

**The Band's
Sound
Foundation**

page 23



**State Gay Demos
Have an Agenda**

*No More Mr. Nice Guy,
Get Elected, Reps Told*

by Robert Hass

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Continued on page 4

Is There Anything Good On? *Video* page 15

<i>Film:</i>	<i>Theatre:</i>	<i>Dance:</i>	<i>Cabaret:</i>	<i>Pop:</i>	<i>Rock:</i>	<i>Opera:</i>
James Ivory	Ball's Fall	At the Ballet	Chorus Lines	Show Tunes	Local Labels	Pippin's Pocket
page 18	page 20	page 20	page 22	page 24	page 24	page 26

ALCOHOL, DRUGS... AND AIDS

There is growing evidence of a significant connection between AIDS and alcohol and drug abuse.

Substance abuse is an issue we can no longer afford to ignore.

Drugs and alcohol don't cause AIDS. AIDS is caused by a virus. But there are at least three ways in which alcohol and drugs can increase your chances of getting AIDS.

First, alcohol and drugs depress the immune system and make you more susceptible to disease.

Alcohol, marijuana, speed, cocaine, poppers, and other recreational chemicals lower your resistance to disease. In some research studies, poppers have been implicated in increasing the risk of KS. Drugs and alcohol weaken your health. They *increase* stress rather than relieve it and help the AIDS virus overcome your body's defenses.

Second, alcohol and drugs reduce your ability to stick to judgments about what's safe and what isn't.

A huge majority of gay men in San Francisco have given up Unsafe Sex. For the relatively few who haven't yet, studies demonstrate

a strong correlation between alcohol and drug use and Unsafe Sex.

Third, sharing IV drug needles transmits the AIDS virus directly from the bloodstream of one infected person to the bloodstream of another.

If you do take the risk of using IV drugs, don't share needles! It's a direct route for the transmission of AIDS. There are thousands of IV drug users in America with AIDS, and probably other thousands who are still incubating the virus and who are contagious. Don't share needles!

According to experts who treat substance abuse among gay men, we have had a major epidemic of substance abuse in our community for years—so much so that most of us have accepted substance abuse as a routine part of gay life. What was once routine, however, is now deadly.

If you want confidential and gay-sensitive information about substance abuse for yourself or for a friend, help is available. **Contact 18th Street Services, 2152B Market Street, 861-4898,** or call the AIDS Foundation's

AIDS HOTLINE, 863-AIDS, for a referral.

Remember:

- Sharing needles is dangerous. Don't share needles.
- Alcohol and drugs depress the immune system. Protect your health.
- Getting high can lead to Unsafe Sex and exposure (or re-exposure) to the AIDS virus.

Now is the perfect time to take a fresh look at your own use of alcohol and drugs—and to get some help (often free) to find out if you have a drinking or drug problem that may increase your chances of getting 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

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The Band's Sound Foundation

page 23

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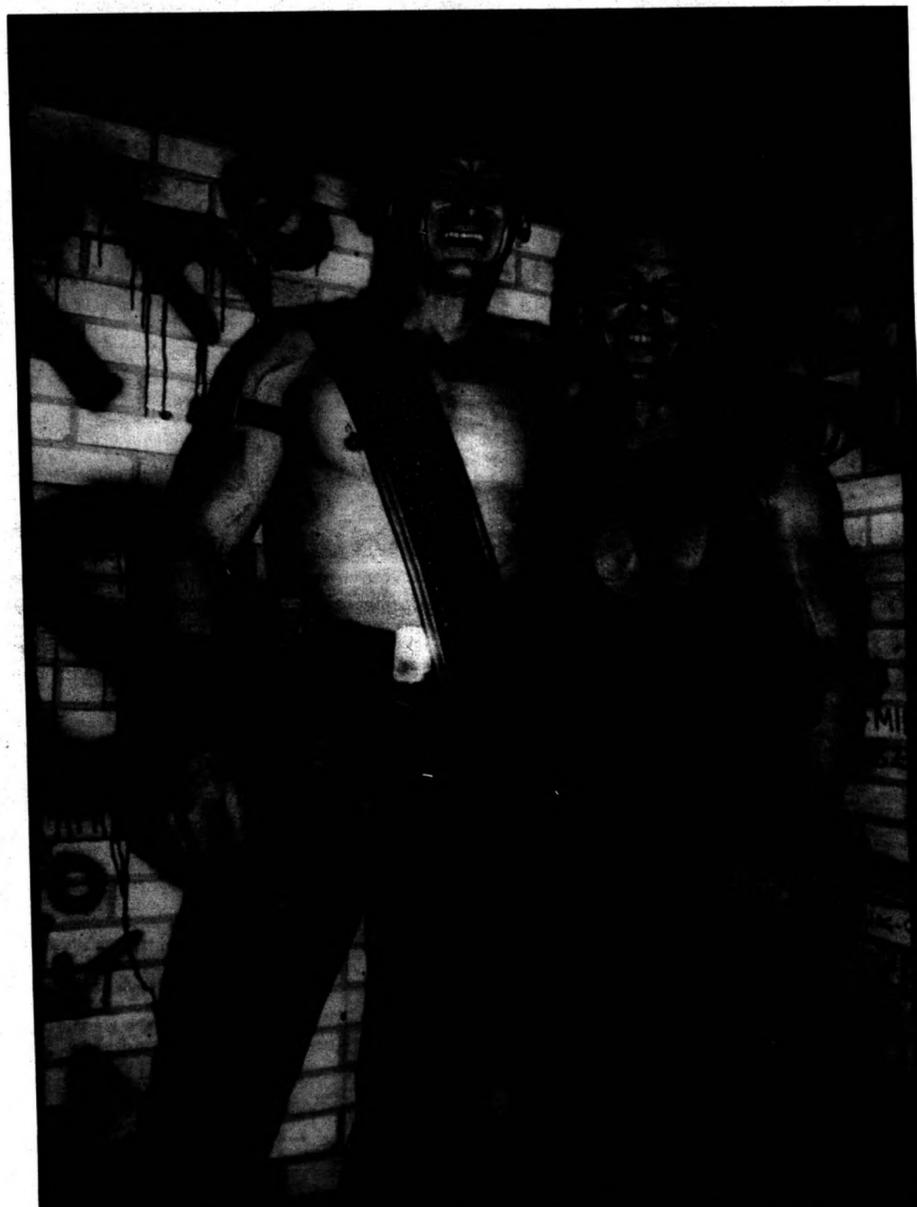
by Robert Hass

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Continued on page 4



The new Mr. San Francisco Leathers Jim Ed Thompson (left) and buddy, porn star Chris Buckle, at the foundation's San Francisco meeting. (Photo Robert Priddy)

Is There Anything Good On? Video page 15

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James Ivory page 18	Ball's Fall page 20	At the Ballet page 20	Chorus Lines page 22	Show Tunes page 24	Local Labels page 24	Pippin's Pocket page 26

From the Publisher

Tom Murray

Flirting with Lesbian Love

Monday night Hollywood ineptly tackled the topic of lesbian relationships. ABC-TV premiered *My Two Loves*, with Lynn Redgrave and Mariette Hartley, in a neutered effort to open yet another closet door.

Despite co-authoring by the talented Rita Mae Brown, this latest celluloid project continued Tinseltown's tradition of tip-toeing around and sterilizing romantic scenes between gay men and women.

The real, rich and painful issues we confront were apparent and treated with compassion. There was honest but uninspired dialog about secrecy, and the need to play games to protect careers, family and friends. Lynn Redgrave, as Marjorie, bluntly opted for the closet, unwilling to risk martyrdom for a cause. If indeed her attitude reflects the majority of gay women, one can understand why they remain the least visible minority.

Apparently, love between two women is the latest taboo to be explored by the media, following a wave of successful films, plays and novels about gay men.

Last year two ex-nuns popped open another look at lesbian relationships within the Catholic Church. Their book, *Speaking Out*, chronicled the tales of women in religious life, the convent and

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cloister dwellers of the '50s and '60s. We glimpse plenty of passion behind those starched veils and rosary beads. Church officials were outraged by the truths these gussy ladies bared.

Recently, another book has appeared dealing with lesbianism during the Renaissance. This is also the tale of a nun who repeatedly "seduced" another nun and was caught. She claimed that a spirit controlled her actions, part of ongoing mystical experiences. Piety and the passage of time blur the issue, but the point remains that women were passionate with women long before the gay movement. Many of them used the Church and cloister as a convenient closet. Gay men did the same. Now, because there is money to be made by opening these doors, publishers and national networks are interested.

Despite its compassion, Hollywood's latest effort pales in comparison to our own true stories. Gay women remain less visible than gay men and face the added obstacle of male chauvinism in Church and state throughout history; yet, the longer they play Marjorie's role, the longer the illusion will remain.

We are pleased, nonetheless, that producers, publishers and national networks, are catching on and catching up with us. Motivated by dollars and cents they are at last willing to acknowledge our lives and our loves.

Sentinel

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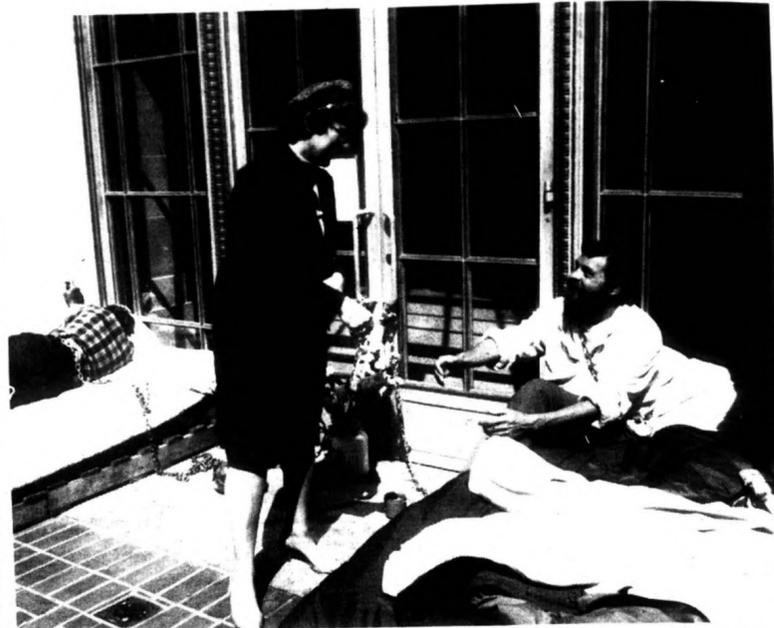
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(415) 861-8100

VOICE OF THE NEW GENERATION

2 Sentinel USA • April 11, 1986



Supervisor Carol Ruth Silver had an encouraging word for an ARC/AIDS vigil member Friday.

MICK HICKS

Letters

Prejudice Not Kosher

To the Editor:
One hopes that *Sentinel* publisher Tom Murray, having written a brilliant editorial, "Hard On Catholicism," will turn his attention to a companion piece, "Hard On Orthodox Judaism." A Mr. Dear of New York seems to be the Jewish co-opponent with Roman Catholic Cardinal O'Connor against gay civil rights legislation.

Studies confirm that it was the Orthodox Jews who best survived the concentration camps of Nazi Germany. It is obvious, however, that their experience in the Holocaust did not generate any understanding or compassion for other minorities who are being persecuted.

Martin F. Stow

True to Type?

To the Editor:
In a recent editorial entitled "KQED's Kamikaze — Whose Fault?" you describe Fabian Bridges as being articulate, even eloquent, about his predicament. Anyone who watched this show without being prejudiced in advance would hardly describe Bridges in the way that you have done. I feel that he came off as an uneducated, mumbling, ghetto-type black gay man, a type that commonly frequents the Tenderloin and more typical sleazy places in the gay world. Bridges was receiving government money and, in the film, he admits he spent it foolishly. All the educational material about AIDS would not help that young man because he showed himself to be the 1% that never gets the word 99% of the time.

The hysteria about this film seems to be self-created, self-perpetuating and tailor-made for chronic complainers. To contract AIDS accidentally is to be without blame, perhaps even with prior knowledge of the hazards. But to have AIDS symptoms and continue to have sexual contact, thereby exposing other people, is a crime — whether or not this meets with the editorial policy of the *Sentinel*. The outbursts in this most serious matter can only be equated with the battle that started with the film *Cruising*. It seems that whenever our dirty linen is publicly aired, we demonstrate and deny and rally against those who open our lives to public view. The defense of Fabian Bridges can certainly be compared with the defensive terms of "recrea-

tion drugs" and the story of poppers being used as a room odorizer. My letter won't change your mind, but bear in mind that your editorial only, too, reaches a small audience. It's about time we acknowledge ourselves and our activities, and not put the blame on anybody else whenever the peephole is opened for public view.

Andrew J. Betancourt

Godfather's Gifts

To the Editor:
The Godfather Service Fund is an all volunteer, non-profit organization and is proud to be able to continue as such.

During holidays, we have been able to provide surprise gifts to the AIDS and ARC patients at San Francisco General Hospital through the generosity of people's time and donations. This is in addition to the personal care packages delivered to the patients on weekly basis.

For Easter, the G.F.S. would like to thank Cost Plus Imports of SF for baskets, Hidden Gardens for the colorful African violets, Fantasy Island Costume for Mr. Bunny's outfit, the Gilded Age and Bob Wright for basket stuffers, the Packaging Store for storage and excelsior and the Grand Ducal Council and the Royal Court of the Fire Crystal and Ebony Star for packaging and distribution.

Tony Trevizo
G.F.S. Director

Rescue Mission Woes

To the Editor:
For several weeks now The Gay Rescue Mission has been following the dictates of its Charter by feeding the hungry. Our rescues are limited so we supplement other feeding programs, offering food to the hungry on the weekends at a location on Polk Street. The crowd varies from 25 to 125 and we feed them without qualification. They need only to be hungry.

On April 5, we were feeding a light crowd when a police officer approached asking, "Who's in charge here?" The upshot being that we cannot feed people any more until we get a permit. But the only permits are for charitable organizations and we are not such an organization, being a religious organization. The permit for charitable organizations violates each and every principle of the division between the Church and State and is in violation of every principle of religious freedom.

Back in the early 60s the Street got the name of Polk Strasse for the fascist tendencies of its merchants.

It was so typical of the attitude in City Hall when the officer remarked that he wanted to be sure that "undesirables" stayed off Polk. In his mind, anyone who was "economically strapped" was undesirable on Polk.

Guy Strait

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.

Trivia Quiz

1. A poet in the forefront of the gay liberation movement began his most famous poem with the line, "I have seen the best minds of my generation. . . ." His name was:

a) W.H. Auden b) Allen Ginsberg c) Paul Goodman

2. Author and adventurer T.E. Lawrence, popularly remembered as "Lawrence of Arabia," was an ambiguous figure to the macho British military. He died:

a) of a bizarre wound incurred in a Bedouin border skirmish b) of a hereditary venereal disorder c) in a fall from a motorcycle that was a gift from playwright George Bernard Shaw.

3. The first performer to win an Academy Award for Best Supporting Actress in the role of a man was:

a) Eve Arden b) Marlene Dietrich c) Linda Hunt

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

Editorial

Ken Coupland

Parade Shot in the Foot

Several months ago Lesbian & Gay Freedom Day Parade co-chair Patrick Toner (better known to most of you as International Mr. Leather) invited the *Sentinel* staff to sit in on a get-together, with local representatives of the gay media, to discuss ways of putting out word about this year's 17th annual demonstration of gay pride and solidarity.

It seemed like an excellent idea, in part because the respective staffs of the City's gay publications have woefully little contact with each other; partly because the meeting would provide an opportunity to clear up some of the allegations of financial improprieties that have clouded the reputation of past Parade committees.

But that was the last we heard of the Parade until the appearance, around the end of March, of *On Parade!*, a 16-page, tabloid format publication labelled "Your Information Supplement to the 17th Annual Lesbian & Gay Freedom Day Parade."

It's a curious document. Under the page one headline, "Pride is for Everyone . . . for Everyone Has It," there's a full page statement by supplement editor and "producer" Jeffrey Wilson.

Wilson, whose *Hot Wax Music* column ran in the *Sentinel* for a while last year, published the *City Guide*, a flossy entertainment wrap-up with a four-color cover that folded, after a name change to *San Francisco Style Monthly* — earlier this year. (The magazine has since been revived, under new publishers, as *Cite Guide*. Wilson, in his statement — when he isn't apologizing for his grammar and hackneyed phrasing — plugs his column (currently without any local publisher), defends his track record with the bankrupt *City Guide*, and throws in a few bromides about unity, strength, and pride. What Wilson doesn't mention, understandably, is the most recent appearance in print, where his objections to an *Advocate* report on local record producer Marty Blecman's legal difficulties brought a heated dismissal on the *Advocate's* editorial page, once Blecman was convicted.

A writer with a strong urge — but little flair — for self-promotion, Wilson includes a beaming picture of himself, glasses raised, with "male actress" Charles Pierce, in a montage (also on page one) that includes Liz Taylor, Whoppi Goldberg, Sharon McNight and Mayor Dianne Feinstein.

What is going on here? The Parade, in recent years — as anyone who follows the local gay press is probably tired of hearing — has been the subject of perennial controversy. Political wrangles, accounting problems, personality conflicts and fragmentation have marred organizing meetings, in contrast with the upbeat, festive and often deeply moving experience of the Parades themselves. It has frequently appeared as if the Parade committees have functioned as little more than showcases for every discontent and imagined slight that keeps San Francisco's

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gay population at loggerheads. But, meanwhile, the committees have managed to get the job done. The Parade program is an important part of Pride Week celebrations; Wilson's "information supplement" is the first of several installments prior to the final program. It may be too late for Parade organizers to do anything to



Editor Wilson, from the cover of *On Parade!*

change this year's Parade logo — an ugly and inexpressive graphic, crudely executed, which has already drawn its share of debate. But they should look again at who they choose to represent us.

□ Autumn Courtney and Patrick Toner respond: "As Parade co-chairs, we apologize to the com-

munity for Jeffrey Wilson's involvement with *On Parade*. In the future our information supplements and the Parade program itself will be handled by an in-house subcommittee of the Parade. We thank our advertisers for their support and hope to see you all June 29."

Archdiocese Spring Festival for Young Adults

On Saturday, April 26, the annual Spring Festival for young adults (people in their 20's and 30's, singles and couples) will take place at USF. The title of Saturday's conference will be "Searching Faith: Young Adults, the World and the Church". The day will consist of a keynote address, a dozen workshops, a liturgy of the mass, a catered dinner and dancing. Festivities

begin at 12 noon with an opening prayer by Archbishop John R. Quinn. On Sunday, April 27 the Spring Festival will conclude with an outing to Angel Island. For more information, call Chris at 665-4400.

STD Awareness Month

April has been proclaimed "STD Awareness Month" by Mayor Dianne Feinstein. This year the Division of Sexually Transmitted Disease (STD — also known as "V.D.") Control is focusing on "ABCs of STDs," self-protection from STDs.

The San Francisco City Clinic provides STD testing and treatment as well as counseling and education to its patients and the general public. Assistance in helping the Division of STD Control and City Clinic in making the April 1986 STD Awareness Month a success is appreciated. Call Paul Gibson at 864-8100.

Quote/Unquote

Womb with a twist?

"It could get rid of some of the hate and envy men have of women, and then maybe they would go away and leave us alone."

— Joan (Bunny) Jones, president of the Lesbian/Gay Alliance, on San Francisco State University experiments that would allow a male subject to become pregnant, quoted in SFSU organ Golden Gater.

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.

TDD: 621-5106

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



Demos from page 1

the mood among conference speakers and club members remained determined and upbeat.

Addressing the gathered late Saturday was State Assemblyman Art Agnos (D-SF), the keynote speaker. "AB1 is going to become a law because I'm not going to go away on this issue . . . no matter how long it takes [and] I promise you no matter what the effect on my political career," Agnos pledged to an audience which was noticeably moved by his remarks.

Agnos also promised to continue to help individuals who, threatened with AIDS employment discrimination, contacted his office. (For highlights of his speech see the accompanying sidebar.)

In a workshop entitled "Wielding Effective Political Power," gay Democratic leaders outlined strategies they felt achieved results on gay-related issues. Despite differences in style, their message was essentially the same: Until lesbians and gays enter and win political races at all levels of government they will never gain the same human rights enjoyed by others.

But, according to these leaders, gays can only win with the support of other minority and progressive groups. And that support, in turn, demands of gays a consciousness of and identification with issues that transcend traditional gay concerns.

Call for Resignation

During the conference, members considered a number of proposals that set priorities for the newly formed state association of Democratic clubs. Possibly the most important resolution approved was one calling for the resignation of State Health Services Director, Dr. Kenneth Kizer, whom association members charged with incompetence. Kizer recently released a report outlining his department's AIDS plan for California. Many gay leaders have criticized the plan for coming out so late as well as its omissions, particularly in the areas of education and funding, according to Stan Hadden, Legislative Aide to State Senator David Roberti.

In a related move, Association members agreed to work for passage of SB-2245, a bill creating a separate State AIDS agency reporting directly to the Legislature rather than to the Director of Health Services.

The group also voted to support a state lobbyist in Sacramento whose job will be to lobby on behalf of gay issues, with a focus on AIDS legislation. According to Roberto Esteves, a conference organizer and President of the Alice B. Toklas Lesbian and Gay Democratic Club, all groups will be responsible for raising the funds to pay such a person.

"There are over 40 AIDS-related bills in Sacramento right now," Esteves told the *Sentinel*, including legislation on quarantine and mandatory AIDS testing. "The amount of legislation being generated, both good and bad, is frightening at best," he said, "and there is no one in Sacramento watching out for our best interests."

Other key items on the group's 12-apoint AIDS agenda included: 1) supporting \$400 million in state funds for 1986-87; 2) antidiscrimination ordinances; 3) State laws prohibiting involuntary

HTLV-III testing; 4) lobbying federal representatives for an effective national AIDS education campaign using previously allocated funds; 5) working in coalition with other community groups to defeat the LaRouche AIDS quarantine initiative slated for the November, 1986 California ballot; and 6) lobbying for AIDS preventive services to homeless youths, regardless of their county of origin.

On Sunday, participants elected Paul Self of Long Beach's Lambda Democratic Club to a two-year term as Regional Vice-Chair of the national association. Self is also a Co-chair of the state organization, along with Dana Mitchell, President of the River City Democratic Club.

Outreach Strategies

During Saturday's workshop a number of prominent club leaders advocated strategies and tactics they considered effective in the fight for gay rights. "One of the biggest frustrations I have had in dealing with members of our own community is helping lesbians and gay men learn that our ability to survive and be effective politically does not depend upon being nice to good, straight, white male, liberal politicians," San Francisco Supervisor Harry Britt said to a receptive audience.

Britt endorsed a form of progressive coalition politics for which he is well-known in SF and which he claimed has proved effective for gay Democratic clubs throughout California. Identify the sources of conflict within your community, Britt advised, and then work with other community groups to achieve your goals. He added that the combined political muscle of a coalition often achieves what its individual groups cannot accomplish on their own.

Councilmember and former Mayor of Santa Cruz John Laird explained to those present how being an openly gay public official had significantly increased his effectiveness. For one thing, Laird said, he now had access to local Congressional representatives and could approach them for support on gay issues.

Laird also stressed that openly gay candidates faced the best chance of winning when the electorate perceived them as being conversant on other-than-gay issues. "The obvious reason I got elected

was because I was identified with and knowledgeable on a whole range of issues important to my community," he said.

However, moderator Pat Norman, Coordinator of Lesbian and Gay Health Services for SF, cautioned that until a large number of gays educated one another on progressive issues and became involved in them — issues such as nuclear weapons or Central America or apartheid — it would be impossible for gays to build truly strong coalitions with those progressive groups most likely to support human rights for gays. Even before gays can work effectively with other minorities in the larger community, Norman said, gays must first deal with the racism and sexism in their own communities.

All panelists agreed that sometimes creative, effective organizing was the only means to accomplishing goals. Laird provided a graphic example to the group. When the Capitola police began arresting gay men cruising a local beach, the local newspaper published their names on its front page. Laird said he immediately went to see the Capitola police chief. The meeting produced no results, so the Santa Cruz Lesbian/Gay Democratic Club organized a coalition of 250 people who packed the Capitola City Council chambers one evening. Many exercised their five-minute right to address the group in what turned into a 90-minute consciousness-raising session for Council members. The organizing effort resulted in mandatory training for all Capitola police officers in alternative lifestyles.

Actions Pay Off

Some of the conference speakers described specific political actions initiated by their clubs which proved effective. San Roselli, former Toklas Club President and Regional Director, SEIU Local 250, said the club's change in tactics over the past couple of years had reaped tangible benefits for gays. For example, he pointed to the group's decision to discontinue awarding small sums to candidates the club supported. Instead, the group raised \$15,000 in 1984 by selling ads to the politicians.

With the money the group published and mailed a tabloid to — 30,000 lesbian and gay households — which discussed a

host of gay and other progressive issues. According to Roselli, 80 percent of Alice-endorsed candidates won that election year.

Roselli said another of the club's goals had been to increase its members' representation on local and state commissions. The group already had 24 members on the State Democratic Central Committee.

"We sent 18 delegates and alternates to the Democratic National Convention," said Roselli. "That's more than the entire state of Wyoming," he added. During a workshop on social services, Jeff Jones, Co-chair of Mobilization Against AIDS, and Greg Dya of the Larkin Street Youth Center explained their campaign to increase United Way funding of gay organizations. Their plan was to charge discrimination against the agency, threaten its current funding base, and sell officials on the untapped financial resources of the gay community.

Approximately \$8 million is received by the United Way from the lesbian/gay community, according to Jones. Until recently only about \$20,000 went to the gay community. The agency now awards approximately \$200,000 to lesbian and gay organizations in a five-county area. Threatening a boycott made a difference, said Day. However, both panelists acknowledged the \$200,000 figure is well below what it ought to be.

The need to have openly gay men and women in positions of political power who are working on behalf of gay men and lesbians was reiterated by Edward Garren, AIDS Program Administrator for Orange County. "One of the opportunities the AIDS crisis brings crashing into our lives is that many of our past political allies are leaving us," he said. Despite a city health department contract, Garren said his agency must still depend on fundraisers and community contributions to survive from month to month.

Party Politics

According to Tom Chorlton, Executive Director of the National Association of Lesbian and Gay Democratic Clubs (NALGDC), gays lost many political allies following the defeat of the Mondale-Ferraro presidential ticket in 1984.

"Often it seemed as if we were

backfire with the general public in the coming election.

"... The new proposals from the Administration are enough to cause real concern.

"... But I will say this now, I will never let them play politics with this health crisis, election year or not and whatever political future I may consider.

"... The Administration's major request for new personnel is not in the key area of education and prevention, it is in surveillance.

"This community and this state deserve something better than state-of-the-art body counts. It needs to know that health needs count right at the top of government.

"... We need to create the climate for action. That's what you can do so well."

the only group being pointed to explain the Democratic loss," he said. One of the reasons gay Democrats began re-evaluating their relationship to their Party and to politics in general, Chorlton explained, was because they felt abandoned by former liberal Democratic allies.

Out of 378 members on the Democratic National Committee (DNC), only three are openly gay, according to Chorlton. No lesbians or gay men sit on the powerful Executive Committee of the DNC where many policy decisions get made. Panelist Carole Migden emphasized that getting gay representation on that body ought to be a national gay priority.

Migden, who is Co-chair of the Democratic Party's State Lesbian/Gay Caucus, said gays have become fairly well integrated into State party politics. She said they should increase that involvement until the party "needs us to survive."

One way for more gays to become fairly well integrated into State party politics. She said they should increase that involvement until the party "needs us to survive."

One way for more gays to become involved, according to California Democratic Party Chair Betty Smith, is to work on a candidate's campaign. "All those who run for office in California get to appoint members to the state Democratic Central Committee (SDCC) whether they win or lose," said Smith. "If you work for a candidate, let them know you're interested in being appointed to the SDCC."

Chorlton also advised clubs to ask all political candidates one essential question in upcoming campaigns: "Will you support our efforts to have qualified, openly gay candidates at all levels?"

The new Association by laws approved by members list as the organization's purposes developing a Statewide agenda for the lesbian and gay Democratic community; sharing information and coordinating efforts on State and regional issues; developing relationships with other politicians and community groups to further human rights issues; and assisting in the development of new lesbian/gay Democratic clubs in California.

The Association is now part of NAGLDC, the national association, which is sponsoring a campaign to encourage qualified lesbians and gay men to seriously consider running for public office or for positions within local Democratic parties. Called The Lesbian and Gay Candidates Project, its five-point plan includes distributing a brochure which supports openly gay candidates running for office in 1986; developing regional training seminars for potential candidates; and publishing a campaign handbook. More information is available by writing to NAGLDC at 1742 Massachusetts Avenue, S.E., Washington, DC 20003.

Information about the Association may be obtained by writing to 451 West 11th Street, #C, Long Beach, CA 90813. A comprehensive weekly update on State AIDS legislation is now available through the Friends Committee on Legislation of California. For more information write to 926 "I" Street, Suite 707, Sacramento, CA 95814, or call Cleve Jones at 916/443-3734.

'Bad' Bills in Sacramento Sexual Civil Liberties Threatened by Imminent AIDS Legislation

by David Lambie

With California's political barometer still swinging to the right, state law-makers are considering a flood of bills, under the guise of health measures against AIDS, that could significantly restrict sexual civil liberties — and not merely for gay men and lesbians.

The most noxious of the "anti-AIDS" bills in the hooper is the work of State Senator H.L. Richardson (R-Los Angeles). The Richardson-sponsored SB-2464 would make it a misdemeanor for same-sex partners to perform sodomy or oral copulation in any place open to the public or exposed to public view, except a place of lodging.

If passed and signed by the governor, the Richardson bill could strongly erode the sexual freedoms won a decade ago under California's landmark consenting adult law. Chris Bowman, an openly gay aide to State Senator Milton Marks (D-San Francisco/Marin) fears that Richardson's measure would repeal a portion of the consenting adult act "particularly the court interpretations of the law back in 1979 called the 'Pryor Decision.' The Pryor Decision said if you have sex in the

presence of others that it's not illegal, as long as you have a reasonable belief that your conduct is not going to be offending the other people there."

Bowman, pointing to the recent passage of a bill mandating AIDS antibody testing for prostitutes by a liberal-oriented Senate Judiciary Committee, thinks that strong lobbying is going to be required by the lesbian/gay community to block passage of the Richardson sodomy bill. Bowman's boss, Senator Marks, feels that the gay community should have a full-time AIDS lobbyist in Sacramento. Marks, noting the 40-fold increase in AIDS-related bills in the legislature since the 1983-84 session, asserts that there "are times when the position of the lesbian/gay community has not been brought forth as strongly as it could have been because of the absence of the AIDS lobbyist."

Justice in the Bedroom:

Supreme Court Hears Sodomy Arguments

by Dave Ford

Sodomy had its day in the US Supreme Court Monday, March 31 in a one-hour hearing challenging a Georgia statute defining sodomy as "any sexual act involving the sex organs of one person and the mouth or anus of another," and one local gay rights advocate expressed optimism about the outcome.

"I would speculate that we are going to win," said Leonard Graff, Legal Director of National Gay Rights Advocates (NGRA), a San Francisco-based gay rights group.

Graff was in Washington, DC, last month to monitor arguments in *Hardwick vs. Bowers*, a case resulting from the 1982 arrest of Atlanta, Ga. resident Michael Hardwick, who was caught engaging in oral sex with another man by a police officer at Hardwick's home to serve an outdated warrant. Hardwick was charged with sodomy, punishable under Georgia law by a prison term of up to 20 years. Hardwick's case was not forwarded to a Georgia grand jury, so the gay 29-year-old sued the state to lift a four-year prosecution statute of limitations.

"It's hard to believe [the Court] will rule against Michael," Graff said this week from his San Francisco office, "considering that he was in his own bedroom."

If the Court rules in Hardwick's favor, it will render unconstitutional sodomy laws now on the books in 24 states.

A decision is expected in mid-June, Graff said.

Graff characterized Georgia Assistant Attorney General

Marks adds that neither he nor the gay political clubs can respond to every one of the myriad bills generated by the AIDS crisis.

Bowman indicates that law-makers across the ideological spectrum have felt increased pressure from public opinion to do something about AIDS for better or worse. "I think it works both ways. There are good bills before the legislature . . . but of the thirty-six new bills that have been introduced this year, fifteen of them are very dangerous. . . None of them, if they're enacted, are going to save any lives in the epidemic, but it will indicate to constituents that legislators are doing something."

High on the list of measures Bowman considers dangerous is a bill introduced by Assembly Member Stirling. AB-4048 would allow Health officers to take all the necessary steps to prevent the spread of AIDS, including requiring medical tests and blood tests of any person reasonably suspected of having the disease. Bowman sees the Stirling bill as containing "a blank check for quarantine and measures less than that that a public health director wants to do."

Continued on page 7

Cranston Presses Feds:

Stockton Cops Zero In on Slaying Suspects

by Dave Ford

Senator Alan Cranston (D-Ca) recently urged the Federal Bureau of Investigation to aid investigations into the recent murder of gay Stockton Metropolitan Community Church (MCC) pastor Virgil Scott.

"We're requesting that the Justice Department add the FBI investigative branch to this case because of the possible violation of a person's civil rights," said Hal Gross, senior aide to Cranston.

Scott, 40, was found stabbed to death and stuffed in the trunk of his Toyota hatchback in Stockton on Monday, Feb. 17. MCC attorney John Wahl requested last month that the FBI investigate the murder on grounds of civil rights violations, and urged Cranston's office to back that request.

"This will add the considerable investigatory resources of the FBI to help get at what may be a more pervasive problem than one individual getting killed," Gross said in a telephone interview from Washington late last week.

Stockton police and gay community sources have hinted to the *Sentinel* that the Scott killing may not be an isolated incident: in fact, the San Joaquin Valley town has seen eight gay-related deaths or missing person cases since last July.

"A number of people have suggested that this killing is linked to

the Reverend's political activities and to other murders in the area involving gay men," Gross said.

The FBI agreed three weeks ago to undertake a preliminary investigation through its Sacramento office. Those findings will be forwarded to the Justice Department in Washington, DC, which will then decide whether there are sufficient grounds for federal prosecution. If there are, the FBI will then undertake an in-depth investigation.

Gross said Cranston's recommendation "may or may not have an effect," but that "often the decision by the Justice Department is influenced by a Congressional office. This may tip the scales."

Lt. Robert Wingo of the Stockton Police Department said, late last week, that police there are considering two possible suspects in the homicide.

"It's a little early to say anything," Wingo said, "but one [lead] sounds fairly decent."

Stockton gar bar owner John Smolka noted last week that

business at The Bootstrap, where

Continued on page 9

Art Agnos Speaks Up

Address to last weekend's Demo Clubs convention:

"You are meeting at an important time in the history of our state, and in the history of the gay community.

"I applaud your decision to link up in a state-wide network, for acknowledging that the issues that affect lesbians and gay men here are indeed issues that require statewide resources.

"Not since the time of John Briggs and Proposition Six, has there been such a movement by lesbians and gay men to strengthen the ties of community, and to prepare for action.

"And never, never has there been a time when we so desperately needed what the lesbian

and gay community can offer this state.

"... The issues before us now go beyond liberty, to life itself.

"I will not tell you again how much AIDS has reshaped everything for us . . . including the State Capitol.

"... The fact that our state strategy on AIDS comes from the Legislature is no accident.

"The plain truth is that the current administration is absolutely paralyzed on AIDS. Unable to show leadership, unable to discharge the duties it is required to perform under law, and joining in the fight only when it is apparent that their hangback approach could

Street Person

Robert Hass

Is U.S. Foreign Policy Out of Bounds? Why?

Asked in Noe Valley

Photos: Savage Photography

Our topic this week is U.S. foreign policy. What do you think of recent U.S. actions regarding 1) The U.S.-Libya confrontation, 2) administration pressure on Congress to give the Contras \$100 million to fight in Nicaragua, and 3) The U.S. decision to resume nuclear testing and reject Soviet offers to renew the nuclear test ban treaty?



Claudia, Noe Valley, hypnotist

I think the administration is absolutely insane. They're trying to get us into a war which the people don't want. I thought the Libyan affair was a provocation and totally unnecessary. They were trying to punish Libya for terrorism. From Khadafi's statements it may actually encourage more terrorism. I'm not sure the Sandanistas invaded Honduras because their government denied it. Even if they did, that whole border is very mobile — people go back and forth fighting. The Contras represent a counter-revolutionary force who are mostly Somoza people. Nicaragua has a total right to defend itself. Concerning nuclear arms, the Russians are making some proposals that make sense, but we're so gung ho war-oriented, we're turning down every offer. And I'm indignant!



Claude, Noe Valley, customer service manager

I'm glad we did what we did in Libya. It's about time the U.S. took a stand. We've been pushed around a lot. I think it may tell other countries we're serious about what we believe in. I have mixed feelings about Contra aid. I don't think the U.S. should fund money to the Contras. A lot is being wasted and should be kept here in the U.S. to feed the starving and help the homeless, things like that.



Brian, Duboce Triangle, medical administrator

From what I've read, the Libyan situation is something the U.S. military provoked. In that regard, our foreign policy there is incredibly irresponsible. Khadafi has threatened to send death squads to the U.S. if America continues to provoke them. I don't think we're capable or prepared to deal with him following up on that threat. Libya can't attack us militarily, but terrorism is a way for them to very effectively attack us.

We've been involved in Central America for decades, shifting support from one regime to another depending on our mood. There's been no consistent, literate policy in the area. I think we should leave the whole area.

My feeling about nuclear testing is that before you deal with anything that offers you power of that magnitude, you must have the wisdom and the responsibility to deal with it, which we don't. And we won't for a long, long time. So I think the nuclear toys should be put away altogether, and we should go back to bayonets and all those nice things.



Paul, Noe Valley, computer trainer

I don't understand why we're even shooting at the Libyans. It's ridiculous. I'm totally against Contra aid. There are a lot more pressing concerns in this country than throwing \$100 million into the jungle. AIDS is much more important. As far as nuclear testing, what do we need it for? One bomb will do it anyway, so why test and rest of them?



Ben, Alamo Square, freelance photographer

I lived in Europe for a year, and I don't think Americans are aware how lucky we are not to have to worry about terrorism here. When you're dealing with someone like Khadafi who has no qualms about blowing up people, we should be more careful about our foreign policy. I don't understand the reasoning behind what the U.S. did. I think we should get out of Nicaragua, let it blow up, and accept whatever government they want to have. We made mistakes in the '50s and '60s because we were more concerned with American companies than with the Central American people. Now people without food or shelter are rebelling. But it's history which will repeat itself again.

The City



TONY PLEWIK

Community Support for Bike-A-Thon Mushrooming

300 Signed - Registration Closes April 20

Three of the Bay Area's most active gay and lesbian religious groups have joined forces to coordinate the San Francisco rest stop on the flat 25-mile loop of the May 3 '86 AIDS Bike-A-Thon. An anticipated 500 people on bicycles will stop for food and refreshment at the Lake Merced rest area. They will be greeted by MCC, Dignity and Sha'ar Zahav who, together, will tend to the needs of the bicyclists.

The lunch stop in Marin County for the 100-mile riders will be jointly managed by Bay Area Career Women and the Golden Gate Business Association. Arrangements for the remaining two rest stops will be finalized shortly.

Other community support includes a grant of \$250 from the Merchants on Upper Market to assist in underwriting the \$2,500 cost of insurance. CALA Markets is donating all of the food for the four rest stops. Restaurants and gourmet food shops are being invited to provide a lavish post buffet for the bicyclists following the event. This effort is led by Pat Howell, owner of

Auntie Paste and Leticia Luna, owner of Leticia's Restaurant. "We're short on cash, but donations in the form of goods and services are coming in rapidly," said Bob Humason, one of the event coordinators, "though we still need to raise in excess of \$10,000 to pay for insurance, postage, t-shirts, rented vehicles and other goods that only money can buy."

Registration for the May 3 Bike-A-Thon will continue until April 20. Registration forms may be picked up at Headlines, All American Boy, from any of the eight beneficiaries, by mail ('86 AIDS, P.O. Box 14711, SF, 94114) or by calling 771-0677. □

AIDS Statistics for March

The San Francisco Department of Public Health said that 68 people died of AIDS during March, and 75 new cases were reported to health officials.

Dr. Dean Echenberg, director of Communicable Disease Control, said the 75 new cases represent "no significant change" from the 69 cases reported a year ago in March 1985. The plateau that had been reached during 1985 when new cases ranged from a low of 53 in June to a high of 69 in March, was interrupted during February, 1986 when 101 cases were reported. Echenberg said the 68 deaths in March is the highest number ever recorded in one month, but noted that an increase in deaths is to be expected. "Since the life expectancy of most AIDS patients is 1 to 2 years, you

would expect the number of deaths to eventually equal the number of cases being reported," Echenberg said. "The figures show we are still in the midst of a serious epidemic, and they underscore everyone's responsibility to take proper precautions to avoid spreading the disease through sexual contact or the sharing of needles." There were no significant changes in risk group members.

March figures bring the total number of AIDS cases recorded in San Francisco since July 1981, to 1,870. The number of deaths since recording began stands at 1,023. □

Blush Productions' "BurLEZk" Raises \$600 for AIDS/ARC

The infamous lesbian stripshow devoted one of its regular Tuesday night shows at Baybrick Inn as a benefit for the AIDS/ARC Vigil and raised \$600.

"It was the dancers' idea to do a benefit show for AIDS," says Nan Kinney of Blush, "so we hired extra dancers and an MC and had a big 2-hour blowout show." A record-breaking all-women audience of 175 generously tipped the dancers a total of \$420, and the six dancers donated their pay for a grand total of \$600. Highlight of the evening was dancer Fallon in full police drag. Passing out tickets that read, "You have been fined \$5, payable to the AIDS/ARC Vigil," she collected her dues with the help of her hat and baton.

The real-life woman who Cher depicted in the movie *Mask* was

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STEPHEN SUTTON

Gay Men's Chorale members grace the 1928 Dodge raffled at the Rawhide Saturday night.

South Africa, Freeway, Tabled:

Stonewall Backs Cranston

The Stonewall Gay Democratic Club last night unanimously endorsed Alan Cranston for the Democratic nomination for re-election to his Senate seat. After hearing from Supervisor Quentin Kopp, former Mayor's aide Jim Gonzalez, and a representative of Assemblyman Louis Papan, Stonewall endorsed Jim Gonzalez for the Democratic nomination for the State Senate seat of retiring Senator John Foran.

Stonewall also took positions on two of the City's propositions on the June ballot. On Proposition G, the proposition dealing with measures concerning South African apartheid, the Club voted to oppose the proposition. "The Proposition was seen as probably weakening the anti-apartheid measures already taken by the Board of Supervisors," said John Wahl, Stonewall's Political Vice President. "Also, the Proposition's

proponents accused its opponents of being Communists. This red-baiting appalled many of us," Wahl said.

On Proposition I, dealing with tearing down the Embarcadero Freeway, Stonewall voted against the proposition. "There seems to be real concern about misdirecting resources, when public money is scarce, as well as concern about who the main beneficiaries — Embarcadero property owners — will be," Wahl said. □

Bills from page 5

It's not necessary, though, for a medical model. Basically, in San Francisco, where fifty percent of the males are believed to be antibody positive, the Public Health Director could drag some one off the street, require that the person be tested and, if the person tested positive, send them off to a camp." Bowman explains that this would expand the Public Health Director's authority from presently dealing only with persons diagnosed with AIDS. Bowman reminds the gay community that for "every person diagnosed with AIDS, there are anywhere from thirty to a hundred people who are antibody positive."

A common thread that runs through several of the "bad" AIDS bills on Bowman's list is a requirement for compulsory blood testing for several different target populations: patients being admitted to a hospital, persons applying for a marriage license, jail and prison inmates, prostitutes and persons charged with any sexually transmissible crime. Bowman explains that State Senator Doolittle, former aide to Senator Richardson, is the man behind a move to draw a dragnet around persons suspected of having the AIDS virus. An aide to Senator Doolittle said, "We're going to test as many groups as we can this year; next year we'll worry about segregating them." Bowman adds that once state authorities know who is antibody positive, "They can use that list for the purpose of quarantine."

Senator Marks notes that he was "very disturbed" by Senator Lockyer's bill (SB-1545) which would mandate the testing of prostitutes for AIDS before they could be released on probation, since AIDS is difficult to transmit from women to men. Marks is hoping that a compromise bill would merely require prostitutes to get

mandatory counseling and education if they test positive for sexually transmitted diseases. The Lockyer bill as presently written might have the effect of increasing police arrests of prostitutes in order to require more of them to be tested.

Finally, two bills from Senator Doolittle (SB-2384 and SB-2447) would make it a felony for a person knowing they have AIDS to donate blood or to solicit or engage in prostitution. Bowman asserts that over ninety-eight percent of gay men no longer give blood and ask if some one should be punished even for "safe sex" prostitution.

Bowman explains there are no new monies for AIDS education in the bad bills he's studied. "There's two different ways of looking at the AIDS epidemic. One is through prevention and through education and research. Quite frankly, that's worked in San Francisco. You've seen a leveling out of cases, whereas three or four years ago, when there was no education, the number of cases was doubling every six months. The other paradigm is basically where you test everyone and then you segregate and quarantine. That's basically much more costly."

Senator Marks believes that gay men, lesbians, feminists and their allies can muster the votes to beat back the current crop of ill-advised AIDS legislation "if we have the desire." Marks urges members of the lesbian/gay community throughout the State to turn up the pressure on lawmakers to defeat dangerous AIDS bills. He notes that the next few weeks will be crucial in stopping the legislation. Marks warns that a further shift to the right at the polls this November might cause liberal forces to lose seats and with them the upper hand in controlling public health policy around AIDS. ■

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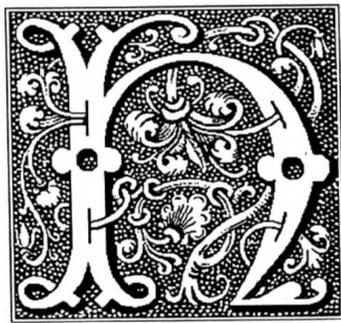
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March Route Will Include Castro:

Mobilization Rally to Exorcise Last Years of Reagan's Rule

by David Lambie

A heteronomous coalition of homosexual and heterosexual activists, trade union members and groups hostile to the Central American wars will march up Castro St. Saturday morning, April 19. Leaders of Mobilization for Jobs, Peace and Justice hope that thousands of lesbians and gay men will swell the ranks of their planned San Francisco Civic Center Rally which, last year, attracted a crowd of around 65,000.

One good indication of the political temperature of the Castro is how many times Bank of America officials have had to white-wash political graffiti off the outer walls of their Castro and Market St. branch. "Money for AIDS/No Contra AID" and "AIDS for Contras/Money for AIDS" are recent examples of the linkage of issues that Mobilization leaders hope will feed into their march and rally.

Spokesperson Pat Norman thinks that Mobilization's call for an end to American funding of arms for rightist forces in Central America, an increase in money for

AIDS research and education, efforts to end unemployment and underemployment and Reagan backed union busting will fuel the political realignment Mobilization's leaders hope for. "Actually learning who we are is important in the process of really building coalitions. A lot of the myths that have been pervasive... about who labor is, who the gay and lesbian community is, who the churches are — these myths are losing their grip on the minds of all of these different people who couldn't come together in the past because they 'didn't have the same belief systems,'" Norman states. "Because these groups are now

talking... maybe not this year, but in the long run they will be able to work together very effectively, having identified a common problem, a common issue, a common enemy."

Norman concedes that the Mobilization's coalition has thus far preserved a tenuous unity by being rather abstract about post-Reagan economics and avoiding any position on the explosive issues concerning the Middle East. She credits high profile media coverage of the revolution in the Philippines and the anti-apartheid struggle in South Africa with encouraging Mobilization supporters to hang together with a broad-based mass-movement strategy for social change.

The Mobilization march and rally will assemble in Dolores Park 10 am, Saturday, April 19. The march route will proceed across 19th St. up Castro St. to Market, and down Market to the Civic Center. For further information about lesbian and gay participation, call 431-1522.

'Run for Life' to Benefit AIDS

On Sunday, May 4, the San Francisco AIDS Foundation will hold its first annual "Run for Life" in Golden Gate Park. The race will include two segments, a 10k race and a 3.5 fun run.

An exciting feature of the "Run for Life" will be the raffle of two round-trip air tickets to London and two to Hawaii. Everyone paying the \$12 entry fee is eligible to win. The post-run drawing will take place in the registration area in front of the Bandshell at about 10:30 am. Entrants need not be present to win.

Trophies will be awarded to men's

and women's First, Second and Third Place finishers of both races. The first 2,000 pre-registered entrants will receive t-shirts.

For further information and entry forms, contact Ron DeLuca, San Francisco AIDS Foundation, 333 Valencia St., 4th Floor, SF, 94103, 864-4376, or Randy Hayes of Pacific Promotions, 948-1420.

Old-Fashioned 'Revival' Meeting

The Pendulum, in conjunction with Grand Duke Tony Trevizo, Grand Duchess Deena Jones and The Royal Court Of The Fire Crystal and Ebony Star, are proud to announce plans for "An Old-Fashioned 'Revival' Meeting" on Thursday, April 24, from 8 pm to 12 am.

This event is being held to benefit the Lesbian And Gay Freedom Day Parade and the San Francisco Sickle Cell Anemia Foundation. Scheduled events include a 50/50 raffle, entertainment, and an auction featuring local celebrities as auctioneers.

The above-mentioned benefactors, along with the Grand Duke and Grand Duchess and the community, would certainly appreciate any auctionable items from bars, restaurants and merchants. If you have items to donate, please call 552-9981 or 863-8432, and join in the festivities.

Pat Norman, John Laird to be Feted

On Friday evening, April 18, the East Bay Lesbian/Gay Democratic Club will host a reception and sake tasting event to honor Pat Norman and John Laird. Pat Norman is Coordinator of Lesbian & Gay Health Services for the city of San Francisco.

The event will be held at the Takara Sake Tasting Room, 4th and Addison Sts. in Berkeley, 6-8 pm. Tickets are on a sliding scale, \$10 to \$30; free sake and refreshments are included. For more information contact Tom Brougham, President, at 843-2459.

City Sponsors Recycling Campaign in Gay Areas

The City of San Francisco recently awarded a \$20,000 contract to a gay public relations and advertising firm to increase gay/lesbian community awareness of and participation in recycling programs. Targeting residents, businesses and community organizations in the Castro and Haight neighborhoods, Jim Rivaldo and Ken Maley will direct an informa-

tion and publicity effort stressing the convenience and benefits of recycling paper, glass and metal.

"We're rapidly running out of landfill sites, and the expense, complexity and environmental drawbacks of alternatives such as burn plants make recycling a necessary solution to the solid waste disposal problem," said Rivaldo.

The neighborhoods with the highest concentrations of gay/lesbian residents are served by several convenient recycling centers: The Safeway parking lot at Market and Duboce; Mission High School at 18th and Church; McAteer High School near Diamond Heights; and the largest one, in the Haight adjacent to Kezar Stadium.

The campaign will be kicked off during city wide Recycling Awareness Week activities, April 21-25.

Gay U.

Parties interested in the formation of a gay adult education school in San Francisco should contact Richard Dey at GAE, PO Box 14514, SF 94114.

Around the Bay

BACW Brunch

Bay Area Career Women (BACW) hosts a Spring Brunch on the water at Shenanigans, 30 Jack London Square at Jack London Village, Sunday, April 20 from 11:30 am - 3:30 pm. Gourmet champagne brunch and live entertainment. Members, \$18; non-members, \$22; reservations only! Deadline April 14. For reservations contact BACW, 55 New Montgomery, Suite 724, SF 94105, 495-5393. For women only.

Parish Discussion

Members of Dignity East Bay, and Parents and Friends of Lesbians and Gays will discuss "Being A Homosexual in a Judeo-Christian Society," and "Social and Spiritual Resources for the Homosexual in the East Bay," at St. Louis Bertrand Parish, 1410 -100th Avenue, in Oakland. Lesbians, gay men, their families and friends are invited to attend. For further information call 547-1730.

East Bay AIDS Health Care Providers

Concerned health care workers providing services to People with AIDS/ARC are forming a support group in the East Bay, open to any person involved in the physical, medical, spiritual or emotional care of people with AIDS, their families and friends. This group is co-sponsored by Pacific Center's AIDS Project of the East Bay.

The support group continues to meet every Monday evening, 6-8 pm. It will be held in the library of the Lakeshore Avenue Baptist Church, 3534 Lakeshore Ave., Oakland.

Anybody in Alameda and Contra Costa County interested in being involved in organizing or participating in this drop-in support group, please contact Susan Black, Alan Weathers or John David Dupree at the AIDS Project, 420-8181.

Scott from page 5

Scott spent an hour of his last evening alive, has been "up and down" since the killing.

"People here aren't really talking about it," Smolka said. "It just sort of died off."

In a related development, Merced Police Commander Dave Knutsen said police there have "narrowed it" on a suspect in the Feb. 16 killing of gay Merced hospital technician James Russel Bradstreet, 41.

Bradstreet was found strangled in his burning 1974 Ford Granada shortly after midnight near Merced's Applegate Park, a well-known gay cruising site. Some speculated the killing might be linked to the Scott murder, although both Merced and Stockton police sources deny the connection.

Knutsen said police are awaiting final autopsy reports before making any arrests.

"As soon as we get this informa-

tion back I feel confident we'll be able to move," Knutsen said.

MCC Northwest District Coordinator David Pelletier said in San Francisco last week the church has raised \$1,800 in an "investigation fund" drive, and urged donors to spend tax-deductible contributions to the fund, care of The Northwest District Office of the MCC, 150 Eureka St., SF, 94114.

Sodomy from page 5

a possible swing vote, questioned where and how the right to privacy was applicable.

Justice John Paul Stevens, who Graff characterized as the only Justice "very active" in his questioning, apparently impelled Hobbs to admit that the Georgia sodomy statute is unconstitutional as applied to married couples and for "controlling morality."

"I felt very good and very proud [about the hearing]," Graff said.

The State

AIDS Status in LA County

Supervisor Ed Edelman released the Los Angeles County Department of Health Services report on the status of AIDS for February 1986, which showed 1,529 confirmed cases of AIDS as of February 28, 1986, an increase of 61 cases since January 31, 1986. All of the 61 new cases in Los Angeles County were adult cases. The number of pediatric cases stands at 10.

Lesbians and Gays for an Independent Judiciary

A group calling itself Lesbians and Gays for an Independent Judiciary is concerned about right-wing attempts to politicize our courts by rejection of the six California Supreme Court Justices running in the November 1986 election. For this reason, they propose to establish a committee to support judicial independence and retention, within and addressed to the lesbian and gay community. We hope to include persons from every walk of life represented in our community — not just lawyers and politicians — in order to demonstrate the broad importance and relevance of this issue.

While most of our community is probably inclined to vote for retention, there is also much opposition, and even more confusion and lack of information. We plan to concentrate on voter education through public speaking, leafletting, and publicity in our community and media rather than fundraising. By presenting the facts and issues from the point of view of lesbians and gays, this committee should be able to increase community support for retention.

They will hold the first organizing meeting of Monday, April 21, 7:30-9:30 pm, at the ACLU-NC offices, 1663 Mission St., 4th floor, in San Francisco. For further information call Paul Melbostad at 448-9700 days, or Karl Tierney at 885-2689 evenings.

ACLU Policy: AIDS and Civil Liberties

Recognizing that the rise of AIDS has broad and serious implications for civil liberties, the American Civil Liberties Union of Northern California has just published a comprehensive 14-page policy guide, *AIDS and Civil Liberties*.

"Individuals infected with the AIDS virus are particularly victimized due to the nature of their infection and to the present climate of misinformation, ignorance and fear in the general population," explained ACLU-NC executive director Dorothy Ehrlich.

"Moreover, those at greatest risk from AIDS have suffered from discriminatory treatment in the past and are particularly vulnerable to discriminatory treatment by an ill-informed majority."

Noting that the ACLU guide represents public policy and practice as the ACLU believes it should be, and not as it currently is, the comprehensive document covers many aspects of AIDS and civil liberties.

The ACLU further believes that before the government adopts or permits any policy which would result in the infringement of individuals' rights, it must meet strict criteria of reducing the incidence of AIDS transmission (based on acceptable medical evidence), and there must be no feasible alternative that is less restrictive.

Copies of the *AIDS and Civil Liberties* guide are available free of charge by writing: ACLU-NC AIDS Policy, 1663 Mission St. #460, SF 94103.

AIDS and Ethnic Minorities

Since the summer of 1981, many blacks and Latinos have been diagnosed with AIDS. The Centers for Disease Control reported that 25 percent of all AIDS cases in the United States are black, 14 percent are Latino and 2 percent are Asian. The combined number represents 41 percent of the more than 17,000 reported cases of AIDS in the United States.

The Third World AIDS Advisory Task Force was founded in the summer of 1985 in response to the health needs of at-risk ethnic minority communities.

The first Western Regional Conference on AIDS and Ethnic Minorities — April 25-26, University of California, 400 Parnassus Ave., SF, — is being convened by the Task Force to help focus attention on the impact of AIDS on ethnic minority communities, and to assist in the development of a comprehensive plan to address AIDS education and prevention in minority communities.

For conference information contact Norman Nickens, Conference coordinator, (415) 626-0959.



Me? Live in a RESIDENCE Club?

IF YOU WANT SOMEONE WHO CARES (but NOT a wife, a lover, or a keeper!)
Take heart! Maybe you are ready for a move to CASA LOMA, the Residence Club in the "house on the hill" where you CAN have it all!

CONSIDER THESE POINTS

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CONSIDER CASA LOMA! In your own private residence room at the Casa Loma, you'll have the privacy and security of a hideaway... but in the midst of the excitement of a hotel in the heart of the city.

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IF YOU ARE DETERMINED TO STAY HEALTHY (but hate being a hermit!)
CONSIDER CASA LOMA! Everyone at Casa Loma shares your concerns over health and fitness. Our exercise room, our cozy sauna, and our on-duty masseur will help keep you in shape if you are serious about working out.

IF YOU'VE CHANGED YOUR LIFESTYLE (but you wonder: "Has anyone else?")
CONSIDER CASA LOMA! If you are like most of our men, you are between 22 and 38 (maybe younger, occasionally much older), probably employed, and most likely have had some college or military. You've probably lived in San Francisco about 5 years or less. You enjoyed the City as the "gay mecca" at first. But you're more settled now. And you've been ready for some time now to discover all the rest of it: the museums, the neighborhoods, the cultural opportunities, the countryside nearby... but not by yourself!

IF YOU LIKE VISITORS (but not when they arrive unexpectedly!)
CONSIDER CASA LOMA! Our 24-hour desk screens all visitors.

IF YOU ENJOY A NEIGHBORHOOD BAR (but dread the trip home alone afterward!)
CONSIDER CASA LOMA! Alamo Square Saloon is a busy neighborhood bar right on the premises. You never need to sit home wondering "What am I missing?" It's only a step away to a chat with a friend or new acquaintance over a drink or snack. There are regular parties, shows, and special events available there to residents at discounted prices. Think of the convenience!

IF YOU NEED SOMEONE WHO CARES (but NOT a wife, a lover, or a keeper!)
CONSIDER CASA LOMA! We're equipped to pamper you. FOR YOUR COMFORT: Soak up the sun on our spectacular rooftop sundeck (in the nude if you like). Meditate in our cozy redwood sauna. Unwind after a hard day in our super clean hotspa (located in a garden atrium). FOR YOUR CONVENIENCE: Do your laundry in our coin-op machines while you exercise away on our equipment a few feet away or watch TV. Enjoy a late night snack from the private executive refrigerator in your room. Or cook a hot meal in the microwave kitchenette down the hall. Let us handle your mail, take your calls, screen your visitors. FOR YOUR ENJOYMENT: Escape with your favorite adult and full-length "Best of Hollywood" movies showing on the big screen in our mini-theatre. Enjoy the stimulating mix of residents and neighborhood patrons at regular public and private parties in the Saloon. FOR YOUR SECURITY: Feel secure every time you leave your room, because it is secured by the best lock available. Enjoy your privacy in your room when you have the privacy lock engaged. Know that the private entrance to the Club section is keyed separately to protect you and your neighbor residents. Place your valuables in our bank-type safe deposit boxes. IN SHORT: Let us pamper you.

IF YOUR RENT SEEMS REASONABLE (but you have too little left after utilities!)
CONSIDER CASA LOMA! With Residence Club weekly rates at far less than our already reasonable daily hotel rates, you may save a bundle over what you're paying now — particularly if you remember these rates include everything except the services of the masseur. No hassles with furniture, linens, PG&E bills, etc. We'll even throw in a complimentary continental breakfast every day for the rest of this year for any new resident who brings this flyer with him within the next 30 days!

Residence Club rates are available only on selected better rooms and only to San Francisco residents, minimum stay of three months. Vacancies are therefore limited; references are required.
If you'd like to know more about this limited opportunity now or in the future, for yourself or for a friend, phone us (563-3031 Monday-Friday, 9am-4pm) or stop by any day to see our facilities. No obligation. We'll introduce you to staff members who could become your first new friends. Bring this flyer and we'll relax with you over a complimentary cup of coffee in our Saloon.

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Sound easy? These are things that people with AIDS often need. That's where you come in. A Shanti volunteer spends a few hours a week doing little things that mean a lot.

The Shanti Project provides emotional and practical support for people with AIDS and their loved ones.

Volunteers needed now.

 **Shanti Project**
Affection not Rejection
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YES, I WANT TO RIDE IN THE '86 AIDS BIKE-A-THON, please mail registration pack.
NO, I CAN'T RIDE, but I can make a contribution to pay for the administrative costs.
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Address _____ Call me, I want to volunteer!
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- Cope with AIDS antibody test results

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

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This project funded by the San Francisco Dept. of Public Health

"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.

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The Nation

Bathhouse Critic Announces Agreement on Safe Guidelines for Leading NY Baths

Pledging to "run them safely or close them down," Mathew J. Shebar, gay rights attorney, outspoken bathhouse critic, and Chairman of the Committee for Stare Decisis, a bathhouse reform group, announced an agreement to assure compliance with Governor Mario Cuomo's recent bathhouse regulation in two of New York's leading bathhouses.

With a membership of over 500 gay men, the Committee for Stare Decisis is the largest organized constituency in the gay community participating in the recent debate over bathhouses. As early as June of 1985, the group, whose name means "let the decision stand," was advocating that New York close unsafe bathhouses under a regulation already in effect in San Francisco. However, it was not until September of 1985, when the *New York Times* noted the group, in a front-page story, was being paid serious attention to its proposal.

That regulation, proposed by Governor Cuomo on October 24, 1985, and endorsed by the State next day, requires closure of businesses that permit "high risk sexual activities" — defined as fellatio and anal intercourse — on premises.

Since its passage, the City of New York has vigorously enforced the regulation. Three gay sex clubs, the Mineshaft, the New St. Marks Baths and the Everard Baths, and one heterosexual club, Plato's Retreat, have been closed for violating the regulation. In the case of the New St. Marks Baths the regulation was tested in State Court, and was upheld.

Mr. Shebar says the agreement between the Committee for Stare Decisis and the East Side and Wall Street Clubs is long overdue. "It is more than five years into the health crisis and we finally have facilities for the safe, sexually-explicit education and recreation of gay men," he reports.

Mr. Shebar, who rose to national prominence when he left a major Wall Street firm to become Director of Legal Services for the Gay Mens' Health Crisis in New York, won the landmark cases establishing full legal protection from discrimination for people with AIDS in the areas of housing and employment.

Committees to Assess AIDS Strategies

The National Academy of Sciences (NAS) and the Institute of Medicine (IOM) have launched an intensive, six-month study to assess national strategies for scientific research, health care delivery, and public health measures in response to the growing national and international problem of AIDS. The study was initiated by the governing Councils of the NAS and the IOM to provide an independent setting for identifying public and private sector policies most likely to accelerate development of effective research, prevention, and treatment of the disease.

Research on AIDS has proceeded rapidly and includes early isolation of the responsible virus and development of a blood test that detects AIDS antibody: to identify infected individuals. Nevertheless, there remain many research needs such as development of an AIDS vaccine and effective treatment programs. The new NAS/IOM committee will examine whether additional targeting and coordination of such efforts might speed progress in coping with the disease.

Support for the study has been provided by the Carnegie Corporation of New York, the Charles E. Culpeper Foundation, the William and Flora Hewlett Foundation, the John D. and Catherine T. MacArthur Foundation, and the Rockefeller Foundation.

National Gay and Lesbian Task Force Announces Board Vacancies

The Board of Directors of the National Gay and Lesbian Task Force announces several openings on the Board for qualified persons interested in serving the national gay and lesbian community.

The Board seeks to fill four seats currently vacant on the 24 member Board through appointment. According to the NGLTF by-laws, the Board maintains gender parity and reserves a

number of seats for people of color. Of the seats currently available, two are reserved for men of color; one for a woman of color, and the fourth for a caucasian man. Full elections for the Board are held in August and September of each year.

Directors must make a \$2,500/year fundraising commitment to run, and must attend three to four meetings of the Board each year. People interested in serving may contact Urvashi Vaid, chair of the Board Development Committee, by writing to the NHLTF Washington Office, 1517 U Street, N.W., Washington, D.C. 20009.

Directory of Services for Lesbian & Gay Alcoholics

The National Association of Lesbian & Gay Alcoholism Professionals (NALGAP) is revising and updating the *National Facilities and Services Directory for Lesbian and Gay Alcoholics*. The Directory is the only national listing of facilities and services, both professional and peer level, for gay and lesbian alcoholics and chemically dependent persons.

For a copy of the listing form and for information on ordering the Directory (\$5; publication anticipated August 1986), send a stamped, self-addressed envelope to: Ron Vachon, NALGAP Directory, Gay & Lesbian Health Concerns, 125 Worth Street, Box 67, New York, NY 10013.

Black Lesbians and Gays Sponsor AIDS Conference

With a grant from the U.S. Public Health Service, the National Coalition of Black Lesbians and Gays (NCBLG) will sponsor a national conference on the subject of AIDS in the black community. According to Gil Gerald, NCBLG's Executive Director, the conference will take place in Washington D.C., on Friday, July 18.

For more information about NCBLG call (202) 737-5276, or write to NCBLG, 930 F Street, N.W., Suite 514, Washington, DC 20004.

Inner Space

Acupuncture and AIDS

In the on-going search for a cure for AIDS, medical and health experts are experimenting with a variety of drug, exercise and diet plans. On Sunday, April 13, Dr. Michael O. Smith, medical director of the Substance Abuse Division of Lincoln Hospital in New York, will discuss the possibilities of acupuncture as a treatment for the disease.

The half-day seminar, "The Effects of Acupuncture on the Immune System and the Treatment of AIDS," will be held at San Francisco State University, corner of 19th and Holloway Avenues, 1-5 pm, Room 101, Science building. Tickets are \$50 before the session (\$40 for SF State students) and \$60 for the door.

Smith has been using acupuncture for the treatment of AIDS and ARC since Dec. 1982. In patients receiving only four to five treatments, Smith has reported encouraging results which indicate increased energy, increased ap-

petite and weight gain, improved respiratory status, decreased size of lymph nodes, lessened toxicity from chemotherapy and an overall increased sense of well being.

The seminar is being presented by Angela Wu-Shen, a certified acupuncturist in San Francisco, and the Chinese Medical Science Research Institute in cooperation with the Center for Interdisciplinary Sciences at San Francisco State University. For more information or tickets, call Angela Wu-shen at 752-0170 or 469-1210.

Shanti Calls for Volunteers

Shanti Project is currently facing a critical shortage of volunteers for its practical support volunteer program.

Shanti is especially in need of volunteers who have time available during daytime hours to assist people with shopping, cleaning, errands, etc. Retired individuals and those who work evenings, such as bartenders, waiters, etc., as well as those who work days and are available evenings and weekends, are encouraged to assist.

The 20-hour training takes place over a period of one weekend, May 16-18, Friday evening to Sunday afternoon. Volunteers will discuss grief issues, psycho-social issues of

dealing with people diagnosed with AIDS, and their roles as practical support volunteers.

Shanti has never had a waiting list of clients due to the exceptional response from the community; however, due to the ever rising number of persons being diagnosed with AIDS, the Project must call for more help to continue providing free, practical support to people with AIDS.

To apply for the Shanti Project's practical support training call 558-9644.

Support Group Forming

There will be a small, closed, ongoing group of gay men meeting two hours weekly in the Castro — to face the con-

cerns and fears of mid-life, and to use them as an opportunity for growth. The group is conducted by Hal Slate, M.A.

Individual, couple & group counseling, moderate fees - sliding scale. Call 832-1254 for information and appointment. Preliminary interview required for group.

Jason Channel

The authors of *Down to Earth: The Jason Journal*, Ron Goettsche and Bob Fogg present an evening with the channeled spirit called Jason on April 25, 7-10 pm. A time for questions and answers will follow Jason's presentation. The group is limited to 30. For information, call Arthur Fisher, 759-9703.

AIDS Alternatives Project

The San Francisco AIDS Alternative Healing Project offers a comprehensive program for people recently diagnosed with AIDS. The project was founded in July of 1985 to provide practitioner referrals and coordinate research and treatment protocols on alternative methods of AIDS treatment. The project is sponsored by Quan Yin Acupuncture Center of San Francisco.

Quan Yin is an accessible and affordable community-based center for Chinese medicine. The center offers acupuncture, herbs, massage, exercise, dietary counseling, and classical

Correction

In Jason Serinus' article on alternatives AIDS panels in our last issue, speaker Dana Ullman was referred to as a "homopath." Ullman is a homeopath, and the correct title of his book is *Everybody's Guide to Homeopathic Medicine*. — Ed.

homeopathy in a friendly supportive environment. The program consists of weekly acupuncture sessions, sessions of stress reduction/visualization, Shiatsu messages, bi-weekly two-hour support group, intravenous (or oral) Vitamin C as needed, readings, tapes, and other information relevant to the healing process.

If you wish to be a program participant, please include a description of yourself and why you want to participate. A brief phone consultation with Misha or Alan at 668-1611, will confirm your acceptance into the program. Please return to: A Comprehensive Program, Quan Yin Acupuncture & Herb Center, 513 Valencia St., San Francisco, 94110.

Metaphysical Alliance To Hold Healing Service

The Metaphysical Alliance, along with the AIDS Interfaith Network will hold a Metaphysical AIDS Healing service, Monday, April 28. The service will be held at the Metropolitan Community Church of San Francisco, 150 Eureka St., 6:30 pm. This sixth in a series of monthly services will include music, meditation, readings from written works on healing and motivational talks with healing inspiration for all. Please contact Michael Zonta, 431-8708, or Tony Ponticello, 431-5467.

Test Positive?

Ongoing therapy groups are now forming for gay and bisexual men who have tested positive for the HTLV-III/LAV antibody.

Transforming the anxiety about testing positive into a creative force for living will be the goal of the groups. Areas of focus will include concerns regarding relationships, decisions regarding sexual behavior and whether to tell others, reducing stress and maintaining optimal health, and im-

part on self image.

Each group will be limited to eight men and will meet weekly in the Castro area, beginning in late April.

Facilitators will be Hal Freeman, MFCC, and Neil Seymour, MFCC, who are licensed therapists with experience in working with groups and individuals with AIDS-related concerns.

For more information, call 864-4338 or 626-9297.

AIDS Mastery

A second AIDS Mastery workshop will be taught by Sally Fisher in San Francisco on the weekend of April 25-27. The workshop is primarily for People with AIDS, ARC, and those closely associated with them. The workshop is designed to unleash your power, creativity, and self love so that you can directly affect the quality of your life. Techniques used one-on-one and group interaction, visualization, emotional exercises and discussion to allow you to be open to living in the present. Cost is on a sliding scale from \$50-\$250; however, no one will be turned away due to lack of funds. A free introductory evening with Sally Fisher and previous AIDS Mastery participants will be held Wed. April 23, 7:30 pm. For more information, contact Scott Eaton, 861-0306.

Health and Harmony Festival

Booth space is now available for the 8th annual Health & Harmony Festival June 7-8, Sonoma County Fairgrounds. Health & Harmony Festival '85 is sponsored by the Well Being Community Center, a non-profit community organization. For information (participating, exhibiting, entertaining or volunteering) contact the Well Being Community Center, P.O. Box 819, Sebastopol, 95472, or phone (707) 823-WELL.

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Safe Sex, not Vanilla

What ever happened to the sweet smell of hot, steamy, raunchy sex? In today's world does sleaze necessarily equal disease? And have you given up more funkiness than you need to give up?

Find out. On Tuesday night, 15 April, 7 pm at 260 Shotwell Street (between 16th and 17th Streets), the San Francisco AIDS Foundation and the Sexologist Sexual Health Project will present "Safe Sex South of Market Style" for men and women involved in S&M and other forms of radical sexuality.

Get those juices flowing again as David Lourea, Mark Chester, Cynthia Slater, David May, Chuck Frutchev and other members of the San Francisco S&M community share how they've met the challenge of the AIDS crisis creating responsible variations on old favorites. Rubber, leather, toys, condoms, rim rings, condom slaves and much more will be discussed.

Doors open at 6:30 pm. Admission is free but space is limited. □

Ending British Ban

Giovanni's Room, a Philadelphia bookseller, is conducting a nationwide campaign seeking support from the gay community for legal efforts to end England's ban on the import of books on gay subjects. The campaign coincides with a Freedom to Read Day on April 10 at the bookstore to inform the public that during the past three years British customs officials have seized thousands of gay books shipped to English bookstores by Giovanni's Room. Also seized were copies of the *New York Native*, a newspaper containing up-to-date information on AIDS which was regularly copied by the British gay press.

Ed Hermance, co-owner of Giovanni's Room, says he needs to raise from the U.S. gay community half of the \$25,000 needed to pay for himself and other top American authors to testify for the defense at the month-long gay censorship trial scheduled to start in London on October 6, and for a media campaign in the U.S. to arouse citizen support. Efforts will be made to raise the remaining \$12,500 from other sources. Through the gay press, Hermance is asking readers to send checks for \$12.50 or multiples thereof to Giovanni's Room at 1145 Pine St., Philadelphia, PA 19107.

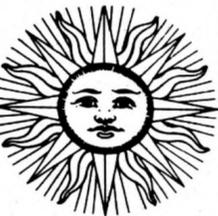
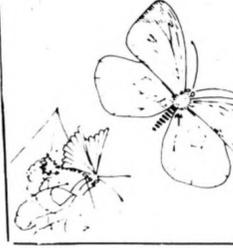
NGTF Board Meets in Phoenix

The Board of Directors of the National Gay and Lesbian Task Force voted unanimously at its recent meeting to establish a National Advisory Committee. The Committee, which will comprise a representative from each of 10 regions across the country and five "at-large" members, will study the current structure of the HBTF Board and recommend a two-year plan of action for better representation of the national gay and lesbian community on the NGTF Board.

In other business, the Board ratified a staff proposal for a national fundraising campaign entitled, "Challenge Bigotry!" Scheduled for Sept., the campaign will be jointly sponsored by GNTF and local gay and lesbian community-based organizations. Organizations interested in participating in the "Challenge Bigotry!" campaign may contact John Rollins, Development Manager, (212) 741-5800. The Task Force will distribute campaign proposals to local, state and national organizations in March. ■

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Holistics

 <p>Doug Fraser When the body is relieved of its tensions and blockages, its energies are allowed to flow. I combine various traditional and intuitive skills of sensitive massage, therapeutic bodywork, and acupressure for a wonderful 90-minute session. I also specialize in deep tissue work and postural re-education to help ease chronic pain. \$35 (sliding scale for men with AIDS). 863-5315.</p>	 <p>David E. Held CERTIFIED MASSEUR 431-1345</p>
 <p>SHIMON ATTIE, MFCC CERTIFIED ROLFER® Rolling® is a gentle yet powerful form of bodywork that realigns the body, improves posture and allows chronic tension and aches and pains to subside. I work gently and sensitively, and have been a Certified Rolfer® for the past five years and am also a licensed psychotherapist. Free initial consultations include postural analysis with photographs. Insurance may apply. 922-3478.</p>	 <p>Steve Kuttner, B.A. Dip. Hum. Psych. FACE DEATH — ACCEPT LIFE Physical dis-ease and emotional dissatisfaction are symptoms of a deeper spiritual illness within. When we confront the reality of our death we lose all fear of the unknown and discover love. The healing force within is then allowed to flow unimpeded. I have 12 years counselling and bodywork experience. Sliding scale Call 661-6227.</p>
<p>Sequoia</p>  <p>YOGA FOR GAY MEN Learn true relaxation, to manage stress and restore harmony to your whole being. Small, friendly beginning and experienced classes provide a supportive atmosphere to learn precise stretches with breathing awareness and guided meditation. Tuesday evenings near 16th Street BART. \$30/4-week series, beginning monthly. Call for reservations/info. 841-6511.</p> <p>Thom Lundy</p>	<p>MASSAGE</p>  <p>Weekly Classes Learn to massage in this four session weekly classes. New classes starting every month (except Dec.) Call to sign up. Group Oil Massage Group Meeting every Sunday evening. A safe space to touch and be touched. A chance to get massaged by 4-8 hands for 25 minutes. Call for time, place and price.</p> <p>MILO JARVIS 863-2842</p>
<p>HEALING THE BODY EROTIC TRAINING</p>  <p>You are invited to take one class or all of the 150 hour program in safe sexual secrets, erotic massage and rebirthing. Taoist erotic spiritual practices, techniques for healing the heart-genital connection. Call for free brochure: Joseph Kramer, Body Electric School of Massage and Rebirthing, 6527A Telegraph Avenue, Oakland, 94609. 653-1594.</p>	 <p>Daniel Phillips, C.H.T. Help overcome dis-ease. Tap your inner strength through the powerful combination of hypnosis and visualization. This effective short term method can assist in relaxing, increasing self esteem, overcoming the physical manifestations of disease, dieting, improving memory and breaking unwanted habits including smoking. I am a certified hypnotherapist and trained visualist. Free first session for a limited time. 864-1551</p>
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 <p>Glenn Schmoll I do my best work on others who exercise regularly and weigh less than 200#. My firm but gentle nurturing technique. BODYPLAY, consists of Swedish, Esalen, and a lot of "Glenn" done in an atmosphere most psychologically conducive to total relaxation. I massaged about half of "those dancing feet on 42nd Street". 681-0717.</p>	<p>Past Life Regression Therapy</p>  <p>Explore your inner self to develop your greatest potential, overcome fears, bad habits, sexual dysfunction and learn self-healing techniques. Improve self-esteem, enhance talents and psychic abilities through hypnotherapy. Call 864-4426 for Free Consultation. Thomas Bauman Certified Hypnotherapist</p>
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This year's Directory is the first to include display advertising, which is available to anyone. But you must act fast. The deadline for advertising in the Directory is April 30, 1986. (GGBA members: You've got til the same date to confirm your listing.)

For information about the surprisingly low rates for advertising in the Directory, call Robert Sturm or Jim Stout at 415-861-8100.

The GGBA Directory of Business and Professional Services is a joint publication of the GGBA and the Sentinel.

Astrologer

Robert Cole

April 11 — 14, 1986

Robert Cole will speak on "The Aquarian Agenda: Radicalizing the Bay Area Metaphysical Movement" at the American Federation of Astrologers Network Forum on Saturday, April 26 at 2 p.m. at the Urban Life Center, 1031 Franklin. For details, please call 752-0362.

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 militaristic 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): Spring cleaning will definitely keep you busy for the next two weeks. There's so much old junk stashed in your closets that your home is bursting at the seams. Pack up all the old letters and photographs and unfinished art and send the whole mess off to the local second-hand store where no one feels the melancholy vibes from the past. It's difficult to let go of this glorious garbage, but you have to make room for more. For a stunning Birthday Horoscope and Forecast, please send your birth date/time/place and \$5 to Robert Cole, P.O. Box 884561, San Francisco, CA 94188.

Taurus, The Ox (Apr 20-May 20): You have the rest of this month to catch up with the backlog of work

which has accumulated around you. But right now you have to zero-in on the #1 priority. It would be too easy to give your job or your family or your pet project all the attention. Frankly, however, it's a waste of time to continue frustrating yourself with everyone else's trips. Leave the world to its own madness, and spend your precious time taking care of your precious self. That's an order!

Gemini, The Wolf (May 21-Jun 20): How are you handling the fabulous offers which ambitious associates keep throwing at you? Seems like the entire world is bending over backwards to compliment you for being wonderful. If you don't give some mannerly response soon, your fans will feel ignored. It's perfectly permissible to pump up your ego with pride (or pity), but your true friends are tiring of scratching your back without satisfying your itch.

Cancer, The Crab (Jun 21-Jul 22): You have one more week to finish off the left-overs from your recent feast of accomplishment. Soon it will be time to return to the drawing boards for a new plan. Take a couple of friends on a wild adventure into their woods for the weekend. Pitch your tent in an isolated part of the forest so you can run around naked without embarrassment. Let it all hang out! When you return home, the future will have an entirely different twist to it. Important mail will be waiting for you.

Leo, The Snake (Jul 23-Aug 22): Were you abused in your youth? Did the kids in school laugh at your loner trip? Have you always felt like a stranger even among friends? For some weird reason, you never seem to trust the love which your companion keeps showing you. It's beginning to look like you're a big sponge for selfish praise. If you practice being thankful, those old feelings of impending rejection will immediately fade away.

Virgo, The Pig (Aug 23-Sep 22): You will arrange several sex sessions during this period as your body begins to crave physical contact. Never mind the extenuating circumstances and the ethical implications, but do pay attention to the health questions in any case. It's been a while since you stripped bare, and even longer since you allowed anyone to touch you with intent. Let your body quiver with passion and make your mind stand back and watch. Let nature have control.

Libra, The Leopard (Sep 23-Oct 22): Brilliant! You've won your case and proven to everyone in town that you were right from the very beginning. Naturally, someone had to lose so you could win; but despite the competition there's a strange kind of love which has grown between you. Return to your favorite loser, share some of your rewards, and win him/her over to your side. There are signs of increasing intimacy as the heat of spring melts old attitudes away. Make love not war!

Scorpio, The Scorpion (Oct 23-Nov 21): You continue being a little darling for everyone in your home. Fixing meals, cleaning laundry, feeding pets... you can't seem to get enough done for your housemates. There's only one slight problem: due to your previous patterns, housemates are suspicious and they wonder about your motives for being so kind. It's worth your while to reassure them that you have no secret reasons, no ulterior motives. Maybe you're just being naive. So what?

Sagittarius, The Horse (Nov 22-Dec 21): More than once during this period, strangers will compliment you on your sense of humor. You have a special way of describing the utter stupidity of life in a way that only affects the true nerds. Your cutting criticism is funny to those who devote most of their time to supporting others, but the same jokes can destroy anyone who's cut off from the mainstream. Flaunt your facetious attitude because it's the truth.

Capricorn, The Whale (Dec 22-Jan 19): A real, live, authentic yuppie invades your privacy, and he excuses his intrusion with superficial gratitude and a cheap token gift. Tell this joker where to stick his credit cards and his ladder of success. You simply don't have the time to indulge in conspicuous consumerism. When he's gone, take your old beach towel and a poor friend out to the surf. Celebrate the simplicity of your life while it's simple.

Aquarius, The Eagle (Jan 20-Feb 18): As you listen to the news over the next two weeks, several coinciding themes emerge. You feel a movement of human spirit reminiscent of the days of the Hippie Revolution. You sympathize with the unfortunate underdogs who are suffering from the violent oppression of authority. And, ultimately, you question the motives of those who are getting rich while everyone else gets poor. Who's at the center of this international conspiracy? You are! There are no victims, only observers.

Pisces, The Shark (Feb 19-Mar 20): SAVE! SAVE! SAVE! There will be plenty of time to spend later, but right now you have to be as thrifty as possible. Some friends may actually be offended when you refuse to spend your money with them during this two-week period; they may even go so far as to accuse you of being downright cheap. These sticks'n' stones can't break your bones, but if you give in to the pressure they will surely break your bank. Resist temptations to spend your money to please others.

Sentinel

At Ease

Philip Charles MacKenzie —

A Straight Actor on TV Who Gives Good Gay



Interview by Michael Lasky

We start with a flashback: Two summers ago, in 1984, SHOWTIME, the pay cable network, introduced the first made-for-cable sitcom, *Brothers*. It quickly became — and still is — the most popular show on cable television.

At first, the show was, shall we say, off-putting. Here was a program described in *TV Guide* as "the warm and funny story of an all-American family turned upside down when the youngest of three brothers reveals that he is gay." Oh sure. But *Brothers'* opening episodes were funny, indeed, even if — or perhaps, because — the then-peripheral character Donald, who advises the other gay brother when the guy comes out on his wedding day, was exaggeratedly flamboyant and something of a '50s stereotype besides. But what the hell, the man playing him was pointedly funny, got all the best lines, and more or less stole the show.

The actor was Philip Charles MacKenzie, who quickly endeared himself to *Brothers'* viewers; today, he's a major part of the show's success. MacKenzie was such a consummate fag on screen that I was positive he'd be one offscreen as well.

Which brings us to the present. A few weeks ago a press agent in Los Angeles called to ask if I'd be interested in interviewing MacKenzie; he'd be in San Francisco for one day. I confirmed, immediately but then I thought, how gay can this guy be if he's coming to SF for just the day?

MacKenzie's day was full of course, so we met in a well-appointed dressing room at KPX-TV studios where he was taping "The Afternoon Show."

The first thing cable's nelliest number asked, after we had finished with the formalities was, "Let me take this makeup off first. It will look awful in the photos." Our photographer agreed. Sans cosmetics, and fitted out in pastel slacks and jacket, with shoes and tie to match, MacKenzie seemed completely at ease as he sank into the couch across from me. And I thought, the guy is straight?

MacKenzie's press release notes that he has been married to actress Linda Carlson for 15 years. Asked how a demonstrably straight actor plays a gay man without undergoing some form of psychological terror, MacKenzie offered, "I couldn't have taken this part if I didn't have certain insights about myself. [The part] helped con-

"Brothers is a family show that happens to have different types of gays in it. The show has more impact merely through the fact that the gay characters interact positively with straights weeks after week."

firm for me that my sexuality is not threatened. I am a straight actor portraying a gay man. So what? I can explore a softer, feminine side of myself without letting it be a threat. If that is a problem for other people, then it is theirs, not mine.

"As it happens, I've always had close contact with the gay community. In fact, the best man at my wedding was gay," says MacKenzie, who added — laughing knowingly — that he doesn't want to come off as one of those people who patronizingly say, "Some of my best friends are..."

He and his wife have a house in a predominantly gay Silver Lake district of Los Angeles, and two of their closest friends are gay men who each of them knew individually before the men became a couple themselves.

"I've known Donald all my life," MacKenzie notes. "There are still lots of flamboyant — queens, if you will — gay men. It's just that today the more politically active or 'correct' gays shy away from these types because they want the straight community, particularly in business, to accept gays as they do straights. It's a form of homophobia, actually, when you think about it.

"When the part was first offered to me, I immediately took it. I had just finished a six-week run of a play called *Hosanna*, which I had worked on for 18 months. *Hosanna* was about an aging transvestite who faced some hard realities on a George-and-Martha-type, traumatic night. It was the best work I've done, and it won me *LA Weekly's* Best Actor award.

"What I liked about the character of Donald was that he was multi-dimensional and human. I was not about to play 'let's laugh at the fag' each week. There was more

to the role than just being the bait for straight derision. Donald is proud and, when pushed, he will rub your nose in his dignity."

When SHOWTIME premiered the sitcom, it was considered daring and off-limits by network TV standards. After all, here was a comedy that featured homosexuals on a recurring basis — and for once, the joke wasn't on them.

"*Brothers* is on cable because the networks were afraid that the normality of the gay characters would disturb viewers," MacKenzie maintains. "Considering the success of the show, with its guaranteed two-year contract from SHOWTIME and its eventual sale for syndication, the networks realized that it would be one of their top ten shows if they were airing it today."

I asked MacKenzie if he'd had any negative feedback, say, people calling him "fag" in the street because of his high visibility on the show?

"Never. Actually, *Brothers* has had quite a positive influence. It has opened doors, like no other TV show has, for gay themes. Many of the network TV movies with gay themes have taken their cue from our show. Although SHOWTIME is received in far fewer homes than any network show, still, wherever I travel, people will greet me with a cherry Hello, Donald. They call to me like I'm their friend.

"In New Orleans, where I went to speak at Gayfest, a man came up to me and said, 'Thank you.' It seems one of the episodes — about my being reunited with my estranged father — hit close to home. He told me that he had urged his mother to make his father watch the show, and the next day they talked for the first time in 13 years."

By far, the most bizarre fan recognition MacKenzie has had was in Rome, Italy. "My wife and I climbed to the top of St. Peter's Church for the eagle's nest view in the cupola dome. The climb is pretty scary, along a claustrophobic narrow passage. You look down, and it is *instant* vertigo. Just at that point, a man near us said, Aren't you on *Brothers* — and I mumbled a quick 'Yes.' If

I weren't so scared, I would have laughed. I mean, of all the places I'd least expect to be noticed, the top of St. Peter's has to be it." MacKenzie is comfortable with his character's swish persona. "I think that one reason why I didn't get any heat from gays for portraying Donald stereotypically was that viewers saw there was more to him than just his affectations. *Brothers* is a family show that happens to have different types of gays in it. Through my character, through his flamboyance and his humanity, the producers found a vehicle to get the point across that gays are like everybody else.

"If anything, the lead character of Cliff [played by Donald's gay brother, actor Paul Reginal] is more of a threat for straights. His gayness is more subdued, less obvious; he's the unassuming type. He could be your neighbor, America, or your brother — or your husband."

Is MacKenzie worried that, with *Brothers'* long run, he be typecast in the future? "Not in the least. I have been doing other roles, from TV films to *Love American Style*, and previously I had been playing some real slime-ball, straight character parts.

"My main aim is to keep working. Fame is fun. Celebrity is fun. The show is fun because the cast and crew enjoy working with each other in the supportive atmosphere we have.

"A woman approached me on the street one day to tell me how much she enjoys the show and then said, 'It looks like you are having such fun.'"

Philip Charles MacKenzie grins. "I am."

□ *Brothers' third season premieres Wednesday, April 23, at 8 pm, on Viacom cable channel 20.*

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Divided Highway:

'Route 66' Was Terminally Hip

An adolescent fantasy is back in late-night reruns

by Ken Coupland

"When I find myself / Falling for some girl
I hop right in my car / And ride around the world"
— Bobby Rydell, *The Wanderer*

You may remember *Route 66* dimly — or have been too young to stay up to watch it — but CBS' prime time Friday night entry, originally aired from 1960 to 1964, was a weekly staple of at least one impressionable teenager's TV diet.

I doubt if I missed a single episode in those four years — which, at 116 hours worth of showtime, means KRON-Channel 4 has something like five solid days of my youth from which to select its slated 12:50 am Monday time slot, where the show is currently enjoying its first resyndication.

You heard it right: 12:50 am — the program's reruns have been heartlessly scheduled by the station so, if you want to catch this time capsule of '60s angst, you'd better have a VCR, or be ready to stay up til 2 am and be a mess at work on Monday.

Personally, I think it's worth it. TV's first on-location series, with scripts by boob tube bard Stirling Silliphant (surely the most prolific writer in the history of the medium; Silliphant's still grinding 'em out today) is a knockout. And that's without even bothering to compare the program with the poor excuse for product that passes these days for prime time. *Route 66*'s exceptional casting (not, least of all, its two leads), and its eccentric, hyperbole-packed scripts, an almost lyrical eye for the out-of-the-way locales that provide its real subject, and relentlessly downbeat cues to the disintegration of a culture, if not an entire society — all combined make for absorbing viewing.

The show's background story — touched on only briefly in the pilot program, then discarded — had Tod, a straight-laced college kid, teamed with Buzz, a streetwise ethnic hunk. Tod has inherited his father's Corvette and little else. Out for jobs, thrills and girls, the pair drift from town to town — locations whose connection with the fabled highway of song were tenuous, at best.

Strangely, I remember *Route 66* as a glamorous, daring adventure, an escape to a romantic universe where two young guys encounter thrillingly sinful situations and characters on a mysterious, unfamiliar planet. Grappling with a sexuality I was barely aware of, let alone able to understand, I was riveted by sultry, loose-limbed George Maharis (and we all know about George now, don't we?), who played the hedonistic hipster Buzz, while I personally identified with his tight-assed preppie sidekick Tod.

Production notes for the show record that Martin Milner, who played Tod, won out over another good-looking blond named Robert Redford when the show was cast. The producers liked Redford, but he had a tendency to scream whenever he got emotional. Besides, Milner had a feature film to his credit; he'd been clammy convincing in *The Sweet Smell of Success* some years earlier. Redford was just a novice.

Maharis was hot on Off-Broadway when he signed, attracting notice for his performance as the deranged killer in Edward Albee's one-act *A Zoo Story*. Difficult on the set ("He had the worst attitude I'd ever seen; he fought and bitched at everybody," a show's producer recalls), Maharis lasted three years with the series; his departure effectively killed it.

Maharis quit to pursue a career in films — or to find an easier way to make a living. *Route 66*'s grueling production schedule, five day-a-week shoots and isolated locations defeated any number of directors. Some adapted fairly well to the conditions — Arthur Hiller was one — while others, like Robert Altman and Sam Peckinpah, then young up-and-comers, didn't fare as well and were dropped after a few episodes.

Schedule pressures also had a hand in the distinctly off-beat quality of many of the scripts — and the totally off-the-wall character of some of the dialog. Silliphant was continually reaching for the Big Statement — and usually missing it. An episode about a paralyzed desert rat fighting a highway relocation project introduces a kitenish hoyden taken to parading around among the cactus in a cocktail dress and high heels. Pressed into action, she pouts, "I was brought up to be pretty, not do things." Buzz later reflects, "If there is such a thing as Happy Land, this is it. There are women like that too. Only they had to grow first." Follow?

The series is particularly interesting today for its guest stars, skilled character actors who brought many of the quirks of Method acting to their roles. Recent airings have included performances by Walter Matthau, Lee Marvin and Robert Duvall, who wouldn't make their mark in films until much later.

Silliphant's penchant for the

Continued on page 27

Route 66's exceptional casting, its eccentric scripts, lyrical locales and downbeat cues to the disintegration of an entire society make for absorbing viewing.

Buzz had an eye for the ladies, but Tod had the keys to the car. Top: Martin Milner decks Lee Marvin. Center: George Kennedy decks Milner.

Video

Michael Lasky

Music to My Eyes

With this issue, video reviews will feature report-card-type grades of each new title. "A" is tops and "F" is bottoms. Each rating is based not only on the quality film, but on the quality of film-to-video transfer. Thus, a "four star" film which has been transferred to video with either poor sound or picture quality will *not* receive a top grade.

Kiss of The Spider Woman
(Charter Entertainment, \$79.95,
119 minutes, HiFi Mono)

Everybody said that William Hurt deserved the Oscar this year for his successful risk-taking performance as the homosexual prisoner who frees himself by daydreaming about '40s films. But nobody thought he would because the conservative Hollywood set doesn't reward performers who play queens. As it turned out, Hurt's performance was so good that there was no way he wasn't going to get it. Who would have thought that a South American-made film about two men in a prison cell would be a hit film? Yet *Kiss* is a multi-layered gem whose many messages demand repeat viewings. This tape is the best or at least the most convenient way of doing it. *Kiss* doesn't lose anything in its transfer to the small screen; in fact, it is improved by allowing us to focus on the performances more closely and intimately. Raul Julia is equally exceptional as Hurt's cell/soulmate. Not mentioned enough in previous reviews of Hector Babenco's film is Brazilian actress Sonia Braga, as the movie queen in Hurt's fanciful versions of '40s films. Braga captures just the right exaggerated tone to walk that thin line between camp sensibility (which '40s movies, of course, inspire) and reality. Watching Hurt's minimovies-of-the-mind, with their elegant golden age stylization, on the video screen gives them more palpability. A

The Glenn Miller Story (MCA Home Video, \$59.95, 113 minutes, HiFi Stereo)

Released as part of a month-long, multi-video salute to Jimmy Stewart, this is a much-revered film (why?) that has definitely withered with age. While the music's brass-tinged big band sounds, especially in HiFi stereo, is great, and Stewart's inimitable, charismatic style gives the film much-needed energy, this is ultimately one of those

musical biopics that tries too self-consciously to make a case for its character's sainthood. Everything about *Story* is so goody-goody — even the conflicts — that the pacing oozes like molasses, fast forward notwithstanding. June Allyson, as Miller's stand-by-her-man wife simply does not have the necessary oomph. What's left is a film that's more indicative of the time it was made (1953) than the era it portrays. C

Louis Blume (Pacific Arts Video, \$39.95,
60 minutes, HiFi Mono)

What a hoot this short visit with Howard Armstrong is. Presented at last year's San Francisco International Film Festival, *Louis* has become something of a cult favorite — and for good reason. Armstrong is a 76-year-old lead man in the last black string band in America, and San Francisco filmmaker Terry Zwigoff smartly lets Armstrong do all the talking. Armstrong's first-class fiddler — and the music we get to hear is toe-tappin', struttin' stuff. But he is also a clever linguist, a fine primitivist painter and, most of all, a man with the gift of gab. We get to see his personally created *ABC's of Poronography*, hear some outlandish blues anecdotes and tall tales and, through Zwigoff's natural documentary style, see Armstrong and his band's down-to-earth humor, uninhibited sexuality and love of life. At 60 minutes, *Louis Blume* is the right length — but it's so appealing, you feel like you're still missing something. A

The Lady Vanishes (Media Home Entertainment, \$49.95, 95 minutes)

Released in the U.S. for all of about 24 hours in 1979, this remake of Hitchcock's classic 1938 film is interesting on a number of accounts — the story *not* being one of them. First of all, the lady is Angela Lansbury. She could read the phone book and make it interesting, as they say, and she certainly perks this peaked film up whenever



Sonia Braga overreacts in *Kiss of the Spider Woman*

she's onscreen. Second, is a pre-*Moonlighting* Cybil Shepherd, and third, post-anything Elliot Gould. While Hitch's version was witty, urbane and truly suspenseful, *Lady*, directed by Anthony Page, is self-consciously campy; Shepherd and Gould do a heavy handed — even embarrassing — wide-eyed *Thin Man Meets Nancy Drew* impression. Watch this movie for Angela and some gorgeous European scenery. C

Thoroughly Modern Millie (MCA Home Video, \$59.95, 138 minutes, HiFi Stereo)

MCA has lovingly transferred to videotape the touring original reserved seats only! — of Ross Hunder's ode to the roaring 20s, complete with overture, intermission and exit music we haven't heard since the film's 1967 release. Julie Andrews, in the full bloom of her '60s persona (a la *Mary Poppins* and *Sound of Music*) is a consistent laugh-getter as the simple country girl trying

to be a "with it" unflappable flapper. Mary Tyler Moore, big on TV at the time, is surprisingly bland as the poor little rich girl. The real scene-stealers and the best excuse for reprising *Millie* — are brassy, sassy Carol Channing and ever-so-droll Beatrice Lillie, in supporting character roles. Channing, as the razzmatazz jazz baby/ rich widow and Lillie, in her last screen performance as the insidious white slaver, Mrs. Meers, provide most of the laughs and a lot of the highlights in a terribly thin story. The Oscar-winning score by Elmer Bernstein, arranged by Andre Previn, employs period songs and two new ones by Sammy Cahn and James Van Heusen, all of which are as bouncy nonkytonk pianos and bathtub gin. While it's not a total success in itself, *Millie* deserves a look; it's one of the last of the original screen musicals. This was a film that ended an era in Hollywood, and it makes you long for the good old days. B+



Gould, Lansbury, Andrews in *The Lady Vanishes*

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Divided Highway:

'Route 66' Was Terminally Hip

An adolescent fantasy is back in late-night reruns

by Ken Coupland

"When I find myself / Falling for some girl / I hop right in my car / And ride around the world"
— Bobby Rydell, The Wanderer

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Personally, I think it's worth it. TV's first on-location series, with scripts by boob tube bard Stirling Silliphant (surely the most prolific writer in the history of the medium; Silliphant's still grinding 'em out today) is a knockout. And that's without even bothering to compare the program with the poor excuse for product that passes these days for prime time. *Route 66*'s exceptional casting (not, least of all, its two leads), and its eccentric, hyperbole-packed scripts, an almost lyrical eye for the out-of-the-way locales that provide its real subject, and relentlessly downbeat cues to the disintegration of a culture, if not an entire society — all combined make for absorbing viewing.

The show's background story — touched on only briefly in the pilot program, then discarded — had Tod, a straight-laced college kid, teamed with Buzz, a streetwise ethnic hunk. Tod has inherited his father's Corvette and little else. Out for jobs, thrills and girls, the pair drift from town to town — locations whose connection with the fabled highway of song were tenuous, at best.

Strangely, I remember *Route 66* as a glamorous, daring adventure, an escape to a romantic universe where two young guys encounter thrillingly sinful situations and characters on a mysterious, unfamiliar planet. Grappling with a sexuality I was barely aware of, let alone able to understand, I was riveted by sultry, loose-limbed George Maharis (and we all know about George now, don't we?), who played the hedonistic hipster Buzz, while I personally identified with his tight-assed preppie sidekick Tod.

Production notes for the show record that Martin Milner, who played Tod, won out over another good-looking blond named Robert Redford when the show was cast. The producers liked Redford, but he had a tendency to scream whenever he got emotional. Besides, Milner had a feature film to his credit; he'd been clammily convincing in *The Sweet Smell of Success* some years earlier. Redford was just a novice.

Maharis was hot on Off-Broadway when he signed, attracting notice for his performance as the deranged killer in Edward Albee's one-act *A Zoo Story*. Difficult on the set ("He had the worst attitude I'd ever seen; he fought and bitched at everybody," a show's producer recalls), Maharis lasted three years with the series; his departure effectively killed it.

Maharis quit to pursue a career in films — or to find an easier way to make a living. *Route 66*'s grueling production schedule, five day-a-week shoots and isolated locations defeated any number of directors. Some adapted fairly well to the conditions — Arthur Hiller was one — while others, like Robert Altman and Sam Peckinpah, then young up-and-comers, didn't fare as well and were dropped after a few episodes.

Schedule pressures also had a hand in the distinctly off-beat quality of many of the scripts — and the totally off-the-wall character of some of the dialog. Silliphant was continually reaching for the Big Statement — and usually missing it. An episode about a paralyzed desert rat fighting a highway relocation project introduces a kitenish hoyden taken to parading around among the cactus in a cocktail dress and high heels. Pressed into action, she pouts, "I was brought up to be pretty, not do things." Buzz later reflects, "If there is such a thing as Happy Land, this is it. There are women like that too. Only they had to grow first." Follow?

The series is particularly interesting today for its guest stars, skilled character actors who brought many of the quirks of Method acting to their roles. Recent airings have included performances by Walter Matthau, Lee Marvin and Robert Duvall, who wouldn't make their mark in films until much later.

Silliphant's penchant for the

Continued on page 27

Route 66's exceptional casting, its eccentric scripts, lyrical locales and downbeat cues to the disintegration of an entire society make for absorbing viewing.

Buzz had an eye for the ladies, but Tod had the keys to the car. Top: Martin Milner decks Lee Marvin. Center: George Kennedy decks Milner.

Video

Michael Lasky

Music to My Eyes

With this issue, video reviews will feature report-card-type grades of each new title. "A" is tops and "F" is bottoms. Each rating is based not only on the quality film, but on the quality of film-to-video transfer. Thus, a "four star" film which has been transferred to video with either poor sound or picture quality will not receive a top grade.

Kiss of The Spider Woman
(Charter Entertainment, \$79.95, 119 minutes, HiFi Mono)

Everybody said that William Hurt deserved the Oscar this year for his successful risk-taking performance as the homosexual prisoner who frees himself by daydreaming about '40s films. But nobody thought he would because the conservative Hollywood set doesn't reward performers who play queens. As it turned out, Hurt's performance was so good that there was no way he wasn't going to get it. Who would have thought that a South American-made film about two men in a prison cell would be a hit film? Yet *Kiss* is a multi-layered gem whose many messages demand repeat viewings. This tape is the best or at least the most convenient way of doing it. *Kiss* doesn't lose anything in its transfer to the small screen; in fact, it is improved by allowing us to focus on the performances more closely and intimately. Raul Julia is equally exceptional as Hurt's cell/soulmate. Not mentioned enough in previous reviews of Hector Babenco's film is Brazilian actress Sonia Braga, as the movie queen in Hurt's fanciful versions of '40s films. Braga captures just the right exaggerated tone to walk that thin line between camp sensibility (which '40s movies, of course, inspire) and reality. Watching Hurt's minimovies-of-the-mind, with their elegant golden age stylization, on the video screen gives them more palpability. A

The Glenn Miller Story (MCA Home Video, \$59.95, 113 minutes, HiFi Stereo)

Released as part of a month-long, multi-video salute to Jimmy Stewart, this is a much-revered film (why?) that has definitely withered with age. While the music's brass-tinged big band sounds, especially in HiFi stereo, is great, and Stewart's inimitable, charismatic style gives the film much-needed energy, this is ultimately one of those

musical biopics that tries too self-consciously to make a case for its character's sainthood. Everything about *Story* is so goody-goody — even the conflicts — that the pacing oozes like molasses, fast forward notwithstanding. June Allyson, as Miller's stand-by-her-man wife simply does not have the necessary oomph. What's left is a film that's more indicative of the time it was made (1953) than the era it portrays. C

Louis Blume (Pacific Arts Video, \$39.95, 60 minutes, HiFi Mono)

What a hoot this short visit with Howard Armstrong is. Presented at last year's San Francisco International Film Festival, *Louis* has become something of a cult favorite — and for good reason. Armstrong is a 76-year-old lead man in the last black string band in America, and San Francisco filmmaker Terry Zwigoff smartly lets Armstrong do all the talking. Armstrong's first-class fiddler — and the music we get to hear is toe-tapping, struttin' stuff. But he is also a clever linguist, a fine primitivist painter and, most of all, a man with the gift of gab. We get to see his personally created *ABC's of Poronography*, hear some outlandish blues anecdotes and tall tales and, through Zwigoff's natural documentary style, see Armstrong and his band's down-to-earth humor, uninhibited sexuality and love of life. At 60 minutes, *Louis Blume* is the right length — but it's so appealing, you feel like you're still missing something. A

The Lady Vanishes (Media Home Entertainment, \$49.95, 95 minutes)

Released in the U.S. for all of about 24 hours in 1979, this remake of Hitchcock's classic 1938 film is interesting on a number of accounts — the story not being one of them. First of all, the lady is Angela Lansbury. She could read the phone book and make it interesting, as they say, and she certainly perks this peaked film up whenever



Sonia Braga overreacts in *Kiss of the Spider Woman*

she's onscreen. Second, is a pre-Moonlighting Cybil Shepherd, and third, post-anything Elliot Gould. While Hitch's version was witty, urbane and truly suspenseful, *Lady*, directed by Anthony Page, is self-consciously campy; Shepherd and Gould do a heavy handed — even embarrassing — wide-eyed *Thin Man* Nancy Drew impression. Watch this movie for Angela and some gorgeous European scenery. C

Thoroughly Modern Millie (MCA Home Video, \$59.95, 138 minutes, HiFi Stereo)

MCA has lovingly transferred to videotape the touring original reserved seats only! — of Ross Hunder's ode to the roaring 20s, complete with overture, intermission and exit music we haven't heard since the film's 1967 release. Julie Andrews, in the full bloom of her '60s persona (a la *Mary Poppins* and *Sound of Music*) is a consistent laugh-getter as the simple country girl trying

to be a "with it" unflappable flapper. Mary Tyler Moore, big on TV at the time, is surprisingly bland as the poor little rich girl. The real scene-stealers and the best excuse for reprising *Millie* — are brassy, sassy Carol Channing and ever-so-droll Beatrice Lillie, in supporting character roles. Channing, as the razzmatazz jazz baby/ rich widow and Lillie, in her last screen performance as the insidious white slaver, Mrs. Meers, provide most of the laughs and a lot of the highlights in a terribly thin story. The Oscar-winning score by Elmer Bernstein, arranged by Andre Previn, employs period songs and two new ones by Sammy Cahn and James Van Heusen, all of which are as bouncy tonkytonk pianos and bathtub gin. While it's not a total success in itself, *Millie* deserves a look; it's one of the last of the original screen musicals. This was a film that ended an era in Hollywood, and it makes you long for the good old days. B+



Gould, Lansbury, Andrews in *The Lady Vanishes*

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THOMAS ALLEN

A Room with a View director James Ivory

Film

Ken Coupland

Reel, Britannia!

Some films win you over slowly, if at all, while others hook you right from the start; director James Ivory's screen adaptation of E.M. Forster's *A Room with a View* is one of the latter.

Against the spectacular backdrop of classical Florence, the film's opening sequence, a whirlwind cinematic tour of the city's historic attractions, comes to an abrupt halt with an almost orgasmic slaying in a sun-baked piazza; in a mordant bit of business, the corpse is hauled away by a crew of black-robed, masked men in wierd conical hats. It's not, to quote one of the characters, at all what we had been led to expect.

Ivory's creation is an inspired, often comic reading of Forster's first great, and probably most accessible, novel. The story of Lucy Honeychurch, an upper-class young British woman and her sentimental education, set in turn-of-the-century Italy and England, *A Room with a View* may be Ivory's best film so far; it's almost certain to be his most successful.

The trailer for the film won't hurt its chances. In what must be a first — for what's known outside the industry as a "preview" — Ivory administers a healthy dose of frontal nudity as two gorgeous young men "streak" an Edwardian walking party. The shot is part of a longer scene that's a rhapsodic paean to male sensuality.

Ivory, in conversation, is coy about his reasons for staging one of the most unabashedly delightful displays of male nudity in mainstream movie-making. "One reason," he explains, "is that we don't have the budget to start taking time to choreograph actors hopping behind strategically placed leaves and bushes." Considering the film's felicitous framing, camera angles and editing, such considerations couldn't have been all that much of a problem. Ivory's film is as fluently and decoratively photographed as any big-budget production.

Berkeley born and raised, director Ivory was back in his old haunts late last month,

Racquel Welch!) were critical and financial disasters.

Ivory has always been on firmer ground with stories that concern another time and place. The director's success with his adaptations of James' novels undoubtedly was a factor in his casting for *A Room with a View*: he's managed to pair some of the hottest young British acting talents with a formidable line-up of seasoned professionals. In conversation, Ivory is candid about the reasons he's able to attract top-calibre performers on the ridiculously low budgets he's used to. "Stars do take less money to appear in my films, and they go into them with their eyes open," he points out, something he thinks of as an "unstated compliment. But they know they will be noticed in a serious work of art." Ivory sees his casting as "long-term investments" in bigger parts for many of his actors. And he has deftly incorporated masterful performers like Maggie Smith and Denholm Elliott in supporting roles. Ivory's casting strategy is simple: "You don't talk to the agents." He cites "the hairdresser connection" as a factor in getting word to sympathetic stars.

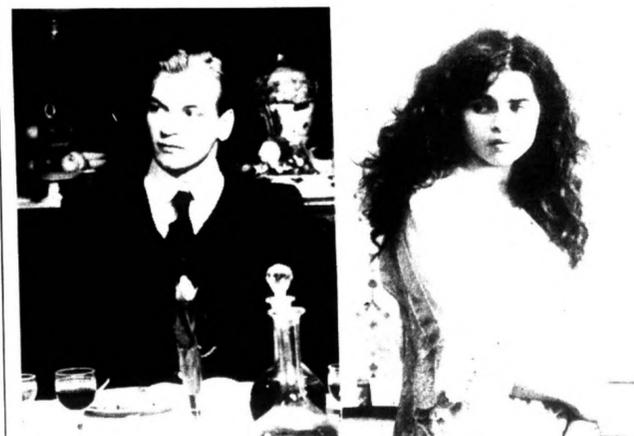
Smith, who for once avoids running away with the film, plays Lucy's dotty, can't-deal-with-it, older (much older) cousin. Elliott's the equally "muddled" father of George Emerson, played by newcomer Julian Sands, the passionate, distracted free-thinker who sweeps Lucy (played by Helena Bonham Carter) off her carefully poised feet.

As winning as these performers are (Carter is particularly good in a part, unlike her title role in the stodgy costume epic *Lady Jane*, that allows her to show her talent for comedy), the film belongs to Daniel Day Lewis, playing the supercilious Cecil Vyes, in an astonishing transformation from Lewis' portrayal of a butch Cockney punk in Stephen Frears' recently released *My Beautiful Laundrette*. Lewis has been called "one of the most versatile young actors of his generation" by a major critic and, on the basis of these two films alone, that's not an overstatement.

Forster, who wrote his novels under the veil of heterosexual romance and refused to allow any explicit homosexual themes into print during his lifetime, returned to the basic situation of his earlier book in his masterpiece, *A Passage to India*; his great comic creation, Mrs. Moore, mirrors the character of Lucy's cousin, and the story line — inexperienced, repressed virgin falls prey to passion in an alien culture, coached on by an aging protectress — was in some ways a form of wish-fulfillment for the introverted novelist. Forster once wrote that it was his wish "to be loved, and perhaps hurt, by a young man of the lower classes," and he has found perhaps his most congenial interpreter in James Ivory. Certainly there's more of Forster's highly developed comic sense in *A Room with a View* than in director David

giving interviews in connection with a special showing of his newest work as part of this year's San Francisco International Film Festival. Ivory's career has been on the upswing in recent years, with screen versions of Henry James' *The Bostonians* and *The Europeans* winning him audiences beyond the cult status he gained with eccentric, bi-cultural productions like *Shakespeare Wallah*, an early film about a travelling troupe of English actors in India. The process has had its rough spots; domestic projects like *Savages* and *The Wild Party* (with

"Stars do take less money to appear in my films, and they go into them with their eyes open. But they know they will be noticed in a serious work of art."



Julian Sands (left) and Helena Bonham act out E.M. Forster's fantasy.

Lean's lumbering version of *A Passage to India*.

Ivory's screenwriter, Ruth Prawer Jhabvala (who, with producer Ismail Merchant, worked with the director in an unprecedented collaboration that has spanned more than 20 years and some 15 films) has a keen ear for the stilted dialog of Forster's characters. What may have once seemed only mildly amusing when it was written, now that it's almost archaic, sounds hilarious.

Forster's most pronounced ironies were reserved for the character of Cecil Vyse, the effete, closeted prig who's so self-absorbed he can't see that Lucy, once they're engaged, grows to understand him better than he does himself. Lewis' bravura rendering of the role — in his hands, Vyse is a walking lexicon of swish mannerisms — so effective that when Lucy confronts him with his denials, we're stunned by his sudden admission that she's correct. Vyse becomes an almost tragic character — and once again, Lewis' handling of the transition is a marvel of observation.

It's a performance that distracts us from the novel's ultimate contradiction, that Lucy and George, while they may be madly in love, couldn't be less compatible.

Ivory handles his minor characters with the same assurance as his stars; without exception they are marvelously cast. Much of the credit for that must go to the high calibre of classically trained performers he can draw on from English theatre — and this is a quintessentially English production. In fact, it's tempting to include *A Room with a View*, with its American director, Indian writer and Indian producer, as part of the recent resurgence of significant British films — something the programs during the Film Festival clearly demonstrated. For an industry that was going bankrupt a few years ago — even its most enthusiastic boosters agree it's still half-dead — British film's track record lately is, at the very least, impressive. The output of a small number of directors, most of whom work in television to support themselves, has brought an excitement to the medium which hasn't been evident since the angry experiments of the '60s.

They're a close-knit group. For his next project, Ivory steps into the role of producer with *The Deceivers*, a story set in India, about the "thugues" of colonial times who often ingratiated themselves with rich British travelers before they robbed and killed them. Steven Frears (who made *My Beautiful Laundrette* for television originally), has signed to direct, and just in case that sounds a bit too incestuous, macho American actor Treat Williams is cast in the lead. Ivory's next project in his customary role is *Three Continents* — an appropriate project for a director with business offices in New York, London and Bombay.

A Room with a View opens today at the Clay Theatre. (Interview material courtesy Michael Lasky.)

Film Checklist

Previously Reviewed/Ongoing

- Angry Harvest ★★★½
- Brazil ★★★½
- Crossroads★
- The Color Purple ★★★½
- Gung Ho★
- Hannah and Her Sisters ★★★½
- Joshua Then & Now★★
- Just Between Friends★
- Kiss of the Spiderwoman ★★★½
- Lucas★
- My Beautiful Laundrette ★★★½
- Out of Africa ★★★½
- Parting Glances★★★
- Pretty in Pink★★★
- Ran★★★
- Salvador★★★
- Shoah★★★
- Smooth Talk ★★★½
- The Trip to Bountiful ★★★½
- UFOria★★★
- When Father Was Away on Business★★★

Film Clips

Michael Lasky

Shell Game

Turtle Diary

Screenwriter Harold Pinter says that *Turtle Diary* is the only film he has been associated with that has a happy ending. That's not what makes this film, based on the book by Russell Hoban, so wonderful. And God knows the actual story doesn't sound all that great: some introverted people feel sorry for the sea-turtles stuck for 30 years in a zoo aquarium and conspire to see them free in the ocean. But that is merely the vehicle by which the characters transport themselves out of their emotional ruts.

Jackson, as a neurotic children's books author and Kingsley, as an unambitious bookstore clerk, individually share their compulsion about the turtles. The turtle's keeper, Michael Gambon, plays the surprise intermediary to bring them together for their looney scheme, and if you suspect a romance to be kindled as well, you're right but not with whom you'd think. In fact, for a story that seems on the surface to be completely slight and predictable, *Turtle Diary* proves to be quite resilient in its unexpected turns of event.

The dialog is typically spare Pinter, but it is also laced with a real-life

humor and intelligence that makes the acting almost invisible. Some of the film, directed by John Irvin is, however, stagey and arts-and-craftsy with coy, "existential" camera poses. But this is just a quibble. The obvious metaphor of slow, "human" turtles being stuck in their shells is handled without ever being obvious and with pathos that never is shrill or hollow. Even the small subplot about Kingsley's rooming house neighbors — a lonely spinster played by Eleanor Bron and an inconsiderate Slav, Jeroen Krabbe — fits neatly into a film where no scene is wasted. There is a happy ending but even it is unpredic table. *Turtle Diary* is a film about life's victims who alter their ways by taking a risk and in so doing become life's participants instead. Now what could be happier? (Opera Plaza)

Fellini's Sour Grapes

Ginger and Fred

Ginger and Fred finds Federico Fellini kvetching about how awful the world has become. TV has made a circus of everything. The glamor and elegance of the art deco era, when Astaire and Rogers flowed into our lives, is gone, replaced with transvestites, drug addicts, freak shows, and sewage. It is in this charmless time that an old Italian vaudevillian team, Ginger and Fred, who once mimicked the dance routines and style of the American movie stars, are called out of retirement for a garish bread-and-circus TV show appear-



Cheers! for *Turtle Diary*

ance. Guilietta Masina, Fellini's wife, and Marcello Mastroianni portray the aging couple who have not seen each other for decades. He is a washed-up alcoholic has-been who thinks he can dance gracefully one more time. She is a woman who has aged better, seen it all and for whom nothing is a surprise anymore. Together, they woefully try to bring back what was, but it is beyond their grasp. Not until the final 20 minutes of Fellini's knock at modern culture do we get some inspired moments, as Ginger and Fred try to bluff their way through their routine on the TV show. The problem is that Fellini has tried to bluff his way through the entire picture by focusing on the ugly and sensational. (Presidio

Cactus Flower

Desert Hearts

One of the preeminent gay fantasies — both male and female — is to make a pass at an ostensibly straight person and have them respond positively and then passionately. At the center of *Desert Hearts* such a fantasy comes true. Despite the candid and graphic depiction of this consummation of lesbian love and despite some winning performances, *Desert Hearts* dramatically falls apart because of a weak script and uneven direction. When New York English professor Helen Shaver comes to '50s Reno, Nevada to establish residency for her quickie divorce, she is an emotional

powderkeg. Her life has been as arid as the desert she visits. Risk taking has never been her strong suit, so it is ironic that she should come to a city where gambling is the main activity. She is booked in to a residency ranch for divorcees run by big sister-like Aundry Lindley, who at first is downright folksy but slowly shows herself to be just another self-victimized woman stuck in her dreams of the past. It is left to Lindley's illegitimate daughter Patricia Charbonneau — a most appealing actress — to draw Shaver out of her contemplative shell. An open lesbian — pretty courageous stuff in 1959 redneck Reno — she is instantly attracted to Shaver. Although Shaver is not put off by Charbonneau's second-nature attitude about her sexual preferences, she is gradually attracted to it, despite the expected guilt-ridden doubts. Unfortunately, Natalie Cooper's script does not provide any depth to these characters nor to others who unexplainedly drift in and out. Donna Deitch's staccato direction is irritating, with its sudden and severe fade out cuts and static camera. We don't know much more about these characters by the end of the film than we did at the beginning. Deitch does evoke the period well through late '50s (e.g. Patsy Cline) C&W music and costuming but that is not enough. For all her daring in depicting a lesbian romance, Deitch fails to irrigate this desert of a drama. (Gateway)

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Theatre

David Lambie

The Fall of Ball is at a Close

The Passion Cycle from the Wakefield Mystery Plays, now through April 19 at A.C.T. Call 673-6440.

I have tried my best to avoid waxing churlish in my reaction to *The Passion Cycle*, since it is very likely William Ball's swan song at the American Conservatory Theatre. From 1965 until approximately the early 80's, William Ball lived a charmed life in a theatre of his own making.

Both in his role as A.C.T. founder and in his prodigious parallel career as a modish stage director (*Tiny Alice*, *King Lear*, *Rosencrantz and Guildenstern are Dead*, *The Cherry Orchard*, *Equus*, and *Jumpers* are on a long roster of his productions), Ball was a leader in the first wave of the out-of-New York regional theatre movement. By the time of my arrival in San Francisco in 1979, the bloom was clearly fading from Ball's rose. Exciting revivals (Terrance Rattigan's *The Browning Version*) alternated with somnambulist ones (Eugene O'Neill's *Mourning Becomes Electra*). A.C.T. subscribers had to become pickier about what they would pay to see as the General Director became sloppier about what he would allow to be produced on the Geary Theatre stage.

With *The Passion Cycle*, Ball has, unfortunately, come at once to the end and the nadir of his A.C.T. directing oeuvre. Even in the craftiest of hands, *The Passion Cycle* is an odd choice for entertaining a contemporary audience. While the Wakefield Mystery Plays may possibly have a claim to being the cradle of the modern theatre, they speak so thoroughly from the world view and beliefs of a very different time that it would take an extraordinary production to keep a significant part of the audience from drifting off or walking out. Both types of defections were observed the night I viewed the one-act, eighty-five minute production. Although it turned out to be a part of the blocking for the play, I suspected that for a time even some of the actors were sneaking off-stage and out of the theatre.

Casting is at the crux of the dilemma. While veterans Drew Eshelman (Caiphus) and Dean Goodman (Pontius Pilate) are their customary competent selves, many members of the mostly young company acquit themselves with more enthusiasm than skill. Worst of the lot is Scot Bishop as Jesus. Bishop, admittedly, has a thankless and difficult task to bring Jesus to life twice, as it were. (In a score of Biblical plays and

films how many convincing saviors have you seen?). His Prince of Peace resembles more the passionless vacillation of the Prince of Denmark performed on Quaaludes. In fact, the entire pro-

Dance

Eric Hellman

Separating Kitsch From the Cream

It now appears quite clear San Francisco Ballet is in the midst of a difficult transition from regional dance troupe to — maybe — emergence as a world-class company of gifted artists. This transformation, as two recent series of repertory performances sometimes seems remarkably close and, at other moments, appears distant and elusive.

The company's sixth program offered a mixture of the worst possible razzle-dazzle theatrics of the past (via the premiere of guest choreographer and former artistic director Michael Smuin's "Hearts") along with brilliant, inspired dancing by Evelyn Cisneros in "Confidencias"; a tour de force presentation of Eliot Feld's enchanting "Papillon"; and a satisfying, well-orchestrated revival of Lew Christensen's "Filling Station."

The problem with Michael Smuin is that he works primarily as a producer rather than as a choreographer. As a result, his major pieces are filled with everything but dancing. And whatever movement does exist is routinely predictable, repetitive and athletically cumbersome. "Hearts" (*Le Ballet Des Coeurs*) is no exception.

Smuin bases his ballet on Marcel Carne's 1944 film, *Les Enfants du Paradis* and its story of a tragic circus mime, Baptiste (danced by Daniel

duction has the hollow ring of college Shakespeare: earnest, but not able to the task at hand.

While it is clearly time for William Ball to leave A.C.T., I hope that *The Passion Cycle* is not his theatrical epitaph!

Down on the Farm

Bully by Paul D'Andrea, now through May 4 at the Magic Theatre. Call 441-8822.

The farm problem has to be one of the least appetizing of theatrical subjects, mired as it is in intractable and tedious economic realities and surrealities. It is the latter turf that is largely the territory of *Bully*, a much heralded and rather disappointing production at the Magic Theatre.

Bully does have a taut and gripping first scene. For the first 15 minutes of *Bully*, playwright Paul D'Andrea has us on the edge of our seats, as he flirts first with the notion that a young man (John Robert Beardsley) may brutally rape a young woman (Marie Shell), or that she may shoot his leg off with a rather formidable rifle. Fortunately for the couple and sadly for us, *Bully* does not explode into a male/female, brawn vs. brain fight to the finish. The play rather implodes into a rural version of Jules Pfeiffer's *Little Murders*, as paranoia ripens faster than the corn crop.

D'Andrea, along with a good portion of the audience, seems to lose interest in his play in the second act. In the first act, though, he manages to pull off some tense scenes and memorable speeches, including the young woman's recollection of a plunge from the Empire State Building by a damsel who left a rather pretty pattern on the body of a car she crushed on the street in her fall. Overall, *Bully* provides another good reason for farmers to be suspicious of city folk bearing tall tales.

(dry-ice fog, glitter dust, streamers); and a vocal/orchestral score that competes — strenuously — for our attention.

"Hearts" is accompanied by a series of Edith Piaf songs (sung aggressively by local cabaret singer Raquel Britton) and a fill-in-the-gaps musical score composed by Paul Chihara that would be ideal for any made-for-TV movie special. The sets, by award-winning designer Tony Walton, are simple (mostly moveable, braided cables) — and strangely amateurish. The costumes by Willa Kim are colorful and appropriately eclectic.

The dancing that does exist in "Hearts" is almost always tied to an explication of the narrative, or designed to titillate the audience's desire for athletic exhibitionism. It denies invention and sets new standards for cliched movement.

Daniel Meja, in his sustained and pyrotechnic solo, offers a dazzling display of broken, distorted classical line in service of a triumphant personal ego. Meja's energy and effort are undeniable. But although we may marvel at his extension, which reaches to the ear, and although we may become disturbed by his dramatic gestures of unrelieved pain, the effect is ultimate-

Meja), and his impossible love for a passing and fickle beauty, Garrance (danced by Evelyn Cisneros). That's the bulk of the story and the rest of the ballet's characters function as forces who act to prevent any complete or lasting bond between the oddly-matched lovers.

On top of this dangerously sentimental narrative (which — in Smuin's version — never

"Shadows" is an inspired success. This multi-layered and astonishingly modern work deserves a permanent place in SFB's repertory.

touches on the Romantic notion of artistry made great through personal suffering), what we really get is a carnival of non-choreographic elements: slapstick fights and miming; moving, turning, changing decor (with no particular purpose in mind); lots of props, wigs, and special effects

ly one of impotent athleticism, and not artistic pathos.

Of course, the audience on opening night, mostly Smuin devotees, loved the ballet's sentimental theatricalism. "Hearts" provides an

Continued on page 23

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Hablar Espanol?

A new social organization is being formed for those who are Spanish-speaking or wish to practice their acquired Spanish once a month, similar to the currently successful Lesbian and Gay French club and Italian club. Events would be held in private homes in the Berkeley/Oakland area with participants invited to share hors d'oeuvres or beverages from Spanish-speaking lands. There would be no officers, by-laws or dues, and all lesbians and gay men are invited to participate, whether native-speakers or learners. The purpose is to have a pleasant evening of socializing while reinforcing and expanding one's knowledge of oral Spanish. Cultural activities are also possible. If interested, call Armand at 849-3989 or Mildred at 841-9415 and indicate a preference for the evening of the week to meet. The first meeting is tentatively scheduled for mid-April.

Sleeping Beauty?

Marcia Kimmell and Judith Jones are offering a Drama Arts Therapy Support group for women who wish to explore issues around eating, body image, weight loss, power, sexuality and self-acceptance. The groups will incorporate fund, theatre games, journal-keeping, artwork, movement, sharing and laughter.

For further information call Marcia Kimmell at 239-7226, or Judith Jones at 849-3238.

Cabaret

Gary Menger

Bergren's Back; Chorus Pops Up

When *Linda Bergren* first surfaced in San Francisco a half-dozen years ago, it was to sing at Polk Street's Q.T. - and word spread like wildfire. Within a year, Fanny's had snapped her up for an open-ended engagement as their weekend feature, and **Don McLean** (Lori Shannon), **Wesley Whitfield** and **Jae Ross** each sought her out for joint concerts at the Plush Room. For the first of those, she and Don won a Cabaret Gold Award for outstanding concert - she's also won the award as both Outstanding Female Vocalist and Entertainer of the year.

Now she's among us again, and this time her re-emergence has been a quieter affair. No 400-seat nightclub and no fanfare of trumpets: a discreet announcement was made that she's appear last March at the 100-seat 1177 Club; the room was almost immediately sold out, and crowds were turned away.

The room suits Ms. Bergren very well indeed. Chairs are close together, and there's a dim, low-ceilinged intimacy that's conducive to her special magic. Her performance has lost some of its cut-

ting edge - gone are the dramatic, florid, sometimes angry showtunes that were once a specialty; in their place, a past string of numbers running the gamut, from "You Will Be My Music," "Not While I'm Around," to "Hold Out For the Real Thing," and "Blue Skies." She turns Amanda McBroom's "Portrait" (a song with strong overtones of anger and despair) into a plaintive ballad, and delivers "I Don't Remember Christmas" with a silly grin, sharing the clever lyrics while assuring us she isn't

really mad. She'd be a whole lot more interesting if she'd get mad . . . and even allow herself to be sexy once in a while; she's good at it.

This is not to say her show isn't good. Bergren's smoky voice caresses lyrics with a mature understanding. The arrangements are fine and she's an accomplished mood-setter. The sound would be less thin, however, even given Bob Bendorff's masterful accompaniment, with a second musician . . . which certainly appears affordable granting her attendance. It's just that attending her show now is like curling up in the parlor with a record of Rod McKuen songs, even though he's not, in fact, in her repertoire. The act is pretty, touching, moving, sincere - and wearying.

To attract a larger audience, I think the Chorus needs to tackle some less trite music and advertise the program.

Lynda Bergren's floating high on strong support from a largely gay male audience, as well as many other well-wishing performers and a widening circle of social friends - it's hard not to like her, and who that knows her wouldn't spend a few dollars to contribute to her success, share the elusive pleasure of her company, be lulled by her melodic reveries? Still, this is an act from which the guts and the bite have been excised - charming, but it will never electrify a larger audience of strangers.

through a rather unfocused medley of tunes associated with Ethel Merman, lost momentum with an adequately rendered duet of Sondheim's "It's The Little Things" (sung by Gerard Marquis and Sean Mattingly) that would have been more appropriate for an open mike in a cabaret, then regained it with short selections from Smetana's *Bartered Bride* and Mozart's *Magic Flute*. They followed with an interesting "Listen to the Rain" (Marc Blitzstein) and wrapped up the set with two showtunes: "People" and

"Brotherhood of man," dedicated to guests in the audience with AIDS.

The second set kicked off with a lengthy, clever, mostly delightful collection of tunes from *Cabaret* and *Chicago*, performed by the "Men About Town" in bits and pieces of comic drag. Fun, but this too would've been more appropriate for a show like "Men Behind Bars" than as part of a choral concert.

Then came **Ray Shanks** and **Maralee Marquette**. I was particularly impressed with Shanks, who knows how to use his body as well as his voice to express a song; there are no pointless, distracting hand gestures. They shared the honors with "You Don't Bring Me Flowers" followed by Maralee alone with "The Sweetest Thing," the Chorus providing very effective off-stage vocal support for both songs.

At length the Chorus returned, resplendent in striped vests, to wrap up the evening. From *Candide*, they sang a finely rendered "Come Pilgrims to America" and, inexplicably, less than a minute of "Money," which never led into "What's The Use," and left the bemused audience scratching its collective head.

A short rouser from *Die Fledermaus*, a silly "Easter Parade" permitting them to assert that they're gay and they like boys - c'mon guys, your friends already know it and your parents don't care to hear it; who else attends your concerts? - leading to an outstanding closing medley of tunes from *La Cage Aux Folles*, and the inevitable encore of "San Francisco."

There followed the traditional excess of hand-shaking and presenting of floral arrangements while the indulgent audience politely sustained applause. **Greg Tallman**, though something of a ham, is a competent and enthusiastic conductor, **Pat Parr** was fine on piano, and **Stefan Lazar** singing for the hearing-impaired was a show all to himself.

Performance time was less than 90 minutes, and a third of the show was *not* the Chorus. There were fun and laughs, the surprise of a promising young chanteuse and a giddily enjoyable little vocal group - but as a choral concert it was pretty thin; the nuggets of solid music were only occasional.

To attract a larger audience, I think the Chorus needs to tackle some less trite music and advertise the program - the cheerful banality of the Easter performance would've been appropriate for a quickie concert in the park.

Also, in such a short evening I think the audience would like to see more of the Chorus itself and less of offshoot groups and guests, unless they'd like to vary the show by inserting some off-the-wall non-member guest artist.

In any case, the concert was brief, fun, reasonably priced - definitely a couple cuts above the profusion of more densely attended "benefits" of which we've had a recent rash, zany variety shows featuring a random selection of amateurs with more enthusiasm than talent. ■

Dance from page 20

orgy of emotional sweets for post-adolescent sugar addicts; a feast of visual distractions for the fast-food crowd. It left me both embarrassed and angry that such kitsch makes it to the Opera House stage.

In contrast, the highlights of the evening's program were Evelyn Cisneros' sensitive, introspective solo in Helgi Tomasson's complex, inventive work, "Confidencias," and the company's repeat of Eliot Feld's "Papillon." This ballet is a marvelously comic and visually enchanting work. The costumes and scenery (all designed by Willa Kim) include six-foot caterpillar, a regal butterfly queen's gown, a menacing spider web, and a backdrop of lush foliage and pastel flowers. Overall, the decor is astonishingly seductive and inviting.

The dancing, especially by Joanna Berman, Jamie Zimmerman and Cynthia Drayer (in the three variations), was elegant, masterful, and inspiring. But most significantly, Christopher Stowell (new to the company this season and dancing his first solo male lead), emerged as a dancer of the highest caliber. His interpretation of Leopold, the butterfly chaser, was an ideal personification of a romantic youth lost in an afternoon's abandonment to Nature.

In fact, the contrast between Stowell's sensitive artistry and Daniel Mejia's abrasive, self-indulgent dancing in "Hearts," is exactly the difference between what can make the Ballet into either a company of distinction or mediocrity.

Stowell's performance combined a flawless, unexaggerated execution of steps - yielding a sensitive, ennobling vision of classical line - with a radiantly happy, unselfconscious dramatic characterization. Christopher Stowell is a pleasure to watch. His artistry promises a

Continued on page 25



San Francisco Gay Marching Band and Twirling Corps at a benefit held at the Rawhide last Thursday

Our Musical Ambassadors:

Community Music Groups Have a Sound Foundation

by Gary Menger

"Achievement in the arts is the most effective way of 'selling' our gay community at large, and music, especially, is a great outreach; better than politics or attempts to 'educate' - we find joy and pass it on by singing." That tidy summation is provided by Greg Vogel, *Advocate* writer and member of the Dick Cramer Gay Men's Chorale.

Greg explained that the Chorale is about 50 strong, just one of seven sizeable gay vocal groups in the area (there are 35 nationwide). The Cramer group is more ambitious about their repertoire than some more socially oriented singing groups; they like performing classics Cramer selects (last year, for instance, they did the full Benjamin Britten opera, *Burning Fiery Furnace*). "Our audience is at least 40 percent straight, and growing all the time," Greg announced with obvious pride. "They love what we do, and love us for doing it."

To foot the bill for their inclusion in the second annual National Gay Chorus Festival during the 4th of July weekend in Minneapolis/St. Paul (sponsored by GALA, the Gay/Lesbian Association of Chorus), they'll present The First Bay Area Gay ChoralFest on Saturday, April 19, in San Francisco at the First Unitarian Church on

the chorus continue to catch up on their debts with at least three annual major concerts.

Bringing a major gay musical performing group into existence was a dream realized by Jon Sims in 1977 when he formed the SF Gay Marching Band & Twirling Corps, and then, in 1980, when he started up Golden Gate Performing Arts as an umbrella, nonprofit business association for the Band and the Gay Men's Chorus. Now the Chorus is alone in GGPA (with smaller "offshoot" performing groups The Chamber Singers, The Lollipop Guild, and Men About Town). The Band, broke off in 1981 and created its own non-profit structure, the San Francisco Band Foundation. That organization now comprises the Band, the Twirling Corps, the Flag Corps, the Tap Troupe, the immensely popular swing band City Swing, and its newest member group, The Vocal Minority.

We probably have the largest concentration of gay musical performing groups in the world. But when you consider the rewards it's surprising more people aren't involved.

Franklin (8 pm), and again on Sunday, April 21, in Oakland at St. Paul's Lutheran Church (4 pm). They'll be joined by the East Bay's Temescal Men's Chorus and San Jose's Liedermann. Some of the proceeds from the performances will go to the Shanti Project.

Also trekking east for the big summer chorale festival will be the SF Gay Men's Chorus, the first group of its kind in the country (1978) and still the largest (about 100). Publicist Robert Hawk informed me that the Chorus is still in debt to the tune of more than \$100,000 from its national concert tour five years ago, but none of its war chest funds will be tapped for this trip; each chorus member is paying his own way. Meanwhile,

The Band Foundation recently acquired the old Pacific Ballet Center (Mission at 11th & Van Ness), giving them three studios, four offices and ample meeting space for the groups to gather, rehearse and conduct business.

City Swing, the Tap Troupe and the Flag Corps will be traveling to Vancouver this summer for Expo 86. The Foundation has two fundraiser performances coming up: a Spring Concert on May 9 at the Palace of Fine Arts called "showtime!" followed by a dance with City Swing, and then on July 28 the second annual comedy, cabaret and jazz production at the Fairmont's Venetian Room, "You and the Night and the Music." The remaining group not belonging to one

foundation or the other is the Gay/Lesbian Chorus, which just had a critical and popular success with their winter concert, "This Is My Country." They're attached to the Capp Street Foundation.

And these performing groups going strong in San Francisco offer the rest of us something more than just a source of great pride. They offer some of the best entertainment in the city-that-knows-how at a bargain price (average is about \$10), and hardly a week goes by when a group isn't doing a special performance somewhere.

They also offer a tremendous creative and social outlet for people who have energy to burn and are in need of challenge, focus, company, or just "a place to belong." How open are they? It varies. The Dick Cramer group takes its music very seriously. The Vocal Minority is a tight, exhaustively rehearsed little group and they're reluctant to open ranks for anyone who isn't prepared to work. The Gay Men's Chorus is open to new members but would like you to at least read music. The Gay/Lesbian Chorus is somewhat more casual and welcomes enthusiastic newcomers. For the Tap Troupe, enthusiastic dancers need apply and, a special talent is required for the Twirling Corps. You need to be competent with a musical instrument to approach City Swing or the Gay Marching Band (I'm not sure a kazoo will get you in).

The Flag Corps (now seven years old) is another matter. According to Ted Knipe, the group's only original member and "granddaddy" at 42, what's needed here is positive energy and the will to practice. And 22-year-old director/choreographer Marilyn Schneider is a helluva teacher. This group would like to double its size in a hurry!

And all these groups travel: to the gay parades in San Jose, Los Angeles, San Diego, etc. Expo 86 in Vancouver, and the chorus festival in Minneapolis/St. Paul. Also, they sponsor weekend retreats that combine learning and rehearsal with fun 'n' games.

We probably have the largest concentration of gay musical performing groups in the world. But when you consider the rewards (long, satisfying weekends out of town now and then, a constructive and challenging way to spend free time in good company, a vacation one can share with fifteen or more friends who have a common purpose), it's surprising more people aren't involved.

Any of the groups in the Band Foundation can be reached by calling the central number (621-5619) and talking with Executive Director Wayne Fleischer. Other individual numbers are as follows: **The Flag Corps**, Ted 826-7911, Deborah 387-2010; **Gay Men's Chorus**, GGPA Office 864-0326; **Dick Cramer Chorale**, Greg, at 552-0838; **Gay/Lesbian Chorus**, Rosemary, a 566-6496. ■

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Lorraine Hansberry Theatre

Hospice's 'Whorehouse'

A benefit performance of *The Best Little Whorehouse in Texas* will be presented Sunday, April 20, as a benefit for Coming Home Hospice. The Benicia Old Town Theatre Group will donate time to help reach out and support people with AIDS in San Francisco. Buses will take theatre goers to Benicia (buses leave from Twin Peaks Tavern at 4 pm). Complimentary cocktails will be offered round-trip. Dinner will be served at 6:30 pm, and the show begins at 7:30 pm. The whole package costs \$50 with all proceeds benefiting Coming Home Hospice. Only 200 tickets are available and may be purchased at Headlines, The Oblisk, or at the RAWhide II. Ticket price is tax-deductible to the extent allowable by law. ■

Caveat Emptor?

An AIDS benefit rock 'n' roll concert will take place at the Civic Auditorium Saturday, July 12, 8 pm - 2 am. This concert warmly endorsed by Mayor Diann Feinstein, will be a benefit for Shanti, Hospice, SF AIDS Foundation, and the American Foundation for AIDS Research (AmFAR). Tickets run \$25 (general admission) and \$50 (reserved seating) and may be purchased at Headlines, Gramophone and all BASS outlets. AmFAR will receive 25 percent of the net proceeds of the benefit.

Please mail any additional tax deductible contributions to World Aid for AIDS, 1724 Sacramento St., Suite 101, SF, CA 94109. For information on tickets, t-shirts, or how to get personally involved, call 673-1079. ■

Women in Media Party

American Women in Radio and Television's Golden Gate Chapter has reserved Bimbo's 365 North Beach nightclub for an evening of female comedy acts, guest celebrity auctioneers, live music and food on Thursday, April 17, at 7 pm (6 pm for no-host cocktails).

The party will raise funds for several local AWRIT Foundation projects. Some items auctioned off will be weekend getaway vacations, airline tickets, electronic equipment, and a helicopter ride with a local traffic reporter. The auctioning guests are Terry Lowry, Fred La Cosse and Bob MacKenzie (KGO-TV), Belva Davis and Rebecca Corral (KRON-TV), Bill Mann (Oakland Tribune columnist) and others.

Many top Bay Area female comic acts will be on the program - marga Gomez, Monica Palacios, Ellen DeGeneres and the Merry Widows. ■

Broadway's Hits and Misses

On *Lost In The Stars: The Music Of Kurt Weill* (A&M), producer Hal Willner's third LP to spotlight the works of a single composer (Nina Rota and Thelonius Monk were the others), less of the music than you'd expect gets lost in the stars — the stars being the rock and jazz luminaries assembled for the project, like **Sting, Clara Bley, Lou Reed, Marianne Faithfull** and **Tom Waits**.

As for the last three, their dark, brooding, often ravaged vocals, and even personae — characters living on the underbelly of life — seem tailor-made for the more sinister, cynical songs from *Threepenny Opera* and other Brecht-Weill shows which dominate the album. In her hard-edged, trumpeting delivery, which has always seemed rather Teutonic anyway, Marianne turns in a faithful performance of "Ballad Of The Soldier's Wife." But Waits' "What Keeps Mankind Alive?" — all laughable, sputtering vehemence — is straight out of *Hogan's Heroes*, while Reed's reading of the poignant "September Song" is silly and vapid, and ultimately it's Willner who must take responsibility for such surprisingly bad performances.

Still, this is an ambitious, admirable undertaking, designed to bring Weill's music to those who only know Bobby Darin's "Mack The Knife" and The Doors' cover of "Alabama Song." Sting, bassist **Charlie Hayden**, saxophonist **Phil Woods** and others turn in credible performances or knowing arrangements, although the avant-garde indignities wreaked by saxophonist **John Zorn** on "The Little Lieutenant of The Loving God" are neither.

To the spate of LPs which has quickly made them a top contender in the field of show music, Polygram Records has added three more cast recordings.

I Remember Mama is based on Kathryn Forbes' popular stories about her San Francisco childhood, which were parlayed into a hit play in '44 (starring a young Marlon Brando), and later a popular movie and a long-running TV series — a winning streak broken only in '79 by this musical version.

The show, Richard Rodgers' last score, was a failure, and a commercially recorded original cast album of it does not exist — not even now. *Mama* is a studio cast LP with a bland Sally Ann Howes replacing Liv Ullmann in a cast that includes George Hearn and George S. Irving, who appeared in the Broadway production, and Sian *(Claudius)* Phillips, who didn't, but is not at a disadvantage, since everyone here is equally defeated by the material.

In general, it's difficult to salvage an extremely bad lyric with even great music — and none of Rodgers' 14 tunes qualifies as that; at 77, he seems to have almost exhausted his creativity. A lyricist, on the other hand, has more conspicuous means — wit, wordplay, depth of emotion — to disguise a mediocre melody (and here Rodgers' work qualifies only too well).

But Rodgers' lyricist is Martin Charnin (who penned the score of *Two By Two* in 1970). To determine the extent of Charnin's creative impoverishment one needn't look further than lines like, "Mama's smarter than an eagle/And she

has horse sense, too/Stronger than a lion/Mama is a zoo!" The presence of Liv Ullmann might have provided a certain charm, and singers with well-defined personalities or vocal styles could lend distinction, but no one could render quality to these proceedings.

There's a triple irony in the superiority of Charles Strouse's lyrics (for *Nightingale*) over

lyrical. Operatta-like (but never stuffy) and adventurous in its use of modern dissonance, *Nightingale* is ambitious where their shows are merely obstreperous.

Which brings us, I suppose, to the artistic demise of the Broadway musical, in which no single factor plays as important a part as the "rock" musical, which originated in the late '60s and has spawned an increasingly deadly breed of songwriters weaned of R&B, C&W and bad contemporary pop and rock. It is a genre with no artisans and very few craftsmen.

Herewith, my Ten Most Unwanted list: Carol Hall (*The Best Little Whorehouse* . . .), Carole Bayer Sager (*They're Playing Our Song*), Crayker & Ford (*I'm Getting My Act Together* . . .), Charlie Smalls (*The Wiz*), Henry Krieger (*Dreamgirls*), Ashman & Menken (*Little Shop Of Horrors*) and Tim Rice and Andrew Lloyd Webber (many atrocities).

I suppose, though, they'll have to be renamed the Dirty Dozen to allow for the abysmal *3 Guys Naked From The Waist Down* and Jerry Colker and Michael Rupert, who are responsible for this little show of horrors — Colker for the lyrics, Rupert — in the loosest sense of the word — the

In the artistic demise of the Broadway musical, no factor plays as integral a part as the "rock" musical.

music. I can only speak in the most general terms here since I could stand no more than a single listening of this record: Masochism is not my thing, though if it is yours, be advised that his album ranks right up there with whips and lit cigarettes as *de rigueur* instruments of torture. The title is, I assure you, the most provocative thing about this show. It's derived from a gag told by the show's protagonists, three struggling comedians — a gonzo occupation scrutinized in an appropriately gonzo score, raucous and puerile, a score only a mother, or a certain kind of heterosexual man, could love. The title — "Don't Wanna Be No Superstar," "Kamikaze Kabaret," "I Don't Believe in Heroes Anymore" — give away its awfulness. *That 3 Guys* — indeed, all the sows mentioned above — was a hit is irrelevant; this can be attributed to the law of averages.

□ If jazz pianist/arranger **David Lahm** really had *The Highest Standards*, as the title of his LP implies, he wouldn't be found accompanying a

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Rock

Dave Ford

Local Labels Wax Warm and Wacky

By now everyone knows that The Stone lost its cabaret license last week shut down the venerable Broadway live music venue. In light of this questionable quashing of dancing rights, this space thought it appropriate to take a gander 'round the old backyard, to see just how fertile and febrile is the current stock of local rock releases. It discovered a veritable wealth of output, from disco to psychedelic, from pop crunch-rock to moody industrial avant-punk. Herewith a sampling of Bay Area recorded talent, all available at Stores Near You.

singer as dreadful as **Judy Kreston** on *Here In Love Lies The Answer* (Plug). Initially, one is given pause by her fine repertoire, much of it vintage, including some lesser-known "Yip" Harburg, and by the praise she's won from noted pop singer Jonathan Schwartz, whose liner notes laud "one of the best torch singers around."

But it doesn't take long to see that Kreston is, in reality, just another "local singer" — and I use the term in a qualitative, not geographical sense (although, to be sure, she must be a local singer *somewhere* — perhaps in hell). In Kreston one occasionally glimpses the potential for sincerity — but not sincerity itself, which could never exist in such mannered singing.

The rare restrained effort, like Dietz & Schwartz's little-known "You and I Know," is far outnumbered by songs, like Lou Rogers' "Just Three Minutes," that simmer with something close to hysteria. In the '50s they put people into state hospitals for less than this.

□ **Rosemary Clooney**, on the other hand, is one of those special singers — Dardanelle and Maxine Sullivan also spring to mind — whose vocal is so straightforward, so totally without quirks or mannerisms, yet so attentive to the meaning of a lyric that it seems to exemplify the very essence of pop vocalizing. In the '50s and '60s it was a lustrous and lovely voice, eliciting admiration from all corners. With age it has deepened and acquired a throaty warmth, but at times a certain strain, a loss of flexibility is evident, most noticeably on uptempos. For that reason, and because of her way with a lyric, *Rosemary Clooney Sings Ballads* strikes me as a cut above many of her nine previous Concord LPs. This, despite the fact that Concord seems to be wrangling with its very concept. Most of the songs have been equipped with a rhythm line, a pronounced and sometimes even brisk swing, which doesn't always allow her the leisure of an in-depth interpretation. (*But then*, you can almost hear Concord fretting, *it wouldn't be jazz*. Thus, "Here's That Rainy Day," and excellent ballad given a cursory arrangement, is overshadowed by "The Shadow Of Your Smile," a second-rate ballad given first-rate care. But there is much to admire here, like Cole Porter's "Why Shouldn't I?" and a stunning rendition of "Thanks For The Memory" which ascends, in its final chorus, from the heartfelt to the heartbreaking. Alas, *Ballads* perpetuates two dubious Concord customs — careless pressing and a stingy ten cuts.

Until December, "Secrets (I Won't Tell)" b/w "We Are the Boys" (EP; 415 Records/CBS). This EP is the second step in 415 Records President Howie Klein's master plan for these local codpiece queens. First, a single. Now, the EP. Soon, an album expanding on themes and styles mined here: a marriage of 125-beats-per-minute late '70s disco to synth-metal/drum-machine/lashing guitar '80s dance sounds.

"Secrets (I Won't Tell)" melds an industrial bass line to a crunchy snare drum and ticky-tick guitar, while jocko-(questionable)homo Adam Sherburne sings, "Listen, listen/Let me be your man/Listen, listen/Take it like a man." Roll over, Beethoven — and squeal like a pig.

"We Are the Boys" leaps to life with a bubbly clutch of popping, hissing percussion, then slips into more woodpecker synth hits leavened with clanging guitar chords. Can you smell the poppers?

This space has never been much of a disco bunny, so I'm flattened after any dose of ersatz-Moroder noodlings. But this is dance-club music *Continued on page 27*



Christopher Stowell emerged as a dancer of the highest caliber. His interpretation of Leopold, the butterfly chaser, was an ideal personification of a romantic youth lost in an afternoon's abandonment to Nature.

Dance from page 23
wellspring of perfected classical technique and personal, authentic joy in its expression.
The sensitivity and technical mastery of Stowell's dancing is, strangely enough, an anomaly within the general level of quality evidenced by the Ballet's men. Recently, a clear and disturbing separation of talent between the company's sexes has become unavoidably apparent. But more about this later on, when I conclude.
□ The Ballet's fifth program offered one of the most satisfying selections of repertory that any dance enthusiast could possibly imagine. Most notably, the company's revival of Lew Christensen's 1961 masterwork, "Shadows," is an inspired success. This multi-layered and astonishingly modern work deserves a permanent place in SFB's repertory; it is an ideal signature piece for all that is the very best about our local company.
"Shadows" has not been seen on the Opera House stage since 1972, and credit for the return of this nearly-lost work is certainly due to Robert Gladstein and Jocelyn Vollmar (responsible for the reconstruction and staging of the current production). Praise is also in order for dancer Victoria Morgan. Her interpretation of the woman who has lost her shadow is powerful, sharp, and dramatically compelling. Her shadow (or, alternately, her animus or possibly her lover) was danced by Russell Murphy. His interpretation is virile, technically astute, and emotionally sensitive.
As a whole, the work presents a complex investigation of male and female principles, and the difficulties inherent in an individual's struggle for self-integration and self knowledge. The choreography reveals Christensen's creative powers at their best: his movement is fluid, naturally inventive, and always tied to dramatic exposition in ways that Ballanchine's more intellectual, spatially-concerned choreography is not.
Performances by four soloist couples, each pair mirroring the self/animus relationship between the principal dancers, were exceptionally

clear. When the four men alternately pirouette across the stage (evoking the elusive self, or shadow), the effect is chilling.
The other dances included on this program were Christensen's "Norwegian Moods" (an exceptionally difficult duet that never becomes a cliched contest of tricks); Jerome Robbins' "In the Night" (a set of three duets for three different couples, accompanied by a series of gorgeous Chopin nocturnes passionately played by Ray Bogas); and Ballanchine's very difficult "Brahms-Schoenberg Quartet" (designed to test the technical and expressive powers of four principal couples).
"In the Night" provided opportunities for superior performances by Joanna Bertman, Cynthia Drayer and, especially, Laurie Cowden. Each of these ballerinas is exceptionally strong, displaying pristine movement and a commanding presence on the stage. Similarly, Tracy-Kai Maier in the fourth section of "Quartet", danced with a sense of technical command and vibrant joyousness, on a par with the best of any Ballanchine ballerina.
It was disturbing, therefore, to notice the contrast — in general — between the excellence of the women's performances and the technically weak, emotionally unsure, and often downright embarrassing dancing offered by the company's men. This phenomenon is something I find difficult to understand.
David Kern, in "Shadows," along with Simon Dow, Tomm Rudd, David McNaughton and Antonio Lopez (all dancing the principal male roles in Ballanchine's "Quartet") gave performances that did not match the control, precision, speed or dramatic confidence of their partners. These men frequently seemed ill at ease and lacking in nobility or expressive nuance.
This disparity of talent between the Ballet's sexes is not pleasant to report, especially given such varied and satisfying repertory. I can, quite happily, write that the company's women have never looked better or danced with more clarity, strength and grace. But if San Francisco Ballet hopes to ever emerge as a troupe of truly international stature, it will require the presence of several authentically gifted *premier danseurs*. ■

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Opera

Bill Huck

Pocket Talks Our Language

The secret joy that most American opera audiences have not yet discovered is listening to their own language sung to them from the stage. For all of its farcical stories and ludicrous dialog, opera is a form of drama. The composers themselves insisted on this. They conceived of the operatic experience as a dramatic one, enhanced by music. When opera is sung in a foreign language it inevitably becomes a musical experience enhanced by drama, which is quite a different thing.

The advantage to the composer of having the drama in the language of the audience is that, while the audience is concentrating on the characters and their dramatic plight, the music is working on their emotions at a more subconscious level. The words of an opera tell the audience what is happening to the characters; the music tells the audience the meaning of what is happening. Even super-titles, which make an enormous difference in keeping the audience abreast of the story of an opera, cannot replace the experience of listening to the melodies as expressions of ideas, as turns of thought, as dramatic ingredients in a larger story.

Donald Pippin's Pocket Opera has been working in San Francisco for more than 15 years now on the proposition that American singers can make sense to American audiences and that the beneficiaries of this sense are first the audience, then the singers and finally the composers themselves. The audience gets the dramatic experience the composers intended, and the singers get the chance actually to communicate with their audience. No one understands the devastating gap between singer and audience when opera is sung in a foreign language better than the young American singer. It is no wonder the drama of music-drama is slipping

away, when the singers themselves never have any hope of being understood by their audience. Why should they feel all that emotion if the audience is just going to read about it in the super-titles far above their heads? It is only when the singer is communicating directly to his listeners that real dramatic conviction can be established.

In a recent performance of Mozart's *The Marriage of Figaro*, Pocket Opera proved subtly that an audience can be kept listen-

Pippin would indeed do himself a service, as well as his audience, if he concentrated on those operas which could inspire him most.

ing for every word and that the verbal wit can indeed be half the fun. The art of translating opera is a tricky one, for if the melodies are going to make dramatic sense, the translator has to fashion his words among the contours of the melodies. That is, after all, what the composers did in the first place, creating the melodies from the dramatic sequence of the words. But once the melody is set, its shape must be matched, and there's the rub. The translator has to make logical sense and musical sense at the same time.

The Marriage of Figaro is Pippin's most

successful translation to date. Like most serious artists, Pippin responds to the quality of his material, and he rose to heights in translating Mozart and da Ponte that he could not find, for example, when working with Rossini and Scribe on *The Count Ory*. Pippin would indeed do himself a service, as well as his audience, if he concentrated on those operas which could inspire him most.

One of my favorite moments in Pippin's *Figaro* is the page Cherubino's aria, "No so piu cosa son, cosa faccio," in which the adolescent boy spills out his rather indiscriminate infatuation with women. For Pippin the aria goes, "I forget who I am, where I'm going; / Back and forth, hot and cold, never knowing. / With the girls I'm a ball of confusion; / With a woman I fall all apart." Not only has Pippin used the language of contemporary American to express this timeless emotion, but he has carefully planned the gradations of his meaning to fit the progression of Mozart's music. The early images reflect the impetuous beginning Mozart imagined for his page. When Pippin reaches the cadence on "with woman I fall all apart," he has knitted together his thought on the very phrase and with the same heightened emotion as the composer has. The moment is pure magic.

In the Pocket Opera performance,

Kathleen Brown caught the whirl of Cherubino's excitement. The *Figaro* in this Sunday afternoon performance, Lawrence Venza is almost the only singer left from Pippin's original cast. At the beginning Venza stumbled occasionally over his words, but with the great aria, "Non piu andrai," or "March away, play no longer the soldier," Venza reached his stride and proved himself once again a charming, agile, mischievous schemer. As his adversary, the Count, Edward Cohn at first began singing always a beat late as though he were not certain of his part. Eventually, he too settled down for some serious work: his third act aria was particularly smooth and evocative.

Laurel Rice was singing her first Countess for Pippin. I have almost never heard a good rendition of the Countess' entrance aria, "Porgi amor" ("Thoughts of Love"), and



Pocket vet Lawrence Venza

Rice's was no better than usual. In her evocative dialogue in the second act with Cherubino, Rice, who looked the part of the young mistress of the castle, invested her words and music with just the right erotic overtones. But as she moved from the recitative to the aria, "Dove sono" ("Are they over, those hours enchanted?"), Rice lost control of the pitch. She never did regain it securely, though she did manage some lovely moments. Her forgiveness of the Count was spun out so beautifully that it almost wiped away all memories of her sour moments.

I used to think that the Countess' was a great role in this opera, but, truly, Susanna has the plum. Sara Ganz sings the pert bride-to-be with just a hint of strain at the top of her register, but with all of the inflections and meaning of the part perfectly in place. Her contribution to the bustle of the second act was superb and her aria in the last act melted every heart. Her duel of wits with Donna Petersen's Marcellina gave both singers the chance to prove their dramatic abilities, though I wish Pippin would polish that duet a little; it is awkward at its climactic moment. William Coburn in the small part of Don Basilio offered one of the finest interpretations around. He has caught the measure of his man and delivers it faultlessly. Stefan Hersh, whose violin part bore the brunt of Mozart's genius, is a young performer who grew audibly as the performance progressed. He surely has a great career before him.

Route from page 16

strangest twists of hipster culture lends a zoned-out quality to many of the programs that meshes effectively with their frequently bizarre plots. In "Birdage on My Foot," an impossibly young Robert Duvall plays a manic junkie. The show provides an alarmingly frank glimpse of addiction. "The best way to fight back, man, is to surrender," Duvall explains. "That's a great motto to live by." Buzz comments. Duvall replies, "So how do you handle barbed wire?" Faced with a challenge later on, Tod responds, "Didn't Leander swim the Hellespont to be with Hera?" Damned if I know. At any rate, you don't get this sort of stuff on the *A Team*.

"Play It Glissando," a virtual goldmine of neurotic impulses and twisted behavior, finds Tod and Buzz shackled up together in ritzy Malibu beach digs, their sleeping arrangements unspecified. Buzz, something of a jazz buff, tracks down a charismatic horn player with a schizy wife; Silliphant lards the story with an equation of sex and bebop that's awesomely square. "When he blows," Buzz notes, referring to the trumpeter, "they all get this look on their faces." "They" are a collection of nymphomaniacal barflies, a type that pops up frequently in the show's scripts. In fact, the whole tone of the series is eerily misogynistic. The boys' world is populated with fallen women who frequent sleazy roadhouses at odd times of day. It's hard to avoid the impression that Silliphant is struggling with the threat of the increasingly independent '60s woman.

With its sinister females, orphans, freaks, outcasts and grim scenarios, the series has an air of persistent malaise which, accentuated by its black-and-white processing, makes it more a part of the noir tradition of '40s and '50s films than of what we think of today as mainstream television. Tod recalls during one flashback, "I felt something had torn loose, pulling all of us to some unspeakable end." *Route 66* wasn't *Cheers* either.

Maharis' defection midway in the series' third season was a fatal blow to the program's success. An insider recalls, "We knew when George left the show, it was over." The producers made half-hearted attempts to replace him (Burt Reynolds was tapped, but he wasn't about to start a series as another star's replacement). Silliphant concocted a story about a tortured Vietnam vet (this was in 1963) but Glen Corbett, as Tod's new sidekick, was hopelessly wooden. It was the end of a significant chapter in television history, and later programming never matched *Route 66*'s idiosyncracies' or its vision.

Rock from page 24

with fire and backbone, at home anywhere from The Troc and the Stud to Club 2000 and suburban high school turntables. This offering will sound like kessin' cousins to your Donna Summer/Kraftwerk collection, and the cover shot of Folsom mannequin Sherburne is just the sort of thing to leave lying around for when you bring home Mr. or Ms. Possible — or Mom and Dad.

Look for these yokels to rocket to fame. **Translator, Evening of the Harvest** (415 Records/CBS). Translator's fourth album in seven years proves a vibrant collection of timeless psychedelic rock rooted in a solid Bay Area tradition originated by the Jefferson Airplane and Big Brother. These four friendly Marin marvels have been cast as the "granddaddies" of the local '60s regeneration, playing hero to bands like Fields Laughing and Blue Movie. It's not hard to see why. From the ringing two-guitar Byrds-like break in "Standing in Line" to the moody slide guitar of "Crazier Every Day," from the Airplane-like intro and chord changes of "I Need You To Love" to the 15/8 lava lamp buster "Winter Crying," Translator touches some long-forgotten nerves in the rock collective unconscious.

While the lyrics seldom seem more than bromides to pain or love, the themes here nonetheless express a touching naivete. In the lilting "These Old Days" guitarist Steve Barton sings, "The love I feel for you/Is something time cannot erase." It's a blatantly sweet sentiment, harking back to gentler folk-rock days that were hazy with the spirit of an unfocused "love vibe." Guitarist Rob Darlington steps out from behind his ever-present shades to growl a rocker's plaint in "Complications": "Let me live in a memory.../Maybe I'll sleep all day." Nice work if you can get it.

Recorded live in the studio, the album musically sparkles with an instrumental freshness that's often missing from today's electronic "constructions." The band's harmonies, their weakest point in concert, sound saucily on-target here. Larry Dekker's rumbling bass and Dave Scheff's phenomenally muscular drumming lock down a throbbing rhythm section, driving the rockers and gently guiding the ballads.

Evening is a postcard from the soft zone, an occasionally stinging respite from "Running through the streets like a million ants." **Monkey Rhythm, This Must Be The Place** (EP; 415 Records) Chronologically young (all three members are in early 20's), this trio forges pared

down, stop/go rock and roll joining punk's dry drive with lush harmonies and rounded guitar figures. The players — drummer Chuck Risby, guitarist Graham Clarke and bassist/vocalist Adam Gates — met a couple of years ago at an Orinda high school and began shaping what now sounds like equal parts early Police and King Crimson.

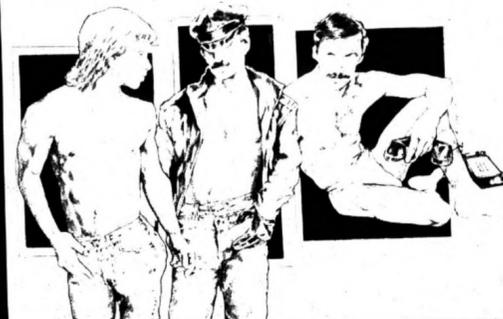
This disc is worth a spin, even if the four songs are torpedoed by willfully obtuse lyrics — I mean, "This learned man/Only now forsake/Tic, Tic, Tic away/The woman takes." Huh?

Nonetheless, this space recommends the set-closer, "Happiness Died at the Willow Tree," which sounds suspiciously like a paean to lost gay love and innocence. I quote in full: "What disappears once truly gay/Cause all I see is yesterday/A feeling once so sublime/Laughter carved in the stone of time/And happiness died at the willow tree/And lust, lust, we give in to lust/A tender age that was really free/I wonder if they're thinking of me?/With age comes harsh reality/I wonder if they're thinking of me?"

Glorious Din, Leading Stolen Horses (Insight Records, PO Box 5599, SF 94101). This space received this LP in the mail a month or so ago and doesn't know much about the perpetrators, save that they favor a dark and tight sound redolent of late city nights and black leather. Insistent vocals, scrappy guitar, throbbing wah-wah bass, and a teeth-gritting retentiveness make for the ultimate revenge music: tunes to remember ex-lovers by. Still, there are moments of redemption amidst the industrial din. While on "Pallet to the Floor" vocalist Eric Cope wonders, "Have we all gone mad," his opening lament on "Cello Tape" that "The world can be cold" "The world can be home." Home is a pretty cold place.

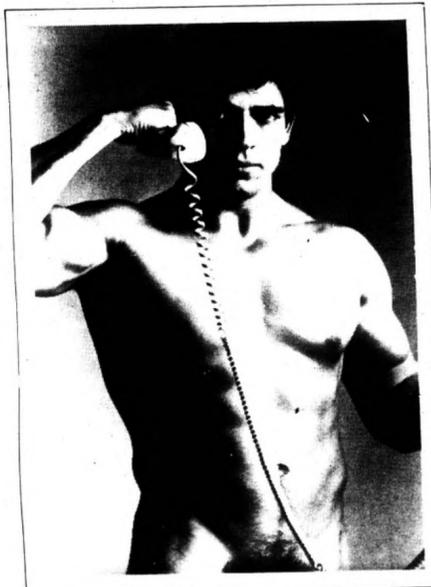
This is a dark album by what sounds like a still learning band. If it is bleak ("People are good but we are lost"), it's nonetheless an unnerving reflection of fogged-in city living stripped of nostalgia and wishfulness. Hot town, summer in the city — mid-'80's style.

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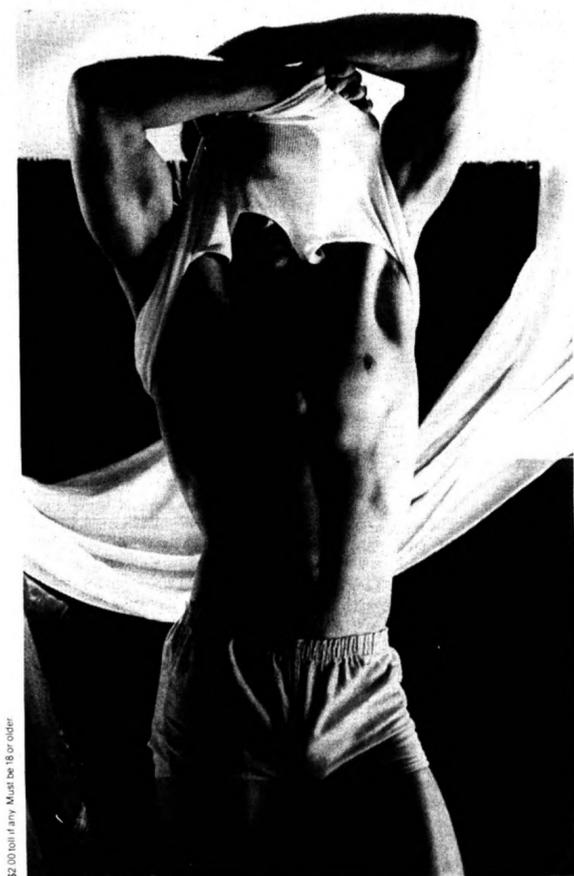
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Goings On in The Next Two Weeks

Friday, April 11

Comedy Cabaret: Monica Palacios & Margo Gomez, "Around the World in a Shopping Cart," 7 pm, no cover; Master of Mixology, dj Page Hodel, 9 pm, \$4 at Baybrick Inn (also 4/18). Call 431-8334.

Elisa Odabashian, piano & vocals, 8 pm, \$3.50, at the Artemis Cafe. Call 821-9232.

★ **"The Menstrual Show,"** a comedy revue, 8:30 pm, at Studio Eremos, 401 Alameda near 17th St., SF (also 4/12, 4/17-19 and 4/24), \$7.50/\$8.50. Call 474-3863.

"Tune the Grand Up," 8:30 pm (Saturdays, 7:30 & 9:30 pm), \$12.50 cover, at the 1177 Club (also 4/12, 4/17-19). Call 776-2101.

★ **"Levitation,"** by Timothy Mason, a magically endearing comedy, 8:30 pm, \$9-12 cover, at Theatre Rhino (also 4/12-13, also 3 pm, 4/13). Call 861-5079 or 552-4100.

Modern Funk with dj David Bassin, 10 pm-4 am, \$5 cover, at 181 Nightclub (also 4/19). Call 771-2393.

★ **"Wrists,"** Tom Ammiano's critically acclaimed show, reopens, 10 pm, at the Intersection for the Arts (formerly The Valencia Rose), 766 Valencia (also 4/18-19). Call 821-4228.

Call the Women's Adventure Club, 647-4847, regarding Gold Fever '86: Lesbians beginning prospecting weekends in Gold Country, 4/11-13, 4/18-20, and 4/25-27. Cost is \$95.

Saturday, April 12

★ **Intersection for the Arts'** gala opening of new quarters in the former Valencia Rose with an avalanche of local performers; doors open 6:30 pm, acts 7:30-10 pm, dancing from 11 pm; \$10/\$15 couples. Call 626-ARTS.

Gay & Lesbian Historical Society premieres a showing of "Gilt on Cardboard: Djuna Barnes — Her Life and Visual Art," by Frances Doughty, 7:30 pm, \$5 cover, members free, at the Women's Building. Call Les at 552-7761, or Paula at 776-3769.

Sophisticated Segues by dj Chris Wasmund, 8 pm, \$4 cover; **After Hours** Saturdays at 2 am! \$5 cover, at Baybrick Inn (4/12, David Ramirez; 4/19, Michael Diannella). Call 431-8334.

Tuffy Eldridge Band, great R&B! 8 pm, \$4-5 (sliding scale), at Artemis Cafe. Call 821-0232.

★ **The Napa Valley Theatre Co.** performs Samuel Beckett's *Krapp's Last Tape* as part of AAA Productions' ongoing project to support the SF AIDS Food Bank, 8:30 pm, donation, AAA Studios, 233-14th St., SF (Also 4/13-14). Any theatres interested in contributing to this effort, call 861-8180.

Wesley Whitfield, 1985 Cabaret Gold Award winner, 9:30 pm, \$6 cover, at Buckley's Bistro (also 4/19, 4/26). Call 552-8177.

New Urban Soul by dj Eric Clark, 10 pm-4 am, \$5 cover; **Vanity Party,** go-go dancers, dj Erick Clark, 11 pm, \$5 cover, at 181 Nightclub. Call 771-2393.

Sunday, April 13

Auction, Tea Dance & Bar-B-Que to benefit AIDS Hospice/Coming Home, 1-5 pm, no cover; **Urban Funk** with dj Donna Rego, 8:30 pm, no cover, at Baybrick Inn (also 4/20). Call 4-8334.

Ray Cepeda Band AND Deja Vu — Latin Rock, 4-8 pm, \$5 cover, at El Rio (your dive). Call 282-3325.

Chrysanthemum Ragtime Band, 3-4 pm, \$5 cover, at Intersection for the Arts, 766 Valencia St., SF. Call 626-2787.

Mark Rennie presents a "Money for Art" benefit, 5 pm-12 midnight, \$7.50 advance, \$9 at door, at Club Nine, 399 Harrison St., SF. Call 621-7797 or Sue at 626-1391.

★ **Hunter Davis** celebrates the release of her new album *Harmony*, with all-star guest lineup; 8 pm, \$8 at Great American Music Hall. Call 885-5380.

Staged reading of a play by Richard Hall, 8 pm, no cover, at the Walt Whitman Bookshop. Call 861-3078 for reservations.



Gary Palmer Dance Company perform two new works along with "Spring Snow," 4/17-19 and 4/24-26 at Centertown Studio Theatre. Call 861-5059.

Lynda Bergen, 8:30 pm, \$8, at 1177 Club (also 4/14). Call 776-2101.

Comedy Night #8: Karen Ripley, Teresa Holcomb & Suzy Berger, 9 pm, \$1 cover, at 'N Touch. Call 441-8413.

Monday, April 14

Piri Thomas (*Down These Mean Streets*) and poet/musician Avotcja, 7:30 pm, no cover, at Modern Times Bookstore. Call 282-9246.

Dj Lu Read, flavouring Motown, Rap, Funk & Go-Go, 8 pm, no cover, at the Baybrick Inn (also 4/21). Call 431-8334.

Tuesday, April 15

Leslie Aguilar shows abstract pastels, drawings, paintings through 4/27 at the Ambush. Reception for the artist 6-8 pm. Call 863-3617.

Pat Wilder & Gwen Avery; provocative R & B, 7-9 pm, no cover; **dj Lu Read,** 10 pm, no cover, at the Baybrick Inn (also 4/22). Call 431-8334.

Jackie Cabasso & Susan Moon read passages from their new book about civil disobedience at Livermore National Weapons Labs, 7:30 pm, no cover, at Modern Times Bookstore. Call 282-9246.

Gay Cable Network: Pride and Progress — Interview with Hal Herkenhoff, Gay Games II organizer; The Right Stuff. Cable 6, 9-10 pm.

Wednesday, April 16

Sapphron Obois & Julie Homi, smoking sax & eclectic piano in progressive jazz stylings, 7 pm, no cover; **Leopard Set,** innovating jazz-beat & poetry 9 pm, \$5 cover, at Baybrick Inn. Call 431-8334.

Former Pickle Family Circus member Robert Burkhardt discusses, demonstrates & teaches juggling as an act of political liberation, 7:30 pm, no cover, at Modern Times Bookstore. Call 282-9246.

Harriet Schiffer, in her performance work *Morning Sickness*, or *Woodsmen, Spare That Tree!* on the subject of bearing — or not bearing — children, 8 pm, \$7-8 at Intersection for the Arts (also 4/17-19 and 4/23-24). Call 626-ARTS.

Linda Hill, 8:30 pm, \$6, at the 1177 Club. Call 776-2101.

Songs & Laughter hosted by Danny Williams, 9 pm, \$6 cover, at Buckley's Bistro. Call 552-8177.

Thursday, April 17

Rapport with Jonathan Whinfield & Michelle Young, European & French cabaret melodies, 7 pm, no cover, at Baybrick Inn (also 4/24). Call 431-8334.

Judy Thomas shares her slides of previous trips to the Soviet Union, and discusses the second Women's Trip for Peace in June, 7:30 pm, no charge, at Modern Times Bookstore. Call 282-9246.

April 18 — 24

Friday, April 18

Comedy Cabaret: Henriette Mantel & Karen Ripley, "Through the Looking Glass - Frankly," 7 pm, no cover, at Baybrick Inn. Call 431-8334.

Lesbians & Gays Against Intervention sponsors Rene Epelbaum, the documentary film *Las Madres*, & songs by Sylvia Kohan: Benefit for mothers & grandmothers of Plaza de Mayo, 7:30 pm, \$5-10 (sliding scale), at the Women's Building. Call 552-5412.

Melanie Monsur, piano, synthesizer, vocals, & guitar, 8 pm, \$3.50, at Artemis Cafe. Call 821-0232.

Erickson/Breen, joining forces, 9:30 pm, \$6 cover, at Buckley's Bistro (also 4/25). Call 552-8177.

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

Saturday, April 19

Chrysanthemum Ragtime Band recreates the sounds of the turn-of-the-century to commemorate the 80th anniversary of the 1906 Earthquake, 1-2 pm, \$3, at the California Academy of Sciences, Golden Gate Park.

Ms. Anna Conda stars in *The Hole of Calcutta*, a three act musical comedy-farce: A benefit for the GGMC's "Our Time to Build" program, 6:30 door, \$10-12 cover, at California Club. Call 474-4848.

★ **Mr. Financial District** will be chosen tonight, benefits SF AIDS Fund; doors open 7:30 pm, show 8:30 pm, \$10 donation, at Sutters Mill. Call 863-7764.

Judi Friedman, vocals & guitar, 8 pm, \$4-6 (sliding scale), at Artemis Cafe. Call 821-0232.

★ **ChoralFest** with The Dick Kramer Gay Men's Chorus, the East Bay's Temescal Gay Men's Chorus, and San Jose's Liedermann, 8 pm, \$7/\$5, at First Unitarian Church, Franklin & Geary Sts. (also 4/20, 4:30 pm, at St. Paul's Lutheran Church, 1658 Excelsior Ave., Oakland). Call Greg at 398-1940 (days) or 552-0838 (evenings).

Deep Six, progressive music duo (formerly The Hostages), 11 pm, \$5 cover, at 181 Nightclub. Call 771-2393.

Sunday, April 20

Joseph Taro presents a variety show to benefit Gay Games II, 4 pm, no cover, at Big Mama's Hayward. Call 881-9310.

Blazing Redheads — Latin Jazz, 4-8 pm, \$5 cover, at El Rio (your dive). Call 282-3325.

Pilar, sultry ballads & cover tunes to make you dance your shoes off, 5:30-8:30 pm, \$7 cover, at Baybrick Inn. Call 431-8334.

★ **"Choosing Children,"** documentary on lesbians becoming parents, with *Pink Triangles*, a study of homophobia, and a short, *Lost Love*; 7:30 & 9:15 pm, \$4 at Roxie Cinema. Call 863-1087.

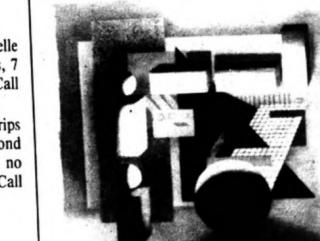
Tuesday, April 22

The Leopard Set, 9 pm, \$2 cover, at the Last Day Saloon, 406 Clement. Call Susan at 431-7196.

★ **Gay Cable Network:** Pride and Progress - Current gay community news and views; The Right Stuff: World TV premiere of David Weissman's movie, *Beauties Without a Cause*. Cable 6, 9-10 pm.

Wednesday, April 23

Kitty Margolis, Skatt vocals with Brazilian undercurrents, 7 pm, no cover; **The Gregory James Band** with Brenda Aoki, avant-jazz with Noh-Kyong performance, 9 pm, \$5 cover, at Baybrick Inn. Call 431-8334.



Leslie Aguilar's Green Line Dot. See 4/15

Trivia Quiz Answers

From page 2. 1. (b) *Howl*, 2. (c), 3. (c).

Want Some Publicity?

The *Sentinel* is expanding its arts & entertainment listings. Let us know about your group's activities. Next deadline is April 18 for April 25 publication.

Call 771-2393.

Mixed Reviews

The Critics Choose Favorites

Art: Germany's *Rainer Fetting* shows characteristic recent work: male figures engaged in mysterious and dramatic action, nocturnal scenes and sinister portraits; 4/16 through 5/17 at Gallery Paule Anglim. Call 433-2710.

Al Held's illusionistic geometric canvases, together with large scale figurative paintings by Steven Campbell, are at John Berggruen Gallery, 4/16 through 5/17. Call 781-4629.

"*Contemporary Reflections on Passover*," an exhibition designed to be a comprehensive expression of the holiday, includes works by Frank Stella and Larry Rivers, others; 4/17 through 5/10 at The Jewish Community Museum. Call 543-8880.

The Vital Gesture: Franz Kline in Retrospect, 100 works by the quintessential abstract expressionist; 4/17 through 6/8 at the SF Museum of Modern Art. Call 863-8800.

Dance: *San Francisco Ballet* presents Sir Frederick Ashton's full-length farce "La Fille Mal Gardee," 4/15-22, at San Francisco Opera House. Call 621-3838.

Margaret Jenkins Dance Company premieres two new works, "Home, Part I" and "Pedal Steal," along with "First Figure" (1984), "Whatever Happened to Tina Cross?" (1981), "Inside Outside (Stages of Light)" (1985), 4/17-20 and 4/24-26; at Theatre Artaud. Call 621-7797.

Dance Theatre of Harlem features four different programs, including Domy Reiter-Soffer's "La Mer" and "Equus" (based on the play by Peter Shaffer), Geoffrey Holder's "Douglas," Glen Tetley's "Voluntaries," and John Taras's "Firebird" (music by Stravinsky), 4/22-27; at Zellerbach Hall, UC Berkeley. Call 642-9988.

Film: *I Am a Camera*, trashy adaptation of Christopher Isherwood's Berlin stories, shares a double bill with the durable musical *Cabaret* in a program devoted to the late writer which includes showings of documentaries *Memories of Berlin* and *Christopher Isherwood: Down There on a Visit*; 4/13, 14 at the Roxie Cinema. Call 863-1087. F.W. Murnau's classic silent, *Sunrise*, in a newly restored print, screens 4/13 as part of Surf Theatre's Academy Award Winners series at the Castro Theatre. Call 621-6120.

Visionary innovator *Stan Brakhage* presents the world premiere of *Jane*, 4/16; his *Painted Light* films will be shown 4/20; at San Francisco Art Institute. Call 771-7020.

An Evening with Sydney Pollack features film clips and an appearance by the director of *Tootsie* and *Out of Africa*; 4/19 at the Palace of Fine Arts Theatre. Call 864-3018.

You Got to Move: Stories of Change in the South, documentary about social consciousness raising in the Tennessee mountains, shown 4/18 through 4/20 at the York Theatre. Call 282-0316.

Music: *Gregory Hines*, dancin' and singin' in the Venetian Room, 4/15 to 4/27; at the fairmont Hotel. Call 772-5163. *Philharmonia Baroque Orchestra* with fortepianist Malcolm Bilson perform Mozart concertos, 4/16 at Herbst Theatre. Call 392-4400. *Hank Ballard*; at 50, the author of "The Twist" still plays the Annie trilogy; 4/14 at the Oasis. Call 621-8119. *10,000 Maniacs, Camper Van Beethoven*; folkie mystics meet the pinheads; pin-boys; 4/14 at the I-Beam. Call 668-6006. *Lethal Gospel, Yo, Sea Hags*, record release party as battle of the bands; 4/17 at Wolfgang's. Call 474-2995.

Performance: West Coast premiere of Stephanie Skura's *Travelog*, dance and video collaboration with SF video artist Terry Moyemont; 4/23-26 at New Performance Gallery. Call 621-7797.

Photography: *The Aftermath: Post-Earthquake Photographs* by Thomas F. Bullock, 33 enlarged and hand-colored prints never seen by the public; 4/14 through 5/1 at First Nationwide Savings, Market at Kearny. Call 552-1734.

Theatre: Philip-Dimitri Galas' corrosively comic one-woman showcase for the talents of Helen Schumaker, *Mona Rogers in Person*, continues at Climate Gallery through 5/13. Call 626-9196.

Christopher Fry's eccentric comedy drama, *The Lady's Not for Burning* closes out American Conservatory Theatre's season, runs 4/16 through 5/17 at the Geary Theatre. Call 771-3880.

Alan Bowne authored the off-Broadway hit *Forty-Duce* about Times Square hustlers as well as the screenplay for Paul Morrissey's *Mixed Blood*; *Sharon and Billy*, set in a '50s Los Angeles suburb, is his latest; opens 4/23 at the Magic Theatre, Fort Mason. Call 441-8822.

After a successful world premiere run at the Julian Theatre, John H. Doyle's *Legacy*, a musical dramatic tribute to the achievements of black Americans, reopens at the Western Addition Cultural Center's newly renovated Buriel Clay Theatre; runs 4/18 through 5/11. Call 921-7976.

Twelfth Night closes Berkeley Repertory Theatre's season; opens 4/23, runs through 6/1. Call 845-4700.

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A Benefit for the San Francisco AIDS Foundation

May 4th 8:00 a.m. Sharp

Course: A beautiful tour of Golden Gate Park, from the exhilarating floral plaques of the Conservatory down JFK Drive to Martin Luther King Drive, past Stow Lake, around the loop of the Music Concourse.

Entry Fee: \$12.00 prior to April 20, 1986. \$15.00 after.

Registration/check in: 6:30 a.m.

Starting Times: 8:00 a.m. for 10K and approximately 9:15 a.m. for 3K.

Prizes: Raffle for Free Airline Tickets to London, England and Honolulu, Hawaii. Trophies to the first, second and third place winners of both men's and women's divisions of both events. T-shirts to the first 2,000 pre-registered.

Divisions: Men, Women and Wheelchair.

Splits: Every mile marked, with splits and pace called at each mile.

Timing Results: Total Race Systems.

Aid Stations: Three aid stations will be positioned along the route.

Information: Please call either the SF AIDS Foundation at (415) 864-4376 or Pacific Promotions at (415) 948-1420.

PLEASE PRINT

Name (last) _____ (first) _____

Address _____ Phone _____

City _____ State _____ Zip _____

Category 10K _____ 3K _____ Date of Birth _____

Male _____ Female _____ Age (on race day) _____

T-shirt size (circle one) XS S M L XL XXL

Check one: Run _____ Walking _____ Wheelchair _____

Club or Corporation _____

Age Breakdown (circle one)

19-29 _____

30-39 _____

40-49 _____

50-59 _____

60 + Over _____

(For pledge use only)

3K "Fun Run" Optional to Pledge

1K | 2K | 3K | (check one)

\$10.00 or more per kilometer

Total amt. \$ _____

Enclosed is my tax deductible check for (\$12.00 pre-registered or \$15.00 race day registration) of \$ _____ payable to the San Francisco AIDS Foundation, 333 Valencia St., 4th floor, SF, CA 94103. Entry to be mailed prior to April 20th, 1986. For further information call either the SF AIDS Foundation at (415) 864-4376 or Pacific Promotions at (415) 948-1420.

WAIVER: I do hereby agree that in consideration of my accepting this entry into the Golden Gate 10K (and 3K) Run for Life, I am the undersigned, intending to be legally bound for myself, heirs, executors, and administrators, waive and release any and all rights and claims for damages I may have against the SF AIDS Foundation, Pacific Promotions, the SF Recreation and Parks Dept. and any other organizers, sponsors, advertisers, employees, and/or federal, state or local governments on whose property this race(s) may be run while traveling to or from or participating in this event. I attest and certify that I am physically fit and have sufficiently trained for the completion of this event, and that my good condition can be fully verified by a licensed medical doctor. I acknowledge that I am an amateur in such events and give full and absolute permission for the free use of my name and picture in any broadcast, telecast or print media account of this event in filling out this form. As part of this release and waiver, I do hereby acknowledge that I have read and understand all the above.

Signature (parent or guardian if under 18)

Classifieds

Strictly Personal

Take A Break

Lets take a break from the bars, the games, and the nonsense. I'm a handsome dark haired Italian with a great chest, big arms, sweet smile and a nice mustache. You don't have to be gods gift just masculine into working out and one who can deal with a good friendship perhaps more. Write to: 584 Castro Street, Box 442, SF., CA 94114. (P-22)

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, like 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. 441-6532 afternoon and evenings. (P-8)

Affectionate and Kinky
Looking for: Someone emotionally mature, but young in spirit, even childlike. Boyish games which includes a little wrestling to get at each other's balls, slapping them enough to touch pain; working on each other's butt with paddles, some straps and hand; jacking cocks together. At the same time mature affection, so that we connect in several of our chakras, and we combine auras to create one. I'm 56, exciting, attractive body, 5'9", 150 lbs. Want the above. No J.O. calls. Want to meet and do it. (415) 863-0342. (P-8)

Goodlooking
I'm a 40 year old black male - 6'2" - 200 lbs., solid, non-smoker - sexually versatile, wanting to meet a good GWM 38-45 to develop friendship / possible relationship, versatile, non-smoker. No heavy drugs, or alcohol. Send brief letter and phone if possible. Let's connect. Love to love. Write to SUSA, Box 777. (P-9)

Brains, Muscle Hunk and Versatile
Athletic Coach, very masculine, stable, dark hair, blue eyes and dark mustache, 40, 5'10", 180 lbs., low fat, 44" chest, 17" arms, 31" small waist. Nice big legs, been working out 20 years. Not into one night stands, effeminate guys, drugs or disco bars. Enjoy men that are 25 to 45 years old, large boned, big legs, nice large bubble butt, 5'7" to 6', 170 to 200 lbs. Interests include traveling, all sports, quiet nights at home, good sex with right man. Friendship, possible relationship with right chemistry. If you think you fit the above, take the plunge. P.O. Box 5313, SF., CA 94101. (P-9)

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 94111 or leave message with name, phone, brief description at (707) 422-5861. Friendship first. (P-9)

Pussy Bottom
will make you feel good all over - your cock in my senuous, deep throat; your cock in my small, tight well lubricated ass. Kissing you - caressing, fondling your body all over; talking, laughing. You love it - I love it. Sensuous! (no S&M or pain) GWM 35, 5'11", 160; bald, trim beard, moderately hairy. Like grass, light drugs. I want healthy, physically fit, masculine white men late 20's to late 40's to steam up the bedroom with. Pluses for you: hairy; bearded; thick; hung; low-hanging balls. Super plus: couple for 3-way. Mike 753-6104. Safe-sex guidelines followed. (P-8)

Rubberman is Looking
for rubbermen for hot sessions in skin tight black latex. Interested in bondage, gas masks, shaving, inflatable hoods, wet and dry scuba suits, rubber jocks, catheters and other rubber toys. Have recently completed sling, frame/rack that needs breaking-in. Can be top or bottom depending on situation. Also like heavy tit and genital action in rubber. Possible monthly rubber parties in private location. 584-4783 after 6 pm. (P-8)

Top Wanted
Top with condoms who can work my hot buns. Leather/levi action, open and submissive to your ideas. 36, 6'1", 165 lbs., free days and discrete. You, 18 to 36, imaginative and willing to work me long and hard. Your lover will never know I satisfied you. Mark, SUSA, Box 780. (P-9)

Oakland Exhibitionists/Voyeurs
Interested in social "plus" evenings together. I prefer moderately hairy and well maintained men in their 30's. Need not be a work-out artist but be well maintained and enjoy other good-looking men proud of themselves physically and mentally. I would like to find a few men who enjoy getting together for a safe evening on a 1 to 1 or in small groups. Call 531-9183 from 7-12 pm. (P-8)

Corporal Punishment Fantasies?
Always wanted to experience a real trip to the punishment room: If it's woodshed strap, coach's paddle, schoolmaster's cane, cop's birch, or other discipline experience, and you're ready to take it, write. Give your fantasy. Oral service during or after desirable but not mandatory. I'm 6', 41, 190 lbs., uncut and hairy. Photo preferred. JJJ, PO Box 421263, SF 94142-1263. (P-8)

For Men Over 50
Young man 31 years old looking for passionate trim men over 50 years old aware and courageous. Love guys with silver or white hair. Looks not important. I'm versatile 5'8", 160 lbs., smooth skin, great smile, hung, uncut live in the East Bay. Strong interests in graphic arts, classical guitar music, eating, exercising and friendship. Give Don a call at 428-0864 after 6 pm. (P-9)

Interested in a man who is real with no attitude, not bar crazy, and not caught in the Castro syndrome. Me: 38, 5'11", 190 lbs., reddish-blond, blue eyes, hairy, average hung (cut), average looking, health conscious. You: 30's, dark hair, mustache-OK, average height (or less) weight to coincide, average hung (not important). Health conscious. No fats, fems, drugs, alcoholics or hatchit killers. SUSA, Box 779. (P-8)

Affectionate Lover
Want to meet a GWM that needs lots of love, who is of slender build, clean cut, not into a total gay life style. Romantic, over 30. I'm an attractive man 6'1", 165 lbs., well hung, brown hair and beard, blue eyes, late 40's. Please call 6-11 pm 474-3042. (P-8)

Are You This Daddy's Boy
Tall masculine 40, 6'2", 175 lbs., basically top enjoys bondage and spankings. If you are slim, masculine 25-35 basically bottom and single and want to know more about this daddy write with phone number to Joe, P.O. Box 421152, SF., CA 94142. (P-8)

Do It My Way!
Dominant, loving, hung, daddy, professional, healthy, in good shape, wants masculine, responsive, self-reliant man under 40, for affectional, sexual, spiritual relationship. In addition to being terrifically good looking, you must be honest, straightforward, smart, articulate, serious, industrious, literate, and funny. Leave descriptive message and phone number at 285-1099, 8 am - 10 pm only. (P-8)

GBM seeks Asian Friends
GBM, 34, 5'6", 162 lbs., mustache, into physical fitness, non-smoker, not into drugs, skilled professional, enjoys traveling, I'm interested in other cultures and forming friendships (if possible) with foreign born Asians. Will exchange my picture for yours. Write: Boxholder, P.O. Box 880608, SF, CA 94188. (P-8)

Sexual Athlete
Trim, masculine and 50! 5'11", 175 lbs., brown hair, blue eyes, mustache, hairy chest; imaginative and insatiable. Spend an uninhibited evening in front of my fireplace exploring all aspects of sexuality, music, wine, conversation and, of course, sex. Exhibitionist and voyeur. Kink OK. Your energy is my priority, but we appreciate trim and hung as well. Call Chuck 776-9588. (P-8)

Strong Muscles and Tender Heart
Handsome bodybuilder with boyish looks, dark smooth complexion, sculptured muscular build, 43" chest, 32" waist, 16" arms, a sensitive, intelligent, caring soul would like to meet another bodybuilder for workout partner, mutual bodyworship - someone willing to spend time to build friendship, romance and relationship. Do you dream of a Romeo with the build of a Greek statue also? Reply with photo - will return/reciprocate. SUSA, Box 778. (P-8)

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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-8)

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Coming to Expo 86 in Vancouver? Make your hot times hotter with visit to Canada's famous nude Wreck Beach. Directions on getting there from Expo, map, fascinating history, secluded trails, etc. Plus insider tips on Vancouver's gay nightspots, meeting places, etc. Send \$5 to: Good Times, 3149 West 3rd Avenue, Vancouver, Canada, V6K 1N2. (S-8)

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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 oh so far! Christopher at 626-4617. (JO-8)

Cover Art Photographers
Fine art, erotically-inclined photographer's portfolios sought for possible use as cover art for the Sentinel. Limited pay; great exposure. Please call 861-8100 to arrange for an appointment. (JO-8)

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A winning team !!!
Sentinel USA joins the Golden Gate Business Association in announcing the GGBA Directory of Businesses and Professional Services 1986.
New expanded edition.
Publication date: June 1, 1986.
In time for Gay Pride festivities and Gay Games II.
Call 415-861-8100 for display advertising rates & information.

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Sentinel

There is growing evidence of a significant connection between AIDS and alcohol and drug abuse.

Substance abuse is an issue we can no longer afford to ignore.

Drugs and alcohol don't cause AIDS. AIDS is caused by a virus. But there are at least three ways in which alcohol and drugs can increase your chances of getting AIDS.

First, alcohol and drugs depress the immune system and make you more susceptible to disease.

Alcohol, marijuana, speed, cocaine, poppers, and other recreational chemicals lower your resistance to disease. In some research studies, poppers have been implicated in increasing the risk of KS. Drugs and alcohol weaken your health. They *increase* stress rather than relieve it and help the AIDS virus overcome your body's defenses.

Second, alcohol and drugs reduce your ability to stick to judgments about what's safe and what isn't.

A huge majority of gay men in San Francisco have given up Unsafe Sex. For the relatively few who haven't yet, studies demonstrate

a strong correlation between alcohol and drug use and Unsafe Sex.

Third, sharing IV drug needles transmits the AIDS virus directly from the bloodstream of one infected person to the bloodstream of another.

If you do take the risk of using IV drugs, don't share needles! It's a direct route for the transmission of AIDS. There are thousands of IV drug users in America with AIDS, and probably other thousands who are still incubating the virus and who are contagious. Don't share needles!

According to experts who treat substance abuse among gay men, we have had a major epidemic of substance abuse in our community for years—so much so that most of us have accepted substance abuse as a routine part of gay life. What was once routine, however, is now deadly.

If you want confidential and gay-sensitive information about substance abuse for yourself or for a friend, help is available. **Contact 18th Street Services, 2152B Market Street, 861-4898,** or call the AIDS Foundation's

AIDS HOTLINE, 863-AIDS, for a referral.

Remember:

- Sharing needles is dangerous. Don't share needles.
- Alcohol and drugs depress the immune system. Protect your health.
- Getting high can lead to Unsafe Sex and exposure (or re-exposure) to the AIDS virus.

Now is the perfect time to take a fresh look at your own use of alcohol and drugs—and to get some help (often free) to find out if you have a drinking or drug problem that may increase your chances of getting 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

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