

# Sentinel

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*In Pursuit  
of Alexis*  
*The Story That Wasn't*  
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*Lia Belli (center) and friend at the Joan Collins Tribute at the Castro Theatre Saturday (Photo Thomas Alleman)*

*Private Eye's Report Nails Slot, Animals:*

## City Attorney Moves on Bathhouse Licensing Loophole

by Dave Ford

A city-contracted private investigator, exploring two San Francisco sex clubs on a recent visit heard, according to a court declaration filed March 4, "groaning, grunting and slapping sounds" and saw, among other things, men smoking PCP and "sitting or lying on the beds inside their rooms masturbating," prompting the City Attorney's office to request that the California Superior Court eliminate a so-called "hotel room exception" to an injunction prohibiting bathhouses and sex clubs from renting private rooms to patrons.

The declaration, filed by Phil Ward and Thomas Owen, Deputy City Attorneys under City Attorney George Agnost, said that The Slot Hotel on Folsom St. and Animals on 6th St. have "abused" the hotel exemption, and are "havens for unsafe activity, hidden from the view of monitors and beyond the reach of the court." The declaration says "this is unfair to the remainder of the defendant establishments who have in good faith or in fear of sanctions, attempted to comply with the order and are losing customers to those clubs violating the purposes of the order."

An Oct. 1984 temporary court restraining order closed San Francisco bathhouses and sex clubs — which were considered centers for AIDS transmission as a result of the type and number of sexual contacts made — when the establishments ignored a previous order to close issued by the Director of Public Health

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Tom Murray

# Joan of Hollywood

Saints and Hollywood stars have something in common: both are frequently lost behind the mist and illusions manufactured about them. Legends and gossip blend fact with fiction, and humanity is hidden behind makeup, tales of miracles and the silver screen.

Alexis Carrington Colby Dexter aka Joan Collins arrived at the Castro Theatre Saturday through a side entrance and slipped discreetly into the last row of seats to watch clips from her film career. Crowds out front hissed their disappointment after being denied a glimpse of Joan in her dazzling black Bob Mackey gown — an engineering miracle — created for the event. She stepped out under the marquee briefly and waved as a thousand voices cheered.

On stage later, Joan was honored with proclamations from the Mayor and Board of Supervisors. She was then interviewed by Lia Belli, and we glimpsed the complex person who lives within the Hollywood legend. Joan was funny. Joan was shy. She laughed at some of the disastrous films we viewed during the tribute. She knew that many in the audience were gay, and that we had supported her career. AIDS was never mentioned, but her appearance raised funds that the Cable Car Awards people will distribute to local AIDS support programs.

Later at the Belli mansion in Pacific Heights, hundreds gathered for a brief reception and a closer look at that fabulous body. Someone bumped a light switch and the room was plunged momentarily into darkness. Jose Sarria, also dressed as Joan Collins (another engineering miracle) called out "Ladies, hang on to your jew-ells."

In the palace next door Joan relaxed with her family and manager. Two reporters were allowed to speak with her. After the usual gossipy questions, a woman from USA Today said, "Were you really frightened during the interview on stage?" Joan replied, "Yes, because it's very difficult for an actress to be herself in front of a crowd. That's why many of us act, to hide a basic shyness. I've overcome my shyness, for the most part."

I told Ms. Collins that we in the gay community were grateful for her support and the funds she is helping to raise to benefit people with AIDS. She nursed her daughter back to life after a serious accident and understands suffering and pain. She held her daughter's hand and kept her nearby while steering through the throng of well wishers.

In truth, there is more of Alexis in Joan than she admits. She is a star. She knows exactly when and how to maneuver her incredible physical assets to their best advantage. She's become a sharp businesswoman determined to defy sexism and ageism, and let us know that at 50 plus she can still pose for Playboy and dazzle the guys (or girls). After years of being exploited by the industry, Joan now admits to "exploiting myself." She is a demanding perfectionist who travels like royalty with her blond husband following behind. No one shares the spotlight.

Saturday's film tribute honored a spunky, complex, stunningly beautiful woman who relished the ovations she received and graciously used her fame to raise funds that will assist some of her most loyal fans, the gay community in San Francisco.



SAVAGE PHOTOGRAPHY

## We're in All The Right Places!

The Sentinel will be available in these handy boxes at locations around the City, effective with our next issue. Call 861-8100 for locations nearest you.

## Letters

### Metaphysical Alliance

To the Editor:

I want to thank you for publishing the article by Jay Baldwin in your last issue. It was excellent. The Sentinel's coverage of viewpoints about alternative healing and spirituality in general has been, I think, nothing less than daring.

A few months ago, I talked to people about the possibility of the metaphysical "healing" of AIDS and got such a cool reception that I started a group which became known as the Metaphysical Alliance (MA, for short). MA holds a monthly AIDS healing service on the fourth Monday of every month at 6:30 pm at the MCC, 150 Eureka Street in the city. (Due to the Academy Awards ceremony of March 24, this month's service will be held on March 31.)

The main purpose of the Metaphysical Alliance, as I see it, is to get the word out to the gay community in general that AIDS can be healed! If you keep up the good work that you have been doing, you may put us out of business.

But keep up the good work anyway! With love,

Michael Zonta  
(415) 431-8708

### Papal Visit

To the Editor:

Since the Sentinel is a paper known for being soft on Catholicism, it should be a proper place to discuss how the gay community in California plans to handle the pope's forthcoming visit to the state.

In San Francisco it is very likely that Supervisor John Molinari, a prominent Catholic layperson and a long-standing political friend of the gay movement, will be mayor when the

Pope arrives in the Bay Area. I'm sure Supervisor Molinari and many other politicians will ask the Archbishop to encourage His Holiness to voice his concern and support for AIDS victims, and to visit patient facilities in both Los Angeles and San Francisco.

I would like for the Sentinel to ask Archbishop Quinn his feelings about this situation and report back to the readers his comments.

Tom Youngblood

### Taking Back The Power

To the Editor:

I am very grateful for Jay Baldwin's article, "Mother Nature's Persuasive Tool," his testimony of self-healing. Whether we have AIDS or not, it's time for all of us, like Jay, to realize that if we want to survive and thrive through the epidemic, we have to take

back the power into our own hands for health and change.

We are trained from birth to give our power away to the so-called "experts" and to discredit the inner, intuitive voice that hold the true overview of our experience. AIDS forces us to a place of confrontation and inner knowledge, but to get there, we must, as Jason Serinus pointed out in his eloquent article *We Are Healing AIDS*, "drop judgments and barriers."

It is those judgments and barriers that help create a matrix where disease can flourish. To transform the matrix, in my view, specifically requires two processes: 1) forgiving and releasing grievances of the past — whatever they are — and retrieving the energy invested in them, and 2) healing our own guilt through self-forgiveness, and moving into impeccability so that we have no need to play a victim role. If

## Trivia Quiz

1. Joan Crawford and Mercedes McCambridge have a tense, and a famous armed confrontation in the film:  
a) Johnny Belinda b) Johnny Guitar c) Johnny Get Your Gun

2. Anthony Blanche, a charming alcoholic, was:  
a) art advisor to Queen Elizabeth II b) a fictional creation of novelist Evelyn Waugh c) a homosexual poet who married the lesbian daughter of novelist Thomas Mann to save her from the Nazis.

3. Which American writer described marriage as "the state or condition of a community consisting of a master, a mistress and two slaves, making in all, two?"  
a) Ambrose Bierce b) H.L. Mencken c) Jack London.

Answers page 24. Courtesy the Encyclopedia Homophilica. Enquiries to: The Encyclopedia, P.O. Box 14514, SF 94114.

we believe that we are victims, that we are indeed worthy of punishment, we will appoint someone or something to punish us. If we act like prey, we'll attract predators. Completing those two processes liberates an amazing amount of personal power, which can be harnessed to move us into consciously chosen well being. It was only after going through a dramatic fag-bashing incident last year, which required plastic surgery on my face, that I managed to confront my own unfinished business in this regard. The challenges in that experience were: how free am I willing to be? How much freedom will I give others? How much responsibility will I take for what happens to me? What beliefs do I still hold that cause me to draw attackers? What guilt do I still have that needs to take a form to punish me? If I no longer choose to live in this mindset, what will it take to change it? I discovered that how worthy I feel and how much I like myself is commensurate with how much well being and peace I'll let myself have — mental, physical, spiritual.

Judgment and barriers color one's entire experience. Confronting them is not always fun, but can certainly serve to empower ourselves so that we can, indeed, survive and thrive through the epidemic.

Van R. Ault

### East Bay Food Bank

To the Editor:

I would like to bring to the attention of your readers that, like the San Francisco AIDS Foundation, there is another Food Bank located in the East Bay at the Pacific Center AIDS Project.

The Pacific Center AIDS Project has been helping people with AIDS and people with ARC who live in the East Bay.

While there has been a lot of help in San Francisco, the East Bay has responded too. However, because of the every growing numbers of newly diagnosed people, your contributions are needed more than ever.

I urge all of your readers to support their neighborhood AIDS organizations in the Bay Area. Because of your support in the past, we have done more than any community nationwide. Please continue that support.

If you would like more information on the Pacific Center AIDS Project or the Food Bank, please call 420-8181.

Again I'd like to thank all of you for your ongoing support to your community.

James G. Wimmer  
Volunteer Director  
Pacific Center AIDS Project  
Food Bank

### No Fan

To the Editor:

You are sinking lower and lower. How can you justify that hideous set of photos by that new photographer? You must know that it's the kind of [sorry stuff!] you see in boring student shows. Wake up and smell the coffee; you are narrowing your appeal again. Trying hard to be a reader.

Peter Algood

Mr. Algood is apparently referring to the work of Thomas Alleman, whose photography appeared for the first time in the Sentinel in our last issue. Mr. Algood is entitled to his opinion, which is not however shared by our staff — or by the editors of the Bay Guardian, who awarded Alleman second prize in their recent annual photography competition. In fact, we're delighted with Thomas' work, and we look forward to a long and creative collaboration. . Ed.

PS: All letters must be typed, legibly signed originals. Please include a daytime phone number where you can be reached for verification and a return address. We reserve the right to edit or reject any letter submitted.

## Locations of Sentinel Boxes (effective March 28)

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Kearyn at Geary	Fillmore at Union
Kearyn at Sutter	California at Hyde
California at Montgomery	State Building
Sacramento at Sansome	City Hall
California at Davis	Van Ness at Market
Montgomery at Post	Castro at Market
Transbay Terminal	Castro at 24th
Mission at Beale	24th at Noe
Market at California Bart	



SAVAGE PHOTOGRAPHY

# ANAL SEX AND AIDS

After four years of studying thousands of cases of AIDS, the evidence is becoming increasingly clear: *anal sex is the number one cause of AIDS transmission in America.*

Several epidemiological studies conducted independently in several different cities, involving thousands of gay and bisexual men, have produced essentially the same finding—the principal difference between gay men who get AIDS, and gay men who don't get AIDS, is the amount and kind of Unsafe anal sex they have engaged in.

Unsafe anal sex includes anal intercourse without a condom, rimming, scat, fisting and fingering, and the sharing of dildoes and other insertive sex toys.

So our message is very simple—if we as a community are to survive this epidemic, unprotected anal

### 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

\* Bay Area Physicians for Human Rights

*sex has to cease to be a part of our gay male lifestyles until a medical solution for AIDS is available.* The risks are just too great for both tops and bottoms.

Condoms can help. They are capable of stopping the AIDS virus. Anal intercourse with a condom is still considered "possibly safe" because of the risk of condom breakage through misuse. (The major causes of condom breakage are air inside the condom, not enough lubrication, old or

mistreated condoms, or the use of oil-based lubricants.)

It takes practice to use condoms correctly. However, condoms are readily available, inexpensive, and when used properly, are good protection. Learn to use them. If you insist on anal sex, insist on condoms.

Let's protect one another. *Let's end Unsafe Sex in San Francisco until this epidemic is over.*



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VOICE OF THE NEW GENERATION

# Death Threats to SF Attorney: Stockton Slaying Still Unsolved; MCC Calls for FBI Investigation

by Dave Ford

Death threats, a letter to the FBI, and news of a Merced gay killing similar to the recent murder of a Stockton gay pastor have followed in the wake of last month's unsolved homicide.

As reported in the last issue of the Sentinel, gay Stockton MCC pastor Virgil Scott, 40, was found stuffed in the trunk of his brown Toyota hatchback on Monday, Feb. 17, apparently stabbed to death. Stockton coroner Sgt. Larry Underwood this week confirmed that Scott died of stab wounds, and Stockton detective Sgt. Dennis Carroll said police have no new information and no suspect, but that "the investigation is continuing."

In what some observers suggested might be a related incident, a Merced gay man, James Russell Bradstreet, 41, was found dead in his burning 1974 Ford Granada at 12:02 am Sunday, Feb. 16. The flaming car was found in the 2500 block of P. Street, adjacent to Applegate Park. Merced police Commander Dave Knutsen said Russell, a lab technician at Merced's Mercy Hospital, showed evidence of attempted strangulation, but that a Feb. 18 autopsy showed Bradstreet actually died of smoke inhalation.

Knutsen refused to comment on Bradstreet's private life, but a source from the Merced United Gay Support, a two-year-old hotline and 30-member support group, said Bradstreet was gay, and that Applegate park is a known gay cruising area. He said Bradstreet, whom he called a "casual acquaintance," frequented the park for daytime sex, but never ventured in at night.

"He was not that careless," said the source. "Some people feel (the killing) happened at his house, and that he was then taken over there (the park)."

The source said there are no gay bars in Merced, a city of approximately 135,000 population 60 miles from Stockton.

Knutsen said Tuesday that Merced police are awaiting final autopsy, toxicology, and fire marshal's reports, and that police there are "looking at" possible suspects. He declined further comment pending the awaited reports, but added that "in my opinion" the Scott and

Bradstreet killings are not related, "based on the investigation we're conducting at this time."

In related developments, San Francisco MCC attorney John Wahl last week hand-delivered to the San Francisco office of the FBI a letter which "hereby request(s) that the Federal Bureau of Investigation investigate the grievous violations of civil rights, through murder and intimidation..." The letter said, "This belief (that 'expression of human sexuality is good, so long as no force, fraud, or minors are involved')... combined with the fact that most of the communicants are gay, lesbian, or bisexual — as are most of the ministers — is clearly the cause of the terrorism against the Church, and the cause of the failure of the local police departments to recognize any possibility of a concerted attempt to deprive civil rights."

FBI spokesman John Reikes said last week that Wahl's letter had been forwarded to the Sacramento

FBI branch, which would determine — through investigations involving the Stockton FBI office — whether a federal crime was committed against Virgil Scott. That information, Reikes said, will be forwarded to the Department of Justice in Washington, D.C., which would then decide whether or not to pursue the case. If so, the Sacramento and Stockton offices will then undertake an intensive investigation.

Wahl, however, told the Sentinel Tuesday he expected an FBI response "today or tomorrow."

Wahl also said that he had received death threats on his answering machine Sunday, Mar. 9 at 10:30 pm and Monday, Mar. 10 at 8:15 am, possibly as a result of his being quoted extensively in a Mar. 9 SF Examiner story on the Scott case. He said his paralegal, Larry Hughes, also received a telephone death threat Monday at 12:40 pm.

Hughes said Tuesday that FBI Special Agent Bobby Hammil Jr. picked up the answering machine tape Monday afternoon, presumably for evidence in the case.

In Stockton, gay activist Chris Sloan said last week he received a death threat while tending bar at the Paradise, one of Stockton's two gay bars.

"I'm physically afraid," Sloan told the Sentinel. "This is the first time I've ever felt this way."

He said Stockton police contact him daily, often showing him photos of possible suspects.

"They're doing a lot," Sloan said. "There's no point in criticizing them now."

Healing, a "laying-on of hands" for AIDS sufferers and other worshippers. Swing said television coverage of the healing service influenced local hospital workers formerly afraid to touch AIDS patients.

"They said to me, 'Gee, if you can lay your hands on them, I guess it's okay for me to touch them, too,'" he said.

## Hotels from page 1

Mervyn Silverman. A subsequent Nov. 1984 preliminary injunction allowed the establishments to reopen under strict provisions, including employing monitors to patrol the premises every ten minutes and remove those engaging in "high risk sexual activity," according to the declaration.

The restraining order prohibited the establishments from "renting or operating any and all private rooms within their premises" except for those "which are licensed to be operated as hotel rooms pursuant to Section 160 of Part III of the San Francisco Municipal Code" — thus the "hotel room exemption."

Certain observers have raised questions about the legality of the city's hiring a private investigator.

Tim Brace, President of the Committee to Preserve Our Sexual and Civil Liberties, recently told the Sentinel that in Feb. 1985 the City Health Commission voted not to send private investigators into the baths and sex clubs.

"I'm not sure how (the City Attorney's office) got the authority to hire someone," Brace said.

But Chief Deputy Attorney Ward said this week that the city Attorney's office is not bound by Health Commission decisions.

"They do what they want with their money, and we do what we want with ours," he said.

The City Attorney's office retained San Francisco Private Investigator Harold K. Lipset, who sent in an operative named, in the declaration, "John Doe," the pseudonym, Lipset says in his declaration, is used to prevent the operative from becoming known to club patrons and owners which would force Lipset to hire another investigator.

"It is very difficult to locate competent and experienced investigators who are willing to do this work," says Lipset's declaration.

It is easy to see why, after reading the Doe declaration. Here are some excerpts from Doe's Nov. and Dec. 1985 and Feb. 1986 visits to The Slot and Animals:

□ "(Patrons) were cruising in the hallways. There were slings, chains, Crisco and other sexual paraphernalia inside the room."

□ "Slurping, slapping and groaning sounds were heard coming from inside Room No. [ ]"

□ "A white male occupying Room No. [ ] was lying suspended in a sling with a dildo inserted in his anus... The man in the sling was inhaling poppers."

□ "(A) man asked, 'Won't you come in and fuck me?... Another...male...also invited me into his room, while handling a very large dildo with Crisco on it. I declined both offers.'"

□ "On two occasions, a patron entered an occupied room and closed the door. Grunting, groaning and spanking sounds could be heard outside the room."

□ "Room [ ] was occupied by a

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# In Pursuit of Alexis

## Wherein A Reporter Gets Four Words with Dynasty's Bad Girl

by Dave Ford

Photos Thomas Alleman

The world of journalism is predicated on notions of fairness, thoroughness, integrity, and a complete comprehension — and articulation — of the facts. Names, dates, heights, weights, addresses, car makes, street names, earthquakes — these are the reporter's comfortable umbilicals, the grounding centers from which he constructs, after sometimes painstaking research, a balanced and readable story. Reporting hard news requires detective-like skills and a near-complete erasure of first-person assumption. The facts, ma'am, just the facts.

With "celebrity" journalism, however, lines begin to blur. Ideals of objectivity give way to a desire for coveted "access" — to a "star," an event, a party. Hype is high and adrenalin races — especially for reporters young enough not to remember the birth of television and still green enough to believe the worth of the "star system." Lines, however, blur — eventually. Academic questions about who's using whom, and to what end, and what it all means and, finally, if any effort is worth the time and energy — these nag at a less-than-enthusiastic scribe.

What follows is one reporter's version of one event. This may or may not be true. It may or may not be real. Lines, after all, blur — and a reporter is left with a blank sheet of paper and a large question mark...

☆ ☆ ☆

The reporter scraped whiskers off his cheeks Saturday evening, dressed in his end-of-laundry best, then scooted through a swirling mist to Castro St. His black mood was unfocused enough to be called a premonition: this night held disfavor, and he knew it. He piloted his scooter very, very carefully along the rain-slick city streets.

He parked on upper Castro St., groaning at the thick line stretching from under the roccoco Castro Theater marquee clear down to 18th. If he had to wait in that line, he vowed, he'd simply leave. He would go home, get under the covers, unplug the phone and read — and miss "The Joan Collins Film Tribute."

At the ticket window the reporter learned that, contrary to his editors' assurances, no ticket awaited him. He cursed. The very kind woman handed him a ticket and asked him to sign a list of names.

Immediately on entering the lobby (he skipped the line) he ran into a staffer from the paper, who grabbed him nervously.

"Where were you today?" said the staffer. "You could have spent two hours with Joan Collins in her hotel room while she signed books. She wasn't doing anything, and she wanted company."

"I was lying on my bed all day," snapped the reporter, "reading her damn book, as it turns out. I have, strangely enough, a telephone. I didn't hear it ring. Was I supposed to know about this by osmosis?"

They watched furs and sweaters crowd the Castro lobby. Tuxedo'd lesbians ushered merrily; a hustler hawked the signed Collins book. They were joined momentarily by Jose Serria, aka The Widow Norton, originally of the seminal 50's Black Cat bar. This evening s/he sported a

crowd of two-or-so-hundred thronged behind two steel barriers on either side of the theater entrance, hooting and clapping at tuxedo'd gala penguins disgorging from tinted limos.

The Rt. Rev. Bishop William Swing approached the theater doors, wife and son in tow. The reporter asked Swing if he was a Collins fan. "No," the Bishop said. "I'm just here to make the presentation. Now, where do I go?"

Before long the theater lights inside went down, the film clips celebrating Joan Collins' allegedly illustrious career began — and a booming round of boos sounded from the throng outside. Apparently, La Collins had decided to enter the theater by a side entrance, to the very vocal dismay of trash-hungry fans. It seemed an odd decision: after all, these drenched and howling fans were fans. Why did she elect to bypass them?

Why, in fact, had Collins chosen San Francisco for this, "film tribute," to vindicate her as a "serious artist?" It was common knowledge by Saturday night that she was very serious about this affair (she'd requested — some say demanded — that religious leaders and politicians appear before her

Continued on page 7



# IS IT SAFE TO HAVE UNSAFE SEX WITH YOUR LOVER?

Many men have the mistaken idea that Unsafe Sex with a lover is safe, especially if the relationship is monogamous.

That is rarely true. For most of us, there is no safe way to have Unsafe Sex during the AIDS epidemic.

Nearly all of the publicity about AIDS has focused on avoiding Unsafe Sex with multiple partners. That is because from an epidemiological point of view, Unsafe Sex with multiple partners spreads AIDS far more widely than Unsafe Sex with a single partner.

Monogamous relationships do cut down on the spread of AIDS, but they don't guarantee the safety of the men in the relationships.

No one knows for certain just how much re-exposure to the virus is required for the disease to result. The body's defenses may be able to resist some quantity of the virus, but at some point, if you continue to be exposed (even to viruses from the same person), your body's defenses may be overcome.

It is not safe to have Unsafe Sex with your lover (or anyone else), UNLESS:

1. You have BOTH been in an EXCLUSIVELY monogamous relationship with each other for at least five years AND neither of you has shared IV needles, had transfusions, or used other blood products; OR
2. You have both been tested for HTLV-3 antibodies twice over a six-month period and have both received negative test results and haven't since been exposed.

Hardly anyone qualifies! Caring about your partner these days means protecting one another from re-exposure to the virus. Try new and safer ways of sexual expression. Use condoms if you have anal sex. Avoid Unsafe Sex.

Take care of one another. There is nothing you can do about the past. There is a great deal you can do about the future.

If you would like more information or assistance, help is available. The STOP AIDS

Project, 621-7177, offers one-evening discussion groups about the AIDS epidemic. The AIDS Health Project, 626-6637, provides eight-week support groups focused on issues of social support, health promotion, and AIDS. And of course, the Foundation's AIDS HOT-LINE, 863-AIDS, can provide the latest information on AIDS-risk and AIDS-prevention, as well as other referrals.



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## Clerics Cross Swords:

# National Episcopalian Conference Sets Agenda to Mobilize Resources

Though one Episcopal leader called last week's Episcopal AIDS conference "a hoax," it proved "a workable first step" in organized religion's response to the AIDS epidemic, church leaders say.

"The point was to mobilize the resources of the Episcopal Church to do something about AIDS," says the Rt. Rev. William E. Swing, the Episcopal Bishop of the Diocese of California and Chairman of the Bishop's Task Force on AIDS. He said the three-day "AIDS Hope/Help" conference provided "a balance, so the only voice speaking on AIDS is not that of the so-called Moral Majority and Southern Baptists."

But Robert Cromey, the rector at Trinity Episcopal Church here, called the conference and accused Swing of "bandwagon jumping." He said the Bishop was ignoring "fundamental" issues like church blessing of gay relationships and the ordination of openly gay priests. Still, Cromey said, the March 5-7 conference, involving representatives from 41 states and five countries and including 12 heads of other denominations, was "professionally done, and got people to grapple with emotional issues. There was a lot of crying going on."

Swing pointed out that he is beholden to national church policy, which currently prohibits blessing gay relationships.

"I think the quality of commitment and love among the gay couples I've seen has been so beyond contest that they deserve the support of the church," Swing said. "I'm not at liberty to make

## Episcopalian AIDS Conference:

# Interferon Expert Krim Praises Gay Response

A leading AIDS researcher and fundraiser said an AIDS vaccine may be ready in two years, and lauded the gay community for its "useful model" of home health care in response to the deadly epidemic.

"We owe a debt of gratitude to the gay community," said Dr. Mathilde Krim, Director of the AIDS Laboratory at New York's St. Luke's-Roosevelt Hospital. She added that gay health care will prove useful for treating "chronic diseases of all kinds."

Speaking at a Mar. 4 Grace Cathedral press conference to open "AIDS Hope/Help," the three-day National Episcopal Church Conference on AIDS here, Krim said, "It is time to stop being judgmental and start practicing compassion. To day 'gay men are giving us a disease' is ridiculous — especially from a biological point of view."

Krim said that research on "a number of drugs" — one currently being tested on chimpanzees, the closest step to human testing — may lead to the development of a vaccine "in one to two years."

She said such a vaccine, possible involving interferon combined with other drugs, might help those already infected to suppress the disease. She urged persons with AIDS and AIDS-Related Complex (ARC) to "take care of yourself and stay alive until we get there."

Krim, who is Co-Chair of the American Foundation for AIDS Research (AmFAR), called President Reagan's AIDS policies "inconsistent." Reagan recently slashed \$51 million in AIDS research funds from the proposed national budget.

"He doesn't care enough, obviously," Krim said.

Dr. David Kessler, President of the Board of Directors of the SF AIDS Lobby Fund, presented Krim and AmFAR with a \$3,500 check.

unilateral decision on blessing gays, but pastorally I can support it."

One church insider, who asked to remain anonymous, said it is "premature" to push for gay Episcopal weddings, but said Swing is "thinking about this issue now, and will have plenty of ammunition" for the next national conference "where policy decisions are passed. The most recent of the national conferences, held every three years, was last September in Anaheim."

The insider added that "Cromey has always been on the vanguard, and though he's generally right, he's often abrasive — and practically insubordinate."

Swing said the conference, two years in the planning and including lectures on medical, pastoral, political and theological issues surrounding AIDS, focused on two goals:

- Creating a crisis center for counseling and referral at The Parsonage on Castro Street.

- Requesting that the Most Rev. Edmund Lee Browning, Primate of the Episcopal Church, declare "AIDS Week" once a year, during which "we will pray for persons with AIDS, lobby legislators for AIDS research funds, and generally show support of the church support for the dying."

Conference church services included The Great Service of

Continued on page 9



**GAY MEN'S THERAPY CENTER**

— a private mental health group  
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# STOP AIDS PROJECT

**AIDS: THERE IS SOMETHING WE CAN DO!**

**621-7177**

The Stop AIDS Project is funded in part by the San Francisco Department of Public Health.

## GAY DRUG OR ALCOHOL PROBLEM?

You are not alone. At least one in three gay men has a problem with drugs or alcohol. Call us. We can help. We are a San Francisco substance abuse program run by and for gay men. You've got a friend at...

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# The City

## Health Awareness

The San Francisco Department of Public Health reported 101 new cases of AIDS and 47 deaths from AIDS during the month of February. The number of new cases is the highest ever recorded during one-month period since record-keeping began in July 1981.

Dr. Dean Echenberg, director of Communicable Disease Control for the department, said the jump in new cases may not represent a significant change in a plateau of new cases that had been reached during the past 13 months. During that time, new cases averaged 65 per month.

Echenberg said the pattern of high-risk groups developing AIDS has not changed significantly even with February's increase. Ninety-six of the 101 cases occurred in homosexual/bisexual men, seven of whom also used intravenous drugs. Three of the 101 cases were solely IV drug related, one of whom was a woman. One case was a recipient of a blood transfusion that occurred prior to 1983 and one case is still under investigation.

The incubation period for AIDS can range from five to six years and Echenberg stressed these 101 new cases are most likely the result of infections acquired years ago through sexual contact or IV drug use and are not new infections.

□ In a move that apparently violates numerous U.S. Postal Regulations, a postmaster and a postal service assistant (station) manager have notified the Harvey Milk Lesbian and Gay Democratic Club that the club's AIDS/safe sex brochure must be mailed in the same manner as pornography.

Notices sent to the club from the postmaster at Caribou, Maine, and the assistant manager of Postal Station "O" in San Francisco have told the club that "Can We Talk?" is "sexually oriented advertising" and must be so imprinted on the outside of any mailing envelope. Alternatively, the club may enclose the brochures in a sealed "inside" envelope marked with "warnings" as to the "sexually oriented advertising" content of the brochure therein, and place that sealed envelope into a separate mailing envelope.

The club immediately protested the action of the Postal Service officials by sending a strongly worded letter to the Postal Service. It also demanded an apology from the U.S. Postal Service for refusing to deliver the pamphlet to Caribou, Maine, and for opening first-class mail to read it. Postal Services inspectors have stated that the actions of the Caribou postmaster are in direct violation of the postal regulations, in that he apparently intercepted first-class mail without a complaint made by the addressee, and returned it without notice to the addressee.

The San Francisco Postmaster Mary Brown, responded to the club's letter with the sincere apologies of the U.S. Postal Service. Brown stated that in her opinion "Can We Talk?" is not

pornography, and that the postmaster in Caribou, Maine, and the acting manager of San Francisco Postal Station "O" acted in direct violation of postal regulations. She gave the club her assurance that the Postal Service would not require that "Can We Talk?" be mailed in double envelopes, and would work to correct the internal problems within the Postal Service that caused this situation.

□ National Gay Rights Advocates has appealed a Chicago court order requiring a gay father to take an HTLV-III antibody test in order to visit his children. In a dramatic move, NGRA attorneys have informed the court that the father will refuse to comply with the order. As a result, the judge has agreed to reconsider the order and hear further evidence from both sides.

"The judge's original decision was clearly wrong," said Benjamin Schatz, director of NGRA's AIDS Civil Rights Project. "The HTLV-III antibody test does not tell us whether a person has or will develop AIDS. Moreover, even if the father did have AIDS — which he does not — there would be no reason to keep him from visiting his children. AIDS cannot be casually transmitted, and it is time for the courts to recognize this fact."

The dispute originated when the children's father filed a motion for expanded visitation privileges. This motion was opposed by his former wife, who feared that the children would "catch AIDS" from him simply because he is gay. Although the father is perfectly healthy, the judge ordered him to take the test, ignoring all medical evidence which was presented.

## GGBA Sponsors Food Drive, Benefits SF AIDS Foundation Food Bank. Check Locations!

□ The Golden Gate Business Association (GGBA) will sponsor a food drive to benefit the San Francisco AIDS Foundation. Food collection boxes

Atlas Savings and Loan 1967 Market St.	Gilmore's 1068 Hyde St.	P.O. Plus 584 Castro St.
Atlas Savings and Loan 444 Castro St.	IXIA Florists 2331 Market St.	Postal Instant Press 1101 Post St.
Cala Foods 4201 18th St.	Liquor Express 572 Castro St.	Set Your Table 2258A Market St.
Cala Foods 1445 Sutter St.	Midtown Stationers 2231 Market St.	7-Eleven Store 3998 19th St.

The Food Bank relies on donations to provide food for people with AIDS. Please make a special effort to drop off a contribution at one of the participating merchants during this drive, and help those who desperately need our help.

## Girth and Mirth Hosts Regional Conference

The annual Girth and Mirth St. Patrick's/Easter party will be held on the weekend the San Francisco club will be hosting the ABC Western Regional Motivational Conference, March 14-16 at the Grosvenor Inn Hotel (Van Ness Avenue at Geary Street).

This convergence will be a preview of the ABC National Convention (Conference '86) which also will be hosted in San Francisco during Labor Day weekend, Aug. 29 to Sept. 1. We also will be celebrating our 10-year anniversary.

The St. Patrick's/Easter party will be a pot luck event with tons of fun, food, music, entertainment and dancing. Monies will be raised for the ABC. This party will be at the huge flat at 176 Page St. at 8 pm.

You also will want to attend the final grand event of the ABC Western Regional Conference, the Black and White Ball, on March 16 at 8 pm, also held at 176 Page St. Everyone must be dressed in black and white. This will be an elegant affair, where all the food, refreshments and entertainment will be supplied by the San Francisco club.

Tickets, bought in advance, will sell for \$10, \$15 at the door. For further information, write to 495 Ellis St., #164, 94102, or phone 680-7612.

## BALIF To Elect Board, Amend By-laws at Meeting

This year's annual BALIF meeting will be held March 24 beginning at 6:30 pm at Cafe Bedord, 761 Post St.

During the meeting, BALIF will elect members to its board of directors. This year, four women and three, possibly four men will be elected. Thus far, three female and two male incumbents have indicated a desire to run for re-election.

Also at the annual meeting, the board will propose amending the by-laws to allow attorney members of BALIF to automatically be members of BALIF's Lawyers Division and all law students to be members of the Law Students Division. This on-paper-only division will permit BALIF to apply for a delegate's seat or seats at the state Bar's annual conference.

## Share-a-Ride Matches Drivers, Riders

A new service for the gay community matches drivers and passengers with destinations and departure times. Both drivers and passengers are carefully screened before departure to ensure a safe and mutually pleasant trip to most major cities.

Chris Pruett will head the operation, with headquarters at 1208 Fell St. For further information, call 931-1143 from 4-8 pm.

## Easter Dinner Needs Turkeys

Hams, yams, turkeys, volunteers and money are needed for a free Easter celebration for the needy and lonely of the gay community.

Vegetables and 240 pounds of New Zealand lamb were donated by the Council of Churches' SF Food Bank, but hams and turkeys are needed for those who do not like lamb.

The gay holiday dinners were formerly presented by the late Tenderloin Tessie at the Rathskeller, and currently by Rick Hansen and the Rev. Donald Jackson of the Gay Rescue Mission and Tom Weber and Empress Phillis of the Privy Council.

Checks can be made payable to the Gay Community Dinner Program and mailed to Rick Hansen, Chairman, 415 Bay St., #210, 94113. Volunteers and donors of hams, yams and turkeys please call Phillis at 621-0304 or Rick at 441-6929.

## Alexis from page 5

onstage), and that tickets (priced from \$10 to \$500 and benefiting local charities) had not sold especially well.

Collins, it appears, knows where her bread is buttered. She may or may not have redefined "art" with her spotty film performances (50 in 30 years), but as a current major TV star on a current major TV soap opera, Collins is supported, lauded, and loved first and foremost by the gay community. As Alexis, she's loved for her "bitchiness," for her "strength," for her willingness to stand alone — and for those dresses, those fabu and outre Nolan Miller creations which perhaps unwittingly tip their hat to the most basic glam elements of the drag queen ethic. Even the SF Chronicle's dimwitted heterophile columnist Mick LaSalle noted that Collins was "dressed like a man dressed like Joan Collins."

This tribute, two years in the preparation, came not a moment too soon: *Dynasty*, this season, is falling into disfavor with the forward-looking gay congressmen — just about the time *Dynasty* producers are showing that they, too, know where their bread is buttered. Amidst a gaggle of scheming, immature, flaky and irresponsible straights — characters unable to remain faithful or committed to anything for long save money or clothes (with the possible exception of Daddy Blake, played by John Forsythe as if he's a man riding a bus) — the one redeeming character, the person with his values and perceptions apparently intact, is Blake's gay son Steven.

This transition followed a few seasons during which Steven switched sexual allegiances, waffling between home and homo. A tempest of gay community protest (including a scathing *LA Times* attack by gay author Armistead Maupin) forced the producers onto the defensive, so last fall they blitzed the press with promises of "surprises" for the gay community. As it turned out, these included Daddy Blake's season-opening acceptance of Steven's homosexuality: "I now realize," he intoned, "that your values work as well for you as mine do for me." In the same show Steven's lover Luke died of gunshot wounds; the consequent tear-jerking scene, in which Steven said "I love you" to his lover's corpse, was, some thought, a camouflaged AIDS parable. And Steven is currently counseling closeted attorney Bart Falmont to come out, to "live free." That's all quite a feat for a frothy, campy piece of TV trash. One suspects that all that disposable gay income began to look pretty good — why risk losing it?

Hence, the reporter guessed, Collins' visit north. And after all, the limos, the gowns, the "opening night" fever, the "glamour" — LA and New York yawn at these by-now passe aspects of the ongoing media crunch. What better place to vindicate yourself as a serious "artist" and arouse some good ol' fandom passion than that sophisticated little homosexual jewel of a city by the bay?

None of this was lost on Miss Collins, apparently. Shortly after dipping in the theater's side entrance, she slipped into the lobby and, crowded by a steely-eyed contingent of beaky braves, stepped outside for a quick waiver to "the people." A photographer later told the reporter Collins looked "absolutely terrified." She disappeared inside the

theater again, where she took a seat against the back wall to watch, just like everybody else, the series of clips meant to once and for all establish her credentials as a "film artist."

The clips, and her performance — comedic, angst-ridden, innocent, psychedelic, slutty, and screechingly emotive — were all memorably forgettable.

The theater lights flashed on, and stage-hands scurried to set up two high-backed chairs, a little end table, potted flowers, wine glasses and microphone. Bishop Swing introduced Supervisors Louise Renne, who as acting mayor pronounced March 8 "Joan Collins Day" (less than two months after Feinstein's "Liz Taylor Day") and John Molinari, who awarded the still-absent star a certificate of honor from the city, saying, "In my political duties I often come down to the Castro on Wednesday nights — I know how popular this show is in this part of the world." This part of the world?

Finally. Bishop Swing. Introduced. Joan Collins.

The three-quarters-full house stomped and cheered as the star slithered onstage, glittering in a Bob Mackie gown which a USA Today reporter called "an engineering feat." Apparently, cleavage this night would be had. She settled onto her chair, appearing remarkably

poised, good-natured, and self-deprecating (asked what mistake she'd rather not repeat, Collins laughed, "some of those films we've just seen"). Though she allowed that "this is pretty scary, you know," she nonetheless combined charm and a ready wit, responding to interview questions posed by Lia Belli, the woman responsible for Collins' appearance that night.

Herewith some Collins nuggets:

☆ On *Sea Wife*: "Joan Collins playing a nun? Please!"

☆ On playing Evelyn Nesbit in *Swing*: "It gave me an inkling about the vagaries of fading youth — which of course will never happen to you all."

☆ On *Empire of the Ants*: "To be asphyxiated by a giant papier-mache ant is the lowest."

☆ On early life: "I always wanted to be a boy because I thought they had more fun. Of course, sometimes they do."

☆ On press relations: "They treat me slightly better than Madonna and slightly worse than Linda Evans."

☆ On how much of Alexis she "takes home": "I take home the wardrobe whenever I can. As for the character, there are only so many ways you can say 'Get out, Dex!,' but so many costumes you can say it in!"

Continued on page 9



# A SPECIAL APPEAL TO GAY MEN OF COLOR

Some people have the mistaken notion that AIDS is mainly a "white man's disease" — that People of Color aren't much at risk for AIDS.

The statistics prove otherwise. In the United States, roughly four out of every ten People with AIDS are non-white. Twenty-five percent of Americans with AIDS are Black. Nearly 15 percent are Hispanic.

**The AIDS virus does not discriminate on the basis of race, or age, or gender, or sexual orientation.**

AIDS can strike anyone who engages in the activities that can spread AIDS — Unsafe Sex or the sharing of IV drug needles.

In San Francisco, compared to the rest of the country, we've so far had relatively fewer cases of AIDS among Third World and People of Color. Let's keep it that way. Here in San Francisco, Hispanics account for 5.5 per-

## 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

\* Bay Area Physicians for Human Rights

cent of local AIDS cases. Blacks account for 5 percent. One percent of local PWAs are Asian. Let's work together to see that no one else in San Francisco is infected with this virus. Together, we can do it.

**The only way we have of limiting this epidemic is through prevention.**

If we as a community are going to survive this epidemic,

all of us need to eliminate Unsafe Sex and needle-sharing from our gay male lifestyles until a cure or vaccine for AIDS is available.

No one has ever died from the frustration of giving up a few Unsafe Sex practices. Far too many have died of AIDS.

*Together, we can stop the spread of this disease.*



**THE SAN FRANCISCO AIDS FOUNDATION**  
 333 Valencia St. 4th Floor  
 San Francisco, CA 94103

415-863-AIDS

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Major funding for the educational programs of the San Francisco AIDS Foundation is provided by the San Francisco Department of Public Health.

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## "Being a Shanti volunteer can be hard"



Al Harris  
Shanti Practical Support Volunteer

Because dealing with AIDS is hard. I came to Shanti angry. I came afraid of sickness and death and isolation. People with AIDS don't have the option to get involved like I do.

As a Practical Support Volunteer I do little things that make a difference. I do laundry or clean an

apartment; I run errands or read; I hold a hand and I listen. Little things for me can be major for someone with AIDS. I've learned to appreciate the value of little things. I feel like I'm doing something and that helps me.



Volunteers needed. Call today for more information.

### AIDS IS EVERYONE'S CONCERN

The Pacific Center AIDS Project serving the East Bay

Counseling and Educational Services  
400 40th Street, Suite 200  
Oakland, CA 94609  
For More Information Call (415) 420-8181  
Volunteers needed

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Spotless Cleaning  
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'86 AIDS Bike-a-Thon organizers Jim King, (left), Derek Liety, Bob Humason, with rider J.T. Blazer.

## Different Spokes Bike-a-Thon Seeks 500 Cyclists, \$250,000

Registration for Different Spokes' May 3 '86 AIDS Bike-a-Thon will begin March 15 at the Different Spokes/Bike-a-Thon booth at Hibernia Beach (Castro and 18th Streets).

In 1985, 60 cyclists rode 100 miles from the Castro to Guerneville, and AIDS services profited by \$30,000. The goal for the '86 AIDS Bike-a-Thon is 500 cyclists and \$250,000. Eight AIDS agencies are slated to benefit from the largest community-based effort ever.

All pledge money raised by riders will go directly to the eight beneficiary organizations. Riders and those pledging will decide which agency or agencies will receive the money they personally raise. The operating budget of the Bike-a-Thon is \$20,000, and is being raised privately.

This year, a 25-mile flat San Francisco loop and a 100-mile San Francisco/Marin loop are offered so that everyone can participate. On March 30 and on every Sunday in April, Different Spokes will lead 25-mile and 75-mile training rides over the route. The rides will take off at 10 am at McLaren Lodge in Golden Gate Park.

Already the community is generously donating to ensure a smashing success. The GGBA Foundation is acting as fiscal intermediary at no charge.

Leticia's restaurant Happy Boy parking lot will be the starting point, and Leticia is donating coffee and muffins and access to her place for whatever the Bike-a-Thon might need. Other gifts include thousands of free copies, posters, artwork and graphic services. The list is growing quickly.

Beneficiaries of the pledge ride are The AIDS Hospice, SF AIDS Foundation, SF AIDS Fund, the Godfather Fund, Pacific Center AIDS Project, People with AIDS, Shanti Project and the Sonoma County AIDS Network.

Registration packs may be picked up at Headlines, All American Boy, from the beneficiary organizations or by writing to P.O. Box 14711, 94114. Riders also can call 771-0677 to request packs.

## The State

### Conference '86 Seeks Statewide Parade Support

As part of an ongoing commitment to develop gay pride, the Conference '86 Project produced the 1986 California Gay Pride Conference. It was the first time all the major parade and festival committees in the state got together to discuss a coordinated approach to statewide events that each year draw up to 1 million people. By working together, the committees representing Sacramento, San Francisco, San Jose, Los Angeles, Long Beach and San Diego have begun some ambitious and exciting programs.

This October, San Francisco will host Conference '86, the largest gathering of women and men involved in spreading gay pride to ever happen. Professionally led seminars on public relations, media, government, insurance, fund-raising, legal issues and gay history and society, as well as workshops on communication skills, personal stress management and dealing with homophobia in the age of AIDS are just the beginning. A national public relations campaign is on the drawing boards of 1987, as are plans for an enormous effort to celebrate the 25-year anniversary of Stonewall in 1994. The conference is open to all organizations that promote gay cultural development, such as parades, bands, rodeos, street fairs, choruses and athletic events.

This year, the international theme for gay pride is "Forward Together."

and celebrations everywhere will be using it to symbolize the growing number of lesbians, bisexuals and gay men who are working together to build a better community for everyone. The California committees are, as a result of the conference, well into this spirit of cooperation. Public service announcements on television and radio, billboards and posters, group insurance, corporate sponsors and joint fund-raising are just some of the many things being developed. The expansion of pride celebrations into smaller cities and a new focus on the need to promote Sacramento's event are part of this new commitment, as well.

To make things happen will take a lot of talent, energy and money, and the Conference '86 Project is actively seeking members of the San Francisco community to be a part of this exciting effort. Areas of need include funding, fund-raising, grant writing, local media coordination, public relations, seminar development, catering, transportation and volunteers. Interested individuals and groups should contact Pete King at 821-0727 or write to 584 Castro, #350, 94114.

**Planning an Event?**  
Send your release or announcement at least two weeks in advance to the News Editor, The Sentinel, 500 Hayes St., 94102. For more information, call 861-8100.

## Alexis from page 7

A few questions, dips and curtsies later Collins was whisked offstage, the goon-squad wedging her up the aisle and out the side door, smiling benignly.

Outside, the thickened Castro St. crowd surged round the driveway to await Collins limousine. Laughing men and women jogged and pushed past the theater, and police shoved the spectators and shouted for street traffic to back up. Moments later, to hoots, howls and calls, Collins' menacing black limo careened from the driveway and barreled up Castro St., following a nondescript Ford carrying the beef.

The reporter had moments earlier started his scooter and, threatening, cajoling and pleading, had steered it through the swelling ranks. He buzzed to the top of Castro. There he waited and, when the limo lumbered by, fell behind. He followed the procession clear across town and when the caravan pulled to a halt outside Belli's Broadway mansion, the reporter parked his scooter. The thick bodyguards immediately leapt from their car and swiftly dispersed along the puddly street, where they stood with arms crossed across chest-filled dark suits and with legs planted shoulder-wide. The quiet street was suddenly alive with muted action; as cars headlights grew in the distance, Collins stepped from her limo and, like an ocean liner surrounded by tugboats, sailed with her bodyguards through the portal of the mansion next door to the Belli's.

The reporter, having missed the staffer who promised him "access" to the reception, fell in with chattering party-goers erupting from cars lining the now-bustling residential street. At the door to the Belli mansion he showed his ticket to a woman whose smile quickly faded. Wrong ticket. The reporter protested press affiliation. The woman pulled him inside the door to a table on which a box held press tickets. No ticket. She said he wasn't supposed to be there, then turned away. Certain the woman was once again occupied at the front door, the reporter slowly backed into the foyer, which was thronged with revelers. He was in, for better or worse.

The reporter shouldered into a small dining area and grabbed a glass of wine, then edged into a crowded living room, where he found a side-table heaped with jumbo shrimp, vegetables and sauces. He ate and drank. A photographer friend approached and asked why the reporter wasn't at the "press opportunity" next door. The reporter nearly choked. The photographer promised to take him next door — after he grabbed another few dolmas.

Next door three very burly and very polite men asked the reporter to wait for Mrs. Belli's "approval," since he didn't have press credentials. The reporter cursed, waited in the rain, and learned that the security men were locals who had had "no problems whatsoever" with with overeager fans. He also learned, when Mrs. Belli finally trotted by, that it was "too late — we're just about to move Miss Collins now."

The reporter and the photographer slogged back to the Belli mansion, where they smiled their way past a black drag queen manning the door.

The reporter was only diverted from certain murder by a flurry at the door, which gave way to cries of "Here she is!" Sure enough, Collins appeared in the doorway, where she

immediately draped her body and stretched her lips, baring her teeth to the photographers standing on the staircase opposite. All motion suddenly seemed to cease and, save for the surreal snap and fire of the photographers' flashbulbs, the entire foyer became almost eerily silent. In this unnerving calm, this hurricane's eye, the reporter, who was standing two feet from the posing Collins, called out to her softly: "Are you having fun?"

She sized him up a moment, smile fading to snarl. A millisecond later she had instinctively reached some unconscious neuro-synaptic decision — so she rearranged her face to catch the flashbulbs once more and, not looking at the reporter, hissed, "Yes, of course."

The room abruptly erupted again into a waves of activity. The goons shepherded the star and her daughter from room to room; guests pushed, waved, called "Alexis!" and reached out to touch her. A local gay TV producer scoffed at the glistening eyes and undulating tendrils of the reception guests grasping at the flummoxed star.

"In New York they would never act like this," he droned.

Five minutes later Collins and Co. swept out the front door and disappeared into the drippy starless night,

disappearing, presumably, into eternity. "Will she come back?" someone asked. Someone else laughed.

Guests ambled aimlessly a moment or two, then almost embarrassedly donned wraps and made for the door, as if sucked into the vacuum left by the star's passing.

The reporter watched the departing guests from the front porch. During Collins reception sweep the house lights had blacked out momentarily. The Widow Norton now told the reporter, "As soon as the lights went out I said, 'Ladies, hang onto your jewels!' she fingered the reporter's jewels, then glided imperiously away, perhaps listening for the whispery roar of a distant and appreciative audience.

Standing alone on the porch, the reporter momentarily wondered, indeed, if any of this was any "fun" for the Joan Collinses of the mega-celebrity media crush, much less for those assigned to follow and cover (for) them. Who needs this crunch? Why? These questions, he knew, were idle ones, and usually answered themselves. He didn't need to worry about them; He had a deadline to make. He'd felt the crush. Now he was free again, free to sit and type and figure an angle, to draw a portrait of a star's quick dip into a local galaxy.

After all, that was his job. "The press had its job to do," Collins had said onstage at the Castro earlier. "I know some wonderful people in the press. I also know some scum."

That, the reporter supposed, works both ways. ■

## Hotels from page 4

white male who was hanging in a sling, totally nude. A can of Crisco shortening was beside the bed, and traces of Crisco were visible around the male's anus...I heard moaning sounds from inside the room."

"It's tacky how they referred to the groaning and slapping," said San Francisco barrister Duke Armstrong, who is defending The Slot. "It is really an invasion of privacy. This motion was filed on very thin evidence which tries to make my client look as sleazy as possible. And we will file a substantial opposition."

Though Doe's report on the Slot says "I did not see the court order posted anywhere in the building," Armstrong says he believes The Slot "complies fully" with the court order.

"There have been enormous changes in activities in that estab-

lishment" in the past year, Armstrong said. He noted that there was nothing in the Doe declaration indicating exchange of bodily fluids, nor were there multiple sexual contacts (believed to increase the risk of contracting AIDS). "He didn't say that there are condoms handed out at the door, that there is AIDS literature available," Armstrong said. "I think we have substantially complied in good faith."

However, the Doe report indicates that "no employee toured the facility during my (one-hour) visit," but does note that "the second floor orgy room remains better lit" than before.

Brace said it was "no coincidence" that the City Attorney's office filed the motion when gay supervisor Harry Britt was in Washington, D.C., and local gay newspapers were between publications.

"This is a sleazy act by a City Attorney who has behaved very badly toward the gay community," Brace said. "For the city to spy on what are legal sexual acts is abhorrent."

A hearing on the case is set for Monday, March 24 in Dept. 8, Room 481, 400 Van Ness Ave., at 9 am. ■

# A SPECIAL APPEAL TO MEN OVER 45

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

The statistics indicate otherwise. There are cases of AIDS among newborn babies and cases of AIDS among gay men in their eighties. AIDS does not discriminate on the basis of age (or race, gender, or sexual orientation).

In San Francisco, 35 per cent of men with AIDS are over 40. Nearly ten per cent of San Francisco AIDS cases are found in men 50 and older. By contrast, only 15 per cent 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 be less knowledgeable about AIDS-prevention, and more likely to engage in anonymous Unsafe 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.

Help is available. The STOP AIDS project, 621-7177, offers one-evening discussion groups about the AIDS epidemic for men of all ages; older men are especially welcome. The AIDS Health Project, 626-6637, provides eight-week support groups focused on issues of social support, health promotion, and AIDS. And, of course, the Foundation's AIDS HOT-

LINE, 863-AIDS, can provide the latest information on AIDS-risk and AIDS-prevention, as well as other referrals.

Remember, with AIDS, it's the sexual activity you engage in that counts, not how old you are. Please protect yourself and your partners from AIDS.



THE SAN FRANCISCO AIDS FOUNDATION  
333 Valencia St., 4th Floor  
San Francisco, CA 94103

415-863-AIDS  
Toll Free in Northern California:  
800-FOR-AIDS  
TDD: 415-864-6606

Major funding for the educational programs of the San Francisco AIDS Foundation is provided by the San Francisco Department of Public Health.

## Whole Life Expo Expands Gay Intimacy, AIDS

Issues of vital concern to the gay community come to the Moscone Center the weekend of March 21-23, at the fourth annual Whole Life Expo.

On March 23, a panel/discussion entitled "Community at Risk: Toward a New Intimacy for Gay Men" will explore the fundamental changes taking place in the community in the era of AIDS. The panel, led by Operation Concern therapists Jim Fishman and Gordon Murray, will consider how needs for intimacy become sexualized and how the concept of community is changing. The panel will run from 1:45-2:30 pm.

For those wanting to delve deeper into the process of developing intimacy, an intensive workshop is offered from 5-8 pm March 23: "Gay Men Together: Building Intimate Relationships." Bay Area therapists Scott Eaton and Gordon Murray will offer a practical model for demystifying gay male relationships and increasing trust, intimacy and meaningful communication.

Three events at the Expo will focus on alternative medical approaches to AIDS. On March 24 from 2:15-4 pm, a panel of medical and mental health professionals consisting of Richard Shames, MD; Dana Ullman, PhD; Misha Cohen, CA; Lorne Crane, MD; and "ex-Person with AIDS" Jay Baldwin will consider "Alternative Treatment for AIDS Patients." From 5:15-6 pm, Robert Cathart, MD, will discuss vitamin C and its effects of AIDS. "AIDS, Candida, Herpes: A Macrobiotic Approach" will be offered by Herman Aihorn on March 23 from 1:45-2:30 pm.

The Whole Life Expo will be at the Moscone Center. Admission is \$7.50 for the day or \$20 for all three days. For further general information, call 459-0279.

## AIDS and Immunity

An open forum on "AIDS and Immunity" will be offered at 7:30 pm March 18 at the Women's Building, 3543 18th St. Speakers will include Shirley B. Scott, MD; Jason Serinus; and Misha Cohen. The forum is sponsored by Vibrant Health Center.

For more information, call 863-6369.

## Halley's Comet Lecture

Sentinel astrologer Robert Cole will lecture on "The Meaning of Halley's Comet" at 8 pm March 14 at the Heartsong Book Store, 1412 Solano Ave., Albany.

Each person who plans to attend the lecture should bring his or her birth chart. For more information, call 527-1245.

## Olivia Records Showcase

Olivia Records and Cal Performances announced today presentation of the Olivia Records Showcase.

Cris Williamson, Teresa Trull & Barbara Higbie, Tret Fure, and Deidre McCalla headline the show along with their own special guests and emcee Judy Sloan. The shows are set for Saturday, March 29, 7:30 pm, Zellerbach Auditorium (UC Berkeley Campus).

Ticket prices are \$12.50 reserved, \$10.50 (under 12, over 60, disabled). The "Special Seating" tickets are available at the UC Box Office only. All other tickets are available from Olivia Records, 4400 Market St., Oakland, CA 94608. Mail orders should include SASE.

Zellerbach is wheelchair accessible and the program will be A.S.L. interpreted.

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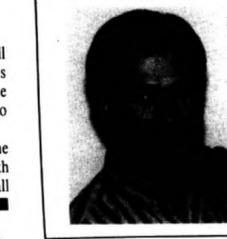


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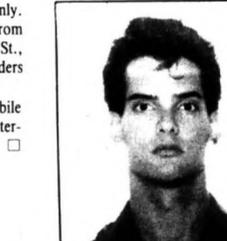
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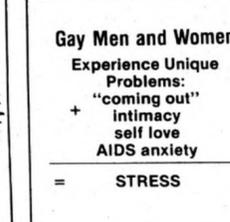
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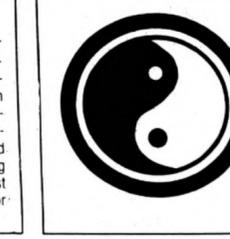


## Gay Men and Women Experience Unique Problems: "coming out" intimacy self love AIDS anxiety

STRESS

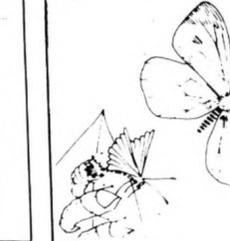
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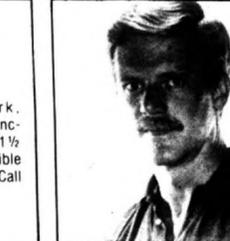
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# Administration Still Hasn't Responded, but SF Delegation Claims Success in Stalling AIDS Spending Cuts

by John Wetzel

In an urgent appeal for funds, a delegation of local officials and community leaders met with senior Washington lawmakers last week, as well as with representatives of the Health and Human Services Department, asking the federal government to maintain current levels of federal AIDS allocations.

The group made its requests as a direct response to growing budget uncertainties and worries in Congress over the federal deficit.

Gay and other representatives from seven cities met with as many as 15 federal officials last Thursday and Friday as part of a major lobbying drive. Delegates say they are optimistic about the outcome of the trip.

San Francisco Board of Supervisors President John Molinari, together with Supervisor Harry Britt, led a local delegation of five constituents, and others.

A key feature of Molinari's platform was to deliver the message to Congress that cities such as San Francisco will not be able to sustain the bulk of AIDS costs, and that there is a need for more substantial action on the national level. When Molinari left for Washington last Wednesday he said, "It won't be long before every city council and every mayor will be pounding on the doors of Congress."

Molinari's lobbying drive provided a first-time opportunity for the nationally-recognized San Francisco AIDS Foundation, which employed the services of Executive Director Dr. Tim Wolfred in the matter, to negotiate directly with the congressional budget makers.

Upon his return to San Francisco, Molinari aide and delegate Dennis Collins said the supervisor was pleased with the Congressional itinerary but Collins said meetings with representatives of the Reagan Health and Human Services Department were less than satisfactory.

When the five San Franciscans in the delegation had completed the final day of meetings March 7, there were already indications that congress would be taking a closer look at the AIDS funding issue.

The same day, Congresswoman Barbara Boxer (D-San Francisco) introduced a new AIDS appropriation bill which would boost funding from the 1986 level rather than reduce the funding levels, as President Reagan had recommended earlier in the year.

Lobbyists for AIDS funding have grown accustomed to what they say is the Administration's reluctance to fund AIDS programs. The Administration officially holds that AIDS, acquired immune deficiency syndrome, is the nation's "number one" health priority.

Yet AIDS-care organizations have become concerned over the past several months that their funding base may not fare well in Congress either. There has been mounting pressure on the budget committees of Congress to cut services in all areas, as mandated by the Gramm-Rudman balanced budget law and other deficit reduction imperatives.

So planners of last week's lobbying campaign moved carefully to press Congressional representatives with the importance of local and gay political machinery.

They scheduled the first private meeting ever conducted between the House Democratic whip, Speaker Tip O'Neill, and a constituent group on the AIDS issue. Congressman Jim Wright, who will succeed O'Neill, was approached, as were key House and Senate committee chairs.

Said Dana Van Gorder, aide to Supervisor Britt and a planner for the Washington lobby, "Work has already been done on the Hill to get the leadership to appreciate that there has to be money spent. There is also, on the political level, an interest to respond to the gay community and to make clear... that (elected officials) are not turning a deaf ear to our problem."

"The support is broader in the House than in the Senate," explained Gary MacDonald, the only full-time AIDS lobbyist on Capitol Hill, who sponsored the junket. "That stands to reason, although I am continually surprised about the depth of knowledge on AIDS in the Senate."

"The Hill is awash right now with lobbyists. Congress wouldn't be able to answer what the final outcome will be. What I can tell you is that top people assure me that AIDS is not going to suffer."

Earlier this year President Reagan proposed a budget that included cuts far exceeding reductions that Gramm-Rudman would effect. Reagan wanted \$40 million out of

the current year's budget. Gramm-Rudman would cut around \$10 million.

Early last Friday, however, Congresswoman Boxer, who chairs a key budget committee, challenged the Reagan approach by doubling the amount recommended from the Administration's \$194 million to a total of \$398 million.

Debate and compromise over a final figure is almost certain, even in her own committee, but Boxer's proposed funding figures brings the bargaining to a new and unexpected range.

"It is encouraging to say the least," Macdonald said. "It shows the base of support that we have built here is solid and this (lobbying campaign) will make it more solid."

"These are people who are part of Congress' constituency and they are very important constituents — and it worked."

Collins agreed that "we are in Barbara Boxer's district and the personal presence of respected constituents didn't hurt."

He viewed the configuration of the group as significant in that a visible portion of the delegation was gay. "It was great that the delegates were neither exclusively gay or exclusively 'straight,'" he said.

"The week went well," Mac-

Donald offered, "because each delegate was exceptionally well-briefed and each had a vast amount of knowledge from his locality."

Golden Gate Bridge District Commissioner and gay publisher Bob Ross also served on the Molinari delegation.

Other officials joining the group included: Boston City Councillor David Scodras, Los Angeles City Councillman John Ferraro, Dallas City Councilwoman Lori Palmer, Minneapolis City Councilman Brian Coile, Santa Cruz City Councilman John Laird, National Gay Task Force Executive Director Jeff Levi was involved in discussions.

Part of the \$40 million Reagan AIDS cuts would have included some \$15 million for an experimental AIDS treatment program in San Francisco. It is expected that the Boxer bill could guarantee the funding to the City.

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# AIDS ANTIBODY TESTING

## Free, Anonymous Test Program Continues in San Francisco

### New funding will extend the anonymous AIDS antibody testing program offered by the San Francisco Department of Public Health.

Without revealing your name or identity, you can make an appointment to learn more about the test by telephoning 621-4858, T-Th, 3-9 p.m.; F, 12-5 p.m.; Sat, 8 a.m.-5 p.m. MAKING AN APPOINTMENT DOES NOT COMMIT YOU TO TAKING THE TEST. After hearing a brief presentation at the test site you will have a chance to ask questions. You may then leave or stay to take the test.

The AIDS antibody test detects the presence of antibodies to the AIDS virus by using a simple blood test. This is not a test for AIDS. The test does NOT show if you have AIDS or an AIDS Related Condition (ARC), nor can it tell if you will develop AIDS or ARC in the future. THE TEST DOES SHOW IF YOU HAVE BEEN INFECTED WITH THE VIRUS WHICH CAN CAUSE AIDS.

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 Sites without revealing your identity or losing your privacy. Post-test consulting and referrals are available.

Your decision whether or not to take the test is a difficult one. The San Francisco AIDS Foundation is not recommending 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 HOTLINE (863-AIDS, 9-9 M-F, 11-5 S-Su). If you want to make an appointment at an Alternative Test Site for education or testing, call 621-4858 T-Th, 3-9 p.m.; F, 12-5 p.m.; Sat, 8 a.m.-5 p.m.



TDD: 621-5106

Funding for this message provided by the San Francisco Department of Public Health

# Astrologer

Robert Cole

March 13—26, 1986

The ancient traditions of the zodiac are rooted in vivid animal images. The word "zodiac" means cycles of animals. The animals mentioned herein comprise the California Zodiac — the first major revision of the millitaristic Roman Zodiac in 2500 years. By the year 1999, the animals will be fully reinstated with traditional dignity.

**Aries, The Sheep (Mar 21-Apr 19):** The last week of winter always brings you relief. You've been praying for someone or something to come along that would take your mind off all these earth-shaking crises. When the going gets tough, the tough get going. But the tough get tired and they need to escape from the rat-race every once in a while. There's no better time in the year for you to wrap up the lot, tie off loose ends, and set your pretty feet free on the freeway of love.

**Taurus, The Ox (Apr 20-May 20):** Spend the last days of winter, 1986 recounting your most recent successes and planning your new strategies. Then the first days of spring will not be such a shock. Several challenges and severe tests await you in the not-too-distant future. This is not a time to hold your breath, but you should hold onto your dream; make plans and not promises. Your future is very clearly laid out in front of you. Are you good enough for grapes?

**Gemini, The Wolf (May 21-Jun 20):** There's one more round of applause for your marvelous performance, and

then it's curtains. When spring begins, you'll pack your bags and head off into a wild new frontier of fanaticism. It seems you've hung onto the same old guru long enough and the "dependency stage" of the relationship is just about all over. A few apologies are due this week. Take care of dented feelings with a little extra forgiveness.

**Cancer, The Crab (Jun 21-Jul 22):** This week brings you everything you've wished for in the past year, all at once!!! Naturally everyone's thrilled that so many good things are happening to you. But only you know your true ambitions. You will have a great deal of power if you protect your privacy, so don't tell anyone your secrets. This springtime will give you an opportunity to pull your best publicity stunt ever. Just wait.

**Leo, The Snake (Jul 23-Aug 22):** Friends and especially lovers will use the last days of winter to lean on you with many weighty problems. Prepare yourself to deal with touchy temperaments and unexplained criticism. Apparently you have a reputation for enduring strength, so old friends really count on you to be there in a pinch. Use your charm to dissolve their fear and confusion; a little cheer-leading will go a long way. Spring is in the air!

**Virgo, The Pig (Aug 23-Sep 22):** That eerie stillness that has been lurking in the darkness of your worry world is going to be rudely interrupted by the persistent and amazing rebirth of springtime. There are signs, like ants crawling through the house

and birds singing for hours in the morning. So those haunting premonitions from the past won't stand the light of springtime. Let them disappear on their own. Remember you can't change your fate, but you can learn how to enjoy it.

**Libra, The Leopard (Sep 23-Oct 22):** Winter's almost over, and you know what happens in your chart when spring begins... RELATIONSHIP! This next two weeks make sure you do all of your chores around the house, and tidy up the confusion in your commitment to the family. Spring cleaning is essential if you want to have the best RELATIONSHIP time in the next two months. Love is in the air! However, work is apparently most productive right now. Overwork would increase the cash flow, and the savings will make for an even better summer.

**Scorpio, The Scorpion (Oct 23-Nov 21):** Spend the last days of winter 1986 cuddled up next to the fire with your favorite playmate. Tickle each other with little nibbles, and romance each other with success stories. As spring springs and the weather heats up, it'll be hard to stay inside. Besides, your schedules will keep you on the road with constant appointments. You better take this next week off so you can let the "kid in you" snuggle up in love. A little playing around right now won't hurt anybody.

**Sagittarius, The Horse (Nov 22-Dec 21):** When Saturn retrogrades in your sign this Wednesday, you should feel a repeal of restrictions. You've been working so hard to be serious and self-disciplined since the first of the year; definitely you have conquered all the doubt. But this week you might find yourself returning to old habits. This is perfectly natural, because the temptations of spring have always been hard to resist for you. Spiritual disciplines were never meant to frustrate nature, but for health's sake be moderate.

**Capricorn, The Whale (Dec 22-Jan 19):** It might take the blast of springtime to knock you out of the lethargy of the

winter, but it's been nice just sitting around watching the comet go by. You've had a chance to think things over, and you've come to definite conclusions. In just a few days, the incredible power of spring will motivate you to make those well-thought-out changes, especially in the household. Love and flowers are ready to blossom all around you.

**Aquarius, The Eagle (Jan 20-Feb 18):** The winter of 1986 is almost all over. It's probably left you feeling alone, strong, ambitious and a little shy. Some of your best friends have left, and you might not ever see them again. On the other hand, your financial situation seems much stronger now and the future is a lot more secure. Spring's going to bring some travel, some companionship, and more money.

**Pisces, The Shark (Feb 19-Mar 20):** Your favorite time of the year comes to a conclusion with a whimper. You pull several tricks this week that go by completely unnoticed. Amazingly you will make it through a very tight spot without a scratch. Now that you have all this freedom what do you intend to do with it??? For an astrological solution to this puzzle, send your birthdate/time/place and \$5 to Robert Cole, P.O. Box 884561, San Francisco, CA 94188. Your one-year forecast and natal chart will arrive by mail in just a few days.

**KEYNOTES:** It was ten years ago this week when my astrology column first appeared in a newspaper. My lover and I convinced a publisher in Santa Cruz to publish our revolutionary astrology. Now the column is read by more than a million Californians from San Francisco to Santa Barbara each week. And these days Lowell Williams is the man whose love inspires me to chart the stars! We owe special thanks to the staff of the Sentinel who make the column available in San Francisco. P.S. Everybody get ready for Saturn's retrograde on Wednesday, March 19. It's another sign of a major retrograde alignment which will occur in the summer.

## Sentinel

# At Ease



Puerto Rican mother, John Jesurun grew up all over the world. Raised in Puerto Rico until age seven, Jesurun lived in various cities across the United States, including four years in San Francisco in the early 60's. When his father was transferred to West Germany, John took the opportunity to travel extensively in Western Europe. Much of his early theatrical work reflects this multi-national influence: sentences and sometimes whole conversations would lapse into any of a wide array of foreign languages.

A painter in adolescence, Jesurun switched to sculpture in college and to filmmaking at Yale graduate school. He described his early Super-8 films, which grew out of his sculpture, as "surrealistic personal things" exploring the "irrational or illogical things in life that one tries to understand." Following a string of menial jobs in New York, Jesurun worked for two years as associate producer for *The Dick Cavett Show*. When he ran out of money to make his own films, he proposed

mid-sentence); and the effect that became Jesurun's signature, turning the set and actors on their sides to create an "overhead shot." With the limited resources and small stage of the Pyramid Club, Jesurun was able to depict a sailboat race, a plane crash, a decapitation, a helicopter rescue, a balloon ride, the moving walls of a collapsing mansion, and much more.

"We're going to keep this crazy thing going," Jesurun says. Besides *Chang* as a testing ground for new ideas, including more extensive use of film and video, "we're bringing a great thing to the audience. They appreciate being able to keep involved in something that goes on week to week."

Since the early success of *Chang*, John Jesurun has turned his unique vision into six other theatrical works over the past three years. *Bird's Eye View*, *Dog's Eye View*, *Number Minus One* and *Red House* all appeared between the autumns of 1983 and 1984. *Shatterhand Massacre* premiered

*It's like walking down the street, with all the crazy things you see, how your mind deals with it without flipping out. My plays are like what your mind does to help you keep walking."*

to the Pyramid Club to let him create a film on stage each week — but not film it. "The Pyramid Club liked my films," he says, "and they were open to new ideas. They gave us Monday night, the worst night of the week, although since it was dark for other shows, it meant we could get actors more easily. When the Pyramid Club asked how we were going to do it, I said 'We'll figure it out.'"

The resulting madness was *Chang in a Void Moon*, a "living film serial" that has chalked up 40 "continuing" episodes to date, with eight more slated for late spring at four East Village clubs. What made *Chang* the hottest show to see in the Village was its startling use of cinematic visual effects, turning the audience into the stationary eye of the camera: revolving the set and actors to simulate a pan; cross cuts to different times and places; jump cuts (beginning a scene in

this past November. The sixth piece, *Deep Sleep*, premiered at La Mama last month to enthusiastic reviews.

Words rather than visual effects have become increasingly the focus of Jesurun's work. Laced with non-sequiturs, excerpts from rock lyrics, and repetition of words, lines, even whole scenes, his language often dissociates itself from the action and becomes a prime structuring element. Jesurun began to learn the power of words while writing *Chang*. "I used to write each episode in an afternoon," he says. "Now I write a play in about two days. I'll make drawings and write ideas as they occur to me, then I sit down with all this stuff inside a wonderful fence of hysteria. It's a very concentrated, very elated time. I draw at the same time I'm writing. Sometimes the writing comes out of a drawing, sometimes

*Continued on page 20*

John Jesurun's Cinematic Theatre:

# No Film in The Camera

Interview by Randy Lyman

"People are always trying to get the facts straight when the facts are never straight," says John Jesurun. "In my plays I don't want the audience to get stuck on one story. The story is constantly changing as it's happening, and it's up to the audience to straighten things out. That's how life is anyways. I mean, I'm in the same position."

In other ways, though, the 35-year-old New York filmmaker-turned-playwright is in a far different position. Four years ago he hit the ground running with his first theater piece, a strikingly innovative "living film serial" with the unlikely title *Chang in a Void Moon*, which quickly turned the East Village's Pyramid Club into the scene of what several New York critics hailed as some of the most audacious experimental theater being created in that jaded city.

This month the cinematic theater of John Jesurun is coming to San Francisco. The American Inroads avant-garde performance series is presenting the West Coast premiere of *Shatterhand Massacre-Riderless Horse*, a piece Jesurun designed specifically for touring, which premiered at the Danspace Pro-

ject in New York. The first half of the title derives from a character in German folk literature, the second half from a recurring reference in the play. "It's a ghostlike image of something continuing to go with no one controlling it," Jesurun explains. The play explores the violent conflicts that ensue when power is passed from generation to generation, seen from multiple and generally contradictory points of view. "All the characters are desperately trying to control the situation. But facts are facts. Time goes forward but repeats itself at the same time, which I think is an interesting concept. It's not that there's no way out, but if people could understand, it wouldn't have to be such a battle." Born in 1951 to an Army doctor and a



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Baryshnikov in Gordon's Murder

ABT's Museum Quality:

# Borrowing on Brilliance

by Bill Huck

The American Ballet Theatre began its recent visit to San Francisco in its grandest tradition, with a 19th century story ballet, *Giselle*, and stars to dazzle in it, Alessandra Ferri and Mikhail Baryshnikov. In its second week here, the ABT tried to prove that it was as hip as any other dance company by staging three new works, two of them by resident choreographers. But, alas, all that was established is that ABT is one of America's greatest museums, which shines most brightly with borrowed brilliance and accepted masterpieces.

The first new work, *Francesca da Rimini*, came from ABT's Associate Director John Taras. It tackled a story of forbidden love out of Dante's *Inferno*, setting the episode to Tchaikovsky's overheated rendering of the same. Essentially, *Francesca* is a pas de deux for Cynthia Gregory, looking heavier than on her last visit, and Patrick Bissell, looking blonder. At the height of their duet, Gregory has some exquisite serpentine movements as she twists her way through her lover's embraces, but for much of their time together, Gregory and Bissell must share the stage with Francesca's book. This added prop stymied Taras' imagination, leaving us to watch Gregory and Bissell point adoringly at the book.

Surrounding the pas de deux, Taras creates an image of the windswept plains of Hell where damned souls cannot find rest. To effect this image Taras has dressed his corps in crepe-paper streamers and sent them running across the stage from one wing to the other. In the midst of the tawdry Gala in which this ballet received its local premiere, this vapid trick passed for great dancing and was duly cheered by its cheated audience.

Next came ABT's new Artistic Associate Kenneth MacMillan's setting of Andrew Lloyd Webber's *Requiem*. Webber, famous as the musical theater composer of *Jesus Christ Superstar* and *Evita*, received a classical training and in his *Requiem* for his father, the composer pays tribute both to his classical origins and to his theatrical success. Indeed, amid Webber's melodically meager score, a subplot seems to argue that Webber

is happier, musically speaking, in the musical theater realm that he has adopted rather than in the older, stiffer mode in which he was trained. Of particular interest here is the "Hosanna in Excelsis" section when the image of the father's soul, now safely in the heavens, brings out of Webber some of his most *Evita*-like music. Any real appreciation of this score was undermined by the abysmal singing by the chorus and soloists. The young boy soprano was the best voice and

**The rigorous sexual definitions of classical ballet are always open for mockery, and Baryshnikov in drag made sublimely amusing stabs at grace.**

the most musical of the bunch.

The principal stumbling block to MacMillan's ballet is the metaphorical problem of dancers in the prime of their lives enacting a drama that concerns death and dying, particularly the death of an old man such as Webber's father. Perhaps the AIDS epidemic makes me especially sensitive to this problem, but, personally, I believe in Webber's sincerity here.

Except for some postures with the male

*Continued on page 19*

## Dance

Eric Hellman

# Singing the Ballet Blues

These past two weeks have been rather dreary for classically-inclined dance fans. American Ballet Theatre went out with a whimper, the consensus being Baryshnikov does sell tickets, but the company's identity remains deeply confused.

Then, on Saturday night (3/8), San Francisco Ballet returned to the Opera House stage with its full-length version of Balanchine's *A Midsummer Night's Dream*. The music (by Mendelssohn) and stage design (by David Hays) are exquisitely beautiful. Balanchine's choreography is exceptionally difficult and good — not contrived or awkwardly complex, but intimately tied to the music's phrasing, expressively direct, and never repetitive. But despite so many virtues, there's still a rub.

The San Francisco Ballet dancers, although they show many signs of improvement, are not really up to dancing the precisely executed, classically-based but fluid steps that Balanchine requires. The dancers — especially in the first act — appeared alternately sluggish or nervously jittery.

Julian Montaner, as Puck — the agent of the evening's mischief and magic — reminded me of a high-strung pet, constantly darting back-and-forth across the stage with too much energy and too many hand and facial gestures. His characterization was devoid of any voluptuousness or sexuality. And, make no mistake, these qualities are essential components of Shakespeare's erotic trickster.

The principal characters for the first act, Oberon (king of the fairies) and Titania (his queen) were cast with Andre Reyes and Evelyn Cisneros. This pairing was in-

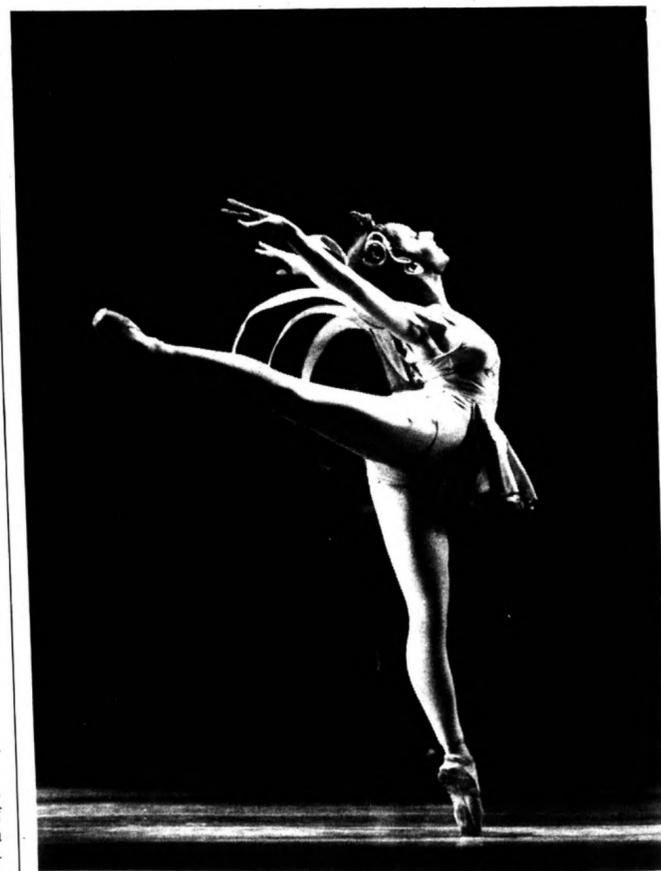
congruous, at best.

Mr. Reyes is somewhat short and lacks the presence or stature that a king requires. Technically, he is extremely competent and was able to execute the many, many *beats* and other fancy leg and foot work that Balanchine requires for this role. Yet, despite a tremendous expenditure of energy, Mr. Reyes was unable to control his body's design in space — the creation of expressive line. He did the tricks but without a commanding, kingly presence.

Miss Cisneros — considerably taller than Reyes — appeared tired and distracted through most of the performance. Her sluggishness and jet black hair contrasted oddly with Reyes' super exuberance and his crown of artificial platinum blonde curls. Perhaps there's more to the craft of hair-dressing than one might have ever suspected?

The four lovers (Eda Holmes, Wendy Van Dyck, Jim Sohm, and Antonio Lopez) were an unexpected study in campy melodrama. At one point, I was convinced that the two boys would eventually land in each other's arms (possibly an unexpected side-effect from Puck's sleep-inducing rose?), as they both gave foppish, rather effeminate interpretations to their roles.

Kristine Peary, as Hippolyta, Queen of the Amazons, danced a mechanical, nearly flawless set of *fouette* turns, culminating in a rocky, awkward finish. Titania's Cavalier,



**Joanna Berman has consistently improved with every performance this season. Her butterfly interpretation was light, effervescent, and lyrical without ever becoming cloyingly sweet.**



Karole Armitage and partner Joseph Lennon

Simon Dow, was absolutely wooden and expressionless; I couldn't begin to imagine why a fairy queen would find him remotely suitable as a boyfriend.

The one exception to the first act's blandness was Joanna Berman dancing the role of principal butterfly. Miss Berman has consistently improved with every performance this season. Her butterfly interpretation was light, effervescent, and lyrical without ever becoming cloyingly sweet. She dances with precision and assurance, but never exhibits the hard edge that sometimes characterizes SFB ballerinas. It was a great pleasure to

watch her dance.

When the first act of *A Midsummer Night's Dream* comes to an end, Shakespeare's story of jealousy, mix-up, and magic has been told in full. Act Two, therefore, provides an opportunity for everyone to simply dance, celebrating a return to order and harmony in both fairy and human worlds.

Laurie Cowden and Alexander Topciy, the principal partners for the second act's *Divertissement*, were the highlight of the evening. Miss Cowden gave a technically superior but rather cold performance. It was,

*Continued on page 20*

## Theatre

Randy Lyman

# ACT's Brave Attempt at Coward

*Private Lives* by Noel Coward. Through March 22nd at the American Conservatory Theater. Call 673-6440.

Noel Coward's *Private Lives*, starring Coward and Gertrude Lawrence, was a great success when it opened to newly Depression-stricken audiences in 1930, and I'm sure such unassuming entertainment would have been the order of the day in those otherwise dismal times.

I can't imagine what attraction the play holds today. A divorced couple meets after five years while coincidentally honeymooning with their new spouses at the same French resort. By the end of Act I, they've not only agreed to reconcile but jilted their current

**Private Lives is sweet, fluffy entertainment.**

partners and run off to Paris. The story is so predictable you need a stop-watch to add up a minute's worth of dramatic tension in the whole show. It's too vague to hold much interest as a period piece, and too trite to pose any topical interest. Not that director Sabin Epstein and his energetic cast don't put up a good fight to overcome the play's problems.

At least the pacing never drags. In fact, the opposite happens. The parallel scenes in the first act run more like a race to see who can get to the intermission first. After that, events slow down a notch to something actable.

Rick Hamilton (as Elyot Chase) and Fredi Olster (as Amanda Prynne) possess a chemistry that boils when they're together, which is most of the play and all of the second act. It's too bad that Act II is so

vacuous. For all the actors' efforts, what is supposed to be a "maddeningly glorious struggle" between "two kindred souls who are truly complete only when in one another's company" never rises above a melange of bickering that fails to develop dramatically. Hamilton wakes up in this act, and, by the third, his straight-faced, flippant humor becomes the high point of the show. Olster remains suitably high-strung throughout the performance. It's not that the performances of Nike Doukas and Kenn Watt as the jilted spouses are better or worse; it's that their roles are so weak there is never a contest. Kate Brickly as the French maid provided some nice comic relief.

This is, however, a handsome production. Jesse Hollis' set and Derek Duarte's lighting are suitably evocative and sensitively rendered — likewise for the costumes and period hairstylings.

*Private Lives* is sweet, fluffy entertainment. The problem is that an otherwise good production is brought down by a leaden script. To be fair, Coward has a gift for economic language and some wit in characterization, but after the lovers fall back in love in the first act the story just sits like a lump in the stomach, and not all the frenetic efforts of a generally able cast are capable of moving it.

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## Rikki II: The Portfolio

We've featured the photographs of Rikki Ercoli in earlier issues. Here are some more: portraits of contestants in the annual Coronation, and — who is that masked man? Rikki gave us a photo of himself dressed as a zombie, but it was deemed too graphic for any but mature audiences.



## Film

Ken Coupland



## The Bottleneck Kid

Crossroads ★ ½

At the Northpoint

Cross your fingers the wives of Washington DC who crusade against satanism in the music business don't latch on to director Walter Hill's retelling of the birth of the blues; *Crossroads* ought to give them plenty of ammunition.

Screenwriter John Fusco has attempted something novel, and what he's come up with is a sort of teen movie in blackface, with a storyline based on blues folklore where the great innovators of the idiom went "down to the crossroads" to make their pact with the devil — an arrangement that allowed them to play better blues than anybody else.

Snotty Ralph Macchio (*The Karate Kid*), a glum little number whose mass appeal mystified this reviewer, plays Eugene, a talented young guitarist who's working on his chops at the Julliard School of Music. But Eugene's real love is the blues, and he's got this idea into his head that if he can track down a lost song by Robert Johnson, the great Mississippi blues progenitor, he can make it big in the rock business. Right off the bat, Hills' project is in trouble. As any blues musicologist can tell you, Johnson wrote any number of songs he never recorded — blues history has suffered enough inaccuracy without an added layer of apocrypha.

Eugene tracks down a prickly, aging Delta harp player named Willie Brown, played with real gusto by singer-songwriter Joe Seneca, in a Manhattan rest care facility where he's been held prisoner (Willie's track record with the law has been none too good). The bluesman, who once went by the handle of Blind Dog Fulton, was a sidekick of Johnson's according to this story (in point of fact Fulton was Johnson's mentor), and Eugene hopes that if he can just win Willie's confidence, the old

man will teach him the nonexistent song.

Well, as you can see, we've already got a few problems. Naturally, none of these inconsistencies need upset the share of the market Hill and his producers are aiming for, and anyway, telling the story straight would interfere with the tried-and-true "Kid" formula that pits a young upstart against an old teacher; but trying to have it both ways makes this film, from this seat, annoyingly schizophrenic.

Coming from ignorance, you might find *Crossroads* very enjoyable; composer Ry Cooder's evocative appropriations of every manner of musical idiom have proved to be pleasurable contributions to many better — but few worse — films in the past and his talents are used to good purpose here. Actress Amy Madigan, an Oscar nominee for her tough portrayal in *Twice in a Lifetime*, shows another side to her talents in two rousing blues numbers that kick off the score, and pretty Van Halen guitarist Steve Vai provides a scorching set of solos as a white boy who made his pact in return for some of the black juju. But you'd be better off buying the soundtrack tape to *Crossroads* (which includes a hair-raising performance by Seneca, backed by Delta legends John "Juke" Logan and the Wonders) than plunking down your five-fifty at the box office.

## She's A Tease

Smooth Talk ★★★ ½

At the Galaxy

Connie's 16, and the cutest girl in her highschool freshman class; now she's going for sophomore, but first she's got the whole summer to do her homework on boys. . .

Obviously, this could be the premise for the worst kind of teen-exploitation movie, but director Joyce Chopra, making her dramatic film debut with this 90-minute adaptation of a short story by Joyce Carol Oates, has a different tale to tell. And she tells it very well, with plenty of assistance from a proficient cast.

Connie is played by Laura Dern (the blind girl in *Mask*) and what a bundle of contradictions she is. She'd like to be accepted by her family, but she rejects them when they make any overtures; she's locked in a no-win situation with her mother (Mary Kay Place). Place portrays a woman who's let herself go in the years she's spent trying to renovate the family's house, a project which her husband (Levon Helm), in a not — exactly — subtle metaphor for their marriage, blithely ignores.

Place is such a talented actress she can get away with throwing a line like this at Dern: "I look right in your eyes and all I see are a bunch of trashy daydreams." Do we blame writer Oates for that one or the scenarist?

Connie can't get along with her younger sister (Elizabeth Berridge) either, an ugly little duckling who accuses her with, "You're going to have it all, aren't you? And you think you deserve it." Having it all, of course, means

## Film Checklist

Previously Reviewed/Ongoing

- Bliss ★★★ ½
- Brazil ★★★ ½
- Cage aux Folles III ★
- A Chorus Line ★ ★ ½
- The Color Purple ★ ★ ★ ½
- The Delta Force
- Down and Out in Beverly Hills ★ ★ ★ ½
- Dreamchild ★ ★ ★ ½
- Hannah and Her Sisters ★ ★ ★ ★ ½
- Joshua Then & Now ★ ★
- 9 ½ Weeks ★
- The Official Story ★ ★ ★
- Out of Africa ★ ★ ★ ½
- Parting Glances ★ ★ ★
- Pretty in Pink ★ ★ ★
- Ran ★ ★ ★
- Shoah ★ ★ ★ ★
- The Trip to Bountiful ★ ★ ★ ★ ½
- 28 UP ★ ★ ★
- UFOria ★ ★ ★

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getting boys, even if, as in Connie's case, you don't know what to do with them when you get them.

Connie and her girlfriends head out every day for the local mall, where they immediately hit the restrooms to spice up their makeup and wardrobes; then they're ready to cruise.

When one of the girls asks a prospective swain, "Do you come in much?", there's no question about what she's referring to.

Interested in more than looking, Connie braves the local hot dog concession after dark. The tough young hunks who patronize the

Continued on page 22

## Film Clips

Michael Lasky

## SF Film Fest

With more than 60 features, of which two-thirds are not scheduled for later commercial release, the 29th annual San Francisco International Film Festival begins its 13 day marathon of day and night screenings at seven different theatres on March 19.

Although there is no set gay film category, as there are for black, women's and Latin American films, there are certainly enough movies which are either gay-themed or of interest to gays. Topping the list is **My Beautiful Laundrette**, an independent British film by Steven Frears. It will open in a commercial run at the Lumiere Theatre directly after the festival and will be reviewed at that time. But if you want an advance look at this fascinating film, it plays 3/29, 9:45 pm at the World Theatre.

Other films certain to be sold out include **BlackMail** (3/30, 1 pm, Castro), a rarely seen Hitchcock classic in its original silent version, accompanied by live organ music; **Salvatore** (3/26, 9 pm, Palace of Fine Arts), a world premiere of Oliver Stone's (*Midnight Express*) graphic portrayal of political repression in El Salvador.

**Turtle Diary** (3/29, 7 pm, Palace) stars Glenda Jackson and Ben Kingsley in a Harold Pinter screenplay that is more diverting than brittle; a tribute to Pier Paolo Pasolini, the gay Italian filmmaker (3/20, 4 pm, Palace), will include a run of the festival multimedia presentation at the Palace of Fine Arts; and more than a dozen not-to-be-missed new British films including the best work of director Mike

Leigh — considered one of the finest filmmakers in Britain — whose work has not been seen in the US until now.

A number of films were screened in advance for the press. Those caught before the Sentinel's deadline are reviewed below.

**Half Life** (3/22, 5 pm; 3/26, 7 pm, Palace of Fine Arts Theatre) This documentary about how the US military deliberately used natives of the Marshall Islands as guinea pigs in '50s atomic testing could never have been made in the US. Instead, this indictment of US nuclear policy was made in Australia by Dennis O'Rourke. Using stock footage (campy, if it wasn't so shocking), recently declassified military propaganda films and freshly filmed interviews with the surviving natives today, *Half Life* shows the effects the nuclear tests had on the lives of the people on the islands in the Pacific that the UN entrusted to the US to protect. Even at 86 minutes, the film does occasionally meander or present rambling, unspecified footage. The use of scrolling text instead of voice-over jars the flow of an otherwise powerful film.

**Honest Decent and True** (3/23, 7 pm; 3/24, 1 pm, Opera Plaza Cinema) A devastating satire of the British advertising business that could be advertising anywhere. Office politics, client myopia, and expected British drollery all come to play as a Covent Garden ad agency tries to come up with a campaign for an old new beer called Chaser, "the cocktail bar drink for sophisticates." Characters with names like Alun, Derek, Davina, Prish and Graham, H.D.&T. is veddy British and was originally made for English TV. The humor is sharp, quick, subtle and continuous as we watch the interplay of the office samurai, closet queen, (very) chummy secretary, boozing boss, and the cool, calm, but hot-to-trot Lucinda the Sloane. A jolly good show!

**Babel Opera** (3/26, 7 pm; 3/30, 7 pm, Pacific Film Archive, Berkeley)



Unusual marriage in *My Beautiful Laundrette*

If you remember your Bible stories, Babel was the tower where foreign languages were born. Nobody understood anybody. The same communication failure seems to pervade Belgium director Andre Delvaux's *Don Giovanni*. We see the sets being built, we hear (too little) the singers preparing, we see the participants going home or to market. We see that they mirror in real life the characters they play in the opera. Yet nothing ever really connects. *Babel* is just loosely strung together scenes without a plot, interweaved in a subplot about actor Francois Beukelaers, who is planning an open air production of the opera and taking photos of Belgium scenery to inspire him. And yes, visually and aurally (a multi-tracked stereo extravaganza) the film is a delight. But to what avail? The picture starts as it ends, enigmatic and teasing,

without ever delivering.

**Tangos, The Exile of Gardel** (3/28, 9:30 pm, Palace of Fine Arts Theatre) Tango music is "in" now and anyone who loves it will enjoy this film by Fernando E. Solanas for its soundtrack at least. Alas, that is all there is to recommend about this murky musical drama told in four acts. A company of singers and dancers is preparing a production of tangos which describe what it is like to be an Argentine exile in Paris. The problem is they can't find an ending for the show, which might explain why the film is over two hours long. Each scene is introduced with vocal introductions and lots of foot stomping, but since nothing much happens, this gets tired and repetitious. We know within 20 minutes that the exiles want to go home. Within 40 minutes, so do we.

## Oscar Night Benefit Lesbian/Gay Film Festival

Will Whoopie win the Oscar? Who will dribble endlessly this year accepting their statuette? And most importantly, what will Cher be wearing? The answers to these probing questions and more will be answered *Monday, March 24th, Oscar Night!*

To celebrate, Frameline will present a live Oscar broadcast as a benefit for the 10th San Francisco International Lesbian and Gay Film Festival scheduled for June at the Castro and Roxie theaters. Hosted by Academy Award-winner Rob Epstein, the broadcast will take place at nine (399 9th St. at Harrison). Offering comic relief during commercial breaks will be Monica Palacios, Marga Gomez, Tom Ammiano, Phil Ford and Doris Fish.

The party will begin at 5:30 pm with hors d'oeuvres and a no-host bar. Tickets are \$8 for Frameline members, \$10 in advance and \$12 at the door. Advance tickets are available at Headlines on Polk and Castro or from Frameline, P.O. Box 14792, SF, CA 94114. Member tickets are available only through Frameline. For more information call 861-5245.

## Cabaret Gold Awards

The SF Council on Entertainment will hold its 8th Annual Cabaret Gold Awards on Monday, March 10 beginning at 7:30 pm at the Gift Center Pavilion, 888 Brannan St.

Comedian Pat Paulsen will serve as Master of Ceremonies, and among those making special appearances will be actress Ann Jillian, pianist/singer Michael Feinstein, performer Amanda McBroom, and the Zuzu Pitts Memorial Orchestra.

Highlighting the awards presentation will be the special award to Finocchio's on their 50th anniversary, and the John Wasserman Award given to the Swig family, of the Fairmont Hotel.

Further information can be obtained by calling the SF Council on Entertainment (415) 863-2112.

## Gay Men's Chorus "Pops into Spring" Herbst theatre concert

The San Francisco Gay Men's Chorus "Pops into Spring" with two concerts at Herbst Theatre, *Saturday, March 29, 8 pm, and Sunday, March 30, 7 pm*, presented by Golden Gate Performing Arts.

Under the direction of Artistic Director Gregg Tallman, the Chorus will present selections from *Cabaret*, *Easter Parade*, *Chicago*, *Funny Girl*, *Wildcat*, *Company*, *Boy Meets Boy*, and *How to Succeed in Business Without Really Trying*.

The highlight of the concert promises to be two medleys. The "Merman Medley" was written for Chicago's Windy City Men's Chorus and includes hit songs from *Annie Get Your Gun*, *Call Me Madame*, *Girl Crazy* and *Gypsy*. The other medley is comprised of hit tunes from Jerry Herman's smash musical "La Cage Aux Folles," and was written for the New York City Gay Men's Chorus.

Tickets are priced at \$8, \$10, \$12. Box seats \$15. Tickets can be purchased through the City Box Office, 392-4400 or through Golden Gate Performing Arts, 864-0327.

## Composers' Concert

The Society of Gay and Lesbian Composers will present its second public concert on Sunday, March 23, 4 pm, at Noe Valley Ministry, 1021 Sanchez, SF. A \$7 donation will be requested at the door.

Highlighting the program will be Seattle composer Karen P. Thomas' "Four Delineations of Curtmantle." The next general meeting and composers' symposium will be Thurs. March 20 at 7:30 pm. For further information call (415) 821-4531.

ABT from page 14

lead carrying around the limp body of one of the female dancers, MacMillan's ballet has precious little to do with the intentions of Webber's music. That does not mean that MacMillan's gestures have nothing to do with the actual gestures of the music. Sometimes, as in the Tender "Agnus Dei" or the saxophone solo earlier, MacMillan came up with some wonderfully apt images for Webber's accompaniments. What I am complaining about is that so little of the pain and grief that suffuses any *Requiem*, even Andrew Lloyd Webber's, has managed to find its way into MacMillan's piece. What we saw and what we heard existed in different worlds.

David Gordon's madcap *Murder*, which intentionally turns the funeral section of Hector Berlioz' *Funeral and Triumphant Symphony* on its head, squarely faces the esthetic dichotomy between the original music and the ballet rendering of it by making fun of Berlioz' relentless solemnity. Part-

ly Gordon's inversion works because Berlioz' music was an expression of public grief that the composer did not privately feel. Berlioz had already built into his music the irony Gordon so effectively exploits.

The good news from these performances of *Murder* is the display of Mikhail Baryshnikov's latent comic talents. Especially since Baryshnikov will presumably be directing the fate of the American Ballet Theatre for many years after he stops dancing, it is good to know that the man has a genuine funny bone. Museums that take themselves too seriously can be the deadliest of places. In *Murder* Baryshnikov plays several parts, the two most amusing being a mad scientist and a prima ballerina. The rigorous sexual definitions of classical ballet are always open for mockery, as the Trocadero proves so effectively, and Baryshnikov in drag made sublimely amusing stabs at grace.

Amid these contemporary works, the American Ballet Theatre revived its copy of the London Royal production of Kenneth

MacMillan's *Romeo and Juliet*. If MacMillan's choreography lacks some of the imaginative brilliance of Michael Smuin's, it nevertheless remains the basis of much of Smuin's work and the most thoroughly graceful of all the *Romeos*. In the performance I saw, Alessandra Ferri once again establish that she is ballet's newest superstar. Ferri excelled both as an actress and as a dancer. Her last act caught the various shades of Juliet's emotions as she moved from rapturous love through despair to resolution. But the precision of acting was expressed through her dancing, not through any mime or overt staginess. Ferri is a performer to be cherished for many years to come.

## Art Show Slated

Organizers are seeking contributions for an art exhibition expressing the communities' feelings on the AIDS crisis. Artists for Community Life has announced a call for artwork in all mediums including video and performance, to be shown June 15-30, 1986 to coincide with Lesbian/Gay Pride Week. The exhibition will be staged at CNA/ART, on Fillmore at Waller, with satellite locations as needed. Send a self-addressed stamped envelope to Artists for Community Life, c/o 142 Fillmore St., SF, CA 94117 to receive instructions and an entry form. Completed entry forms must be received no later than April 15.

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the drawing comes from something I've written. It's hard to separate things. I always have a picture in my head. But I'm learning that words can conjure pictures, so I really have two ways to arrive at the same thing."

You can never second guess who will say what in a Jesurun play. Lines ring with double and triple entendres, characters switch their arguments, and wind up in effect arguing with themselves. "Everybody's one character in one sense," Jesurun says, "a part of one mind discussing something with itself in different voices. It stresses the argument instead of the character and brings the character into focus in a strange way. It's more true to life if one person doesn't always mean the same thing. I try to keep you from identifying too much with a character."

"I want you to see the actors not as characters, but as people." Doing away with things like "distracting" costumes and representation, Jesurun finds it most effective to deal with the issues of his plays by letting the audience deal with the people. "It's an idea that comes from film," he says, "the idea of a close-up, of letting the face and body explain themselves."

"My plays are like the dream images that you understand in the dream but not when you wake up, yet the images come from your waking moments. People have a natural editing process in their minds that relates to how we edit our lives, how we make what we see and hear acceptable to our way of living. This mental editing relates very much to film

editing. It's like walking down the street, with all the crazy things you see, how your mind deals with it without flipping out. My plays are like what your mind does to help you keep walking."

John Jesurun's **Shatterhand Massacre-Riderless Horse** plays at the **New Performance Gallery, March 26-29, at 8 pm. Call 621-7797**

**Dance from page 15**

however, wonderful to see someone who could truly dance Ballanchine's deceptively difficult, demanding choreography. Mr. Topciy, dressed in lavender tights, a dark blue tunic, and a jaunty cap, was an exceptionally able and gracious partner. I sensed, however, his desire for a deeper, more engaging relationship with his partner.

All in all, San Francisco Ballet's version of Ballanchine's *Dream* is a visually enchanting production that, unfortunately, reveals the company's persistent weaknesses when it comes to dancing technically demanding work.

The male dancers, especially the corps for the *Divertissement*, offered a disturbing range of free-form technique — in what could have been a brilliant, carefully-interwoven example of classical dance. SFB's men would improve immensely by simply relaxing and accepting less dramatic but more controlled articulation of space. The women, in general, are technically stronger and less out-of-control.

One exception to everything that's been said was the children's corp — Oberon and Titania's butterflies and fairies — from the San Francisco Ballet School.

Normally, I grow very impatient with dancing by kids inserted into a full-length ballet (for instance, in *The Nutcracker*). But in this case, the use of these junior dancers was integrated with other movement, and their natural exuberance and delicate footwork convinced me there really were sprites, fairies, and other elfish beings on the stage. I only wish some of their natural enthusiasm could have been transferred to the adult dancers who seemed alternately lost or hyperactive in this potentially radiant work.

Karole Armitage's performance (2/26-3/1) at the New Performance Gallery was probably the single biggest disappointment of the current dance season.

Armitage's work as a choreographer has received a great deal of public attention; she's even been hired to make a new ballet for ABT, premiering this April at Kennedy Center. But her dancing, with partner Joseph Lennon, in her own work, "The Watteau Duets," presented a series of ugly, awkward, and wooden parodies of classical technique.

mosty synthesized score. I can only guess the composer's names were listed as window-dressing for an experience of aural assault.

The dancers' movement — always awkward, uncontrolled, and hesitant — mirrored the sound's disharmony. I sensed a central theme of a boy and girl who try to get along but rarely do. Miss Armitage maintained an expression of vacant intensity through most of the performance and her partner, Mr. Lennon, exhibited a counterpoint of uncomfortable nervousness.

Kinetic battles and psychological sparring progressed through the first three duets and by number four, when the boy arrives in a leather skirt and the girl gets black tights, a belted t-shirt, and stiletto heels to wear. Now, it seemed it was time to get really kinky! Unfortunately, nothing very titillating ever happened. I was expecting a live love act or at least something gross a la John Waters.

In the final duet, the mutilation of classical technique is complete (via limp arms, continually broken body lines, and graceless partnering). Miss Armitage even abandons her toe shoes in a final burst of freedom-seeking desperation.

"The Watteau Duets" ends and we sense that human feeling and technique-in-art have both been trampled to the ground. I left the theatre exhausted and disappointed. The failure of modernists in dance seemed, once again, depressingly obvious.

**Pop**

Mike Mascioli

**Rod's Label Rediscovered**

In the beginning there was Stanyan Records. Later there were Stash and DRG and AEI, independent record labels dedicated to show music and great jazz and pop in an industry and an era dominated by rock. But first, there was Stanyan.

Stanyan was founded by Rod McKuen in the early 70s, but by the early 80s their records had vanished from the stores, and I, for one, hurried to acquire many of them by mail order. Pop music lovers who didn't manage to do the same will be delighted to learn that Stanyan is still in existence and quietly holding its own. They've abandoned new releases — by performers other than McKuen at any rate — and their rights to certain reissued recordings have expired. (Several have since surfaced on the Bainbridge label.) But Stanyan producer Wade Alexander tells me they're again seeking effective distribution. They've initiated a series of clean Australian pressings of some of their catalogs (including the first three LPs below), and they have their eye on the burgeoning CD market.

Stanyan's very foundation is a mountain of Rod McKuen LPs that rivals, if not dwarfs, the output of any other recording artist in pop music history, making Stanyan the biggest vanity press, or pressing, in the world. But they can also boast a stunning catalog of new and reissued solo LPs by great, and often legendary, pop and jazz singers — Mabel Mercer, Noel Coward, Jeri Southern, Carmen McRae, Ethel Merman, Chris Connor — and several original London cast LPs, among them Noel Coward's *Sail Away* (starring the incomparable Elaine Stritch), the complete (2-LP) *Showboat* with Shirley Bassey. Stanyan also released *Rock Gently*, Rock Hudson's sole LP (now out of print but slated, one hopes, for reissue).

Upon learning that they were still in operation, I took the opportunity to complete my own Stanyan collection with a variety of LPs which provided a representative sampling of this elusive label's offerings and in some cases even rank among their prime releases.

**More Than A Memory: The Uncollected Judy Garland** is an invaluable addition to the legacy of the greatest of popular singers. Spanning 22 years, it brings together loose ends from various stages of Garland's recording career — her four solo songs from the Harold Arlen-Yip Harburg soundtrack of the '62 cartoon feature *Gay Purr-ee*, four rare Decca 78s and her only four sides for Columbia (excluding the *A Star Is Born* soundtrack). Compare her youthful, albeit mature, sound on "Fascinating Rhythm" and "Figaro," swing numbers from '39, to "The Last Call For Love," recorded only three years later and featuring a sound that is fully womanly, though she was only 19.

Alas, the songs for *Purr-ee* are not first-rate — songs about Paris never are — and the Columbia sides are largely 30s forgettable (although "Heartbroken" is infectiously peppy, and the bright and swinging "Send My Baby Back To Me" something more than that). Still in a vocal throbbing with emotion, Garland invests them all with sincerity, depth and truth — but that, of course, was her art.

**Stormy Weather: Lena Horne's Greatest Hits** is a gross misnomer since this is merely a reissue of a '57 LP on RCA which happens to contain Horne's biggest hit and "Just One Of Those Things" (conceivably one of her minor ones). But the songs here are vintage — "Summertime," "Mad About The Boy," "I'll Be Around" — and her vocal is the refined and cool, yet luxuriant and exhilarating treasure it was for four decades until '81's *The Lady And*

*Her Music*, when it suddenly underwent a sort of reverse alchemy. Dreary packaging, though.

**Alice Faye's Greatest Hits**, on the other hand, does contain that singer's most popular songs, classics from her reign as the queen of Fox musicals from 1934-45, like "You'll Never Know," and "You're a Sweetheart." Faye is remembered as a good singer, but on this album, a reissue of her '62 Reprise LP, recorded when she was nearly 50, she is nothing short of superb. Age had deepened but not frayed her voice, which is handsome and mellow — she sounds like an American Dietrich — and her approach to her material, like that of the best pop singers, is straightforward and unaffected. That she never recorded another solo LP is lamentable; this one, though, belongs in every pop collection.

The LP of the original London cast recordings of *No, No, Nanette* (25) and Jerome Kern's *Sunny* (26) provides the most complete recording of the latter's score — eight songs, including two of four numbers added to the London production, and "Who," the show's single enduring musical Kern-el. (*Nanette* fared better, yielding standards like "Tea For Two," "I Want To Be Happy" and "I've Confessed To The Breeze.") In the '20s, musicals, and musical comedy performers were still drawing on the tradition of operetta, so if the rudimentary sound of these recordings doesn't put off the casual listener, the stilted performances might. These are valuable historical documents, but for avid show music collectors only.

So, too, the pairing of the original London casts of *Oklahoma!*, starring **Howard Keel**, and *Annie Get Your Gun*, since selections from both scores are rendered in four long medleys. (Could there have been vinyl shortage in Britain at the time?) The latter is especially noteworthy for the presence of singer **Dolores Gray** as Annie. Gray starred on Broadway in the '50s in *Two On The Aisle* with Bart Lahr and in *Destry Rides Again*, but her work on the record is scant, and *Annie* and her '57 solo LP, *Warm Brandy*, are all that remain in print (*Brandy* only as an import). Unfortunately, her performance here would be tepid at best, even if we were able to forget that she was stepping into Ethel Merman's shoes. How this performance could have launched her career in '47 is hard to fathom.

Thumbing through one of McKuen's books, which I'd managed to avoid during his heyday (the late '60s), I was surprised recently to find that, as sketches of gay love and passion, some of his poems are wistful, evocative and touching. But he can, of course, also be mawkish and obvious; add mediocre music, which McKuen himself is all too prone to do, and you have songs that fall short on both counts and join the morass of second-rate contemporary pop. On the basis of *Liesbeth List Sings Rod McKuen*, a meeting of bad material and bad singing — breathy and oversweet, and with a Dutch accent to boot — I was prepared to write List off my list as proof that inferior vocalizing is a global, not just a Bay Area, phenomenon. While, admittedly, my main points of reference become hazy when I listen to singing in a foreign language — as Mabel Mercer once said, "The music is in the words, not the notes" — it was nonetheless clear from *Liesbeth List Sings Jacques Brel* (in Dutch) that she's a far better singer in her own language — less precious, more straightforward, more emotive.

Georgi Griffith is, to say the least, an acquired taste. For a while, on the Peter Allen, Henry Mancini and Rod McKuen songs that open her album *After Midnight*, she seems to be one of the rare and obvious successors to the great pop/jazz singers of yesteryear, who are slowly disappearing. But by the end of Rodgers and Hart's lyrical "You're Nearer" it doesn't seem so obvious any more, and the flattened pitch she seems to cultivate (she studied, after all, with Jeri Southern) yields an assortment of notes so painfully uncertain that their deliberateness can't help but be cast into doubt. If I detect anyone in her voice it's Dory Previn, a non-singer I rank among my favorite vocalists — but for her interpretations of her own fine songs; I wouldn't want to hear her sing standards. Actually, Griffith sings only a few, concentrating instead on second-rate contemporary material, which by its very nature, stands to lose less from a vocalist's vagaries, and ironically, every other aspect of Griffith's vocal combines to lend most of these songs a depth, a weightiness they do not really possess. Her voice is soft and, despite her sweet-and-sour singing, alluring. Her style is simple, direct, devoid of gimmickry and mannerism. And seriousness and intelligence pervade her interpretations.

Until Stanyan's distribution problems are resolved, their records can be ordered from PBO 2783, Hollywood, CA 90028.

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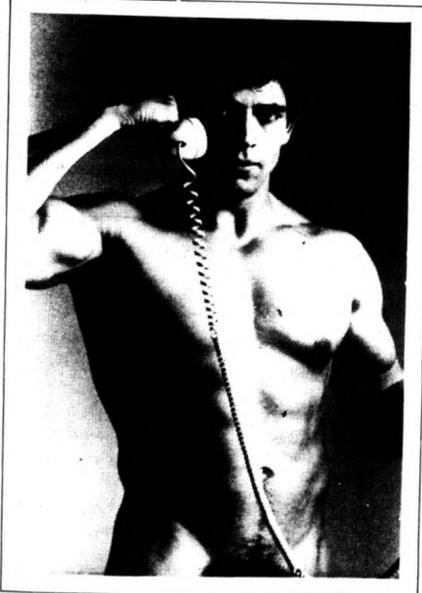


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**Rock**

Dave Ford

**Back to the Furniture**

Since you and I last spoke, this space (shuttle) missed, through a galling series of snafus, a crowded streak of shows rocking the Bay Area: Lone Justice (The Stone), Leon Redbone and Dan Hicks (Wolfgang's), Patsy Cline (I-Beam), The Call (the Oasis), Jerry Lee Lewis (the Stone), Laurie Anderson (Berkeley Community Theater), Big Audio Dynamite (Fillmore), Sheila E. (the Warfield) — you'll hear nothing of these here, faithful ones.

Rather, O patient few, hang in while this space (cadet) peruses some recent vinyl efforts in an effort to advise what platters matters in this, our flood season of content. We'll hear something old, something new, something sorrowed, something blew — the trite and true. This is a random sampling of modern and semi-modern listening, available at finer disc dispensary outlets near you and yours.

In passing, and before we plunge, this space (station) thanks all the local bands who've sent products and info — or have phoned — for their efforts and energy. Look for an upcoming "locals" column featuring Until December, Monkey Rhythm, Glorious Din, and others. That, sweet ones, is a hint: you of band and song, send tapes or records to this space (c/o Sentinel, USA, 500 Hayes, SF, 94102), and get your bottom in in the ground floor.

Till then, wax fax:  
**PIL Album.** The "generic" cover and title here are no mistake: a decade after his Sex Pistols defined punk, big PIL John Lydon (aka Rotten, for Trivial Pursuits) has turned this eight-year chameleon project into what at first sounds like a heavy metal band — and, gang, it works. Here are all the by-now familiar PIL elements: a healthy dose of challengingly sarcastic vocals; surprising and exciting guitar playing (this is the band that originally introduced the world to sound manipulator Keith Levine); jarring twists in the musical road. But, unlike previous PIL efforts, *Album* is dancey and accessible, suitable as much for the club-hound's turntable as for the 15-year-old burb pothead's. It eschews gloomy and malfocused sound dithering for toasty, careening hard rock.

Fresh from his seminal one-long-drum-solo stint in Cream (they disbanded in '70, children), Blind

Faith (ditto) and olive farming in Italy, skins crank Ginger Baker ably pounds down these six ditties. His drum sound fattened by NY-him Everyproducer Bill Laswell. Baker brings Cream to the blowy, jumping "FFF," and jackhammers "Fishing," a head-banger's treat.

PIL's new axeman, who here shall remain nameless (generic LP covers are not long on info), stirs Van Halen, Hendrix, and Page (listen to the short solo guitar break in "Rise") into a bubbly stew of mashing power chords and whistling speed-lead solos. Steve Vai, step aside.

Atop these metal machinations, Lydon's trademark whines, cajoles, wheedles and nags, setting up a nicely contrasting tension to the blazing rock beneath it. His lyric concerns — those that are discernible — are par: "You're my fair weather friend!" he yelps in "FFF," and "Anger is an energy" (or is it "enemey?") he intones in "Rise." Jonny-go-lightly.

It's typical of Lydon's great erratic humor that ten years after musically denouncing the pretentious posturing of vacuous fat-cat industry bands, he has assembled a crack squad of flaming metal mongers. The difference between this disc and, say, any of Ratt's, are two simple ingredients: taste and intelligence.

God save this queen.  
**Golden Palominos: Visions of Excess.** You thought the '60s were dead? Or the '70s? Or the late '70s? Or the early '80s? Think again!

Here we have an update on the quaint old notion of the "supergroup," that fan's wet-dream ultimate band usually formulated during long and smoky college dorm chat-fests round the old community bong.

But rather than, say, Clapton joining Winwood (Blind Faith) or, say, Page jamming with Bad Company ('member those days? Me neither!), drummer Anton Fier's one-off Golden Palominos is a dream

aggregate bristling with the cream of the current avant-pop scene.

REM's Michael Stipe lends his coded vocals to LP opening rockers "Boy (Go)" and "Clustering Train," supported by, among others, bassist Bill Laswell (that man again!), and on "Triam," the whipping Van Halen echoes of axeist Mike Hampton.

Next, Stipe and Co. (now including Oakland guitar experimentalist Henry Kaiser) resuscitate the old Airplane chestnut "Omaha," to chilling, joyous effect. Side one lopes home with "The Animal Speaks," featuring — after an opening burp — the redoubtable Mr. Lydon (are you, like I, thinking "incest" here?), beeping and whining over a crunchy brew punctuated by ex-Funkadelic keyboardist Bernie Worrell.

On side two's "Silver Bullet," ex-Cream bassist Jack Bruce wails over guitar magician Richard Thompson's picking. Thompson continues on "Kind of True" and "Buenos Aires," a bumpy stop-and-go heartbreaker featuring classical/jazz maven Clara Bley is keyboards and Syd Straw's aching vocals: "she lost her wallet/She lost her shoes/But she never lost her nerve." "Only One Party" finishes the session with ex-DNA/ex-Lounge Lizard Airtio Lindsay's scratchy guitar and echoey, screechy vocal.

On paper this talent confab looks impossibly delicious. How happy that it actually fulfills its promise on record.

This LP is a find. Find it.  
**The Rolling Stones: "Harlem Shuffle" b/w "Had It With You."** The single's out, and the album's due soon. The Stones opened their '78 live shows with "Let It Rock," both a nod to their roots and an odd abdication of the rock and roll throne. What followed was an execrable patchwork mess. Eight years later, another "cover" kicks off the upcoming *Dirty Work* LP, this one a remake of Bob and Earl's early-'60s "Harlem Shuffle." The Stones here fashion a lifeless two-chord rumination that sounds like "Miss You"-meets-"Dance Pt. I." Let's hope what follows is better.

"Had It" is, in prototypical fashion, The Stones skid through a raving three minute rocker, threatening at every turn to completely disintegrate — a middle slow-blues break offers to detonate this rollicking hoot, but, typically, of course, the band regains its feet and speeds off into the sunset. ■

**Film from page 17**

place would turn any girl's head, and pretty soon she's making out.

Off to one side, a brooding stranger (Treat Williams) takes a more than passing interest in Connie — and why not? — she's a knockout, and the innocence and vulnerability Dern projects in the role make her plainly irresistible. When Connie's at home alone one day, the mysterious Williams turns up with a sinister friend in tow. "I'm your lover," he tells Dern. "You don't know what that is, but you will." When his friend asks him if he should cut the phone lines, a coming-of-age story turns into a nightmarish thriller.

Chopra has resisted the temptation to sensationalize Oates' material — or to iron out its ambiguities — and many filmgoers will be perplexed by this last, if they're not outright offended. The film's ending has, in fact, proved to be highly controversial; viewers have interpreted it to mean that Dern's character asks for what she gets; others simply aren't sure exactly what they're seeing take place. It's an interesting reflection on the different expectations we bring to the two genres — film and the short story — that the ending would never be an issue in the original. □

**Off-Kilter**

**Highlander ★ 1/2**  
*At the Coronet*

Immortality's okay, but it does have its drawbacks. Take Connor MacLeod, for instance, a 450-year old Scotsman, played by sloe-eyed Christopher Lambert (*Greystoke, Subway*). Tapped at birth for membership in an elite cadre of superhuman warriors, MacLeod may never lose his looks, but he's stuck with battling it out against the rest of the guys until, we're informed, "the time of the final gathering, when the few that remain will battle to the last." Some of these soldiers are really *bad*, too. There's this one seven-foot punk, who's really on MacLeod's case: If MacLeod doesn't settle his haggis, "man will suffer an eternity of darkness." It's a tall order.

Immortality has some curious side-effects — sterility, for example. MacLeod is told he'll never have children (though he can still make out). So much for the drawbacks. To make it all worthwhile, MacLeod gets to keep the same apartment for centuries. Present time finds him holding title to a downtown Manhattan property he's turned into a drop-dead post-Modern loft renovation.

And that's about it for *Highlander*, which telegraphs most of its plot development in the print advertisement anyway. There are some spectacular scenes of destruction, and some nifty special effects when the warriors undergo a "quickenings" — something like a fix — which is their payoff for taking out one of the less fortunate, but this movie is so confused about its ground rules and so inconsistent about dealing with them, you'll find your attention wandering to details like the MacLeod tartan, a knobby plaid that's probably historically accurate and nothing like the bland, processed variety we know today. With threads like that — and an unruly wig — Christopher Lambert looks not so much Scottish as Rive Gauche. ■

**Rock Previews**

**Adam Block**

**The Fall, Nuns, Cat Heads:** The Brit-anarchic-bohos headline, nine years and 14 lps after their inception in Manchester. The addition of leader mark Smith's Yankee guitar-slashing wife, three lps back, has brought spooky grace to the precocious bile. See their latest, *This Nation's Saving Grace*. The Nuns began around the same time, in SF. After a long rupture, they're back and still pompous bores. If you're an old guy, say 24, you may remember that they used to be Mayor Moscone's daughter's favorite group, which got them regular plugs from Herb Caen. Oh, glory days! The openers are a local, all-woman, take-no-prisoners team. An instructive bill. (Stone, 3/14, 10 pm, \$9.50 adv, \$11 day)

**Boys Of The Lough:** No, this isn't a Celtic Wm. Higgins film, but a team of braying rowdies who've been at gaelic music for 15 years. This isn't the wry classicism of The Chieftains — more like a rowdy, bunkhouse drunk at a sheepfarm on the Isle of Skye. Look for boggling banter and keening song. (Great America Music Hall, 3/14, 8 pm, \$9)

**Fishbone, Thelonious Monster, Rhythm-O-Matics:** The openers are local World Beat come-lately with a debut lp, *Waiting In The Shadow*, just out on Catero Records. TM are LA garage-monsters with an, "out-snot this, moron," punk attitude. LA's answer to madness, Fishbone, failed to scale the charts with their winning remix of "Party At Ground Zero," or their debut EP. Lots of fans of their live act think that's criminal. Decide fo yo-self! (Stone, 3/15, 10 pm, \$8.50 adv, \$10 day)

**Leon Russell:** The 45 year old Okie brings his eclectic big band back, featuring both a pedal steel player, and a Jamaican precessionist. Expect 90-minute sets ranging from "Hey Good Lookin'" to "Tightrope" to "Whole Lotta Shakin'" from this nicely warped hillbilly rocker. (Great American Music Hall, 3/15 & 16, 8:30 pm, \$15)

**David Lindley & El Rayo-X, Mud Dogs:** The LA studio ace and long-time Jackson Browne sideman has four lps out under his own name. His knack for zany, shimmering tour de force guitar turns, and crack band, guarantee a set as gleefully swanky as a Hawaiian shirt. The openers make camp-fire yarns for the 80's. Dave Ford puts his cookies on the line and rates this one: Big Fun. (Wolfgang's, 3/17, 8 pm, \$10 adv, \$11 day)

**Robyn Hitchcock & The Egyptians, Yo:** Hitchcock used to be one half of The Soft Boys til his partner went on to Katrina & The Waves, scoring last year with "Walking On Sunshine." Astute listeners preferred Hitch's acid-pop wonder, *Fegmania*. His cracked, winning songs, which hang tough against XTC or Squeeze, rise proudly on his current live disc *Gotta Let This Hen Out!* Illnes cancelled last year's date, so this is hotly awaited. He'll also be at Berkeley Square, two days later. Yo made more critics' Top Ten lists last year than any local indy. The follow-up to *Charm World* is in the works, and new tunes should stud the set. (I Beam, 3/17, 10 pm, \$7 adv, \$8 day)  
**Zulu Pool:** Don't confuse this lot with Zulu Spear, or ask me what *this* name means. It's former Chrome Dinette leader Chris Kettner's third band in 12 months, and some say this folksy combo will put him over the top — before he runs out of silly band names. (Oasis, 3/18, 11 pm, \$40)  
**Voice Farm:** Dry Camp from a couple of irreverent songs of Kraftwerk via Devo's finishing school. Nice threads. (Oasis, 3/19, 11 pm, \$5)  
**Meat Puppets, Morlocks, Slovenly:** The headliners from Phoenix moved from being a thrash band to expressionist cow-punks to back-porch

hakedown space-cadets in the course of three lps, gaining a devoted, if confused, following. Here's the latest installment. The garagedelic Morlocks will be pushing their recent lp, *Emerge*. The eclectic opens up from LA, and a sable-mates of the MPSS, boast a debut disc *After The Original Style*, which shifts its musical attack with nearly every cut. bunch of weirdos! (Wolfgang's, 3/20, 9 pm, \$9 adv, \$10 day)

**Jim Carroll:** Once touted as the male Patti Smith, Carroll's career as a rocker faltered after a promising first lp, originally slated for release on Rolling Stone Records — owned by the band, not the mag. The one-time golden-boy/teen-junkie of 60's New York has been devoting more time to lit-rachur lately, with a journal (following up *The Basketball Diaries*), and a new book of poetry due soon. He'll be reading — and he does it well — at this spacious SOMA hotspot, fondly remembered by our brothers in the leather community under its previous name, Chaps. (DNA, 3/21, 9 pm, \$7)

**Freaky Executives, TBA:** The local World Beat scene's answer to The



Patsy Cline. See 3/26

Time bring their loony r&b to a fairly sizeable hall, when did this lot emerge from the pack as high-ticket headliners? (Fillmore, 3/22, 9pm, \$11 adv, \$12 day)

**Greg Kihn, TBA:** The man who was supposed to be Huey Lewis & The News bows in with his latest bid, which some loyalists are predicting will turn the trick. Still a dependable showman. (Stone, 3/22, 9 pm, \$8.50, \$10)

**Patsy Cline & The Memphis G-Spots, Miss Kitty, TBA:** When acid-tongued local wag Michael Snyder went careening off his moped head-first into a Cable Car, many thought the Cable Car would be totaled. Instead, the Mighty Snide-one was rushed to the ER, emerging with a new dashingly shaved head and beret, to face a daunting stack of medical bills. Two of our finest drag artists took pity on one hetero in this town who can out-bitch the maddest queen, and offered to headline a Michael Snyder Benefit. Snyder reciprocated, promising to donate any extra funds to The SF AIDS Foundation. Patsy is the tops, and Michael's got her. This is one show I will gladly pay to see. (Club DNA, 3/26, 9 pm, \$5)

**Polkadic:** The bone-head's answer to World Beat return from LA where Wierd Al sat in an accordion and David Byrne watched the embodiment of dance-music-as-a-monster-of-racial-memory in action. Will Malcolm McLaren sign this lot? (Oasis, 3/26, 10:30 pm & Midnight, \$5)

**Golden Palominos:** When New York's ace fringe session-drummer Anton Fier put together a group featuring the vocalist from Cream (Jack Bruce), from the Sex Pistols (John Lydon), and from REM (Michael Stipe), along with guitar-legend Carla Bley, and members of Parliament-Funkadelic, no one ever thought they would tour. The lp, *Visions of Excess*, was one of the years' delightful surprises: driving, inspired rock. Then, lo and behold-dates were announced. The core of the band is Fier, guitarist Jody Harris (of the Raybeats), and a terrific unknown: vocalist Syd Straw. This date will also feature Jack Bruce, Michael Stipe, Chris Stamey (The Dbs) and a possible guest spot by Richard Thompson. Buy early. This could be a monster. (I Beam, 3/29, 10 pm, \$11, \$12 day) ■

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# Twice A Month

March 14 — March 20

Friday, March 14

**Danny Williams & Henriette Mantel** (from *Life on the Farm to Life at the Prom*), 7-9 pm, no cover; **dj Page Hodel** from 9 pm, \$4; at the Baybrick. Call 431-8334.

**Ben Bossi & Norman Salant**; unaccompanied saxophone duo blow horn into experimental sonic territory, 11 pm, cover \$5, Channel 181 Nightclub. Call 771-2393.

**Levitation**, critically acclaimed comedy by Timothy Mason about a cynical young writer who spends a night with the ghosts of his past, in its West Coast premiere; 8:30 pm, \$9-\$12, at Theatre Rhino (also 3/15, 3/19-23, 3/26-27). Call 861-5079.

**Pamela Erickson**, 9:30 pm, cover \$6, Buckley's Bistro. Call 552-8177.

**Women's Comedy Night** with Monica Palacios, Linda Moakes, and Laurie Bushman; 8 pm, \$7, Theatre Rhino (also 3/15). Call 861-5079.

**Tune the Grand Up**, 8:30 pm, \$12.50, 1177 Club (also 3/15, 3/20-22, 3/27). Call 776-2101.

**Tennessee Williams** (three short acts), produced and directed by Joe Cappetta, 10 pm, \$5 at Theatre Rhino (also 3/15, 3/21-22, 3/27-28).

## Goings On in The Next Two Weeks

Saturday, March 15

**The Cocktail Twins**, a jazz-rock trio, 11 pm, cover \$5, Channel 181 Nightclub. Call 771-2393.

**Tuffy Eldridge**, mellow rock, blues, original tunes, 8 pm, \$4, Artemis Cafe. Call 821-0232 or 864-4201.

**A cabaret evening** in the Redwood Hexagon Room, 7-9 pm, \$5 plus bar donation, Woods Resort, Russian River. Call (707) 869-0060.

Sunday, March 16

**Tropical Breeze**, Brazilian music, 4-8 pm, cover \$5, El Rio. Call 282-3325.

**Kelly Graham & Betty Roi** with Bob Bendoff, 4 pm, no cover, Big Mama's, Hayward. Call 881-9310.

**John Legaspi**, "Being Alive," 8:30 pm, \$6, Buckley's Bistro. Call 552-8177.

Monday, March 17

**St. Patrick's Day Party**, featuring Leslie Ann Sorci, lady of songs, 8:30 pm, \$1, N'Touch. Call 441-8413.

Wednesday, March 19

**Magic in Music: The Songs of Roland Towe**, 9 pm, \$6, Buckley's Bistro. Call 552-8177.

Thursday, March 20

**Clairee**, 9 pm, \$6, Buckley's Bistro and Cabaret. Call 552-8177.

**Cindy Herron**, first Hayward appearance with Danny Williams, 8 pm, Big Mama's. Call 881-9310.

March 21 — March 27

Friday, March 21

**Adventures at the Moonlight Lounge**, 11 pm, \$5, Channel 181 Nightclub. Call 771-2393.

**Meet Monica Palacios & Marga Gomez** for Sex & Shopping with a couple of crazy girls, 7-9 pm, Baybrick Inn. Call 431-8334 or 552-1121.

**Jennifer Berezan & Crystal Reeves**, fiddle, guitar, vocals, 8 pm, \$5-\$7 (sliding scale), Artemis Cafe. Call 821-0232.

Saturday, March 22

**Drama from Uranus**, 11 pm, cover \$5, at the Channel 181 Nightclub. Call 771-2393.

**Gayle Childs & Tommy Hall**, "Dynamic Duo," 8 pm, cover \$4, at the Artemis Cafe. Call 821-0232.

**Musical Tribute/Birthday Bash** for Broadway composer Stephen Sondheim, 8 pm, at the Metropolitan Club. Call Bonnie Weiss at 552-5045 for details.

Sunday, March 23

"Come Back to the Raft A'gin Huck Honey," a talk by Charles Gilman about the homoerotic and cross-cultural aspects of Classical American Literature, 8 pm, at Walt Whitman Bookshop. Call 861-3078.

**Rhyth-O-Matics**, Afro Ska Calypso, 4-8 pm, cover \$6, at the El Rio (your dive). Call 282-3325.

**Levitation**, a comedy by Timothy Mason, 3 pm, cover \$9-\$12, at Theatre Rhino. Call 861-5079 or 552-4100.

**Cabaret** with Linda Bergren, 8:30 pm, \$12.50, at the 1177 Club. Call 776-2101.

**Sue Barrows** with Bobbie Stahl, 8:30 pm, \$6, at Buckley's Bistro and Cabaret. Call 552-8177.

**James Broughton** will present some of his films and read from his recent books, 8 pm, \$3.50 general, \$2 students & seniors, at the SF Art Institute. Call 771-7020.

Monday, March 24

**Forum: Salvadorean Women**, lead by Patricia Serpas, 7:30 pm, \$3 donation for AMES, at the Modern Times Bookstore. Call 282-9246.

**Tom Ammann**, Oscar Party, 8 pm, at Major Ponds. Call 626-2899.

Tuesday, March 25

**Ed Fonseca** is the featured entertainer at "Come to the Cabaret," 8:30 pm, \$1, at the N'Touch Cabaret & Dance Bar. Call 441-8413.

Thursday, March 27

**BWMT Rap**; viewing and discussion of "Report on the Black Family," 8 pm, 1350 Waller St. Call 931-BWMT for information.

### Trivia Quiz Answers

From page 2. 1. (b), 2. (b), 3. (a).

### Want Some Publicity?

**Sentinel USA** is expanding its arts & entertainment listings. Let us know about your group's activities. Next deadline is **March 21** for **March 28**, publication.

### AIDS MASTERY 3-DAY SEMINAR

The **AIDS MASTERY** unleashes your power, creativity and self love so that you can directly effect the quality of your life. It will put you in touch with choice, with the will to see and exercise options. Do you suffer by dwelling on illness and fear, or do you surround yourself with healing, nurturing support? You Mastery will use one on one, group interaction and visualization. If you see the possibilities in everything, then anything is possible.

**SALLY FISHER** co-director of the Actors Institute, teaches and coaches professional actors in New York and London. She is currently traveling across the United States and Europe teaching *The AIDS Mastery*, the Visualization Workshop and Special Healing Evenings.

Her Visualization Workshop arose from her personal encounter with healing. Her son, actor Fisher Stevens, was successfully guided through an episode with cancer by her and friend Louise May. As AIDS emerged in the theatrical community, Ms. Fisher amended the Mastery to include healing, visualization and emotional work to specifically address this phenomenon.



#### P.W.A. ENDORSEMENTS

"I've seen great movement happen in the Mastery. We hoped it would work with people with AIDS. It does. The workshop is perfect at what she does." Max

"I couldn't be more positive about it. It was a great way to begin the New Year. I sincerely hope that my brothers and sisters in the community open themselves to it and find out more about it." Tom

### The Visualization Workshop

puts us in touch with our self-worth, love and power. It allows us to re-align habitual behavior patterns into dynamic expressions of choice. Visualization is the opportunity to step into our Vision and be Healed.

**VISUALIZATION I.** Breaking Patterns and Completing Relationships

**VISUALIZATION II.** Love, Intimacy and Sex: Taboo vs. Freedom and Desire

### AIDS MASTERY & VISUALIZATION WORKSHOP

**AIDS MASTERY**  
Quan Yin Acupuncture Center  
513 Valencia  
San Francisco, California  
March 28-30

**VISUALIZATION WORKSHOP**  
1st Unitarian Church  
1187 Franklin  
San Francisco, California  
March 25/26 7:30-11:30 pm

For further information, call:  
Scott Eaton  
415-861-0306

or  
The national tour managers  
Chuck Baier & Victor Phillips  
212-924-8888

With Special Thanks to Dan Fauci & TAI

## Mixed Reviews

### The Critics Choose Favorites

SF filmmaker Calogero Salvo's *Three by Three*, story of a gay Cuban refugee and his US friends, in its West Coast premiere; 3/25 at the Roxie Cinema. Call 863-1087.

**Musicals:** *A... My Name Is Alice*, Joan Micklin Silver's Off-Broadway award winner, is a celebration of women; opens 3/19 at the Alcazar Theatre. Call 775-7100.

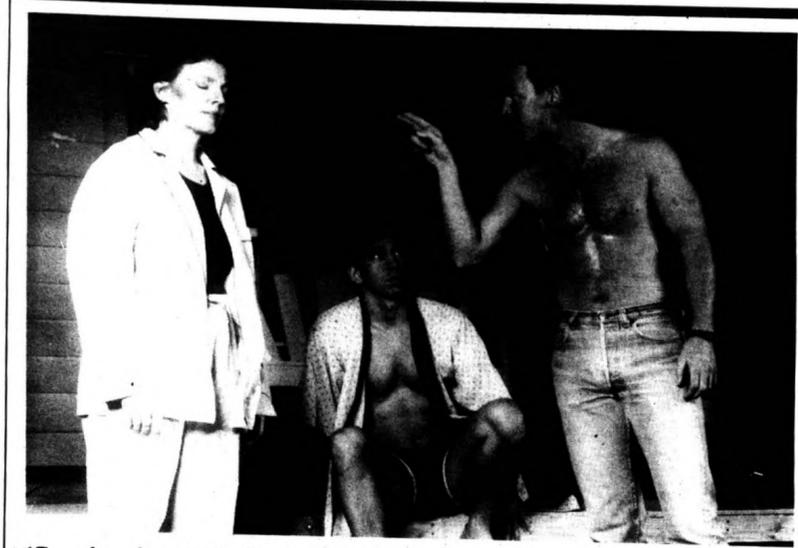
*March of the Falsettos*, William Finn's ground-breaking story of tangled relationships, gay and straight, opens 3/22 for a limited engagement in a local production produced and directed by Michael Koppy at the newly established Zephyr Theatre. Call 864-3017. *A Chorus Line* returns with Donna McKechnie in the role of Cassie she created in the original Broadway production; opens 3/15 for a three-week engagement at the Golden Gate Theatre. Call 775-8800.

**Photography:** *In the American West: Photographs by Richard Avedon*; controversial b&w portraits of the American underclass by a photographer better known for his fashion and high society studies; now through

5/11 at the SF Museum of Modern Art. Call 863-8800.

**Theatre:** SF Repertory Theatre kicks off its tenth season with Peter Weiss' *Marat/Sade* 3/21, back to back with Bertolt Brecht's *Baal* 3/22, at the Victoria Theatre. Call 861-0437. *The Passion Cycle*, ACT's production of miracle plays from the Wakefield cycle, opens 3/25 at the American Conservatory Theatre. Call 771-3880.

*Simply Magic*, presentation by the next generation of illusionists, magicians, jugglers, plays through 3/30 at the Marines Memorial Theatre. Call 771-6900.



### 'Levitation' Raises The Stakes at Theatre Rhino

San Francisco's gay community theatre has had its share of near-hits and misses of late. But Theatre Rhino ceros could be breaking new ground with Timothy Mason's acclaimed Off-Broadway comedy. Here, Joe, (James Campbell, right) and his sister, (Susan Allen, left) hash out old grievances while Joe's lover (Chuck Kubick, center) looks on apprehensively. The production, directed by Chuck Solomon, opened last weekend and plays through April 13. See facing page for dates, times.

## Closet Ball 1986

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**BEST MUSICAL!**—New York Outer Critics Circle  
**BEST MUSICAL!**—Los Angeles Critics Circle



Michael Brown, Ren Reynolds, Carl Daddio, Melissa Martin and Mark Bemstedter

This Bay Area premiere production of *March of the Falsettos* will be performed in an extremely small theater—fewer tickets will be available for the entire run than would be sold for just a single day at the Golden Gate or Orpheum Theaters. The show cannot be held over or extended. If you wait you will not get a ticket.

#### Performances:

**Fridays—March 21, 28, April 4, 11, 18, 25, May 2, 9**  
**Saturdays—March 22, 29, April 5, 12, 19, 26, May 3, 10**

Two performances each evening, at 7:30 and 9:30. All seats \$15.00. No discount tickets or press passes available. Tickets available now at all BASS Ticket Centers, the STBS booth on Union Square, or at the box office on performance days beginning at 6 pm. To charge-by-phone, call 864-3017 or 762-2277. MasterCard & VISA accepted. Don't wait. Buy your tickets today! "It's a small scale wonder!" (Kevin Kelly, Boston Globe) For more information call 864-3017.

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Monday, March 24  
5:30 pm

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Live Broadcast Of The  
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Monica Palacios  
Marga Gomez  
Phil Ford  
Doris Fish

Hors d'oeuvres  
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For further information, call:  
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# Classifieds

## Strictly Personal

### MATURE LEATHER MAN

Wanted by hot Italian (50) in East Bay for after lunch fun. My rear is always ready for deep plowing in my well equipped play room with floor to ceiling mirror and well placed sling. If interested, write to Len at Box 124, 2483 Hearst Avenue, Berkeley, California 94709. (P-6)

### EXECUTIVES

Young goodlooking blond student blue eyes butch guy with muscles seeks financial help and an on going friendship with sincere man in capable position. I'm honest and appreciative — ideal position is regular get together for dinner, fun in exchange for salary. Write about yourself and your expectations to Eddy: 2336 Market St., No. 25, San Francisco, CA 94114. (P-6)

**Wanted Hot Hung Harry Tops**  
G/B/M 39, 5'7", 130 lbs., with smooth buns needs deep plowing long lasting huge hung white tops to fill my hot hungry hold. Condoms please. Serious only. 282-8940. (P-7)

**WANT HOT BUNS 4 FUN**  
Seeking young, spirited, healthy, slender bottom stud for hot, safe, slightly rough sex. Fantasy exploration. Want to strap you down, rip off your t-shirt, twist your tits, tie-up your balls, make you sweat, then slam into you with my cock (condomized). Am 30, trim, 5'7", goodlooking, well-hung, horny top. Seeking longterm playmate. Send detailed reply, photo to SUSA, Box 763. (P-5)

**Look Sweet 16?**  
Slim lover wanted 18-19, who looks younger. Too young to get into bars? Too young to shave? Share love and fun with caring, mature, gentle man 45, 5'7", 160 lbs., glasses. Any race OK. Inexperienced OK. Like respect, equality, nature, computers, heated swimming pool, walking by the ocean, really getting to know each other, being very affectionate? Call 585-4335 9 am - 11 pm. No phone sex. Follow the safe sex guidelines. (P-13)

**Springtime at the Russian River**  
Big masculine hairy bearded bear looking for bear hunters / chubby chasers who would like to get away from it all for awhile and go on a sex safari in the Redwoods on mountain overlooking the Russian River. Looks not as important as hunting skills. Trap me at my mountain lair or lure me to your place. Your letter/photo gets mine. Box 1461, Guerneville 95446. (P-6)

**Tight Round And Hairy**  
Good looking blond, hot, hung 30s, 5'11", athletic, mustache, swimmers build wants good looking, masculine well built men over 5'7" with hairy body, strong trim hairy legs and tight, round hot hairy butt. Evenings. 776-7472. (P-6)

**GREAT FEET**  
Handsome, masculine G/W/M, early 30s, mustache, good body & hung seeks similar man/men for safe hot sex with your feet in focus. Not looking for longterm relationship, just some fun. Please send photo (will be returned) or description of self. SUSA, Box 766. (P-6)

**Nixon**  
For the last few years, I secretly tape-recorded my bouts in bed with numerous sexual partners. The tapes contain squeaking bedsprings, howling climaxes, bed dialogue. I may be alone in this quirky little endeavor, but I would like to exchange tapes with others who are also taping. I am 37, 6 foot, 155 pounds, muscular. Discretion assured. Write SUSA, Box 767. (P-6)

**Just Arrived! Direct from Seattle a Handsome professional Italian GWM. 24**

I am 5'10 1/2", 165 lbs brn/grn & have a great personality and sense of humor. I enjoy all styles of music, romantic dinners, movies, handball, running, singing, piano playing and romance. I'm not much of a drinker & do not use drugs. If you are 24-40, similar interests, looks & ready for the real "Italian Stallion" write me! All answered & photos returned. Please include your phone number. SUSA, Box 769. (P-6)

**MEN**  
who enjoy being around other nude men socially. I prefer men in their 30's, not ashamed of their bodies, in good shape and like to show their bodies off. For straight forward discussion, call 531-9183 7-12. (P-6)

**NO B.S.**  
Just too good to be true! Imagine: Professional, very goodlooking, lit. hair, blond mustache, blue eyes, 5'7 1/2", 25, a hot tight body that won't quit, cute tight butt, thick cock, warm, loving, sincere and monogamist. I don't drink, smoke, take drugs, not promiscuous, not into the scene, and will love and spoil you through and through absolutely to death. Baby, make me melt: a man that's 25-40, 5'8" +, very handsome, muscular, masculine, dark hair, seductive, aggressive, hung like a trojan, warm, loving and sincere, can't keep his hands off me and wanting to give as much in a relationship. If you fit the above and your ready to be attacked, molested, and loved by this cute little hunk forever, write me now with a picture! SUSA, Box 764. (P-5)

**Bisexual Couples**  
G/W/M, 36, 5'9", 170 lbs., seeks bisexual M/F couples to initiate him into bisexual fantasies and fun. Bob, 864-3474 before 7 pm. (P-6)

**Are You Ready?**  
34, 6'2", blonde, very blue eyes, hairy chest, work and gym toned. I love to talk, laugh & care. I haven't learned all life's lessons but want to grow with a man whose dick is connected to a heart and brain, confident enough to be vulnerable and imaginative. Communication is paramount. I prefer men with little body hair in great shape without drugs. Photo - SUSA Box 761. (P-5)

**Young Asian Wanted**  
W/M 27, 6", 155 lbs., seeks small boyish Asian or other dark complexioned guy for hot J/O, etc. You should be slender, under 5'10" and under 140 lbs. I enjoy nudity and am also looking for a relaxed and uninhibited roommate fitting the above description to share my downtown studio apartment (\$205 month incl. util). I am straight appearing and acting, brown hair/eyes and have a trim build. Call 474-1431. (P-6)

**HOT TOP WANTED**  
for regular good safe sex. ME: GWM, 35, professional, 5'8", 150 lbs., brn-blond/brn., considered cute, definite horny bottom. YOU: 18-30, attractive, masculine, horny totally-top, see this as a better way of meeting than the bars, and are serious about regular fun sex. (Sure I'd like more, but have to start somewhere.) Let's talk and arrange to meet to check out the erotic chemistry. Joe 549-9826. (P-6)

**Johnny Normal Line**  
24 hour conference line. Free. Newsletter. Posters. 751-4752. Keep trying. Wee hours easiest. (P-7)

**Companionship and Intimacy**  
That's what I always tell my friends I'm looking for, so I thought I'd tell you. I'm an educated professional, late 30's, masculine, good perverse sense of humor; a city boy who enjoys travel and outdoor activities; with a muscular, smooth 170 pound gym body, brown hair, mustache, blue eyes, just under 6 feet, well endowed, into safe sex and very aggressive in bed. If you're masculine with a well exercised body and miss being pounced upon, hugged, stroked, groped, snuggled, teased, licked, fondled, indulged and appreciated, invest in a letter with photo (returned). SUSA, Box 768. (P-6)

**Are you Thin and Sincere?**  
Warm W/M 36, 6'2", 170 lbs., smooth, trim, blue eyes, seeks thin or slender Asian or white guy 18-38 for sincere friendship. I especially like smooth or somewhat boyish looking. Wish to share mutual interests; some of mine: massage, swimming, psychology, music, Buddhist meditation, mild spanking, hugging. Bob, P.O. Box 14794, San Francisco, CA 94114 or leave message with name, phone, brief description at (707) 422-5861. Friendship first. (P-7)

**CUDDLING? SAFE WATER SPORTS!?**  
Handsome GWM 36 wants to cuddle with friendly men in his target audience. 20-40: non-clones, new wavers, inexperienced, creative non-smoking non-scene people, one hopes! This W/S part remains discussable. Please write to Phil, P.O. Box 591044, Golden Gate Station, SF 94159. (P-6)

**Bondage Massage**  
Bondage Massage. For the muscle man (only) very well defined bodies, no slim weaklings or "I use to be" callers. To get a great safe, fun, erotic, sensual, masculine, man to man trip call 569-7649. I am a Latino body builder with 6 years experience in massage and tying guys up. No fats or effeminates. (P-7)

**Latin Men**  
Where are all of those interesting hot latin men? And I mean men, not ladies. Does any of this interest you, brown hair, blue eyes, mustache, very hairy chest, 5'7", 148 lbs., handsome, masculine, nice body? I enjoy jogging, hiking, camping, laughing, romantic times, movies, music, reading, travel. I know you are out there, so why don't we get together and enjoy life. Beaches, sunsets, I'm ready! Please no fats, fems, drugs, smokers or heavy drinkers! Write with picture to SUSA, Box 765. (P-6)

**Lingerie Clad or Naked Submissive**  
GWM, 56, 5'8", with slim shaven body clad in lingerie, etc. enjoys cuddling, kissing, caressing leading to condomized anal sex. Also, I will surrender my naked body for piercings, moderate B&D and S&M, etc. Poppers, grass, lite drugs okay. Need someone to take pictures of me in various scenes (my camera and film). Please allow time to prepare my body for you. 441-6523 afternoon and evenings. (P-8)

**Sex Servant**  
Tall, slender, age 37, grip, fr/a. Wants to service one guy on a regular basis. Available mornings, evenings, and weekends. Ed, 1800 Market St., No. 118, San Francisco, CA 94102. (P-6)

**JOGGING**  
Health person with K.S. is looking for a buddy to go jogging with (weekends?) at Baker Beach or Golden Gate Park. You don't have to have AIDS — just mutual support and great fun. It's Christopher at 626-4617. (P-6)

**LOOKING FOR**  
**BIG-HUNG-HORNY-TOPS** — White or Latinos to fill my hungry hole. GBM 38, 6", 170, sensitive nipples — hot round buns — condoms — you are the master and lord of this domain — photo appreciated — satisfaction guaranteed. (P-6)

**The ORAL MINORITY**  
Looking for a man who doesn't consider cock-sucking as a prelude to fucking, but revels in the ecstasies of fucking face or 69'ng. Photo (if poss) & phone to: SUSA, Box 770. (P-6)

**I Need Discipline**  
In high school I was in great shape because my coach made me work out whether I wanted to or not. He really made me work out and used to slap me some when I got lazy. Now I'm 36, 6", 195 and out of shape. I need a coach who's tough (not mean) 3-5 nights a week. Your gym in your East Bay home. Tell me where and when. Dave. SUSA, Box 771. (P-6)

**Virgin Bumpers Need Action**  
Health conscious, professional, masculine man seeks a masculine, active man to build a strong monogamous relationship. Not into bars, baths or drugs. Seek affectionate, sense of humor, Greek Active-Strong sex abilities. I am 5'11", 180 #, 36 years old, black. Seek all nationalities of someone we can both respect and feel equal to each other. Jay Jay, P.O. Box 15000, Suite 288, San Francisco, CA 94115. (P-6)

**Massage**  
\$25 - Hot Athlete, Hung Nice Bill 441-1054. Massage, etc. (MA-6)

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LOVERS: surprise your sweetheart with a gift of massage!  
CALL TODAY FOR AN APPOINTMENT  
STEVEN - 221-9916 - 10 am - 10 pm (MA-6)

**TALL DARK HANDSOME**  
Italian, Hung Big, Will give massage in all the right places. Horny all the time.  
Call 775-7184 John. (MA-14)

**Massage Exchange and Friendship**  
Warm W/M 36, 6'2", 170 lbs., smooth, trim, blue eyes, seeks thin or slender guy 18-38 for massage exchange and genuine, nonsexual friendship. Also wish to share mutual interests; some of mine: swimming, psychology, songwriting, Buddhist meditation, mild spanking, Asian culture, hugging. Any race OK. Please write Bob, P.O. Box 14794, San Francisco, CA 94114. (MA-5)

**Soothing Hands**  
Will give you the velvet touch — to relax and ease the stress and tension of daily life. You owe it to yourself. Mr. G. A black mature masseur. \$25 an hour - eve. weekdays - all day weekends. 621-3319. Spiritual - sensuous -erotic. (MA-6)

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Sensual loving massage... Nude, yet safe! Relax and enjoy my sensitive, caring hands, anytime! David, 668-5284. Student discount with school I.D. Women welcome. (MA-5)

**Roommate**  
ROOMMATE  
PWARC 43 would like to meet another person interested in a share rental living situation based on friendship and mutual support. Once we agree on the area a reasonably priced 2 bedroom apartment will be located. Some of my interests include meditation self-discovery, reading, cooking, movies, etc. No drugs, alcohol or tobacco. If 35 or over and interested call Rob 431-0382. (R-6)

**ROOMMATE**  
Latino, 29, looking for responsible mature roommate to share lower Russian Hill flat. Kitchen has nice G.G. Bridge view. Good public transportation nearby. Available April 1. \$295 including util. 1st and last months rent please. Richard 641-8580. (R-6)

White 38 year old English male — clean — healthy. New to Bay Area — outside salesman. (Does some work on own phone at home). Seeks private room in S.F. house of older man, 55+ for mostly platonic companionship. Will pay rent and share food expenses. Please send your tel. no. to C.W. at P.O. Box 410292, S.F., 94141-0292. (JW-6)

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**"FRENCH AT HEART"**  
100 men and women athletes of the French delegation to Gay Games II (Aug. 8-Aug. 18, 86) need adoptive homes for the duration of the games. If interested in this cultural exchange contact: "FRANCE" c/o Housing Director, Gay Games II, 526 Castro Street, San Francisco, CA 94114. (415) 861-8282. "A TASTE OF FRANCE" (R-7)

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GAY SHARE A RIDE  
Gay men and women enjoy the safety and pleasure of a carefully screened driver-passenger to most major cities. Fee only on successful matching - \$5.00 driver \$10.00 passenger. Phone (415) 931-1143 between 4-8 only. (S-6)

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PHONE HOME specializes in Telephone Installations for your Home or Small Business at a price you can afford. Whether you simply need an extra jack in your kitchen, a PBX or Multi-line system for your business, or a Cellular car phone - our charge for service is substantially less than what you'd pay elsewhere. Call (415) 824-4004 for a quote and mention this ad for an additional 10% discount off parts and labor.

**1986 CATALOG**  
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**Integral Hypnotherapy**  
Experience body-mind-spirit harmony through guided visualizations by a registered hypnotherapist. Learn Self-Hypnosis for enhancing inner alignment, Self-esteem, motivation, stress reduction, weight control athletics and improved concentration. I blend the most sensitive and caring aspects of both Western and Eastern technique to help activate your own internal healing guidance... Initial half-hour consultation at no charge; additional information and appointments, 566-7074. Steve Sterling. (S-6)

**Quality Janitor/Housecleaner Avail**  
Industrial/commercial janitor (also am housecleaner) seeks additional clients. Have good personal and work references. Am resident of Mission District. I do quality work at a fair price. Call Guy — 431-9542. (S-6)

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Nick Weiler  
566-0670 (S-7)

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So You'd Like To Model  
Give us a call at (415) 626-3636. We handle modeling assignments for the gay male market and are looking for men with two or more of the following characteristics: good looks, uncircumcised cocks, good bodies, above-average endowments, and/or a good work attitude. We're legitimate, professional, and want to hear from you today. (JO-6)

**1987 CALENDAR**  
Photography student needs models... women who can appear in bathing suits and body builder/handsome guys. Or perhaps you know a stunning woman who would like to show off! We do fresh, innovative and surreal style photography. You'll get the picture. Call John at 626-4617. (JO-6)

**ADVERTISING SALES**  
Neat professional sales people needed for San Francisco, Marin, East Bay and Peninsula coverage for Gay Areas Telephone Directory. Excellent leads supplied. Good Commission. 776-3600. (JO-7)

**MODELS NEEDED**  
SAVAGE PHOTOGRAPHY  
San Francisco's leading gay studio, is looking for models for fashion, advertising and porno assignments. Please call 626-2610 to arrange a test session. (JO-6)

**A Sentinel Classified Gets Results**  
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I also repair, regulate, evaluate and re-string pianos. Ivories carefully matched and replaced. If you are thinking of buying a piano I can help you find a good one.  
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**PHOTOGRAPHY**  
Photo student with K.S. is looking for an associate with a car to help photograph. No knowledge of photography needed. My school photo project involves doing an in-depth study of people with AIDS. I am trying to touch and enrich their lives as well as all the lives in our community. A little contribution goes so far! Christopher at 626-4617. (JO-6)

**EXECUTIVE SECRETARY**  
The Institute for Food and Development Policy is seeking an experienced Executive Secretary who shares our values, vision and commitment. The Institute is a non-profit research and education center focusing on hunger and social justice.  
**Job Description:** The Executive Secretary is responsible for coordinating all support functions of IFDP, and handling the Institute's Speakers Bureau. The primary responsibilities include:  
— answering inquiry and information calls regarding Speakers Bureau, and handling all telephone and mail correspondence to insure accurate and timely speaking engagements.  
— handle calls and correspondence and maintain files for Executive Committee of IFDP.  
— do word processing and/or typing for Program, Administrative, Membership and Development, and Publicity/Publications Departments, including composing, formatting, copy editing, and proof-reading letters, correspondence, and internal and external documents.  
**Qualifications:** This position requires strong written and verbal skills, a minimum of two years of office experience including word processing, 60 wpm typing, transcribing, and the ability to compose correspondence. Also required is a demonstrable commitment to social change.  
**Compensation and benefits:** Salary negotiable, depending on experience. Full medical benefits.  
**To apply:** Send resume and a letter indicating your reasons for seeking this position to: Search Committee, Institute for Food and Development Policy, 1885 Mission Street, San Francisco, CA 94103. **Deadline is March 21, 1986.**  
The Institute is an equal opportunity employer. People of color, women, and the disabled are encouraged to apply. (JO-6)

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LEARN SPANISH  
Are you interested in taking Spanish lessons? A Spanish speaking person is the best to learn from — this tutor with a lot of experience in teaching Spanish will teach you the language. You might need Spanish for many reasons, your job, travel or just to learn your new language. You learn fast, easy and in a fun way. Call PROFESOR 587-2216. (JW-5)

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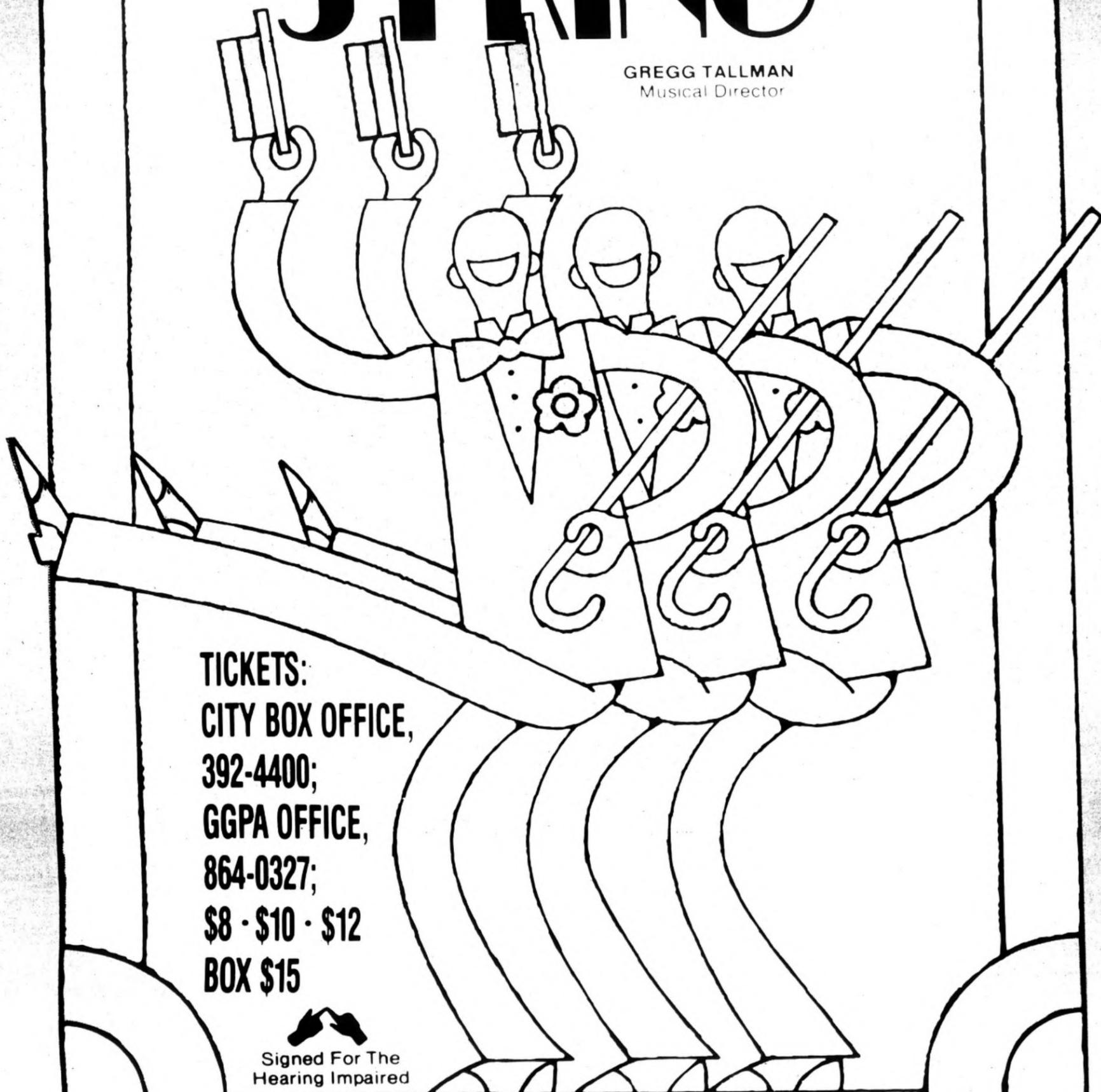
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