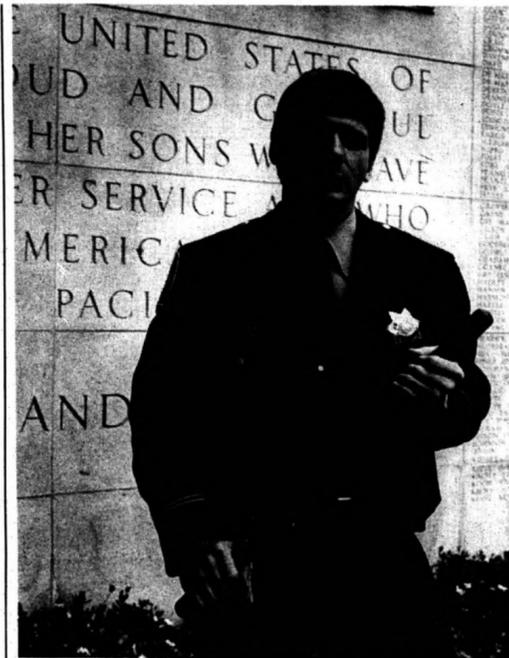
We humans like — need — to achieve excellence, to reach beyond ourselves, and gravitate toward models representing our best aspirations.

Recently two books have been published that visually explore images of gay and lesbian people today. The first is *Positive Image, A Portrait of Gay America*, by Stephen Stewart. The author traveled across the country and photographed gay and lesbian sites of interest, and particularly gay and lesbian leaders, people we read about and listen to and who have enriched our culture through their courageous efforts; our public heroes.

The second book is *We Are*, by Lisa Kenemoto. Lisa lives in the Bay Area, and also photographed a variety of gay and lesbian people. The difference is that most of Lisa's subjects are unknown, ordinary folk like us who in quieter ways present positive images of our community to the world.

Reading the brief text that accompanies each photograph in both books, one realizes the amazing diversity, talent, creativity and spirit present among gay and lesbian people today. It is even more amazing to know that these people only represent a small fraction of us, that the silent majority has remained closeted throughout history, and remains closeted still.

Lisa explains in her introduction that Fred Brungard, "Sister Missionary Position" inspired her interest in gay people, destroying her stereotypes and challenging her prejudices. Her husband,



For me as a gay man to be part of our culture in a significant way is the fulfillment of a dream come true.

James H. McClure, Deputy Sheriff



My sex life is a small part of my life, a facet of my whole being. With people who cannot accept it, it becomes an exaggerated issue.

Melissa Reichard, Artist  
Crystal Lang, Photographer



Since childhood I have loved costumes and dressing up. I feel it has nothing to do with my being gay; rather, it is an expression of happiness in one of its many signatures.

Michael Johnston, Telephone Operator  
Jon Harris



Those who are full of resentment have a harder adjustment to make.

Genie M. McAfee, Telephone Craft Person; and son Ken

All photos by Lisa Kanemoto

# At Ease

Peter Scarlet Interview:

## San Francisco International Film Festival Round Up

You could easily devote this entire newspaper to describing the embarrassment of riches on tap at this year's **San Francisco International Film Festival** (beginning tonight, April 11, at the Palace of Fine Arts Theatre and concluding Tuesday, April 30 at the Pacific Film Archive in Berkeley). My interview with the Festival's Artistic Director, Peter Scarlet, covers at least some of the highlights:

### Vincent Price/Ann-Margret Tributes

**Peter Scarlet:** The tributes, this year, are somewhat different; we're focusing on actors; on **Vincent Price**, a man whose career many of us think we know about, but may not because it goes back almost fifty years. Price's career began with Orson Welles and the Mercury Theatre and involves substantial careers; not just in front of the cameras but also as an art historian, as a writer of books on art history and on cooking; a perfectly delightful guest for an afternoon tribute on Sunday, April 14, at the Palace of Fine Arts Theatre.

"We'll have film clips throughout of his work and we'll show a beautiful print of a film that really has been hard to see at all in any watchable shape in the last twenty years, and, I think, the best of his Poe adaptations for Roger Corman — the *Tomb of Ligeia*. He'll also be on hand, the next afternoon, when we'll have a couple of sidebar events: the screening of a delightful screwball comedy he did with Ronald Coleman called *Champagne for Caesar* and the indescribable *Theatre of Blood*, in which he plays a demented Shakespearean actor, who retaliates against his critics by murdering each of them by staging a death scene out of a different Shakespearean play.

"Our second tribute, this year, goes to someone whose career is entirely praiseworthy and noteworthy, it seems to me — **Ann-Margret**. She started out being treated as one of those balls of fluff that Hollywood was so fond of casting in "sex kitten" parts in the sixties, but even then, she was noteworthy in films like *Bye Bye Birdie*, a very underrated film from the sixties and one we will be showing clips of. I think Ann-Margret burst on serious film consciousness, shall we say, in the early seventies, with her stunning Academy Award nominated performance in *Carnal Knowledge*.

Her career has really taken a very different turn in the last few years. In films like *The Return of the Soldier*, now playing here in town, and the television version of *A Streetcar Named Desire*, she really showed that she is one of the major actresses of our day. To have her here on hand in something that we're just enormously excited about. We are, as the climax of the Ann-Margret Tribute, going to be showing, for the first time on a large screen, the television version of *A Streetcar Named Desire*."

**Lamble:** How does a film like that translate onto the large screen, because after all it was produced for television?

**Scarlet:** Very very well.

**Lamble:** You don't have the problem of too many closeups?

**Scarlet:** Not at all, it was opened up very wisely.

### Lesbian/Gay Interest Films

**Lamble:** I know the San Francisco International Film Festival has a kind of division of labor or division of the spoils when it comes to Lesbian/Gay related films with the San Francisco Lesbian/Gay Film Festival (produced by Frameline in the last week of June).

**Scarlet:** Certainly the success of the Gay Film Festival in San Francisco, these past few years, means that some of our selections change from time to time because of that.

**Lamble:** There are some films, though, in this year's Festival that contain elements of that elusive "gay sensibility" that is never quite easy to define. I think the documentary, **Jean Cocteau: Self Portrait of A Man Unknown**, would be of considerable interest to lesbian and gay viewers, in addition to a general audience.

**Scarlet:** I would think so, because, certainly, Cocteau's career has been little examined in film and it is a remarkable career from many points of view. Also, there's the companion feature, **The Open Balcony** (El Balcon Abierto), about the Spanish poet and dramatist Federico Garcia Lorca. The print we have of *The Open Balcony* is not sub-titled. For those in the audience who don't speak Spanish there will be a live simultaneous translation.

Certainly one film that embodies a "gay sensibility" is Celestino Coronado's **A Midsummer Night's Dream**. Coronado is a Spanish director, working in London, whose *Hamlet* surfaced here a couple of years ago. His treatment of *A Midsummer Night's Dream* kind of reinvents it, almost abandoning the text entirely, in favor of mime, song and dance. The film is actually a movie version of the performance by the Lindsay Kemp Company, which was a very successful production in London. Lindsay Kemp, himself, plays Puck, but he and all the players invest their roles with an amusingly ambiguous sexuality. It is very difficult throughout the film to tell what character is which sex. Titania, for example, is played by a man who has been dubbed with a woman's voice, and the lovers are nude practically throughout the entire film as they frolic through the woods.

**Lamble:** Even the Polish film, **Sex Mission**, which is not in any way really gay, does deal with issues (the battle of the sexes and gender confusion) that gay people are frequently struggling with.

**Scarlet:** I'm curious to see what a response *Sex Mission* gets. I think some people will be angered by it,



Peter Scarlet SF International Film Festival director on the phone with Sterling Hayden.



### Sex Mission

some people will be amused by it, but I don't think anyone will be uninterested in it.

**Lamble:** At the press screening of *Sex Mission*, it seemed that the men were laughing and the women were more uncertain of their reaction; the film does end with a giant blowup of an infant's penis on the screen as the film's final statement.

**Scarlet:** A film logo that is a far cry from MGM's Leo the Lion. I think another film we should mention in this gay context, is a very unusual film, **The Company of Wolves**, directed by the British filmmaker Neil Jordan. *The Company of Wolves* is another real tough film to describe: it is part horror

movie, part fairy-tale, but part feminist fable as well, in that we have a series of tales being told by an aunt—played by Angela Lansbury—to her niece. The tales all involve sometimes horrific transformations of men into wolves or wolves into men. Finally, about two thirds of the way into the film, we realize that what we're really getting is a kind of modernist retelling of the story of *Little Red Riding Hood*. *The Company of Wolves*, not only outdoes *The Howling*, in terms of special effects work, but stands on its own as a powerfully erotic and cautionary feminist tale.



Wandering Lives

## Latin-American Film Series

**Lamble:** The Film Festival puts a lot of emphasis on Latin films this year, beginning with the Festival's Opening Night curtain raiser, an important new film from Argentina, **Camila**.

**Scarlet:** The whole idea of the Latin film series was that clearly Latin filmmaking, particularly in Argentina, is undergoing a renaissance, thanks happily to the advent of "la democracia" in the last year and, in fact, we're very happy to have six films that are either from Argentina, or are made by Argentines working elsewhere. It is appropriate that we should kick off the Festival with, for the first time, an Argentine film. *Camila*, which is based on a historical episode in Argentina, in the 1840's, when the daughter of a wealthy landowning family eloped with a priest.

They were, as every Argentine knows, hunted down by the combined forces of repression represented by her family, the church and the military, then executed. This is a story that has been taboo in Argentine cinema for nearly forty years because of the various political changes there. It's fortunate that *Camila* would not only be brought to the screen this year, but that it would be directed by an extraordinarily talented new filmmaker, new to the world scene, named Maria Luisa Bemberg. Having raised two children, Bemberg, at the age of forty-five, took up a new career in film and now, with her third feature, has achieved considerable success.

*Camila* was the top grossing film in Argentina last year and, I think, is going to be both a critical and artistic success in this country, because it is a romantic love story, a tale of mad love that has a very carefully articulated political underpinning.

**Scarlet:** There are several other Argentine films, one of which, oddly enough, was made in the last days of the military regime, and won a major prize at the

Berlin Festival, last year, just before the change in the government. This is a film by Hector Olivera, who is known to many Bay Area viewers for his extraordinary film, *Rebellion In Patagonia*, a few years ago. This film is called, in English, *Funny Dirty Little War* (No Habra Mas Penas ni Olvido).

The film is set in a mythical town in Argentina, in which a civil war breaks out, which at first seems almost like a comic opera: the farces and slapstick and pratfalls seem almost comic and then almost indecipherably the mood darkens and the slapstick turns quite bloody and quite anguished. The shift in tone is handled very remarkably. As you know films attempting to bring off allegories or parables very often fall flat on their faces.

**Lamble:** There's another film, this time a documentary, that deals more directly with recent events in Argentina: **Absence** (Todo Es Ausencia), one of the many Latin films that will be screening from April 19 through the 23rd at the York Theatre in San Francisco. *Absence* was produced by Spanish Television and deals with the stories of families whose relatives "disappeared" during the military dictatorship.

**Scarlet:** It is an extraordinary, blood-curdling story and is one of the most powerful documentaries that I've ever seen. I don't know that very much of this material has been covered at all in the American media, certainly not on American television. This film should be shown to an even wider audience than I hope will see it during the Festival (9 pm Wednesday, April 17, York Theatre/9:45 pm Saturday, April 20, Pacific Film Archive in Berkeley).

For theatre buffs, the Festival has two special documentaries: **Samuel Beckett - Silence to Silence** (at the Exploratorium, 7:15 pm, Tuesday, April 16) and **Jean-Louis Barrault: Man of Theatre**, about the lead actor in *Enfants du Paradis* (at 9:15 pm).

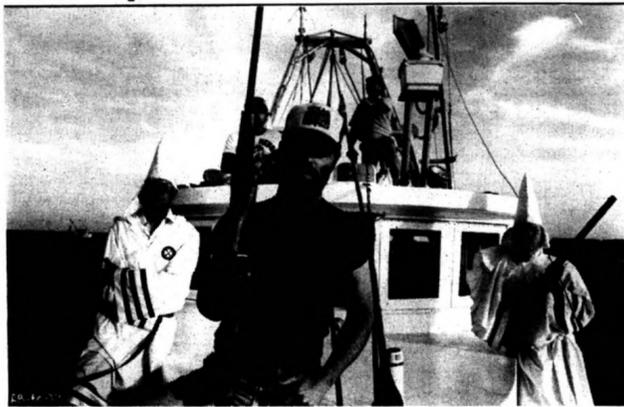
This year, for the first time in three years the Festival leaves the Castro Theatre and returns to its original home base, **The Palace of Fine Arts Theatre**, with special film programs at the **York Theatre**, **the Kokusai Theatre**, **The Roxie**, **the Pacific Film Archive** and **the Exploratorium**. ■

### Camila



## Film Shorts

Ken Coupland



Ed Harris takes up arms in *Alamo Bay*.

### Desperately Seeking Susan

At the Galaxy

Poor Rosanna Arquette. Rumors in the media that she quarrelled with director Susan Seidelman over her role in this unfunny comedy must have some substance. Arquette's a talented actress who's woefully served here in the part of a repressed housewife (isn't there any other kind?) who enters a fantasy world when she doubles for the fast-lane clotheshorse of the title, played by video rock star Madonna.

We're supposed to sympathize with Arquette's transformation into Madonna's alter ego, but she's such a thoroughly unattractive character it's hard to be bothered. She's given a lot of klutzy funny business, little motivation, and a perennially pained expression that's really annoying. What exactly romantic interest Aidan Quinn sees in this frump is anybody's guess.

Madonna fares better as the glamor puss who's more interested in her wardrobe, borrowed, stolen or whatever, than she is in her men. And what a wardrobe; she's accessorized to death. Whether she's turning heads on the street with her deshabelle outfits, wolfing junk food, knocking back booze, or smoking joints, she's about as politically incorrect as she can get.

*Susan* has a few other things going for it, including a savvy score that could be one of the most up-to-the-minute soundtracks of the season, but sorry, no story. The photography's busy, inventive, and the movie teams with Lower East Side types Seidelman coolly

observes, but this is a comedy with no laughs — and some really wretched dialog.

### Alamo Bay

Opens April 19

Filmgoers who like their point of view cut and dried may feel cheated by director Louis Malle's latest outing. Malle steadfastly refuses to take sides in the story — based on real events — of the escalating conflict between Texas Gulf fishermen and Vietnamese immigrants who encroach on their waters.

If that doesn't sound like a promising plot premise, look again, for the situation (some five years ago now) touched many issues. Ed Harris (The Right Stuff) plays Shang, a ruggedly individual Viet Nam veteran whose smoldering resentment for the Viet Cong gets confused with his frustration over the economics of his business. Behind Harris' tight-lipped, macho performance you sense a growing panic. While Shang and his shrimp fishing buddies have to cope with a declining catch and restricted prices, the Vietnamese are outworking them, out-fishing them, and are blithely unaware of the tensions they set in motion.

When a plucky young Viet fisherman tries to trap the clam beds that Shang's family has worked for over a generation, the vet snaps. When the Klan gets into the act, the newcomers get the message and pack up — all except for the young entrepreneur. It is his persistence that drive Shang to his final act of violent revenge.



Rosanna Arquette needs all the support she can get from Madonna in *Desperately Seeking Susan*.

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## Theatre

Dick Hasbany



### Keys to the Car

*Adjusting the Idle*, Created and directed by Chris Hardman and Antenna Theater, at Theater Artaud, Thurs-Sun. through April 28.

A couple of days before opening *Adjusting the Idle*, they fibreglassed a '57 Ninety-eight Oldsmobile four-door hardtop. Now they're serving sandwiches from the trunk and calling the whole affair a cafe theater. How much of it is theater is an open question, but who cares? *Adjusting the Idle* is terrific fun—a performance that seems more like a night at Disneyland or, more precisely, a night at a technological religious festival.

The Los Angeles Museum of Contemporary Art and the Mark Taper Forum originally commissioned Chris Hardman to create a piece for a performance weekend dedicated to cars and American culture. In LA Hardman's oversized, geometrically clunky sculptures of car artifacts (from designer's drawing tables to dad's car keys) were all housed in six separate rooms. Hardman has achieved almost museum-quality lighting, and he has gained much from placing the sculptures all together in Theater Artaud's cavernous warehouse space. Having them in one space allows us, because we are the actors and audience in this piece, to watch each other react to the automobile and the roles it has played and plays in our lives, to its totem quality in our lives. At the "Polishing Chrome" stop people move through what almost amounts to a guided meditation and fantasy on taking care of chrome, polishing it, lifting it over their heads. The chrome becomes something of a religious object, some-

thing like the host.

Still and all, *Adjusting the Idle* is basically an entertainment, and it's easy not to pay attention when you are with people having a good time. Do pay attention, please. Hardman is an excellent producer, and *Adjusting the Idle* is a beautifully detailed and executed piece. Each of its 15 tapes is a separate collage of interviews and original music by Jim Mckee and Barney Jones; each tries to capture a portion of our experience with cars; each has its own pace and style. People are goaded until they wiggle and plead for the keys to dad's car at one stop. On the other hand, people sitting at the huge drawing tables with chalkboards seem to respond to a designer's description of the soft music and restful Saarinen architecture in Detroit's auto studios. They become quiet and diligent.

*Adjusting the Idle* collects the artifacts of cars and lets us enjoy them and ourselves in their midst. It doesn't bear much reflection. It's more suggestive than definitive—and it's more fun than anything else around.

**Mmmmmurney.**

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## Slightly Off

It's not, as is so often the case, a touring company that's responsible for Michael Frayn's hit farce *Noises Off* not living up to its rave notices (including one from the ultra-discerning John Simon), for its cast at the Curran (through May 4) features members of the Broadway cast, including Dorothy Loudon and Paxton (*Beyond The Fringe*) Whitehead.

*Noises Off* is about a British theater troupe touring a sex farce, *Nothing On*, through the provinces. Act 1, which takes place during rehearsals, establishes their interrelationships and lets us see how *Nothing On* is supposed to play. Act 2 takes place backstage during a mid-run performance tainted by the troupe's growing hostilities, jealousies and infidelities. By Act 3, *Nothing On*, in a final performance, has degenerated into a cross between a Mack Sennett comedy and the fall of the Roman empire.

The already infamous Act 2, however, keeps us less in stitches than in awe of its dazzlingly intricate, nonstop physical stage business, which would be all right if Act 1 were a bit funnier. But Act 1 establishes some unfunny running gags, a host of them surrounding a soured old actor (and is there a less interesting stock character in comedy?). There is humor here, but nothing to compare with the hilarious third act, toward which, like all roads to a burning Rome, the first two acts lead doggedly. The cast vary, ranging from Victor Garber who manages not to amuse, to Patricia Kilgarriff, who amuses throughout. I was fully prepared for Dorothy Loudon to mug her way through her role, as is often her wont, alas, but for ever more there's a belly-laugh, particularly in her third-act state of anger, exhaustion and confusion. Recommended, but guardedly, what with a \$30 top.

—Mike Mascioli



Dorothy Loudon and Brian Murray head the cast of *Noises Off*.

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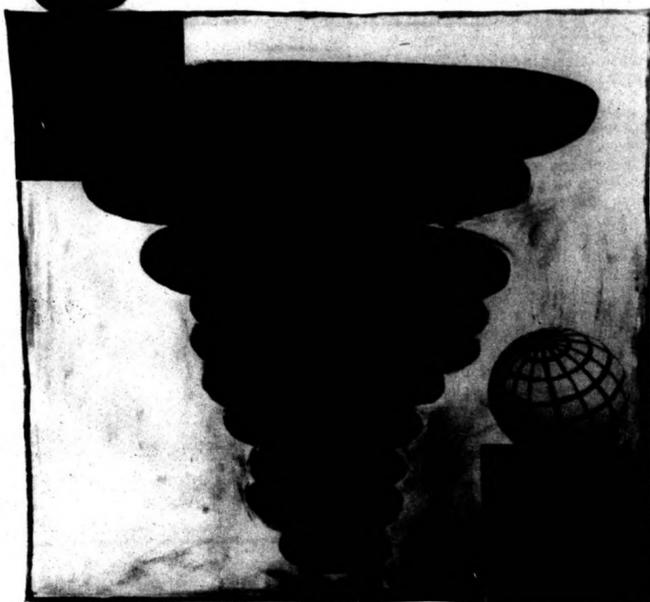
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Wood Butcher

John Buck's wooden bas-reliefs used to be startling, with their hallucinatory representations of human figures and frenzied surfaces. His work has mellowed quite a bit since then, and his literal depiction of the male form has given way to cooler, more stylized constructions that retain the allegorical implications of his earlier sculptures. The canvasses that form backdrops to his figures reinforce a new emphasis on geometrical shapes and solids. (At Fuller Goldeen Gallery).

Musicals

Gary Menger

Close, No Cigar

**Strike! The Musical** is the first full-length, book musical by composer/lyricist Robert Bendorff (book by Frank Crowe) to be presented in the Bay Area. This show, about hotel maids on strike in a city much like ours, has been running at the Buriel Clay Memorial Theatre (on Fulton & Webster in the Western Addition Cultural Center), and expects to continue through April on Friday/Saturday evenings and at 3:00 on Sunday afternoons.

The songs are vastly superior to the vehicle containing them; it isn't much of a book. Liz McCarthy's choreography is adequate, sometimes even bright, but dramatically the show suffers from unfocused direction.

Actually, there seem to be two shows struggling to emerge from this "work in progress," one a clever spoof using broad caricatures—Teresa Tudury as the corner hooker and Rachelle Lee Vachon as the scattered, tipsy mayor are both quite wonderful, but out of step with other characters and elements. Liz McCarthy hovers between "dumb blond" stereotype and almost-real person, jarringly. Nancy MacLean, more than anyone else in the cast, manages to be both funny and real as Dina, one of the maids—an affable, good-hearted, down to earth lady whose two passions are enjoying sports and drinking beer.

Kelly Ground and Barry Roth (an exceptional tenor) achieve several moments of believability and insight that are a triumph of good acting over inadequate direction... just because they do succeed in making you care about their relationship (a romance between the maid's organizer and the union negotiator) the wrap-up is marred by love's failure to win out. If the book were altered to make our hero a little less of a wimp in the bedroom

*It would be easy to dismiss Strike! The Musical as a limp idea, ineptly executed, but I'm prepared to take the show as seriously as it seems to want to be taken.*

scene, and permit our heroine to see at the end that he's done his best, even if motivated by personal self-interest, we'd be permitted to enjoy the mutually forgiving reunion that seems to be coming but doesn't. Moana Diamond, the most interesting of the maid-characters, makes a case for the limp hero in a final scene where she tells our more idealistic heroine that it's unrealistic to expect to get everything you want; sufficient to make things better a step at a time. Ultimately, that appears to be the whole message of a plot that meanders too much and, if I've read it right, it would seem to exonerate the hero rather than leaving him disgraced. A *Candide*-type ending would work better.

There are a lot of good elements that chop around and fail to come together; it's a show one keeps almost enjoying and wishing to like better. It would be easy to dismiss *Strike! The Musical* as a

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limp idea, ineptly executed, but I'm prepared to take the show as seriously as it seems to want to be taken (it's been being worked over for more than a year now), and I think, there is a good show in there, trying to come out. And with wonderful songs like "I Know Just What You Did," "The Man Inside" and "These Are The Ways," it deserved a chance to grow.

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Pop

Mike Mascioli

Of Women Only

In her recent sellout concert at Berkeley's Zellerbach, feminist singer-songwriter Cris Williamson "celebrated" her new Olivia LP, *Prairie Fire* by performing a set comprised of virtually all its songs. Fortunately, they're excellent—lyrical and accessible (a ten-cent word for catchy) yet political (thanks more to her introductions than to pedantic, heavyhanded lyrics).

Those same qualities were no less in evidence in the impressive opening sets by fellow Olivia artists, singer-bassist Tret Fure, Teresa Trull and Barbara Higbie. Trull has a soulful, bluesy style and a great sense of humor, and Higbie's an accomplished pianist (her latest LP, on Windham Hill, was recorded live at the Montreux Jazz Festival). Highlights of their set: "High & Dry," rollicking c&w tune featuring Higbie on fiddle, and "Unexpected," the exciting title song of their joint Olivia LP. In short, an evening marked by humor, a spirit of support (though Williamson headlines, she performed in both Fure's and Trull's sets) and a wealth of fine, rocking, intelligent music and first-rate musicianship.

□ New to the Olivia family is Dieder McCalla, whose *Don't Doubt It* was produced by Trull and is proof, as if further proof were needed, that "women's" music isn't the insular, solemn genre many people still think it is. These are love songs, blending pop, r&b and folk stylings into that most generic of categories, good music. Vocally, comparisons with Joan Armatrading are inevitable, but if McCalla's voice is a paler shade of Armatrading's dark, warm contralto, her songs are more, well, accessible (that word again!). Best: "Oh the Earth," which tempers a strong statement with seductive reggae rhythms, the rocking "Wake Me Up Gently" and "Hearts Don't Mind," which is that rare thing, a dance tune with a heart and a mind. Mc-



Diane Schuur

Calla shares a bill with feminist comic Kate Clinton at the Great American Music Hall, April 13.

□ In her recent performance at the Great American Music Hall, blues-influenced pop singer Diane Schuur performed mostly vintage songs ("I'll Close My Eyes," "The Very Thought Of You") many from her new debut LP, *Deedles* (GRP). Schuur, blind since birth, accompanies herself fluidly on piano, supported by bass and drums. Her melodic improvisations are exciting, but what comes across on the LP as unaffected and thoughtful is here colored by mannerism—too much scat singing, a misuse of her incredible vocal range and the frequent mimicking of

Schuur, blind since birth, accompanies herself fluidly on piano, supported by bass and drums.

singers like Esther Phillips, Dinah Washington and Nancy Wilson (Dinah Washington, Jr.). It's a common problem with such singers, but it's too soon to be happening to Schuur. Best: significantly, Jackson Brown's gospel-tinted "Rock Me On The Water" and "Amazing Grace," the first a capella verses of which give us the most sustained glimpse of the beauty and real power—unleashed yet controlled—of her voice.

□ I would have liked to praise the singing of Carole Cook, whose recent credits include a featured role in *42nd Street* on Broadway and who recently settled into the 1177 Club for two

weeks. Only problem is, she didn't sing; her act, I was surprised to find, is primarily comedy. (Actually, she *did* offer "Before The Parade Passes By" and a sensational "Kiss Your Red Hot Mama Goodnight," songs—and a singer—with character.) Physically—big eyes, big, red lips, red hair—she recalls Lucille Ball, who originally brought Cook to Hollywood, but in many ways—her aggressive, devil-may-care delivery, her frequent campy, comic nods to her gay fans—she brings to mind Charles Pierce, albeit watered-down Charles Pierce. Extremely funny and likable.



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## Cabaret

Gary Menger

## Class Acts

Larry Bridgen, new to the San Francisco cabaret scene but with a strong performance background in the Northwest, recently gave his second solo performance here at 1177 Club, again to a SRO house. He's tall, blond, handsome, personable and, occasionally, funny—relaxed with patter and an assured singer.

He's nearly as smooth as Mel Torme, his phrasing and vocal style are much like Tom Andersen's, he has the diffident charm of Michael Greer... put it together and he's one of the most professional and polished that I've seen here—his act is so slick you could skate on it.

Bridgen dishes up a minimum of ingratiating, anecdotal chatter; he knows when to quit talking and sing. Casually clad in striped shirt, bow tie and ice-cream-white suit, he sauntered on stage and whipped through a great rendition of "Moondance," showed a little guts with "How Do You Keep the Music Playing" and "New York State of Mind," and really got into it with a great Tom Waites tune: "Invitation to the Blues." He breaks up his audience with a funny (but overlong) sendup of Wayne Newton written by Jeff Schmidt (who did the special material for Gail Wilson).

"Lush Life" is over-ambitious for most singers, but Bridgen exhibited a smooth professionalism in losing his lyric and faking it till he got back on familiar ground, and offered an unusual and interesting arrangement of the song. He was well supported by Joyce Imbesi, one of the best pianists on the circuit.

Too many of his selections are out of the increasingly tedious songbook that cabaret singers presumably lend one



Larry Bridgen's a comer.

another; other than the Waites song I didn't hear anything that isn't being done and hasn't been being done by other performers on the circuit. But he's a young talent (32), and he freely admits he's constructed his show with an eye toward taking it on a cruise ship, preferably Royal Viking. (Sure, why not start at the top?) Actually, Bridgen offers as good a show as the couple of people I know who perform for that line, and I think they'll be missing a bet if they don't check him out; he has the

necessary style and charm, and the right kind of act.

In contrast to Bridgen's somewhat surface predictability, we have Mark Zerga, who falls off the other (topheavy) end. Zerga's a one-of-a-kind in San Fran's showbiz spectrum who has coached Michael Greer, Jae Ross, and Nicholas, Glover & Wray. (As I understand it, he doctors up the acts of some of our most professional performers by looking at what they do, evaluating the statement they're trying to make, and showing them how to do it in a way that will communicate better to their audience). He can also take much of the credit for the recent growth of the very excellent "Vocal Minority."

When one presumes to teach, it's always risky to perform, but for Zerga no problem. He's got a strong tenor voice and knows what to do with it, and



Mark Zerga: those who teach, can.

Zerga's a one-of-a-kind in SF's showbiz spectrum who has coached Michael Greer, Jae Ross, and Nicholas, Glover & Wray.

knows more about how to woo an audience than some of his students, even with his help, are ever likely to learn.

But he's apparently committed to presenting the original songs of area composers (most of them performers as well), and his talent's superior to the material. Sheila Glover's song, "Breathless," is just-add-water wallpaper, and it hangs crooked. Michael Greer's talent lies more in charm, sincerity, and off-the-wall humor than in the little ditties he's dashed off - Zerga wastes time with two that need a frothier hand than his; it takes Greer himself to pull them off. Finally, three heavies from Pilar du Rem that seem like over-intellectualized Rod McKuen... interesting sentiments, but the words keep getting in the way.

If he presented only the work of area composers, one could enjoy and/or judge the evening in that context (and probably enjoy it less). But these songs

take a definite back seat to Newley's "Feeling Good," Simon's "Hazy Shade of Winter," Joni Mitchell's "Down to You," McCartney's "Eleanor Rigby," and showstopper "Wildflower," all of which Zerga handles masterfully. He performs infrequently, and definitely offers an act worth catching; he's never without surprises.

Good Friday was a cheerful day at Sutter's Mill, where the seven lunch waiters and one of the busboys created extravagant Easter bonnets and competed for prizes. Real flowers, fake birds and bright fabrics were vivid splashes of moving color. An added treat was the 23rd annual appearance of the Easter Bunny, dispensing candy to the kids. (That's Ray Piccinini, waiter at Jovanello's and popular performer at the Fickle Fox, who for 23 years has spent his Easter Sunday visiting the children's wards of every hospital in San Francisco in his Rabbit Suit!)

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## Cuisine

Bob Nelson

### Barefoot And In The Kitchen, part V What's That Mean?

The following basic glossary of terms and snippets of advice are offered to anyone who has ever felt intimidated by a restaurant menu or cookbook.

**A La Carte.** A stated price for each dish. Watch out for this phrase on a menu, since more and more places are beginning to charge separately for everything from soup to nuts.

**Aperitif.** A stimulant for the appetite. Originally a root or herb in enough alcohol to render it soluble; these concoctions are believed to unlock the appetite like a key in a door. Today, a drink before dinner is less a ritual than a nice way to relax while decoding the menu or meeting your dining partners.

**Au Jus.** Meaning "with the juice", and pronounced "oh shu", this term has come to label any dish, usually beef, which is served with its cooking juices. If you come across a menu stating "roast beef with au jus", you may want to find out if their cooking is better than their french.

**Bard.** To cover lean meat with fat prior to cooking. Most beef or pork must have a certain amount of fat content for it to be tender. The lean meat found in today's groceries can be quite tough unless cooked in liquid or with some kind of animal or vegetable fat.

**Beurre Manie.** A butter and flour mixture added to thicken hot sauces or soups. To make a *beurre manie*, combine equal amounts of flour and butter and add the combined mixture a bit at a time to the hot liquid until it reaches the desired thickness.

**Bouillabaisse.** A seafood stew made with a variety of shellfish and white fish. Since it usually has a tomato base (depending on the region), it can be seen as a watered down *Chopinno*.

**Blanch.** To immerse food in rapidly boiling water for a short period of time (a minute or two). Vegetables are blanched to bring out their color and flavor while retaining their crispness; ham and bacon are blanched to reduce their saltiness.

**Braise.** To cook slowly, usually in a little liquid or fat, and often over a bed of aromatic herbs and vegetables.

**Broil.** To cook on a grill under a strong direct heat. **Char-broil** is actually Bar-B-Que, and the newly popular (for California) **Mesquite Grill** is BBQ over mesquite twigs, which give off a distinctively flavored smoke.

**Cajun.** A style of cooking originating in the Louisiana Bayou. Like most cooking from warmer climes, it is *Very Spicy*.

**Clarify.** To separate and remove solids, thus rendering a clear liquid. Clarified stock is used to make clear soups and clarified butter can last for months without refrigeration. In India, the latter is called *ghee* and is prized so highly that temple idols are bathed in it.

**Dinner.** The main meal of the day, for the ancient Romans, served at 3 or 4 pm, for the 18th century French, at 2 pm, and for us around 7 or 8 pm. Not to be confused with **Supper**, the evening meal.

**Fillet.** As a verb, it means to debone a fish or meat; as a noun, it is the flesh after deboning.

**Flambe.** To flame foods by dousing in potable alcohol. If you warm the alcohol first, the resulting conflagration can be quite spectacular if ignited at tableside. I recom-

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ment a bit of practice and some moderation so as not to ignite your guests.

**Full Bodied.** This term can be applied to a flavorful wine or to the person sitting near you at the restaurant; never to yourself, of course.

**Fricassee.** To stew gently in liquid and aromatic vegetables. Often applied to chicken dishes.

**Gratin.** A shallow baking dish that can be slipped under a broiler. The term is also applied to the food cooked in that manner.

**Julienne.** To cut into thin strips, used with vegetables and potatoes.

**Puree.** To mash to a smooth blend. Many cooked foods can easily be pureed in a blender or food processor.

**Roux.** Melted fat and flour used in the same manner as *Beurre Manie* (see above). Not to be confused with *Rue*, a street.

**Saute.** A gentle cooking on top of the stove requiring less fat when frying. Also applied to the food cooked in such a manner.

**Scallop.** As a verb, to bake with a sauce or cream, or to create a decorative piecrust edge. As a noun, it is a small, thin slice of meat or a bivalve mollusk. As you can tell,

caution must be used when ordering anything on the menu marked "scallop", it can be anything from a pie to a clam-like shellfish.

**Sushi.** Raw fish, thinly sliced and served in the Japanese manner. A new trend among the in-crowd to be approached cautiously by anyone leery of expensive hobbies.

**Sweetbreads.** The thymus gland or pancreas of a cow or calf, once as popular as *Sushi* is today, and for the same reason.

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## Classics

Bill Huck

### Edo, Warts & All

Now that Edo de Waart is leaving, everyone wishes he weren't. The conductor spent ten years of his life with the San Francisco Symphony. He weathered much abuse and critical disappointment in his early years here. It is no secret that the Symphony management was sometimes less than happy with him. Many people suspect that he resigned because he felt unappreciated here. Many people now feel that we were wrong to undervalue his potential.

In many ways, we did undervalue de Waart. Yet the tale is more complex than that, for de Waart deserved some of the critical chagrin he received. He was 34 when he arrived in San Francisco. As a group, conductors mature slowly, and de Waart is no exception. In fact, he is preeminently the example of the tortoise in the fable of the race with the hare. I predict that de Waart can go far in the conductorial sweepstakes, but he was never destined to win them early.

To add to his problems, de Waart never projected the bright-eyed charm of youth. When he came here, he was stodgy. He lacked the stature of a white-haired old man but did not have the charisma of an Ozawa with which to cover his youth. To make matters even worse, he was insecure in a job that requires nerves of steel.

What happened to de Waart is that slowly he grew in stature, in knowledge and in understanding. It was an evolu-

poser's watch-word and for it de Waart contrived a more internalized atmosphere. For me that slow, central movement reached farther than it grasped. It was good to hear a modern romantic composer work so willing on his harmony lessons, but Adams has not yet come out from underneath them. In this regard, Adams was foolish in those central passages to suggest comparison with Wagner's *Parsifal*, for that music rides a crest of harmonic invention still unsurpassed. Perhaps Adams invited the comparison, because he honestly wanted to acknowledge his indebtedness. But we heard more of his debt than of his mastery.

Nevertheless, my point here is that de Waart has constantly been opening up new worlds for us at the symphony. The kind of debate that surrounds any new work is what de Waart has been fostering, and for that we should be most grateful.

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*... de Waart has constantly been opening up new worlds for us at the symphony. The kind of debate that surrounds any new work is what de Waart has been fostering, and for that we should be most grateful.*

tionary process and de Waart accomplished it mainly through his building up of the orchestra itself. His problem was that his detractors failed to notice anything. They kept piling on the blame for old charges. No wonder eventually he reached the end of his tether.

Principally, de Waart would say that he was the victim of the recording industry. San Francisco audiences, and especially San Francisco critics, compared him unfavorably with Bernstein's Mahler or Furtwangler's Bruckner, Klemperer's Beethoven or Davis's Mozart. He wanted concerts like we heard from Herbert von Karajan and the Berlin Philharmonic. We overlooked the fact that once, too, these men were young and relatively inexperienced. And we conveniently missed the fact we did not have an orchestra to compare with theirs.

When all is said and done, we have to admit that de Waart is not the most gifted conductor in recent history. Colin Davis, about 15 years his senior, had from the start a keener rhythmic drive and a finer sense of classical balance. Simon Rattle, almost twenty years de Waart's junior, seems to be exactly the clairvoyant prodigy our conductor was not. James Levine, who is near de Waart's own age, was faster out of the gate and even now can rise to greatness more frequently and more thoroughly.

Yet as his recent concerts here have proved, de Waart can be a thoroughly satisfying musician. De Waart actively fears comparison with the elder statesmen. If that fear still makes for some lumbering performances of the classics, it means too that de Waart places his best energies at the service of new composers. His thorough command and eloquent advocacy of John Adam's *Harmonie-Lehre* in the concerts three weeks ago is a case in point. De Waart smoothly articulated the plush contours of Adams's outer movements. There he emphasized the silken sheen that Adams likes. In the inner movement, austerity was the com-

performance of the Verdi *Requiem* is much more earth-bound. My own feelings are that de Waart does not fully comprehend Verdi's idiom. He does not possess the rhythmic elasticity to do it justice. Neither the flexibility that can mold a vocal phrase just right nor the tightness that can whip up Toscanini-like enthusiasm are readily available to him.

The special task of the opera conductor (and I am here grouping Verdi's *Requiem* under that category) is to unify a performance, while at the same time he accompanies and accommodates various singers. In a concerto situation de Waart has always seemed a warm and sympathetic accompanist. But dealing with one soloist is a completely different problem from dealing with four or five. In de Waart's work at the S.F. Opera, and especially in the *Walkure* two summers ago and the *Aida* last summer, I heard the same unevenness I experienced this season with the *Requiem*.



For his last symphony concerts this season, de Waart removed all his soloist problems and went for the big star—conducting assignment: a Mahler symphony. The one he chose, the Fifth, has served him well in the past. It served him well once again.

If I could chose a single movement through which to demonstrate de Waart's strengths as a conductor, I would pick the second movement of the Fifth as he performed it Friday night. In this music de Waart locked into the terror and the tears that Mahler was projecting. There was a steadiness to his purpose here that never failed. This movement is made up of many contrasting sections, but de Waart navigated these treacherous waters superbly. He gave the jaunty moments their due, the panic its place, without letting the jumble disrupt the inner pathos of the Funeral music when it reappears from the first movement. This was a towering example of de Waart's ability to keep shifting seas all in focus.

Davies Hall sounds best when the

stage is full of musicians. John Adams is certainly clever enough to have figured that out. Mahler usually takes Davies Hall by storm, but still, a more intimate room, made of wood, is necessary for the sublime Adagio to make its heartaching point.

By the finale, de Waart was riding high. That movement is full of mockery, even self-mockery. Leonard Bernstein, when he took his farewell of the New York Philharmonic, preferred to use Mahler's Third Symphony, because he could make time stand still in its final moments. De Waart is a more circumscribed musician, and the finale to the Fifth more genial and extroverted music. He left us with a smile.

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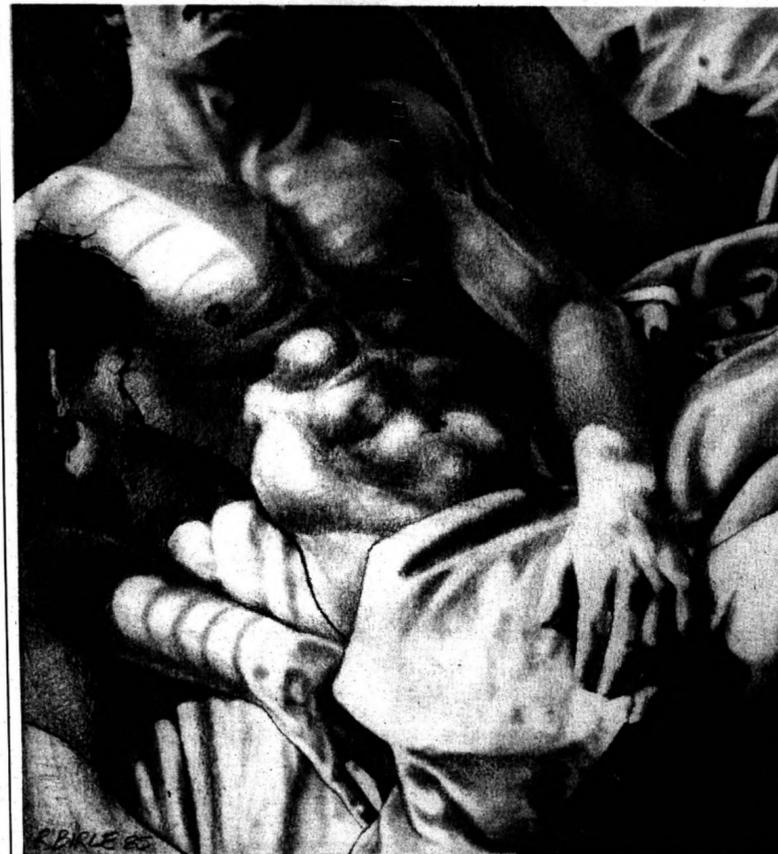
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I suppose it's hard enough being a fool for love without being kinky besides! Is there someone out there who can treat me like a gentleman and a lover out of bed, but treat me like a pig in bed. Smooth, trim, br/br, seeking romance. P.O. Box 9671, Berkeley, CA 94709. (25)

### Romantic Guy

My need is not complicated, just a little hard to find. I'm a GWM 6'1", 163 lbs, attractive. Have Brn. hair, beard, mous. blu eyes. I'm looking for a one-on-one relationship. Would like to share life's pleasures with a guy over 30, that's gd. looking, with some sex-appeal. If a stable, loving, loyal, supportive, mature, man of 48 interests you. Sex is great, but I'm looking for more than just sex, how about you? Pls. call Don at 928-4225 after 6:00 pm or anytime wk. ends. (26)

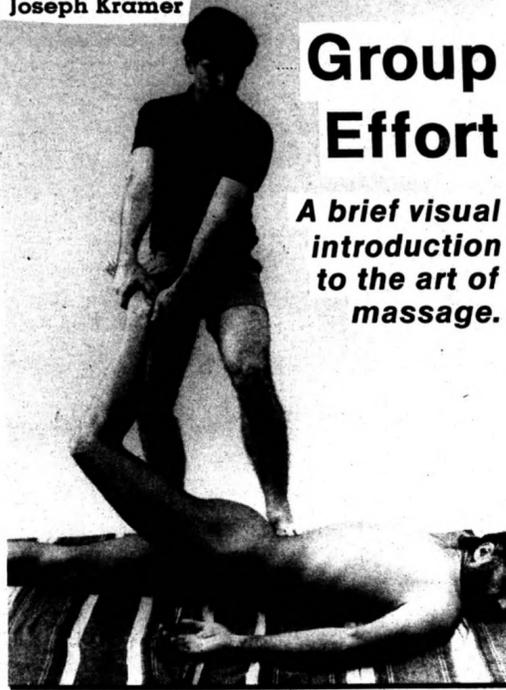
Body builders, athletes proud of your muscles test your strength on my massage table. I'll strap you, oil you, massage you, tease you. You strain, twist and come, bondage is my game. I'm also body builder. Must work out to answer this ad. All others don't waste my time, no over weights please. 569-7649. (27)

continued on 6

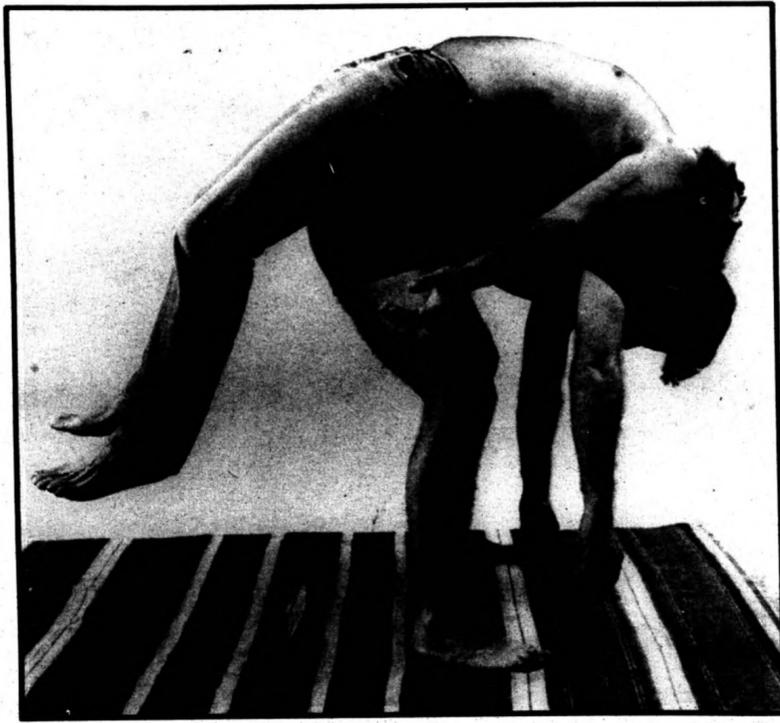
Joseph Kramer

# Group Effort

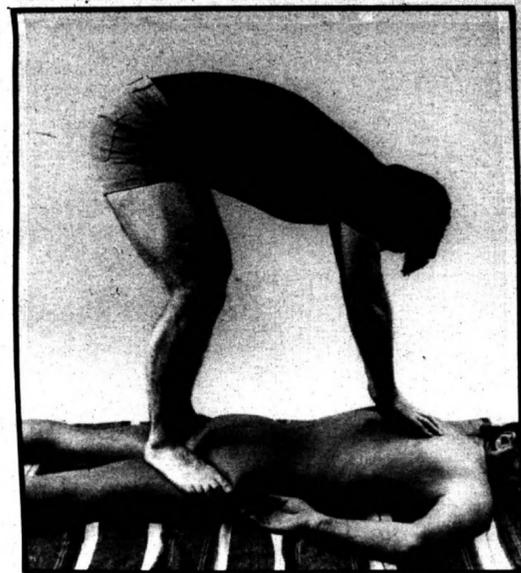
*A brief visual introduction to the art of massage.*



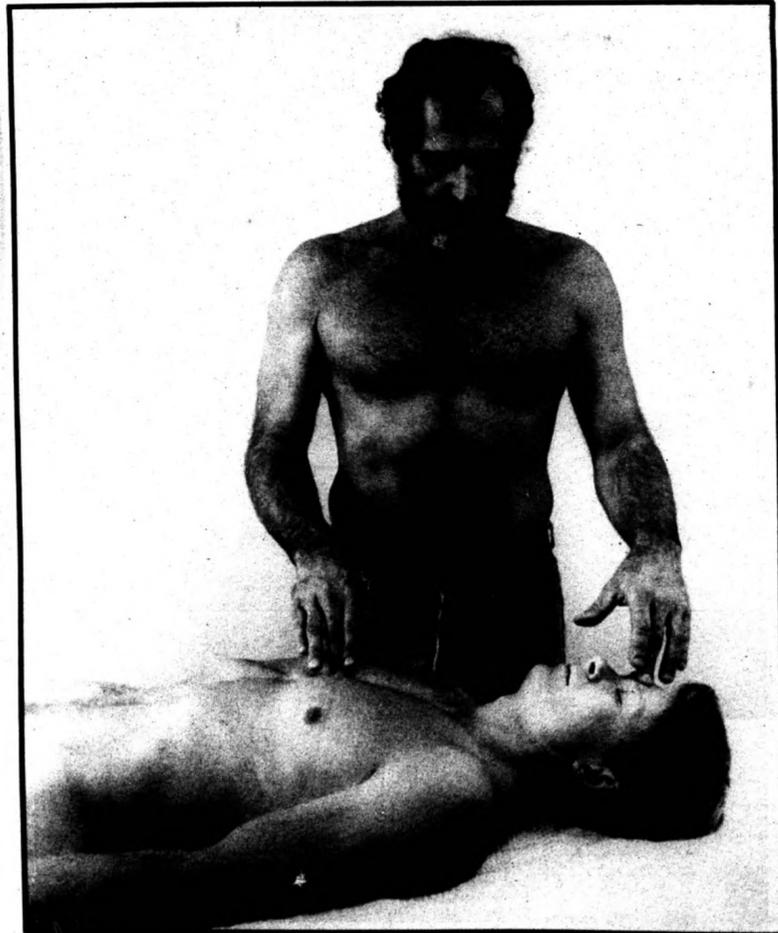
*Above.* I begin every massage session with five minutes of stretching. I always guide the receiver in neck rotations and one or two other stretches depending on where he holds tension. I can better stretch Richard's hip than he could because now he is totally relaxed.



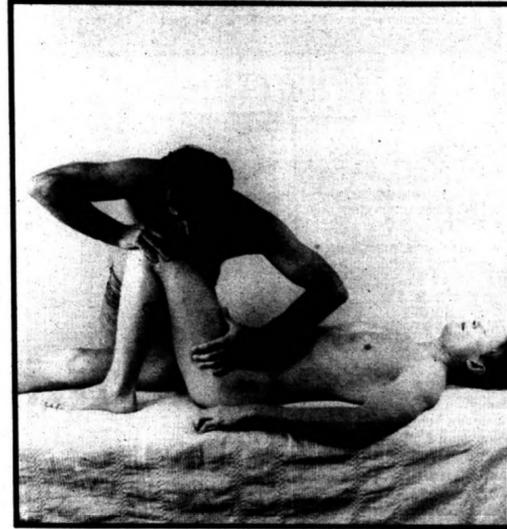
*Above.* By balancing Richard Locke on my back as the session begins, I can check out how flexible he is and how much he trusts me. Trust is essential in a massage. The receiver must trust the masseur enough to let go and surrender to the experience. Many men will not or cannot let go and trust. The holding is often chronic and may be connected with emotional problems. Helping the man to be conscious of his breathing can be very relaxing.



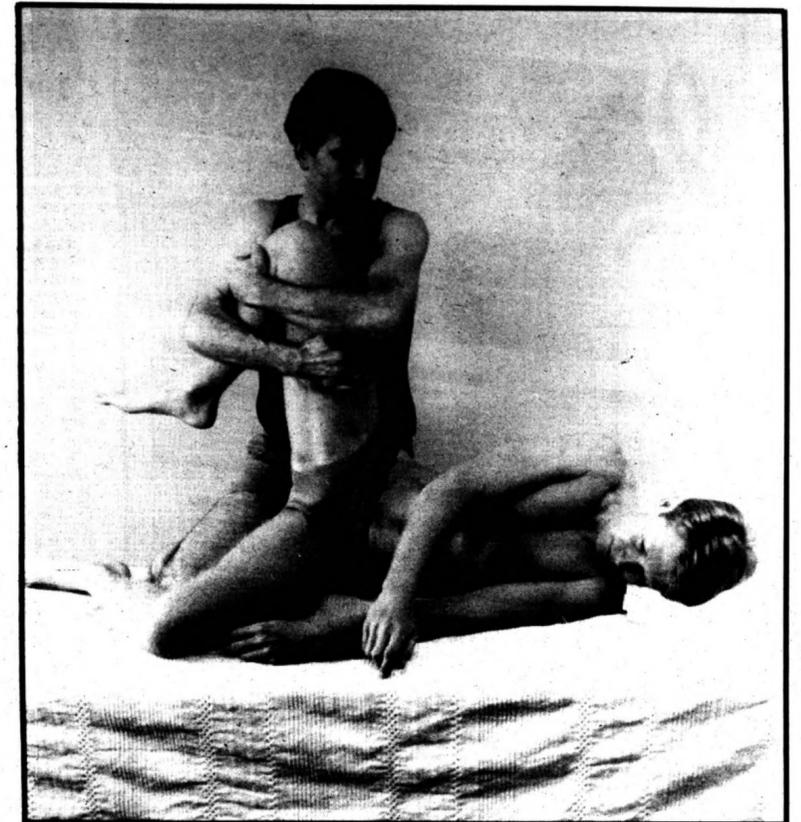
*Above.* Whenever possible, use your body weight instead of exerting your muscles. Giving a massage should be as pleasurable as getting a massage. When the giver is relaxed and feeling good, it is easier for the receiver to relax. Barefoot Shiatsu is a massage using the feet to balance energy flows. *Don't walk on your friend unless you are trained in the art.*



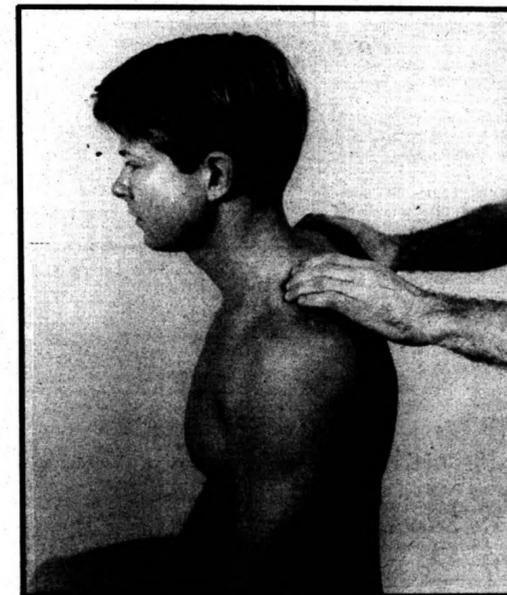
*Right.* Massage doesn't always have to involve stroking. Richard is doing an acupressure release of the Great Central Channel on his friend Tom. Acupressure works on the same energy system as acupuncture but uses fingers instead of needles. Sometimes points are held for several minutes.



*Above.* Always ask the receiver where he wants you to focus your massage. If he has no direction for you, massage his body as if it were your body getting massaged. Most men appreciate extra work on their thighs.



*Right.* Most men hold a lot of tension in the pelvis. Don't hesitate to do a lot of massage and stretching in this area. Male friends often avoid physical contact with each other because touch in this area is so connected with sex. Be clear with your friend that massage is powerful medicine and can be totally separated from sexual touching. Some men don't want massage to be separated from sexual pleasure.



*Above.* If your friend is uncomfortable with a full body nude massage, suggest five or ten minutes on the neck, feet or hands. This is often what is needed. In fact, most massages are not full body sessions.



*Right.* A sensuous treat is to have two or more masseurs working on your body at the same time. In fact, invite half a dozen friends over for a group oil massage. Each man gets a twenty minute massage from the other five men. Group massage is quite an extraordinary experience.

**Next Issue:**  
**Technicians of the sacred:**  
 Bodyworkers serving the gay male community.

*All Photos Savage Photography*

The Dick Kramer Gay Men's Chorale  
Presents

# A JUBILANT SONG!

Music by  
Schubert, Purcell, Shostakovich, Gershwin, and more!

THREE PERFORMANCES ONLY!

**SAN FRANCISCO**  
Friday, April 12  
At 8:00 PM  
St. Francis Lutheran Church  
152 Church Street  
San Francisco

**BERKELEY**  
Saturday, April 13  
At 8:00 PM  
Trinity Chapel  
2320 Dana Street  
Berkeley  
Sponsored by the UC Berkeley  
Gay/Lesbian/Bisexual Alliance

**SAN FRANCISCO**  
Sunday, April 21  
At 5:00 PM  
First Unitarian Church  
1187 Franklin Street  
At Geary  
San Francisco

Tickets: \$5 Seniors and Students  
\$6 Advance Sales  
\$7 At the Door

Tickets Available at Headlines and all  
Ticketron Outlets.  
Charge by Phone (415) 974-6891

Mail Orders: Dick Kramer Gay Men's Chorale,  
827 Duboce  
San Francisco, CA 94117  
(enclose SASE)

Orders received after April 6 will be held at the "will call" table. Tickets for the Berkeley performance  
also available from Gay/Lesbian/Bisexual Alliance, 411 Eshleman Hall, UC Berkeley, CA 94720.  
Telephone: (415) 648-0945  
For more information, call (415) 863-0842.

"Artistic perfection . . . sheer electricity."  
—Bob Reed, Coming Up!

## April 12—18

### Friday, April 12

"Unknown Territory: Photographs by Ray K. Metzker" is the artist's first major retrospective; at the SF Museum of Modern Art thru 6/16. Call 863-8800.

"Peter & the Wolf" in a special arrangement performed by the New Albion Brass Quartet, with other works; 8 pm, First Congregational Church, Berkeley. Call 658-1090.

"New York's East Village Art Scene", video documentary on the cutting edge of artists & galleries by David Howard; 8 pm, SF Art Institute, \$4. Call 771-7020.

"A Jubilant Song!" Dick Kramer Gay Men's Chorale performs Schubert, Purcell, Shostakovich, Gershwin; 8 pm, St. Francis Lutheran, \$6/\$7. Call 974-6391.

Oakland Symphony Orchestra performs Berlioz, Beethoven, Frank as part of its Merrill Lynch Favorite Classics Series; 8 pm, Paramount Theatre, Oakland; \$5-\$16. Call 465-6400.

"Bus Stop", William Inge's romantic comedy, presented by the Actors Ensemble of Berkeley; 8 pm, Live Oak Theatre, Berkeley (thru 5/11), \$5. Call 528-5620.

Kronos Quartet features world premiere of Frank Zappa; 8 pm, Herbst Theatre; \$8-\$12. Call 392-4400.

Ed Mock & Co. put their best foot forward; 8:30 pm, Footwork Studio, \$6/\$7 (also 4/13). Call 824-5044.

Voices play world beat music; 8:30 pm, 16th Note. Call 621-1617.

"The Andy Kaufman Show": video exploration of the TV medium by the late if not great comedian; 8:30 pm, SF Video Gallery, \$4. Call 863-8434.

"Two Queens in Search of a Motif": Tom Ammiano & Doug Holsclaw are at it again; 10 pm, Valencia Rose, \$6 (also 4/13). Call 863-3863.

### Saturday, April 13

Benjamin Matthews, bass-baritone performs a varied recital of arias, lieder, spirituals & work songs; 7:30 pm, Masonic Auditorium. Tickets: 527-3622.

"Rites of Passing", film record of dance/mixed media artist Risa Jaroslow, screens; 1 pm, New Performance Gallery, \$5. Call 863-9830.

Terry Riley, influential "minimalist" composer, and Krishna Bhatt, sitarist and tabla player, in concert; 8 pm, St. John's Presbyterian Church, Berkeley, \$12 donation. Call 392-4080.

Kate Clinton, feminist humorist: Diedre McCalla opens. 8 & 10:30 pm, Great American Music Hall, \$8. Call 885-0750.

Music of Heinrich Schütz is celebrated by Collegium Musicum of Berkeley; 8 pm, Hertz Hall, UC, \$4. Call 642-2698.

Gay Comedy Night stars Tom Ammiano, Suzy Berger, Karen Ripley; 10 pm, Valencia Rose, \$5. Call 863-3863.

### Sunday, April 14

Chrysanthemum Ragtime Band in Concert; 2 pm, Valencia Rose, \$4. Call 863-3863.

Big Mama's bar kicks off its spring cabaret series with Darlene Popovic and Ralph Michaels; 3 pm, Hayward. Call 881-9310.

"Jam at the Gym", preview benefit party for "Novak's Gym" improvisation/performance by Jani Novak; 3:30 pm, Marin Community Playhouse, \$10. Call 456-8555.

Beethoven & Mendelssohn; piano music performed by the Kalichstein-Laredo-Robinson Trio, 3 pm, McKenna Theatre, free. Call 469-2467.

"Malvina" highlights the songs of legendary Malvina Reynolds; 8 pm, Valencia Rose, \$5. Call 863-3863.

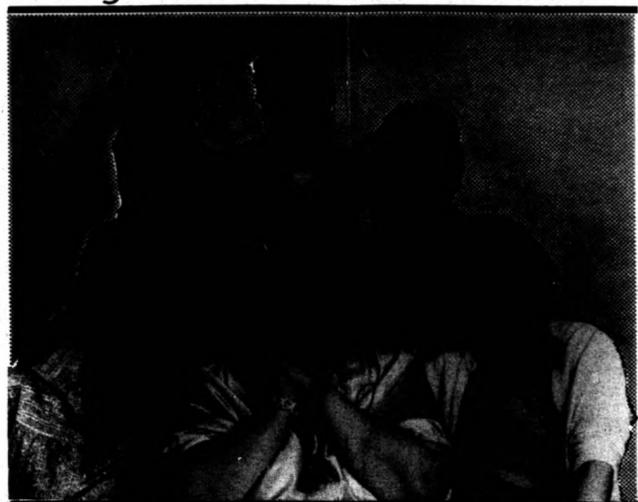
"A Whole Lot of Bessie in Me" performed by vocalist Aldo Bell; 9:00 pm, Buckley's, \$5. Call 552-8177.

Mapezi, world beat band performs; 4-8 pm, El Rio. Call 282-3325.

### Monday, April 15

Gay Comedy Open Mike hosted by Tom Ammiano & Monica Palacios; 8:30 pm, Valencia Rose, \$3 (performers sign up 7:30 pm). Call 863-3863.

## Goings On in the Next Two Weeks



The Fabulous Dyketones are at Trocadero Transfer 4/18.

## Mixed Reviews

### The Critics Choose Favorites

**Art:** Viennese architect Hans Hollein has built an international reputation on a negligible body of completed work. His sketches show at Philippe Bonafont Gallery. Call 781-8896.

**Classics:** for twentieth century music, no one beats the Kronos Quartet. Last concert of the season 4/12, Herbst Theatre. Call 392-4400. Also: Wolfgang Sawallisch revels in Richard Strauss 4/17-20, Davies Hall. Call 431-5400.

**Opera:** Pocket Opera's masterpiece, *The Marriage of Figaro*, 4/21, Theatre On the Square. Call 398-2200.

**Pop:** Maria Muldaur's mastery of countless music styles contributes to her performances of rock and soul. At the Great American Music Hall 4/20. Call 885-0750.

**Theatre:** *High Hopes*, by Julianne Gavin, takes a sharp-tongued, fast-paced look at two lesbians deciding to have a family. At Theatre Rhinoceros to 5/19. Call 861-5079.

**Video:** *What Happened to Kerouac?* Lewis MacAdams celebrates the writer's work through interviews with his friends, SF Video Gallery, 4/19 & 20. Call 863-8434.

### Tuesday, April 16

Paulene Kael, *New Yorker* film critic appears as part of the series "On Art & Politics", 8 pm, Herbst Theatre, \$10-\$11. Call 392-4400.

"Lesbian Pulp Pioneers", panel discussion by lesbian writers of the role of pulp fiction in the birth of a true lesbian sensibility; 8 pm, Valencia Rose, \$5. Call 863-3863.

University Symphonic Band of SFSU in its annual spring concert; 8 pm, McKenna Theatre, \$3.50. Call 469-2467.

"A Bouquet. Their Wills." A play by Gertrude Stein performed by the Noh Oratorio Society; 8 pm, Stern Hall, Palo Alto, free. Call 863-3027.

Open Mike at Buckley's; 9 pm, \$3. Call 552-8177.

Lynda Bergren. Cabaret Gold "Entertainer of the Year" belts them out, 6-8 pm, Sutter's Mill Cabaret (also 4/17-18). Call 788-8379.

### Wednesday, April 17

"There Is No Love in an Unhappy World", performance art at 16th Note. Call 621-1617.

"Savage Chicken" is the latest mixed bag of zany theatrics from Vaudeville Nouveau, prior to their European tour; 8:30 pm, Intersection Theatre, \$7/\$8 (also 4/18-21). Call 982-2356.

Ronnie Klein just may sell out; 9 pm, Buckleys, \$5. Call 552-8177.

### Thursday, April 18

David Hockney, subject of the current exhibition "Hockney Paints the Stage", discusses the process of designing sets and costumes for *Satie's Parade*; 7:30 pm, Herbst Theatre, \$7.50. Call 392-4400.

## April 19—25

### Friday, April 19

"Three Generations of American Music" features performances on piano, violin, percussion, psaltries and mbira; 8 pm, Hertz Hall, Berkeley, \$12. Call 642-0212.

"Bus Stop" see 4/12.

"Over Our Heads" comic Karen Ripley & friends in an evening of improvisation; 8 pm, Valencia Rose, \$5 (also 4/20). Call 863-3863.

Vision is a world beat band; 8:30 pm, 16th Note. Call 621-1617.

Ed Mock & Co. See 4/12.

John Karr presents the stars in "Kernels of the Century"; 9 pm, Buckley's, \$5. Call 552-8177.

Judi Freeman; vocals, guitar & piano; 8 pm, Artemis Cafe, \$5. Call 821-0232.

"Frontline", new play by Pam Schaffer, about postwar women soldiers & their alleged lesbianism; opening night performance boasts discussion by Pat Bond; 8:30 pm, Theatre Rhinoceros, \$7 (also 4/20-1). Call 861-5079.

### Saturday, April 20

"Vanessa", opera by Samuel Barber, performed by the Berkeley Opera; 8 pm, King Auditorium, Berkeley (also 4/21 at 2 pm). Tickets call 524-5256.

Gay Comedy Night stars Leora Eisenberg, Linda Moakes, Karen Ripley; 10 pm, Valencia Rose, \$5. Call 863-3863.

### Sunday, April 21

Chevere plays Latin & Brazilian jazz. 4-8 pm, El Rio. Call 282-3325.

"Celebrando Nuestras Hermanas", gathering to mark the completion of exhibition in honor of the women of South & Central America & the Caribbean; with poets Carmen Vazquez, Cecelia Guidos & music of Chabela; viewing 6-7 pm, show 7-15, Vida Gallery, Women's Building, \$5-\$15. Call 864-8432.

"A Bouquet. Their Wills". 7:30 pm at Marin Community Playhouse. See 4/16.

"A Jubilant Song"; 5 pm at First Unitarian Church. See 4/12.

"An Evening of Jazz & Caribbean Music"; special benefit for the Blue Field Schools of Nicaragua features great lineup of singers, musicians; 8 pm, Valencia Rose, \$5. Call 863-3863.

Philip Glass Ensemble performs; 8 pm, Davies Symphony Hall, \$10-\$20. Call 431-5400.

### Monday, April 22

Aldo Ciccolini, internationally acclaimed pianist, presents a solo recital; 8 pm, Masonic Auditorium. Reservations: 527-3622.

Gay Comedy Open Mike hosted by Tom Ammiano & Monica Palacios; 8:30 pm, Valencia Rose, \$3 (performers sign up 7:30). Call 863-3863.

"MephistopheStein", Judy Grahn concludes her series of lectures on Gertrude Stein; 1:30 pm, New College Gallery, free. Call 626-1694.

### Tuesday, April 23

Hal & David; zany duo from L.A. set comedy to music in their own special style; 6-8 pm at Sutter's Mill Cabaret (also 4/24-5). Call 788-8379.

"A Bouquet. Their Wills." 8 pm, at New College Theatre (see 4/16).

### Wednesday, April 24

Judy Grahn, award-winning author, reads from her work; 8 pm, New College Gallery, \$2. Call 626-1694.

Wendy Cooper performs mellow jazz vocals; 9 pm, Buckley's, \$5. Call 552-8177.

SF Gay Men's Chorus offers a full spectrum of choral music; special guest performance by Holly Near; 8 pm, SF Opera House, \$6-\$25. Tickets BASS, STBS.

### Thursday, April 25

"The Belle of Amherst"; Donna Pecora stars in William Luce's one-woman play exploring the life and work of Emily Dickinson; 8 pm, Valencia Rose, \$6 (also 4/26). Call 863-3863.

## Direct from FILMEX!! S.F. Premiere!! BEFORE STONEWALL: THE MAKING OF A GAY AND LESBIAN COMMUNITY

Archival footage from unidentified silent films and even a Ronald Reagan cross-dressing musical, at the outset of *Before Stonewall*, reflects the prevarious existence of a gay sub-culture, before Rita Mae Brown begins the narration of how the underground demimonde grew into a flourishing, out-spoken community. In interviews with such celebrities as Allen Ginsberg and writer Ann Bannon, *Before Stonewall* offers a wide range of testimony about vice-squad tactics, censorship, and witchhunts that included failed attempts to cleanse one of General Dwight Eisenhower's battalions, as well as the State Department, of suspected homosexuals. The spectrum of gays includes blacks, Native American Indians, playwrights, bar owners, and even women who hate typing.

Historically, *Before Stonewall* begins to show the closet door opening in Harlem in the 20s, through the increased emancipation of women during the war effort, and the culmination of a movement modeled on the Civil Rights movement provoked to full confrontation with authority in June, 1969 at the Stonewall Inn in Greenwich Village. The new twist in an old theme is provided by intertwining both lesbian and gay cultures, showing some of the internal conflicts between them. Interesting is the testimony from older gays about whether homosexuality should be considered a disease or a matter of choice.

I had read elsewhere that World War II was the real beginning of an organized gay movement in the States. Many gay men and women from all over the nation who had felt isolated — truly "queer" — were among the huge number of people congregating in the port cities and industrial centers of the nation to help with the war effort. Little did FDR know just how free we were making the world by fighting those nasty Axis powers. This is only part of the infinitely interesting story told by this smart documentary that relies primarily on documented fact, and secondarily on personal testimony, to construct a history of the homosexual experience in America. Older gay people talk about how, at the beginning of the century, there was no name for what they were. The men were called "temperamental." Later, with the growth of cities in the 'teens and '20s, gays began to meet in the Bohemias of the nation — Greenwich Village, Harlem, New Orleans' Latin Quarter. One interviewee describes the early cruising scene, how men identified each other by neckties and breast-pocket handkerchiefs. The film is filled with this manner of detail; extremely well done and persuasive, it is a must-see. (HK)

—FX Feery  
L.A. Weekly

Karen Jahne  
Los Angeles  
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Expires April 30, 1985

Personal Best

GWM, 50's, 6', mature figure with all the vices that go with being in my 50's, financially independent, live in Mill Valley, casual life style, enjoy opera, cooking, outdoor activities, quiet evenings at home, cats, sex - am interested in exploring a relationship with someone of similar values 40 to 60. I am attracted to men who are balding, affectionate, outgoing, communicative and aggressive. Write SUSA, Box 677.

**Big and hairy?**  
I'm 6'1", 195, good looking. Want to meet you. Attitude more important than height. Like tit work and fantasies. 552-1423. (25)

**Pure Bottom For Dedicated Top**  
Lets fulfill those fantasies. Slave for bondage, tit play, obedient. Sometimes a bad boy. Imaginative sensuous spanking. Hickeys. No passive tops, aggressive types only. Box 42771, SF., CA 94142. (25)

**Man With Badge**  
Wants hard, deep, white-hot ass fucking by straight acting men, who know what they want and go for it! Friday April 12th Animals Room 100, 8 pm on. (25)

**GBM, 32, GDLKG**  
Intellectual type, stable, honest, would like to meet Asian, Latin and European guys. Write: A.S., Box 24461, SF., CA 94124. (25)

My eight inches won't get hard unless I'm paying. Hustlers and Callboys turn me on. I'm 33 and goodlooking GWM. I'm looking to correspond with others who pay and enjoy it. Or if you're goodlooking and hung send Photo No. and we can talk numbers. SUSA, Box 673. (25)

**Tight Firm and Hairy**  
Handsome healthy top blonde, 5'11", hung, swimmer's build, wants hot bottom with dark hair, hairy trim body with tight, round hairy butt for long sessions. Photo/phone, Box 274, SF., CA 94101. (25)

The best deserves the best: I have everything going for me - bright career, sharp mind, youthful good looks, smooth, dark, gorgeously muscular build, sensitive, affectionate disposition - except opportunity in meeting Mr. Right to share my life. Mr. Right must have similar qualities with passion for life/romance, staying power for relationship building. I have soft spots in my heart for smooth muscular men baby faces, educated minds, affectionate souls. Reply with photo to SUSA, Box 661. (26)

Topman/Bondage master wanted by GWM early 30's, bound and gagged for hot, sweaty service. Into leather, dildos, restraints, collars, masks, gloves, T/T, etc. Looking for hot bondage or leather action. Phone, description, photo, 584 Castro, No. 452, SF., CA 94114. (25)

Athletic Chinese 36, 5'9", 135 seeks trim, professional W/M into physical health in body and spirit. Enjoy jogging, films, music, arts and non-smoker. Box 42782, SF., CA 94101. (25)

**Leather Master**  
Goodlooking 39, 6'1" 175 lbs seeks sincere submissive slim masculine slave for one to one sessions. You must enjoy bondage and spankings. Relationship possible. Write with photo to Joe, P.O. Box 421152, SF., CA 94142. (25)

**Over-Sexed Top**  
Well-built, W/M, 41, bald, moustache, scorpio. Quite, easy going, very aware, sensitive, seeks hot bottom, compatible, oral sometimes versatile. You: under 5'8", trim home person moustache employed non-drinker non-smoker always hot! Pushy, mouthy type NOT wanted. Sawyer, P.O. Box 5233, San Francisco California 94101-5233. (25)

**Brains + Braun - Southern Style**  
Handsome, very muscular, law student heavily into body building, tennis and soccer seeks to find nice apt in Bay Area with appropriate roommate. I am 27, 190 lbs, 5'10" with a 41" c, 17" a and 30" waist. Have dark hair, thick moustache, and a hard hairy chest. Dislike bars, one night stands and heavy smokers. Will be moving to San Francisco in June. Please send photo with response or call 615-292-0871 late. (26)

Goodlooking white bottom seeks healthy hung top into heavy rear play. Prefer hairy men 30-40. Thrust your hot cock into me. Photo-xerox okay. Phone apprec. to SUSA, Box 672. (25)

Very affluent 33 attractive businessman flies regularly to Acapulco, Honolulu and Miami. Free vacation for a passable transvestite or transsexual. Send picture and description to Luke Mucha, 1749 Hayes St., San Francisco 94102. (25)

Slim teenage-looking lover wanted 18-19. I love the sweet 16 look. I'm 44, 5'7", 155 lbs, trim beard, moustache, glasses, massage, heated swimming pool. 585-4335 10 am - 11 pm. No phone sex. (25)

I'm going to Hawaii May. Want to hear from guys who have friends in Honolulu or Maui, who might enjoy having houseguest. I'm 35, Artist, Writer, Photographer, Masseur. Joel 771-5572. (25)

Russian River Area. Hot, hairy, bearded, deep-throated masculine bottom (W/M, 42, 6', 260 lbs) seeks hot top, butch chasers. Eager to fulfill your needs and fantasies - ecstasy guaranteed. Have van, will travel to SF Area or come up and see me sometime. Write/ photo: 35 Magic Mountain, Cazadero, CA 95421. (26)

Slim WM 36 sucks off any attractive guy. 1800 Market St., No. 118, SF 94102. (25)

Daytime J/O, suck WM 33, 6 ft., hung big, seeks similar for daytime J/O, suck. Boxholder, P.O. Box 13031, San Rafael, CA 94913. (25)

Come see my etchings! Charming, GWM, Artist, 32, handsome, intelligent, healthy seeks classy gentleman art collector for dinner dates, laughter, massage (maybe more?) Joseph, PO Box 99444, SF 94109. (25)

I only serve truly endowed master 8" or more - I'm hot and... If you want me reply with Pic of your cock(must), P.O. Box 11366, San Francisco 94101 (If unsure never mind). (25)

**Mmmmmmm!**  
Handsome sharp witty professional masseur seeks friendship or romance with someone who loves to trade massages. Let's exchange photos first (Xerox OK). Jim P.O. Box 14547, SF., CA 94114. (25)

GWM, 19, blonde, good looking, slim, hung, seeks handsome, moustached, hairy, hot, daddys 25-40 for romantic times. Photo/ letter to: Ken, 65 Sanchez, No. 1, San Francisco, CA 94114. (25)

**What'll I Do At 52?**  
GWM, respectable shape, happy, healthy, obviously horny, hairy, uninhibited, sensitive, secure, stable seeks similar lusty versatile peer/playmate for arcane pleasures. No S&M, drugs, phone/photo?; Box 31581, SF., CA 94131. (25)

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But of course. Trained sure hands in the Castro. Chakras warmed and balanced. 75 minutes, nonsexual. \$25. Call 10 am - 10 pm. Jim 864-2430. (25)

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1984 Mercury Lynx RS  
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Mon.—JACK OFF PARTY (8pm on-come early)  
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NOTE: 1808 is a private club for J/O artists and includes the body-conscious man. Washboard stomachs, masculine looks, etc. We have a full clothes check system. BYOBeer/VIDEO/and friendly!  
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Regularly \$10.00—Use this coupon for \$5.00 Off!  
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Jobs Offered

**Registered Nurse**  
Two positions open for full time Nurse with AIDS Home Care and Hospice Program. Medical, oncology and/or home care experience is required. Send resume to Hospice of San Francisco, 225 30th Street, SF, CA 94131. (25)

**Attendants**  
Positions open for attendants to work for AIDS Home Care and Hospice Program. Hours flexible. Must have home care or hospital experience, or be a certified CNA or HHA. Send resume to Hospice of San Francisco, 225 30th Street, San Francisco, CA 94131. (25)

**Social Worker**  
Full time position open for MSW with experience working with acutely or terminally ill patients. Send resume to Hospice of San Francisco, 225 30th Street, SF, CA 94131. (25)

**Top Dollar**  
Models are still needed by **Savage Photography**, San Francisco's leading gay studio for top assignments in **Mandate, Honcho, Playguy, etc.** Top dollar to the right guys. Call 626-2610 to arrange a test session. (25)

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Sentinel Astrologer

Robert Cole

**Aries (Mar. 21-Apr. 19):** For the past three weeks, Mercury has been retrograding in your House of Self Confidence. You withdrew from tedious friendships and went through a complete reversal in your opinion of yourself. This Tuesday, Mercury goes direct and you will re-establish your authority among friends. You have a lot of explaining to do.  
**Happy Birthday to:** Linda Moakes, Suzy Berger, Eric S. Lindgren, Johnnie Mundell, Amy Chirman, Jim Medeiros, Sonja "Boom Boom" Hansen, Gavin Hobbs, Studly Ratcliff, Peter S. Tannen, Erin Goris, Robert J. Beakley, Rebecca Wave, and Kenny Sanders.

**Taurus (Apr. 20-May 20):** Mercury's retrograde has had a devastating affect on your psychic stability. Trivial worries lodged in your mind creating fears which bordered on the irrational. After this weekend, unwanted ghosts will be banished and clarity will once again reign in your world.  
If you would like to wish yourself or another favorite Taurus Happy Birthday, send name and birthdate to: The Sentinel Birthday Stars, 500 Hayes, San Francisco, CA 94102. Names will appear here between May 1 and May 15.

**Gemini (May 21-June 20):** Since Mercury went retrograde at the end of March, your great plans for the future have been challenged from every possible direction. This week the doubts subside, and quite unexpectedly the pieces of your puzzle suddenly fall into place. Fresh hope rushes into your life as potential hindrances vanish forever. Therapies to promote perfect health will only work if you are persistent in maintaining the rigid schedules required. Avoid crowding your day to the point where you have no time for health disciplines. Work can wait when your health's at stake.

**Cancer (June 21-July 22):** Hopefully Mercury's retrograde has not poked too many holes in your reputation over the last three weeks. Recent outbursts of anger and jealousy may have called your whole act into question. So this weekend make a special effort to apologize thereby putting a damper on wild rumors. Prove that you have your temper under control.  
Business opportunities depend on your ability to dispell an image of immaturity. You may have become so dependent on a father-image in your life that others have assumed you enjoy playing the role of the child. It's time to break away from this relationship and to face the competition on your own.

**Leo (July 23-Aug. 22):** Mercury's retrograde has turned your value system inside out over the last three weeks. The next few days will prove just how dramatic the changes have been. No longer can you place your goals before everyone else's; on the contrary, you will suddenly feel the need to put your lover's dreams at the top of your priority list.  
Goof-ups in your scheduling of long-distance trips will make no difference after this weekend. You will automatically find yourself in the right place at the right time. But, remember, don't leave home until you have a competent person to cover daily responsibilities while you're away.

**Virgo (Aug. 23-Sep. 22):** All the while Mercury's been retrograde, you've kept a gigantic secret bottled up inside. This weekend will provide the perfect scene for major revelations, but you'll be surprised when the reaction is much clamer than you expected. Apparently, you're not the only one who's been keeping secrets.  
A major reversal in your finances will occur when an old friend pays off and even older debt. These arrangements come just in the nick of time. Now you can proceed with plans to make larger investments in your own future.

**Libra (Sep. 23-Oct. 22):** During Mercury's retrograde your lover has come up with every possible excuse for avoiding intimacy and commitment. He/she has been afraid of rushing into your life and taking over. After this weekend, he/she can wait no longer; prepare yourself for being overwhelmed by this raving romantic.  
Financial complications will be resolved if you are willing to take radical measures in your present contracts. Meet your deadlines well ahead of time, and apply pressure to co-workers who linger in lethargy. By forcing the issue this week, you insure a prosperous summer for everyone on your team.

**Scorpio (Oct. 23-Nov. 21):** Despite the complications which have frustrated you at work through Mercury's retrograde, your position of authority has been preserved. Suddenly, early next week, your co-workers will respond with amazing cooperation. It behooves you to release your resentment and to purposefully guide your team to the predetermined goal.  
Last month you may have started a new work-out routine, but your body responded so dramatically that you decided to slow down. Don't delay any longer! Get a physical check-up if you still have questions. Then get yourself to the gym.

**Sagittarius (Nov 22-Dec 21):** Just before Mercury went retrograde last month you jumped into a creative adventure that promised to change your romantic life dramatically. Even though your excitement has been subdued by delays and misunderstandings, this week brings another explosion of interest. There's no stopping you now!

**Pisces (Feb. 19-Mar. 20):** Mercury's backward motion for the past three weeks has been the cause of financial reversals for you. But next Tuesday, Mercury goes direct and you won't have any more cosmic excuses for losing money. For the rest of the spring your security depends on your bold assertiveness. It's time to take rather than give.  
Your lover is ready and waiting to satisfy your passions, but you will have to ask first. Once you overcome your lack of self-confidence the fires of love will burn brightly again. It's easy!

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A European-trained concert pianist. I can give you the most advanced high-level coaching or really superb beginning instruction.  
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Professional Roofing Service. All types of roofs, ten years experience in San Francisco, native, all work guaranteed. Call 753-6712 and leave message for free estimate. (25)

Classifieds Order Form

**Sentinel USA "Free Personal" Offer:**  
First 30 words are free; additional words are 25¢ each. Highlight your ad with boldface at \$2 per line. S USA boxes for discrete forwarding of your replies rent for \$10; mail you pick up at our office is only \$5. All ads must be received by noon each Friday prior to publication. We recommend using a P.O. Box or S USA box and accepts ads with a verifiable telephone number for a \$5 fee. S USA boxes remain open for two months. We reserve the right to edit or reject any ad whatsoever.

1. Pick one of the following categories:  
**SENTINEL, U.S.A.**  
\$9.95 includes postage - 6 mos.  
\$18.00 includes postage - 1 year

2. List your name and address:  
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4. Design your ad:  
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5. Figure your cost. \_\_\_\_\_ words over 30 @ .25 \$ \_\_\_\_\_  
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MC/VISA, # \_\_\_\_\_  
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10	20	30	40	50
31	41			

**Sentinel USA**  
Mail to SUSA, 500 Hayes St., S.F., CA 94102.



## BE PART OF THE SOLUTION

If you work in a bar or restaurant you are in an ideal position to provide information and direction to our community. You have the trust and respect of customers, and you can be instrumental in turning the tide on the AIDS epidemic. AIDS is preventable.

BARTENDERS AGAINST AIDS is a volunteer organization sponsored by the San Francisco AIDS Foundation. This group is dedicated to communicating accurate and updated AIDS information.

Join BARTENDERS AGAINST AIDS by attending one of the training sessions that are scheduled to start mid-April. These 2 hour sessions will give you a basic understanding of all aspects of AIDS. You will receive an information packet, button, t-shirt, and be mailed regular updates on the latest developments.

The training session will enable you to answer most people's questions about AIDS. You will also know where to direct people for more information and help if they need it.

We can stop the spread of AIDS. Be a leader in the community—be part of the solution. Join BARTENDERS AGAINST AIDS!!

### SCHEDULE OF TRAINING SESSIONS:

Monday, April 15, 2:00 p.m.  
Vally's Fireside - 525 Castro Street

Friday, April 19, 2:00 p.m.  
Hob Nob - 700 Geary

Thursday, April 18, 2:00 p.m.  
Chaps - 375 11th Street  
(at Leavenworth)



Choose the training session that is most convenient for you and call Les Pappas at 864-4376 to sign-up (drop-ins will be accepted).