

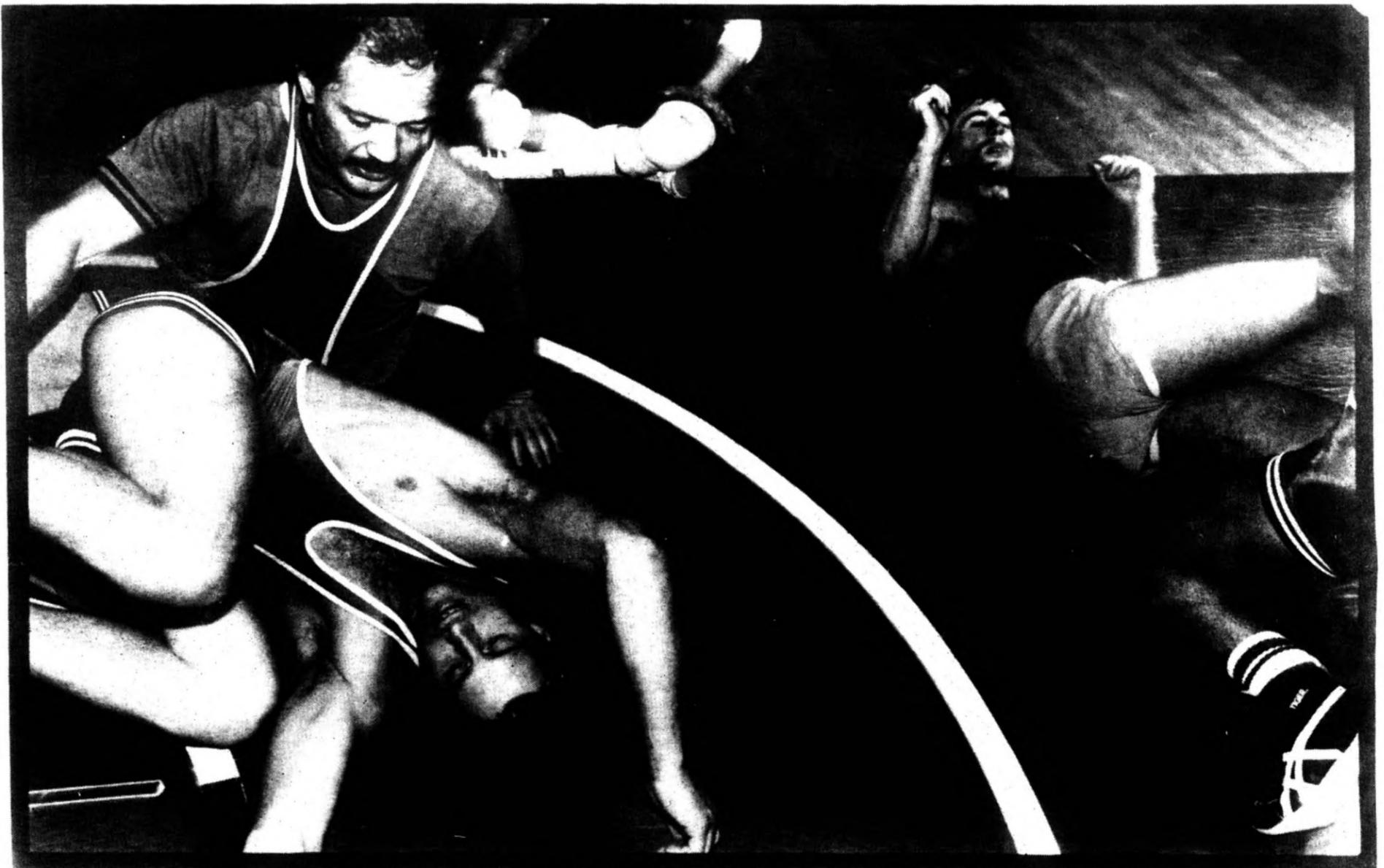
# Sentinel

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*Trailing the Campaigns:*

## Pat Norman Interview

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*Athletic to the mat: Gay Games II wrestling competitors get their moves down (Photo Marc Geller)*

### *Gov Vetoes AB 3667:*

## **Duke Rides to the Right**

by David M. Lowe

"That bastard. . . I'm really pissed. I think people with AIDS should take over the Governor's office right now!" That was the reaction of Richard Rector, Co-Director of People with AIDS, SF, to Governor George Deukmejian's veto of the AIDS Discrimination Bill (AB 3667), authored by Assemblyman Art Agnos (D-SF) and passed by both houses of the California legislature.

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*A Day in the Life of a Very Special  
Gay Games Contender*

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*AIDS Conference Report*

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## Deflated Justice

Last week I drove a co-worker to a store to purchase some supplies for the office. Turning into a nearby alley crowded with cars oblivious to the "No Parking" signs, I squeezed into an empty space and waited for Colin to return. Within seconds a pickup truck ground to a halt beside me. A butch-looking man called out, "It's illegal for you to stop here. I work in the building next to you and want your space." I explained that I was stopping, not parking (the engine was running), and would leave momentarily when my co-worker returned.

The man drove forward and parked illegally in another vacant space, then walked over to me. "I'll see that you're ticketed, you idiot!" he spewed, as he entered the nearby building carrying a policeman's uniform. Something within me exploded. Without thinking — I opened the glove compartment and found my tire gauge. I stepped over to his deserted pickup and quickly deflated a front tire. Colin returned from the store as I completed my act of vengeance. We drove away unseen.

Reflecting on my very uncustomary behavior, I realized the policeman epitomized the hypocrisy and blatant injustices we confront daily as gay people. I have experienced a gnawing inner rage since the Supreme Court decision concerning sodomy last month, which followed

*The policeman's behavior told me that the law was different for him than for me, that he could break the law and it was OK, while I could be penalized for doing nothing illegal.*

on the heels of news that Lyndon LaRouche's perverted initiative will be on the California ballot in November. The policeman's behavior told me that the law was different for him than for me, that he could break the law and it was OK, while I could be penalized for doing nothing illegal.

We are busy caring for our sick brothers. Political assault overloads an already overburdened community.

Fortunately, the July 21 issue of *The New Yorker* arrived with a major article on the rise and fall of The Castro by Frances FitzGerald. In the first of two parts, a sane, detailed overview of San Francisco and its gay community is provided. Reading these many thousands of words, one cannot avoid a sense of history-in-process. The dazzling days of the late '70s have already become legendary. We know we are changing, although not yet certain where the changes will take us. Names from the past remind us that leaders emerged when they were needed. New faces shall appear as we move forward.

Anger is appropriate — even rage. If our passionate feelings are blended with wisdom we have gleaned from recent history, *The New Yorker* can anticipate a hopeful sequel to its current tale. While deflating tires is not a long-range strategy, the incident reminded me that we need not be victims — and that we write our own history.

The final word shall be ours.



Let's shout about it: protesting Supreme Court Justice Sandra Day O'Connors visit to town the week before last.

## Letters

### Republican Rails

To the Editor:

As a conservative Republican, I cannot help but be embarrassed by the recent Supreme Court decision as regards homosexuals and our now limited right to privacy. If my memory serves me correctly, the last time the Supreme Court designed to rule on a case involving a specific class of people was with the Dred Scott decision. *Ora pro nobis.*

Kevin W. Wadsworth

### Trombone Fantasy

To the Editor:

Thank you for printing the commentary by Van Ault in your July 4 issue. It was superbly refreshing! At the parade this year I was numb with frustration observing the many, many "anti-LaRouche" placards. I couldn't believe our one, happy day together each year would be so marred by *acknowledging* dis-ease.

When I read "Turning the Tables on LaRouche," I was deeply moved that Van Ault took the time to not just complain, as I have. He took action and suggested alternatives to "matching energy" with negative experience: "It is an occult truth that positive energy is more powerful than negative, that simple good can overcome evil, but it must be mobilized" (from *Motherpeace*).

I have a simple fantasy that is a product of Mr Ault's commentary: A Gay Day Parade where lots of music is played (Sistah Boom, Gay Men's Chorus, the wonderful marching bands, etc.) to "match energy" with the rainbow flags on every light post on Market St. The hell with "politics" for one annual day. Let's emulate "76 Trombones."

Kathleen Elliott

### Atlas Shrugged Off

To the Editor:

Re your editorial "Enter the Baracudas" about Atlas Savings: What bank were you using? "Convenient" maybe, "efficient," *hardly*. 5 days to clear city checks? "Cordial" What a laugh! Having gay owners seemed to give a license to the help: What attitude! I haven't seen that much ugliness since the Sixth St. Club Baths closed.

Curt Pilatz

*Um, the Eighth St. Club Baths maybe?*

### Free the Scapegoats

To the Editor:

Re your publisher's article on "The 'Gent' from Maryland," last issue: The basic tactic for the gay community now is to begin to open closet doors for the Robert Baumanns we know who are hiding and cheating on every level of society (with which I agree), but:

Since these people, who are not really our brothers and sisters, have such a big problem accepting themselves as one of the Creator's loving children, instead of listening to the crap that society and, even worse, religion dump out; that they no doubt are listening to the shit dumped out and may be feeling so bad about themselves they may go out and kill themselves. Since we do not multiply by sex and we become aware of our sexuality, and we need everybody we can get in numbers for power, it might be better to blackmail them into, and without help to come out of, the closet.

To know there is nothing wrong with coming out and accepting themselves as human beings. Not as sex objects. That is why there is Women's lib and sexual liberation instead of Fundamentalists Stupid in the Women's movement and the Gay movement. Help those who are not free, and believe the stupidity they are to become free as humans instead of scapegoats.

Vernon Link

### San Gregorio Gripe

To the Editor and *Sentinel* Staff:

I am a native Californian and am writing your paper for the first time in concern for a monument for me and many others that have enjoyed this special beach and its freedom. With the sudden swing of conservatism sweeping the country along with morality, it angers me when people come into my home state and try to dictate my life and how to live it. In concerning my favorite beach, San Gregorio, this is exactly what is happening after the many years of use and enjoyment. A new family has built a new home that doesn't even overlook the beach, is visible from Highway #1 and isn't even attractive in design. In spite of the moratorium against any new establishments being built near the coast line, it was quickly built. Along with it came the justification to stop nudity, plain clothes police, cameras and picture taking, spying with binoculars and the media. Of course, the biggest tool to use with the media was the "homosexuality going on down there." If these people had the funds to buy such a choice piece of property, they surely must have had funds to buy off the Planning Commission and Coastal Commission. One concern that bothers me is they knew it was a nude beach, and where do they get off that

John L. Nardello

### Immunity East Bay

To the Editor:

The Immune Enhancement Project would like to thank the *Sentinel* for printing our press release.

We are having difficulty getting into the media in the East Bay and would like to encourage people who know people with ARC in the East Bay to contact us about our study. We are continuing to accept participants throughout the summer.

Again, thank you for being in the front of the battle with this terrible epidemic.

Susan M. Black  
Immune Enhancement Project  
2016 - 10th Street  
Berkeley, CA 94710  
841-7019

### Reader Hooked

To the Editor:

I was attracted to the unknown-to-me *Sentinel* by the ad glaring up at me from a gutter: "Do condoms stop the spread of AIDS?" I finished it out to send to a friend!

Drying out the paper, I read "Slave of Babylon" by Patrick D. Hoctel. I was hooked. The story is a model of understatement and has a feeling for character. One immediately feels rapport with the characters. I hope the author has another story published soon and look forward to his book.

George Johnson

### Coming Home Hospice

To the Editor:

Once again, the generosity of the members of our community has been overwhelming!

All of the supporters of Coming Home Hospice are invited to our Renovation Commencement Ceremony this Sunday, August 3, at 11:30 am at 115 Diamond St. to celebrate the beginning of the renovation that will transform the Convent of the Most Holy Redeemer into the home-like setting of Coming Home Hospice please call 285-5622 for more information. Tickets are \$20.00 per person.

Debra Friedland

## Editorial

Ken Coupland

### Short Bursts from the Front

While supervisorial candidate Pat Norman is looking out for our rights, the City agency that employs her may be playing a key, if indirect, role in undermining them.

Today, when even the medical advice columns in the daily newspapers are warning about the dangers of indiscriminate use of antibiotics, SF's Public Health clinics (run by the City's Public Health Department that Norman works for as lesbian/gay coordinator) continue to dole out powerful prescription drugs designed for sexually transmitted diseases, without benefit of diagnosis.

For years, policy at the clinics has been to dose anybody who comes in the door prior to analysis of their blood tests, and to use strong-arm tactics, if necessary, to do it. Time was when clinic staff resorted to threats of jail to enforce this policy with recalcitrant clients. According to reports, verbal intimidation still prevails and the toll — in reduced resistance for the at-risk population — is very likely uncalculable.

The AIDS issue is inextricably linked to the current assault on our civil rights. Any public agency that tampers with our health in such an irresponsible fashion can be accused of eroding our liberties, just as much as the fanatics on the far Right who have seized the AIDS epidemic as a means to their agenda.

In his column in the *SF Chronicle* Friday, Jack Anderson leaked confidential medical records pertaining to the recently disbarred "jet-set lawyer," Roy Cohn. Cohn, a sleaze-bag extraordinaire and former aide to the infamous Senator Joseph McCarthy at the height of the Red scare in the '50s, is, according to Anderson, being treated for AIDS at the National Institutes of Health (NIH) in Bethesda, MD.

Rumors of Cohn's actual malady (the arch-conservative has been in bad health for sometime) and speculation about his sexual orientation have circulated widely: Anderson leaves reader to draw their own conclusions. But a fascinating bit of information turns up towards the end of the column. Records show, Anderson states, that Cohn was being treated, first at home and later at the NIH, with AZT, the experimental drug discussed in our On Guard! column two issues ago. Author John S. James points out that this procedure violates medical ethics for the drug, for which trials have been designed as double-blinds.

Nor has James heard of a case where AZT had been approved for home use. Official claims that "you can't buy your way into" experimental trials seem a bit dubious in this context. But then, Cohn isn't in a trial. Give him credit for enough smarts not to take a 50/50 chance on getting the actual drug. Seems like the old rat can still pull a few strings (Is he a bottom) It's foggy.) Up in Foggy Bottom.

One of the more pleasant trends in local print media has been the emergence of the *SF Examiner's* Image magazine as a not-so-flimsy contender in the City's circulation wars. Rock Previews' Adam Block's byline graces a frank and disturbing article on AIDS and prostitutes, "Life on the Streets," in Sunday's issue. The piece is the second instalment in a series, "Eros in the Age of AIDS," a bracing explicit treatment that's reportedly but not, please note, by Block) drawn the ire of *Examiner* publisher William R. Hearst III.

Rob Morse's column in the *Examiner* last Wednesday noted a headline in our last issue that left us with our Freudian slip showing. "Wotman Endowed" should have read "Wotman Endorsed" — only our typesetter can't read Urdu, or our handwriting.

Are those late-night Lincoln-Mercury dealer TV spots God's way of telling us we're getting too much media coverage? L-M's "Shop Til You Drop" campaign doesn't seem to jibe with the butch image auto dealers like to put out.

George Deukmejian's veto of Art Agnos' AIDS discrimination bill this week has its amusing side, if only for the strategic back-flips it's caused in the ranks of the certifiably schizophrenic Concerned Republicans for Individual Rights. The gay GOPers have always struck us as very concerned about their own individual rights, rather than anyone else's. While these good ol' party boys fret over whether to withdraw their endorsement of Deukmejian(!) it's worth remembering that gay rights battles are as much a war of class as of sexual preference — and that you don't have to be straight to be an asshole. ■

# FIVE THINGS TO DO ABOUT AIDS:

Talking cleaning, listening, shopping, getting together with friends

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

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

Volunteers needed now



## AIDS ANTIBODY TESTING

### Free, Anonymous Test Program Continues in San Francisco

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

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

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

Although the test is available at other locations, your anonymity is guaranteed if you take the test at an Alternative Test Site. You will receive your test results at the San Francisco Alternative Test Sites without revealing your identity or losing your privacy. Post-test consulting and referrals are available.

Your decision whether or not to take the test is a difficult one. The San Francisco AIDS Foundation is not recommending that you either take or not take the test. **YOU MUST DECIDE FOR YOURSELF.** We want to provide you with information that will help you make the decision that is right for you.

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



TDD: 621-5106

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VOICE OF THE NEW GENERATION

# Pat Norman's Quest Is No Con

Interview by Robert Haas

Pat Norman is one of eight candidates seeking election to the SF Board of Supervisors. She currently serves as the coordinator of lesbian and gay health services for the City's Department of Public Health and sits on the boards of at least six local organizations. Norman previously served as a board member of the SF Human Rights Commission, National Gay Task Force and the Alice B. Toklas Democratic Club, among others. She has also been honored with a Cable Car Award for community service.

Norman surprised a lot of politicians in 1984 when she finished ninth in a field of 29 candidates for a seat on the SF Board of Supervisors. She credits her strong showing to widespread community support and professionalism.

This year she possesses the highest name recognition among non-incumbants and according to Ed Emerson, Norman's campaign manager, her chances of winning this time around appear promising. Emerson's conclusion rests on a number of assumptions, namely that there are 155-thousand progressive/liberal SF voters and that 85-thousand votes will be sufficient to ensure at least a fifth place win. Also in Norman's favor is the fact she appears likely to draw strength from many different segments of the city whose voters may not be considered progressives, yet who may respond to her knack for "telling it like it is," her diversified platform and her willingness to offer voters concrete proposals rather than mere possibilities or platitudes.

**You seemed to me to lack the professionalism and wide publicity of some of the other contenders in your last campaign. It looked like a grassroots effort. Do you think that's an accurate characterization?**

No. Actually we were considered the most professional because we were able to get the greatest number of votes for the least amount of money. Where other people spent up to \$20 a vote, we spent less than a dollar a vote, that's a significant win. We have been characterized by political consultants, including Bruce Pettit, as a highly motivated and well-run campaign. And very organized. We also had bus ads, billboards, direct mail — we used all of the professional ways of doing a campaign.

**Our campaign's difference was mostly our style of politics. We are more on-the-street and in-the-street. That doesn't mean you aren't professional, but it means you use a different form of communication. And it means we believe the people of SF should make the decision [as to who is elected] — not the people who have the most money.**

**Many political observers have said it's impossible to run for supervisor in SF and win without at least \$150,000 to \$200,000. Would you dispute that assertion?**

I think it would be nice to have \$100,000 or \$125,000, and I think we are going to win without having \$150,000. We have more money now than we had at this particular junction in '84. We have people contributing funds who previously did not because in '84 I was seen as a longshot.

**Will you be fundraising any differently this time?**

We are doing direct mail now and will continue to throughout the campaign. That's a significant difference over '84. Direct mail has been shown to influence votes. We also have good political consultants who are freely providing their skills to obtain more money for the campaign.

**If I recall, your '84 fundraisers tended to be smaller ones in people's homes, unlike the glitzy, large affairs of the better-known candidates.**

We're community-based. People need to realize we're not going to be running a glitzy campaign. If you put on an event that's going to cost you \$150 a person and you spend \$100 a person, that's the same kind of event that we have in people's homes at \$50 a person. You have to pay for all that glitz. We keep our overhead down, so what we make we keep. However, we will be doing some larger events in the fall.

**Let's talk about issues.**

I'm very interested in issues. That's what I've been running on. A lot of political leaders and most campaign managers say the world is not interested in issues. The significant thing about our campaign is that we are presenting issues that matter to all the opment of our city.

**What are your key issues?**

This year we are running on over-development and its impact on our community. Although it was useful for the Downtown Plan to have been passed, it left out an enormous amount of development that's in the pipeline. There's something like \$16 million, or the equivalent of six Transamerica Pyramids, ready to be built before the Downtown Plan goes into effect. That brings in 3,100 more people and 850 cars. This City can't stand that right now. We don't have the transportation set up, and most of these people are coming from out of town.

In addition, over the next 14 years the Plan would allow 90,000 additional persons downtown, 20,000 additional automobiles, 30,000 additional transit riders, and would create a need for 30,000 additional housing units.

The issue of jobs has second importance. We have a job training package to train people who live in SF and help them find new work. Many blue collar workers have lost their jobs because of changes in South of Market, China Basin, etc. We have an incredible unemployment rate among youth. And we have people no longer on the unemployment rolls but still unemployed.

**What about development in other neighborhoods?**

Development has been responsible for small businesses, such as the Sausage Factory and The Gilded Cage, going out of business because their rents were



to know what's there. If up until the time you became a Supervisor, you have been an attorney in an office, and you haven't really talked to the people of SF because you don't have access to them, why would you know what is happening?

If you receive contributions for your campaign from developers, you end up being committed to them rather than to the people of SF. When I say re-prioritize, what I'm talking about is us versus them, meaning the people who are pretty much buying up SF.

**So you see a polarization economically**

Yes, but socially as well. Last year, there were 27,000 evictions in SF. These middle class and working class people had to move because somebody decided they wanted to do something different with their property. And once they move, their apartments or flats go up in rent so enormously that those people have no place to go. They have to leave SF.

**What's the solution?**

The evictions laws have to be changed to protect people better than they have up to this point.

**Can I generalize at this point and say your positions on key issues vary significantly from the five incumbents?**

Yes, except for Nancy Walker. The others — especially Maher, Nelder and Ward — have been pretty much across-the-board supporters of development interests. They have been very clear about that.

**Do they share your concerns about women's health services?**

Well, if they had, they would already have voted in those funds. It's not as if they haven't been asked. And even if they did vote funds in once or twice, it was not of significance to those communities.

I also think it should be brought out that it's not only the federal government, but also the state, that gays depend upon for AIDS funding. We have a surplus in our State government, but they made a \$20 million cut in AIDS services which affects what happens in SF.

**What role can Supervisors play in the state budget?**

We're supposed to be able to lobby. I thought the Supervisors were being criticized for overstepping their role by concerning themselves with state and national issues.

This subject comes up for me all the time, and I must tell you that I have no intention of not speaking out on issues that are important to people here. To make believe that in 1986 we are not impacted by national concerns is being unrealistic. To say we're not affected by what happens on the State level, when we get our federal and state funding through those sources, is also unrealistic. San Francisco is known as a "world class" city and our trade depends upon outside connections.

**The criticism, I believe, was that Supervisors were passing resolutions on issues over which they have no control.**

I don't support passing frivolous resolutions. But it depends upon what the issue is. If we're talking about South Africa and the trade and finance our local businesses are involved in, then that certainly does impact us and we should be able to make resolutions, because that involves the City in a major social issue.

If we have a nuclear reactor in the Bay Area, I need to know how I'm going to protect people. Being in this city and unable to get out in the event of a nuclear attack is also of major concern to me. What are we going to do, have helicopters move 775,000 people out of here?

**What about endorsements for your '86 campaign? Do you anticipate them to form any major groups you didn't have in '84?**

First, know what's there in terms of programs in order to be able to say what should be there.

**Do you think the Supervisors don't know what's there?**

I think most have not been in a situa-

tion to know what's there. If up until the time you became a Supervisor, you have been an attorney in an office, and you haven't really talked to the people of SF because you don't have access to them, why would you know what is happening?

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# Where Do We Go From Here?

by David M. Lowe

Photos Marc Geller

The summer of '86 will go down in history as another important turning point in the gay rights movement in America. Among the setbacks the movement experienced were the Supreme Court ruling against sodomy, the Justice Department's opinion allowing AIDS related employment discrimination, and Governor Deukmejian's veto of AB 3667 and deletion of \$20 million from the AIDS budget.

How will these apparent setbacks affect our struggle to secure the right to express love and affection that is natural and healthy? It's up to us to provide the answers.

We are once again fighting on all fronts — political, legal, medical, emotional, spiritual, etc. — requiring us to not only use our standard responses, but create new ones.

**A time-Tested Response**

Non-violent civil disobedience is one technique being advanced by Mobilization Against AIDS. This time — tested response is part of Mobilization's Non-Compliance Project which currently focuses on the imminent dangers and infringement of rights proposed in Proposition 64 (the LaRouche AIDS Internment Initiative).

"The concept of non-compliance is direct action as opposed to symbolic action," says Frank Richter, Co-chair of SF Mobilization Against AIDS.

Non-violent civil disobedience could become desirable should Proposition 64 be even narrowly defeated, but state health officials interpret strong support in various geographical areas as a mandate to selectively implement provisions of existing quarantine laws.

In the case of mandatory testing for the HTLV-III virus Richter proposes: "Standing outside such testing centers with literature asking people not to comply or give names of their contacts. Handing out phone books to people with instructions that if the Health Department asks for the names of their contacts, to give them the phone book and tell them they're all here. Blocking the doorways of such places, while handing out leaflets, explaining that the purpose of the blockade is for persons who lawfully respond to requirements for testing to say they tried to be tested but could not get in."

"To escalate tactics even further, we'd have large groups of, say, 100 people occupy the place and passively stand there making it difficult for people to process their work. We would also talk to people who work there and urge them to quit."

Another tactic Richter envisions using at mandatory testing centers is to have people voluntarily inform health officials they've suspected exposure to the HTLV-III virus and publicly state their refusal to be tested.

This would force health officials to refute mandatory testing requirements or exert the necessary physical force required to perform the test, such as strapping a person to a gurney. This could be staged before a pre-arranged gathering of the media.

Other situations lending themselves to non-violent civil disobedience could include responding to individual cases of AIDS employment discrimination and quarantine by house arrest. Should persons be fired because they are suspected of being at risk of spreading AIDS, they would be supported by the Non-Compliance Project. For example, if a waiter were fired, he would not comply with the order and, instead, return with 20 or more trained friends demanding he be allowed to continue working. If a person were under quarantine by house arrest, 100 people

could visit him at once. If ordered to leave, they would surround the house and leave with the person under quarantine in their midst.

"I really want to make it clear that Mobilization Against AIDS has not authorized non-violent civil disobedience under any conditions, except if infringement of the liberties of people with ARC/AIDS or those at risk begins," says Richter.

However, Richter believes non-violent civil disobedience is a powerful tool in a number of instances. The Mobilization training is open to all members of the community who want to learn this approach. When and



Sea of humanity: is this the next wave of protest? A gull's-eye view of protestors at the O'Connor demonstration.

where the options are used is a matter of personal choice.

"One of our perceptions is that last week's Sandra Day O'Connor demonstration could have become a riot. With a little bit of urging riots can be turned into powerful statements of resistance that are non-violent. We think that if more people in our community take trainings like this, more people will know tactics and things they can do to maintain a high level of militance, but not be subject to charges of being at fault," Richter says. "By the definition of non-violent we make no predictions about what the police will do; I'm talking about what your own people will do."

At the O'Connor protest rally Richter believes even if 20 percent of the crowd had been trained in non-violent civil disobedience, protestors could have orchestrated a response to nervous police who moved on the crowd.

**Call for Confrontation**

Another member of our community who advocates movement beyond traditional legal and political responses is activist attorney John Wahl. "We need to become aware of our own worth, and that means absolutely dumping the mental and psychological restraints we have adopted [from] conditioning by a culture that puts down same sex affection and makes us very cautious. We also fear that if we become too uppity, we will lose the gains we've made. "People who are constantly pushing very, very hard for their rights get them. You have to be vocal, you have to be confrontive, you have to be angry, you have to absolutely never accept second class humanity or second class citizenship for any reason whatsoever, not even for tactical reasons," asserts Wahl.

He further believes that people who express concerns over taking our movement into the streets to express our displeasure are misguided. "Once you

**"Proposition 64 gives us an opportunity to become involved in a campaign for the first time in which our opponent is someone who is hated more than we are."**

say 'Oh my God, if they start raising hell again, what will happen to my job or cushy economic position?' You have sold out. That's an unpleasant but true fact."

protestors. "I think we need to engage in warfare against people who engage in warfare against us. Whenever anybody says we are felons, that the way in which we relate to our same sex partner is wrong, immoral, condemnable, or something that merits being put in prison, then that person, judge, minister or pseudo-Christian is making war on us."

**Boycott Proposals**

Wahl believes you don't have to pull a trigger to make war. "One very wonderful non-violent, yet effective way of making war is to boycott. I would love to see our community come together and boycott somebody who will suffer extreme damage and show the general public that we are not to be toyed with. I think we need to make economic war. We need to adopt public objectives and achieve them."

Wahl says a problem is finding a target for a boycott and advanced one possible scenario: "If we could do

damage to the state of Georgia, maybe they deserve it. Maybe Mr. Bowers, attorney general of Georgia, should have to explain to his constituents in the next election why their share of the gross na-

responses beyond the Bay Area and California. "I think the Hardwick decision points out very clearly that we have a national enemy, and we can't tackle that by simply working in SF," said Ben Schatz, Director of National Gay Rights Advocates' (NGRA) AIDS Civil Rights Project. "Among other things, most of us go elsewhere ignoring the fact that federal law and federal court decisions directly impact our lives. Negative precedents that begin in other parts of the country will affect us here."

One of the ways of expanding local SF influence is to support organizations with a national agenda. "I think it's a crime that more people do not belong to national gay/lesbian organizations. I think it's crucial that people start putting their money where their mouths are. We can't have an effective national gay rights movement run on a volunteer or pseudo-volunteer basis, and that's what we have at this point," contends Schatz.

Beyond that, Schatz has another piece of advice he would like the community to consider. "Most people in the gay/lesbian community are still content to have somebody else working for their rights. There's a whole smorgasbord of things that can be done. Rather than telling people what dish they should order, I'm telling them not to starve themselves. If you want civil disobedience, go for it. If you want to write letters to state legislators, do that, or work on defeating the LaRouche Initiative."

"I think I'm the only person who is vocally talking about steps beyond non-violence, and I think it's time to talk about it. I think we have to consider a long view, and there are no tactics that are unacceptable or unusable if we find ourselves in a war situation," Wahl proposed. "That means if any governmental authority attempts to put you or me in some kind of concentration camp because of our sexual orientation, I will view it as an act of war. There is no legal basis I will accept for doing that. I've said many times I'm not going into a concentration camp. They'll have to kill me first. That sounds like dramatic, overblown language, but I think enough people need to say it so that those considering doing that will realize that it will lead to unacceptable social disruption."

Wahl thinks more people must become involved and instead of 4-5,000 people at the O'Connor rally, there should have been 40-50,000

product (GNP) has declined by 10 or 15 percent."

Suggestions for bringing about a significant reduction in Georgia's GNP includes gays, lesbians and bisexuals in shipping and travel jobs, and diverting passenger and freight traffic destined for ports in Georgia to other places. Another possibility would be a boycott of Atlanta-based Coca-Cola, which generates extensive economic activity in Georgia.

"Finally, the main thing we need to do is decide that each one of us is going to struggle and join with others in larger efforts to accomplish this. One problem is that our leadership spends too much time in constant meetings and consultations. We need less deliberation and more action," says Wahl.

**The National Level**

One thought the SF community could entertain is expanding our

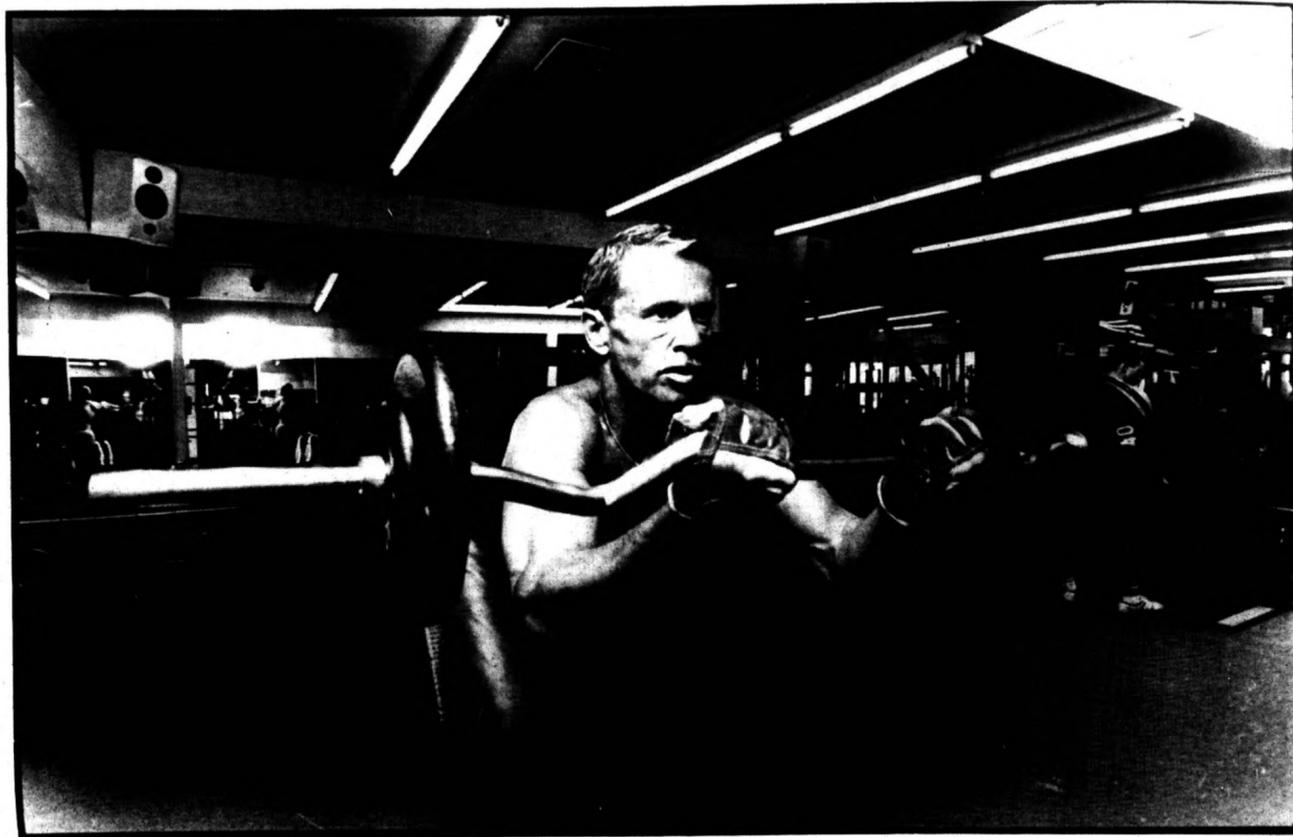
"Proposition 64 gives us an opportunity to become involved in a campaign for the first time in which our opponent is someone who is hated more than we are. We have a chance here to score a large victory and prevent similar initiatives across the country that might be proposed by organizations with more credibility."

**Anger and Action**

One person dedicated to advancing our cause on both fronts is Leonard Graff, Legal Director of NGRA: "We see continued activity, a renewed vigor and a lot of work ahead. The one thing we're not doing is going covering back into the closet because we've had a couple of things not go our way."

However, the tactics of political/legal action will change until there's a change in views on the Supreme Court. "In the meantime we're continuing our efforts to get rid of sodomy laws on a

Continued on page 11



## One Day at a Time in the Life of Christian Heron

### He's Gonna Carry that Weight

Text and Photos by Thomas Alleman

Christian Heron was born and raised, he says, "on the wrong side of the wrong side of the tracks," the son of Okies who'd fled the Dust Bowl for the greener valleys of Southern California.

The very presence on his tongue of "San Bernadino" — his hometown — seems enough to kick-start some half-forgotten white-trash accent, which bubbles like a tremor through a sentence or two, and slowly flattens out again, into the more suitable rhythms of Broadcast Midwestern.

Heron's blossoming teenage homosexuality drew him toward mid-'50s L.A., in search, he remembers, of someone who'd dare ask him for a match — in the wisdom of the day, "that's how you knew a queer." One misadventure at a time, he stumbled onto the culture — closeted, alternately dive-bar sleazy and big-shot wealthy. Or, pretty young cowboy that he was, got stumbled onto by it, and passed manse to manse for the several months it took him to realize, he recalls with a wistful wink at his naivete — that "they didn't love me, didn't even know me, just wanted their fun with me."

Burned out on gay L.A., Heron

sought out the most dramatic possible change of life, and found it in the Marines. He returned to L.A. in the early '60s, however, spending his days on the beach and his nights drinking with the boys. An accident of fate — a story sounding so apocryphal as to be the stuff of movies — saw Heron one day driving his roommate, an aspiring actor, to an important TV audition. The show's producer took one look at Christian, excitedly waved his magic finger and cried, "That guy!"

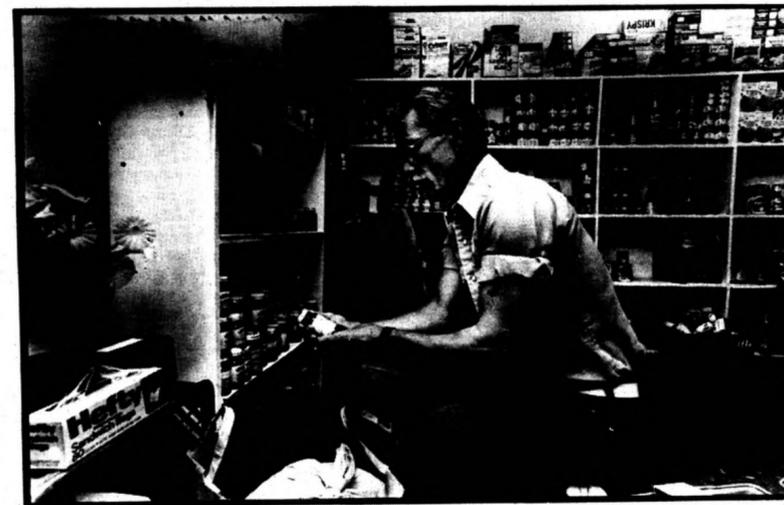
Publicity photographs of the Christian Heron who played third banana to Richard Chamberlain in *Dr. Kildare's* '63 season show him as a fresh-faced, bright-eyed young man in his late 20's — the epitome of the virgin frat boy next door. What escaped the camera's eye was a sadness behind Heran's smile — the twisted grin of an alcoholic.

Although he was now drinking heavily, Heran worked three

seasons on *Kildare* and part of another on his own show, a "godawful" vehicle called *The Lieutenant*. When that series crashed, he headed for N.Y. to begin a stage career under the tutelage of the celebrated British director, Tony Richardson.

Guessing backwards from Christian Heran's unflagging energy and enthusiasm, you can imagine him fully immersed in the glitter and thrash of the late '60s, jetting from L.A. to New York and London and beyond — maybe as a minor character in *Shampoo*. Heran agrees, but insists, "I was so drunk, so stoned all the time, I don't remember a thing about it."

On the verge of destroying himself, Heran somehow found enough strength to pull himself out in 1971, returning home to his family in California after far too many dark years. With the support of close friends and relatives he quit alcohol and drugs, and slowly regained his footing. He began to write, producing a pair of minor novels, and returned to his career in the image factory — as an ad model, this time — plying a by-now physical maturity — steely-eyed,



lean, brooding — into the same right face, right time success he'd had as a bushy-tailed youngster in the pre-apocalyptic previous decade.

But sadness and bad luck dogged Heran: A lover was murdered in the mid-'70s, and he himself was beaten within an inch of his life by a Key West street gang.

Standing up to such reverses had by now become an acquired skill for Heran, who wound up at peace with the tumult around him, living in Guerneville in the late '70s, where he'd bought and was operating a small resort. Almost by accident, certainly on a lark, he tried out for and won SF's Leather Daddy title one year, carrying out his office — he recalls with some pride — with a vigorous campaign of public service and community outreach.

But denial had become a part of his emotional makeup. Heran suffered the symptoms of toxoplasmosis for a year before grudgingly submitting himself for tests. He was diagnosed with AIDS in November of 1985. Comatose, paralyzed and partially blind as late as last winter, Heran nonetheless balked at his doctor's prognosis of

"four months." He taught himself slowly, painfully, to walk again and began an ambitious program of weight training at one of the local gyms.

Christian Heran's "four months" were up in April. Next week he competes in the bodybuilding events of Gay Games II.

□ For a full schedule of Gay Games II events see the advertisement on page 9.

Photos: Christian Heran works out three times daily at the Market St. gym where his coach, Joe Tolbe, coaxes him through a grueling — and, for Heran, quite painful — regimen of exercises. Heran's participation in Gay Games II next week intensifies the pressure. Chores — shopping for groceries at the AIDS Food Bank — and a daily nap after he's taken medication punctuate his workouts. A pose in the showers at day's end lets him focus.



# PEOPLE WITH AIDS/ARC SWITCHBOARD

If you have AIDS/ARC call the People with AIDS/ARC Switchboard. We provide current, accurate information to people with AIDS/ARC, their lovers and families.

We provide medical and mental health referrals. If you are confused or depressed, we offer support.

The Switchboard is staffed by people with AIDS/ARC who care.

Call Monday-Friday, 1:00-4:00 p.m.

**861-7309**

The People with AIDS/ARC Switchboard is a joint project of the San Francisco AIDS Foundation and People with AIDS/ARC, San Francisco.

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# The City

## 'No on 64'

The campaign against Proposition 64, the LaRouche Internment Initiative, has opened its Northern California headquarters in SF. The No on 64/Stop LaRouche office is located at 130 Church St. The local grassroots organization, SF CAN, will also operate out of the Church St. location.

Both campaign organizations are looking for lots of volunteers to staff the office, information tables, walk precincts and do public speaking.

All interested volunteers should call 621-1145.

Supporters wishing to make financial contributions to the campaign should make checks payable to NO on 64/Stop LaRouche.

## AIDS Foundation Needs Space

The SF AIDS Foundation announced today an immediate need for temporary office space. The space should be at least 1,500 sq. ft. and located within the area bounded by 10th and 20th Sts. and Folsom and Church Sts.

Since the office space will be used to distribute materials, the Foundation feels that the ideal office would be on the first floor or that the building contain a freight elevator. The space should be available for occupancy by August 22, and would be needed for 3 to 6 months, perhaps longer.

Since its inception in 1982, the Foundation's growth has been continual. In mid-1985, the Foundation took residence on the 4th floor of 333 Valencia St. But, 1986 has marked a significant expansion in the Foundation's operations.

"We started with a staff of 22 people," says Ron DeLuca, Development Director. "That number increased to 40 in 1985 and will soon be over 50."

Administrators say this phenomenal growth was impossible to predict. The variety of services needed to adequately cover the community seems to be steadily increasing. The Foundation is developing a new 5-year plan to accommodate further growth.

If you are a property owner or know of available office space that may fit the Foundation's needs, please call David Fletcher at 864-4376.

## Rights Assault Aired

Radical Women meeting presents Mike Whitty of the National Organization of Changing Men (a feminist organization). Whitty's presentation will highlight the broad

assault on social change movements from the Supreme Court anti-sodomy decision, the LaRouche initiative against AIDS victims to the Reagan administration's attack on gay/lesbian rights. Dinner at 6:45 pm (donation requested), meeting at 7:30 pm. The location is 523-A Valencia (near 16th St.). SF. For information call 864-1278.

## Parade Committee Meetings

The following meetings are scheduled for the Lesbian/Gay Freedom Day Parade and Celebration Committee. Please add them to your calendar listings:

**August 2:** Bylaws revision meeting, 12-4 pm, 43A Juniper Street, SF.

**August 2:** Board of Directors meeting, 5-7 pm, Parade office, 1516 Mission St.

**August 6:** Steering Committee meeting, 7-9 pm, 10 Rogers St.,

**August 10:** General Membership meeting, 5-7 pm, 1519 Mission St.

The above meetings are open to the public, and everyone's participation is encouraged.

Contact the Parade Office, 861-5404.

## Break The Bank

It's time to begin supporting the Conference '86 Project, the international gathering of Parade and Pride Event coordinators scheduled for SF in October.

A fundraiser to support the Project will be held Saturday, August 2 from 9 pm to midnight at the Kokpit. Admission to an "Evening in Monte Carlo" is free and includes a beer bust, plenty of food and entertainment. Chips will be sold for your gaming pleasure at the blackjack and roulette tables.

The evening's host will be Tavern Guild president and past Empress of SF "Char."

The Kokpit is located at the corner of Turk and Leavenworth next to the YMCA.

## KTVU Sodomy Show

TV-2's public affairs show "All the People" will present an hour long look at the Supreme Court's decision on the Hardwick case. The show, hosted by Ian Zellick, will air Sunday, August 3 at 11 pm. Speaking in opposition to the ruling will be SF attorney Paul Wotman and Hastings law professor Kevin Tierney. A spokesman supporting the ruling has yet to be named.

## Duke from page 1

In his veto message, released last Monday, the Governor said: "Our administration and society as a whole are making an all-out effort to prevent further spread of this dreaded disease, and our commitment is unshakable. However, our compassion for victims of AIDS should not cause us to make a significant change in existing law without a compelling reason to do so."

Deukmejian's signature would have made AIDS a physical handicap, which would protect AIDS patients under existing state anti-discrimination laws that cover housing, employment and public accommodation.

It's important to note that the Governor's veto does not make AIDS discrimination legal. Existing laws preventing such discrimination in SF, Oakland and Berkeley remain in effect. However, the veto does "set a tone to allow permission to speed up discrimination," says Eileen Gillis, lesbian/gay liaison to the SF Human Rights Commission. She feels it's very important that people continue filing discrimination complaints with the State Department of Fair Employment and Housing (FEHA). The jury is still out on how that state agency will rule on AIDS discrimination and protection that appear to be provided under the Fair Employment and Housing Act.

Deukmejian has, in effect, left the final decision on AIDS discrimination up to the Department of Fair Employment and Housing's often long, tedious process of deciding the matter on a case-by-case basis. "Provisions of the bill (AB 3667) are unnecessary and establish an inappropriate precedent of placing a physical condition in statute that's better left to a more flexible administrative process," he said.

Assemblyman Art Agnos responded tersely to the Governor's contention, saying: "The best the Governor can manage is to say that this issue ought to remain flexible, when the only flexibility he has added is to discriminate and drag dying people through the courts for the next decade. Those facing discrimination will die before their cases [are] heard."

"Most people do not have time to wait through the judicial process. AB 3667 would speed up what would eventually come out of FEHA," says Ben Schatz of National Gay Rights Advocates. "The real effect of the Governor's veto is to send a message that public health is less important than politics."

Schatz further stated: "The Governor has unwittingly given support to Lyndon LaRouche and other AIDS bigots who seek to exploit the public's mistaken fear about the transmission of AIDS."

Can we effectively fight the burgeoning AIDS health crisis with this kind of leadership? The answer from many responsible Democrats and Republicans is no.

"This kind of leadership is unbecoming a Governor of California and has clearly placed him in an extremist position. He now stands alone with the Committee on Moral Concerns, our state's Moral Majority outlet, and with those LaRouche followers who are instituting panic over this crisis," asserted Agnos.

Rand Martin, a gay legislative advocate credited with securing the votes to pass AB 3667 in the

Continued on page 11

# GET YOUR TICKETS NOW!

## SCHEDULE OF COMPETITIONS AUGUST 9 - 17, 1986

**BASKETBALL**  
Sun/10 8AM - 10PM Mon/11 - Fri/15 8AM - Noon  
Tue/12, Thu/14, Fri/15 5PM - 10PM  
SF State University  
Sat/16 10AM - 3PM  
Kezar Pavilion

**BOWLING**  
Sun/10 Tue/12, Thu/14 9AM - 11PM  
Mon/11 Wed/13, Fri/15 9AM - 9PM  
Sat/16 9AM - 9PM  
Park Bowl

**CYCLING**  
Sun/10 Century - 8AM Sat/16 8AM - 4PM  
Lake Merced

**GOLF**  
Tue/12 11AM - 4PM Wed/13 9AM - 4PM  
Thu/14 11AM - 4PM  
Harding Park

**MARATHON**  
Sun/17 7:30AM  
SF Streets

**PHYSIQUE**  
Thu/14 6-8PM Fri/15 8AM - 11PM  
Civic Auditorium

**POOL (BILLIARDS)**  
Mon/11 9AM - 3PM  
Tue/12 - Fri/15 9AM - 11PM  
Sat/16 9AM - 6PM  
Park Bowl

**POWERLIFTING**  
Sun/10 8AM - 7PM  
SF State University

**RACQUETBALL**  
Mon/11 - Fri/15 8AM - 4PM Sat/16 8AM - 4PM  
UC Berkeley

**SOCCER**  
Sun/10 - Fri/15 9AM - 5PM Sat/16 9AM - 5PM  
W. Sunset Park

**SOFTBALL**  
Sun/10 - Fri/15 9AM - 4PM Sat/16 9AM - 4PM  
Moscone Field

**SWIMMING & DIVING**  
Tue/12 - Fri/15 9AM (T) - 6PM (F)  
Laney College, Oakland

**TENNIS**  
Mon/11 - Fri/15 9AM - 7PM Sat/16 9AM - 7PM  
SF City College & Golden Gate Park

**TRACK & FIELD**  
Sun/10 9AM - 6PM Thu/14 Fri/15 8AM - Noon  
Sat/16 9AM - 6PM  
SF State University

**TRIATHLON**  
Tue/12 9AM  
Tilden Park, Berkeley

**VOLLEYBALL**  
Sun/10 Noon - 9PM Mon/11 - Fri/15 9AM - 11PM  
Sat/16 4PM - 10PM  
City College & Kezar Pavilion

**WRESTLING (FOR MEN)**  
Sun/10 8AM - 10PM  
Kezar Pavilion

Times & locations subject to change.  
Call 861-8282 for confirmation.

(T) Trials (F) Finals \* Championship

## TRIUMPH IN '86



## OPENING CEREMONIES AUGUST 9

M.C. RITA MAE BROWN  
GWEN AVERY • VOCAL MINORITY  
BARBARY COAST CLOGGERS • LEOLA JILES  
NAPATA MERO • SHARON McNIGHT  
CALVIN REMSBERG, STAR OF "CATS"  
GOLDEN GATE PRECISION DANCERS  
LESBIAN/GAY BAND OF AMERICA  
PROCESSION OF 3500 ATHLETES

## CLOSING CEREMONIES AUGUST 17

M.C. ARMISTEAD MAUPIN  
MARATHON FINISH & AWARDS  
SAMANTHA SAMUELS  
RUTH HASTINGS  
GREATER BAY AREA CHORUSES  
WITH JAE ROSS  
BOB BAUER TRIO  
TEA DANCE ON KEZAR FIELD  
D.J. OTIS CAMPBELL

AND STARRING  
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PROCESSION OF THE ARTS Tickets and further information at STBS Box Office, UNION SQUARE  
BROCHURE and additional information at GAY GAMES OFFICE, 526 Castro, San Francisco 94114

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## PROCESSION OF THE ARTS

THE CULTURAL EVENTS OF GAY GAMES II

### INAUGURAL CONCERT

The SF Lesbian/Gay Chorus premieres six works by the Society of Lesbian/Gay Composers and performs a Benjamin Britten cantata  
8/1 & 5 First Unitarian Church

**KINDRED SPIRITS & NEW WORKS**  
Art Exhibit featuring Black Artists  
8/1, 2, 6-9, 13-16 Western Addition Cultural Center

**READINGS AT WALT'S**  
Readings of gay literary works  
8/3 & 10 Walt Whitman Bookstore

**THE POSTER EXHIBIT**  
Top entries in the Gay Games poster contest and other works by winning artist Sam Allen  
8/4-8, 11-15 Atlas Savings & Loan

**COMING OUT TONIGHT**  
The Vocal Minority in an upbeat romp through the music of the 40's and 50's  
8/6 & 8 Intersection Theatre

**UNFINISHED BUSINESS**  
The acclaimed AIDS Show  
8/7-10, 14-17 Theatre Rhinoceros

**CELEBRATING RELATIONSHIPS**  
Multi-media presentation  
8/7 Hatley Martin Gallery

**CONFERENCE CALL**  
Two evenings of modern dance by three guest artists from Boston, New York and Washington, D.C.  
8/7 & 8 Women's Bldg.

**THE MAIDS**  
Genet's classic play of diabolical role reversal with two gay male maids  
8/7-17 Nova Theatre

**FLUTE FOR A SUMMER EVENING**  
Flutist Margaret Cole and pianist Alan Blasdale  
8/8 First Unitarian Church

**CIRCUS PARADE**  
An old-fashioned circus parade featuring musicians from all over America Ring Masters John & Louise Molinar  
8/10 1PM Castro Street betw. 17th & 19th

**AN AFTERNOON OF CHAMBER MUSIC**  
Superb artists: "The Wide Winds" and pianist Robin Higgs of Australia  
8/10 First Unitarian Church

**THE ZUNI MAN-WOMAN**  
A slide program on alternative roles  
8/10 Women's Building

**COME TO THE CABARET**  
Acclaimed cabaret artists including Leola Jiles Sharon McNight, Scott Rankine, Weslia Whitefield and numerous local comedians in SF Nightclubs  
8/11 Various San Francisco Nightclubs/Cabarets

**WITH THE GREATEST OF EASE**  
Lesbian/Gay Marching Bands of America gather over 400 musicians under the "Big Top"  
8/12 Davies Symphony Hall

**IN PRAISE OF LOVE AND SEX**  
Survey of 300 years of Japanese gay culture done in the "shadow theatre" style  
8/12-17 Victoria Theatre

**SUE FINK CONCERT**  
An evening of outrageous technopop  
8/13 Amelia's

**OTHER DANCES**  
A concert of athletic and emotionally compelling modern dances from Boston  
8/13 & 14 Footworks Studio

**AN EVENING WITH ELEANOR**  
Pat Baker's performance of the relationship between Eleanor Roosevelt and Lorena Hickok  
8/14 Women's Building

**GAYS IN WORLD CINEMA**  
Festival by Frameline, producers of the SF International Gay Film Festival  
8/14 - 16 Roxie Cinema

**VOICES RAISED IN SONG**  
An afternoon of performance by choruses and choral groups from the Bay Area  
8/15 4PM First Congregational Church

**DOWN HOME DANCIN'**  
Square & western dance extravaganza including instruction and exhibitions  
8/16 Golden Gate YMCA

All events subject to change

# On Guard!

John S. James

## Paris AIDS Conference

The massive printed program of the International Conference on AIDS (in Paris, June 23-25, 1986) contains over 700 abstracts of papers and oral presentations delivered at the conference.

Doctors and scientists from around the world rushed to get their reports ready for the meeting, which made the resulting collection a veritable encyclopedia of almost every medical and scientific aspect of AIDS, except for alternative natural therapies. (For information on an upcoming SF conference on alternative treatments, see below.)

No breakthrough came out of the Paris conference, or at least not recognized as such. We needn't have expected breakthroughs because it would have been wrong for researchers to conceal important news to make a splash at this meeting. Instead, this conference reported routine advances which offer major leads for new research. And it portrayed a developing worldwide catastrophe that cries out for appropriate institutional and social responses.

The numerous abstracts of the conference cannot be summarized in this column; the material is so vast that mere reading of all the titles takes over an hour. We will mention some highlights selected by several AIDS experts who attended the conference, and who reported on it at a 90-minute session at the "AIDS/ARC: Update '86" conference at the University of California in SF last week. We cannot do justice to the scope of this session, and suggest you obtain a tape of it to find out more about the Paris results. A phone number for ordering the tape is given below. Here are a few of the major points discussed. Comments by this writer are in parentheses.

□ One panelist reported that there is less emphasis in current research on immune boosters and more on viral inhibition.

(However, other experts are moving toward drug combinations of antivirals plus immune boosters. Still others are emphasizing the importance of infection through direct contact between cells in the blood, suggesting that killing virus particles in the bloodstream may do only part of the job, while drugs like AZT which work within the cell might be more effective.)

□ The question of whether intestinal parasites, such as amoebas, are cofactors which help the AIDS virus establish itself and cause the disease is still unsettled. Tests to find out with certainty would be very complicated, and no one seems to be doing that work now.

(Here we see another major failure of public policy in handling the AIDS epidemic. Since much evidence suggests that parasites and other cofactors do play an important role, this question should clearly be followed up. Since we aren't going to get a conclusive answer soon, we should probably assume that the answer is yes, since the cost of being wrong will be much less. Unfortunately, individuals as well as public agencies find it hard to commit themselves unless they have definite answers.)

□ In San Francisco, safe-sex education has been notably successful and dramatically reduced new infections. (Unfortunately, the rate of new cases and deaths here will continue to rise for a time because these cases represent in-

fections acquired months or years ago antedating the widespread change to safe sex.) But in most parts of the world, basic AIDS information has not penetrated. Universal education could stop the spread of AIDS everywhere, but in most places does not exist.

(The Federal government has refused to fund the kind of education that has proven effective in SF gay organizations alone don't have nearly enough money to educate the whole country on a timely basis. State and local governments seldom fund work outside their respective borders, and foundations and mainstream churches have largely stood aside.)

□ Central Africa is particularly critical. Millions of people may already be infected by heterosexual contact and sharing of needles used for medicines. These countries don't have enough resources for effective prevention programs.

An undercurrent at the Paris conference was that Africans there were not being cooperative. The reality is more complicated. The African scientists had to speak in terms acceptable to their governments, who are afraid an AIDS panic would further damage their

### Political posturing at the expense of AIDS control now threatens not only gays, but everyone

shaky economies. Damage has already happened; ships have stopped coming to certain ports after widespread publicity of unconfirmed reports of AIDS among prostitutes there.

African countries also resent the treatment they often receive from foreign scientists. Research teams come in, take the data out, and then fail to share their findings with the country's government or scientists. The excuse is that they cannot release the information before its publication in a technical journal.

(This problem is also delaying AIDS research and treatment development in the U.S. Many journals demand that authors keep their results confidential until the publication date, usually many months after the scientists submitted the paper. During this time,

other researchers who could benefit from the information don't know about it.)

□ In the U.S., AIDS is spreading much faster now among IV drug users than among gay men. New studies reported in Paris show that almost all IV users are now aware they can get AIDS from sharing needles. Although many have stopped sharing, most continue to do so because clean needles are not readily available.

(The obvious solution of making clean needles available — for example, by allowing their sale without a prescription in drug stores [the way needles used to be sold], usually gets blocked by political forces. The best available alternative may be teaching effective sterilization of "works," or use of veterinary needles, which are not controlled. We must ultimately inform the public that dirty needles are introducing AIDS into the heterosexual population, where it may become epidemic through sexual contact once a critical mass is reached. Opinions will differ on the relative efficacy of particular public health measures, but each should be considered on its merits; political posturing at the expense of

Cathedral Hill Hotel in SF. Costs vary but are about \$125 for the two-day conference; persons with AIDS/ARC may attend at the student rate of \$85. Speakers include: Ranjit K. Chandra, M.D. (from Newfoundland), a world-recognized expert on nutrition and immune system; Lawrence E. Badgley, M.D.; Keith D. Barton, M.D.; Robert Cathcart, M.D.; Scott Gregory, C.A., M.S., O.M.D.; Louise Hay; Stephen A. Levine, Ph.D.; Robert McFarland; Louie Nassaney; Jason Serinus; Ann Wigmore, D.D., N.D.; and many other experts on nutrition and immunity. This conference is sponsored by The Human Energy Church and *The Journal of Holistic Health and Medicine*. To register or to obtain more information, call The Human Energy Church at 873-0139.

### Health Awareness Drop-In Group

A new drop-in support group for all populations concerned about AIDS and health is being offered by the UCSF-AIDS Health Project on Monday evening from 6:30 - 8:30 pm.

The focus of the group will be to assist individuals in exploring concerns around transitions — understanding and dealing with change; healing — alternatives to western medicine; sex — sexual issues in a health crisis; and couples — communication, problem solving and other relationship issues. Interested persons may call the AIDS Health Project at 626-6637 for the topic of the evening.

The group meets in the lobby of Health Center #1, 3850 17th St. and begins promptly at 6:30 pm. No appointment or advanced registration is necessary.

Our indecently low prices will win you over **Sentinel Type & Camera** 415-861-8100

**Natural Therapies Conference in SF**  
On August 23 and 24, the "Talks on Natural Therapies for Chronic Viral Diseases" meeting will take place at the



### Action from page 5

state-by-state basis through legislative reform and individual state court challenges," said Graff.

Some time-tested political and legal actions will continue to be used, but must more than ever be stepped up. "People should write letters to editors of their local papers, and to their state and federal representatives. Individual handwritten or personally typed letters have a tremendous impact, much more than a phone call or pre-printed

your assistance on these issues. If you help us, we'll help you with your issues."

Finally, it's not enough to be angry, we have to be active. In his remarks at the O'Connor protest Ben Shatz summed it with these words: "So, what do we need to do? First, we have to come out — and not just to those who we think will be supportive, but to those whose rejection we fear most. That means coming out to Grandma, whose feelings you've been trying to spare while she votes to have your quaran-

**"By the definition of non-violent we make no predictions about what the police will do; I'm talking about what your own people will do."**

postcards where you just sign your name and send them in," said Graff. "People can be involved in demonstrations or protests in front of the city hall, state capitol, or whatever is the symbol of bad Law and attract media attention to advance the cause."

Building a coalition is also very important, says Graff: "People can work with other organizations and start sowing the seeds with labor unions, black rights, women's civil rights, Asian and Mexican American groups, or whoever might be an ally — and say we need

... We have to start being pushier with our apathetic gay and lesbian friends and get them involved. Next time someone tells you they need their space, tell them they won't have much space if they're quarantined."

□ To learn more about Mobilization's extensive course in non-violent civil disobedience call 431-4660, or attend their presentation at the Stonewall Democratic Club, August 4, 7 pm at the MCC Church, 150 Eureka St.

### Duke from page 8

legislature, and this reaction to the Governor's veto: "The Governor is totally misguided in his response. It's more a homophobic reaction than a responsible reaction to the AIDS crisis and is discrimination towards people with aids. He's running scared of conservative elements in California, and afraid they'll rise up against him. He's positioning himself for national office and is concerned with irritating the conservative branch of the the Republican party and that they might disown him like George Bush."

Gay Republicans have already begun to consider dumping Deukmejian. "We're not pleased at all — we're greatly dismayed. The Governor clearly turned a deaf ear to AIDS advisors he appointed, gay Republicans, and the six Republican state senators who voted in favor of the bill. We think it's highly regrettable, and his actions will not be without political consequence," said Chris Bowman of Concerned Republicans for Individual Rights (CRIR).

CRIR's Board of Directors met in special session last Monday night and passed a resolution recommending the membership withhold its previous endorsement of

Deukmejian unless the Governor actively opposes the LaRouche Initiative; agrees to negotiate with the Legislature to restore a majority of monies vetoed from the AIDS budget; and affirms by executive action that it is contrary to the policy of the State of California to discriminate against people diagnosed with AIDS/ARC.

CRIR also wants the Governor to meet with his appointees to the California AIDS Advisory Committee, gay Republican leaders, and noted medical authorities to discuss AIDS. "It is unclear whom the Governor feels he is accountable to, but it is clear his staff has effectively isolated him from reality," said Bowman. CRIR's general membership will consider the recommendation August 18.

The last few days has produced talk of a major gay rights rally in Sacramento, a demonstration showing the Governor and State Legislators we are not pleased with their recent actions. Organizers are tentatively planning to hold the rally soon after the legislature reconvenes August 11.

One reason for such a show of strength comes from Ben Shatz, NGRA: "AIDS-related discrimination has become as epidemic AIDS itself."

### Norman from page 4

We're hoping to have more labor people. We have a labor caucus. We have women's groups but would like more involved. Certainly we're interested in having as many neighborhood and environmental groups involved in our campaign as possible. We're leaving no one out.

**Do you expect to be endorsed by any of the gay/lesbian political clubs?**

In April, the Alice B. Toklas Club endorsed me. I hope I have support from the Harvey Milk as well as Stonewall Clubs. We won't know until September, but we certainly have many of the same issues and concerns on our minds. All three endorsed me the last time.

**How about Concerned Republicans for Individual Rights?**

This is a nonpartisan race. In '84 I missed their endorsement by three votes. It would be useful to have unified community support.

### A Pledge of Non-Compliance Against ARC/AIDS Internment

*If the infringement of the liberties of people with ARC, AIDS or at risk begins, I pledge to resist through non-violent civil disobedience or support those who do so.*

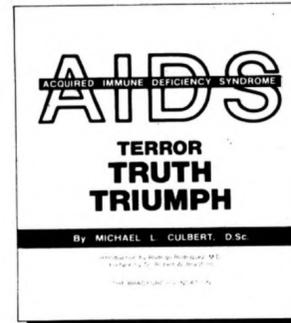
Signature \_\_\_\_\_ Name (Print) \_\_\_\_\_  
Address \_\_\_\_\_ City \_\_\_\_\_ Zip \_\_\_\_\_  
Phone Number \_\_\_\_\_

- I'm willing to be arrested in non-violent civil disobedience.
- I'm willing to support non-compliance actions (with time, money and imagination), but I can't commit myself to being arrested.
- I want more information about non-violent civil disobedience.

Clip and mail to Mobilization Against AIDS Non-Compliance Project  
2120 Market Street, Suite 106, San Francisco, CA 94114.  
For information call (415) 431-4660.

# AIDS: The Whole Truth Exposed!

A major publication of the Bradford Research Institutes of California and Mexico



Information as fresh as today's headlines — research gathered from around the world

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  - The fluoridation connection and AIDS
  - Anal lubricants and AIDS
  - Food processing, hydrogenated fats and AIDS
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  - Biochemical warfare and AIDS
  - The parasite connection and AIDS
  - The multi-viral connection in AIDS
  - Meaninglessness of the HTLV-III Antibody Test
  - Why HTLV-III infection does **NOT** necessarily mean ARC, AIDS or death
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IF YOU LIVE IN THE EAST BAY and would like to host a home party to distribute kits, please call (415) 420-8181.

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A program of the Pacific Center for Human Growth

**Ram Dass Video**

"Exploring the Heart of Healing" is a three-hour invitation to look directly at our lives and deaths with clarity and without judgement. There will be a video presentation and discussion over two evenings on Thursday, July 31, and Friday, August 1, from 7:30 - 10:30 pm (\$6 each night); and again on Saturday, August 23, 6:30 - 10:30 pm (\$10) at Shared Visions, 2512 San Pablo Ave., Berkeley (845-2216).

There will also be a single showing Saturday, August 2, 7:00 - 10:30 pm (\$10) at The Pride Center, 890 Hayes St., SF (Chapel, 3rd floor).

**Friday Socials at The Parsonage**

Beginning immediately, the Parsonage will be hosting Friday evening social hours from 7 - 9 pm at the Parsonage, 555 A Castro St. If you are interested in learning more about our Episcopal ministry, and to meet some of those involved there - gays, lesbians and straights working to reconcile spirituality and sexuality in their own lives, please visit. For more information call the Parsonage at 552-2909.

**Ringold Alley Romp**

OUTRAGEOUS!! We'll show you outrageous.

"Up Your Alley" is scheduled for August 3, from noon til dusk. This unique event is held on one of San Francisco's most notorious alleys, Ringold Alley.

"Up Your Alley" is a block party and carnival to benefit the AIDS Fund, Gay Games II and the Community United Against Violence (CUAV).

For more info call 861-7610 and ask for Patrick Toner.

**Witchcraft Course to Begin**

Van R. Ault will begin his Course in Ecstatic Witchcraft on August 5, in SF. The class meets for nine Tuesday evenings, and will explore the ways of pagan spirituality and magic. Through deep trance meditation, ritual, demonstrations, lectures and hands-on energy work, the training encourages a streamlined, contemporary approach to the Craft, while honoring the strength of the pagan tradition. Personal empowerment is nurtured through intuitive discovery and connection with the Higher Self.

The training is fast paced, providing a safe, loving and highly challenging space for spiritual unfoldment and mental development within an ethical and playful context. The instructor is a well known high priest of the Craft and metaphysical teacher. People of all ages, sexual preferences and genders are encouraged to apply. For an interview, call Van Ault at 864-1362.

**Gay Men's Disabled Group is Forming**

Are you a gay man with a physical/hidden disability? Do you feel isolated and in need of support/therapy?

If you answered yes to the above or have questions about this group, please contact Tom Ossensbeck at 626-7000. The group will be starting in mid-September and will be held at Operation Concern, 1853 Market St., SF 94103. Operation Concern is a counseling center for lesbians, gay men and their families. We have a sliding scale fee and accept SF Medi-Cal & private insurance. Wheelchair Accessible.

**Can't get an ad together? Don't be bashful.**

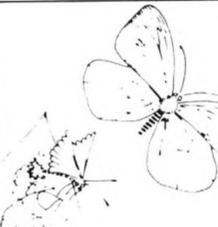
Call Sentinel Type & Camera for a free estimate: 415 861-8100

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Your mind & body work together to create either a fragmented, stress filled environment or one that promotes well being and more enjoyment in life. Re-experience your mind-body as a healing place rather than a vehicle of worries, aches and pains. I use Swedish and Shiatsu techniques as well as visualizations and NLP to help you get back to your thoroughly relaxed and powerful center - a nice place to be. My fee is \$35 for 90 minutes. Castro area.



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I am a certified masseur using the combination of Swedish and Shiatsu technique. My firm and caring touch is certain to bring relief from stress, tension, and aches caused by over-exertion. Preventative measures are offered to alleviate stress and effectively deal with muscular aches. Sessions are 75 minutes and offered @ \$30. Please call Michael at 861-1775.



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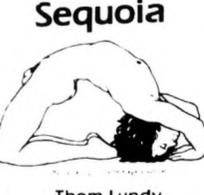
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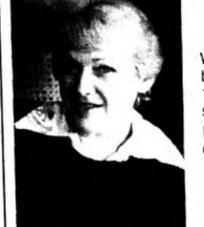
Yes, I'm still massaging after all these years and I'm even better now. I give a thorough, relaxing and nurturing Swedish/Esalen massage. My style is smooth and flowing - working deeper on knots or problem areas. Certified Therapist. Try me. TRIAL SESSION: 20 minutes - \$10 / 60 minutes - \$30 / 90 minutes - \$40. Special \$5 off (60 or 90) with this ad through July. Oliver, 552-4432.



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**Astrologer**

Robert Cole

**August 1-14, 1986**

**Aries, The Sheep (Mar 21-Apr 19):**  
You'll finally find enough courage to put all household chores in the background and head directly for the wilderness where no one cares how neat you are. A thrilling escape from the hum-drum awaits you and your best friend in the month of August. All that discipline and penny-pinching which restricted your freedom since the beginning of summer has actually worked out to your benefit. Now you can go wherever you want, and it's all paid for in advance. Enjoy!

**Taurus, The Ox (Apr 20-May 20):**  
Several extraneous relationships have come into your life this summer. Your modesty and compassion has just about run out; there's only so much support you can give before you start feeling drained. Spend some time detaching yourself from one-way friendships which have failed to offer you a fair return on your love investment. Don't worry, there's a beautiful love life ahead once you get the garbage out of the way.

**Gemini, The Wolf (May 21-Jun 20):**  
Stop taking all this psychic stuff seriously. You're too easy to manipulate with dream-visions and intuitive-paranoia. Whoever's been pushing you around with spiritual magic must be eliminated from your circle of friends. You may have to cast a spell of

privacy around your life to insure peace and freedom in the months ahead, but the release from unseen domination is surely worth it. True friends let you be the way you are.

**Cancer, the Crab (Jun 21-Jul 22):**  
Confusion about your position at work will be eliminated, and you will receive an increase in salary for your contributions to the team effort. Really, where would these bozos be without your selfless commitment! Go ahead, blush a little even if you have to fake it. None of the others realizes how much you have sacrificed for their sake. You have to give signals of overwhelming appreciation even though their gifts cover only half your expenses. You'll end up with complete control.

**Leo, The Snake (Jul 23-Aug 22):**  
HAPPY BIRTHDAY TO YOU! You are definitely one of the most beautiful people on Earth, at least for the time being. Put on your best clothes and flash your most winning smile. Spend your free time strolling down the avenue of success, and use your work time to thrill co-workers with your creative genius. Get ready for a really big surprise for your birthday! P.S. For a personal horoscope and forecast for the next year of your life, please send your birth date/time/place and \$5 to Robert Cole, P.O. Box 884561, San Francisco, CA 94188.

**Virgo, The Pig (Aug 23-Sep 22):**  
Beware of entangling yourself in the red tape of bureaucratic authorities. There will be several challenges to your freedoms in the days ahead, but the machinery of oppression is moving so slowly you can get out of the way if you really want to. There's no justification for putting yourself in a martyr's shoes just yet. Any resistance to the powers-that-be could result in abandonment by your best friends. Proving a point will get you nowhere but down.

**Libra, The Leopard (Sep 23-Oct 22):**  
Dream on, beautiful! You have all the time in the world to fantasize about the possibilities of success by the end of this year. Listen to the magical advice of close friends. Allow your mind to expand beyond the normal dimensions of personal survival. The world is yours for the asking. During this planning period, be sure to exercise and eat right. Your mind has a way of "forgetting" about your body unless you pay special attention to health matters.

**Scorpio, The Scorpion (Oct 23-Nov 21):**  
Now that two major retrogrades have ceased in the heavens, your plans for greater expansion in your business can proceed. This is the perfect time to run a splash of advertising in this newspaper or a local radio station. Get new business cards printed up and use color freely to express a new public image. It seems that private life has to take a back seat to public life for right now, but your lover won't mind. Love in the back seat is better than no love at all!

**Sagittarius, The Horse (Nov 22-Dec 21):**  
After three months of dealing with a Saturn retrograde in your sign, you're going to feel an extraordinary release in the days ahead. Authority figures who have been hovering over you with their restrictions and expecta-

tions suddenly disappear, and you find yourself totally in control once again. Notice how those mysteriously lingering fears vanish once you take power back to yourself. No one can tell you what to do anymore. Your fate is in your own hands.

**Aquarius, The Whale (Dec 22-Jan 19):**  
You dominates your mind and body as August dawns. After spending most of the summer in a state of hyper-celibacy you should prepare yourself for a burst of physical passion over which you will have little control. Naturally, it takes two to have the best sexual experiences, so you should zero in on the person who stimulates you most. Risk embarrassment, criticism and denial in order to get into bed with this lover. The best part of the summer is just ahead!!

**Aquarius, The Eagle (Jan 20-Feb 18):**  
Getting used to another person in your love life may seem especially difficult in August. You created this situation, so you have to live the rest of the summer carefully sharing your love between two people who each want you completely to themselves. You should be able to carry out your plans despite bitter jealousies which arise; the situation requires that you be the dominant partner in the threesome. Obviously they want your love more than you want theirs.

**Pisces, The Shark (Feb 19-Mar 20):**  
Those ingenious suggestions which you made months ago are finally accepted by the boss at work. Get ready for a major shake-up in work schedules and assignments; these changes should have been implemented when you first brought them up. But now the confusion is bound to have an even more personal impact on your favorite co-workers. You may have to decide between work and friendship. As strange as it may sound, you will choose income over intimacy until the end of August. ■

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Sunday Worship & Communion 10 am

St. Paul's Lutheran Church  
St. Paul's is a member of Lutheran Concerned (the Lutheran Gay/Lesbian Caucus) and is the meeting site for the East Bay Chapter of Parents & Friends of Gays and Lesbians

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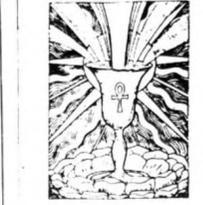
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**WANTED: VOLUNTEERS**

Help Create Coming Home Hospice

Hospice of San Francisco is now renovating the Convent of the Most Holy Redeemer Church in the Castro so that it can serve as a hospice residence. Coming Home Hospice will be for people with AIDS and other terminal illnesses.

You can help, if you have experience as a painter, plumber or handyman, you can volunteer skills. Volunteers are needed to do the following things:

- WALL PREPARATION WORK—requiring plastering, patching and painting skills.
- PLUMBING WORK—requiring apprentice level plumbing skills for room sinks and bathrooms.
- HANDYMAN WORK—requiring general skills for painting, door fitting, lock installation, taping and sheetrock work as well as overall room finishing.

If you would like to provide help daytimes, evenings or weekends, call 861-1110 and leave a message for Berens Kaminsky. Help making Coming Home Hospice a reality.

A part of VNA of San Francisco, providing home, community and hospice care.

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California at Montgomery	State Building
Sacramento at Sansome	City Hall
California at Davis	Van Ness at Market
Montgomery at Post	Castro at Market
Transbay Terminal	Castro at 24th
Mission at Beale	24th at Noe
California at Embarcadero BART	Hayes at Franklin
Fillmore at Sacramento	Fillmore at Clay

# At Ease



Artist Ken Togo (center, top) and the cast of *In Praise of Love and Sex*

## Out, East

A Japanese activist turns to shadow theatre for a frank celebration of gay love and sex

Interview by Randy Lyman

When Ken Togo ran for the Tokyo City Council in 1971, he called himself Okama Togo — "Faggot" Togo. He was 39 years old and owner of one of the few gay bars in Japan.

"When I opened the bar in 1963, there were only 10 gay bars in Japan," he said. "Today there are over 600 in Tokyo alone. It was a new road for me — to be involved with male prostitutes and similar lifestyles. But I felt close to these people. I found them alienated and looked down upon, and I felt a need to liberate them. I was myself an object of mockery. I decided there was a strong need to fight discrimination against gays, and so I ran for office as Okama Togo."

He lost by a landslide. Ken Togo has run for office every three years since 1971, always unsuccessfully. Is he discouraged? "In Japan, there is AIDS hysteria and a backlash against gays, like in America. This is important to deal with. As long as I am healthy and can afford it, I will keep trying."

In the late '40s, Seiji Fujishiro used to walk through the war-ravaged streets of Tokyo and think about shadow plays.

"I was a college student then," he says, "involved in children's theater. I realized that I could express human emotion depth even better with shadows than with conventional drama. Of course, any materials for theatre were scarce after the war, but that was not the main reason I began using just available candles. I saw the shadow plays of India, which have a tradition thousands of years old, and I was very moved and impressed. I thought, why not in Japan?"

"I am interested in creating a 'play' of light and shadow, both in the sense of a stage play and an interplay of light and darkness to symbolize the light and dark aspects of my subject. I feel the shadow play is a perfect symbol to show the theme of freedom in gay love and sex."

Ken Togo and Seiji Fujishiro are sitting across from me in their hotel room, which looks down eight stories to noisy Van Ness Boulevard. Fujishiro is decked out in black, from turtle-neck to slacks to shoes. Togo wears something more traditional: a silver-blue kimono and wooden sandals. Neither man speaks English, so their interpreter sits by my side. Also with us is Masanobu Kato, Fujishiro's technical director. The four men graciously greeted me with bows and Western handshakes. They smoke or sit quietly while we talk; they think carefully before

**"In my plays and films, I try to present my fear of the suppression of minorities, like gays."**

answering my questions, then respond with lengthy, yet concise answers. You would never mistake them for the kind of celebrity media darlings who try to pass themselves off as artists with a prepared stock of glib double-speak answers.

They are in SF to prepare for the opening of their new shadow play, *In Praise of Love and Sex*, which runs August 12-17 at the Victoria Theatre. Produced by Togo and directed by Fujishiro, the play covers 300 years of Japanese gay culture, creating a "visual poetry" of memorable and colorful moments in Japanese history. The shadow play also features classical Noh and Jiuta-mai dance and Western modern dance. "We decided to bring the play to San Francisco," Togo says, "to support the summer Gay Games, and to show what Japanese gays are

facing and where they must go in the future."

Togo tells me that he and Fujishiro are cousins. "Mr. Fujishiro does much artwork for my magazine, *The Gay*. He is the foremost shadow picture artist in Japan, and his support for me is controversial, but I appreciate it."

Fujishiro admits that in his student days he was more successful as a shadow picture artist for a home design magazine. "The publisher was very helpful. He has published my tableaux for 36 years, which is the longest that one artist has been used in a magazine in Japan. I became well-known and involved with NHK, which is the Japanese government TV station. They used my shadow pictures in their shows."

"In 1945, my idea of a silhouette was to draw the shadows themselves. Then I realized that a real shadow picture should be an interplay of light and shadow. I used actual lighting sources, which was a new technique at the time. My fame let me explore other theatrical forms, which are not as financially rewarding as the publishing, but now I am able to do both."

In 1970, Fujishiro created his own theater

company, Jeune Peintre, which performs a repertoire of ten different shadow shows to audiences around the world.

"I support Mr. Togo because he is almost the only person in Japan doing what he is doing. And he has been a great supporter of my work. In 1985, I did a different shadow play with the same title as the current play, but this year we decided to do one together."

Four years after opening his bar, Togo published his autobiography, *The Cryptogamia*. As the first gay-oriented book published in Japan, *The Cryptogamia* became a sensation in the gay underground and a scandal everywhere else. The title itself became a derogatory term for "gay." Tow more books, *Going My Homosexual and Gay Sex*, soon followed.

"When I ran for city council in 1971, my

supporters were the readers of *The Cryptogamia*. The general public did not know of me or my activities. After I called myself Okama Togo, some people praised my courage, but many others through it was a joke."

In 1975, Togo began publishing *The Gay*, a monthly magazine for gays and lesbians. Its regular printing of 10,000 copies reaches an estimated two to three times as many readers. "There are some porno photo sections, but compared to American magazines they are tame because of our censorship. We also feature interviews with well-known Japanese figures who support gay rights, essays — my own as well as others — serialized novels and short stories. Some are by very well-known Japanese writers but they do not use their own names for fear that other publishers will no longer publish them."

Masanobu Kato, who has been working as Seiji Fujishiro's technical director for over 10 years, is responsible for mounting each of the company's productions. "There are many ways to create light and shadow," he explains. "Technology has allowed us to become more sophisticated, but since much of this technology is invented for industry, we must adapt it for the stage. I have been working on this with Mr. Fujishiro, and we are now using state-of-the-art multi-media technology."

"We have chosen a very great and complex goal. There are two aspects of shadow theatre: the static tableau and the theatrical movement. We want to challenge each of these forms and make them interrelate, to make the tableaux 'move' theatrically, and to make the theatrical movement a continuation of the tableau. It is very paradoxical."

In my plays and films," Togo says, "I try to present my fear of the suppression of minorities, like gays." Besides numerous books and other writings, the indefatigable Ken Togo has written and/or produced many controversial plays, four films and hundreds of short videos on gay subjects. *The Sea Beyond the Revolving Door*, a science fiction play written by Mishima's lover, Domoto Masaki, dealt with the hijacking of a ship by a radical group. "There were several controversial scenes, including one where the Emperor is raped by Douglas MacArthur. I accept rape and incest as forms of love." Togo also produced the film *More and More Love*, which explored AIDS and American Christianity, and was shown in the 1985 San Francisco Gay Film Festival.

"I believe I am the only person in Japan who is actively producing theater that deals with gay themes," Togo says. "I have produced many small plays in Tokyo in the past 20 years. There are very few opportunities for Japanese gays to see any gay plays, even in Tokyo. Outside Tokyo there are almost none. My goal now is to reach a much wider audience, including non-gays."

We had been talking for nearly two hours and, as we bow and shake hands good-bye, my host presents me with a gift — a set of 12 monthly calendar posters featuring Fujishiro's favorite light and shadow illustrations and photographs. They are beautiful — intricate tracery with vibrant crystals of color, like chips of emeralds, rubies, sapphires, obsidian; imagine a jet black silhouette in front of a brightly backlit stained glass window. "February" shows a drifting, dreamy blue and purple sky and the stark, black form of a large weaving loom; above and around, pale, half-imagined birds glide effortlessly on waves of half-seen lights that waft and tumble across the sky like the aurora borealis. I notice that this is a scene from the coming production.

"The Japanese tendency," Togo concludes, "is not to take action, to avoid being conspicuous. It is very hard to change that sensibility, because even though Japan has no laws prohibiting gay sexuality, there is a very strong inner law, such as the importance of marriage, that single people do not get promoted, that gays are imperfect. These ideas are handed down to each generation, and they are impossible to destroy."

Yet, Togo bantams the petty attitudes that sometimes afflict gay unity. When a gay political mini-party recently held a conference, someone learned that Okama Togo was involved and immediately caused a controversy that soon split the party.

"We have some press support, including the NHK national television, and much support from the handicapped community, but most high government figures are against us. On television and the stage, gay characters are stereotypes and objects of mockery. It will take a long time to change these attitudes, but I can't sit still. We must make changes somehow."

*In Praise of Love and Sex* runs August 12-17 at the Victoria Theatre. Call 863-7576.

## Theatre

John J. Powers

### Politics and Poetry Mixed

The Eureka Theatre is closing its '86 season with two plays focusing on apartheid in South Africa, Athol Fugard's *The Island* and OyamO's *Every Moment*. These plays represent the best in political theatre: They talk to us with a clear voice about injustices that can lose their sting on the evening news or in a news headline. Their messages are personal and unconditional.

*Every Moment*, which opens the evening, takes place in a Harlem tenement today. Two rap musicians rehearse for a concert benefiting blacks in South Africa. They begin to argue about oppression in America vs. oppression in South Africa. How can blacks in ghettos like Harlem be expected to help other blacks thousands of miles away? We have our own problems, argues Tokuu, played by Steven Anthony Jones. Shabaka's Ben, the other character, eventually convinces him otherwise. Their interaction never really loses itself in rhetoric, but some of the songs come at the audience like an electric charge rather than a lightning bolt: The words are less than illuminating. Beyond these raps, *Every Moment* is a neat, strong call to action that deserves to be heeded.

Jones and Shabaka re-appear in Fugard's *The Island*, the wondrous, exciting, angry and vital drama of two men in an island prison cell off Port Elizabeth in South Africa. Fugard has written characters who are remarkably intense and well-rounded as they recall their families, brutal circumstances of their arrests, betrayals and false hopes provided by their insidious captors.

*The Island* also concerns a rehearsal of sorts: The two men are contemplating a performance of Sophocles' *Antigone*, the play-within-a-play employed by Fugard as a powerful metaphor for the government's oppression of individuals who oppose and violate unjust laws. The classical tragedy becomes the focus of this play when the prisoners perform a synoptic version. The real tragedy of South Africa comes back to us as we see the men finally shackled and lead around as virtual slaves. *The Island* ends as it began, on a note of unforgettable misery and outrage.

Both plays boast the same excellent technical crew. Director Richard Seyd keeps his actors well-paced and moving in limited set arrangements. The physical space in *The Island* is effective in conveying claustrophobic tension. The sets by Adam Scher, lighting by Ellen Shireman, and Paige Cook's costumes are all well-integrated and designed. My only major problem was with the mural-like poster which dominates the background for both productions: It overstates what's already being conveyed so powerfully.

**I was surprised to find homophobia rearing its ugly head through association.**

Finally, I'm compelled to bring up something that's a little difficult to talk about since it is not the focus of either play. I was surprised to find homophobia rearing its ugly head in both plays and in nearly identical fashion: through an association of anal sex or sodomy with emasculation. This subject is expressed as comic relief in *The Island* when one character holds his crotch, charges at the other, and the other replies, "You ain't gonna make me into no woman," and runs away. The line actually got the biggest laugh in the play!

I realize this scene may appear innocuous enough, but it re-affirms a sexist viewpoint equating power and violence with masculine aggression, and effeminacy with vulnerability or helplessness. I'm not saying that Fugard or OyamO don't have the right to include such depictions. I just don't think they should be so easily accepted or viewed with the complacency of vaudeville humor.

The issues addressed in these plays are significant enough. Whether such homophobia ought to be tolerated in the name of others is another matter.

When I went home after the plays, I wondered about other things. How are gays being treated in South Africa? Who represents gays in that country? In the context of leftist politics in America, such questions are often regarded as frivolous or self-serving by heterosexuals. We have a right to ask them.

Judy Grahn's *Queen of Wands* is described in my press notes as "literary, mythopoetic tour de force," a convoluted way of saying that it really works as a book of poems dealing in myths. The Herbst Theatre recently presented an adaptation for the stage, directed by John Goodman and performed by the Golden Gate Actors Ensemble. The company plans to bring *Queen of Wands* to Europe in the next few months.

*Queen of Wands* is a long, beautiful parable of feminism, rooted in the ancient story of Helen of

## Performance

Steve Silberman

### Giorno Speaks His Language

The austerities of neo-classicism were never his idea of a good time — so it made perfect sense to see John Giorno sweating and yelling on the black stage of the DNA Lounge with its post-Pop Art molecules on the wall, its post-Christo wrapped girders, its moire patterns and blown-up heads staring down from the rafters.

He deserved a larger turnout. If his student Laurie Anderson were to bring her "Language Is A Virus" schtick into the DNA, there'd be a riot.

Troy. Grahn's separate poems deal with various aspects of male oppression of women, and women finding love for themselves and transcending patriarchal trappings. One poem, "He is Singing the End of the World," is a dynamic indictment of the ever-popular doomsday rhetoric among Christians. Other poems celebrate women who have been forgotten, like the victims of the infamous Triangle factory fire (the occurrence of which spurred reforms for working people in sweatshop conditions). Queen of Wands at last becomes a triumphant reminder of the resilience of women against a magnitude of forces.

I regret to say that the Goodman production lacks the conviction and spirit of Grahn's words. Some of the set pieces and formations are really nice to look at, but Goodman relies on too wide a range of effects or influences. Such eclecticism finally compromises the simple energy and glory of Grahn's vision. For the most part, the actors lack the vitality of the images they attempt to evoke. Also, the vault-like Herbst isn't the best place for a piece so delicate and intimate as this.

If the Goodman production didn't encourage viewers to seek out the Judy Grahn collection, I hope this column does.

The *Island* by Athol Fugard, and *Every Moment* by OyamO, now through 8/17 at the Eureka Theatre. Call 558-9811.

## Gay Playwriting Contest

The Meridian Gay Theatre Playwrights and Directors Group is pleased to announce its 1986 Jane Chambers Memorial International Gay Playwriting Contest, designed to encourage the writing of new lesbian and gay plays. The seventh annual such contest, it is named in honor of the late Jane Chambers (author of *Last Summer at Bluefish Cove, A Late Snow* and other plays), for her notable contributions to gay theatre.

To qualify for the competition, a play may be either full length or one act, must have a major gay character or theme, and must not have been previously produced in New York.

Deadline for the receipt of entries is October 1, 1986. Winning plays will receive a staged reading in Meridian Gay Theatre's Playwrights and Directors Series in spring, 1987 in New York City. Winners will be announced by February 1, 1987.

Playwrights should send their entries to Meridian Theatre Playwrights and Directors Group, P.O. Box 294, Village Station, New York, NY 10014. For a copy of the contest rules, send a self-addressed envelope to the same address.

This event is made possible, in part, with public funds provided by the New York State Council on the Arts and the New York City Department of Cultural Affairs.

Somebody in the DNA office with only a vague sense of history billed Giorno as "the man who inspired the Beat Generation." Giorno himself gives credit where it is due, calling William Burroughs "one of my gurus... a great teacher."

What Giorno has done is to preserve the major and minor voices of the Beat Generation on his massive series of recordings put out on the Giorno Poetry Systems label. On *The Dial-A-Poem Poets* you can hear, for example, an adolescent Jim Carroll reading from *The Basketball Diaries*, Brion Gysin's Steinian tape experiments, Ginsberg singing Blake, and Frank O'Hara reading from his "Ode to Joy," with its now-heartrending refrain: "no more dying."

Giorno delivered a punchy 50-minute set encompassing new work and crowd favorites like "Stretchin' It Wider." No fist-fuckers onstage this time, but Giorno closed the set with the powerful "Scum and Slime," accompanied by a wall-of-snarling-Stratocasters a la Ginsberg's



**Giorno is at all points compulsively attached to scraps of inner and outer dialogue. This attachment is the subject of his work.**

Giorno's refusal to distinguish sacred and profane, or to surrender any emotional territory as unpoetic, allows him tremendous range. He crams it all into a single poem: tenderness in the love-bed, brutality, drug addiction, supermarket jingles and street-talk rephrasings of Buddhist dharma.

The result is a vigorous, comprehensive inventory of the poet's idiosyncratic spirit, which can only imagine a heaven that includes "bloody atrocities — and you got the jones!" The poems have a cumulative effect: Watching Giorno work

he will turn a phrase like "What're you doing heah havin' a pizza all by y'self?" inside-out through repetition sans tape-loop violins until you hear its odd music; or, he'll throw out a rapidfire series of what sounds like cliches but aren't, like "I don't want anybody tellin' me about solutions — they don't work!" Anderson uses her linguistic devices to produce a kind of whimsical detachment; Giorno is at all points compulsively, even hellishly, attached to these scraps of inner and outer dialogue. This attachment is the subject of his work.

"Birdbrain." (There is no need to invent a clumsy neologism like "spoken word performance" to describe what Giorno represents — poetry's living oral tradition.)

Giorno declined an encore holding up his hands in a modest shrug, despite a passionate ovation. It is this humility underlying the frenzied surface that makes Giorno so likeable even as he slices open the layers of craving, repression, and self-deception that cancer the American fantasy. Giorno is also tremendously funny, as in this excerpt from the 1974 *Gay Sunshine* interview:

"I love Nixon. He's a great American folk hero, like Billy the Kid or Jesse James. He did more to destroy the authority of the president than any other man in history. They should write folk songs about Nixon."

Ken Coupland

## Ooh, Grosse! Aliens, 0 (Pirates, 2)

Director Ridley Scott's resonant, terrifying *Alien* drew grudging praise for its hi-tech look and monstrous extraterrestrial creations on its release six years ago. Critics resented the sketchy development of its characters, but audiences weren't so picky: *Alien* went on to become one of the fifty top-grossing pictures of all time.

Twentieth Century Fox has taken this long to come up with a sequel, *Aliens* (or is it a *multiple?*), and director James Cameron seems to have given audiences what they wanted; once again, moviegoers are flocking. But to what? *Aliens* reduces Scott's grand design to a Ramboesque orgy of destruction — and a squandering of its brilliant special effects — that's as chilling for the wrong reasons as *Alien*'s spookiest premise.

I recall making a break for the men's room my first time watching *Alien* and being so rattled I couldn't negotiate my fly (now that's scary). Second and third viewings confirmed my impression. Ridley's conception was astonishingly self-contained (but not, as it turns out, sequel-proof) in large part attributable to the fantastic thoroughness of Swiss artist H. Giger (who doesn't even rate a mention this time around) in formulating an organic sequence of primitive life forms that had their own interior logic.

Giger, a surrealist, even pornographic, illustrator who's recently gained further notoriety for the liner illustration to the Dead Kennedy's latest album (the painting got them busted for obscenity), perfectly realized his obsession with the mechanics of sex in a series of unmistakably phallic creations that functioned very much as machines themselves. Giger slyly introduced a crustacean-type intermediate stage in the alien's development that face-fucked its victims, planting its seed deep in their guts with — you may recall — revolting consequences.

Cameron, who showed promise with his debut film *The Terminator* — deftly juggling the contradictions of time travel, takes *Alien*'s horrifying implications — like the existence of hostile planets — and trivializes them. When we rejoice Ripley (the believable-or-not Sigourney Weaver), she's been drifting for some fifty-odd years in the suspended animation of hyperspace. In one of *Aliens*' few convincing scenes a rescue crew cuts its way into the frosted interior of Ripley's ship

and finds she's still alive. "Well," grumps a rescuer, "There goes our salvage."

Sure enough, the Company is still in it for the buck, and Ripley is appalled to learn that a colony of Company employees and their families has established an outpost on the same planet that houses the incubator. In a breathtaking stroke of implausibility, communications with the colonists



Sigourney Weaver preps for total warfare in *Aliens*

are abruptly cut off just as Ripley's getting her space legs back.

The Company sends in the Marines. Cameron scavenges the haunting scenario of the original, where the incubator is plainly a sort of outpost itself, long ago abandoned by its makers, and concocts an factory complete with a sort of alien queen bee busily churning out little pods. Fully developed aliens (by the dozens) are treated as so many magnified cockroaches — a travesty of *Alien*'s dimly glimpsed and implacable antagonist. The sequel's escalation of mayhem and

*Aliens is a travesty of the original, and the escalation of mayhem and firepower is numbing.*

firepower is numbing, its destruction so exaggerated that in the film's closing moments Cameron resorts to sloppy rear projections. Ridley Scott's fine cast is replaced by a crew of Army grunts who don't deserve a shred of sympathy, although there may be a glimmer of interest in the fact that several of them are obviously lesbian: It's almost a relief to see them wiped out

one by one. Ripley, of course, escapes and her solution — nuke those aliens! — has to be one of the all-time lows. When the grunts balk, she counters, "They can bill me!" Who does she think she is, Dirty Harriet? (Coronet)   
 □ Walter Matthau, as a shipwrecked Long John Silver in Roman Polanski's *Pirates*, tries to take a bite out of his cabin boy's exposed derriere. We're braced for an intriguing plot dynamic, but no, Walter's just hungry. Cabin boy Chris Campion (who's much comelier than he appears in the film's strangely unflattering advertising) scurries

away, and the next thing we know the pair have fallen into the hands of the Spanish Armada. It's misadventure on the high seas.

*Pirates* is gorgeous. Styled to the hilt and featuring an enormous galleon that reportedly gobbled up a good portion of the budget, it's photographed, cast (right down to the extras),   
 Continued on page 18

### Film Clips

Michael Laskey

#### Heartless Art *Heartburn*

New York writer Nora Ephron made millions from exploiting her failed marriage to philandering reporter husband Carl Bernstein with the etched-in-acid, roman a clef novel, *Heartburn*, and then made millions more with the screenplay of the book. The film should only do as well.

Alas, the bitchy, hell-have-no-fury-like-a-Jewish-American-Princess tone has not been transferred to this unkosher screen version with WASP-y food writer Meryl Streep and decidedly goyish Washington columnist Jack Nicholson. In fact, every quality that gave the book its identifiable laugh-out-loud quality has been sacrificed to let director Mike Nichols and writer Ephron make a generic message picture about why marriages go bust.

There is little in the ostensibly comedic *Heartburn*, *The Movie* that is funny. There is also little that is particularly clear. We never learn, for example, enough about the characters valiantly depicted by Streep and Nicholson to understand what their initial attraction to each other is. Their move into a Washington fire-sale townhouse supplies much of the intended humor, but jokes about a budget Hungarian contractor and remodeling dust are no more than, er, dusty.

That Streep discovers husband



*Haunted Honeymoon*: it isn't over yet for Radner, DeLuise and Wilder

Nicholson is cheating on her comes at the beauty parlor, almost as an afterthought. But she has a chance to get angry and sad, something Streep does infinitely better than comedy.

Nicholson practically steals the picture with his hammy schtick and now familiar little boy, shit-eating sheepish grins. But since this is supposed to be the woman's story, Nicholson's performance upsets the already flimsy balance.

Whatever the message here, it is not delivered and we are handed a vague film pregnant with wasted talent. Maybe that is why *Heartburn* gave me heartache. (Regency 1)

#### Drag That's a Drag *Haunted Honeymoon*

Halfway through *Haunted Honeymoon*, which I caught at the Serra Theatre in cemetery-laden Colma, the

The film was so poorly planned that Wilder couldn't even come up with a reasonable ending. The movie just ends suddenly (not suddenly enough).

What is really laughable (or scary, depending on your viewpoint) is that some idiot in Hollywood read and approved this script and said, "Yeah, Gene, this is great — here's 15 million bucks. Go make a picture that will knock 'em dead."   
 It doesn't. (Galaxy / Serra) ■

#### More Is Less *Aliens*

The reason films like *Alien* and *Psycho* work so well and stay in the audience's memory long after viewing is that they play with us coyly, cleverly and psychologically. Subtle use of violence and the setup for viewer anticipation of the potential horrors to come help make these films successful in terrifying us.

As Mae West said, "I like to keep 'em guessin'." *Aliens* — the *Alien* sequel — does exactly the opposite. It leaves nothing to our imagination. It performs a trick and then repeats it incessantly. Director James Cameron, who co-wrote *Rambo II* and directed the hit film *The Terminator* knocks us over the head with guns and ammo and in so doing, is about as subtle as a phone booth in the middle of the Mohave Desert.

*Aliens* sends macho woman Sigourney Weaver back to the planet of *Alien* 57 years later with a ragtag team of military boys and a token Hispanic tomboy. *A Rambo Meets the Monster*. And we see the monster so often, it's no longer frightening, merely a special effect, and we are further assaulted by the

stereo whiplash of Pentagon-style explosions. This isn't a horror picture anymore, but another Green Beret crusade. Cameron tries to wow us by thinking more is more. As the predecessor film directed by Ridley Scott proved though, you get more stunning effects with less. (Coronet) ■

#### Film Checklist

Previously Reviewed / Ongoing

- About Last Night ★★½
- Back to School ★★
- Bellefleur the Cajun ★½
- Big Trouble in Little China ★
- Club Paradise ½
- Dona Herlinda & Her Son ★★
- Hannah and Her Sisters ★★½
- Home of the Brave ★★
- Joshua Then & Now ★★
- Labyrinth ★½
- Legal Eagles ½
- Letter to Brezhnev ★★
- Mona Lisa ★★
- My Beautiful Laundrette ★★½
- Out of Africa ★★½
- Out of Bounds ★½
- A Room with a View ★★½
- Running Scared ★★
- Three Men and a Cradle ★½
- Top Gun ★
- Turtle Diary ★★½
- Under the Cherry Moon ★★ Vagabond ★★½

A note on the star system:   
 ★★ ★★ As good as you'll get.   
 ★★ ★★ For what it is, very good.   
 ★★ ★★ Flawed, but worthwhile   
 ★★ ★★ Some redeeming features   
 — I'd pass — K.C.

### Dance

Eric Hellman

## Star-Gazing at La Scala

Milan's La Scala Ballet came and went in the very short space of five days the other week, presenting Franco Zeffirelli's distorted, theatrically offensive version of *Swan Lake* and lots of sloppy, uninspired dancing.

But despite much disappointment, La Scala did provide the first sustained look at the artistry of Jean Charles Gil, a rising international star who is destined — I believe — to join the ranks of Antony Dowell, the late Erik Bruhn, Rudolf Nureyev, and even that annoying trickster Mikhail Baryshnikov.

Gil's dancing in *Swan Lake* and, especially, in the title role of Ballanchine's *The Prodigal Son* (included in La Scala's program of mixed repertory) was simply superlative — for a wealth of reasons. This is exciting news for local audiences because Gil (who guested with San Francisco Ballet during the first two programs of the spring 1986 season) will join our company as a principal dancer for the entire 1987 season.

The qualities that distinguished Gil's dancing (or any truly great artist in the dance) are a great pleasure to describe — and even more to experience. He begins with an exceptional command of balletic technique (most notably evident in what remained of Petipa's choreography for *Swan Lake*). Gil's accomplishments include exceptional speed, pristine beats, carefully articulated use of the arms and upper torso, and strong, clean finishes after completing a jump or pirouette.

Also, when he first appears on the stage, Gil radiates the self assurance and commanding attention of an authentic theatrical presence — without exhibiting the excessive egoism that often clouds even the greatest of stars. In fact, his partnering of the legendary Carla Fracci (now 50) in the *pas de deux* from *La Sylphide* (included in the first evening's mixed repertory), was a model of personal restraint and deferential respect. Fracci's performance in turn was exceptionally delicate and sensitive.

Besides technical brilliance and a commanding stage presence, Gil possesses a distinctive, personal style that is simultaneously romantic, languid and deliciously sexy. His leaps, although not always among the highest, carry a nerve-tling mystery of effortless, floating sensuality.

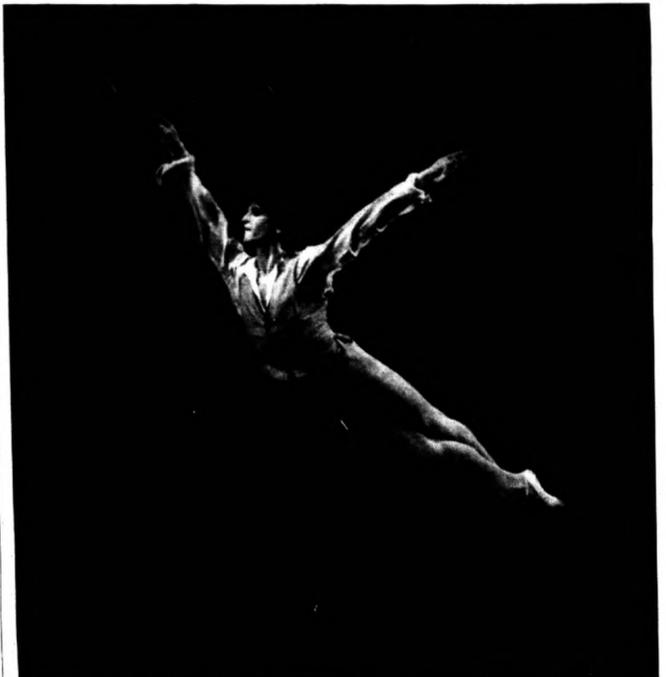
The many facets of Gil's artistry are further deepened by his success at dramatic interpretation. His powerful, emotionally draining performance in *The Prodigal Son* — from rebellious youth to hedonist to broken spirit — was one of great pathos, sensitivity and nuance.

Other, regular members of the La Scala company also deserve credit for fine performances in this piece, especially Paolo Maccaferri, dancing The Siren, and the corps men whose comical but menacing interpretations as The Drinking Companions were excellent. Overall, the combination of Ballanchine's choreography, Prokofiev's rich — sometimes emotionally painfully score, Rouault's decor and costumes and Jean Charles Gil's expressively potent dancing made La Scala's *Prodigal Son* one of the finest dramatic presentations of dance I have seen on the Opera House stage.

Unfortunately, a similar result was not the case with *Swan Lake*. The main problem was the fact that the Zeffirelli's "innovations" — in terms of narrative content, decor, costuming, special effects and musical arrangement — completely overshadowed and distorted the ballet's significance as a work of dance. It frequently appeared as if the dancers were nothing more than puppets set adrift amid a kaleidoscopic swirl of unconnected visual and musical imagery.

As one friend remarked — in response to Zeffirelli's abandonment of tutus for calf-length gossamer gowns while a twirling, amoeba-like image was projected against a backstage scrim — it was rather like a slumber party where all the girls had had too much to drink. Even Tchaikovsky's tragically regal, eloquent music had been "arranged" (by no less than Lorin Maazel) to resemble a jazz version of a pop composer's greatest hits.

Rather than being sensual and romantic (as one might expect from Zeffirelli), the act and costume designers were confused and campy. Rothbart (the evil sorcerer) kept appearing in a silly bat-wing outfit; and Odile alternated between gypsy attire



Gil radiates the self-assurance and commanding attention of an authentic theatrical presence.

and a vaguely oriental ensemble. The stage designs included a neo-classic, painted landscape, an all-silver Renaissance interior, and a building-block castle surrounded by a desolate lake. The final scene (for the Apotheosis) was, admittedly, exquisite: a rippling sea washed with shades of aqua and cobalt blue and framed by a magical, multi-hued rainbow.

Amid much scenic turmoil (and seemingly hundreds of supers running about), what dancing there was — choreographed by Rosella Hightower after Petipa — seemed mostly inconsequential. The technical rigors of the dance of the four cygnets were mostly sequestered in the folds of their nightgowns. There were several major solos for Siegfried which, as mentioned, were performed remarkably well. Oriella Dorella, dancing Odette, and Carla Fracci, dancing Odile, gave performances lacking any particular distinction.

One final word on La Scala: The Italians also danced Jiri Kylian's "La Cathedrale Engloutie" ("The Sunken Cathedral," set to Debussy's music by that name and included in the program of mixed repertory). This dance, with superlative performances by Maurizio Luceri, Vittoria D'Amato, Elisabetta Armiato and Maurizio Vanadia, confirmed my belief that Kylian, director of the Netherlands Dance Theatre, is one of the most talented and thought-provoking of all modern choreographers.

"The Sunken Cathedral," like many of Kylian's other dances, explores the difficulties of relations among lovers — man and woman, two men, two women. His athletic, rapid-fire and physically exhausting movement provokes emotions of anger, violence, jealousy, tenderness and sexual passion. I found this multi-layered work immensely satisfying. ■

#### Pacific State Craftsair

The 11th annual ACC Pacific State Craftsair, to be held at Fort Mason, August 8-10, expects to attract new collectors who will be seeking the unique and unusual object for their home or personal collections.

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street fair image," says Carol Sedestrom, President of American Craft Enterprises sponsoring the SF event, and three other internationally known contemporary markets. "In our excessively automated society people find they need objects that are made by hand with a certain humane sensitivity. And the age group that is

currently furnishing their homes finds collecting contemporary objects fits their needs perfectly," said Sedestrom.

The original Pacific State Craftsair will be open on Friday, August 8, 11 am-8 pm, August 9, 11 am-6 pm, and August 10, 11 am-5 pm. Admission to the event is \$4, free for children under 12. There is free charge for parking in Chrissy Field; free shuttle buses to Fort Mason are provided. Gourmet food will be available throughout the day.

For more information, call 924-3702. □

#### Hot Time for Women

In celebration of Women in Sports, Bay Area Career Women present for your enjoyment, "Hot Time Summer in The City." Reserve August 16 for attending, at the S.F. Gift Center Pavilion, 888 Brannan St. 9 pm-3 am. There will be great music for dancing and a special guest appearance by "Sistah Boom." Attire is summer casual. Advance tickets: members \$12, non-members \$22. For all advance ticket sales, call or write the BACW office. Mail order deadline is August 12. Special rates for women athletes participating in Gay Games II (\$5 in advance or at the door). Women preferred. Limited tickets at the door, \$22 for members and non-members. Contact Pat Luiz at 569-7709.

Carol Ruth Silver, S.F. Supervisor, will speak at the August Bay Area Career Women's business meeting on the topic of "Gender Politics in San Francisco." Attend at Marines Memorial, 609 Sutter St., Monday, August 4, 6 pm-7:30 pm networking, 7:30 pm, speaker. No-host cocktails and hors d'oeuvres. \$8 members, \$16 non-members. □

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ORPHEUM

## Symphony Hall Turns Big Top:

# Nation's Bands March on Davies

by Gary Menger

On August 9, an unprecedented week of history begins in San Francisco. A convention to celebrate life, love, sport, music, fellowship... an event to dwarf every parade, street fair or protest march ever experienced — both in what it symbolizes and what it will be — Gay Games II.

It would take every page of this paper and then some to outline the planned competitions, games, cultural events, shows, parties — and surely I needn't try. Everyone by now has a program for this affirmative celebration.

While the ball games, weightlifting, races, swim-meets and wrestling go on by day, and every theater, dance club and music hall puts forth its best each evening, another unique phenomenon will excite ears and thrill hearts through the week — the Gay Marching Band. Not just our own — for some years a source of pride for all San Francisco — but a composite of 15 gay bands from around the country, as well as representatives of two new ones now being formed in Seattle and Miami. Our own band is being joined by — and playing

host to — other members of The Lesbian & Gay Bands of America (LGBA). August 8 will be the first convening of Bands of America since the Hollywood Bowl in 1984 and a smaller gathering in Dallas for Gay Freedom Day last year (a probable 350-400 musicians) and, when they appear in

**Jon Sims wasn't given time to realize his stated wish to create a circus theme for the grandest gay band concert ever.**

Davies Hall the evening of August 12, it will be the largest assemblage of performers to ever grace that stage.

Their musical week begins when they take part in the August 9 Opening

Ceremonies (and, of course, they'll be prominent in the Closing Ceremonies). They gear up further the following day, Sunday, with a Castro Circus Parade, when each separate band will have a chance to show its stuff.

But their really big event will be on Tuesday when Davies Hall becomes a

booths in the lobby manned by organizations such as Emergency AIDS Fund, Coming Home Hospice, Lesbian/Gay Choir and Theatre Rhino. These booths will have games, souvenirs or, in some cases, just information.

The main show goes up at 8 pm with the stage circus-tented. The nearly 400-strong LGBA Band, led by our conductor Jay Kast, will surround the trapeze, and the combined bands will play for the wire-walkers, twirlers, acrobats, trapeze artists, Flag Corps and SF Physique Team.

The seed that was forerunner to this spectacle initially bloomed in 1977 when a determined, serious-minded young musician realized his biggest dream: form a gay marching band, and to make it the biggest, best,

loudest, spiffiest, brightest and proudest marching band ever. Was the band from its inception that great, from the beginning? In my memory it was, and it's only gotten bigger and better in the nearly 10 years since.

Founder Jon Sims had many dreams and a knack for making them come true. But he had less time than he knew, since AIDS took him while still a young man as one of its earlier victims. Would he be surprised that his unique concept of musical gay pride has now been successfully emulated in 15 (soon 17) major cities? Probably not. Would he be proud? You bet.

A dream that Jon wasn't given time to realize was his stated wish to create a circus theme for the grandest gay band concert ever. It wasn't only his dream, and it's never been forgotten or abandoned — there've been delays, stumbling blocks, many tragedies, and always the problem of financing. In overcoming the last obstacle, sole producer Robert Michael Gulovitch is to be thanked for making the seemingly impossible at last a reality. Beyond spectacle is the reality of scores of musicians from all over the country finding comradeship and cementing friendships, discovering a strong source of pride, realizing dreams of their own... by being part of a marching band.

Are you watching them now, Jon? You must be proud!

## Pop

Mike Mascioli

## Rites of Soul's High Priestess

Only in a relative sense, in comparison to her more notorious performances, can Nina Simone's recent evening at the Masonic Auditorium be counted a success. After a promising beginning, her short (50-minute) set lost focus, bottoming out with a sketchy, rambling "Ne Me Quitte Pas."

Her voice was often strained, and the sing-along she persisted in conducting on several songs had become, by her closing number ("Young, Gifted and Black"), a full-blown music lesson, with Simone attempting to orchestrate vocal harmonies from the crowd-foolhardy and, despite polite cooperation, even a little pitiful given their dishearteningly small numbers and the fact they seemed to know her songs less well than she believed.

In recent years, Simone's private demons have invaded her public performances. Even here she seemed, well, *un poco loco*, and I suspect that the likelihood of a performance of sustained excellence from her is irretrievably gone. But I also suspect her performance here might have drawn strength and momentum from a larger audience and hit closer to the mark. For this, ineffectual management and community outreach must bear the brunt of the blame. How else to explain the disproportionately small number of blacks for a benefit for the United Negro College Fund? Or the fact that two benefits were scheduled — in one evening, in a large hall — with a singer who (for all purposes out of the public eye for 12 years) is still battling a bad reputation and doesn't quite have her act together.

Nevertheless, Simone's come a long way. The hostility and incoherence with which, not long ago, she deemed white people incapable of making the simple native dresses she wore has been supplanted onstage by a wry humor, just as the dresses have given way to a snappy black and gold lame street suit.

Simone accompanied herself on solo piano, a rare and unexpected delight that served manifold purposes. Her lush outpouring of notes betrayed her early classical training and helped support her songs during moments when her singing could not. Her playing also complemented her vocal — a dark, clarion contralto brimming with intensity, plaintive urgency and a seriousness of purpose, even on uptempos. It is not coincidental that Simone is called the High Priestess of Soul, for at times her ballads are almost lamentations.

Nowhere is this more true than on her autobiographical song of redemption and resurrection, "Fodder On Her Wings" ("She fluttered

here and there/United States, Switzerland, Africa... With dust inside her brain/Oh, how sad"). It was the rare performance that yielded an expanded sense of her greatness rather than fleeting revelatory moments.

Interestingly, the evening's other highlight, her exuberant and eloquent opener, "I Sing Just To Know That I'm Alive," also addressed, less narratively, the vagaries of her latter-day performing career and her current renaissance, if shaky, one. Here and on "Fodder" her solo accompaniment lent immeasurable dignity to songs that appear on her latest LP, *Nina's Back* (VPI), awash in commercial production values — synthesizers, backing vocals and danceable r&b rhythms.

With Keely Smith's engagement at the Venetian Room a fait accompli, we can look forward to her successor, the incomparable Charles Pierce, ensconced there an unprecedented fourth time in two years, through August 10. Nonetheless, it should be noted that Smith, at 54, has a voice that, if possible, is stronger and clearer than it was during her stint with the bands of her late husband Louis Prima in the '50s. And *I'm In Love Again* (Fantasy), her first LP in 20 years, not only supplies much of her fine program ("How High The Moon," "The More I See You") but has conferred upon her newfound prestige as a jazz singer. Actually, Smith is a pop singer (albeit one with a pronounced sense of swing), to which her straightforward (rather than instrumental) approach to singing and consideration of a lyric attest.

Unfortunately, this also accounts for a misguided tendency to slur her vowels, presumably to reflect the natural, speech-like quality of the best pop singing. Ostensibly her trademark, her Southern drawl is actually an annoying affection that repeatedly calls attention to itself, spoiling the sincere interpretation. "Tom after tom/Ah tell mahself that ahm..." she sings on *The Intimate Keely Smith* (my favorite example). How seriously can you take a singer like that? Ultimately, along with the Vegas lounge manner she picked up during her years with Prima — chatting with the crowd, announcing birthdays and anniversaries — it spoils her potential as a first-rate pop singer.

## Film from page 16

modicum of wit. But as the work of a film genius of international stature it's a disappointment.

Polanski fans will relish a running gag involving a boiled rat, but the director seems weighed down by the trappings of the genre he's chosen. Polanski's been quoted as saying he intended the film as a homage to the "swashbucklers" of Hollywood's golden years, and he co-wrote it, but his touch — perverse, outrageous and mordant — falls lightly on *Pirates*. Could it be Polanski, whose well-publicized problems with the courts (which have so far barred him from working further in the States), wants to show what a nice harmless guy he is?

Matthau seems all full of piss and vinegar in the

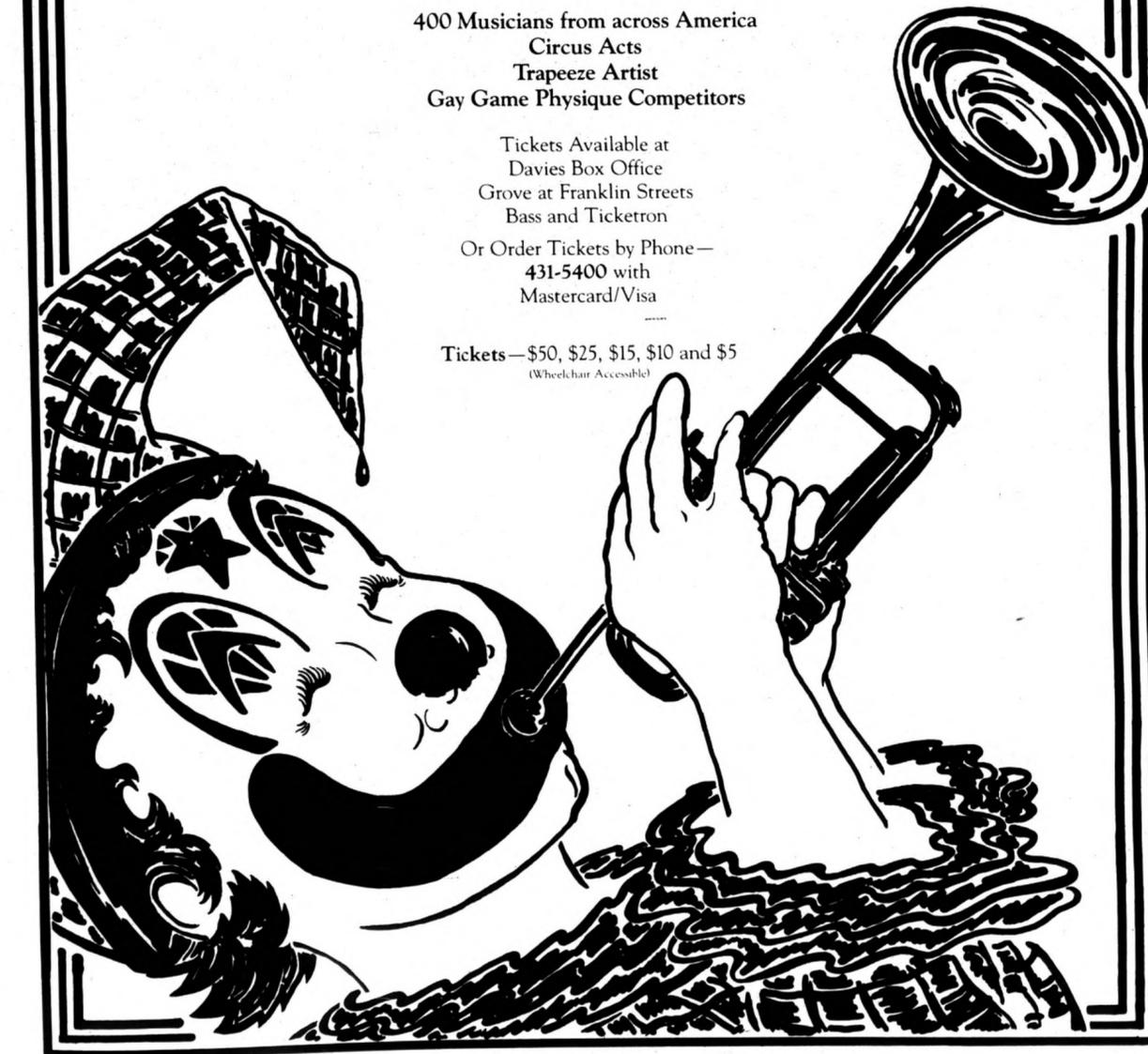
beginning, but his ornery pirate captain runs out of wind. Doubling in every full shot (the captain has a pegleg, which Matthau apparently doesn't), and in all but the least strenuous stunts, undercuts the impact of his performance. The rest of the characters are sketchy at best, though Polanski's eye for the grotesque shows in a picturesquely verminous cast of bit actors. There's some curdled business with a scurvy overseer who brokers prisoners: "Don't bring me any more," he complains. "I've got hostages crawling all over the island like maggots." (Like Bette Midler, in *Ruthless People*, they're being marked down.) Satirical jabs at a ludicrous shipboard priest and doctor are good for a few chuckles, but as a comedy, *Pirates* is dead in the water. (Serramonte)

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# Opera

Bill Huck

## Fall Operas on Record

With the Opera season fast approaching, it is once again time to review the recordings of the operas to be presented and make a few recommendations. Half the fun of going to the opera is learning and re-learning the music, a task which our forefathers had to do at the piano, while we can just slip a disc on the turntable and out come the beautiful voices and the

Opening night this season will bring an old favorite, dressed in a new language. Verdi wrote **Don Carlos** for Paris and in French. What we usually hear of the opera is a streamlined Italian version, whose rhythms and accents do not always accord with Verdi's musical patterns. The great joy of listening to opera in its original languages is that we get to hear the way the composer turned words into music. A translation into Italian makes sense for Italian audiences, but not for Americans. This season we will have the opportunity to hear *Don Carlos* as Verdi imagined it, to hear the marriage Verdi made between his libretto and his imagination.

I suppose that Claudio Abbado's new DC recording (also on CD) is the one to get, because it sports the French text. Superbly conducted, the performance is marred, however, by generally unacceptable singing. Furthermore, the international cast shows little acquaintance with the niceties of French diction. Katia Ricciarelli spends most of the time out of tune as Lucia Valentini-Terrani squawks her way through Eboli's music. Plácido Domingo's recording for Giulini contained his best thoughts and freshest voice, but here at least Domingo's French does his composer a service. Leo Nucci, who can be so compelling in the

house, is monochromatic in de Posa's pivotal role. Raimondi bores, but Ghiaurov ignites real fire as the Grand Inquisitor. There is a BBC Concert performance, now out on Voce, of the original 5-act version, with French-speaking principals under the competent conducting of John Matheson. Though it is hard to find, this BBC recording is to my ears the superior French version, except for Abbado's masterful conducting and, of course, the resplendent sound of the Compact Disc.

The old Giulini and Karajan versions are both in Italian: Giulini keeps the Fontainebleau scene, while Karajan does not. Yet they both hold up well. Giulini is slow, but tender in all his detail work; Caballe is gorgeous; Verrett is simply the best Eboli on records; Milnes is fine and Raimondi only OK. Karajan's performance is eccentric, but exciting — among his best for Verdi. This opera may be Jose Carreras' last great recording; Freni has some heavy going, but she shines throughout the last act; Cappuccilli's Posa is magnificent; Ghiaurov was even more resplendent as King Philip when he recorded the role for Solti, who also has the meltingly beautiful Carlo Bergonzi in the title role. There is an old Capital-Seraphim release enshrining Tito Gobbi's

brilliantly acted de Posa and Boris Christoff's sonorous King, but it has no other virtues.

Mozart's **Marriage of Figaro** has been well treated by the gramophone. For those who want the most modern technology and the creamiest of current singers, there is Georg Solti's new recording with Te Kanawa, Popp, von Stade, Ramey, and Allen (also on CD). Sir Georg is on his best behavior here, as is Te Kanawa, who does less sliding and more singing than she is sometimes wont to in the house. Lucia Popp is, of course, definitive and even youthful sounding as the bride; Frederica von Stade is a radiant pageboy; and Samuel Ramey, who should be truly wonderful in this fall's production, trips lightly through Figaro's music, enjoying himself immensely as he goes. Thomas Allen, who will sing Eugene Onegin in Tchaikovsky's opera later this season, is a fine singing-actor, with just a trace of patrician snarl.

The classic statement of *Figaro* on the gramophone is Erich Kleiber's 1955 Vienna State Opera recording with Lisa Della Casa, Hilde Gueden, and Cesare Siepi. For ensemble finesse, deft characterization and apt pacing, this performance has never been surpassed. The 1959 Giulini set boasts the conductor's unselfconscious attention to orchestral detail, Anna Moffo's bright-eyed Susanna, Giuseppe Taddei's jocular Figaro and Elisabeth Schwarzkopf's subtly expressive Countess. Colin Davis conducts a performance for Philips that, while not creamily beautiful, is powerfully attuned to the drama. Here Freni is a charming vixen of a Susanna and Jesye Norman is a lush, mezzo-ed Countess, but vocally the men are disappointing, even Wixell.

Leos Janacek's **Jenufa** has been superbly recorded by London under the direction of Charles Mackerras, who will also hold the baton for this fall's production. This recording (also issued on CD) features our last S.F. *Jenufa*, the searingly beautiful Elisabeth Soderstrom, and uses Janacek's untampered orchestration. However, Frantisek Jilek's more dramatically conducted performance for Supraphon gives us a foretaste of our next *Jenufa*, Gabriela Benackova. I think we are in for a treat with her. Not to be missed,

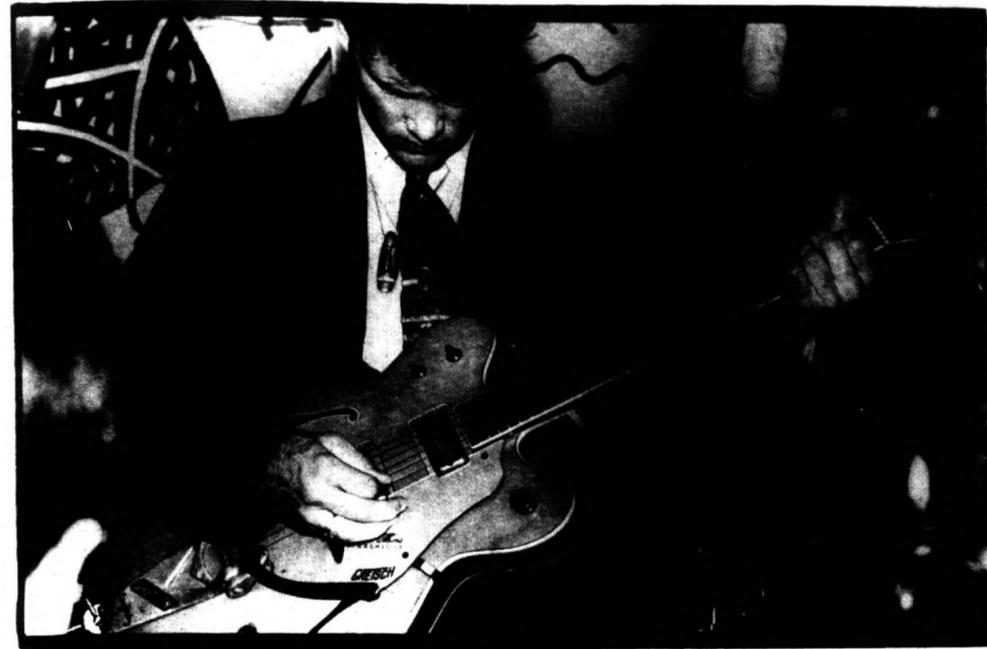
though difficult to find, is Jaroslav Vogel's tightly wound, yet radiantly lyrical 1952 recording with Stepanka Jelinkova's compelling Jenufa and Marta Krasova's darkly menacing Kostelnicka.

Verdi's **La Forza del Destino** is a large, sprawling work that rarely coheres on stage and never has done so for the recording industry. First choice most likely belongs to the Prince-Domingo-Milnes-Levine version on RCA. Levine is his usual hectic, insightful self. While Domingo matches Levine's high-voltage energy, the others do not. Price is a smidgen past her prime in what may, however, be the greatest role. Milnes is undistinguished, though competent.

All of the other recordings of *Forza* remain display pieces for one or more of the principals. There is, for example, Callas' illuminating study on Serafin's recording, Ettore Bastianini's unrivalled Don Carlo on Molinari-Pradelli's sluggish account with the radiant-when-in-the-middle-of-her-voice Tebaldi and the gruff Del Monaco. Lamberto Gardelli's recording has the stylish Don Alvaro of Carlo Bergonzi and the rich-voiced Don Carlo of Piero Cappuccilli, who together give us the best version of the last act duet on modern records, but Arroyo, though lovely in sound, is undistinguished in either musical or dramatic understanding.

Goundos' **Faust** has never been a great favorite with me, which may be why I have found Franco Corelli's full-throated attack on the role so acceptable. Here Joan Sutherland is languid if lovely, but Nicolai Ghiaurov is rambunctiously at the height of his vocal powers. Richard Bonynge's conducting is surely designed for those who want to condense to *Faust*. Victoria de los Angeles and Nicolai Gedda on Chlytens' Angel recording are so pallid and unemotional that one shudders at the thought of their lovemaking. Sir Thomas Beecham has a forgotten cast deserving of their oblivion. Caballe's recording with Aragall and Plishka withered on the vine. If you can search out the old Russian version with Elizaveta Shumskaya and Ivan Kozlovsky (Bjoerling's only rival in this repertory), snap it up.

This is part one of a two-part article.



## Rock

Don Baird

## In an Isaak Haze

Chris Isaak is a guy from Stockton who seemingly has it all: Good looks, a wonderful voice, a tight band including guitarist James Calvin Wilsey (formerly of The Avengers), a major label recording contract, a very strong but widely ignored debut LP with a follow-up due soon, lots of press and a large local following. Why isn't he a huge hit?

Last Wednesday I caught one show in a series of Isaak's at Nightbreak. His five dates there in July were planned to showcase material from his upcoming second LP. This particular show was soldout; the tiny club was packed and very uncomfortable. As the band came on, I gazed across a room full of bobbing '82s hairstyles to four guys on stage wearing suits, ties and tiki. It was like opening a time capsule or seeing an early episode of American Bandstand.

I had seen Isaak once before and, in most respects, this show was all too similar to the one I took in over a year ago. Granted, Isaak did include many new songs, but most of them sounded just a little too familiar. One or two new songs stood out as more developed than his previous work, but that's all. The band seemed very tight, complemented by surprisingly good sound quality for such a small club. Isaak's voice was in top form, but the overall feeling never reached the pitch excitement I'd anticipated.

One thing I liked about Isaak's debut album was the successful marriage of good old R&R style with modern production qualities. The LP is much more than a rockabilly revival. His performance doesn't work as well. The band members maneuver very well, but I did think that every small town in the U.S. must have a band like this. Isaak's stage persona lacks vitality.

*Isaak doesn't exude any of the mystique conjured up by that haunting sweet voice or his forlorn good looks.*

between-song banter, cute anecdotes involving James Wilsey's girlfriends, ancestors and facial expressions, doesn't cut it. The stories are uninteresting, not funny and sometimes awkward. He doesn't exude any of the mystique conjured up by that hauntingly sweet voice or his forlorn good looks. The most exciting part of the show came

when his back was turned to the audience as he helped pound out a dual strobe-lit drum solo. With the lukewarm beer from the bar, the evening was one disappointment after another.

The Cramps' sold-out show at the I-Beam July 14 was packed-in pandemonium. After nearly ten years together, *The Cramps* have developed a large cult following. Coupled with their somewhat relaxed touring schedule, it's no surprise that shows sell out. The crowd's mood was steamy, reckless and geared towards fun.

To the tune of "2001: A Space Odyssey" the band members filtered on stage. They looked great. The drummer and bassist wore black hair, black clothes and ghostly white skin, a very familiar rock look. I wondered if they dressed down a bit as to detract attention from Poison Ivy and Lux Interior, the band's mainstays and star dressers. Guitarist Poison Ivy word "I Dream Of Jeannie" harem drag and that magnificent mane of curly red hair, firmly designating her as winner of the big hair contest (sorry, Until December). Lux Interior, vocalist and an of the hour, strolled on last wearing a gold leatherette fringed jacket with matching low slung pants. His hair was fit for a prom, with delicate bangs, a tiny

The audience went nuts as Lux slipped the mike down his bants and reeled through a series of classic go-go moves. I was amazed at the array of sounds this man creates and would gladly choose them, say, over the satanic wails of Daimanda Galas anytime. At last, the microphone completed its voyage of the damned and Lux gave it a fast and final Roger Daltrey spin, showering the audience with spit. It was the perfect closing gesture for an evening of subversive fun.

Elvis Presley was vindicated. Visually the group embodies the gaudy spirit of the fat, bloated, drugged-out Las Vegas Elvis. Musically The Cramps take the classic, vital, Elvis, drag him through a swamp, then take him to the movies for a few reels of Russ Meyer and Roger Corman. The result is raw and hilarious, and The Cramps prove this best live.

The I-Beam floor exploded with movement as the band slipped into "How Far Can You Go," an S/M song from their latest LP, *A Date With Elvis*, in which the merits of the hammer as a sexual aid are expounded. Sweaty punk after sweaty punk kept flying my way, clearly letting me know that it was time to put my note pad and pen back in my pocket.

Lux and crew did most of the songs from their latest LP, plus a great cover of Ricky Nelson's "Lonesome Town" and another Elvis song called "Clambake" — undoubtedly from the soundtrack of one of those brilliant beach movies. Lux finally shed his jacket for his more recognizable live show uniform: no shirt and tight pants clinging a few centimeters above indecent exposure charges.

Lux was in terrific voice. He hit those charismatic Elvis-like staccato bellows with the charismatic confidence of a perverted uncle returning from a gratifying boy scout expedition.

In spite of Lux's attractive scarred torso, my attention was drawn through the show towards Poison Ivy. She's actually very well-versed on the guitar. Her stage persona is almost as trademark as her partner's. Ivy remains stationary and plays with a bored, irritated look on her face like she's been waiting for a bus or about to receive a penicillin injection. An occasional hateful sneer crossed her lips as she shot out guitar bullets as rough as gravel, as fuzzy as peaches, and sometimes as sharp as cut diamonds. She plays rockabilly guitar from hell and looks like she's hating every minute of it.

As an encore, the band did an unforgettable version of "Surfin' Bird" in which Lux performed his famous microphone swallowing solo. All other instruments stopped as he pushed the mike inside his mouth, creating rhythmic gurgling and heavy breathing sounds. Occasionally, he would regurgitate the phallic amplifier on the top of a monitor, then slowly tongue it or let it drop to the floor with a thud.

The audience went nuts as Lux slipped the mike down his bants and reeled through a series of classic go-go moves. I was amazed at the array of sounds this man creates and would gladly choose them, say, over the satanic wails of Daimanda Galas anytime. At last, the microphone completed its voyage of the damned and Lux gave it a fast and final Roger Daltrey spin, showering the audience with spit. It was the perfect closing gesture for an evening of subversive fun.

### Give Yourself a Break!

Resort space is being reserved and a cookout planned for a 3-night "AIDS Volunteer Weekend" that will include welcoming cocktails, a show, guest speakers, a dance, and other enjoyable diversions. Total price for this long-weekend package (at cost; no fees are being assessed and no profits being made) is \$130 for singles and \$95 per person double occupancy.

Reservation deadline has been extended to the first week of August. People interested in being part of this holiday weekend should contact their affiliated organization for more information.

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The Sentinel publishes every two weeks.  
The next deadline is Friday, August 8, for Friday, August 15.

## Rock Previews

Adam Block

**Psychic TV, Trial Video Sampler:** Psychic TV rose from the rubble of Throbbing Gristle, when Genesis P-Orridge and Peter Christopherson joined forces with Alex Ferguson (ex-Alternative TV) in 1982 and began pumping out ornately packaged discs dedicated to their Dada-Rosicrucian "Temple of Psychic Youth." The music ranges from white noise-thrash, to simple pop, to fake-ethnic trance pieces that sound like Brian Eno by way of Spike Jones. The homos in this outfit were of the wickedly grim, not glam, school. Their fans are rabid; many are out of the shaved-head, determinedly vacant, teen-damage set — well known for the effervescent whimsy they bring to any gathering. Local Trial will pay, after Target offers archival footage of early punk flames like The Screemers. If disco is the sound of mainstream gay culture, count this as one of the angry alternatives that created a new underground in disco's wake. Frankie Fitzgerald ought to see these acts. I'm not saying the show will be gay. But it will be queer. (The Farm, 8/1, 10 pm, \$13).

**Yo: Don Baird** has a crush on this quarter, and it sometimes seems that adoring them is prerequisite to qualifying as a rock critic in the Bay Area. The tawny, almost demented fire they send lapping around Cat Stevens' stolid "Hard Headed Woman" on their current album, *Once In a Blue Moon* (Dead Beat), is an astonishing trick. But do they merit all the testimonials? You can draw your own conclusions — live — at this most cozy of clubs. (Nightbreak, 8/1, 11 pm, \$3)

**Eurythmics, Jean Beauvoir:** Stewart says, "We're really nothing but a quirky r&b review." Annie worries about losing her voice. Real fans will be content to scream over her costume changes. The mulatto with the platinum Mohawk who opens and used to play bass for the Plasmatics, then for Little Steven, before producing the new Ramones LP. Now he has a solo disc, and a hot opening slot. You can count on an attractive crowd under open skies. (Greek Theatre, 8/1-2, 8 pm,



Scabrous: Butthole Surfers are at the I-Beam 8/11

\$15.50 advance, \$17.50 reserved). **Cody, Paul Krassner, Michael McClure:** This lineup of local '60s troublemakers are turning out in a benefit for a Vietnam Film Festival. Strange reunion for the rebel-over-30 set. And it's not even in Berkeley! (Wolfgang's, 8/7, 9 pm, \$10).

**Sharon McNight:** The woman who has received more Cable Car awards than there are stars in the sky brings her cabaret act to this Gold Rush era mini-opera house. (Great American Music Hall, 8/11, 8 pm, \$10).

**Butthole Surfers, Scratch Acid:** Austin Texas gave us the *Texas Chainsaw Massacre*, but most folks will admit that Tobe Hooper's classic pales in flat out horror and surprise next to almost any performance by the mighty Surfers. Their new EP, *Rembrandt Pussyhorse* (Touch & Go), is grandly scabrous — complete with its unearthy cover of "American Woman" by lesbian drummer Theresa — can't prepare you for a performance. Don Baird is still cooing about their show here in March when they dismembered stuffed animals and one member came out buck-naked for the encore. Scratch Acid are another over-the-top team for Austin, hand-picked by the Surfers to open: willfully subversive strangeness all round. What more could you ask for? (I-Beam, 8/11, 10:30 pm, \$7 adv, \$8 day).

**Agent Orange:** The seminal surf-thrash trio from Fullerton get buffed like the early Who on their new LP, *This Is The Voice* (Enigma). Now they're

cruising up the coast. Who could resist a group who named their second release *Bitchin' Summer?* (DNA, Aug. 12, 10:30 pm, \$6).

**Jazz Butcher, Mojo Nixon:** The eccentric pop headliners have busted the college radio top-10 with their LP *Bloody Nonsense* (Big Time) and its touching tribute to Peter Lorre. Mojo is part of a guitar and washboard, talking-blues duo, whose new LP *Frenzy* (Enigma) is another college radio pick. At his (rare) best, Mojo lives up to guitarist Peter Buck's assessment: "He's like a cross between John Lee Hooker and Jonathan Richman, on mescaline." More often, he sounds like a loud frat-monster yahoo, stomping out sexist blather and mock-gonzo travelogues. If you're feeling dumb enough, even these can seem temporarily inspired. Hope he gets on a good jag. (Oasis, 8/13, 9 pm, \$7).

**Screaming Sirens:** These L.A. cowgirls don't take shit off anyone, and consequently put on a hilarious show. Look for Don Baird, checking out outfits to steal for Patsy, while brushing up on his lethal Cobra-woman put-downs. Memphis Mark will be the one in *authentic* Southern threads, deeply moved by the profound Tammy Wynette-ness of the event. (Nightbreak, 8/14, 11 pm, \$3).

**Stevie Ray Vaughn, Bonnie Raitt:** Charlie Sexton may have the cheekbones, but make no mistake, Stevie Ray is the Austin upstart who can fist off the molten hillbilly-Hendrix riffs. Raitt can funk and torch bet-

ter than Ronstadt, and after being dropped by her label two years back — only now being re-signed, here's hoping she's found a way back to the stuff she does best. It might be worth a trip to the burbs to find out. (Concord Pavilion, 8/3, 8 pm, \$16.50 res, \$14.50 lawn).

**Ice House, Until December:** Ice House are Aussie grads of the Bowie/Ferry school: adept, but a bit short on originality and charisma. Until December are just back from a grueling tour of Southern gay bars, and finally out of the studio where they were putting finishing touches on their debut LP. If the toast of the Folsom Street Fair have their raunch, thunder and condom-tossing act together, they just might steal the show. Will Adam Sherburne's leather-jock-strap, cock-tease-camp sell to the KFOG kids? You can bet this booking is calculated to find out. I'm hoping a big crowd of men in leather will wade in with disco-whistles and really put them to the test. (Wolfgang's, 8/3, 9 pm, \$10 adv, \$11 day).

**Screaming Blue Messiahs, Celibate Rifles:** The headliners are a trio from limeyland, headed by a bald guy who reportedly spent 10 years putting together this band. Maybe that's why they sound a bit like the early Clash. "Wild Blue Yonder" from their debut LP, *Gun Shy* (Elektra), is the cut on college radio. The Rifles are another Australian combo. Their current LP has that most engaging of titles: *The Turgid Miasma of Existence* (Rough Trade). Expect loud: earplugs recommended. Kneepads too. (I Beam, 8/4, 10 pm, \$7).

**The Church:** Another Australian act? Don't we have any border controls? After touring with Echo & The Bunnymen, this lot will play alone; a 75-minute early show of atmospheric music for moderns — boosting their current non-hit LP, *Hey Day* (Warner Bros.). They sound sort of like Echo on Sanka. The club insists they're really cute. (I-Beam, 8/5, 9 pm, \$7 adv, \$8 day).

**Faith No More, Arimus, Legal Reins:** One of the battle-of-the-bands shows that'll be running at various clubs for the next six weeks. Will Legal Reins upset the "We Care A Lot" monsters? And who the hell is Primus? All that, and probably not much more. (Stone, 8/14, 9 pm, \$5).

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## Less Talk

Dave Ford

### Something Fishy

The "couple of drag queens" Mick Lasalle singled out in his recent *Chronicle* review of the Jane Dornacker/Carol Doda July 17 Club 181 gig were Gay Cable's **Doris Fish, Miss X, and Miss Tippi**. One ringside observer (I was down with the flu) maintains that Jane practically had to *heave* Fish & Co. off the stage when The Ladies well overstayed their welcome, leading to speculation that if Doris' fish isn't fried, then her goose may be cooked — from overexposure. Said the observer, "I have to say, she looked the best I've ever seen her look. She was absolutely done to death." He went on to wonder, however, if the ubiquitous Fish will be our next Sister Boom Boom. If so, I hope I get a wedding invitation.

### Older but Wise Ass

It's one of life's toughest truisms: Nobody — or nothing — stays a teenager forever. To the sound of Time's chains clanking, **The Stud** — that venerable 12th and Folsom combination hoedown, trend center and frat party — celebrated its 20th anniversary Tuesday, July 22. The theme: Puttin' on the Ritz. Invited guests pawed a luscious array of hors d'oeuvres, quaffed complementary Spanish (!) champagne dished up by a winsome pees-flexer named Sean, oohed and aahed over added decor (faux Doric columns — the butch kind; silver and black balloons bobbing on the ceiling; a bubble machine), and jitterbugged to

the rasty strains of the Dixieland Sidewalk All-Stars, imported from Marine World in — gasp — Vallejo for the occasion. ("That's the place with the animals," said the banjoist. "We blend right in.")

So: a wry toast to dj Larue, the friendly and helpful bar and door staff, and especially to **Edie**, who throws the best party in town seven nights a week. Here — snicker — is to twenty more.

### Skimming Creem

The July 18 *SF Chronicle* quoted a *Washington Post* report that Wal-Mart, a 22-state discount chain with 900 outlets, has stopped selling rock and roll magazines, bowing to pressure from evangelist Jimmy Swaggart. Saith the preacher: "Rock music [is] a degenerating, debilitating influence on our youth. I feel the rock and roll scene is about like the pornography scene. They're very similar."

This prattle is nothing new. Censorship, however, is. I wonder how long before they hit gay mags. Will *People* hire me then?

### The Glass is a Quarter Full

"Researchers said yesterday that music videos are sexist, violent and male-dominated," begins an article in the July 24 *SF Chronicle*. Big surprise. Two University of Georgia researchers who looked at "concept" videos also found that "most sexual episodes involved heterosexual contact. But homosexuality was implied in about a quarter of all sexual encounters."

These, of course, do not include any videos by "straight" rockers **David Bowie** and **Mick Jagger**.

### Straight from the Art

Speaking of "heterosexual" rock stars, a photo opposite p. 276 of *Stardust: The David Bowie Story*, shows a skeletal Bowie sitting on a living room couch, cradling a limp Jagger in one bony arm. This was back in 1974

when, according to the trashy Henry Edwards/Tony Zanetta tome, Bowie and Jagger allegedly cavorted together in places other than the recording studio. In 1983, Bowie told *Rolling Stone* of his '70s life, "Christ, I was experimenting," claiming that though he had no steady relationship, he had "a girl in every port — kind of like a sailor. Ha ha." Mmm hmm. New in town?

### Scene and Herd

"Thanks."

Actress **Whoopie Goldberg's** smiling response to my confession that "I think you're great." *Haight St.*, July 22.

Many popular idols of the young commonly sing about rape, masturbation, incest, drug usage, bondage, violence, homosexuality and intercourse." The Meese Commission Report on Pornography, quoted in a July 21 *Time* article which added, "The report details testimony about practices involving human excretions, asphyxiation and anilingus, along with even more arcane fetishes, such as collecting toenail clippings and sniffing sweat."

"Pretty girls are the key to the show. After all, who'd want to watch a show called 'Let's Go, Guys?'" From a "Showbiz Today" (CNN) report about Soviet TV, including a show "Let's Go, Girls!" on which young Russian working women compete in their fields.

"Both Serge [the *Beverly Hills Cop* character] and the character I played on *Sara* were gay, so I got all these offers to speak before gay groups, and I said, 'Look those were a couple of roles. That's all. I'm not into that.' And the replies I got were like 'Oh, come off it, girl.'" Actor **Brandon Pinchot**, star of ABC's *Perfect Strangers*, in the August 14 *Rolling Stone*.

"People aren't as nice as they seem. Deep down, people just aren't that nice." 14-year-old AIDS sufferer **Ryan White** on "Hour Magazine," July 18, in response to host **Gary Collins' question about what White had learned from his experience with a schools system that barred him.**

"I was real worried about what I was going to wear. I usually shop at K Mart." *MTV* contest winner **Lisa Barber**, 20, speaking in the July 21 *People* about her *Sheridan, Wyoming*, date with rocker **Prince**. The article noted that Barber held up, "unfazed by the fact that her date was wearing more makeup and — thanks to a midriff-baring shirt — showing more skin than she was."

"She enjoyed it. It was a memorable occasion. It was nice to be with close friends again."

*First Lady Press Secretary Elaine Crispin*, on Nancy Reagan's reaction to being among 140 guests at a Buckingham Palace breakfast following the *Fergie-Andy Westminster Abbey nuptials*. (*SF Chronicle*, July 24.)

### Ellerbe Good to Me

"In my 11th year here, my network [NBC] was number one." **Linda Ellerbee** told *Entertainment Tonight* on June 27, "and I was asked to take a pay cut. I don't want a pay cut."

Thus did satirical journalist Ellerbee kiss off NBC. She's now drifted to ABC for a reputed \$350,000 a year (or \$500,000, if you believe *People*). It's good news for news watchers. With her

whiskey, smoke and coke voice, ample smirk and drought-dry wit, Ellerbee's the best TV news offers. She's a rebel: When NBC told her to slim, she purposely gained five pounds. She titled a chapter of her best-selling *And So It Goes: Adventures in Television* on women in broadcasting "Leave It To Beaver." And she keeps a toy duck on her news desk.

Look for this "aging female who believes in unicorns, truth, justice, rock'n'roll [sic] and the American way" on ABC this fall. Her news is good news.

### The Light Stuff

Catch author **Frances FitzGerald's** exhaustive *New Yorker* "Reporter At Large" piece on the history of the Castro — Part Two appears in the July 28 issue. It's lucid and features scads of familiar faces.

The Gay Cable Network is sporting a "new look," according to producer **John Canalli**. Watch it Tuesdays, 9 pm, Cable Channel 6, or Share The Experience at Maud's in Cole Valley — same night and time.

PacBell now offers "boutique" phone numbers, according to a July 17 *SF Chronicle* article, which quotes PacBell's **Deborah Smith** as saying, "This will give people an opportunity to make a statement about themselves." The article also notes that "the new status symbol listings must be in good taste."

So call me: 256-WJOB. (Go figure it.)

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On Saturday, August 23 from 10:00 AM to 4:00 PM, a mobile blood donation unit will visit the Castro to serve women participating in the Women's Day Blood Drive. For your convenience, and to save time, we ask you to call now to schedule a specific appointment and receive additional information.

## Fight AIDS. Give blood. Call 863-6761.

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# Twice A Month

August 1 - 7

Friday, August 1

**Women meeting women** over BBQ, food, music & homey atmosphere, 7 pm - 12 midnight, at Mary Midgett's, 437 Webster St. Call 864-0876.

**Danny Williams & Karen Ripley**, 7 - 9 pm, no cover before 8 pm; then dj Donna Rego spins into the wee hours. \$5 cover at 8 pm, includes Afterhours dj dance, at Baybrick Inn. Opening in August - the Brick Oven, serving NY-style PIZZA all night. Call 431-8334.

**Two singer/songwriters** with humor & heart, Judy Fjell & Ilene Weiss, 8 pm, \$6 at Artemis Cafe, 1199 Valencia. Call 821-0232.

**SF Lesbian/Gay Chorus**, in conjunction with the Society of Gay & Lesbian Composers, will present the Games Inaugural Concert; proceeds to benefit the STOP AIDS Project, 8 pm, \$10 or \$25 (patron's admission, reception, reserved seating), at First Unitarian Church, Franklin & Geary (also 8/5). Call 566-6496.

**Cafe Megalomania**, starring Bambi (Cocketts and Angels of Light) on vocals with five-piece ensemble, 11 pm, \$5, at Club 181, 181 Eddy St. Call 771-2393.

Saturday, August 2

**A day of comedy** in Golden Gate Park with Tom Ammiano & others, 3 pm, at the Band Shell.

**River Repertory Theater** presents the play *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, 8 pm, \$5, at the Jenner Playhouse (behind gas station & store) on Coast Hwy. #1, 20 minutes west of Guerneville via #116 (also 8/7-9, 14-16, & 21-23). Call (707) 865-2905.

**Acoustic/original music** by Monica Grant, performing songs from the heart & other nonsense, 8 pm, \$4, at Artemis Cafe, 1199 Valencia. Call 821-0232.

**Dancing all night!** dj Chris Wasmund from 9 pm - 4 am, \$5, at Baybrick Inn. Call 431-8334.

**High Chaparral** presents *Gone With the Wind* extravaganza, 9 pm - 2 am, \$2 (proceeds to Hospice & Shanti), at 2140 Market St. Call 861-7484.

Sunday, August 3

**BWMT** joins Gay Day on Angel Island; bring lunch & \$3 for carpooling to Tiburon Ferry; meet under the big SAFEWAY sign at Market & Church at 9 am. Call Larry at 821-6296.

**Voz do Samba**, Brazilian music, 4-8 pm, \$5, at El Rio (your dive). Call 282-3325.

**Hunter Davis** with members from Alive!, 5:30-8:30 pm, \$5; 8:30 pm every Sunday, Urban Funk with dj Donna Rego, no cover, at Baybrick Inn. Call 431-8334.

**Ringold "Up Your Alley" Block Party**, to continue at the Trocadero, \$3 door charge from 6-9 pm benefits CUAV, Gay Games II & SF AIDS Fund, at 520 4th St. Call 495-0185.

**Robert Coffman** repeats his reading from Truman Capote's unfinished but soon to be published last novel, *Answered Prayers*, 8:30 pm, \$2-3, at the Walt Whitman Bookshop, 2319 Market St. Call 861-3078.

Monday, August 4

**"An Exhibition Concerning AIDS,"** B&W photographs (each with a statement of person who is portrayed) taken over the past several months by Gypsy Ray - lecturer, teacher, photographer & conservationist, 9 am - 10 pm (Mon-Th), 9 am - 5 pm (Fr), and 9 am - 4 pm (Sa & Su).

**R&B Jam** with Pat Wilder & Rita Lackey - musicians invited to sit in!, 8-10 pm, no cover; Back Room Dance at 10 pm with dj Lu Read, at Baybrick Inn (also 8/18, 25). Call 431-8334.

Tuesday, August 5

**The Boss Lady of R&B**, Gwen Avery, 7-9 pm, no cover, at Baybrick Inn (also 8/12). Call 431-8334.

## Goings On in The Next Two Weeks



Will Ricky send his regrets? Doris Fish, Tippi and The Four Beauties celebrate Lucille Ball's 75th birthday at Club Nine 8/6

**Gay Cable Network: Pride & Progress**, up to the minute newscast & spotlight on current gay news & views. *The Right Stuff*, with Doris & Tippi cleaning house, and coverage of endangered species, helpful hints from Dr. Farkle, all *The Right Stuff* regulars, plus a special interview with black lesbian poet Soianne Bogus. Cable 6, 9 pm - 10 pm. Screenings at Maud's & The Alamo Square Saloon.

Wednesday, August 6

**Nika**, Latin/progressive jazz and rock, 7-9 pm, no cover; Back Room opens at 9 pm with The Flips, off-the-wall a cappella, \$5, at Baybrick Inn (also 8/13, 20, 27). Call 431-8334.

**Open Lesbian/Gay Poetry Reading**, 7:30 pm, free, at Modern Times Bookstore. Call 282-9246.

**"Coming Out Tonight"**: Vocal Minority's upbeat energetic romp through the tunes of the '40s & '50s, 8 pm, \$8, at Intersection Theater (also 8/8), Valencia. Call 861-5686.

Thursday, August 7

**Coming Home Hospice Bingo**, \$2,000 in cash prizes per night, minimum buy-in \$10, concession stand, door prizes & raffle, doors open at 6 pm, games start at 7 pm, at 100 Diamond in Most Holy Redeemer basement.

**BWMT Rap**: Insurance in the Age of AIDS, 7:30 pm, at 1350 Waller St. near Masonic.

**Bonnie Hayes'** solo performance, pre-weekend bash, hot dancing, FREE soft drinks, 7-9 pm, no cover; Back Room dancing at 9 pm with dj David Ramirez, no cover, at Baybrick Inn. Call 431-8334.

**Welcome back, Karen Wald** - journalist & correspondent for the National Guardian and KPFA, writer, mother - back from Cuba; she will focus on religion in Cuba and on the foreign debt, 7:30 pm, free, at Modern Times Bookstore. Call 282-9246.

**Theatre Rhino** restages the sensitive, educational & entertaining "AIDS Show: Unfinished Business," 8 pm, \$9-10 (Th & Su), \$11-12 (Fr & Su), at Theatre Rhino (thru 8/10 and 8/14-17). Call 861-5686.

August 8 - 14

Friday, August 8

**Comedy Cabaret: Femprov**, 7-9 pm, no cover before 8 pm; dj Donna Rego spins from 9 pm - 4 am, at Baybrick Inn. Call 431-8334.

**A Cooking Lecture**: Learn how to prepare several quick 'n easy meals, plus samples! There'll be a demo on use of various cooking equipment, 8 pm, at FOG House, 304 Gold Mine Dr. Call 641-0999.

Artemis celebrates opening of Gay Games II with a rockin' weekend; skillful guitarist/vocalist Addie/Heroines bring R&B to a new high, 8 pm, \$5-8 s/s, at Artemis Cafe. Call 821-0232.

**"Coming of Age,"** premier engagement of AIDS video documentary, 8 & 10 pm, \$5, at Roxie Cinema, 3117 16th St. (also 8/9, 3, 4, 4, 5, 6:30, 8 & 10 pm). Call Marc at 863-2098.

Saturday, August 9

**Book signing party** for Seattle activist Gloria Martin, author of *Socialist Feminism: The First Decade, 1966-76*, 3-6 pm, at Intersection for the Arts, 766 Valencia St. Call 864-1278.

**Beer Bust**: Prizes, raffle, to benefit Gay Square Dance Convention Committee, 4-7 pm, at the Watering Hole Saloon, 1145 Folsom. Call Roger at 826-2478.

**Slow Motion Magazine**: Contributors Bruce Boone, Carol Tarlen, Zack Rogow & others will read, 7:30 pm, free, at Modern Times Bookstore. Call 282-9246.

**"Women and Peace,"** 10 years' celebration of Mother tongue, a feminist readers' theatre, 8 pm, \$5-8, at Women's Building, 3543 18th St. (also 8/10, 7 pm, La Pena, 3105 Shattuck Ave., Berkeley). Call 431-1180.

**John Sugar's** birthday party with Way Out West, Sister Sadie, Sadie, Strange de Jim, Jai Jai Noire, Cardinal Sin, poet Steve Abbott & others, 8:30 pm, \$5, at Club 181, 181 Eddy St. Call 664-2682.

**BWMT Zodiac Party**: Watch videos of your favorite Leos, 9 pm - 12 midnight, at 101 Baker St. near Page. Call Bill at 431-8912.

Sunday, August 10

**Comics & Comix** presents a celebration of gay cartoonists, with special guest Howard Cruse, creator of "Wendel" editor Robert Triptow and others, 12 noon - 2 pm, at 650 Irving St., SF.

**An old-fashioned Circus Parade** with 15 Lesbian/Gay bands from across America, circus performers & clowns, & Grand Marshals Supervisor / Mrs. John L. Molinari, 1 pm, Castro St. between 19th & 17th Sts.

**Beer Bust**: Food, entertainment, raffle, to benefit the Gay Square Dance Convention Committee, 3-6 pm, at the High Chaparral, 2140 Market St. Contact James/Tom at 621-3990.

**An Afternoon of Chamber Music** to include Mark Ackerman (San Antonio), baritone William Hanrahan (N.Y.), & pianist Robin Higgs (Australia); portion of proceeds to benefit Resources for Battered Women, 4 pm, \$7.50, at First Unitarian Church, Franklin & Geary. Call 333-4781.

**Tropical Breeze**, Brazilian and popular, 4-8 pm, \$5, at El Rio (your dive). Call 282-3325.

**The Sisters of Perpetual Indulgence** celebrate Gay Games II with a Tea Dance, featuring recording artist Linda Imperial; SF's top dj, Dennis Woodson, playing the newest dance music from N.Y.; the Hayward Raw Rabs, & other surprises, 5 pm, \$5, at the Oasis, 11th & Folsom. Call Ken at 826-1734.

**Lady Bianca & Her Trio** (dance R&B), 5:30-8:30 pm, \$5, at Baybrick Inn. Call 431-8334.

**David Alphin & Ron Lanza**, read *The Theban Warriors*, Lonnie Coleman's hilarious story of a butch but very gay sailor, 8:30 pm, \$2-3, at the Walt Whitman Bookshop, 2319 Market St. Call 861-3078.

Monday, August 11

**Poet/songwriter David Bissonette** will read from his latest collection, *Cruising the Moon*; also poet Loren Rhoades, 7:30 pm, donation, at Modern Times Bookstore. Call 282-9246.

**Games Cabaret**: Sharon McNight, 8 pm, athletes \$8, general \$10, at Great American Music Hall, 859 O'Farrell. Call 861-5686.

**Comedy Special** featuring Tom Ammiano, Danny Williams, Suzie Burger & Doug Holsclaw, 8 pm, Athletes \$8, general \$10, at Theatre Rhino. Call 861-5686.

**"Come to the Cabaret,"** Procession of Arts benefit featuring Leola Jiles, athletes \$8, general \$10, at Baybrick Inn. Call 431-8334 for info.

Tuesday, August 12

**"With the Greatest of Ease"**: Robert Michael Productions presents 400 musicians from across America, circus acts, trapeze artists & Gay Game physique competitors, Midway opens 7 pm, show, 8 pm, tickets \$50, \$25, \$15, \$10 & \$5, at Davies Symphony Hall. Tickets at Davies Box Office, Bass & Ticketron, or order by phoning 431-5400 (MC or Visa accepted).

**Fiction Writers Open Reading**: Co-sponsored with National Writers' Union, this event brings together first-time & experienced writers of short/long fiction, 8 pm (registration to read at 7:30 pm), free, at Modern Times Bookstore. Call 282-9246.

**Gay Cable Network: Pride & Progress**, news & info for & about the gay/lesbian community, plus interviews with noted gay leaders & in-depth coverage of Gay Games opener. *The Right Stuff* covers the Procession of the Arts of the Gay Games II, plus all *Right Stuff* regulars. Cable 6, 9 pm - 10 pm. Screenings at Maud's and The Alamo Square Saloon.

Wednesday, August 13

**Technology in Nicaragua Today**: Returned NICARA volunteers will discuss effects of war and underdevelopment on Nicaraguan technology in hospitals, machine shops, libraries, etc., 7:30 pm, free, at Modern Times Bookstore. Call 282-9246.

**Sue Fink**, techno-pop evangelist of outrageousness, will give a hi-energy performance, part of the Procession of the Arts for the Gay Games, 8 pm, \$6, at Amelia's. Call 552-7788.

**Blush Production's BurLEZk**, a weekly strip-show for women only, is having a co-ed night; this event will feature four of the best gay erotic performers around (2 men, 2 women), at the most comfortable and classy lesbian bar in town, with dj Chris Wasmund, 9 pm, \$5, at Baybrick Inn. Call 431-8334.

Thursday, August 14

**BWMT Rap**: General topic, 7:30 pm, free, at 1350 Waller St. near Masonic.

### Want Some Publicity?

The Sentinel is expanding its arts & entertainment listings. Let us know about your group's activities. Next deadline is **August 8** for **August 15** publication.

## Mixed Reviews

The Critics Choose Favorites



You can't get good help: Jean Genet's *The Maids*. See Theatre

**Art: Essence of Indian Art**, exclusive American showing of paintings and carvings from Indian museums and private collections; 8/9 through 11/9 at the Asian Art Museum of SF. Call 558-2993.

**Sign/Vision: The Urban Milieu II** features the work of local artists associated with the Beat era - Bruce Connor, Jay DeFeo, Wally Hedrick and George Herms; 8/13 through 9/13 at Gallery Paule Anglim. Call 433-2710.

**Dance: ODC/San Francisco** presents Brenda Way's "Invisible Cities," "Entropics" and the world premiere of "Constant Reminders;" tonight and tomorrow 8/1-2 at UC Berkeley's Zellerbach Hall. Call 642-9988.

**Film: "Best of the Roxie,"** midsummer series devoted to popular favorite from the theatre's programs; highlights include *Eraserhead* and *The Honeymoon Killer*; tonight 8/1, *Parting Glances* and *Taxi Zum Klo* share a double bill opening Frameline's three-day Gays in World Cinema festival; 8/14 through 8/16 at the Roxie. Call 863-1087.

Ingrid Bergman tribute of double bills Thursday in August includes *Indiscreet 8/7*; *Notorious*, *Spellbound* 8/14; at the Castro Theatre. Call 621-6120.

**Performance: Endangered Species**, an electric theatrical work about artists' "anti-lobotomy" survival in the urban jungle; 8/13-16 at Theater Artaud. Call 621-6697.

**Theatre: Racism, sexism and homophobia** are explored in David Mamet's *Edmond*, having its first full-length SF run 8/1 through 9/7 at Noe Valley Ministry. Call 641-0480.

Jean Genet's wicked travesty, *The Maids*, with two men in the title roles; plays 8/7 through 8/17 at the Nova Theatre. Call 668-4427

Tristan Tzara's eccentric *Handkerchief of Clouds* is given an off-beat performance 8/8-10 by the Noh Oratorio Society at Studio Eremos in Project Artaud. Call 863-3027.

Obie-Award winner Winston Tong premieres his newest performance work, *Three Times Me (3 x ME)* 8/13 through 8/30 at the Magic's Northside Theatre. Call 441-8001.

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# Classifieds

## STRICTLY PERSONAL

**MUSCULAR BLACKS**  
Wanted by 42 YO Honkie for safe sex: oil, mirrors, nudism, JO, posing, spanking, tits, worship, toys. Need companion and friend in Bay Area or close. I'm into BB, Travel, serious & responsible relationships. If you have a good job and want a good looking sincere friend please write with pic. SUSA Box 819 (P-16)

**HELLO TEDDY BEAR LOVERS**  
I bet you didn't even know I existed did you?

Are you looking for a teddy bear to hold every night for the rest of your life? Well so am I.

I am a 46 year old teddy bear but still in pretty good shape. Everything still works. I do not look or act my age. My name is Rob. I live in SF. I have a real nice house but a house is not a home without you to share it. My fur is blonde — My eyes are blue, when I stand up tall and stretch I almost hit the 5' 11 inch mark on the wall. Mama bear came from Holland and Papa bear came from Germany so I have that full figure look they talk about on TV. I am a tiny bit over stuffed right now but inside I am a very nice person. Lonely but nice. I do not require much out of life but a lot of love and honesty.

If you think you might be interested, drop me a note and a picture and lets talk it over. SUSA Box 808 (P-16)

**USE ME**  
Looking for a guy to haul down the cellar or out to the garage and gangbang? Need some hot dudes to drug me up and use me. I'm an amateur pig — aiming to be a professional. WM, late 30's, 5'10", 140 lbs. and hungry for much big hot meat to treat me mean. SUSA 814 (P-16)

**HUNG HOT BOTTOM**  
If you want a hung hot bottom for daytime action let's get it on. I'm 36, 6'1", 165, looking for someone who can ride me hard (rubbers a must). You, 18 to 36, good looking, with hot ideas. Dildoes, leather, levis, open & discrete. Let's see what kind of action we can come up with? Your photo gets mine. SUSA, Box 805. (P-17)

**AFFECTIONATE AND KINKY**  
Looking for someone emotionally mature, young in spirit, even child-like. Boyish games, which involve a little wrestling to get at each other's balls, slapping them enough to touch pain; working on each other's butts with paddles, some straps and hand; jacking cocks together. At the same time, mature affection, so that we connect in several of our chakras, and we combine auras to create one. I'm 57, exciting, attractive body, 5'9", 150 lbs. Don't bother with JO calls. Want to meet and do it. 863-0342. (P-16)

**SUPPORT**  
Have you recently lost your lover to AIDS? So have I. Come join my support group. Call Sean Martinfield 626-4329 (P-16)

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**COMPOSER WANTS LOVER**  
Semi-muscular, 5'11", 150, 41, very good looking, aggressive, wild, safe, professionally responsible man desires similar creative, responsible mate for monogamous relationship. S/M would be great. Send letter and phone number to day to Coit, SUSA, Box 807. (P-16)

**ARE YOU:**  
a boyishly cute, black, latin, or dark skinned, naturally firm & hairless male under 35, into adventure, nudity, porno, touching and hot tender sex, occasionally with groups / women, but not into drugs or excessive alcohol? ARE YOU: looking for a very attractive, warm, sensitive, yet dominate, hot masculine GWM partner/big brother, with firm, hairy body, for a hot friendship or special open relationship? Then call 763-6392. You might find him. (P)

**GESUNDHEIT!**  
GWM, 39, goodlooking, good body, brown hair and eyes, and moustache, with a sneeze fetish (that's right) looking for men with same turn-on (dare I hope?), or men who LIKE to sneeze and have induced it themselves for pleasure, want to get together and incorporate this unusual kink into a safe sex scene. SUSA Box 815 (P-16)

**DANCERS BODY WANTED**  
Healthy bisexual B/M seeks friendship and fun. I'm 31, 6'1", 165 lbs., bearded, professional, wellgroomed, masculine and very well hung. You are well groomed black or asian male between 18-36 with dancers body. At least 5'9", slender to medium build with big buns. Neither of us smoke or do drugs. Letter plus photo (will return) to: SUSA Box 816 (P-16)

**HONESTY & TOGETHERNESS**  
Do you enjoy Bogart and Powell movies? Country to classical music? Longwalks? Cuddling? Being together? Learning and growing together? Are you a GWM 26 to 40 HTLVIII negative? Monogamous? Looking for an honest and open person. Then write this 33 year old GWM at Box 1048, Fremont, CA 94538. Lets start sharing. Thanks! My name is Rob. (P-16)

**HOW DO YOU SPELL RELIEF?**  
WATERSPORTS. Thirsty talented bottom looking for hot horny aggressive top for watersports, golden showers, and other 'fun & games' in the Redwoods overlooking the Russian River. Get away from it all, come up to my mountain retreat, unwind and release your built-up tensions during a wild wet weekend of sex in the woods. Your letter/photo gets mine: Boxholder, Box 111, Guerneville, CA 95446 (P-16)

**LEATHER MASTER SEEKS SLAVE**  
Goodlooking GWM leatherman, motorcyclist, 36, 6'1", 175 lbs. brn/brn seeks totally submissive goodlooking, trim GWM slaves willing to serve. Slaves must be 18-36, into being ridden hard (rubbers always), S/M, B/D, WS, CBT play, safe cock sucking, etc. Limits respected. Photo gets same. Tom, P.O. Box 488, 584 Castro St., SF CA 94114-2588 (P-16)

**TOP HEAD — FOR HUGE TOP!**  
ONLY! Prefer older man, to stand and show me and need servicing — a lot! Any race. Me? Good looking, 40's GWM/M, Masc. You? Hung! (minimum very thick 8" — straight or downward.) Bi or Straight married, even better. I'm very discrete — know what I want. Other action possible, but not necessary. (photo if possible) Rob. P.O. Box 5094, SF, CA 94101 (P-16)

**PHYSICAL CHEMIST**  
Masculine, attractive, intelligent, independent, easy-going, GWM 33, brown hair, eyes, moustache and beard, 5'10", 165 lbs. Enjoy science, western dancing, evenings out, quiet evenings at home. Seeking out-going responsible, relationship-oriented companion, prefer air fire, nonsmoker with bright eyes and nice smile for mutual support, sharing, communication. Boxholder, P.O. Box 421763, SF, CA 94142. (P-17)

**YOU'RE THE TOP**  
Attractive, dominant young top man wanted for passionate, penetrating times by mostly bottom w/m, 28, slim, gym-toned body, boyish good looks. I'm bright, sensitive, intense, warm-hearted, playful, horny, non-druggie, with lots of heat at your service. You are healthy, fit, self-confident, 21-45, who takes charge and appreciates a good thing. Leather optional. Enjoy me now, avoid the rush later. Sense of humor and revealing photo required. SUSA Box 810. (P-16)

**BOYS TOWN**  
is strictly for the young at heart! Call 24 hours only \$2 charge in (213) & (415) 976-0069. (P-16)

**FANTASIES**  
Dark boyishly handsome man with absolutely smooth olive skin, chiseled muscular build of a Greek statue, masculine, affectionate, sensitive, would like to be partner in your fantasies and dreams if you are handsome, fit, imaginative, considerate. Maybe there will be enough magic generated in our togetherness to transform it into romance. Send photo (will return) and your fantasies regarding what you would like to do with this muscleboy! SUSA Box 806. (P-15)

**YOUNG FILIPINO OR SOUTHEAST ASIAN WANTED:**  
I'm a goodlooking, stable GWM seeking a boyish asian, or other dark-complexioned guy for sex and fun. You must be single, very slender, 18-26, under 5'10" and slightly effeminate but not into drag. I'm 27, 6', 155 lb., affectionate and enjoy touching, cuddling, hot JO, FR and Play Sessions while watching porno flicks on my VCR. Open to possible relationship, share-rental or friendship with right guy. Other interests are dancing, cooking, movies, music, bicycling, parties and some quiet romantic nights at home. Call 673-3915 evenings/weekends. (P-16)

**OVER THE KNEE**  
Bad Boy, 28, Blond/Blue Eyed, looking for dominate men any age to spank/paddle my bare ass. I'm 5'9", 135 lbs., handsome, gym-toned swimmer, build into safe sex and other bottom fantasies. Letter plus photo to SUSA Box 817. (P-16)

**EXECUTIVE ASSISTANT WANTED**  
Semi-retired executive seeks shy, intelligent, business oriented, college graduate between 21 - 27. Must be willing to learn about business investments and to relocate. Winters in Hawaii, some international travel. Ideal person-physically fit, non-smoker, non-drug, 5'10", 145 lbs., handsome, well-mannered, fine dining, expensive autos, tennis. Seeks long-term monogamous relationship. Excellent career opportunity for right person. Salary depends on qualifications. Please send resume and photos if available, if close on above requirements. SUSA Box 811.

**I LIKE OLDER MEN**  
I'm 37, reasonably handsome, financially and intellectually self-sufficient, but there's something missing from my life. I need a daddy to dominate me sexually and support me emotionally. I'm 5'11" with dark hair, light skin, chunky build. You are aggressive, intense and sometimes sadistic when aroused, but you have a gentle, loving side, also. We share an absolute commitment to safe sex. Write P.J. suite 126, 2261 Market, SF 94114. (P-16)

**QUALITY NOT QUANTITY A MATTER OF THE HEART**  
Energetic, cute, younglooking, WGM 26, cleanshaven nonsmoker/drinker/drugie & not into bar life seeks furry husky nonsmoker 21-31 for one to one boyfriend/partnership. Honesty, a sense of humor, earthyness, monogamy, flexibility, balance, awareness, cuddling. The orgasm is not as important as the physical contact — the cerebral high. SUSA Box 813 (P-16)

**PSYCHIC FAIR**  
Saturday August 2, 1986 11 AM to 7 PM Admission \$2.00 First Unitarian Church Franklin & Geary Information: 346-5844 coordinated by Rosemarie Danelli

**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 moustache. 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)

**HOUSEBOY/VALET WANTED**  
Executive seeks houseboy/valet to perform various housekeeping, personal servant chores. Duties include some food serving/preparation, household chores, chauffeuring, automobile care, errands. Ideally 19-23, 5'9", 140 lbs., willing to relocate, clean, shaven, smooth body, well-mannered, non-smoker, straight looking/acting. Some travel involved. Must have agreeable nature, willing to serve. Good salary for right person. Expects monogamous relationship. If close to above requirements, please send resume and photos if available. SUSA Box 811.

**SEEKING ONGOING SEXUAL PARTNER AND FRIEND**  
GWM, early 30's, seeking partner (age not important) for ongoing sexual encounters and friendship. Prefer Asian. Already involved in a relationship that is not sexually satisfying; seeking someone to help out on an ongoing basis. Rewards involved are friendship, fun, goodtimes, sex. Live in SF, prefer SF, but not necessary. This can be enjoyable for all involved, why not give it a try? 2124 Kitredge #266, Berkeley, CA 94704. (P-16)

**WANT HOT BUNS 4 FUN**  
Seeking young, spirited, healthy, slender bottom stud for hot, safe, slightly rough sex, fantasy exploration. Want to strap you down, rip off your t-shirt, twist your tits, tie-up your balls, make you sweat then slam into you with my cock (condomized). Am 30, trim, 5'7", goodlooking, well-hung, horny top. Seeking longterm playmate. Send detailed reply, photo to SUSA Box 818 (P-16)

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**MASSAGE**  
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