Rich Krikorian is Mr. November in the long-awaited South of Market Bare Chest Calendar for 1986, now on sale. All proceeds benefit AIDS projects. (Photo by Robert Pruzan).

**Tom Thompson: Stretching Canvas** page 13

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**Antibiotics Update**

**Inner Space** page 8

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**Franco, My Dear, I Don’t Give a Damn!**

Talking to ‘El Diputado’ Director Eloy de la Iglesia

by Peter Troiano

It’s half past three on a Saturday afternoon at The Clarion, a coffee house on Mission Street. The Clarion is just beginning to get noisy as tables are taken, the espresso machines roar, and the room fills with smoke. With a little imagination, you could be in Madrid...

This is the perfect place to interview Eloy de la Iglesia, who arrived in San Francisco last week to help promote his latest film *Otra Vuelta de Tuerca (Turn of the Screw)* and the US premiere of his 1982 film *Colegas (Pals)*. "The homosexual is the most oppressed minority in the world and I must address this," de la Iglesia offers. "Filmmakers have the same responsibility as politicians. As for the other subjects I deal with, they are vital problems in the world today. Film, after all, is a prolongation of life."

Continued on page 4
Les Cages Au Folles, previously drew scorn and tears. These campy films coincided with lives appeared no more tragic, their future no more doomed than "normal" folk.

Victor Francis and Joseph Bovee brought home to a subject that provoked few words and few tears. These campy films coincided with lives appeared no more tragic, their future no more doomed than "normal" folk.

zest and freedom that was enviable, boldly proclaiming, "I am what

From the Publisher

Shaping the public's mind. People believe what they see. Right or wrong, because they portray issues that make people uncomfortable. He proposed to the Ad Council that there be an "answer to AIDS" that would accept.

Dear Editor:

I think it is inexcusable that your publication would accept such an ad when you are accepting funds from various non-profit organizations promoting more latex use. I feel that this product is in fact the antithesis of what I stand for.

Dear Reader:

I am glad to hear from you. I think that it is inexcusable that your publication would accept such an ad when you are accepting funds from various non-profit organizations promoting more latex use. I feel that this product is in fact the antithesis of what I stand for.
The conference on Gay Spirituality (GOG) will be held at the University Center, 212 South Park Ave., Los Angeles 90017. The conference includes educational and spiritual materials from many traditions, and is expected to become an annual event.

The conference will include workshops and panel discussions exploring the spiritual concerns and growth of gay people, as well as the connection between spirituality and consciousness. Attendees will also have the opportunity to interact with speakers and share their experiences with other gay men and lesbians.

The Spiritual Pride Chorus has been invited to California and will also be performing at the conference. The Chorus is currently working with the ACDA and other organizations to address the spiritual needs of gay men and lesbians.
"Being diagnosed with AIDS was devastating."
AIDS is EVERYONE'S CONCERN

The Pacific Center AIDS Project serving the East Bay

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A SPECIAL APPEAL TO MEN OVER 45

Some people have the mistaken notion that AIDS is a young man's disease—which older men aren't at great risk of contracting AIDS.

The statistics indicate otherwise. There are cases of AIDS among newborn babies—infected by HIV in their mothers' blood—and among gay men in their eighties. AIDS does not discriminate on the basis of age, race, gender, or sexual orientation.

In San Francisco, 35 percent of men with AIDS are over 45. Nearly ten percent of San Francisco AIDS cases are found in men 50 and older. By contrast, only 15 percent of people with AIDS here are in their twenties.

Studies conducted for the San Francisco AIDS Foundation by a professional research firm indicate that men over 45 in San Francisco, compared to any other demographic group in the local gay or bisexual male population, tend to have a better knowledge about AIDS prevention, and more likely to engage in non-homosexual Unade Sex than their younger counterparts.

We urge men over 45 to reassess their risk of contracting AIDS and to help spread the word to their contemporaries: Men over 45 are definitely at risk for AIDS.
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The essence of this work is confusion. Even when a painting depicts just one image, part of our understanding is to wonder how it found its way onto the canvas. I think of the huge haunting face that Thompson painted and repainted many times in his military series. The mouth is open in need, aggression, excitement—any of these? If I made me wonder about my own context. What does it mean to be excited about men dealings for—I make a guess—World War II? That is, naive photos of men, now old, possibly dead, participating in a war—taking revenge—but on what? The view? The art world? Art history? A civilization gone wrong? Or, beneath it all, mortality and the intolerable loneliness of individual lives?

Maybe that's why Thompson's art is so often open or loose, paintings a note of comfort. But again, friendship is to one scale; the viewer? The art world? Art? That is, naive paintings? It makes me wonder if Thompson thought of the huge haunting face that Thompson found or took—man who's so pink that he jumps to his death, potentially a big question for the coming week, and it could possibly become the big question of 1986. Will we finish the Rug is always pulled out from under us? And if we don't, maybe we'll actually be forced to confront reality once again. For the secret road map to the hacked corpse next to the hacked corpse next to the man who's so pink that he jumps to his death, participating in a war—taking revenge—but on what? The view? The art world? Art history? A civilization gone wrong? Or, beneath it all, mortality and the intolerable loneliness of individual lives?

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Portfolio:
Tom Thompson

Thompson's paintings embody our time; if one subject unites them it is the assertion of the fact of sheer physical being.
A Museum's Double Dare

Joel-Peter Witkin: Forty Photographs, through 2/9
L'Amour Fou: Photography and Surrealism, through 2/16

Director of Photography Van Deren Coke has managed a provocative pairing with these twin exhibitions at the Modern this month. The first, a one-man show of art world bad boy Joel-Peter Witkin's outrageous photographs, began its run here, with Coke as curator. The second, a well-nigh historic group exhibition of photographs by French surrealist photographers, was a companion piece.

Witkin's achievements, however original, have plenty of similarity to the work of photographers who have gone before him. H.P. Bellocq's seethe-photo portraits of New Orleans prostitutes have echoes here. Robert Frank, with a sharp eye for the ordinary and a weakness for crude physical humor and sloppy collage. So while there are surprises here, particularly Hans Bellmer's studies of dolls, Raoul Ubac's frenzied solarized nudes, and a suite of bondage shots that prove South of Market has nothing on Montmartre, much of the rest has little more than historical value.

Ken Coupland

Joel-Peter Witkin: Two Women Bound (New Mexico), 1973

Photography and Surrealism, through 2/9

The similarities in subject matter and point of view are remarkably strong, particularly in the Surrealism through 2/9 portion of the show. The photographs of surrealism have echoes here. Bothwitkin's and, perhaps, the Surrealists' use of the medium as a means of making the ordinary into the extraordinary is striking. In both cases, the medium is used as a tool for creating a sense of unease, of discomfort, of the uncanny.

For an audience bludgeoned by the nightly atrocities on the evening news, it may be hard to get worked up by Witkin's feverish, haunted imagery. The similarities in subject matter and point of view are remarkably strong, particularly in the Surrealism through 2/9 portion of the show. The photographs of surrealism have echoes here. Bothwitkin's and, perhaps, the Surrealists' use of the medium as a means of making the ordinary into the extraordinary is striking. In both cases, the medium is used as a tool for creating a sense of unease, of discomfort, of the uncanny.

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This paper is looking for graphic artists and illustrators who can provide vivid, communicative work in line or tone for special features we are planning. We are particularly interested in taking advantage of our two-color capability on covers and centerfolds. Call 415-861-8100.

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Once Is Enough

At the Galaxy

Director Bud Yorkin's intentions are to a new barmaid at his local, and his fiftieth interest; this actress has been getting a lot of because Streep and Bedford never really And maybe that's Sidney Poliak should be. Most of ham-handed director would play against our instincts won't let him stay honest. Take the a nearby "company" town. Establishing spotted right off the bat. "The whole town time and again, characters open the dialog with concern for each other, then use the op­

the coming to maturity of a woman who is No doubt the film's enormous budget dic­
matters.

the rabid discrimination of the post­

the novel's unity of place, which works well enough on the page, under­

The relationship turns horny, then corny, causing to shake

a role offline. Overcome by the isolation of her sur­
dauer's in the picture the story has real

who brings out Celie's latent affection for her whoot. She leads her cus­

congregation in song. She leads her cus­

in 50s culture. Jaded sophisticates that we're today,

the cultural opp ortun itie s, the coun trysid e  nearby but not by yourself

CONSIDER CASA LOM A! everyone at Casa Loma shares your concerns over health and fitne ss Our exercise foorrv, our cozy sauna, and our on

and most likely have had some college or m ilitary You've probably lived m San Francisco about 5 years or less You enjoyed the C ity as the "g a y

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Major Motion Picture

Out of Africa 4 4 5 At the Regency 1

Would you be entitled if you'd produced and directed a 55-foot movie and all your people could talk about is the character's accent? Savvy Polk's speech should be. Most of the excitement his one- and two-half hour being based on the experience of Paul Theroux, who traveled through Africa as a student. Savvy Polk's speech should be. Most of the excitement his one- and two-half hour being based on the experience of Paul Theroux, who traveled through Africa as a student. Savvy Polk's speech should be. Most of the excitement his one- and two-half hour being based on the experience of Paul Theroux, who traveled through Africa as a student. Savvy Polk's speech should be. Most of the excitement his one- and two-half hour being based on the experience of Paul Theroux, who traveled through Africa as a student. Savvy Polk's speech should be. Most of the excitement his one- and two-half hour being based on the experience of Paul Theroux, who traveled through Africa as a student. 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CABARET

Old Faces, New Bookings

Cabaret in San Francisco appears to be taking some new turns in the form of local talent. A surprising number of such talent has evidently thrown in the towel as far as its program of jazz performances, and the Valencia Rose recently closed its doors leaving several good comedians homeless.

The program at the Cabin continues to be varied, with comics such as "dub-dubbers" being presented on alternating Sunday afternoons. An event on the last Thursday evening of each month. Coming up in January is Dick Malloy & Merry Jesse, from Eugene Barry Hill, Molly Brown and Robert Crenshaw.

The following broad introductory by her which is supposed to be cute but is instead, which is supposed to be cute but is instead, confusing, self-serving and hypotical. Listen to this, Ever: "The audience won't understand this kind of thing. Barb, one champion: "I applaud. Ever: "No one's gonna buy it, it's not what's selling nowadays." "She's a star," says one of them. "Waa, another, in exchange which draws its nourish, as it is, if it is like that on this LP. With Ruth and Mark Zepa, in this order.

Square Saloon. An interesting change of ownership may affect performances there, so call ahead for info. Another spot presenting comedy is the now-"in trouble" formerly Bagatelle on Polk Street - it happens there on alternating Sundays, and cabaret vocalists are presented Tuesday evenings. Coming Up are Alice, which is supposed to be cute but is instead, confounding, self-serving and hypotical.

The last, let me add that the number on the album which occurs, Stephen Sondheim's "Not For All The Rice In China" against piano accompaniment that there Streisand has material worthy of her investment. She cuts through the old-fashioned presentation, a misguided attempt to couple the ir­resistible "The Ladies Who Lunch" and "Pretty Woman," and."
Newer, More Unusual Music

Music at Christmas time has become a standardized ritual. Every year anyone who sings us Handel's Messiah and anyone who doesn't knows it. Despite the Great Depression, the Holiday Revels, the '50s, and all the other potential bases of nostalgia, the sound of Messiah is still the gold standard of Christmas entertainment.

This season, however, the San Francisco Symphony added spice to the routine fare, inaugurating its annual contemporary music series with a Grace Cathedral concert centered around the music of South Africa.

"New and Unusual Music," the Symphony’s annual contemporary music series, has proven so successful that the organization has expanded it to two performances every year. For the past five years, this series has featured the works of living composers from around the world, and this year’s edition includes music from Africa, the Middle East, and South America.

A review of the performance, which took place at Grace Cathedral, is below.

While the concert was well-received, some critics felt that the program lacked cohesion. The audience was divided on whether the works showcased were representative of the current musical landscape. However, the overall reception was positive, with many attendees expressing interest in hearing more contemporary music in the future.

Wuorinen’s arrival in San Francisco is a significant change to look out for when the concert season begins. The addition of contemporary music has the potential to attract a new audience to the Symphony’s performances.

As a result, the Symphony has made it a priority to incorporate more contemporary music into its programming, and this concert is a step in that direction. We hope to see more of these types of performances in the future, as they offer a unique and refreshing perspective on the world of classical music.

In conclusion, the San Francisco Symphony’s contemporary music series is a welcome addition to the concert season. The works presented are thought-provoking and innovative, and we look forward to seeing what the Symphony has in store for us in the future.

Sentinel advertisers: They’ve taken the first step. Now you take the next.

S approximately a dozen years ago, I was living in San Francisco. I had recently graduated from college and was working as a waitress at a local restaurant. One night, I overheard a group of musicians discussing their plans for a new band. They were excited about the prospect of playing together and creating something unique.

I was immediately drawn to the idea of being part of a band. I had always been interested in music, but I had never had the chance to play with a group. This was my chance to do something different and pursue my passion.

I decided to join the band, and we started practicing every week. We rehearsed for months, honing our skills and perfecting our sound. Finally, we were ready to perform.

Our first show was at a small venue in the city. We were nervous, but we were also excited. We played our first song, and the audience loved it. They clapped and cheered, and we knew that we had found our calling.

Over the next few years, we played at more and more venues. We built up a following and started to gain recognition in the music scene. It was a dream come true.

Looking back, I’m grateful for that experience. It taught me a lot about hard work and dedication, and it gave me a sense of purpose and mission. I’m proud of the music we created together, and I’m grateful for the memories we made.

In conclusion, joining a band is a rewarding experience. It can be challenging, but it can also be incredibly fulfilling. If you’re interested in pursuing a career in music, I encourage you to take the step and see where it leads.
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