

Sentinel USA • 415-861-8100 • Vol. 14., No. 9 • April 25, 1986



Thumbs Down to Price Hike

Ribavarin
page 11

Normal Conversation's Warren Muller, aka Trudy Tanaya Torres, self-styled 'female enthusiast,' wasn't talking for publication outside Club Nine Saturday night. Group members Modi Karlsson (left) and Halldor Gunnarsson (center) come to us from Finland.

(Photo Rikki Ercoli)

Murder, Merced Style:

**Gays Are Taking a
Beating in the Nation's
Breadbasket**

by Dave Ford

A casual observer might be forgiven for suggesting that something funny is going on in California's normally sleepy San Joaquin Valley.

But this kind of funny is no laughing matter.

An alarming rash of anti-gay violence has been spreading over the last several years in the center of the State's conservative agricultural community. Midnight slayings, strangulations, stabbings, bodies in the trunks of cars, kidnappings, burning automobiles: These crimes hint at trouble brewing just below the surface of the cities of Stockton and Merced's well-manicured, tree-lined streets.

Good news for the gay community doesn't seem to come often these days. However, for the largely closeted gay population of Merced, there was some good news last week. Gays in the town of 60,000, located 80 miles south of Stockton, are breathing a collective sigh of relief.

Merced officials revealed a week ago Monday that they had apprehended the suspect they believe is responsible for the strangulation and asphyxiation death of a gay hospital technician earlier this year, but refused to link the death to a similar Stockton killing. And Merced police denied any homosexual motivation on the part of the alleged murderer.

Continued on page 5

The New Painting: Your Show of Shows Art page 14

Film:	Musical:	Cabaret:	Classics:	Dance:	Rock:	Video:
West End Story	'Evita'	One-Sided Charms	Well Sung	Jenkins' Hijinks	A Piece of Prince	When Sex Is Safe



From the Publisher

Tom Murray

Enough is Enough!

Consider these recent news items:

A Florida man... turned himself in to police after he had gouged out another man's eyes during a brutal beating in the man's St. Petersburg apartment... Charles Stob, a 23 year old mechanic, met John Wolf, 39, in a city park just hours before the attack. Once in Wolf's apartment, Stob tied the interior designer to a chair, brutally beat him, and then tore out his eyes, reportedly with his fingers...

Weekly World News, excerpted in the Seattle Gay News

Wayne Watson, a 32-year-old General Motors worker, was brutally beaten to death with steel-toed boots, a tree limb, and a sledgehammer by three Kalamazoo teenagers who, according to a truck driver who witnessed it, bragged and congratulated each other on "killing a faggot." A Kalamazoo County Circuit Court found Terry Kerr, 17, not guilty of murder in the death of Watson. The jury foreman, who made no secret of his anti-gay views, led the 12 jurors in "prayer for guidance" during the 90 minutes of deliberation...

Worker's World, excerpted from GLC Voice, April 7, 1986

Reports of fag bashings appear in the gay press across the nation every week. Most often, if the culprits are apprehended and brought to trial, they are found not guilty and released by a jury. Coverage of these events in the non-gay press is usually minimal, with little sympathy toward the victim and much rationalizing about "homosexual panic."

One gay man in Maine did fight back. For several months he had been harassed by a gang of punks who followed him home from work, threw rocks at him, verbally taunted him and threatened his life. The man pleaded with the youths' parents to stop them, called on the local police seven times for protection, and obtained a court order to prevent the gang from abusing him. Finally, last December, he bought a gun to protect himself. One night the drunken youths and their girl friends came to his apartment and rushed toward him. The man begged them to stop, then fired in self-defense when they ignored his pleas. His bullet killed one of the assailants.

Because of a carefully chronicled history of harassment, the jury acquitted this man, yet the remaining gang members still talk of vengeance for their dead friend, forcing the gay man to move to another town and leave his home of many years.

A recent study listed San Francisco as second in the nation for anti-gay violence, topped only by Phoenix. The courts here showed integrity last year in the O'Connell killing verdict, but justice cannot return a victim to life.

It's time to fight back. Here are some common sense suggestions:

- 1) Stay away from parks, alleys and public restrooms.
- 2) Don't go out alone at night, particularly in hostile neighborhoods.
- 3) Contact the Community United Against Violence (CUAV) for information on self-defense classes.
- 4) Carry a whistle and blow hard when threatened.
- 5) Alert the police whenever you are harassed, even verbally.
- 6) Join a gym, pump iron and flex those biceps when punks appear.
- 7) Carry Mace or a tear gas gun and learn how to properly use it.

We are only victims if we let ourselves be victims. There are times to light candles and march in song, and there are times to fight for our lives. Enough is enough.

Sentinel

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VOICE OF THE NEW GENERATION



Lesbian/Gay Health Coordinator Pat Norman took the lead Saturday before last to publicize Athletes Challenge AIDS weekend. The weekend supports AIDS service agencies in the Bay area and includes the 1986 Bike-a-Thon Against AIDS Saturday, and Run for Life, Sunday, May 3-4

Letters

Irresistible Hunk

To the Editor:

Thank you for your wonderful interview (March 28) with Stephen Frears — a joy to read, especially after viewing his remarkable film, *'My Beautiful Laundrette.'*

With apologies for a bit of pedantry, permit me to point out that the surname of that irresistible hunk, Daniel Day Lewis, who plays the street punk, Johnny, is "Day Lewis," not "Lewis" as published several times in the *Sentinel*. The British often use hyphenated surnames without the hyphen.

Your readers might be interested to know that the gifted actor who so compellingly depicts a working/lower class Londoner is the son and grandson of illustrious figures in the arts. His father is the distinguished British poet, C. Day Lewis. One of his grandfathers is Sir Michael Balcon, who used to head Britain's prestigious Ealing Studios where many great British movies were made.

Richard Steinman, MSW, PhD

The Silent Treatment

To the Editor:

I am enclosing an article from the *San Diego Union* concerning the death of my deaf friend, John Canady, from AIDS on March 25. The article details the treatment he and his family received at Sharp Cabrillo Hospital in San Diego. As the article indicated, the hospital did not provide interpreters for him when interpreter services were critically needed. Because the staff was uninformed about deaf people, they placed John in hand restraints, thus effectively eliminating his ability to communicate or understand what was happening to him.

The state initiative is circulated by a group which, remarkably enough, chose to name itself P.A.N.I.C. (Prevent AIDS Now Initiative

AIDS Research Initiative

To the Editor:

There are currently two AIDS initiatives that appeal to the voting public. Please don't confuse them; they are quite opposite in purpose and approach.

One is the AIDS Research Initiative, which is on the June S.F. city ballot. It calls for a March-of-Dimes-type public crusade in support of research and education against AIDS disease, similar to the American Foundation for AIDS Research recently launched by Liz Taylor and friends.

The other is a state initiative now gathering signatures for the November ballot. It focuses on reducing civil liberties of known or suspected AIDS carriers, and seeks to shift responsibility for handling the epidemic from the medical profession to the police.

The AIDS Research Initiative was circulated by Election Action, the multi-issue petitioners coop which also put the Apartheid Boycott Initiative on the June city ballot. Its primary sponsors include people with AIDS or related conditions, and health workers, particularly natural health advocates. Most of the petitioners were lesbian, gay or bisexual, and most signatures were gathered in the gay community.

Fourth, as noted in recent issues, we've made arrangements to have the *Sentinel* distributed from 25 spanking white news boxes at heavily travelled intersections in the downtown area and in gay neighborhoods. See the list at right for locations. These could be your best bet if you're a few days late picking us up, since many of you still aren't familiar with them.

Don Johnson

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.

Finally, we'd prefer you didn't pick up the paper simply because it's free. But, then, if you've read this far, you're exactly the sort of concerned reader we want to reach.

Editorial

Ken Coupland

Restoring Your Circulation

Congratulations! You're holding in your hands what would seem to be a much sought-after commodity. Since the comment we seem to most often get about the *Sentinel* these days — besides how much they like it (see letters!) — is that people can't seem to find it. Herewith some suggestions to help you make sure that finding it won't be an isolated occurrence.

First of all, note our publication schedule. The next issue will appear two weeks from this date. Although the *Sentinel* has been published bi-monthly for over a decade, many of our readers — particularly if they're new to town — have difficulty adjusting to our timetable. If you're confused, call our office to find out.

Second, be punctual. We've checked distribution points as early as the day after publication, and many of them are cleaned out. We're resigned to the fact this is the price you have to pay for popularity. Can't print enough of the damn things.

Third, if you don't find the paper where you're used to looking for it, that could be because we've found a more centralized location where we believe available copies can be put to better use. We don't have to remind you that social behavior has changed in recent years, and this is reflected in an increased demand for the paper from fraternal organizations, places of worship, bookstores, cafes and the like. Again, call us for locations near you, or get in touch with us if you have suggestions. We're flexible.

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Life Sentences

You don't have to look any further than the downtown newspapers for a subject for an editorial these days. Monday's *Chronicle* provided one such opportunity. In an article by *Chronicle* staffer Randy Shilts, headlined "AIDS Vaccine, Treatments in Sight, Researcher Says," Shilts interviews Dr. Robert Gallo of the National Cancer Institute.

Since, in our opinion, Dr. Gallo will someday be seen in roughly the same relationship to the gay community as, say, Heinrich Himmler, we are always interested in what he has to offer.

This time out, Dr. Gallo is quoted as being "optimistic" about finding a vaccine and life-saving treatments for AIDS. Fine. But further along, Gallo predicts, in reporter Shilts' words, that

scientific studies, that are designed to wean diabetics from their costly and time-consuming dependence on insulin, a turn-of-the-century invention. For their own reasons (can you guess?) Gallo and like-minded authorities in the medical profession have seen fit to ignore them.

Dr. Gallo, who has established a reputation as something of a maverick where questions of medical ethics and scientific discovery are concerned, is in a good position to make the predictions he does, since he exercises a bureaucratic stranglehold on AIDS research, thanks to his exclusive patent on the AIDS virus culture. (Dr. Jay Levy of UCSF

were we're not interested) and drawn-out chemical regimen that will guarantee enormous expenditures, while condemning anyone with the misfortune to be diagnosed with AIDS to a lifetime of medical dependence.

We don't think that's fair, we don't think it's necessary, and we don't think it's true. Neither do the people at the Documentation of AIDS Issues and Research Foundation (DAIR) who are currently working with Project Inform on

the scandalous price increases for the experimental drug Ribavirin. But you can read their side of the story on page 11. For our part, we're reminded of writer Shilts' remarks at a campus journalism fair last week. Shilts, a responsible professional in our books, told students not to get into newspaper reporting if they have any kind of an agenda. "If you're an activist, be an activist," he said. That's why we write editorials, and leave the reporting to cooler heads. ■

Locations of Sentinel Boxes

Grove at Market BART
Hall of Justice
Train Station
Moscone Center
Kearny at Geary
Kearny at Sutter
California at Montgomery
Sacramento at Sansome
California at Davis
Montgomery at Post
Transbay Terminal
Mission at Beale
Market at California BART

Sacramento at Front
Jackson at Davis
Ferry Building
The Cannery
Fillmore at Union
California at Hyde
State Building
City Hall
Van Ness at Market
Castro at Market
Castro at 24th
24th at Noe

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.

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.

If you want general information about AIDS or the AIDS antibody test, telephone the San Francisco AIDS Foundation HOTLINE (863-AIDS, 9-9 M-F, 11-5 S-Su). If you want to make an appointment at an Alternative Test Site for education or testing, call 621-4858 T-Th, 3-9 p.m.; F, 12-5 p.m.; Sat, 8 a.m.-5 p.m.



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.

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.

TDD: 621-5106

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

Angelo Rosado-Marquez

Answers on page 24.

Human Rights Commission Chairwoman Esta Soler: The Fight against ARC/AIDS Discrimination Has Just Begun

Interview by John Wetzel

Workers and administrators at the Family Violence Project (FVP) nestled deep in the labyrinthine halls of San Francisco General Hospital, understand acutely the fears and prejudices at the root of physical violence. So they provide a safe, locked haven there for women who have been brutalized in the outside world.

As Project Executive Director of the FVP, Esta Soler has encountered hundreds of abused women, some of them battered, others near death. She has presided over a massive media campaign, including bus and subway poster advertising, designed to alert the general public to potential abuse dangers and the ways whereby FVP can assist.

Soler, also Chairwoman of the Human Rights Commission, now plans to apply that media savvy to the occasionally life-threatening discriminations aimed at ARC and AIDS sufferers.

Two days of public testimony before the city's Human Rights Commission in February revealed an alarming rise in AIDS-related discrimination complaints — odd in a city touted for its alleged compassion in AIDS-related matters. In the next two months, commissioners will review hearing testimony to begin developing measures enforcing a recent citywide ban on AIDS-related discrimination.

For her part, Soler is clear about the commission's next steps. In a recent interview with the *Sentinel*, she outlined plans to create a media campaign similar to the one she developed for the FVP, and enumerated strategies for approaching the private sector to help fund that campaign.

"Basically," she said, "we have to take what 300 people heard in a committee room and make 700,000 people feel it."

Herewith, a portion of the interview:

When the idea was first proposed for conducting these hearings with discussion among the members of the commission, what was your approach to it?

As you know, San Francisco had just passed an ordinance which prohibited discrimination against people with AIDS. What often happens, not just in this city but anywhere, is that an ordinance can get dusty because it sits on someone's shelf. We decided that we wanted to do something about it.

But the ordinance, in a way, served as a tool. Following the ordinance, discrimination reporting began; before the ordinance there was really no reporting...

Well, there was some reporting, but the extent was always limited. What our committee wanted was to get out the information that if you're being discriminated against because of AIDS, you should contact us, file a complaint and we'll work with you.

On the cynical side, there's an ordinance that is not being enforced or recognized by the community. Is there a positive side to that, or do we have an ordinance that just doesn't work?

I think it may be too soon to say it's not working. What's disturbing

is that there is discrimination around this issue. We need to insist still fear in those people who discriminate, they will have to pay a price. Some of the banks come in and told us what a wonderful job they did, but most of the banks were not there. Most of the businesses were not there. Most employers were not there, probably for reasons that are disturbing.

How did you go about pulling

lot of information that some people know now is not available nor known to a lot of different communities. If the membership of the HRC can serve as a metaphor for how much work we need to do, we should use that and get it out. The hearings brought together the largest collection of viewpoints and facets of the problem I have ever heard presented in one place. Doesn't the sheer breadth of information and community re-

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Contestants rehearse for the sold out 14th annual Closet Ball to be held Saturday, May 10

Bike-a-Thon Soars to Over 600 Riders

Volunteers Needed for Day-of-Event Activities

Last minute registrants pushed bike-a-thon participation to over 600 riders for the Saturday, May 3, pledge ride. An estimated 100 non-riding volunteers are needed for the all-day event.

People are being enlisted to assist with checking riders in, copying and processing pledge forms, assisting riders along the route and other vital areas. Particularly needed are people with vans and trucks. Shifts will be scheduled. Individuals interested in helping on the day of the ride are asked to call 771-0677 (please leave a message stating that you'd like to volunteer).

Ward's Hampton Tribute

The Grand Ballroom at the Fairmont Hotel is the place to be tonight, Friday, April 25. Doris Ward has assembled an all-star tribute to Lionel Hampton to honor him for 60 years in show business and to celebrate his 75th birthday. California Assembly Speaker, Willie Brown, Los Angeles Mayor Tom Bradley, Ex-Giants Superstars Willie McCovey and Willie Mays, Concert promoter Bill Graham and Actor Danny Glover will join Doris Ward in a tribute to Lionel Hampton.

An abundance of outstanding jazz will be the focal point for this evening. The Willis Kirk's Quartet during the cocktail hour will be followed by the Ray Brown Trio and the Condolli Brothers for an after-dinner performance.

The event inauguates Supervisor Doris Ward's "Campaign '86" for the San Francisco Board of Supervisors. It will be Doris' third term on the Board where she has a record of energetic dedication to San Francisco's issues.

This black-tie celebration takes place Friday, April 25, with cocktails at 7 pm, followed by dinner at 8 pm in the Grand Ballroom. Admission is \$125 per person. Reservations can be made by calling 777-2340.

Sex in Business

The Committee to Preserve Our Sexual and Civil Liberties will be hosting a panel discussion entitled "Sex-Related Business and Professions." The panel will include erotic dancers, a sex surrogate, publishers and writers of erotic or sexually-explicit material, and the owner of a sex-toy store. Discussion will center on the panel's experiences and how members of the panel deal with the problems inherent in being professionally involved with sexuality in a society that has a negative attitude toward sex.

The panel discussion takes place Friday, May 2, 7:30 pm, at 150 Eureka St. SF. For information contact Tim Brace at 863-5428.

the lesbian/gay community. The L/GAC is one of seven standing committees of the Human Rights Commission and was established by the Board of Supervisors in 1975. The L/GAC was the instrumental force in the recent AIDS/ARC Discrimination Public Hearings held by the HRC.

The L/GAC meets the third Tuesday of every month from 5:30 - 7:30 pm at the State Building, 350 McAllister Street, Room 1200, SF. To fulfill its mandate to meet the needs of disabled lesbians and gay men, the Committee is seeking disabled representation from those active in the community. If you wish more information or to apply, contact Jackie Winnow at 558-4901.

Cinco De Mayo/ Semana De La Raza

New College of California invites you to celebrate Cinco De Mayo/Semana De La Raza with a week of free events. A variety of activities is planned, including live music, Latin American food, theater, dance and a Street Fair. Events will begin May 2, at 6:30 pm, in the New College Theatre.

New College of California is located at 777 Valencia St., and offers degree programs in the Humanities, Psychology, Poetics and Law. For more information about *Cinco De Mayo/Semana De La Raza* or other New College programs, call 626-1694.

Matlovich to Speak

On Monday, April 28, Leonard Matlovich, a former Air Force Sergeant who was kicked out of the Service because he was gay, will speak before Concerned Republicans for Individual Rights on his observations about the gay movement in Europe, particularly East Berlin. Matlovich, who taught English in West Germany in 1984 and 1985, visited East Berlin frequently and developed close personal relationships with members of the gay community there. He will discuss the influence of the gay movement in the United States and San Francisco on the movement in Europe, the impact of AIDS, and the effects of Cold War politics on gay liberation. He will show a videotape he smuggled out of East Berlin.

The meeting is free and open to the public. Cocktails start at 6 pm, program at 6:30 pm, at The Front Page, 20 Annie St. (an alley next to the Sheraton Palace between New Montgomery and 3rd St. and Market and Mission).

Dinner to Honor Local Women

Six Bay Area women will be honored for their activism and achievements in the women's movement on Thursday, May 8, at the second annual pre-Mothers Day dinner sponsored by the San Francisco Chapter, National Organization for Women. Celebrating the theme, "Daughters and Mothers Working for Social Change," the event will be held at Ft. Mason Officers Club, with the reception starting at 6 pm. The women singled out as the 1986 honorees represent a range of both personal achievements and social issues. The evening's program will feature musical selections by The Women's Trio and announce this year's "Rotten Apple Award." Last year the award went to "The Reagan Majority" on the U.S. Commission on Civil Rights with the citation: "Never have so few done so much to offend and betray so many."

The honorees are: *Lupita Aquino-Kashiwahara*, KGO-Channel 7 Associate Producer; *Mary Luke*, Executive Director of Planned Parenthood for Alameda/San Francisco; *Cheri Pies*, author, public health professional and counselor for lesbians considering motherhood; *Ginger Ruthland*, KRON-Channel 4's Emmy

award-winning Sacramento correspondent; *Esta Soler*, Executive Director of the San Francisco Family Violence Project and Chair of the San Francisco Human Rights Commission; and *Marjorie H. Stern*, President of the Coalition of Labor Union Women (CLUW) and of American Federation of Teachers Local 61.

The quiz allows for a "true," "false," or "unsure" answer. Questions are aimed at discovering how much each student knows about the AIDS epidemic.

A letter to teachers included in the proposed lesson plan advises them not to "preach" or "put down" others' values. It reminds them that "No question is dumb" and that "it is all right for the teacher to blush, feel embarrassed or not know answers."

It concludes with the comment that "The San Francisco Unified School District, the Board of Education, and the San Francisco Department of Public Health all support the concept and lesson plan for this AIDS education unit."

The school board will not formally adopt the lesson plan; it approved the concept in an April 15 meeting when it adopted the Health Department's recommended guidelines on how to handle children with AIDS. Those guidelines recommended that all students learn about AIDS and how it is transmitted.

The education plan calls for meeting with parents to explain the AIDS instruction.

Around the Bay

Pacific Center Outreach

A variety of services providing follow-up counseling and support for people who are AIDS antibody positive is now available through a new program at the Pacific Center in Berkeley. East Bay people who have tested positive for the HTLV-III antibody may receive referrals for free professional individual counseling paid for by a grant from the city of Berkeley. In addition, there are drop-in support groups on Monday evenings, and ongoing support groups Wednesday evenings. For counseling referrals, to join groups or for more information, please call Hal Slate, M.A., at the Pacific Center, 548-8283.

For more information please contact Brian Knitel at 486-4071 days, or 841-6990 evenings.

San Jose Revival

Rev. Sky Anderson, Shelter Coordinator of the Emergency Housing Consortium (Sanctuary) and former pastor of Metropolitan Community Church of San Jose, will be the featured speaker at an upcoming Spiritual Renewal, April 25-27. The revival is the first renewal for the newly formed Holy Trinity Community Church of San Jose. Also helping with the renewal is Rev. Richard Johnson, former pastor of the United Covenant Mission Church of Columbia, Missouri.

Worship services will be held Friday and Saturday evenings at 7:30 pm; Saturday morning at 9 am and Sunday morning at the 10 am worship hour.

Two workshops, lead by Revs. Anderson and Johnson, will be held Saturday, April 26 at 10:30 am ("Life After Life") and 1:30 pm.

For further information, contact the Rev. F. Randall (Randy) Hill, at (408) 292-3071.

Rights from page 5

don't oppose them, but we wish he hadn't started this process."

Cooper thinks that the housing amendment may be a sop to a council member in the Canarsie section of Brooklyn, whose constituents include many landlords with three or four-unit buildings, ironically some of them illegal conversions under existing city codes.

Cooper says that pro and anti-gay forces are united in their opposition to the weakening amendments: The gays want a stronger law, the mostly religious opponents want no gay rights law at all.

Unaffected would be the gay rights law's protection against bias in jobs and public accommodations.



Funding provided by the San Francisco Department of Public Health and the State of California Department of Health Services

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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.

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Al Harris
Shanti Practical Support Volunteer

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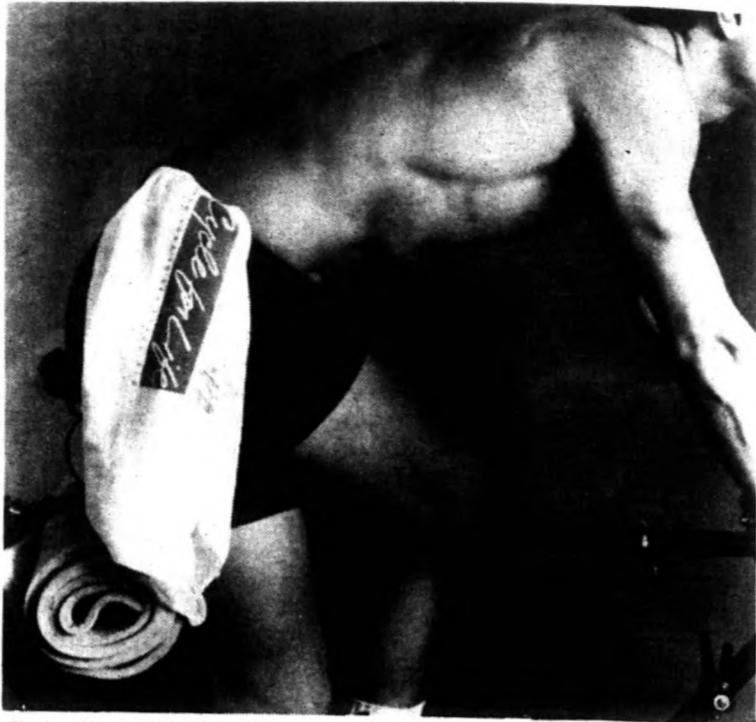
Sound easy? These are things that people with AIDS often need. That's where you come in. A Shanti volunteer spends a few hours a week doing little things that mean a lot.

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Cycle for Life! The 40-day, 70,000 mile New York to San Francisco rally gets in gear May 26

The Nation

AIDS Walk New York Set for May 18

On Sunday, May 18, thousands of volunteers will walk together through the streets of Manhattan as participants in the most broadly based AIDS-related fundraising event ever held in New York. AIDS Walk New York, a ten kilometer fundraising Walkathon, will be a "dynamic expression of the public's commitment to conquer AIDS," according to Gay Men's Health Crisis Director Richard Dunne.

According to event organizers, the initial response to AIDS Walk New York has been overwhelming. Craig Miller said, "Now, GMHC volunteers are just barely able to keep up with the telephone requests for Walkathon materials." In the weeks leading up to the May 18 event, Walkathon participants will ask their friends, family members, neighbors, co-workers and local business establishments to make financial pledges. All proceeds from the Walkathon will benefit the nationally acclaimed Gay Men's Health Crisis, Inc. The organization provides comprehensive support services for all people with AIDS and has taken a leading role in educating health professionals, the general public, and groups at high risk. GMHC also plays a major role in promoting increased government funding for AIDS medical research. □

The public is encouraged to become involved in AIDS Walk New York by calling the Walkathon office at (212) 924-8988. □

Interns Sought

The Human Rights Campaign Fund is seeking applicants for the summer and fall sessions of its Internship Program. Interns participate in legislative, political, public relations and development projects for the Washington, D.C.-based Campaign Fund. The Human Rights Campaign Fund is the nation's only political action committee dedicated to educating and electing candidates for House and Senate who support lesbian and gay civil rights and full funding for AIDS research and treatment. Interns may receive a small stipend. Those enrolled in school may be able to receive academic credit for their work. For more information, contact Eric Rosenthal at (202) 546-2025 or P.O. Box 1369, Washington, DC 20013. □

Boston Gathering

"Aliens in the Promised Land?" — Our Lives in the Church, " will be the theme of the sixth National Gathering of the United Church Coalition for Lesbian/Gay Concerns (UCC/LGC), to be held July 3-6 in the Boston area. The event will be held at First Church in Cambridge, Congregational.

Inner Space

Beltane Is Coming:

First Of May Brings Erotic Celebration

by Van R. Ault

The first day of May is a day of ancient, magical revelry known as *Beltane*. Also called May Day, Roodmass, or Walpurgisnacht, Beltane is one of the major sabbats of Witchcraft and other neo-pagan and magical systems, and on the wheel of the year, stands directly opposite from Samhain, or All Hallows Eve.

Beltane marks the time during which winter is banished, nature is blooming and new life is bursting through the soil. For magical folk, it is a time of ecstatic celebration, dancing, singing, feasting and sensuality. The heightened psychic energy of the occasion can be harnessed and directed into any

are so high, in fact, that you might even be surprised who you may find yourself attracted to! The heat seldom lasts past the sabbat, but the fires kindled are very life-affirming.

In the Craft mythology, the symbolism for this sexual current is that at Beltane, the God and God-

Beltane is the best time of the year to host a jack-off party, a safe-sex orgy, or just to fire up the heat of your current relationship.

creative healing work you are attempting.

Maypoles are a famous feature of Beltane. The pole, of course, is highly phallic, and represents the erect male force of nature, seen in growing things, reaching from earth to sky. The female symbol is the cauldron, which represents receptivity. In Celtic times, the last night of April was used for the sabbat, and great bonfires were lit on hilltops. Many celebrants prefer to ritualize the occasion in daylight, and if the day is gloomy and overcast, sometimes a little weather magic can change that quickly.

Beltane is a profoundly erotic festival. In the old days, the pagan revelers would slink off to the woods with a companion to physically celebrate the ecstatic spirit of the sabbat. Since the sexual current runs extremely high at this time, Beltane is the best time of the year to host a jack-off party, a safe-sex orgy, or just to fire up the heat of your current relationship. Libidos

— the male and female forces in nature — are completely equal in strength, and they intertwine sexually. At other times of the year, it is usually one or the other polar energy that predominates. For gay people, this imagery can work if we simply acknowledge, embrace and connect the inner masculine and feminine polarities, and then use the power of that link to invigorate the relationship with lovers of our own sex. This approach acknowledges the androgyny of the psyche, and liberates an amazing amount of personal and sexual power.

We use Beltane not only to celebrate the coming of summer and the dismissal of winter, but to give power to the things we wish to create in our lives through the season. I offer a sample ritual below. Feel free to alter and embellish the ritual as you desire. Of all the year's magical high points, Beltane is the one not to miss!

Affirmation Challenges United Methodists on AIDS

United Methodist responses to AIDS have been "slow and still inadequate" and "have reinforced a preference for judgment over compassion toward those most at risk for this disease," according to Affirmation: United Methodists for Lesbian/Gay Concerns.

While acknowledging the preliminary efforts of some congregations, agencies, and conferences of the United Methodist Church, Affirmation called for greatly increased action at all levels of the church. In its statement, Affirmation requested that:

- 1) Church leaders, clergy and lay, reject claims that AIDS is God's revenge on gays and publicly oppose "proposed policies, such as quarantine and employment, insurance, or other discrimination, that . . . they reflect society's blaming of those infected by a deadly virus";
- 2) The United Methodist Council of Bishops prepare a pastoral letter on the subject of AIDS;
- 3) Church congregations/conferences develop resources for pastoral support for persons with AIDS and their loved ones; provide training events to prepare persons for providing such support; make available buildings to assist AIDS education, patient-support, advocacy efforts; and use portions of funds set aside for health-care services to help meet AIDS-

related medical, spiritual, and physical needs;

4) Church members everywhere "support effective and explicit risk-reduction efforts" for gay and bisexual men, intravenous drug abusers, and others at risk for the disease; and 5) all United Methodists pray for persons with AIDS and others affected by this disease.

"Making a statement to the church about AIDS is important to both the gay men and the lesbians in Affirmation," explained Mary Gaddis, one of Affirmation's co-spkers. "We lesbians are concerned for our gay brothers who have AIDS, and, because of the lack of knowledge that the general public has about the disease, lesbians are confronted with the homophobia directly related to AIDS."

Affirmation members also decided to continue to strengthen the Reconciling Congregation Program by planning a consultation (tentatively spring 1987), of representatives of national Reconciling Congregations. Reconciling Congregations are local United Methodist churches that publicly welcome gay men and lesbians as equal members of their church family.

National Affirmation meets twice annually, in the spring and fall, for its business meetings. The next meeting is scheduled for September 19-21, 1986, in Washington, DC. For further information about any Affirmation program, write P.O. Box 1021, Evanston, IL 60204. □

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

as you leap to fire up the relationship. When concluding, always thank the powers, bring out the food and drink, and let the music and merrymaking continue all day long.

□ Van Ault's book, *Lightening Your Load: Practical Techniques for Surviving and Thriving in a Stressful World*, is now available through Cougar Press, for \$10 postpaid. Send to: 537 Jones St., Suite 8821, San Francisco, CA 94102.

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— and the Chamber of Commerce; I think we have private foundations that haven't put out the money that's needed to put into the problem; we have private industries that haven't worked as hard as they should work.

The corporate sector?

I don't know how much money the corporate world has put into this problem. That's a really important question to ask. Crocker Bank basically talked about their personnel policies, but they didn't mention printing brochures or helping put up a public service announcement on TV. That's what we need to do. For example, "Brought to you by Bank of America." Why not? The public sector is strapped to some extent, and they're the enforcing agency. We should also take a look at what the Chamber and others have done on the issue.

As the Commission works with these problems, does that make it more able to deal with them? Is the Commission giving more clout in the city?

Gosh, I think over the years we've seen the HRC has been a sleeper. Taking not only an active role but a leadership role in getting something done here — will give the commission visibility, and it will mean we'll be doing what we are supposed to be doing. I think we should be more activist than we were.

Do you really see the Commission taking on a larger role?

I absolutely do. In the area of discrimination — I don't think we want to take on an undefined role that's what we're supposed to do. If somebody comes to us and says they can't get housing because somebody in the Department of Social Services said, "You have AIDS and we're not going to place you," that's discrimination.

Do you think there might be revisions necessary?

Absolutely. Ordinances are imperfect instruments. Once you apply them, you realize how imperfect they are.

What can make you effective on the Commission, and what qualities do you think are needed for leadership there?

Someone who works hard and also has a vision about what's to be done. I'm a good problem solver, and I can work with a lot of different people.

Are you satisfied that the Commission has been doing the right thing regarding this ordinance?

I'm never personally satisfied because I always think we can do more. But, considering everything, I think we've moved on this issue in a satisfactory way.

Do you think you personally, and the commission generally, could operate as effectively in another city?

The one important thing about San Francisco is that people see San Francisco as not just a city unto itself, but as an island. We really do affect the way in which positively and sometimes negatively people perceive problems. So even though we might not live in a particular community, I think what goes on here gets elsewhere, which gives us added responsibility.

Do you think the Commission's findings on the hearings will have that kind of impact?

I sure as hell hope it will.

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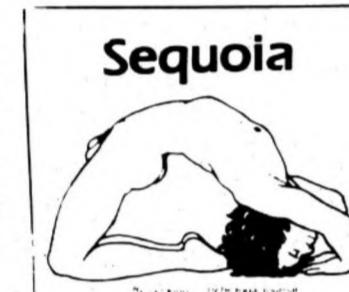
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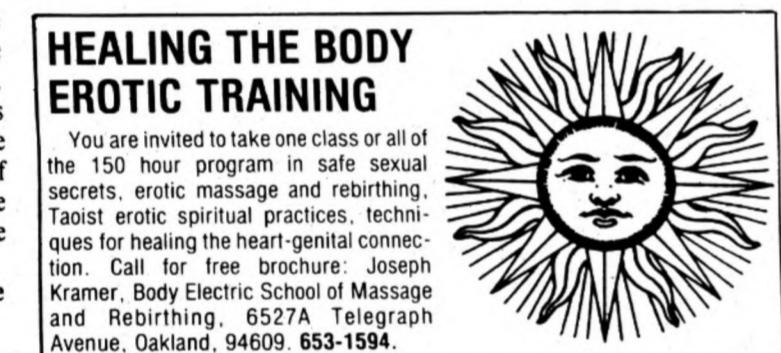
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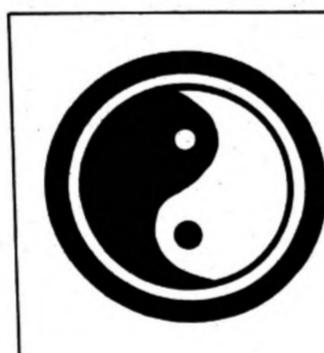
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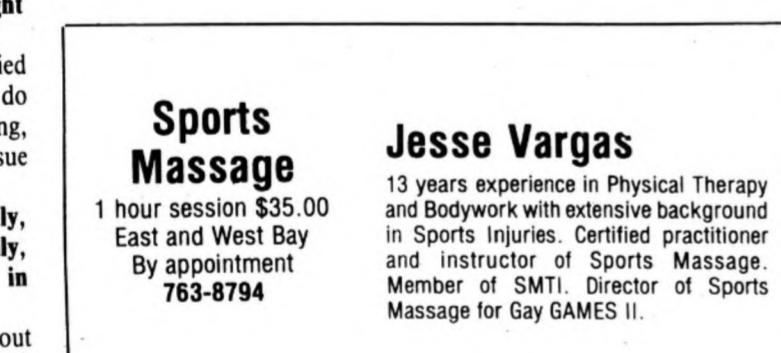


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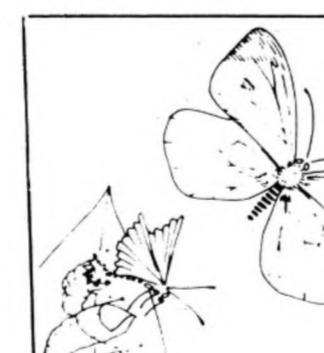
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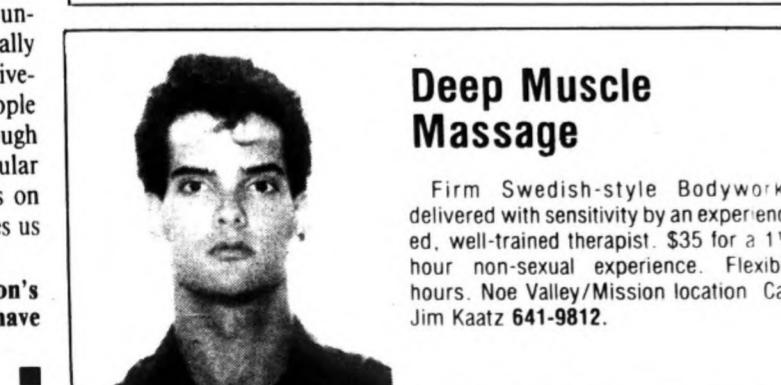
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Ribavirin Price Hike:

Activists Question Manufacturer's Motives, Plan Demonstration, Boycotts, Campaign

A coalition of gay leaders and health activists met this Monday in response to a drug manufacturer's profiteering on Ribavirin, a promising anti-viral agent used by many people diagnosed with ARC/AIDS.

The manufacturer, ICN Pharmaceuticals, recently raised the price from \$6.95 to \$20.50 for a box of 12 capsules.

This compound is reportedly so inexpensive to produce that the firm is attempting to market it for use in U.S. agriculture. While ICN cited "past losses" as justification, the coalition noted that ICN's subsidiary, Viratek, reported substantial first quarter earnings of \$2,043,000. In a press release dated April 7, Viratek attributed its rebounding profits to the sale of Virazole (Ribavirin). Noting that those profits were obtained before the price hike and that the "past loss" was only \$609,000, the coalition decried ICN's rationale as economically unjustified.

Viratek is still \$1,434,000 in the black, which is reflected in its stock selling for 51 cents per share today as opposed to 20 cents per share one year ago," said spokesman Thomas Mullin. "Regardless of the economic health of ICN Pharmaceuticals, how can they ethically justify this 'legal extortion' at the expense of people's lives?"

The coalition resolved to pursue a three-pronged strategy. One: Tabling on Castro St. to encourage a letter-writing campaign directed at ICN Pharmaceuticals, Inc., its

subsidiary Viratek, and Eastman-Kodak Company, Inc. (owner of substantial stock in Viratek and sponsor of clinical trials of Ribavirin for AIDS). Individuals who wish to begin writing immediately should note the addresses given at the end of this article.

Two: Demonstrating against the Mexican government's involvement in the price hike.

"You've got to understand that people are using Ribavirin on an ongoing, permanent basis, and

DAIR Treatment Hotline

The Documentation of AIDS Issues and Research Foundation, Inc. (DAIR) has initiated an AIDS treatment information hotline. DAIR is an educational foundation which possesses an extensive archive of AIDS-related materials, and is in regular contact with medical researchers, health providers, educators, research participants and others who are knowledgeable about health management and treatments.

Callers wishing additional information on drugs prescribed for opportunistic infections, promising experimental drugs, or information on access to care or to upcoming research trials should call DAIR at 928-0292, or write the Foundation at 2336 Market St., Suite 33, SF, CA 94114.

The coalition resolved to pursue a three-pronged strategy. One: Tabling on Castro St. to encourage a letter-writing campaign directed at ICN Pharmaceuticals, Inc., its

can government, is further restricting access to treatment ironically allowed under FDA 'compassionate use' guidelines. They may be using economics to adjust draconian policies of Reagan, with the result of destroying the only hope of thousands."

Organizer Ted Smith added, "ICN isn't the only culprit they had active cooperation of the Mexican government; furthermore, Eastman-Kodak owns substantial stock in ICN through Viratek, the manufacturer. So far, Eastman-Kodak has refused to encourage ICN to act responsibly, despite repeated encouragement. This huge multinational claims to be utterly powerless against a little company they own stock in, and has even obliquely threatened to pull out of the Ribavirin clinical trials, citing fear of controversy."

Smith added that Eastman-Kodak would be most vulnerable to a community boycott because it enjoys name recognition with the public. Mullin added, "With Eastman-Kodak, writers would be wise to stress their current image of civic responsibility, while alluding to their substantial holdings and discretionary power within ICN."

"Mentioning the successful boycotts of Coors and Nestle's Corporation would also be useful, but let's give them the opportunity to correct this tragic situation before committing ourselves to a prolonged struggle that will cost us valuable time and cost Kodak millions of dollars."

Volunteers are needed both for the demonstration and to set up tables to assist in the letter-writing campaign. Contributions are needed to cover postage, printing and graphics expenses. For additional

information, call Ted Smith at 552-3038 or Thomas Mullin at 928-0292.

Written protests should be directed to: ICN Pharmaceuticals, Inc., 3300 Highland Ave., Costa Mesa, CA 92626, Attn: Milan Panic, CEO; Viratek, c/o ICN Pharmaceuticals, Inc., 3300 Highland Ave., Costa Mesa, CA 92626; Eastman-Kodak, Inc., 343 State St., Rochester, NY 14650, Attn: Kay R. Whitmore; Mexican Consulate, 870 Market St., S.F. CA 94102.

Psychic Fair

There will be a Psychic Fair on Saturday, May 3, 11 am - 7 pm, at the Unitarian Church, Franklin and Geary Sts., SF. Personally selected and tested professional readers will work with astrology, numerology, palmistry, past lives and Tarot. Bodywork, books, crystals, natural foods and free workshops — all will be available. Admission is \$1, and readings are \$11. This event is repeated the first Saturday of each month by Rosemarie Danelle, a well-known psychic therapist, and the Fair Psychics. The free public lecture, "We Are All Psychics," will be presented at 1, 3 and 5 pm at the Fair. For more information, contact Rosemarie at 346-5844.

AIDS Alternatives Project

The San Francisco AIDS Alternative Healing Project offers a comprehensive program for people recently diagnosed with AIDS.

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 Mishu 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., SF, CA 94110.

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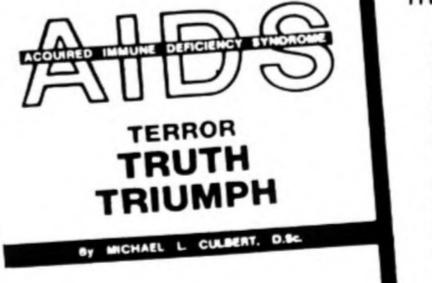
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Astrologer

Robert Cole

April 25 — May 9, 1986

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

There's a Full Moon in Scorpio on Thursday (24th) and Venus enters Gemini on Saturday (26th). The American Federation of Astrologers Network (AFAN) is sponsoring an all-day conference on Trade Support, April 26, 10 am to 6 pm, at the Urban Life Center, 1031 Franklin. For more information call Robert Cole at 558-8004.

Aries, The Sheep (Mar 21-Apr 19):

You're so lucky with money right now; this streak lasts for at least two weeks into the future. This weekend an old lover appears out of the clear blue sky and hands you a large check to clear up those left-over debts. On top of that bonanza, two business deals will be finalized, and your clients will gladly put the money up front. Pinch every penny. P.S. You should call your sister sometime.

Taurus, The Ox (Apr 20-May 20):

Birthdays always bring strangers into your life; three strangers will appear over the next two weeks. A man who has befriended your best friend and a woman associated with the media will come forward to introduce themselves to you. Later, a much older

and dearer friend returns for a visit. He/she may as well be a stranger; it's been so long. Happy Birthday, Babe! For your own astonishing Birth-day Forecast and Horoscope send your birth date/time/place and \$5 to Robert Cole, P.O. Box 884561, San Francisco, CA 94188.

Gemini, The Wolf (May 21-Jun 20):

Venus gently tiptoes into your sign just before noon this Saturday. You

and your very best girlfriend could drive out to the beach for an early picnic and a day on the surf. For once you begin to feel equal, whole and healthy; she's an understanding companion who is not terribly interested in intimacy. In fact, you both could do a whopping business together if you would just get your lusty compulsions under control. P.S. Wear lots of blue.

Cancer, The Crab (Jun 21-Jul 22):

Your fantasy world flourishes with an exquisite opportunity as you begin to feel as if the whole world were dropping into your lap. Let your imagination wander and share your wildest dreams with important people in your life. What you think is a mere whim could turn out to be a planned project to keep you all involved for the next year. By the way, the Full Moon occurs in your House of Romance. Are you ready for another blast of short-term lust?

Leo, The Snake (Jul 23-Aug 22):

Why are you keeping your successes so secret from your family? Surely it's not that you have anything to hide, or is it? If

you're indulging in a flamboyant lifestyle at work while playing the "poor little thing" at home, you're in for a real shocker when your housemate intercepts a call from an overly enthused co-worker. On the other hand, if you give credit where due, this will be the beginning of the best summer in your life. Integrate rather than disintegrate.

Virgo, The Pig (Aug 23-Sep 22):

Strong signs indicate that you are in the mood for travel. You may have already planned a long-distance journey, but there are a few complications that need to be ironed out. Instead of getting bogged down in schedules and connections, leave dreams aside and pay more attention to your travelling companion. Hugs and kisses may melt away impossible problems; and, by the end of this period, all other necessities will have fallen in place. Bon Voyage!

Libra, The Leopard (Sep 23-Oct 22):

Most of your tensions have vanished, and those threatening clouds have disappeared from your horizons. The sun is shining brightly, and you just happen to madly in love. Up till now, the interest has been mainly conversational but, if all proceeds according to the stars, you may find yourself doing a lot more than just talking in bed together. Soak up the love that you've dreamed about for so long. There's much more where this is coming from.

Scorpio, The Scorpion (Oct 23-Nov 21):

The Full Moon lights up your sign with crystalline shadows in the night. If you're alone, you could experience fear and danger; so it's most important that you ponder the magic of this moment with your closest friend and lover. Stop thinking about all the reasons why your relationship will not work; let go of those old melancholy memories and residual resentments. You will never go back to the past; you may as well concentrate on the future. The present's too scary.

Sagittarius, The Horse (Nov 22-Dec 21): Venus begins her annual opposition to Sagittarius this week. It is a sign that one of your dizzies girlfriends could poke a gigantic hole in your framework of discipline. Her "damsel in distress" routines are extremely dangerous. You surely don't want to end up as a couple of damned damsels, do you? Lay down the rules of order, and hold your standards high. The temptation to have a good time is not worth the regrets later. Wait until the job is done.

Capricorn, The Whale (Dec 22-Jan 19):

PARTY TIME! It's time to put away your frown, dump your doubts, and trust all the work you've done in the last six months. From here on out your friends will introduce you to their friends, and so on. In fact, you'll have more success engaging in small talk at big parties than in pitching your product in dingy conference rooms. Just pretend you're already famous, and flocks of friends will gather to support your goals.

Aquarius, The Eagle (Jan 20-Feb 18):

It's about time that you had a social gathering in your modest home. Call friends over to celebrate the completion of wintertime projects. Show off the comfortable, yet classy, changes which you've made in your lifestyle. Your congeniality reassures long-time pals that you are way ahead of the game. If perchance you decide to avoid socializing during this period, you will lose vital contacts which will seriously injure your business plans this summer.

Pisces, The Shark (Feb 19-Mar 20):

The Full Moon combined with Venus entering your House of Residence is a sign you've finally decided to peacefully move. This time you are not just anxious to leave the old place, but you are outrageously excited about the new place. It's cheaper, healthier and a lot more friendly compared to the dungeon of the past. You may have to commute for a while, but you'll quickly adapt to the schedule. The change is going to make this summer one of your best. P.S. Call your mom.

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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.

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A+Tase



The salons in art as the press preview for the big Impressionist show are deceptive. Expect wallops for more crowded conditions if you're a ticket holder (Cover insert photo and photos this page by Thomas Alleman)

Ken Coupland

Your Show of Shows

The New Painting: Impressionism 1874-1886, through July 6 at the De Young Museum. Closed Mondays. Call 750-3624.

A young woman in period dress raises her parasol on the crest of a windy, sun-splashed hillside; a small boy peers up at her. A painter squints at the subject, smears paint across his palette, and dabs at a canvas. The images dissolve into a look-alike reproduction of Claude Monet's *Madame Monet and Her Son*, and a voice-over informs us that Impressionism, the subject of the 30-second television spot we are seeing, "was one of the great moments in the history of art which you can approach knowing almost nothing." "One hundred years ago," bus cards inform us, "they rocked, shocked and scandalized Paris." "They" being the Impressionists: Art lovers, prepare for the Show of Shows.

In a way, of course, all this window-dressing is understandable. You don't mount the largest exhibition of its kind — and the very biggest blockbuster ever at the De Young — without a certain amount of hype; not with an expected attendance of close to half a million, and 150-odd masterpieces worth — how much? — close to a billion dollars. What else would you expect from the phone company?

From under the rock you must inhabit, you may not have heard about AT&T's sponsorship of *The New Painting*, nicely timed to coincide with the conglomerate's national convention

ing whether you want to shell out six bucks for one of the 300 or so tickets the Museum expects to sell every half hour the exhibition is open to the public.

It's a tough call.

Terrific — and terrifically flawed — *The New Painting* is certainly worth the price of admission; it's also an opportunity to sample the Impressionists' prodigious gifts under the most humiliating circumstances. Sure to be sold out for the duration of its 11-week run, the exhibition promises to be even more congested than its predecessors, the Tut and Dresden shows. At any given time, you can count on being one of upwards of a thousand viewers jammed into the De Young's galleries.

No matter how good your powers of concentration, that's bound to mean you'll spend most of your time dodging bodies. Finding uninterrupted views of the work, and being able to stand back far enough for optimum viewing distance, will be next to impossible. Since that distance — where the elements of the pictures fall into focus — varies wildly from painting to painting, the situation will call for some complicated choreography.

But then there's the work. Short of a world tour, you'll never see anything like this volume of recognized masterpieces in your lifetime — and since the show is drawn from so many different collections, this chance to view them together is unique.

In a sense, we have a fire to thank for the opportunity. Damage to Paris' venerable Jeu de Paume galleries, where the majority of the works have been housed for decades, allowed for them to tour while repairs are being made.

Curator Moffett's concept, never before attempted to any extent, is an intelligent one. The show is an historical survey in the best sense; culled from over 1700 works displayed in the eight

turn-of-the-century exhibitions that changed the face of modern art, the work on display is grouped according to the exhibition in which it originally appeared.

As anyone with even a nodding acquaintance with art must know, the Impressionists (the term was coined in derision; the artists themselves preferred to be called Independents) organized to protest the reactionary tastes of the official Salons of the day. By showing independently of the established, juried exhibitions that constituted prevailing taste, they drew attention to the new art that was bursting around them.

The layout of the show allows us to gauge at a glance — appropriately, since art appreciation these days doesn't seem to leave time for more than a quick take — the parallel development of the various artists' careers. It also gives us some idea of the contrast between the work we recognize today as the best of "Impressionism" in the context of what the Museum cheerfully acknowledges are some legitimate dogs.

One of the best jokes in modern art is the blinkered reception that greeted the first public presentations of the Impressionists. Art criticism, a product of the newly influential daily press, was in its infancy when the Impressionists came along, and right out of the gate, the critics blew it.

While a few perceptive writers recognized the value of what they were seeing, the majority registered contempt.

What do we make of Emile Zola, a novelist attacked for his social realism, and his reaction in the face of the painterly equivalent to his works? Zola hated it; the exhibition pitilessly includes the writer's misguided reviews — and those of his deservedly forgotten contemporaries — stenciling quotations from their reviews on the gallery walls right alongside the art objects they attacked.

Other reactions were even more curious. As a

confirmed decadent, the notoriously soigne Joris-Karl Huysmans disdains himself before one of Degas' still-startling series of studies which share the title of *The Baker's Wife*. Huysman's twisted aesthetics tell more about the author than their subject: "In order to better sum up his rejects [Degas] chooses her fat, pot-bellied and short ... a creature whose vulgar form and coarse features invite contempt (!) and persuade to honor."

Ironically, what the critics by and large

misunderstood, the official Salons quickly picked up on. Many of the greatest talents represented in the initial exhibitions were swiftly admitted to the academies, leaving Degas who, with Manet, was the main force behind the shows, to scramble, with mixed results, for available talent to take their place.

One painter Degas could always count on was Eugene Caillebotte. Caillebotte, a millionaire enthusiast who bankrolled artists he respected, was a proficient talent himself — but not a great one.

Caillebotte doggedly exhibited throughout the ten years of life of the Salons, but has by and large

been forgotten, except by academics. *The New Painting*'s organizers have bet heavily on Caillebotte: He is represented with more works

than any other artist, and the huge street scene

for which he is best known is the largest work in the show.

Museum literature persists in grouping him with the famous names we recognize from the roster, and his inclusion seems odd.

Paris Street: A Rainy Day, the artist's chef d'oeuvre, fares

well in reproduction. But now I'm talking like

an art critic, and we know where that gets you.

Represented to better effect are the two women

among the Impressionists who are remembered

now, Mary Cassatt and Berthe Morisot. Cassatt,

an American, and Morisot, who was Degas'

sister-in-law, were in the forefront of stylistic in-

novation among the group. It's hard to imagine

today the degree of independence (guts?) these

women must have exercised to develop their art and get it shown. But their imagery, while its execution is brilliantly assured (Morisot particularly seems now far more avant-garde than most of her male counterparts), sticks close to home; scenes of domestic tranquility record their female subject's sedentary tasks, and the appearance of men is strikingly rare. We feel like we're getting a glimpse inside some Edwardian harem.

With such an abundance of visual splendor, it's easy to be distracted from some underlying problems with the installation. Take the matter of the 1700 works of art. Obviously, it would be physically impossible to reassemble the accumulated inventory of the salons; it would be even less desirable. But the organizers have opted not to trouble us with the mundane details of how many works are allotted per show. By doing some detective work in the exhibition's sum-

painted installation. Grouped by room in the chronological order of the original shows, the collection is clearly and impressively presented. But curator Moffett — or his designer — has suffered a fatal lack of nerve in the color schemes he has chosen for the various rooms.

While we can't expect fidelity to the original design of the Salons — fin-de-siecle galleries tended to stack and overcrowd the works on display, and we would probably be uncomfortable with the actual wall colorings, the bold deep-based "earthy tones," terra cottas, navies and battleship greys, which clash destructively with the Impressionist palette.

We wouldn't want to see the Impressionist

pallette imitated either. But a more subdued, less assertive decor would have given the work room to breathe visually. Background has a fundamental effect on the way we see color, and the

Museum should have allowed for the fact.

This is all the more unfortunate since Kline has never really been given his due. Although he's been termed "the action painter par excellence," he never achieved the fame or notoriety of his contemporaries in abstractionism. Today, his black-and-white, muscular compositions seems a lot more up-to-date than much of the painting from the heyday of abstract expressionism that is better known.

Kline's work had perhaps its most inspired

apologist in poet and critic Frank O'Hara, who

in a characteristically fey assessment, argued that it "refers to figural presences, personages . . . which seem both to express and to live

by virtue of the American dream of power, that

power which shuns domination and subjection and exists purely to inspire love." A tall order.

The retrospective makes up for an abundance of good, but not great Klines (which still deserve better treatment than the crowded installation the Museum has given them) with a number of small

Kline gets more perfunctory treatment. Organized by the Cincinnati Art Museum, *The Vital Gesture: Franz Kline in Retrospect* suffers from a common trend in recent years to resurrect every available early work by an artist. This strategy occasionally has its advantages: the slashing red diagonals of a railroad bridge in an undistinguished Kline landscape from the 40s mirror the boxed structures of some of his later abstracts in a way that tells us a lot about how Kline developed his iconography.

But too often, this approach backfires. Kline particularly, we discover, had a tendency in his early years to work away in an unrewarding manner in other artists' styles — Arshile Gorky and Mark Tobey come to mind — before he hit his stride. Imitation isn't so bad, but do we really need to see the murals he worked up for meals in Greenwich Village bars?

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Continued on page 17

"A SHARP, SOPHISTICATED, FUNNY, SEXY, COMPASSIONATE PICTURE"

—Jack Kroll, NEWSWEEK MAGAZINE

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—David Denby, NEW YORK MAGAZINE



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The Sentinel publishes every two weeks.
The next deadline is Friday, May 2, for publication Friday, May 9.

Film

Ken Coupland

A Wild West End Story

It may be tired, but it's true: Just as the Great Depression inspired the most lavish of film musicals, so you could say the harder the times, the more opulent the escapism. *Absolute Beginners*, British rock video director Julian Temple's musical film version of homosexual author Colin MacInnes' cult novel, is a match for any of the screen's most extravagant musical spectacles, tinged with a contemporary sensibility which recognizes that escape carries its own price.

From a country — and an industry — going through its own hard times, Temple's brash, cynical, hyperactive explosion of music and dance seems as out of place as the enormous productions of Busby Berkley were in '30s America. But Temple's version is a look back in anger at the turbulent post-war era in which MacInnes set his pop-inflected comedy.

Absolute Beginners, its title track nearly a hit single for megastar David Bowie (who's in the cast), takes up where *West Side Story* left off. Robert Wise and Jerome Robbins' 1961 retelling of the Romeo and Juliet myth was a frank and pessimistic look at racial tensions, a temerity tragedy whose evocative score (by Leonard Bernstein and Stephen Sondheim) and taut, muscular Broadway choreography (by Robbins) still holds up well, not least of all because when viewed today the American production seems charged with queer innuendo.

Temple has taken *West Side Story*'s themes and given them another twist. The racism that sparked the Notting Hill riots and provided the backdrop for MacInnes' book simmers behind Temple's staging, boiling over in its violent finale. A similar plot line pitted the earlier film's gang of street-wise, white Montagues against a band of tough Puerto Rican Capulets. Temple's angle of vision shifts somewhat to focus on the romance between Colin (gawky newcomer Eddie O'Connell), a hip young white photographer, and Suzette (perky singing starlet Patsy Kensit), a hot young fashion designer, also white. In this case, it's not the color of their skin but the lure of overnight success that tears them apart.

Beginner's stylistic debt to the American version is most evident in its sensational choreography (the production credits what seem like hundreds of dancers) which relies heavily on Robbins' jazzy pyrotechnics. Unlike the romantic leads in *West Side Story*, both O'Connell and Kensit are terrific dancers.

Surprisingly, for a director weaned on rock videos, Temple has supervised a musical score

which, despite its infectious electrified beat, has its heart in the large ensemble arrangements of progressive jazz. The sound track, astonishingly, leans as heavily on the contributions of jazz composers and musicians Miles Davis, Gil Evans (who's the arranger) and Charlie Mingus as it does on the likes of Bowie, the Kinks' Ray Davies or trendy songstress Sade.

And that's not half of it. Temple's screenplay veers unexpectedly back and forth from realism to flat-out fantasy. You can see his love of film conventions in the myriad details he packs into his tempestuous compositions and jam-packed staging. *Beginner*'s opening salvo, a breathtaking dolly shot that seems to want to go on forever, as it winds through the streets and back alleys of Temple's labyrinthine Soho set, very nearly stops the show before it starts.

Beginner's script displays a pungent, nasty wit. In a cast of stylish freaks and weirdos that includes a cross-section of gay stereotypes, Temple's send-up of the Beatles' manager Brian Epstein is particularly vicious. Harry Charms, the shrieking, can't-keep-his-hands-off-them agent for a kiddie rock group, is a shameless chicken hawk, obsessed with scouting for subteen talent, then "naming them, taming them, famousing them up!"

James Fox plays his role as a poufy clothing designer to the hilt. Temple's droll pastiche of runway chic — a sidesplitting parody of the worst excesses of haute couture, "guaranteed to sink any passing ship" — climaxes with a frenetic dance number on another level, in classic musical style, as a metaphor for the revolution in '50s fashion.

Beginner's mix of styles and intent can be bewildering. One minute it's slick and superficial; the next (Temple rarely sustains his tone for longer than the length of one of his MTV spots) it's furious and violent. Demanding, even exhausting, it's one of the splashiest directorial debuts in years.

Julian Temple has supervised a musical score which has its heart in the large ensemble arrangements of progressive jazz.



Absolute Beginners' Eddie O'Connell hoists love interest Patsy Kensit

Theatre

Randy Lyman

Seeing 'Orchard' for the Trees

One of the great joys of seeing a classic "period piece" is the opportunity to step back into the past, to live for a few hours among the spirits of a distant time and place, and perhaps to see our own present through their eyes.

But there are those productions designed to "update" the classics, make them "more relevant" by plumbing some hitherto "hidden" significance, all but ignoring the fact that the play's continuing relevance is part of what made it a classic in the first place. The Eureka Theatre's current offering of Chekhov's *The Cherry Orchard* walks somewhere between these extremes of puritanism and revisionism. It never mines for "hidden" significance, but deals freshly with meanings and theatrical resonances that time and tradition have obscured, and serves it up with a confidence and originality that makes us wonder how we've managed to overlook these things for so long. The production is at once sensitive, engaging and audacious, laden with theatrical risks, most of which pay off.

It's a bit of theatrical lore that Chekhov hated the original productions of his plays as tragedies of Russian life. Chekhov thought they were comedies. But the shift is there, principally in the downplaying of the central role of Mme. Raney (Abigail Van Alynn) and an emphasis on the roles of two of her pet gadflies, the merchant Lopakhin (Steven Anthony Jones) and the student Trofimov (Richard Seyd). Raney, laden

necessity of such loss. Since he admits (in a lengthy program note) that he changed almost nothing in the dialog, it's hard to tell where the translation leaves off and Eustis' directing begins.

But the shift is there, principally in the downplaying of the central role of Mme. Raney (Abigail Van Alynn) and an emphasis on the roles of two of her pet gadflies, the merchant Lopakhin (Steven Anthony Jones) and the student Trofimov (Richard Seyd). Raney, laden

with debt, must face the prospect of losing her estate at an auction in order to stave off her creditors, although Lopakhin keeps urging her to replace her beloved cherry orchard with income-generating summer cottages. Lopakhin's father and grandfather were serfs on the Raney estate, and when Madame R. rejects his advice, forcing an auction, Lopakhin scores an ironic coup by buying the estate himself. Lopakhin and Trofimov are both progressives, though their politics differ; in fourteen years (the play is set in 1903) Lopakhin will be aristocracy, Trofimov will be a Bolshevik, and it is Lopakhin on whom the tales will finally turn.

This production features a new translation written "specifically for performance" by noted British playwright Trevor Griffiths, who has shifted the play's focus somewhat away from the subjective pain of property loss and toward the comic effect.

If I could pick one Best Performer, though, it would be Lorri Holt as the adopted daughter Varya. She is one of those rare talents who is acting every second she is on stage. Even when she's just observing from the sidelines for fifteen minutes, you're always aware of her quiet intensity and her subtle contribution to each scene. I would watch the play again just to see her incredulous, giddy expression when Lopakhin kisses her, and when he later fails to propose, her silent anguish nearly broke my heart.

The set has some problems. Attempting to universalize or post-modernize — or something — designer William Eddeleman instead has bleached the setting of context. Now only don't we feel the vaguely bleak or "universal" mood of the refocused theme, but we're deprived of that

nevertheless lacks the comportment of an aristocrat, even a declassé aristocrat. She is a victim of her times and social position as much as her personality, but we never see that, and so are denied the chance to sympathize. Her arguments with Lopakhin become one-sided, and we wonder why he's wasting his breath.

I have mixed feelings about casting Lopakhin, the serf's son, with a black actor. The serfs, you see, were freed two years before the slaves in this country. Thus, the parallel between Russian and American history is drawn in a single stroke. And Jones plays the part with charm and gusto. On the other hand, I kept feeling that the play was set in Mississippi. In a similar move, the servant girl, Dunyasha (Sharon Omi), is played by an Oriental. Serfs and servants would have been ethnic minorities in Russia, but not American ethnic minorities. In attempting to bridge the cultural gap, the play loses part of its Russian-ness.

The cast is an excellent collection, and they develop their relationships in no uncertain terms. Particularly distinguished performances come from Joe Miksa as the ancient butler Firs and Brian Thompson as the garrulous Uncle Leon. At several points, when Leon launches into sentimental speechifying, the members of his large "captive audience" turn away one by one until someone finally tells him to shut up: It's a great

It's a bit of theatrical lore that Chekhov hated the original productions of his plays as tragedies of Russian life. Chekhov thought they were comedies.



Abigail Van Alynn in
The Cherry Orchard

special decaying aura of pre-revolutionary Russia. The characters are left to live and die in a void. The same holds generally for the costuming, which approximates turn-of-the-century Russian dress with varying success. The creaking logs hanging over the stage were not dramatically necessary, but they were a nice touch, a portent of doom literally hanging over the action.

This is a powerful and daring production, handled with confidence and verve. The deeper, largely ignored strains of Chekhov's work are highlighted without strain. On the contrary, it's a much more interesting and meaningful play. But in striving for universality, this production loses much of the play's uniqueness. In realistic drama, it's not enough simply to "make it universal." We need to see real people in real dilemmas that parallel our own. Otherwise, you just have a dramatic argument, not a drama. In this production, the characters are depicted marvelously, but not their country; we never hear the lifeblood of a civilization ebbing away, never see the boots of Progress kicking down the door. We never see the cherry orchard.

□ *The Cherry Orchard* plays Wednesdays through Sundays, to May 11, at the Eureka Theatre. Call 558-9811. ■

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Musicals

David Alex Nahmod

No Tears for This 'Evita'

Evita, a production of San Francisco State University's Drama Dept. Music by Andrew Lloyd Webber. Lyrics by Tim Rice. Directed by Lynbarbra Mahler.

I admit I didn't really expect much at San Francisco State's production of the modern opera, *Evita*. Other college productions I'd seen had turned out to be well-intentioned failures, with amateurs trying too hard to be better than they could ever hope to be.

Such was not the case here.

Evita, directed by Lynbarbra Mahler, was a superb theatrical evening, almost on a par with most shows that play the Golden Gate Theatre or the Curran. I had decided before entering the auditorium that I would enjoy myself, since I have always adored the *Evita* score, but I didn't have to try very hard to have a good time. The Drama Department at S.F. State has some very fine, talented people.

Catherine N. Texeira and Raymond Santos are fiery Latinas who are well-suited to the roles of Eva and Che; both have strong, emotional voices, good stage presence, and Catherine, during the "Buenos Aires" number, proved herself to be quite a hot dancer. Shirley J. Faulkner, as the Ghost of Evita, and Beth Andrea Richmond, as Peron's mistress, both shone in their brief roles, and received huge rounds of applause for their vocalizing.

This was an evening of legitimate theatre rather than a night out "slumming" at an amateur theatrical company. The staging and sets were quite elaborate, most notably Shirley J. Faulkner's first ghostly appearance through a beam of light and a cloud of artificial fog. That the school was able to perform these effects under their limited budget is impressive and mystifying.

was at times a bit out of context. High-kicking Busby Berkley-type chorus cuties are eye-pleasing, but don't really seem to belong in such an intensely dramatic story. These dance numbers were only a small part of the show. I feel when a company works as hard and performs as well as this company, they are entitled to make a few minor errors and deserve our patronage..

This was an evening of legitimate theatre rather than a night out "slumming" at an amateur theatrical company.

These effects did not overshadow the drama of Eva Peron's strange and powerful story. Catherine N. Texeira became the proverbial "person you love to hate" as the bitchy, social climbing Eva Peron. You felt Che's anger at the fall of Argentina, the heartbreak of Peron's mistress when she was cast out into the night, the gentle innocence of the children of Argentina (in a special appearance by the Marin Children's Chorus).

The production had a few flaws. On two occasions the sound system momentarily failed, making it difficult to hear the singers. The choreography, while well performed,

Unfortunately, *Evita* performs for only two weekends; thus, few of you will get to see it. You should keep an eye out for S.F. State's future productions at its McKenna Theatre.

To be placed on their mailing list, you can write to: Creative Arts Office of Public Relations, S.F. State University, 1600 Holloway Ave., SF, CA 94132.

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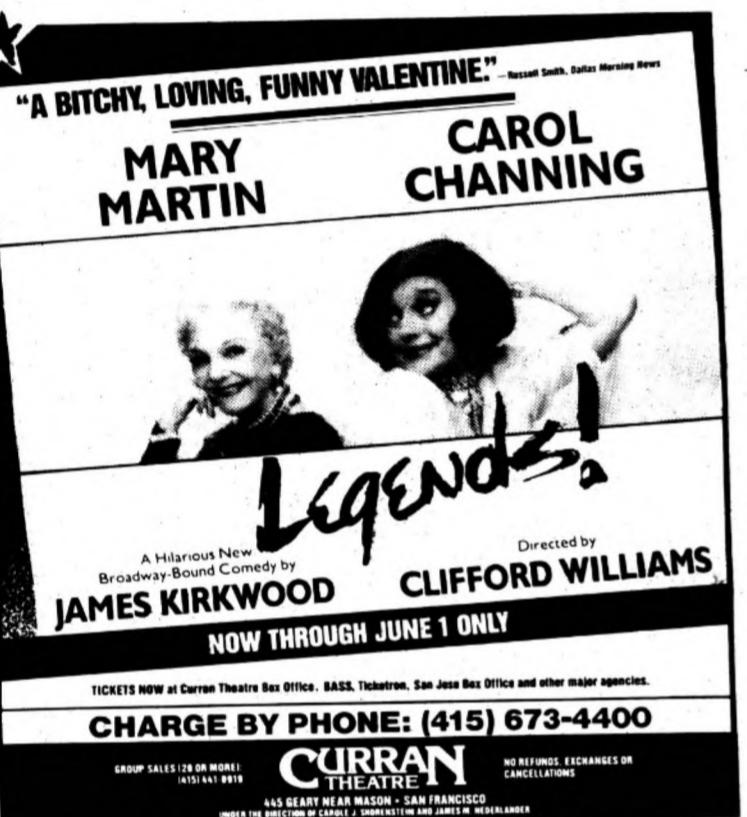
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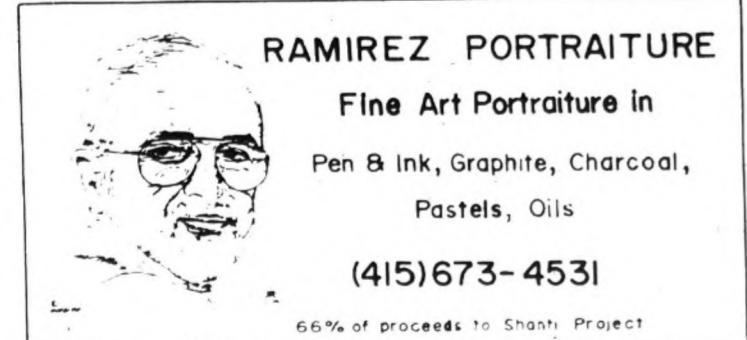
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Cabaret

Gary Menger

A One-Sided Romance

Male singers have been rare on our cabaret scene. Jae Ross, who developed in David Reighn's shadow, wasn't truly appreciated until David moved on to cruise ship gigs and switched his base to Los Angeles.

Jae, having been "cock of the walk" these last couple of years, decided there must be more to it than this and developed his own wings; he's now in Los Angeles too. The mantle now falls to either the durable Aldo Bell, Reginald McDonald or, as many believe, on the frail shoulders of relative newcomer Robert Erickson.

There are, of course, other male singers around—Ed Fonseca, Mikio, John Nuckles and Joseph Taro, to name a few—but in theatre you'd call them "character actors" and so they are in nightclubs as a "specialty act," or else more involved in shows than in solo performing.

Erickson has a Byronesque image, a matinee-idol type of light baritone and a palpable aura of sincerity. He's become especially popular with gay nightclubs who see him in benefits and flock to his shows. Robert doesn't "coast" on the sensually romantic image he's developed; he takes his music seriously, gives meticulous attention to detail, and never approaches a stage until he's exhaustively rehearsed. After time out since the winter holidays to work on new material, he re-surfaced last Thursday with *Molly Breen* at Big Mama's in Hayward to preview their new act, and then formally launched it at Buckley's Bistro last Friday.

Mark Zerga is credited with direction, but his fine hand isn't apparent in an evening that, in spite of some great moments, never really takes wing. One problem is the combination: Although their voices blend pleasantly, the personalities of Erickson and Breen don't work. If Erickson's "Ashley Wilkes" persona makes Breen seem earthier than usual, her let's-get-down-and-be-real approach almost blows him out of the ballpark. His subtleties and nuances go unnoticed, drowned in her broad-stroke excesses. It's not her approach, however, that fails to amuse. As my companion aptly put it, "She's an entertainer; he's a singer."

Breen, if she works really hard at it this year, can beat Leslie Ann Sorci to the punch in becoming the local (take your pick) Streisand or Oliver



Erickson has a Byronesque image, a matinee-idol type of light baritone and a palpable aura of sincerity.

or Midler or—hell!—even McNight. She's the eager, big-voiced performer who likes to hang loose and have fun with her audiences. At Buckley's, she very neatly walked off stage with an audience, mostly Erickson's, in her pocket.

Erickson's material, often chosen for its poignant message and delicacy of expression, cries out for a Weslin Whifford or a Patty Wolfe to sing it to. He's the musical equal of either, and a much closer match to them in mood and style.

In a show largely comprised of duets and quite a few romantic ballads, one expects some acting in the delivery. One doesn't get it; there must be an apparent failure in directions. Director Zerga, a performer himself and one who prefers not to

share his stage, seems to value communication with the audience above relating to a performer. As a case in point, Erickson demonstrates considerable growth in the intensity of his delivery of "I'm Glad There Is You," but it makes little sense to ignore his partner while making this personal statement to the audience. I think that's why a lot of the songs don't work; Molly and Robert play them almost back-to-back, sing separately to the audience and rarely address their songs to one another.

A couple of technical failures that shouldn't go unmentioned: The sound was somewhat distorted and often too loud for the room, and the white spotlight at Buckley's if raised too bright is harsh and unflattering. It glares off the backdrop mirror into the eyes of the audience.

If the show fails overall to work as a show, it's still an evening of some good songs well sung by both Erickson and Breen. It plays again at Buckley's Bistro, 131 Gough Street, on Friday night, April 25 and will be repeated early in May. For reservations call 552-8177. The cover is \$6; only \$4 with food service, and lighter fare is available as well as full dinners.

Art from page 15

works on paper. Kline's ability to compress his imagery into studies less than a foot square is a clue to his mastery. Unfortunately—he's robust designs to the contrary—many of these works are today terribly fragile. The painter's propensity for working in housepaint on pages torn from telephone books—he was frequently hard up for cash—has resulted in a highly perishable body of work that dictates uncommonly low light levels for the exhibition.

Perhaps the Museum could have found some way of segregating the studies from Kline's more durable canvases so we wouldn't have to view the larger work in the same sort of shadowy twilight.

The exhibition's catalog, a badly needed overview of Kline's output with excellent reproductions from publisher Abbeville Press, suffers from an overbearing typographical design and a garbled text. If art historians can't write intelligibly what on earth are they good for?

Along with the Klines, the Museum is practically awash with abstractionism these days. You wonder if the institution has had second thoughts, now that space is at such a premium, about its take-it-or-leave-it agreement with Clifford Still to permanently display a selection of his enormous canvases. Down the hall from the Stills, a show of works on paper by Mark Rothko goes up soon, and the Museum is finally getting around to installing a massive, multi-section "mural" by Sam Francis in the rotunda.

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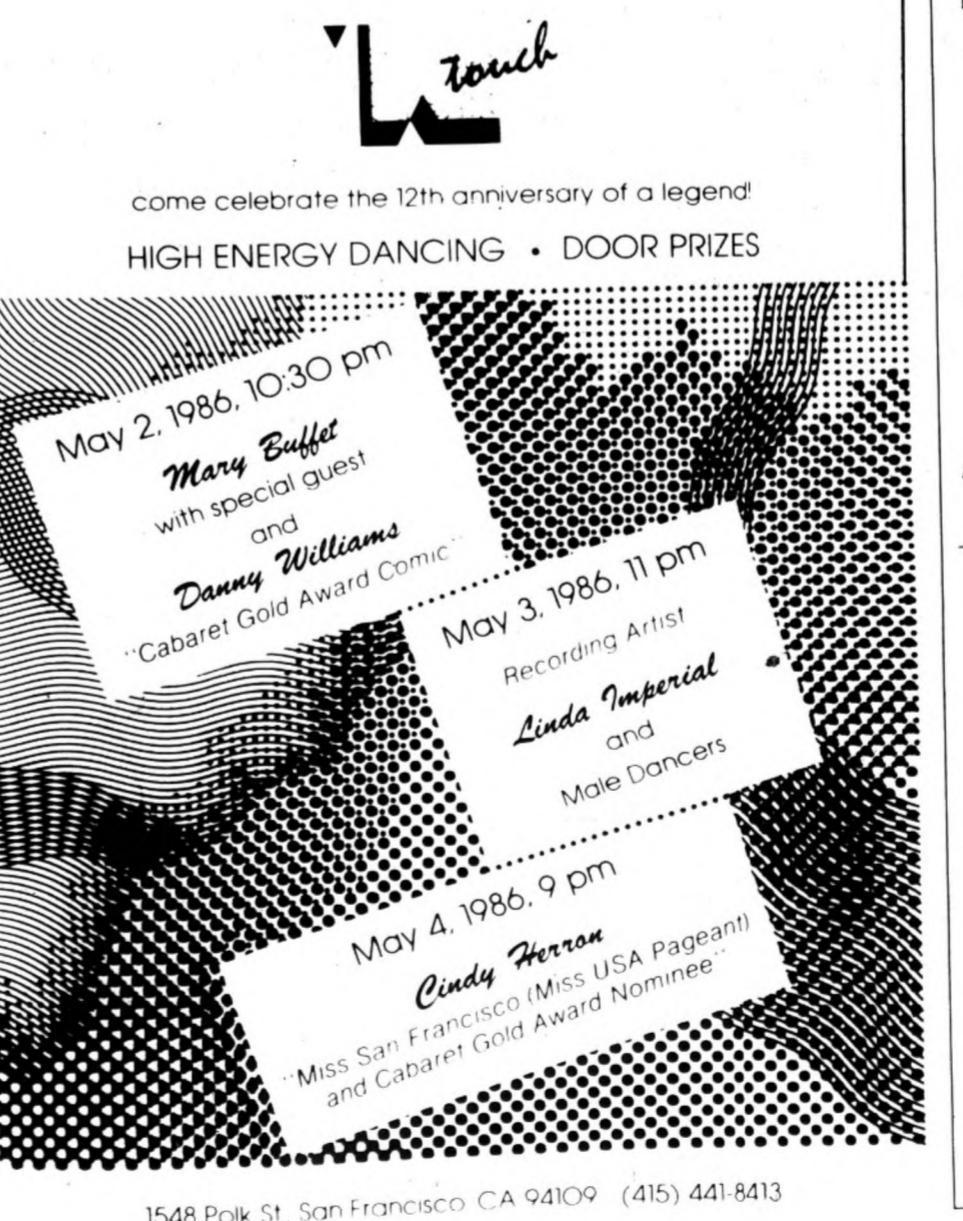
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Bill Huck

Refinement on the Recital Circuit

San Francisco Performances, the premiere recital series in the city, has recently offered a spate of superbly wrought concerts. Barely had lieder enthusiasts recovered from Jon Vickers' searing rendition of *Winterreise* than Elly Ameling arrived in town with a full evening of songs based on the poetry of Johann Wolfgang Goethe.

Violinist Gidon Kremer brought his luscious tone to an evening of Mozart, Brahms, Schoenberg and Schubert. Standing in for John Eliot Gardiner and the English Baroque Soloists, Berkeley's Philharmonia Baroque Orchestra and fortepiаниst Malcolm Bilson made a convincing argument for the "authentic" approach to the music of the 18th century.

Ameling has long had the makings of a great artist. Technically an extremely accomplished singer, she has been spinning a fine tone for years; she has always controlled a limpid legato and aimed her pitch most accurately. Among contemporary singers, the Dutch soprano is rightly renowned as one of the true musicians. Yet, until this recital, Ameling always seemed to fall just a little short of greatness. She was bland. A conscientious intellectual rather than a natural one, Ameling tended to render her work in a correct but rather dry manner. When she chose to spice her singing, it was sugar that she too often added to her brew.

However, in her Goethe recital, Ameling took flight. Here her serious subject added depth to her recital but not a whiff of dusty academia. The greatness of the poetry inspired her, just as it had the composers. Schubert was a promiscuous song writer, who could create great music out of the most trivial poetry, but when matched up with Goethe's majestic sonorities, the result was often doubly inspired. Ameling's rendition of Suleika's Song to the West Wind floated as though held aloft by a gentle breeze. Gretchen's famous spinning song became an apt portrait of the girl whom love has robbed of all her peace of mind.

Goethe's "Nur wer die Sehnucht kennt," "Only he who knows longing, know what I suffer," provided Ameling with both her finest rendering of Schubert's gentle genius, but also one of her encores, though this time the poem was set more grandly by Tchaikovsky. Hugo Wolf loved poetry with a discerning eye and his Goethe songs are among the greatest of classical music's treasures. Ameling capped her recital with a softly lyrical reading of Mignon's evocation of Italy, "Kennt du das Land."

Among the choice treats of this evening was Ameling's advocacy of the little known German song writer Johanna Loewe. A contemporary of Franz Schubert, though Loewe lived much longer, this composer has been overshadowed by his more gifted rival. Nevertheless he has struck Ameling's fancy and she returned the favor. Loewe's setting of Gretchen's prayer "Ach neige, du Schmerzenreiche" is built up in waves of sound; Ameling invested this simple framework with chaste but opulent tones.

Gidon Kremer's recital was a chancier affair. Playing to a sparsely filled Davies Hall, Kremer seemed to have trouble concentrating on the sweep of his musical design. At his best, Kremer can create a sound equalled only by Perlman and Zukerman among contemporary violinists, and Kremer can be more selflessly the composer's advocate than either of those two star attractions. Yet in this recital Kremer only pulled off his great sound for the rich melodies. The bridge work between them too often went for naught.

In the Mozart Sonata in E-flat, K. 481, Valery Afanassiev's grandly rich piano playing tended to overshadow Kremer's violin. Here was a superb counter-argument that Mozart's music should always be played on the instruments for which Mozart wrote. Kremer's violin sound was swamped by Afanassiev's Steinway grand. Only in the middle Adagio was the balance right. There Kremer etched a long line in the richest and most beautiful sound of which he is capable. Arnold Schoenberg's 1949 *Fantasia* occasioned the only playing of the evening when Kremer seemed fully engaged. The austereities of Schoenberg's scales came through straight, with just the right warmth to make them vital.

Schubert's *Fantasy in C* is admittedly a disjointed work; it meanders around its extraordinary virtuoso demands. Almost as soon as it sparks excitement in one vein, the music changes its tack and is off in another direction. Kremer and Afanassiev glided in the work's many con-

tests. Perhaps rightly they aimed at momentary excitement rather than at knitting the whole together. For the slow sustained melody of the opening Andante, Kremer luxuriated in his warmest, fullest tones. In the variations at the center of the work, both pianist and violinist added wit and delight to the ceaseless melodic invention. Yet this listener wanted something more, some more care for Schubert's formal structure, some special pleading for the work's hidden continuities.

Throughout the evening, Afanassiev astound-

ed with the fluidity of his pianistic technique. The music rippled under his fingers. But he brought to his playing an odd tendency to rubato that flattened neither the composers nor his partner. Afanassiev is no doubt a first-class pianist, but he seemed to be dreaming of a solo career very different from the accompanist position he held that night.

Malcolm Bilson is a specialist in authentic instruments who has played fairly often in Berkeley. The first time I heard him his technique simply did not match his aspirations. Over the years, however, he has matured into one of our finest keyboard players. His contributions to Mozart's piano concertos in A, K. 481, and in E-flat, K. 271, were supple and convincing — light, witty and demure. The fortepiano Bilson played was not identified, but it had a big sound,

In her Goethe recital, Ameling took flight. The greatness of the poetry inspired her, just as it had the composers.

clear in its bass register and piquant in its upper reaches. The instrument was, for example, plainly audible in its solo appearance in the second bar of the K. 271 concerto, where it shares the main theme with the orchestra as a whole.

The treat of the concert was the rendition of K.

Dance

Eric Hellman

Looking for Ideas that Matter

Picasso once said, "There is no abstract art." Of course, what he meant (as he later went on to say) was: "You must always start with something. Afterward you can remove all traces of reality...because the idea of the object will have left an indelible mark. It is what started the artist off...and stirred up his emotions."

presented by The Margaret Jenkins Dance Company at Theatre Artaud.

Jenkins' group appears to have finally hit the big time. Or, at least, her program now includes an impressive list of corporate and individual sponsors. As a result, each of the three pieces included on the program I attended featured appealing, highly professional use of costuming, lighting, and stage design. Jenkins' dancers (four women and two men) are agile, well-rehearsed,

and exceptionally precise in their execution of movement.

raids, serves as the aural accompaniment to Jenkins' dance.

As the piece progresses, Jenkins gradually changes costume, adding layers of clothing and suggesting a transition to old age. The dance ends with the company's director positioned center-stage, crippled and covered with a hag's cloak. The giant child remains as wide-eyed and

Continued on page 22

Jenkins' dancers are agile, well-rehearsed, and exceptionally precise in their execution of movement.

and exceptionally precise in their execution of movement.



Margaret Jenkins' dancers in her choreography for "First Figure"

Dave Ford

Prince's Funk House Mirror

When I first heard the parched putrefaction of Prince's "Kiss" on the I-Beam dance floor a few months ago, I felt like I had reunited with an old friend. The screechy falsetto, the skratchy guitar break, the screwily cool sentiments — they ignited Summer '85 memories of warm days resonant with the pop-utilitarian gloss of "Raspberry Beret" and "Pop Life" from the controversial *Around the World in a Day* LP.

Prince doused that flame at the end of a bombastic media-death tour, when he told reporters, "Sometimes it snows in April."

Parade, the soundtrack to the forthcoming *Under the Cherry Moon*, codifies the billowy obscurity that marred *World*. Prince perenially pushes pop parameters; here twelve songs, joined by a series of left-turn seques, marry world-beat musical sensibilities to immature hippy-dippy childlike lyrics, creating a contiguous whole from unsummarized parts.

Overture horns and a James Brown howl boot off the LP opener, the muddy "Christopher Tracy's Parade," a groggy restatement of flowery *World* themes nonetheless suggesting supercharged changes to come. It leads to "New Position," a tight little bongo-funk workout rife with Caribbean steel drums, a viperous bass line, female backing vocals echoing the Beatles' "Please Please Me," and Prince's teen-drama poetry: "Let's go fishing in the river of life."

Found sounds — in this case, a laughing crowd — segue into "I Wonder You" an LSD sojourn through the stalactite-drippy corridors of the heart's labyrinth. Its gleaming synthscapes and a plucky guitar lead to the jazzy ballad, "Under the Cherry Moon," in which Prince explores, over a tinkly piano and click-track rhythm, the penultimate rewards and regrets of love and youth: "Lovers like us dear/Are born to die." (What would Bruce Springsteen say?)

The pensive instrumental "Venus de Milo" rounds out the side with a short dose of clouds-and-mountain piano meanderings seasoned with searing trumpet.



Prince may be a creep, but if so, he's a creep who controls and directs a trailblazing career.

"Mountains" opens side two like a climb up Fuji: the sprawling, breathy, monotonic funk, Prince's walk on the wily side, leads to the Francofied crooner, "Do U Lie." What might be a throwaway novelty ditty in another's hands here becomes a hummable name lent the stylishly burnished 40's swing cadences of walking bass, clicking woodblock, sinewy snare brushwork, alpine accordian, and sweeping falsetto harmonies.

The LP pauses again here, figuratively drawing a long breath before mounting the dusty, desert-dry "Kiss." Insistently thrusty, indescribably sexy and dynamically aware, this

perfect little single is tight, lean and throbbing where "1999" and "Raspberry Beret" surged awash in wall-of-sound synth and guitar. With nods to James Brown (screaming falsettos) and Curtis Mayfield (the lean-back wah-wah solo), Prince tips his hat to the past — and pulls out a brand new rabbit. "Kiss" builds to a juicy climax, where Prince unleashes his choicest up-my-butt-again-please squeals.

Without a breath he stumbles into the boomy Stevie Wonder-like funk climber, "Another loverholenyohead." Another tip to the hat, another fuzzy rabbit. The slap-bass pops, heavy-metal chord structuring and ascending vocal "mores" make this epiphany plunk a rocking, humpy good-bye, a groan-grinding adios.

But Prince chooses to glide home (or away) with "Sometime It Snows in April." Prince has always excelled at heartbreaking ballads ("The Beautiful Ones, from *Purple Rain*; "Terminal Condition of the Heart" from *World*); here he tops himself. Marred by flat opening vocals and the occasional lapse into mawkish sentimentality, this elegant turn effortlessly strokes the secret chamber of the heart where tears never dry. The piece, which echoes Joni Mitchell's *Blue* period, marks a thematic departure: it can easily be read as a send-off to a lost lover. The singer here thinks back on a male friend, Tracy, who died "in a long fought civil war." (Insert "rights" where apropos.) Tracy "Always cried for love/Never cried for pain." And yet, the singer acknowledges, "Staring at his pictures I realize/No one could cry/The way my Tracy cried."

It turns out the answer may rest above and beyond us mere mortals: "I often dream of heaven/And I know that Tracy's there... Maybe he's found the answer to all the April snows/Maybe someday I'll get to see my Tracy again." The song — and the album — ends with a near-disguised admission of loss: "Sometimes it snows in April/Sometimes I feel so bad/Sometimes I wish/That life was never ending/All good things they say never last/All good things they say never last/And love, it isn't love, until it's past."

With *Parade*, Prince has cooked up a burbling melting pot of historical allusions, cultural cross-pollination, and down-home funk, an alluring, sometimes daring foray into the nether regions of pop possibilities. He may be a creep, but if so he's a creep who controls and directs an astounding trailblazing career. I'll always look forward to his next move.

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Parade Floats Crap Game

The Lesbian and Gay Freedom Day Parade and Celebration Committee will present "From Rags To Riches" on Saturday, May 17. This Las Vegas style casino gaming night will feature blackjack, roulette and craps for prizes donated by businesses throughout the community. Festivities begin at 8 pm at Rags, 22 Fourth St. between Market and Mission Sts. At midnight a grand prize drawing will be held to award a trip for two for a week in Hawaii to the lucky winner.

Continuous lounge entertainment hosted by Monica Palacios and Marga Gomez, winner of the 1986 Cabaret Gold Award for outstanding female comedy solo, will begin at 9 pm. Cabaret vocalists Gail Wilson, Pamela Erickson and Samm will be accompanied by Bob Bauer, and there will be an appearance by the San Francisco Tap Troupe.

Tickets for this event are \$20 and may be purchased from committee members or at Headlines. Ten complimentary chips will be given to each guest at the door. Call 861-5404 for information.

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Luncheon T-S 11:30-2:30
Dinner T-S 6:00-10:00
Brunch Sunday 10:30-2:30

Twice A Month

April 25 — May 1

Friday, April 25

Supervisor Louise Renne hosts a capital campaign kick-off party at her Jackson St. home to benefit Coming Home Hospice, 6-8 pm, Donor's choice: \$50, \$75 or \$100. Call 285-5622.

Sandy Van & Danny Williams, 7 pm, no cover; **dj Page Hodel**, the Master of Mixology, 9 pm, \$4, at Baybrick Inn. Call 431-8334.

Poor Women in Affluent America: Author Ruth Sidel will discuss the impact on women of the social shifts of past 20 years and more, 7:30 pm, free, at Modern Times Bookstore. Call 282-9246.

*** Lilith Theatre** presents Harriet Schiffer in her performance work, *Morning Sickness, or Woodsman, Spare That Tree!*, 8 pm, \$7 (Thursday) & \$8 (Friday & Saturday), at Lilith Theatre (also 4/26, 5/13, 8), 3543 - 18th St. Call 861-4221.

Pay Wynne & her Topical Beat Band, 8 pm, \$4-6 (sliding scale), at Artemis Cafe. Call 821-0232.

The Menstrual Show, 8:30 pm, \$7.50 (Thursdays) and \$8.50 (Fridays & Saturdays), at Studio Eremos (to 5/17), 401 Alabama. Call 474-3863.

"Tune the Grand Up," popular revue of Jerry Herman's songs 8:30 pm, \$12.50, at the 1177 Club (also 4/26, 5/1-3). Call 776-2101.

"Joining Forces," Robert Erickson & Molly Breen, 9:30 pm, \$6, at Buckley's Bistro. Call 552-8177.

"Wrists," Tom Ammiano's critically acclaimed one-man, two-wristed comedy show has its last performance at Intersection for the Arts before moving to Theatre Rhino; 10 pm, \$7. Call 821-4228.

The Cocktail Twins, jazz-rock trio with special effects, 11 pm, \$5; **Modern Funk** by dj David Bassin (also 5/2), at 181 Nightclub (try Archie's Kitchen, weekly). Call 771-2393.

Saturday, April 26

Sophisticated Seques by dj Chris Wasmund, 8 pm, \$4 (also 5/2); **After Hours** from 2 am, guest dj Donna Rego, \$5, at Baybrick Inn (also dj David Ramirez, 5/3). Call 431-8334.

KPFA Radio personality Jon Sugar with Sister Sadie Sadie, the Rabbi Lady, etc., in a benefit for Stonewall Democratic Club, 8 pm, \$6, at Artemis Cafe. Call 821-0232.

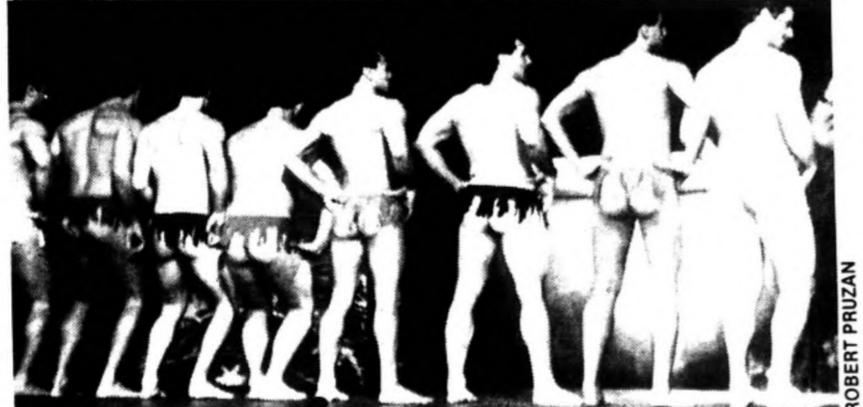
*** World Premier** of *The Corner of the Eye* by Philip Real, 8:30 pm, \$9-10 (Wed.-Thurs.-Sun + Sun. matinees, 3 pm) or \$11-12 (Fri.-Sat.), at Theatre Rhino (to June 1). Call 861-5079.

Weslia Whittfield, 1985 Cabaret Gold Award Winner, 9:30 pm, \$6, at Buckley's Bistro (also 5/3). Call 552-8177.

Stage: Drama from Uranus, live social satire in the Saturday Night style, 11 pm, \$5; **New Urban**

Tune to Gay Cable Network's *The Right Stuff* Tuesdays at 9:30 pm on Cable 6 for entertainment updates with "That's San Francisco" host Phillip R. Ford.

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*** "Wrists."** Tom Ammiano's one-man show, returns to Studio Rhino; benefit for Rita Rockett; 8 pm, \$7 (also 5/3). Call 861-5079.

A Lesbian Party: Theme is an indoor beach party; wear beachwear/picnic clothes. Refreshments, etc., 8 pm - 12 midnight. RSVP to Midgett at 864-0876 (7 am - 10 pm).

Mitch Bandanz with Tim Lewis in *Hart & Cole*, 9:30 pm, \$6, at Buckley's Bistro. Call 552-8177.

12th Anniversary of a Legend: Mary Buffet & special guest, along with Cabaret Gold Award winner Danny Williams, 10:30 pm, \$1, at the 'N Touch. Call 441-8413.

Sunday, April 27

Operation Concern's Tea Dance for Women over 60, 2-5 pm, at 225 - 30th St., SF.

Special Fun with bands Ethno Rock & World Beat, 4-8 pm, \$5, at the El Rio (your dive). Call 282-3325.

The Blazing Redheads, 5:30 - 8:30 pm, \$5; **Urban Funk** with Donna Rego, 8:30 pm, no cover (also 4/5), at Baybrick Inn. Call 431-8334.

*** Armistead Maupin** previews upcoming chapters from the continuing saga of 22 Barbary Lane, 8 pm, free, Walt Whitman Bookshop. Call 861-3078.

Pichote, a return engagement, 8:30 pm, \$6, at Buckley's Bistro. Call 552-8177.

Comedy Night #9: Laugh'n funny times with Sandy Van, Doug Holscaw & Danny Williams, 9 pm, followed by hi energy dancing with dj Fred Levy, at the 'N Touch. Call 441-8413.

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

Gay Comedy Night with Sandy Van, Doug Holscaw & Danny Williams, 9 pm, \$1, at 'N Touch. Call 441-8413.

Monteverdi, Debussy, Faure, Schubert and selections from Mahler's Des Knaben Wunderhorn; 5/6 at Davies Symphony Hall. Call 431-5400.

Legends, James Kirkwood's comedy starring the durable Mary Martin and the endurable Carol Channing, opens tonight in a limited engagement at the Curran Theatre. Call 674-4400.

Frank Wedekind's Lulu, adapted and directed by Michelle Truffaut, opens 5/2 as part of SF Repertory's ambitious 10th season at Victoria Theatre. Call 864-3305.

*** Gay Cable Network:** 9:30 pm on cable: *Pride & Progress*: community news & views. *The Right Stuff*: live via satellite interview with Nancy Sinatra in Tijuana, plus the Right Stuff regulars. Call 861-0843.

Sapphron Obois & Julie Homi, 7 pm, no cover; **Your Face** (hi energy rock band) and **Pamela Z** (synthesized Nu-Muzik), 9 pm, \$5; post-9 pm shows, **dj David Ramirez**, no cover, at Baybrick Inn. Call 431-8334.

Karina Zorn, 8 pm, \$10, at the 1177 Club. Call 776-2101.

Evening of French Cabaret with Moana & Glenn Diamond, 9 pm, \$6, at Buckley's Bistro. Call 552-8177.

Wednesday, April 30

Theatre Rhino Benefit Garage Sale: Proceeds will assist *Unfinished Business: The New AIDS Show* tour to New York City in late May. Props, household items, and collectibles; 1657 Waller St. all day (also 5/4).

12th Anniversary of a Legend: recording artist Linda Imperial along with male dancers, 11 pm, \$1, at the 'N Touch. Call 441-8413.

Saturday, May 3

Art: The Prints of Edvard Munch: Mirror of His Life; modern art's most tormented misogynist experimented with virtually every variety of printmaking technique over his long career; 85 examples are in this exhibition drawn from the prestigious Epstein collection; 4/26 through 7/27 at the Palace of the Legion of Honor. Call 750-3614.

Film: Gandhi — the hit movie that surprised everyone, including director Richard Attenborough, and introduced audiences to Ben Kingsley in the title role — plays one night only with David Lean's *A Passage to India*; 4/27 at the Castro Theatre. (Can anyone explain why rep houses routinely schedule lookalike films together on double bills?) Call 621-6120.

Bay Area painter Roy De Forest shows more of his funky irreverent and riotously colored canine imagery; 5/7 through 6/7 at Fuller Goldeen Galleria. Call 982-6177.

Dance: San Francisco Ballet's final program of this season's repertory includes premiere of a new piece by artistic director Helgi Tomasson (music by Poulenc); Ballanchine's "Agon," and two works by Michael

Thursday, May 1

*** Enjoy dance performances** by Christopher Beck & Company Dance Theatre, 8:30 pm, \$8 (general) & \$6 (low income), at Centerspace Studio Theater, 2840 Mariposa (also 5/2-3 and 5/9-11). Call 861-5059.

Lisa Pawlak, acoustic guitar rock originals, 7 pm, no cover; **dj Page Hodel**, Master of Mixology, spins the evening away with her Dance Party (Funk & Soul — No Rock 'n Roll), 9 pm, no cover, at Baybrick Inn. Call 431-8334.

"Being Alive," with John Legaspi & Elliot Singer, 9 pm, \$6, at Buckley's Bistro. Call 441-8413.

"Feathers 'n Flesh": fun filled show of male erotic dancers, female impersonators, and comics such as Danny Williams, Sandy Van & Molly Breen, 10:30 pm, \$1, at the 'N Touch (also 5/8). Call 441-8413.

"Breakfast with my Girlfriend," rock musical in which girl meets gorilla at Mexican tribal birthday party, 10:30 pm, \$5, at 181 Nightclub (also 5/2-3). Call 771-2393.

BurLEZK Erotic Danceshow for Women, 9 pm, \$5, at Baybrick Inn (every Tuesday). Call 751-7341.

*** Gay Cable Network:** *Pride and Progress* looks at questions concerning property ownership in the community. *The Right Stuff:* Anything can happen — Tippy & Doris aren't speaking! plus Right Stuff regulars.

Wednesday, May 2

Filipina Feminists: Thelma Estrada presents slideshow and report from Gabriela, the largest progressive women's federation in the Philippines, 7:30 pm, donations, at Modern Times Bookstore. Call 282-9246.

DJ Lu Read, flavoring Motown, Rap, Funk, Go & new releases, 8 pm, no cover, at Baybrick Inn. Call 431-8334.

Faith Winthrop, 8:30 pm, \$8, at the 1177 Club. Call 776-2101.

Tuesday, April 29

Pat Wilder & Gwen Avery presenting R&B in a provocative, sleazy style, 7-9 pm, no cover; **dj Lu Read**, 10 pm, no cover, at Baybrick Inn. Call 431-8334.

Barbara Christian will discuss what it's like to be a black feminist literary critic, 7:30 pm, free, at Modern Times Bookstore. Call 282-9246.

"Tricking": a gay male coming-out comedy starts flip and turns serious, reading 8 pm, \$2 donation, at Theatre Rhino (also 5/3-4). Call 861-5079 or 552-4100.

Wednesday, May 3

Gwen Avery, provocative, sleazy R&B, 7 pm, no cover; **Elements of Style**, Rock 'n' Roll with Punk turned upside-down, 9 pm, \$5, at Baybrick Inn. Call 431-8334.

Lesbian/Gay Open Poetry Reading, 7:30 pm, no cover, at Modern Times Bookstore. Call 282-9246.

Open Mike with Robert Bendoff, 9 pm, \$6, at Buckley's Bistro. Call 552-8177.

Thursday, May 4

Operation Concern's Men's Rap Group, 2:45 pm, at 711 Eddy St., in Friendship Room just off street.

Nika, crystal-clear vocals against backdrop of pop, classical & jazz piano, 7 pm, no cover, at Baybrick Inn. Call 431-8334.

Maure Shannon & Diane Schlacht: acoustic folk to jazz, 8 pm, \$5, at La Pena, 3105 Shattuck Ave., Berkeley. Call 658-6185 or 832-1270.

Trivia Quiz Answers

1. (a) 2. (c), 3. (a).

Want Some Publicity?
The *Sentinel* is expanding its arts & entertainment listings. Let us know about your group's activities. Next deadline is **May 2** for **May 9** publication

Mixed Reviews

The Critics Choose Favorites

Art: The Prints of Edvard Munch: Mirror of His Life; modern art's most tormented misogynist experimented with virtually every variety of printmaking technique over his long career; 85 examples are in this exhibition drawn from the prestigious Epstein collection; 4/26 through 7/27 at the Palace of the Legion of Honor. Call 750-3614.

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Smuin, "QaV" and "Medea", 4/29 through 5/4 at SF Opera House½ Call 621-3838.

■

Christopher Beck and Company feature new work during the group's 12th season, 5/1-3 and 5/9-11 at Centerspace Theatre. Call 861-5059.

■

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■

Smuin, "QaV" and "Medea", 4/29 through 5/4 at SF Opera House½ Call 621-3838.

Classifieds

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For Dad's Good Boy
Lean, thick-clad, good-looking Dad will slip hot meat to really well-built, eager and obedient, lean and loving young son. Deep-throat your Dad's meat, boy! Show me your hairy crotch & tight butt. For serious, hard-working, non-smoking outdoors guy only. Call 548-0842, when you're ready! (P-9)

Asian Topman Wanted
for good, safe sex, and more if possible (this has to be a better way of meeting than the bars). ME: GWM, 35, 5'8", 150 lbs., considered attractive, Ph.D. student, strictly bottom; YOU: 21-32, attractive, intelligent, assertive, interested in taking a chance on meeting someone new. Call, let's talk and take it from there. Joe 549-9826. (P-9)

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 USA, Box 777. (P-9)

On Your Knees!
Hung, cut, masculine, firm, muscular, good looking, WM, 6 foot, 30's 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)

Wanted: Latin Lover
GWM - 29, 5'11", 165 lbs. — nice build, blonde, blue eyes, very attractive, smoker, no alcohol or drugs. Interests: hiking, music, moonlight, theatre, mucho fucking & romantic times, among other things. You: single gay man, Latin, 25-40, medium build, attractive, stable — no druggies or alcoholics & you're looking for a special man to spend time with. Your photo & phone & letter gets mine. Reply SUSA, Box 785. (P-9)

Share The Best Of Two Worlds
San Francisco and the Russian River! Live, LOVE, and share all of life with a GWM, 6'1", 185 pounds, brown-grey hair, brown eyes, hung, attractive, 49 year old, in his San Francisco apartment and his Russian River cabin (for those cozy weekend retreats together). I prefer you to be 35-40. Give David a call at 586-3825 — anytime (just leave a message.) You'll love it — his TOPS. (P-9)

Here Is Your Opportunity
to meet a person who is looking for a man who is seeking a lasting relationship. Please give me the opportunity to meet you. I am a GWM, German /Football player build: Blond/ Blue eyes/ 47 years old/ versatile/ honest/ loving teddy bear. I have a nice home and would love to share it with a nice man 35 to 50. No S&M or Drugs please. Call me and lets talk it over and see what develops. Ask for Bobby or leave message. 586-3825. Thank you. (P-9)

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Sentinel USA joins the Golden Gate Business Association in announcing the GGBA Directory of Businesses and Professional Services 1986.
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MASSAGE

Strong Hands For Male Massage by Health Conscious Athletic Male. Tom 626-5409. (MA-9)

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)

An Ordinary Couple
is all we'll ever be. For all I want of living is to keep you close to me." GWM, 33, 5'10 1/2", dark grey hair and goatee, hazel eyes, smoker, ruggedly handsome, music lover looking for monogamous person (35-60) who is romantic in nature, not into bar scene and SAFE! No one-nightstands! "To laugh and weep together, while times goes on it's flight. To kiss you every morning and to kiss you every night." SUSA, Box 781. (P-9)

Goodlooking
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(icut), 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 hatchet killers. SUSA, Box 779. (P-9)

Tired of Big City Life
Looking for GWM 20 thru 30, that needs lots of love, who is slender build, clean cut, not into total gay life, caring, honest and can think of others instead of self all the time, not into bars or drugs. Must be willing to relocate to comfortable small town in Montana. I'm 45, 6'2" & 180 lbs., enjoy fishing, camping, quiet times, friends and my own home. Interested persons write: SUSA, Box 784. (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 build, 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 285-1099, Bay 10pm only. (P-9)

MAN WANTED
Me: Hot, hairy, G.W.M w/beard, 35, Br, Bl, 5'10", 158, good looking, intelligent, articulate, sensitive, ambitious and maybe even versatile? You: Hot & hunky while smile, caring & ambitious w/positive attitude. Enjoy spontaneously, travel and safe sex outdoors. Relationship oriented from mature to young 50. Write Now: SUSA, Box 783. (P-9)

Opposites Attract
This GWM gym body isn't seeking a mirror image. After years of hard work and hard workouts, I have a smooth, well-defined body (5'11", 170, 33" w, 42" c), dark good looks (brown hair, eyes and mustache), a successful career and a comfortable, healthy lifestyle. But I don't usually turn on to my own physical type: I prefer a man who is taller, heavier and hairy. I don't much care how he's built or hung, but he must be masculine and strong. Reply with phone number (photo returned or gets mine). SUSA, Box 782. (P-9)

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)

Son Needed to Discipline Dad
Daddy needs hot spanking, cock, ball, tilt manipulation. Expand my pain/pleasure potentials and your domination/discipline/bondage fantasies. Me: GWM, mid 40s, 5'11", masculine, lean, well-toned physique, attractive, healthy, receptive mouth, nice buns, C&B. You trim, under 37, under 6', attractive, sexually imaginative, comfortable with a whip in your hand and your throbbing cock in my mouth. Box Ap 87, 867 Valencia, S.F. 94110. (P-9)

PERSONAL GROWTH
Making Friends With Anger
Feel afraid when others are angry? Tend to hide your anger rather than express it? Turn anger into your friend in a safe and supportive 2 day workshop: May 10-11, \$75. Led by 2 experienced counselors. Call Scott Eaton, 861-0306 (S.F.) or Jeremy Landau, 532-6307 (E. Bay) for more information. (PG-9)

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)

SON NEEDED TO DISCIPLINE DAD
Daddy needs hot spanking, cock, ball, tilt manipulation. Expand my pain/pleasure potentials and your domination/discipline/bondage fantasies. Me: GWM, mid 40s, 5'11", masculine, lean, well-toned physique, attractive, healthy, receptive mouth, nice buns, C&B. You trim, under 37, under 6', attractive, sexually imaginative, comfortable with a whip in your hand and your throbbing cock in my mouth. Box Ap 87, 867 Valencia, S.F. 94110. (P-9)

Safe & Sexy
Desire pure and simple safe and sensual encounters with men 21+. I'm a W/M, 5'8", 148, 33, hairy, nicely muscled and cute. You smooth or hairy, short or tall, cute or handsome, particularly like well-developed pects/well-kept bodies. NOT searching for lover, son, father, therapist, etc. Pixleter to: SUSA, Box 786. Discretion respected. (P-9)

RENTAL
Looking for a friendly June 1 rental into astrology, metaphysics, and healing. Supportive, semi-vegetarian, smoker, proofreader, classical/disco, bridge player. Dependable, clean & good with chores. Busy, healthy professional seeks gay household for June 1 rental. References available. To \$275/mo. + utilities. Call Ray at 282-8169 (evenings) or 861-8100 (days). (R-9)

Oakland Lakeshore
Studio - one bedroom unfurnished, sleeping room furnished, share bath and kitchen - lake view, newly painted, new appliances, new mini shades, near AC and BART. \$250 to \$500 no pets. First and last plus security deposit. References 893-0441. (R-9)

Gay Living
Looking for a few clean, financially responsible gay men to share 2-story house/wire/cottage. Total 8 bedrooms, 2 kitchens, 3 baths, large common space, private yard, sundeck. Great Berkeley location. Rent range approx 240-290. Available May 1. All races welcome. Call Marty 339-5303. (R-9)

Sublet / Home Exchange Needed
Need 3/BR/Flat/Home in/near Castro month of Aug. 86. Will sublet/exchange for 2 BR home, 2 bath, LR, DR, den in French Alps. Gorgeous country 30 KM from Lake Geneva/Chamonix. Beautiful weather in Aug. Contact: Pascal Bibollet, P.O. Box 36, 74460 Marigny, France. (R-11)

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Franklin & Geary
Information: 346-5844

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Goodlooking bodybuilder with boyish Hawaiian looks, muscular physique of a Greek statue, smooth bronzed skin kissed by tropical sun, who is charming and sociable would like to entertain you at your parties for a small fee with sensuous (non-sexual) posing/flexing/dance routines — an adorable scene, a great gift to a friend, which will bring life to your celebrations. Call Philip 750-3343. (S-9)

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If you really get into a massage, you may want to give yourself up to my trained skilled trustworthy hands. In the Castro. Certified Swedish/Essalen masseur. Chakras warmed and balanced. "I never gave a massage I didn't enjoy." Nonsexual, 75 minutes, \$25. Call 10 am - 10 pm Jim 864-2430. (M-9)

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Do you need food, work, clothing, and a place to stay? All this is provided at the new U.S. Mission Shelter at 788 O'Farrell. Come on over or call (415) 775-6446. (R-9)

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Stove, refrigerator, carpets and curtains included.
First and last months rent required. No deposits. All references checked. Must be employed.

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A simple proven way to develop your mind's infinite power:

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- To Increase Your Assets and Abilities.
- To Attain Tranquility and Restful Sleep.
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- To Increase Your Learning and Earning Power.

Mind Utilization is an integrated body of instruction with techniques for the fullest possible realization of the Mind's infinite potential. The Mind is limited only by its conception of itself!

The Amalgamated Universal Resources Agency has prepared an introductory tape. This tape is not available from any other source at any price.

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PUBLIC SPEAKING/HYPNOSIS

Hypnosis is particularly effective for developing and enhancing public speaking and performance skills because the unconscious can be trained to "feel" and "see" new behaviors. Since the unconscious leads the conscious mind, you can use the unconscious to create change. I have been teaching and training for 20 years for the City of San Francisco, the Federal Government, and the Family Service Agency. I teach Self-Hypnosis for local community colleges. Free consultation. Janell Moon, Certified Hypnotherapist 648-0663. (S-10)

Automated Management

experienced Management-Information Analyst (Financial District) will tailor-design programs on his home IBM-XT Computer, to ease or end your paperwork, automate your reporting + management, etc. Can give you my designs to run, or run them for you from my home whenever you need. Total records, confidentiality guaranteed. Low fees set by mutual agreement. Call LOTUS-123 expert Kevin 826-1998 weekn

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