Fundraiser Fever: ‘A Night to Shine’, the Gay Men’s Chorus benefit last weekend, capped a rash of well-orchestrated money-making events that included ‘Men Behind Bars’, the Coronation and the Cable Car Awards. Top: Chorus members get ready to go on stage. Bottom: Dinner chairman Jim Hormel and husband Dick Blum flank Mayor Dianne Feinstein, center. More on page 5 (Photos by Thomas Alleman)

Death in The Valley
Stockton Slaying of Gay Pastor Shocks Parish
by Dave Ford

For the past five years, Virgil Scott, 40, was the pastor of the Stockton congregation of the Metropolitan Community Church (MCC), a 17-year-old ecumenical Christian church serving gays and lesbians in over 200 congregations world-wide. Before that, in a church career spanning 15 years, he participated in the MCC of San Francisco, then helped found the MCC congregation in Ventura, Ca.

He was well known in the Stockton gay community, a man unflinchingly characterized as gentle, self-effacing and responsible, a man given to unleashing the more-than-occasional positive dream. He is credited by various members of his congregation with supporting their coming out, and was known to the Stockton Police Department as ‘the condom fairy’ for his safe-sex information-disbursement junkets to the town’s prime cruising grounds, Fremont Park and Oak Park. Scott helped create Stockton’s first AIDS program and served on a poverty

Continued on page 4
People Power

Corazon Aquino’s amazing victory in the Philippines is a triumph for all people fighting for justice. The bitter campaigns and the tampered election results proved ample evidence that the plucky former housewife who had gotten under the skin of the power-hungry president, Ferdinand Marcos. Church leader Cardinal Jaime Sin joined forces with military leaders Juan Ponce Pnrile and General Hdel Ramos to unite the troops, the clergy and the millions of people who were tired of greed, vanity and fear behind the barricaded walls. Imelda Marcos took her infamous jewelry collection into exile, but closets hundreds of boys for one wild Halloween bash in the Castro. Receipts

Mayo Dancer Friendlies accepting the applause of Dalegacy members Saturday at Ragg, after receiving the Community Service Award at the 15th anniversay Pan at Ragg banquet.

Women and the Baths

To the Editor:

I wanted to raise this issue of the paper that questions whether we should close the baths. In the answers you printed, every man and woman said “yes,” while the women said “no,” while the woman who is a son of a woman who said “yes” while the woman who is a son of a woman who said “yes.” The reason to me is that there is another message in the paper, that women think the baths should be closed. If I am a person who thinks that the baths should be closed, I can’t say that I am a person who wants to close the baths.

The discussion is not about the distribution of funds, which is a common issue, but about the government’s role in the provision of bathhouses and the need for them to stay out of the bathhouses. This is true for all governments in this country. The government is not responsible for the distribution of funds, but it is responsible for the provision of bathhouses and the need for them to stay out of the bathhouses.

The government should stay out of the bathhouses and stop trying to regulate them. This is true in “mainline” as well as “native” bathhouses. Neither do we need to fear that we can’t be simple Christians and show a little love. The article mentions hidden accounts that make it clear that the reductions in funding are not always a result of the government’s refusal to provide funding.

Polaris Ford

Buena Vista Bower

To the Editor:

I am responding to your Feb. 14 article on Buena Vista Park. The piece unfortunately depicts the need and desire for new plantings and renovation. This brings up the question of whether anyone is concerned with the current state of the park. It seems to me that the park looks better than it has in a long time. The Recreation and Park Department has been working hard to improve the park, and I am sure that the park is not as bad as the article suggests.

Many neighbors are going to the park because of its aesthetics. There are more than 10,000 members and 500 volunteers living within one block of Buena Vista Park, and for the parents who are willing to take children into the park, the article is simply misleading.

The second story surrounding the article is that it is virtually an enforcement of John Hooper’s rule in the park-related activities (it involves a legal victory, “friends”). In fact, most of the time, the Recreation and Park Department have been working hard to improve the park. The article is simply misleading.

So it seems to me that the article is one of the many examples of the way the government is trying to manipulate the public’s perception of the park. The Recreation and Park Department have been working hard to improve the park, and I am sure that the park is not as bad as the article suggests.

Thomas Holman

Trivina Quiz

1. Reddy Hall, author of The Well of Loneliness, a much more controversial, and therefore a lot more sensational book when originally published, is known to friends as:

- A) Cliffe
- B) Butch
- C) John

2. John, author of "Kathy's Secret," for whom a major oceanic feature is named, was also a handsome hunk:

- A) Alfred Russell Wallace, pioneer of natural selection
- B) Alexander von Humboldt, explorer
- C) oranges

3. The artist famous for her heroic mural which started the nation's interest in murals, was:

- A) Mary Cassatt
- B) Rosa Bonheur
- C) Marie Laurencin

Answers page 24. Courtesy the Encyclopedia Britannica. Enquiries to The Encyclopedia, P.O. Box 1435, SF 94114.
**Stockton Slaying**

A "private man," according to friends, he was nonetheless tireless in church and community pursuits. One Stockton gay bar owner says Scott was "sweet, kind, and helpful. He would give his last 50 cents to someone for bus fare."

Who would want to kill Virgil Scott? And why?

Stockton police sources say Scott died of multiple stab wounds on the three-year-old residence of the Golden Gate Park. He was spotted by a "friend" Carroll declines to name.

"I haven't seen energy like this in the gay community since I moved here three years ago," says John Smolka, owner of The Bootstrap, one of Stockton's two gay bars. "Virgil's death is tragic, but perhaps some good will come of it in the long run." Scott was "sweet, kind, and helpful. He would give his last 50 cents to someone for bus fare."

"I was shocked," says Barb Walker of the police, "he was so quiet, and "wasn't his usual exuberant self.""

Speculation is dodgy business, police say. They have no suspects, "we don't even have a guess," says Lt. James Riley, police investigator. "Sometimes they're just crank stuff." The police say that the Scott's death is not related to the other gay-related deaths.

"Scott's sister had died the week before," Carroll says. "There was no violence there, no lights shone, and the door was locked. Alarmed, Walker called the police's apartment." Smolka says, "We certtunly know when a non-regular comes in. I have no violent customers. It's a congenial place.

"I never did find out what it was about," says Scott's sister, "that made her do this."

"We have a conservative community over here," he said. "They're not just out to get gays."
The City

Health Awareness

SOMETHING WAY MORE

WE CAN DO!

621-7177

The featured speaker at a March 6

The City's Department of Public Health.

The AIDS antibody test detects the

presence of antibodies to the AIDS

virus by using a simple blood test.

If you want general information

about AIDS or the AIDS antibody

test, telephone the San Francisco

Department of Public Health at

(863-AIDS, 9-9 M-F, 11-5 S-Su). If

you want more detailed informa-

tion, call 621-4858.

Without revealing your name or

identity, you can make an

appointment to learn more about the

test by telephoning 621-4858, M-F

12.8 p.m.

MAKING AN APPOINTMENT DOES NOT

APPEAR TO INDICATE ANYTHING.

Once you have completed your

questionnaire, the technologist

will prepare a requisition for the

AIDS antibody test, which is

performed by a Medical Laboratory

Technologist.

The test usually takes about

30 minutes.

The results of the test are

available within 48-72 hours.

The test does not show if you have

AIDS or ARC but does show if you

have been infected with the

AIDS-causing virus.

The test itself does not cure AIDS.

It is important to follow a healthy

lifestyle, avoid drug use, and use

protective measures to prevent

infection.

If you have any questions about

the test, or about AIDS, please call

the San Francisco Department of

Public Health at 621-4858.

Although the test is available at

other locations, your anonymity is

guaranteed if you take the test at an

Alternative Test Site. You will receive

your test results at the San Francisco

Alternative Test Site.

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other locations, your anonymity is

guaranteed if you take the test at an

Alternative Test Site. You will receive

your test results at the San Francisco

Alternative Test Site.

Your decision whether or not to

take the test is a difficult one. The

San Francisco AIDS Foundation

does not recommend that you either
take or not take the test. YOU MUST

DECIDE FOR YOURSELF. We want

to provide you with information that

will help you make the decision that

is right for you.

If you want general information

about AIDS or the AIDS antibody

test, telephone the San Francisco

AIDS Foundation at 621-4858.
Church Hosts AIDS Conference

The first national conference on AIDS will be organized by the San Francisco Gay Men's Health Project on Monday and Tuesday, August 3 and 4, at the Holiday Inn, 1160 Market St. The conference, which is scheduled to include medical and scientific specialists, will attract over 2,000 attendees. The conference, sponsored by the gay community, will be held in San Francisco for three main reasons:

1. The first national conference on AIDS will be organized by the San Francisco Gay Men's Health Project on Monday and Tuesday, August 3 and 4, at the Holiday Inn, 1160 Market St. The conference, which is scheduled to include medical and scientific specialists, will attract over 2,000 attendees. The conference, sponsored by the gay community, will be held in San Francisco for three main reasons:

2. The conference is the first national conference on AIDS to be organized by the San Francisco Gay Men's Health Project.

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AIDS! Do you know someone who has AIDS? Is that person denied Medical or Life Insurance? To obtain information on how to purchase guaranteed renewable insurance at reasonable costs.

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Avoiding Gays on the Radio

In a recent issue of the Sentinel, we reported on the controversy surrounding the removal of the popular gay and bisexual men's program, "Fruit Punch," from KPFA radio airwaves.

"Fruit Punch" is a program produced by the Pacific Center, a San Francisco-based organization dedicated to providing mental health services to the gay and bisexual community. The program has been on the air for over 20 years and has become a staple of the local LGBTQ+ community.

Recently, KPFA's management made the decision to remove "Fruit Punch" from the airwaves, citing budgetary reasons. This decision has been met with a strong backlash from the community, who feels that the program is an important source of information and support.

The Pacific Center has issued a statement in response to the decision, expressing their disappointment and frustration. They have also called for support from their members and supporters to keep the program on the air.

As a result of this controversy, the Sentinel has received many letters and calls expressing support for "Fruit Punch" and the Pacific Center. We encourage our readers to continue to show their support for the program and the organization.

Continued on next page
Baldwin from last page

who were doing well on a combina-
tion of antiretroviral, herbs and Vitamin C. Arnie with my Medi-
card, I went to the Chai Tea Center. By last August, I was in a state of health and balance I'd never experienced before.

Things are going well for me now. As the sole male employee in the women's health clinic, I've been the focus of a lot of nurturing and concern, which is lovely therapy. I find myself feeling at home amid the daily bustle of the clinic.

In March, my blood pressure was normal and my weight had stabilized. I feel well enough to enjoy all the usual activities of life, and I'm grateful for that.

By the time I was faced with a changing environment, I reached for things that were already happening. And I found that I was in a crisis situation, because my health was not a pretty picture. The staff got to know me, to see if I could heal myself first.

They were grateful to be whisked off to San Francisco hospitals long enough to know this death in the Intensive Care Unit. I doubt I would have had that opportunity without the staff.

Stockton from page 4

...and a suspect.

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sight on the horizon. As you approach it, you can see that it is a large, white building with many windows. The building is surrounded by trees and a small pond.

You realize that this is the headquarters of the local astronomy club. You decide to enter and see if there is anything interesting happening. As you open the door, you are greeted by a warm smile from the club's president, who introduces you to the other members. They invite you to attend a lecture on the latest developments in astronomy. You accept the invitation and attend the lecture, learning about new discoveries and advancements in the field.

After the lecture, you join the other members for a tour of the observatory. You stand on the balcony, looking up at the stars. The sky is clear and you can see many constellations. The other members point out different galaxies and star clusters. You are struck by the beauty and vastness of the universe and feel a sense of wonder and awe.

As the night wears on, you and the other members decide to have a small celebration. You gather around a large bonfire and sing songs about the night sky. You share stories and jokes, enjoying each other's company. It is a memorable evening that you will always remember.

As the night comes to an end, you say your goodbyes to the club members. You feel grateful for the opportunity to learn and share your passion for astronomy. As you walk back to your car, you look up at the stars once more, feeling a sense of connection to the universe.

The night sky is truly a wonder to behold.
Temple of Drag:
Finocchio's at 50

Next weekend's Cabaret Gold Awards Gala will feature a tribute to a peculiarly San Francisco institution — Finocchio's, the North Beach home of drag entertainment that's weathered half a century of fluctuating tastes and changing values.

Programs and publicity stills from the nightclub's halcyon days — some of which we reproduce here — offer a tantalizing glimpse of Joe Finocchio's monument to female impersonation (the impresario died late last year at age 88). Finocchio's opened on Sutter Street in the late 30s, just about where Wilkes Bashford is now (but not for long!). The club was an instant hit, and soon Joe moved the operation to a building that once housed a jail on raffish Broadway.

In the 40s and 50s, Finocchio's scrupulously detailed revues were a magnet for movie stars and maharajahs. Tallulah Bankhead was one "steady" for the impresario died late last year at age 88). Finocchio's opened on Sutter Street in the late 30s, just about where Wilkes Bashford is now (but not for long!). The club was an instant hit, and soon Joe moved the operation to a building that once housed a jail on raffish Broadway.

In the 40s and 50s, Finocchio's scrupulously detailed revues were a magnet for movie stars and maharajahs. Tallulah Bankhead was one "steady" at 50 who, veterans of the club recall, had to be bounced for being unsteady on at least one occasion. In those heady times, the club boasted its own artistic director, who also got into the act, and did his homework. The productions' ethnic and historical drag were slavishly authentic. Curiosities included a diva whose wardrobes were crafted exclusively of crepe paper — all provided by the people at Dennisons crepe paper manufacturers who knew a good publicity gimmick when they saw one — and a variety of ex-vaudevillians who'd polished their feminine wiles in comedy and song-and-dance routines. Others were there by force. Carroll Wallace, one of the loveliest of Finocchio's cast way back when, recalls how he got into the business. "I got picked up by the Hollywood studios when I was a kid in Chicago. The studios signed me as a stock player, and I was working making costumes. One night the girls at work dressed me up and took me to a big studio party; it was so hot my wig came off — the glue had run — everybody recognized me and that was it. They cancelled my contract and I've been a female impersonator ever since."

Today, Finocchio's has lost some of its luster; the neighborhood's gone downhill since the topless boom of the 60s and the show's fallen prey to rising costs. Much of the audience comes off the tour buses, and Eve Finocchio, Joe's widow, who arranges the programs (three nights weekly, four shows on weekends) has to cope with contemporary realities like men who try to get into the cast who not only dress like women, but have become them. It's Beach Blanket Babylon for the silver-haired set — but in its own way, Finocchio's made history.
A Master and His Student: ABT's 'Giselle' Teams Baryshnikov, Ferri

by Bill Huck

Last week proved, if it needed proving, that the stars are still the magic potion for the performing arts. At the American Ballet Theatre, Mikhail Baryshnikov spread his intoxicating spell over not only an Opera House full of screaming ballet fans but a ballerina as well.

The principal drama at the ABT involved not Baryshnikov and his adoring fans — an obvious enough tale — but the intersection between the great Russian-trained dancer and his new-found partner Alessandra Ferri. Italian and English-trained, Ferri has just begun dancing Giselle; indeed her appearance here was only her third and fourth performance of the ballet.

Opening night, amid a howling storm, something was off. Especially in the first act, Ferri's dance was stiffer, less elastic than in the past. Of her total eight performances last week at the City Center, a quintet of them at the Metropolitan, she captured the essence of the music and her interpretation of it rather than the emotional overlay that had reflected the essence of the musical and the romanticism of the music. As Ferri's mad scene, the center of the ballet's climactic movement, she was no longer a protege, but one of the greatest dancers alive, so I was sorry to miss what she was doing in her opening night.

In Act II, her interpretation of the mad scene was quite a different accomplishment. By that second night, in fact, she was no longer a protege, but one of the greatest dancers alive, so I was sorry to miss what she was doing in her opening night.

The principal drama at the ABT involved not Baryshnikov and his adoring fans — an obvious enough tale — but the intersection between the great Russian-trained dancer and his new-found partner Alessandra Ferri. Italian and English-trained, Ferri has just begun dancing Giselle; indeed her appearance here was only her third and fourth performance of the ballet.

On the second night, Ross Stretton and Cynthia Gregory were to have danced, but an injury to Stretton prevented that combination. Instead the ABT offered, once again, Mikhail Baryshnikov and Alessandra Ferri. Gregory is, of course, one of the greatest dancers alive, so I was sorry to miss her. Yet luck could not have been kinder either to that second audience or to Ferri herself, for Ferri is still learning the role of Giselle.

Sylphide and Giselle both belong to the Romantic period. Both ballets possess the potential for complete fulfillment of the idea of classicism. In Act I, an attempt at psychological modernist results in a romantic, psychodrama-induced ferment, providing a jarring contrast to theTaglioni. Instead of crossing the "threshold" of a supernatural realty — a home for elfed, magical, enchanting beings — the decor and lighting further (and intentionally off-putting) the sense that nothing quite fits the perfect picture of classicism. Sylphide is equally real, but also equally unreal.

Ferri's mad scene, the center of the ballet's climactic movement, she was no longer a protege, but one of the greatest dancers alive, so I was sorry to miss what she was doing in her opening night.

The principal drama at the ABT involved not Baryshnikov and his adoring fans — an obvious enough tale — but the intersection between the great Russian-trained dancer and his new-found partner Alessandra Ferri. Italian and English-trained, Ferri has just begun dancing Giselle; indeed her appearance here was only her third and fourth performance of the ballet.

Giselle and on that opening night she had received some of the most important coaching of her entire career. Without knowing it, he had watched not a performance of Giselle but a master class, taught by one of the greatest dancers of the century. Giselle was here, the master taught Ferri. On the second night, she was no longer a protege, but one of the greatest dancers of the century. Giselle was here, the master taught Ferri.

In Act I, the interior of a Spanish inn, the cheaply made props and painted backdrop evoked a bad version of Walt Disney's cottage for the seven dwarves. In Act II, an attempt at psychological modernist results in a psychological, psychodrama-induced ferment, providing a jarring contrast to the Taglioni. Instead of crossing the "threshold" of a supernatural realty — a home for elfed, magical, enchanting beings — the decor and lighting further (and intentionally off-putting) the sense that nothing quite fits the perfect picture of classicism.

Sylphide is equally real, but also equally unreal.

According to David Blair's recording of the ballet, the great American Ballet Theatre dancer and choreographer Ted Shawn provided a new approach to the world of the classical aspires. Shawn's ballets are the company's specialty, but of the "contemporary" interpretation struggle to emerge from San Francisco Ballet's La Sylphide, the audience participates in the entire cast and crew's technical and creative process.
Sherrwood says he made Parting Glances as a reaction to what he heard and didn’t like—about depictions on gays in mainstream films.

Says, “People have said the film is too fancy-looking.” Sherrwood adds, allowing that Michael and Robert’s relationship, which figures prominently, does seem overly artificial. “That was really rather accidental.” Ironically, the film’s score; budget, majors involved several locations on the same spot, for instance, the three main characters’ two very different apartments. Sherrwood’s crew managed to wage a large enough apartment for the John, not so surprisingly, it looks rather expensive. Sherrwood prefers to think of the situation as one where Michael and Robert lived into the same apartment “twin beds,” before “triumphantly” out of sight.

In conversation Sherrwood comes off as rather laid back, indeed, of the sort of hyper-perfect New Yorker you’d expect after viewing Parting Glances. Was, however, a little flabbergasted when he wouldn’t be making it up on San Francisco’s promotional tour. As turned out, he was flying back to New York to give an interview to a reporter from the Chronicle who was in Manhattan at that time and interested on interviewing him.

Parting Glances allows the emotional continuities of a relationship between two socially and professionally successful young men, against a background of dissolve bar scenes and awesomely great get togethers, over a sleepless 24-hours. What suspense there is in this film comes from trying to figure whether the AIDS horror has made people more human with each other. What I wanted to do is find in this film the sort of logical (and not an important aspect) to go over and to convey a general story, based on the theory that one thing is to make the sexual aspects very natural, because people who have the disease can be very close about them. They’re not going to say “How much do I love me?” for like, they’re whispering little negotiations. And in fact, Sherrwood’s scenes involving Nick, the discussed musician, are some of the finest and most moving moments in Parting Glances. Please reserve us a large enough apartment for the job, not so surprisingly, it looks rather expensive. Sherrwood prefers to think of the situation as one where Michael and Robert lived into the same apartment “twin beds,” before “triumphantly” out of sight.

In “The First Film to Put Everyday Gay Lives in an American Perspective,” Sherwood explores, “AIDS as just a sham, totally reprehensible to me. In a film that’s about the only thing that moves, the normal, even good, people. A film that’s about the only thing that moves, the normal, even good, people. A film that’s about the only thing that moves, the normal, even good, people. A film that’s about the only thing that moves, the normal, even good, people. A film that’s about the only thing that moves, the normal, even good, people. A film that’s about the only thing that moves, the normal, even good, people. A film that’s about the only thing that moves, the normal, even good, people.

write about theater aren't quite sure whether this is a bona fide new genre ed with something that's, well, new. Admittedly, even many of us who experimental theaters — the Magic Theatre and Studio Eremos — are serving it fresh.

blue-curtained stage and gives some notes to the stage manager walks across the red- and chandelier. Good, simple fun.

prehend the thief (Tilden) and return the meal, then another, then another, et cetera, six-foot stilts; a shadowy little Greek drop­ Gate Bridge; a slow-witted cop (Sackett) on lost by compromise with structure are staged with a certain amount of care that makes any appearance worth noticing. In announcing the cast of some crackpot post-nuclear adapta­ (worth), who soon proceed to size up their somewhat choreographed and executed juggling acts, juggling and acrobatics of vaudeville shtick and ends with some hand­ 75. MeShann has led a variety of large and not only a few years to lose important performing spots alive and kicking public in the San Francisco Bay Area. The GGPA's 15th Annual Awards Ceremony is the best variety show you've seen. The program was a lovely tribute to those who, every year, render gifts from $50 to $100 and available this FAX.

Almost Spring is Here

It's a long, wet, dark, chilly spell from the Christmas holidays to the mid-February long weekend, so many entertainment events and parties were planned for this time called with more hope than accuracy "almost Spring." The Cable Car Awards, despite cramped space and unavailable acoustic problems, was a bright, fanciful, thoroughly well-planned evening, and Regina's staff including many volunteers did a great job serving the capacity crowd. The cabaret entertainment award went to Joe Ross & Eugene Barryhill for their outstanding creativity "Nothing But Blue Shiek Music," and Tom Amoss was doubly and deservedly honored, for his work with Doug Eldredge for "Two Queens in Search of a Medall" and also, incidentally, for the evening. The evening was on jazzistic categories just one: "Cultural," and the winner, to practically everyone's satisfaction, was Coming Up's Randy Johnson, one of the smartest people in the business outside of music industry. So it's been expected surprise that Bay Area Reporter's Mike Hipple had been overlooked in the awards, but that was the result of his career in late 1960s. He was the first San Francisco beats writer to break into the national magazines and newspapers with his band that Charlie Parker cut his first LP (Audiophile) and two recordings on Concord), Goodmorning, Mr. Six and "If I Were You." The latter, for instance, is a generous collection of original tunes of interest to the listener. While working "out in the field" with the AIDS Fund, and, while co-hosting the "CABARET A NIGHT TO SHINE," the GGPA was able to award the AIDS Fund nearly $1,000.

Not To Be Missed!

I can't say nearly enough about the return of Maxine Sullivan, whose performance at the Palace of Fine Arts tonight affords us one more chance to catch this 70-year-old jazz singer in live performance. Her recent one-night engagements at Kim's and the best way they could think of.

CABARET

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Almost Spring is Here

It's a long, wet, dark, chilly spell from the Christmas holidays to the mid-February long weekend, so many entertainment events and parties were planned for this time called with more hope than accuracy "almost Spring." The Cable Car Awards, despite cramped space and unavailable acoustic problems, was a bright, fanciful, thoroughly well-planned evening, and Regina's staff including many volunteers did a great job serving the capacity crowd. The cabaret entertainment award went to Joe Ross & Eugene Barryhill for their outstanding creativity "Nothing But Blue Shiek Music," and Tom Amoss was doubly and deservedly honored, for his work with Doug Eldredge for "Two Queens in Search of a Medall" and also, incidentally, for the evening. The evening was on jazzistic categories just one: "Cultural," and the winner, to practically everyone's satisfaction, was Coming Up's Randy Johnson, one of the smartest people in the business outside of music industry. So it's been expected surprise that Bay Area Reporter's Mike Hipple had been overlooked in the awards, but that was the result of his career in late 1960s. He was the first San Francisco beats writer to break into the national magazines and newspapers with his band that Charlie Parker cut his first LP (Audiophile) and two recordings on Concord), Goodmorning, Mr. Six and "If I Were You." The latter, for instance, is a generous collection of original tunes of interest to the listener. While working "out in the field" with the AIDS Fund, and, while co-hosting the "CABARET A NIGHT TO SHINE," the GGPA was able to award the AIDS Fund nearly $1,000.
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Books

Flesh in The Pan

[Image 0x-0 to 1618x1192]

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March 1 — March 7

Saturday, March 1

• Special Stained Benadubi performance of Once More. Tony Pilgrim's versatile sensitivity of play with music; 5 pm. @ Theatre Artaud. Call 282-5232.

Association of Lesbian and Gay Asian Americans’ 5th anniversary celebration; call 282-1487 for more info.

Wine. Tom Amoss’s held over show has won new fans from the予期. fans. Performances before it moves is a benefit for Gay Games II; 5 pm and 10 pm. @ Theatre Rhino. Call 861-5079.

Weslia Whitfield’s After Hours at the Baybrick. with guest dj David Malvina Song.

Deer Rase.

Big Mama’s Talent Show pm and 10 pm. S7, at Theatre Rhino. Call 861-5079.

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Tune the (itami i p.

man songs, continues; 8:30 pm, S12.50 at 1177 7th St. Call 474-3801.

Karina Zorn.

The Zuni Man-Woman; A Traditional Play. Call 881-9310.

Lewenstein. Phil Ford and Tippi's Weather CNA/ART, on Fillmore at Waller, with satellite presents an interview with Sara Lee.

Au Pair: Mario Mondelli; 8 pm. $7 at Theatre Rhino. Call 861-5079.

Baybrick after Hours, 4-8 pm, $6. Call 884-27B.

Night Entertainment; 9 pm, S5 at the Punchline. Call 552-8177.

Jane Moore offers piano, vocals; 8 pm. $3 at Buckley’s Bistro. Call 864-27B.

Danny Williams. 8:30 pm, $1 cover at NTouch. Call 441-8413.

Comedy Potpourri with Su/y Berger, Doug Morthenson, Terry Riley; 3/14 at the SF Museum of Modern Art. Call 626-9100.

Comedy Pavilion hosts Steve Crossculli;

Cultural (¡ay Poetry and Music features readings from Truman Capote's "Three "Local Girl Makes Good" award. Call 621-7177.

3/6 through 4/5. Call 982-6177.

Pat Steir's Superior accommodations in an innovative modern style hotel conveniently located

The AIDS Home Care and Hospice Program...

The AIDS Home Care and Hospice Program...

...is looking for California-certified home health aides
to care for people with AIDS in their own homes. Per diem work; benefits included.

Hospice is skilled care and compassionate support utilizing health professionals and volunteers to provide a more humane alternative for people with AIDS.

Hospice of San Francisco 225 - 30th St., San Francisco, CA 94131 (415) 283-5019

Ad space donated

The AIDS Health Project.

Learn How To:

• Manage stress
• Enjoy sex safely
• Improve general health
• Reduce alcohol and drug use
• Cope with AIDS antibody test results

Groups for “Worried Well”, people with AIDS and AIDS Related Conditions. Special groups forming for women, third-world minorities and couples.

CALL TODAY FOR YOUR APPOINTMENT! 626-6637

The AIDS Quiz Answers

From page 1. 2. 3. 2. 5. 3. 0.

This program supported by the San Francisco Department of Public Health.

March 2 — March 7

March 3 — 14

Monday, March 3

• B Alazard Award Memorial Comedy Award winner Kathleen Foley is a standup comedian by night and a nurse by day. Call 454-5135.

Gallo Winery presents music, tapes, tennis, runs in the park. $5, 6-8 pm. @ Theatre Rhino. Call 861-5079.

Sunday, March 5

Big Mama’s Talent Show pm and 10 pm. S7, at Theatre Rhino. Call 861-5079.

Monday, March 3

• 40-foot former fishing vessel is a newly converted houseboat by San Francisco’s Coast Guard Auxiliary; call 454-5135.

Tune the (itami i p.

man songs, continues; 8:30 pm, S12.50 at 1177 7th St. Call 474-3801.

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The AIDS Quiz Answers

From page 1. 2. 3. 2. 5. 3. 0.

This program supported by the San Francisco Department of Public Health.
Researchers at UCSF recently proved that condoms can greatly reduce the risk of spreading or contracting AIDS. Research had previously shown that condoms can stop gonorrhea, syphilis, herpes simplex and CMV viruses. And now we know that **condoms can definitely stop the AIDS virus as well.**

**Anal intercourse without a condom is probably the riskiest sexual activity you can engage in.**

Epidemiologists believe this is the most common way of transmitting the AIDS virus. The anal canal contains almost no immunological defenses. Human anal tissue is richly supplied with blood vessels and is surprisingly fragile. Small tears open tiny paths to the bloodstream. The passive partner is exposed to preseminal fluid, which may contain the virus, and to semen, a fluid that can transmit large quantities of the virus.

**Active partners aren’t safe either.**

People who were exclusively “tops” have contracted AIDS, just as they have contracted other sexually transmitted diseases like syphilis and gonorrhea.

**Condoms can stop the virus.**

Anal sex with a condom is still considered “possibly safe.” Condoms can break. Condoms may fall off. It takes some practice to use them correctly.

**UNSAFE SEX PRACTICES**

- Anal Intercourse Without Condom
- Rimming
- Fisting
- Blood Contact
- Sharing Sex Toys or Needles
- Semen or Urine in Mouth
- Vaginal Intercourse Without Condom

**But properly used, condoms drastically reduce your risk of spreading or contracting AIDS in anal (or oral) sex.**

**“But condoms reduce sensitivity!”**

Condoms don’t reduce sensitivity so much as they change the sensation. Many people learn to enjoy it, some prefer it. Others like the longer-lasting effect.

**“But condoms are embarrassing!”**

Condoms are embarrassing only because they’re a new and different aspect of our changing sexuality during this epidemic. Condoms can easily become just another erotic toy. Condoms are inexpensive and readily available. You’ll quickly get over your embarrassment. Learn to use them.

**“But if I haven’t gotten AIDS yet, I must be immune!”**

There is no medical justification for the idea of an immunity to the AIDS virus. It’s just wishful thinking. The extent of re-exposure to the virus may make the difference between being infected without becoming ill, and actually coming down with AIDS. Besides, what about your partner’s health? Or our community’s health?

Properly used, condoms effectively reduce the risk of contracting or spreading disease for both active and passive partners. Anal intercourse without them is far too dangerous for both partners.

**Let’s end all Unsafe Sex practices in San Francisco until this epidemic is over.**

Let’s protect one another. There may be nothing we can do about our past. There is a great deal we can do about our future. Let’s stop the spread of this disease in our community.

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**THE SAN FRANCISCO AIDS FOUNDATION**

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San Francisco, CA 94103
415-863-AIDS
Toll free in Northern California: 800-FOR-AIDS
TDD: 415-864-6606