

San Francisco  
**Sentinel**

**Walking the Middle Path**  
**Van R. Ault**  
page 12

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# LANDSLIDE VICTORY

## Gay Candidates Defeated

# 71% NO ON 64

### SUPERVISORS

**Pat Norman**  
by Yvonne Zylan

Supervisory candidate Pat Norman, drawing strong support from the lesbian and gay community, finished seventh in the City Board of Supervisor's electoral race, behind the five incumbents (Nancy Walker, Bill Maher, Richard Hongisto, Doris Ward and Wendy Nelder) and the controversial challenger, Julie Tang. Norman, whose campaign staff and volunteer corps gathered at the Filipino-American Hall on 16th Street to follow the election returns, said that she was "... of course, very disappointed that we didn't win. But we made a fantastic showing." She cited the "unified support" of the gay and lesbian community as a primary contributor to her respectable finish. Norman also stated that she would continue her work to "fight injustice on every level," although she was unsure, immediately following the election, what particular form that work would take.

As the early returns trickled in, Norman placed eighth, behind Angela Alioto, but it became clear that when

*Continued from page 7*

### COLLEGE BOARD

**Paul Wotman**  
by Paul Zomcheck

The Paul Wotman campaign for the SF Community College Board, which turned into major mud slinging by the end, skidded to a halt last Tuesday night. Charging incumbent College Board member John Riordan with circulating campaign materials with false endorsements, and lying about his health problems and age, Wotman spent Tuesday evening with friends and associates, waiting for election returns from city precincts.

"As you can see, it's extremely hard to beat an incumbent in San Francisco. You have to have an issue, or many issues, that people will pay attention to. I've been talking about education issues for a year, and the media hadn't written about them at all. The other issues were campaign issues, but they weren't the educational issues which I would have preferred to discuss," said Wotman.

And, indeed, local challengers had

*Continued on page 8*

### SCHOOL BOARD

**Greg Day**  
by Bob Marshall

Greg Day didn't win a seat on the SF Board of Education in Tuesday's election; however, incumbents Myra Kopf, Rosario Anaya and Sondonia Wilson were easily re-elected. Day, who placed 7th in a field of 9 candidates, is taking his loss in stride, and intends to keep on running.

"I feel really positive about the results," said Day at City Hall late Tuesday night, as election workers scurried about to get the results tabulated. "My objective this time was to get [the gay and lesbian community] back on the path of being interested in the School Board race."

Tom Ammiano, the first openly gay candidate for the Board of Education, ran and lost in 1980; Day is the second. He says that, to his knowledge, there has never been an openly gay person elected to a school board anywhere in the United States. "In order to get our candidates elected," Day says, "we need to get our candidates and our good work for children known to the

*Continued on page 9*

by David M. Lowe

On Tuesday, California voters overwhelmingly rejected Proposition 64 (the LaRouche AIDS Internment Initiative) by a margin of 71 to 29 percent. Every State County turned down the Initiative that would have made AIDS a reportable, communicable disease requiring possible quarantine of suspected carriers of the AIDS virus. The LaRouche-backed Initiative received statewide support from 1,991,672 voters, with 4,879,641 voters casting a decisive NO vote.

In SF, Proposition 64 was rejected by 86 percent of the voters who turned away this attempt to further politicize the AIDS crisis by a margin of 180,066 to 29,839. The elation over the margin of victory in SF was enhanced by news

that Orange County voters had also resoundingly defeated Proposition 64 by a margin of 67 percent NO to 33 percent YES.

"If we had painted our most ideal

*Continued on page 9*

## A T E A S E

### 'IS THAT ALL THERE IS?'

Ira Kleinberg on David Leavitt's New Novel **15**

### 'MICHAEL, DARRRRRLING. . .'

Dave Ford Talks with New York Chatterbox Michael Musto **17**

**ART**  
Apocalyptic Visions **18**

**SECOND GLANCE**  
But What's in a Face **18**

**ROCK**  
'Frightwig' Steals Hearts **19**

**FILM**  
David Byrne's True Nonsense **20**

**THEATRE**  
Robert Wilson's 'Knee Plays' **21**

**CLASSICS**  
A Noisy New 'Boheme' **22**

**DANCE**  
Trouble in Capital City **23**

**DINING**  
Home Cooking at 'El Tazumal' **24**

**ROCK PREVIEWS**  
Out with Adam **25**

**LESS TALK**  
Trickster's Treats **28**



MARC GELLER

**JUNGLE FEVER:** Tarzan Boy hopeful wanders through the crowd of Halloween revelers (including helicopters and other debris of a Chernobyl-aftermath costume) at the GiftCenter's trick (or treat) festivities. Read all the details in Less Talk, p. 28.

# EDITORIAL

TOM MURRAY

## A Glimmer of Light

The elections are over. This national catharsis has once again purged society's collective soul, cleansing hurt, anger, hopes and dreams that have been pent up behind the thin veneer of order our fragile civilization has so painfully achieved.

Election hangover sets in. We shudder at the hundreds of millions of dollars that have been spent by candidates and special interest groups to garner our votes. Our senses reel from months of constant medical bombardment, mud slinging and manipulation. Our spirit wonders if we have discerned well, or if we have been duped. Time will tell. For the gay community, the results of the electoral process are largely positive: While we could have fared better, we could also have fared much worse.

The democratic majority in the Senate will counterpoint Reagan's conservative efforts. With incumbent Allen Cranston winning reelection, it is certain that our voice will continue to be heard in Washington. Californians have resoundingly rejected LaRouche's idiotic proposition, giving us a modicum of hope that the rights of people with AIDS will continue to be respected.

Locally, our friend Nancy Walker received the most votes for Supervisor, and will become President of the Board. Her independence and common sense bodes far better for us than wacko Wendy, who placed fifth. Sadly, our own Pat Norman failed in her second attempt to win a seat on the Board.

Facing four more years of the Duke, we are determined to continue pounding on his door, forcing him to listen to our needs. Perhaps the defeat of Tom Bradley is easier to accept: It was expected and inevitable, like our Court's classy lady, Rose Bird.

It's too soon to know if the rightward trend is losing momentum, but at first glance we catch a glimmer of sunlight ahead.

☆☆☆☆

*Put not your trust in princes, in the son of man in whom there is no salvation.*

Last week the Vatican issued a document concerning homosexuality. It is the strongest statement from Rome about us in recent years. It is also a diabolical piece of garbage. The Catholic Church continues to shoot itself in the foot with sick theology, pitiful pastoral directives, and systematic elimination of its brightest, bravest leaders.

Isaiah warned against trusting princes, those in power. Throughout history, brave souls have stood apart to challenge blindness and fear. These we remember as prophets, martyrs and saints. They had the guts to listen to an inner truth, the courage to speak out against hypocrisy, the compassion to love those who could not accept them.

Rome's extreme position toward gay people alarms even those who do not call us friends. The latest assault on us will ultimately discredit the Church and lessen its credibility in the lives of the laity. Catholics had much the same response in 1968 to Pope Paul VI's encyclical *Humanae Vitae*, which condemned most methods of birth control. Extreme statements force people to stop and think, to assume responsibility for their own decisions, or to yield and become mindless pew-warmers. There are fewer of the latter sort in the American Church, but enough of the former to effect a schism.

In this issue's "Inner Space," Van Ault guides us in taking a middle path. We're blazing our own trail heavenward, hoping the place is well decorated, and ready to keep company with the saints.



MARC GELLER

## LETTERS

### Authority Crisis

The U.S. Catholic Church is currently facing a crisis in authority which may shape the direction of the U.S. Church into the next century.

After the close of the Second Vatican Council in 1965, most Catholic U.S. bishops faithfully tried to implement the many changes called for by the Council which enabled Catholics to get more in tune with the modern world and also promoted greater credibility of institutionalized Catholicism. In the last 20 years most of our bishops have tried to exercise their leadership in the collegial style advocated by the Council.

But the collegial style of authority and concomitant maturation in the faith by the laity have caused the U.S. church to come into conflict with the Vatican and its authoritarian style. The Vatican's withdrawal of Fr. Charles Curran's canonical mission to teach as a Catholic theologian and their unprecedented action of removing five doctrinal and pastoral areas from the jurisdiction of Archbishop Raymond Hunthausen are but the latest and most dramatic instances of Vatican interference in the life of the U.S. church.

At this critical time in the U.S. Catholic Church, I and other board members of the National Coalition of American Nuns are encouraged by the words of Archbishop Rembert Weakland who wrote two columns in the Milwaukee archdiocesan newspaper in mid September questioning "The Price of Orthodoxy." Will more U.S. bishops rise up, like Archbishop Weakland, to oppose "the fanaticism and small-mindedness that has characterized so many periods of the church in its history," a tight-fisted version of authority that is a perversion of the Gospel? Will more U.S. bishops publicly say what they privately think? Will we hear more words such as those of Bishop Thomas Gumbleton who stated to the *New York Times*, "It's a serious loss if every bishop is afraid to act out his own faith commitment, but only act on the basis of what he thinks somebody else wants him to do?"

Or will the body of U.S. bishops remain virtually silent and fearful of challenging a system of authority which seeks to impose orthodoxy by intimidation, suppression, silencing, and censorship? May history not judge our U.S. bishops with the words attributed to Pastor Martin Niemoller, "First they came for the Communists, and I didn't speak up because I wasn't a Communist. Then they came for the Jews and I didn't speak up because I wasn't a Jew. When they came for the trade unionists, I didn't speak up because I wasn't a trade unionist. And when they came for the Catholics, I didn't speak up because I was a Protestant. Then they came for me. . . . An by that time there was no one left to speak for anyone."

Jeannine Gramick, SSND

### Cady's Column

To the Editor: I read with great interest your new column, "At the Courthouse," by Ken Cady. The gentleman is very intelligent and certainly learned in the legal profession.

I have known him for some years in the court system, once as a member of the staff of the District Attorney's Office when I was the witness trial coordinator. His column is a refreshing addition to our community, and I wish him well.

Marvin-Michel LeGrier H. LL.B.  
Professor of Law, CCSF

### Vatican Travesty

To the Editor: The following is a copy of my letter to Pope John Paul II regarding the recent document issued by the Sacred Doctrine of the Faith, under the direction of Cardinal Joseph Ratzinger, that says homosexuality is an "intrinsic moral evil, self-indulgent," and "a behavior" for whom "no one has any conceivable right."

Your Holiness, Pope John Paul II The recent document issued by the Sacred Doctrine of the Faith disturbs me deeply.

I am a gay man who has spent most of my life denying my homosexuality and almost, thereby, destroying myself through alcohol and drugs. Around the age of 40, it became abundantly clear to me that I was homosexual, that I had always been homosexual, that in order to live I had to accept my homosexuality. At that time, I discovered after reaching out in vain for many years to have faith and experience God personally, that to do so I must accept and fully express myself which meant manifesting my homosexuality. A profound truth became clear. I, nor anyone else, is meant to hide their essence behind untruths, deceptions, and facade. Next I realized my homosexuality was a gift from God. I credit that as being the most powerful spiritual experience of my life. For the first time in my life, I began to experience a wonderful state of peace, what you would call grace.

I am certain I was born homosexual, that God desires me to be homosexual, and that the right for a true and complete love include sexual fulfillment is as much my due as that of any heterosexual.

Today, I am a psychologist who works primarily with men who have grown up always knowing somewhere deep within their hearts they were homosexual. I could regale you with the horror stories of suicides, childhood trauma, and adult anguish all stemming from the attempts of these men, and women to deny their inner truth, to recoil from the God within that (1) made them aware of their homosexuality and (2) let them know in some way they are separating themselves from God in their attempt to refute or serve

express themselves fully which meant to be actively homosexual. The pity is they were too overwhelmed by the dogma of institutionalized religion or their sense of inferiority directly connected to their experience of growing up gay to be able to listen to and follow their inner spiritual voice.

Cardinal Ratzinger certainly is misguided or incredibly misinformed. To say homosexuality is an "intrinsic moral evil, self-indulgent," and "a behavior" for whom "no one has any conceivable right" is repugnant. To say the homosexual "inclination itself must be seen as an objective disorder . . . and cannot be tolerated" is at the least simply not true and at the worst morally reprehensible and irresponsible.

By approving this document you are proclaiming your fallibility and ignorance of real truth. What seems particularly tragic is your endorsement of this document will be responsible for the continued anguish, despair, likely suicide, and separation from God for millions of the world over who happen to be homosexual.

The document is a travesty. By approving it, you are either declaring your ignorance of the human condition or something far worse — a person of world power who ignores truth in favor of institutionalized untruth (dogma).

I shall pray that you see and read this letter carefully.

William A. Knudson, Ph.D.

### Porn King

To the Editor: Regarding your interview with Joe Tiffenbach: I was very disappointed. I learned more about the interviewer, Patrick Hoctel, than I did about Joe.

What has Joe done since "Song of the Loom"? What is his distinctive signature that makes him a film auteur? What does he think about the films he does and their place in society? Where does he see the industry going? What are his future projects going to be?

I am familiar with Joe, thus I know the answers to these questions. It's painfully obvious that Mr. Hoctel doesn't know Joe and really didn't even try.

Jay R. Lawton

### Lou Papan

To the Editor: I was pleased that the *Sentinel* decided to give its endorsement to Lou Papan for the State Senate. Papan is a Democrat and a political ally of Willie Brown, Art Agnos, and those Sacramento legislators who have a proven record of support for gay causes.

The only gays who might benefit, should Papan's challenger Quentin Kopp be elected, would be a tiny band of gay "Quentinistas" headed by Bob Ross, publisher of the *Bay Area Reporter*. Bob has often confused his personal ambitions with the broader political interests of the community he and his paper are supposed to serve.

Tom Youngblood

# FROM THE DESK

DAVID M. LOWE

## We Did It!

Hats off to the NO on 64 campaign! In what's become the year of the "setback" on gay rights issues, you handed the radical right, especially the followers of Lyndon LaRouche, a major defeat. Many credit this successful effort to the most effective political campaign we've ever seen. Congratulations on a job accomplished with heart and purpose.

To reach victory, you have accomplished some major tasks never achieved in the world: the complete unity of the lesbian/gay community, with the widespread support of an overwhelming majority of Californians regardless of race, creed, color, religion or sexual orientation.

Every California county turned away this ill-advised attempt to further politicize the AIDS epidemic. Particularly impressive are the election results from the bastion of conservatism, Orange County, where Proposition 64 was surprisingly rejected by 67 percent of the voters. We anticipated victory in our isle of sanity, San Francisco, but to garner 86 percent of the vote is a tremendous victory and a tribute to the tolerance, acceptance, open-mindedness and intelligence of San Franciscans.

Thanks to each of you from the leaders of the NO on 64 campaign, down to every voter who walked into the polling booth and rejected this insane attempt to curtail our civil liberties through a campaign of distortion and deceit.

Let's bid good-bye to Lyndon LaRouche and his followers with the hope that should they ever try to purvey their sick ideas on other states in the Union, voters will follow California's lead and continue to respond with another resounding NO.

It may seem redundant to repeat the story of our victory over Proposition 64 with a banner headline and some of the same facts presented by the mainstream press some 72 hours ago but I don't believe so. You obviously didn't wait for this issue of the *Sentinel* to learn the outcome in Tuesday's critical election, at least I hope you didn't. However, I think it's important to chronicle our successful efforts, for the record, in our own newspaper.

It would be repetitive, to chronicle the entire slate of statewide elections so we have chosen to focus on the races involving openly lesbian/gay candidates and issues that affect our communities well being. We have afforded Pat Norman, Paul Wotman and Greg Day the attention they so richly deserve for accepting the challenge, running hard and showing well. They like the few before them and the many more to follow are political pioneers. Blazing the trail has never been easy; you are to be commended for your efforts.

Even though we choose to not devote space to coverage of the legislative races, we would be remiss not to mention the reelection of Assemblyman Art Agnos to the 16th District seat, supported by 84 percent of his constituents. It's a tribute to his effective leadership, a reward for his true dedication to the people he represents, and inures the lesbian/gay community will continue to have a strong voice for human rights in the State legislature. Rest assured Agnos will remain dedicated to the task of molding the State's response to the AIDS crisis through increased funding for research, education and treatment with compassion that demands PWAs will not be discriminated against in employment, housing or public accommodation. We must support him, and others working in our behalf, with the same energy and commitment we mustered to defeat Proposition 64.

Onward!

## THE CITY

### Sit-In Protestors Plead Not Guilty

by David M. Lowe

On October 24, five members of Citizens for Medical Justice (CMJ) pleaded not guilty to charges of obstructing access to Governor George Deukmejian's Capitol office on September 24. The CMJ protestors requested a trial by jury and were ordered to appear at a pre-trial hearing, on December 3, in Sacramento Municipal Court.

At the pre-trial hearing, the state will decide whether the defendants will be tried separately or as co-defendants. The defendants are represented by Sacramento attorney, Mark Merin, are Keith Griffith, Jay Rindal, Leo Olsen, Ed Wyre and Dennis Dunbar. "We want to tie up the justice system," explained Griffith, "as the reason for requesting a jury trial. We intend to put the state's policies on dealing with the AIDS epidemic on trial, also." The state also has the option to drop all charges against the defendants.



Costume contest winners at the Artist and Models ball held Saturday at the Galleria Design Center.

PHOTO GRAPHICS/DARLENE

The gay activist staged the protest in an attempt that failed to persuade Deukmejian to sign AB 3407 (the AIDS Anti-discrimination bill) authored by Assemblyman Art Agnos (D-SF). The Governor vetoed the measure in spite of wide spread state support, plus additional legislative language that included persons suffering from other chronic illnesses besides AIDS.

At the protest, lasting nearly two hours in the north hallway of the Capitol Building, eight persons were arrested and physically removed by State Police. Three CMJ members were taken to jail briefly, refused to cooperate with authorities, and then released without obligation. Two other protestors chose to terminate their sit-in prior to arrest.

The five individuals cited for violating State Code 171F.2 (obstructing the normal office flow of a government agency face a maximum sentence of 6 months in jail and a \$1,000 fine.

### October AIDS Cases Highest Ever Reported

During October, 119 new cases of AIDS were diagnosed in San Francisco, and 64 people died of AIDS-related causes.

Demographics of the disease remained the same among case groups, with homosexual and bisexual men accounting for 97 percent of the cases. The total number of cases diagnosed in San Francisco since reporting began in July 1981, currently stands at 2,546 cases. A total of 1,442 people have died of AIDS in San Francisco.

Health Director Dr. David Werdegar said the October numbers do not reflect a significant change in the epidemic's movement through the population. Although the 119 cases diagnosed in October is the highest of any month, Dr. Werdegar said some of those cases were a result of late reporting and had actually been diagnosed in September.

### Answers to Your Questions About AZT

A town hall forum on the drug azidothymidine (AZT), with world renowned AIDS expert, Dr. Paul Volberding, will be held Thursday, Nov. 13, 7:30 pm, at the Women's Building, 3543 -18th St. near Valencia. Volberding, Director of SF General Hospital's AIDS Activities, will answer questions about AZT and the new Federal program for distributing the drug.

Panelists will question Dr. Volberding about the efficacy of the experimental drug, and the National Cancer Institute's plans to provide it to "qualified" AIDS patients. On the

panel will be *Sentinel* "On Guard" columnist, John S. James, who is affiliated with the Documentation of AIDS Issues and Research Foundation (DAIR); Dr. Bill Paul, an educational psychologist from SF State, and interim National Chair of Mobilization Against AIDS; and Gary Starliper, a person with AIDS and a former health care professional who has been taking AZT since March. He is one of the original members of the clinical trials that led to the drugs general release.

Following the panel discussion, Dr. Volberding will field questions from the audience. The forum is open to the general public at no charge, but a collection will be taken to help fund future Mobilization Against AIDS events of the same nature.

### Mission Basher Pleads Guilty to Assault on Catholic Priest

Eighteen-year-old Eric Mabry has pleaded guilty to assault with a deadly weapon and inflicting great bodily injury on a Catholic priest and his companion as they walked along Mission Street on August 19. Mabry entered his plea shortly before his trial was to begin in SF Superior Court.

After boarding a Mission Street bus, Mabry verbally attacked the two men, commenting there were only "ladies" on board. When the priest and his companion disembarked, Mabry repeatedly called them "faggots." Court documents attest that, approximately one block later, Mabry jumped in front of the priest yelling "bitch" and "faggot." He then assaulted the priest's companion with a bottle, breaking his glasses. When the priest came to the assistance of this friend, he was repeatedly struck across the head and knocked to the ground. Both men's faces were then sprayed with black crylon paint. The priest was treated for a broken nose and released.

Mabry, who was allegedly accompanied by two other youths, will be sentenced, on November 28, by SF Superior Court Judge Jack Besman.

### Public Forum on AIDS Alternative

AIDS Healing Alliance of SF (AHA), a new group developing programs in alternative approaches to healing AIDS/ARC, will present their first public forum on Thursday, Nov. 19, 7:30 pm, at MCC Church, 150 Eureka St. The AHA efforts are supported by SF Supervisor Harry Britt. AHA is seeking \$200,000 from City government to provide alternative healing therapies and information to the public. The group to date consists of

nearly 100 members, and anticipates its efforts will be well supported. AHA has already established a referral hotline for alternatives practitioners and volunteers. Call 626-1183.

Supervisor Britt and alternative practitioners will make presentations at the public forum. Those interested in more information or in participating are invited to attend.

### Design the Logo for the 1987 Parade

The SF Lesbian/Gay Freedom Day Parade and Celebration Committee is soliciting designs for the 18th annual 1987 Parade logos. The design should reflect the theme of next year's 18th annual event: "Proud, Strong, United." The Committee will display the logos on Parade merchandise, programs and advertising. Artwork must be submitted by December 1. The winning logos will be selected at the Committee's general membership meeting Sunday, Dec. 14, at 5 pm, 1519 Mission St.

The Parade Committee will hold elections to the 1987 Board of Directors and elect Co-chairs of the upcoming Parade at its next general membership meeting at 5 pm, on Sunday, December 9. For information you may contact the Parade Committee, at their new office on 3412 - 22nd St. or call 647-FREE. All meetings and wheelchair-accessible and open to the public.

### Help Feed the Hungry on Thanksgiving

The Gay Rescue Mission is in urgent need of turkeys, hams, and volunteers to help prepare food for the Gay Community Thanksgiving dinner. The dinner, originally started by SIR, carried on by the Metropolitan Community Church, Pride Foundation, and Tenderloin Tessie. The dinner will be presented by a committee from the Empress Council and the Gay Rescue Mission.

"Holidays are family affairs in America, and many lesbians and gay men are alienated from or far away from their families, including seniors whose families have passed on," said Rev. Donald Jackson. "These dinners provide a sense of family and relief from the depression and loneliness that beset many during the holidays." The quarter-of-a-century tradition has survived the presenting organizations due to the great need they fulfill.

Donations to help buy food should be made payable to Gay Community Holiday Dinner Fund, and mailed to Rich Hansen, 415 Bay St., #210, SF 94133. For information or to volunteer, call the Gay Rescue Mission at 431-2188.

# San Francisco Sentinel

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## AIDS/ARC Drug Hotline

Information about experimental drugs used in the treatment of AIDS/ARC is now available from a toll-free hotline. The hotline will serve the expanding needs of those persons needing information about available drugs, current status of clinical trials and the most recent research on selected experimental drugs. The Project has been providing information about Ribavirin (an anti-viral) and Isoprinosine (an immune stimulator) for almost two years.

Hotline operators will answer questions about the availability, where and how to obtain the drugs, what limitations are enforced by U.S. Customs, current pricing information and what is known about proper dosage. Medical information is not given, and callers are cautioned to discuss any medications with their primary physicians.

Project Inform leaders, Joe Brewer and Martin Delany, said the slow pace of research and delays in getting information to the public makes this service necessary.

The free service provided by Project Inform will be supported by community funding. Project Inform is sponsored by the Documentation of AIDS Issues and Research Foundation, Inc., a non-profit organization based in SF.

For experimental drug information call the Hotline in California at (800) 334-7422 or from other states at (800) 822-7422.

## Founder of Israel's Women's Movement to Visit SF

Marcia Freedman, a former member of Israel's Knesset and founder of the contemporary women's movement in Israel, will visit San Francisco on Wednesday, Nov. 19. Freedman will meet with gay Jews and speak on the "The Roots of Jewish Feminism" in a presentation at the Sha'ar Zahav synagogue, 220 Danvers, at Caselli. A donation is requested for the event, which begins at 7:30 pm.

Freedman emigrated to Israel in 1969 and, in 1973, was elected to the Knesset. She introduced legislation resulting in Israel's Abortion Reform Law, co-founded the country's first shelter for battered woman and its first Women's Center.

# THE BAY

## Parsonage Receives Dioceses Support

The Episcopal Parsonage, at 555A Castro St., has been granted \$3,000 in funds from the Dioceses of California.

The Dioceses support of the gay outreach program is the first time in history a major religious denomination has granted funding to an openly gay ministry.

"It's a wonderful symbolic gesture," said Bill Lorton of the Parsonage. The Dioceses Convention of five Bay Area counties supported an additional resolution instructing the Bishop to consider blessing relationships not currently

condoned. They include same-sex relationships, marriages not consummated with children and senior citizens who choose not to marry for such financial reasons as losing their individual Social Security checks.

The Bishop will present his opinions of the resolutions to the House of Bishops for national consideration by the Episcopal Church.

## UC Berkeley Lesbian/Gay

The Multicultural Lesbian and Gay Studies program (MLGS) at the University of California, Berkeley, will hold a reception and organizational meeting for Lesbian and Gay Alumni during homecoming weekend, November 21, on the Berkeley campus.

According to MLGS coordinator Alicia Abramson, graduates of Berkeley have shown a strong interest in forming an organization similar to the ones at other major universities, such as Stanford and Harvard.

"Many lesbian and gay alumni have been looking for a way to maintain contact with the university and with each other," Abramson said. "This is their opportunity."

The reception will include a presentation by students, faculty and alumni and a planning session on forming an organization.

According to Abramson, the reception will also provide alumni with information about lesbian and gay issues on campus. "I think a lot of people who were students here want to show support for increased campus awareness of the issues we face as lesbians and gay men," she said.

Abramson said interested alumni should contact MLGS at (415) 642-6942, or write the 415 Eshelman Hall, UC Berkeley, Berkeley, CA 94720, for more information.

## Shirley Chisholm at Mills College

Shirley Chisholm, the first black woman to seek the Democratic Party nomination for U.S. President, will speak at Mills College, Wednesday, Nov. 12, at 4 pm, in the Concert Hall.

In 1972, Congresswoman Chisholm made history by campaigning for the Democratic nomination. Although she was not successful in her bid, the former senior Democratic leader in the House of Representatives has earned praise for her efforts on behalf of black colleges, American Indians' rights, and issues such as minimum wage for domestics and compensatory education.

She is the author of an autobiography, *Unbought and Unbossed*, and *The Good Fight*, the story of her 1972 bid for Presidency.

The lecture is part of the fall Colloquium series at Mills College, and is free of charge. For more information call 430-2100.

## Lobby Against the Meese Porno Report

The Bay Area Feminist Anti-Censorship Taskforce (BAFACT) is mounting a lobbying effort to oppose the new anti-sex laws in the California Legislature that were prompted by the recent Meese Commission Report on Pornography.

BAFACT is a SF-based group of feminist activists who organized in response to what they perceived as a proliferation of attacks on women's rights to control their own bodies and ideas of human sexuality. BAFACT is seeking organizations and individuals who share their concerns, and who are willing to form a lobbying group to combat restrictive, sex-negative legislation.

For more information write BAFACT, P.O. Box 4361, SF 94101, or call Kathy Brewer at 550-6901.

# THE STATE

## Marking Time with Lesbians by Yvonne Zylan

On Sunday, November 2, a "historic" meeting took place with State Senator Milton Marks and approximately twenty members of the San Francisco lesbian community.

Much of the one-and-a-half-hour meeting centered around lesbian domestic partnerships, and the political and legal difficulties in addressing problems lesbians face in adopting children and securing insurance benefits for their partners. Many women raised questions about health care funding, the impact of AIDS on political gains for lesbians, employment discrimination, and legislative politics.

Some of the groups represented at the brunch, held at Senator Marks' SF home, included SF National Organization for Women, Bay Area Feminists Anti-Censorship Team, Community United Against Violence, the Human Rights Commission, Golden Gate Business Association, Bay Area Career Women, Congregation Sha'ar Zehav, and Congregation Ahavat Shalom. Also present at the gathering were Phyllis Lyon and Del Martin—longstanding notables of the lesbian community, and Rikki Streicher, owner of Maud's and Amelia's, two women's bars in the City. The meeting, coordinated by Senator Marks' newest staff member, Priscilla Alexander, was dedicated to the discussion of "issues of concern to lesbian and bisexual women."

Senator Marks, who recently switched party affiliations to become, in his words, "totally a Democrat," frequently cited Governor George Deukmejian's opposition to pro-gay legislation as his major obstacle in addressing such concerns. He urged the women to elect more members of the legislature who hold the views we all hold "to combat the governor's formidable veto power. Marks co-authored AB#1, which calls for an amendment to the Government Code to prohibit employment discrimination on the basis of sexual orientation. The bill passed both houses of the legislature, only to be vetoed by Deukmejian.

Despite such opposition, Marks reiterated his willingness to introduce pro-gay legislation, calling such bills "helpful" even when they fail to be signed into law. He also suggested that alternative political approaches, such as constitutional amendments and direct lobbying efforts, would be useful in promoting the aims of the community. When asked about the impact of AIDS-related legislation on current and future gay rights issues, Senator Marks admitted that he is "worried about it." "But," he continued, "at least most of the people in the Senate are reasonable people."

The meeting was interrupted briefly by a visit from Supervisorial Candidate Pat Norman, who stopped by long enough to remind those present to vote in the November 4 election, and to state that she was "looking forward to working with [Senator Marks] in the future—one way or the other." Norman was greeted with warm applause and best wishes, from the group, and a spirited exhortation from Senator Marks, who told her to "Get back out there and campaign!"

Marks, who is not running for office this year, asserted the importance of the election for the lesbian community. Noting that Republican legislators invariably vote in accordance with Governor Deukmejian's positions, and that Republicans are still sufficiently numerous to block any possible override of the Deukmejian veto, he underscored the necessity of at least maintaining the Democratic presence in the legislature. Marks called Republican Assemblypeople "impossible," adding that Republican moderates are so few that "you could put [them all] in a small telephone booth."

The meeting inspired talk of subsequent gatherings, some to held with members of other groups not exclusively lesbian; there evolved a tentative agreement to meet again early in January. Senator Marks suggested that it would be a good idea to begin work at that time on specific measures that might be introduced into the legislature for the lesbian community. Though all the women appeared enthusiastic about the strategies under discussion, at least one woman, Laurie MacBride, of GGBA and SF CAN, expressed a sentiment that was shared by many of her colleagues: "We're constantly in a position of fighting back . . . setting our own agenda is a whole different ballgame. It's something we're not used to."

**Women Only New Year's**

Mariah Wilderness Expeditions has openings for its third annual New Year's Eve celebration, "Sea Kayaking in Baja."

This year's trip from December 28 through January 6, 1987, will be a 50-mile kayak down the Mexican Sea of Cortez, between Mulege and Loreto. The cost of the trip is \$550 per person.

For for information call 233-2303, or contact Donna Hunter, P.O. Box 248, Point Richmond, CA 94807.



The march down Market St. in honor of the ARC/AIDS Vigil's one year anniversary.

# ARC/AIDS Vigil Anniversary

by Stuart Norman

The San Francisco ARC-AIDS Vigil at United Nations Plaza celebrated its first anniversary Monday evening, October 27. A candlelight march, from Castro and Market Streets to the U.N. Plaza was held, concluding with a rally to honor those who have supported the Vigil.

A thoughtful, respectful and committed throng formed a 2-block-long procession down one side of Market Street, by motorcycle policemen. Marchers carried signs **NO ON 64, BRADLEY FOR GOVERNOR**, the AIDS Foundation, and other support groups. From time to time, someone would start up chants such as "Money for AIDS, Not for War," "Stop LaRouche in 64," "Dump the Duke," referring to Governor George Deukmejian. "Hey Hey, Ho Ho, LaRouche has got to go!" "The Right's attack we've got to beat back!"

One year ago, the vigil began when John Lorenzini, PWA, chained himself to the door of the old Federal Building in U.N. Plaza and was subsequently arrested. That night, a vigil was held. The next day, Frank Bert and Steven Russell, who have ARC, chained themselves to the same door. They were asking that the United States Government honor four moral appeals: (1) That one hour of government spending (about \$500,000,000) be granted to AIDS research; (2) that persons with AIDS Related Condition (ARC) qualify for Social Security disability benefits; (3) that drug treatments available in other countries be allowed here; and (4) that President Reagan and other public officials publicly condemn bigotry and hysteria surrounding the AIDS crisis. These appeals have not been met. The government has chosen to ignore the vigil. Even the door to the Federal Building has been closed and the main entrance moved to Hyde Street.

A healthy-looking Frank Bert was "overwhelmed by the turnout" at the rally, but said, "It's a damn shame we have to be here tonight."

Frank Richter, another original vigil organizer, said of the vigil: "It's been a celebration of courage for the entire year." He is encouraged by U.S. Surgeon General Everett Koop's recent report on AIDS that requires sex education in the schools. He continued: "The most important accomplishment of the vigil is AIDS medical education in the Tenderloin. It's also very important that people need a concrete experience of PWAs. It humanizes the issue."

In an interview before the march, John Belskus, another original organizer, talked about the message of the vigil. . . . The main thrust of the election is to protest Federal inaction. Also, AIDS is spreading like a bombshell in the prisons and will spread in the Hispanic and poor white communities. Already the estimate nationwide is that 25 percent of AIDS cases is black. If they closed the bathhouses because of AIDS, they should be closing the prisons now."

"The failure of the Reagan administration to respond to the AIDS crisis is racism. The administration has turned a cold shoulder. Even the recent increases in AIDS research funding voted in the new federal budget by Congress are insufficient, considering the military expenditure," said Belskus.

Belskus introduced Vigil organizers Harvey Maurer, Gary Harmon, and Bonnie and Sean McDonald, thanking them for their support over the past



John Beck giving his impassioned plea at the rally honoring the one year anniversary of the ARC/AIDS Vigil.

year. Maurer spoke about the rally, "I hope people left here resolved to do something. The attendance tonight shows the strength of commitment from a community called on so often to give. I guess it's what growth and testing are all about." Maurer then introduced the speakers for the evening.

Dr. Bill Paul of S.F. State University asked the crowd, "How many of you still believe there's a Civil Rights movement in this country?" which elicited a large affirmative response. He spoke of the Vigil as an "expression of moral outrage" and an opportunity for "roles of empowerment" for all of us. Paul also read a statement sent from Supervisor John Molinari expressing his commitment to the Vigil.

California State Senator Milton Marks told the audience he had been working very hard in the legislature to defeat Proposition 64, urging us to "vote with all our hearts NO on 64." "That bigotry is going to end with a sense of purpose that the things you and I believe in are going to happen."

His personal outlook is that "Dying deserves 10 minutes of my attention; anything more is self-indulgence."

Beck, who serves as a lobbyist on AIDS issues in Sacramento, ended his

speech with "A day without LaRouche is like a day without AIDS." To which the crowd gave appreciative applause. Later Beck said, "I'm delighted with the sense of community support and praying our message reaches Washington. I've learned something about unconditional love since being with the Vigil." He also wants to address the needs for housing PWAs in the City. Since he is confined to a wheelchair, he is having a difficult time finding accessible housing.

Lesbian candidate for SF Board of Supervisors and current Health Services Manager, Pat Norman, addressed the rally. "I had to come down here to thank those who slept here." She said the "U.S. Government has closed off its doors," referring to the closing of the U.N. Plaza entrance of the old Federal Building. She exhorted us to "Fight until the ends of the earth, we will become righteous, human, as people drifted off into the night. Other rallies sponsored by Mobilization Against AIDS were being held at the same time in New York, Houston and Atlanta. In New York, 500 people gathered in Sheridan Square, where the Stonewall Riots took place in 1969, to hear speaker Joseph Pap and film writer Vito Russo. Pamphleting the streets about the event had gone on two weeks prior to the rally and was sponsored by Gay/Lesbian Alliance Against Defamation (GLAAD).

Atlanta experienced its first Gay AIDS march. Fifty people gathered in Woodruff Park and marched

ratify the Equal Rights Amendment represented a "fear of loss of masculinity and authority in the nation." But what we have in the Vigil is a "campaign of friendship and a community learning to live."

A number of service awards were given to supporters of the vigil. First and second place in a fundraising raffle drawing were won by the Grey Panthers who had bought 100 tickets. The \$500 and \$200 tickets were torn up by a Gray Panthers member signifying a donation back to the vigil.

The rally ended quietly with singing, as people drifted off into the night. Other rallies sponsored by Mobilization Against AIDS were being held at the same time in New York, Houston and Atlanta. In New York, 500 people gathered in Sheridan Square, where the Stonewall Riots took place in 1969, to hear speaker Joseph Pap and film writer Vito Russo. Pamphleting the streets about the event had gone on two weeks prior to the rally and was sponsored by Gay/Lesbian Alliance Against Defamation (GLAAD).

Atlanta experienced its first Gay AIDS march. Fifty people gathered in Woodruff Park and marched

Continued on page 7



## Cynthia Harvey for Shanti Project

Hello, I'm Cynthia Harvey, and I'm proud to say I grew up in the San Francisco Bay Area.

I'm especially proud of the volunteers at Shanti Project for their humanitarian efforts in giving support services to people with AIDS, their families and loved ones.

Shanti volunteers are ordinary people like you and me, who want to help those who live with this life-threatening disease.

Join me in supporting Shanti Project.

Call 558-9644 today for more information. Become a Shanti Project Emotional Or Practical Support Volunteer.



**Shanti Project**  
Affection Not Rejection  
558-9644

# OH WHAT A NIGHT



THOMAS ALLEMAN



SCOTT MARTIN



THOMAS ALLEMAN



SCOTT MARTIN



SCOTT MARTIN



SCOTT MARTIN

## Fun Photos!

- Top left: *Kicking up her heels at the crossroads of Gay America.*
- Top right: *Ghoulish bride and groom at their Castro wedding reception.*
- Middle left: *Castro Street party complete with catered refreshments.*
- Bottom left: *A high flying act at the Troc.*
- Bottom right: *Bacon, lettuce and tomato sandwich served up at the Eagle.*

## Norman from page 1

the more progressive precincts began to be tallied, Norman's position would strengthen. As Doris Ward bypassed Wendy Nelder for fourth place (an indication that progressive votes were being counted), Norman closed in on Alioto, finishing about 3,000 votes ahead of her, and about 20,000 votes behind Julie Tang, who settled into sixth place early in the evening and stayed there.

In a number of ways Tang's candidacy posed a major obstacle to Norman's campaign. Norman's finance manager, Ron Braithwaite, said that Tang's entrance into the race and her campaign tactics, which he labeled as "not clean," divided the progressive vote. Although demographic breakdowns of the election will not be available for about a week, it was clear that Tang drew forth mostly progressive votes, thereby weakening Norman's candidacy, which depended heavily on that segment of the population. More importantly, Tang received crucial endorsements from such liberal political leaders as Nancy Walker and Harry Britt. Walker, Norman asserts, made her endorsement decision based on who she believed would win, rather than who would most closely support the same issues she did. And Britt's announcement that he considered putting Tang on the Board his "top priority" had a negative impact on her strength in the gay and lesbian community, according to Norman.

The greatest obstacle faced by the Norman campaign was the silencing they received from the straight press, the *Examiner* and the *Chronicle*. Despite the uniformly positive response Norman received from individual reporters on the two papers, the editorial boards refused to acknowledge her existence as a candidate when the Supervisorial race was being covered. Norman says that her campaign manager, Sue Loder, almost threatened a law suit before the *Examiner* would grant her an interview before the election. The *Examiner's* reasoning, Norman stated, was that a black, lesbian grandmother would not be able to equitably represent San Francisco and could "splinter" the city. Norman maintained she had rendered more than fifteen years of community service in other than lesbian and gay organizations; that she was the only candidate to submit to the *Examiner* an economic policy statement and a four-page issues and positions paper. She was ignored by the *Examiner*.

Braithwaite said Norman's campaign, this year, was more far-reaching than it had been in the past. Further, the week before the election, Norman canvassed the entire city and was favorably received wherever she went. "People knew her name," he said. "And those who knew her were really positive." Still, Norman's strength rested within the lesbian and gay community. "Pat was supported more by her community than any other candidate by theirs," Braithwaite said. Norman called the backing of the community "phenomenal," saying that such a unified display for a candidate had never happened before. All three lesbian/gay political clubs and all major gay newspapers supported her with endorsements.

But Norman was not so fortunate with her black community constituency. The San Francisco Religious Council refused to endorse her, she says, largely because of her sexual orientation. The Council's position was that it would not support "any homosexuals." Norman recognized the impact of this official opposition to her candidacy, saying that "this is an entire community that was taken away." But, she noted, "What we're trying to do is make change, and that's hard... we bring up issues that some people don't necessarily want to talk about." Acknowledging that this approach "sometimes got us into trouble," Norman insisted that were she to do it over again, she wouldn't change her cam-

aign's emphasis on the issues. Unlike some of the other candidates, who engaged in political game-playing to win votes, Norman continually expressed her "concern for what happens to people of San Francisco" throughout her campaign.

Certainly of great consequence to the Norman campaign was its severe shortage of funds. Julie Tang, who finished just ahead of Norman, spent twice as much as Norman in campaign money. Despite what Norman called the "incredible, wonderful energy" of her staff and volunteers, the campaign was discernibly constrained in its efforts to promote their candidate's name and platform by its small budget. Quite simply, Norman said, "We just couldn't come up with another \$25,000." Finance manager Braithwaite said that most contributions Norman received were under \$100, and that he was "personally doubtful" that a candidacy of such limited means could have possibly won a citywide election.

That is why Norman and her followers were, and continue to be, ardent supporters of election reform. District elections, they feel, would increase the accountability of individual supervisors, lower the campaign costs, and cut down on some of the political deal-making that was so prevalent in this election. Although Norman believed it possible to win this year, despite the current structure, she says she "certainly supports election reforms," admitting her campaign is in debt, the extent of which remains undetermined.

A final question remained for Pat Norman: With a Board seat opening with former Supervisor Quentin Kopp's defeat of Lou Papan in the State Senate race, does she stand a chance for a mayoral appointment? "Not at all," Norman answered. Although she and Feinstein have had some occasions for interaction, their respective political positions "are too far apart," according to Norman. Most likely, she said, would be the appointment of someone from the Latino community, such as Rosario Anaya, an appointment Norman would wholeheartedly support. She said it was "time that someone from the Latino community be appointed," and that Anaya had worked long and hard and deserved the position.

Whether Pat Norman will make another bid for Supervisor in the future is undecided at this point. Norman said she needed "some time to figure it all out," but insisted she would continue to play the active role in city politics that she has always played. Her candidacy, plagued by a homophobic straight press, lack of sufficient funding, and by "all of the 'isms that come into play" for black, female, gay candidate had a decisive impact on the Supervisorial race. Although these factors, and perhaps others, managed to keep Pat Norman off the Board of Supervisors one more time, with a strong showing behind top challenger Julie Tang, she will continue to represent a viable political force that San Francisco voters have clearly begun to recognize.

## Anniversary from page 5

downtown to the Federal building where they heard from speakers Dianne Stevenson of the Georgia AIDS Action Council, Richard Swanson of the Atlanta Gay Center, Ken South of AIDS Atlanta, and Mark Waller. News coverage was by all three local TV stations. The reaction reported from onlookers seemed to be that of startlement that such an event could happen there.

## THE NATION

### Medical Team Investigates CDC

by David M. Lowe

A team of doctors representing the National Academy of Sciences Institute of Medicine has just completed its investigation of the Center for Disease Control (CDC), in Atlanta, on charges of alleged internal tampering with AIDS experiments being conducted by the CDC.

Senator Lowell Weiker (D-Conn) called for the investigation after seven of thirteen AIDS researchers quit, saying their experiments had been hindered by apparent acts of sabotage. Weiker, Chairman of the Senate subcommittee that oversees CDC funding, asked for the outside investigation after an internal CDC probe ordered by CDC Director James O. Mason in results he termed unsatisfactory.

The formal review of CDC practices in the AIDS unit, during the weekend of Oct. 24, UCSF Chancellor Dr.

In the fight against gay oppression as well as all forms of discrimination we need to remember that the "price of freedom is eternal vigilance." The ARC-AIDS Vigil is just another instance in that fight. PWA Jan Beck quoted the late German playwright Bertolt Brecht to remind us: "Hitler is dead because men of good will rise to destroy him, but he is not too quick to forget him for the bitch that bore him is in heat again." "We can't let our guard down," said Beck.

Julius Krevans, Dr. Robert Berliner of Yale, and Dr. Bernadine Healy of the Cleveland Clinic Foundation will participate. Krevans headed the team of doctors accompanied by Mary Jane Potash of the Institute of Medicine staff.

why the seven AIDS researchers resigned their positions at the CDC, and whether their experiments were hindered by internal tampering. Their report is scheduled to be released by the National Academy of Sciences in the near future.

## AIDS ANTIBODY TESTING

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

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

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

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

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

TDD: 621-5106

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



# Get the facts.

AIDS is *not* spread by casual contact. AIDS is transmitted through intimate, unprotected sexual contact or through sharing IV needles when shooting drugs.

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Initial health consultations are always free. Groups are low-cost and no one is turned away for inability to pay.

let's stay healthy...together!

This project funded by the San Francisco Department of Public Health

## Overwhelming Support

# Voters Back Davis Gay Rights Ordinance

Special to the *Sentinel* from the Davis Enterprise

On Tuesday, Davis gay rights activists won a victory they had been seeking for more than six years when voters overwhelmingly rejected measure D. The defeat of measure D means that a civil rights ordinance, adopted by the Davis City Council earlier this year, will remain intact.

The ordinance prevents discrimination on the basis of race, religion, color, ancestry, age, national origin, gender, marital status, disability, place of birth and sexual orientation. Measure D would have repealed the word "sexual orientation" from the Davis anti-discrimination ordinance.

The final tally showed 7,078 voters (41.6 percent) endorsing measure D, and 9,953 (58.3 percent) voting against it. The attempt by the First Amendment Coalition to repeal the Davis gay rights protection in employment, housing and public services was defeated in 41 of the city's 45 precincts. The outcome was particularly striking; six years ago, Davis voters rejected a gay rights initiative by a near 2-1 margin.

"I was a little surprised by our margin of victory, but it was very gratifying," said Steve Gibson, spokesman for NO on measure D. "I think there were a lot of people who saw this as a simple, straightforward civil rights

issue." He noted that, in 1980, voters had been asked to endorse an initiative without knowing what type of ordinance would be adopted to protect gays from discrimination. The 1980 initiative asked voters to affirm that Davis should adopt an ordinance offering legal recourse for lesbian/gays who are victims of discrimination, and indicated the specific language of such an ordinance would be left to the discrimination of the Davis City Council.

Bob Bolton, a spokesman for the First Amendment Coalition said voters apparently saw that issue as discrimination against homosexuals, although the Coalition had argued throughout the campaign that gay rights activists haven't indicated they have frequently been victims of discrimination.

"I wouldn't say I was surprised by Tuesday's vote," said Bolton. "I don't think anyone knew what the results would be." Bolton said he thinks the

public attitude toward gays has changed during the past six years, and that the public is now more willing to accept homosexual behavior.

"I'm very proud of the city of Davis," said Davis Mayor Dave Rosenberg. "The vote continues to show that Davis is a very caring, tolerant community."

**Ed. note** — The reporter from the Davis Enterprise graciously allowed the *Sentinel* to republish his report under the condition that we not use his name. "It's not that I have anything against gays," he said. "I just don't want being published in a gay newspaper to come back and haunt me someday."

We do understand, and thank him for his cooperation in helping us bring his story to the SF lesbian/gay community.

## Wotman from page 1

problems winning seats in city government. All incumbent SF Supervisors, Board of Education members, and Community College Board members were reelected to another term this week.

Champagne corks popped in Wotman's atrium-styled living room while returns reported him trailing Riordan by at least 10,000 votes throughout the evening. Tim Wolfred, incumbent Community College Board member who will be up for reelection next term, support Wotman's campaign and was waiting for the numbers as well.

"I have been very supportive of Paul, as I think we stand for almost all of the same things: education, the district, outreach, and being gay and being part of the agenda. John Riordan has been useless during the past 18 months. He's viciously attacked certain administrators as well as some issues of import to us as a gay community. I hoped to see him retire this election or be retired," said Wolfred.

An administrator at Wotman's

home that evening, who wished anonymity since: "We are at the pleasure of Board members who appoint us" said: "The situation with Riordan and Burton is that they have such name recognition that they have no problem getting reelected. They have been sitting on the Board since its inception about 14 years, but it's time for a change."

And change within the SF Community College system is precisely what Wotman and his supporters were hoping to bring about with his election to the board. Riordan has voted against gay education programs, such as workshops on gay and lesbian issues, a grant to facilitate and educational needs survey in the gay community. He further voted against a gay administrator, who eventually was hired but, according to Wolfred, "Riordan harassed the man by phone so much he chose not to take the position."

Gay and lesbian administrators and educators have hoped to receive separate funding of the Castro/Valencia adult education division for expansion of its facilities. However, Riordan's seat on the Board makes that

difficult. Wotman's election would have been a fine addition to a 7-member Board with only one homosexual on it.

In another hypothetical campaign in the future, Wotman feels that "There would be things that I would do differently: raise more money, and be sure that the gay community was behind me, not just the political gay community. I've been out in the rest of the San Francisco communities for a year or two now, but it takes longer than that to get known and it takes more money. I got more endorsements from more public officials than anybody else running for College Board, Board of Supervisors, or Board of Education this year. I received more endorsements than any other candidate in San Francisco. And it looks like I'm going to lose. So what it takes is the ability to get the knowledge of those endorsements and the reason for those endorsements out. That takes more money. Next time, I think fund raising has to be better."

## Landslide Victory

from page 1

dream, we would not have dared to be this optimistic," said David Mixner, NO on 64 campaign manager. "When you carry Orange County by a 2-to-1 margin, you can see that voters aren't going hysterical about AIDS."

*Sentinel* attempts to contact supporters of Proposition 64 have been unsuccessful. However, backers of the initiative were quoted in the *Chronicle* as saying the ever-increasing numbers of AIDS victims are a major reason why the volatile AIDS issue will not be banished from politics.

"The issue of AIDS doesn't go away," said Khushoro Gandhi, president of Prevent AIDS Now Initiative Committee (PANIC). "It's unstoppable."

Assemblyman Art Agnos (D-SF) viewed the victory over Proposition 64 as a statewide mandate for his program to fight the AIDS epidemic. "Californians have shown what they don't want in an AIDS policy," said Agnos. "I'm going to take that message to Sacramento and ask medical authorities there to help us turn it into a mandate for policies that will save lives and provide human care."

At the Green Room in SF's War Memorial, lesbians and gays celebrated with great fervor the most impressive victory for the community in some time. "We accept this victory with gratitude," said Ralph Payne, of NO on 64. "It also makes clear to those who would attack us that, ultimately, we will prevail." Payne told the enthusiastic throng of supporters that there were too many people to individually thank, but he did single out some ardent and important backers.



NO on 64 victory party Tuesday night in the Green Room of the War Memorial.

SCOTT MARTIN

forgive and embrace the community's opponents even when they would not embrace us, he had this final comment: "Let it be clear that we will resist all attempts to put our names on a list, we will never let them forcibly draw our blood, never let them put tattoos on our bodies. And we will never, ever let them take one of our people!"

Supervisor Harry Britt was afforded the honor of officially announcing the defeat of Proposition 64.

"We have beaten LaRouche not only in West Hollywood and in San Francisco; we have beaten him badly in San Jose, Fresno, Modesto, Orange County and everywhere else. We have beaten him with the help of farmers, teachers, small business people, doctors and Republicans. From every part of this State we have said, with a very clear voice, we want no more demagoguery around AIDS. We want action around AIDS."

Britt told the *Sentinel*: "I think this is a very important step forward in our efforts to fight the AIDS epidemic. The LaRouche people were trying to take the fear around AIDS and exploit it for political reasons. What our victory

does is send a very important message to politicians all across the State that the people do want a more serious response to the AIDS epidemic. It's been a remarkable coming together of people for a very fine cause. I hope the outcome of this election will give us the message we need to give the Governor in order to get a better response to fighting the AIDS epidemic. Governor Deukmejian is an intelligent man, I think he will look at this campaign and see that people who have taken responsible leadership roles came out looking very good. I'm willing to give the Governor another chance because we really need his help to deal with this epidemic."

"I'm really pleased. This makes me very happy," said John Molinari, SF Board of Supervisors President. "This shows the intelligence of the California voters and their resolve not to buy this sort of proposition." Molinari had praise for the NO on 64 campaign. In all the years I've been in politics this is one of the best run campaigns I've seen. I think it proves Lyndon LaRouche is the Wizard of Oz — there's nothing behind this guy — and

challenged him to the point where he came up empty handed." "I'm thrilled," said Pat Norman. "It shows what we can do when we set our minds to it. It means, to me, that we have to be real clear that we can

never allow ourselves to become divided again. We must remain united so we never have to go through this nonsense again." It never had to happen if, in fact, we had had the proper education of the public in the first place."

## Day from page 1

City. We have a lot of gay and lesbian teachers, counselors, administrators, doctors and nurses. We have a lot of gay parents and youth, yet they're all hidden. Electing somebody to all three School Board is a part of the coming out process that we haven't completed yet."

A lack of funds and a late start hampered Day's campaign from the beginning. He estimates his total campaign budget at about \$12,000, saying incumbents had spent several times that much to retain their seats. Day didn't announce his candidacy until July 4, and wasn't certain that he would find many other members of the lesbian and gay community who shared his concern for the education and well-being of the City's children. His doubts were short-lived.

"I found out immediately that there were many of us... who are involved in youth services and who are interested in what happens to young people. They've all given me a lot of support."

Day also says he had trouble generating enthusiasm for his campaign because "there were other priorities, and rightly so. Proposition 64 (the LaRouche AIDS quarantine initiative) had to be defeated. Pat Norman made her second run [for the Board of Supervisors] and needed our support." Day credits his candidacy for School Board with raising awareness of the chilling effects Proposition 64 would have had on the State's educational system. (If passed, the measure would have prohibited anyone with AIDS, or even "suspected" of being exposed to HIV, from teaching or attending school.)

It came as a disappointment to Day that he failed to win the endorsements of the *San Francisco Chronicle*, *Examiner* or *Progress* newspapers, despite the fact that the papers had been impressed

with his work with homeless youth and in community politics.

"The people they endorsed for public office in this election were the people who endorsed me—not only the progressives and liberals, but very conservative people, like Supervisor Quentin Kopp, who supported my candidacy, and who was endorsed by all three papers. [The newspaper editors] told me they thought I'd make a great member of the School Board, but they never got past the fact that I'm gay."

One of Day's biggest crusades—extensive health, sex and AIDS education in the schools—got a boost from an unexpected source last month when United States Surgeon General C. Everett Koop called for AIDS awareness instruction starting in elementary schools. Day also hopes that the City's new Superintendent of Schools, Ramon Cortines, who had implemented the AIDS education program in his previous job with the San Jose School District, will be able to design and implement a similar program here, but "the school district is depending on [Cortines] to save it from just about everything. The district has serious management, financial and education problems, so AIDS education seems like an insignificant thing to them. But in the battle against AIDS, time and ignorance are the greatest barriers we have."

Day currently has his sights set on the 1988 Board of Education race, and plans to use the momentum of his current campaign to expand his support base in both gay and straight communities. It's clear that Day, co-founder and community relations director of the Larkin Street Youth Center, really cares about kids.

"All of the children in San Francisco are my children because I'm a part of the community, and the responsibility for the next generation is everybody's, not just the biological parents of these kids."



Celebrating the defeat of Lyndon LaRouche at the NO on 64 party.

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# Victories In The East Bay

by Corinne Lightweaver

East Bay gays and lesbians scored several victories in this week's elections.

While Proposition 64 was this election's most crucial issue for gays and lesbians statewide, the outcome of the Berkeley election also determined the City Council's response to several key issues. Additionally, pro-gay candidates in the 18th Assembly and in the Alameda County sheriff's race successfully defeated their anti-gay opposition.

The defeat of Proposition 64 in Alameda County, by a margin of 81% to 19%, is the second largest no-vote in the state after San Francisco. "We're elated," says Tom Brougham, president of the East Bay Lesbian and Gay Democratic Club (EBLGDC) and co-chair of Campaign Against the LaRouche Measure (CALM). "I think it exceeded everyone's expectations."

The defeat of Proposition 64 squelched speculation about how Berkeley City Council would respond if the proposition passed, but did not nullify other questions about the Council's response to AIDS funding, AIDS education in the schools, domestic partner benefits for city employees, implementation of the city's new AIDS non-discrimination policy, and other gay issues.

Elections for the 9-member City Council resulted in a continued battle for power between the progressive Berkeley Citizens Action and its opponents. BCA candidate Loni Hancock won the race for Mayor of Berkeley. BCA candidate Ann Chandler, Don Jelinek and Maudelle Shirek won seats on City Council.

Opponent Shirley Dean won the District 5 race, leaving the remaining four seats to be settled in the run-offs. District 1 BCA candidate Nancy Skinner narrowly lost, with 49.7% of the 51% support required. Her race is expected to be the hottest competition in the weeks to follow.

Loni Hancock's bid for Mayor was strongly supported by the EBLGDC. While opponent Phil Polakoff said he believes the mayor should only address local issues, Hancock says she believes these issues are inextricably entwined with state and national issues.

Hancock's victory is a strike in favor of increased AIDS funding for the city, contends Bob Kegeles. Kegeles is Chair of the East Bay AIDS Resources Organization (EBARO) and Political Action Chair for the EBLGDC.

"We need a mayor and a city council who will tell the Feds we've got to have more funding spent on cities —

not just Berkeley, but everywhere," says Kegeles.

The controversial Measure 1, which was soundly defeated, called for the repeal of district elections in Berkeley and a return to the at-large elections, which operated until voters passed Measure C last June. Measure C, which Berkeley Citizens Action repays was designed to oust the progressive BCA majority from its stronghold in the City Council, replaced at-large elections with district elections and called for two-year terms rather than four-year, staggered terms. It also mandated run-offs between the top two candidates should no candidate win more than 51% of the vote.

The implications of Measure 1's defeat are still to be seen. BCA supporters believe it would be difficult — though not impossible — to win the run-offs election and thus obtain a council majority, since progressive voters traditionally turn out in fewer numbers than conservatives for run-off elections, says Barbara Traylor, a member of BCA Steering Committee, and Aide to Mayor Gus Newport.

Bob Kegeles says that since no gay district exists in Berkeley, the defeat of Measure 1 portends bad news for gay politics in the city.

"I firmly believe that if we continue to have a district election plan the way it's written, there will not be a way for someone whose primary constituency [consists of] gay people to ever get elected," says Kegeles.

Kegeles says he would possibly be interested in supporting a combination of four district seats and four at-large seats on the council to represent neighborhoods and special interest groups. Some BCA members suggest that voters may expect that a new measure on the next ballot would alter the charter again, but until the 1988 election, Berkeleyites will have to live with the district divisions.

The domestic partners bill, sponsored by Ann Chandler, was one of the first moves of the BCA majority when they took power in December, 1984.

Incumbent Chandler faced a difficult race this election against Michael Winter (director of the Center for Independent Living), but nevertheless emerged as winner of the District 4 seat.

"Ann Chandler has been very diligent on our behalf," says Tom Brougham, President of the East Bay Lesbian and Gay Democratic Club. "She had a tough race on her hands because she ran against a very popular candidate."

Ann Chandler has not only sponsored the city's AIDS non-discrimination ordinance and the domestic partners benefits bill for City of Berkeley employees, but has followed through on both bills to make sure they are being implemented, says Kegeles.

"Michael Winter would have been a good vote on some [gay issues], but would more commonly vote with the BDC majority. I would not expect him to be out front on our issues, and Ann has been," says Kegeles.

Continuing her effort to implement domestic partners benefits, Chandler will face opposition from at least one of her fellow council members, District 5 winner Shirley Dean. On a questionnaire circulated by the East Bay Lesbian and Gay Democratic Club, Dean said that she would initially need to examine the problems surrounding the domestic partners bill, stating she could not promise to work toward implementing the policy. Her opponent, Bobbie Singer, who was overwhelming defeated, was solidly in favor of the bill.

Myron Moskowitz and Ronald Kemper, two new members of the school board, have said they will support students being in school if they examine AIDS on a case-by-case basis. The current school board policy, supported by BCA, says students are expected to be in school whether or not they have AIDS, unless there is a reason to take them out. The third board member, Elizabeth Shaunnessey, believes there is already too much sex education in the schools.

The majority of Berkeley citizens, however, have feelings of compassion [for people with AIDS]," says Barbara Traylor. The city recently approved an AIDS Clinic to be administered through Alta Bates Hospital. The chosen location (a medical building on Telegraph and Derby, near a junior high school), evoked some initial concern in the community, but Traylor believes homophobia was not a major cause.

"It's funny," Traylor says. "I think they were more afraid of drug addicts and drug addiction being brought closer to the school than the homophobia business."

In the race for the 18th Assembly seat (southern Alameda County), Democrat Delaine Eastin defeated Republican Leo Mehan and incumbent Allister McAllister. Eastin has promised to co-sponsor AB 1 and government-funded abortion, while Mehan and McAllister remain fervently anti-gay.

Another gay supporter, Charley Plummer (formerly Police chief of Hayward) won the race for County Sheriff. On his initiative, Plummer set up lesbian/gay awareness training for the Hayward police force and has shown respect toward the gay community.

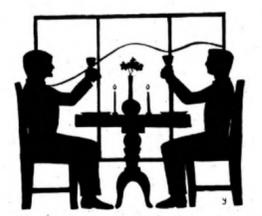
"When issues have come up around the gay bars in Hayward of young high school age kids coming over to beat people up, [Plummer] has acted responsibly and gotten rid of the kids, rather than harrasing the bar people," says Kegeles.

Thus, East Bay gays and lesbians suffered no great defeats, and garnered a number of victories. Gay rights advocate Ann Chandler was re-elected to the City Council. If Nancy Skinner wins the run-offs, Chandler will have the support of a BCA majority. Although the new school board members are not well-educated in their approach to AIDS in the schools, Berkeley did elect a mayor who will pursue AIDS funding beyond the resources available in Berkeley. ■

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## AT THE COURTHOUSE

KEN CADY

### Rose Bird Defeated

The defeat of three liberal justices on the California Supreme Court gives Governor George Deukmejian the opportunity to shape a new Court with a conservative majority. The Bird Court had expanded the rights of consumers, minorities, women, tenants and the disabled at the expense of developers, corporations and conglomerates. This trend is going to be slowed, if not reversed, by the new Court.

Since there are no major gay issues pending before the Court, it may be years before we know what ramifications these changes will have on gay rights. In Rose Bird's 8-year term only one significant case involving gays was decided by the Court. *Gay Law Students vs. Pacific Bell* held, in 1979, that the State may not exclude homosexuals as a class from employment opportunities solely because of their sexuality. This decision came upon a 4-3 vote, clearly defined along liberal-conservative lines.

Only Stanley Mosk, the 74-year-old former Attorney General, remains on the Court from the 1979 decision. Since his opinions have become increasingly conservative in recent years, he avoided being attacked from the Right during the campaign. He will be joined on the liberal side by the Court's sole black justice, Allen Broussard.

The Right Wing campaigned against the liberal justices ever since they

perceived a politicalization of the Court with a Left Wing, or liberal agenda. Deukmejian must now choose between placating the Right Wing, or solidifying the integrity of the Court after the turmoil of the election campaign.

#### NEWS ANALYSIS

His choice for Chief Justice will receive the most attention. The main criticisms against Bird, as an administrator, have been her heavy-handed approach and her inability to build a consensus. Had she been the only casualty of the election, Associate Justice Edward Panelli may have been the favorite candidate for the leadership role. His moderate views and affable personality would have helped him bridge the gap between the Court's remaining liberals and the new conservatives. As a judge, Panelli has

shown a commitment to precedents already established by the Court. He is widely respected, having originally been selected for the Court of Appeals by former Governor Jerry Brown, only to have his appointment blocked by then Attorney-General Deukmejian for political reasons.

With three new conservative appointments, Deukmejian has additional leeway. The building of a consensus should not be difficult with a Court majority of his appointments. Associate Justice Malcolm Lucas, former law partner of the Governor, may then have the inside track. He has been the Court's most conservative member, rebelling against precedent and voting to uphold the death penalty. Appointment of Lucas, as Chief Justice, would have to be viewed in the context of other new appointments, but would generally not bode well for gay interests.

Deukmejian is expected to nominate

a woman for an Associate Justice position. We have learned from Sandra Day O'Connor that this would not necessarily indicate empathy for sexual minorities. If we may generalize from his appointments to the local bench, which have received excellent reviews, he will choose judges with solid legal experience. Approval of the death penalty has always been a Deukmejian litmus test, and we may expect to see it enforced under the new Court. Crime victims can expect to receive more, in the balance, against the rights of the defendants.

Simplifying the issue to the question of a liberal or conservative court may not suffice. When Gay Games took its battle with the U.S. Olympic Committee to the Ninth Circuit Court of Appeals, the most liberal court in the nation, they were slapped down. Only that Court's most conservative member, a Reagan appointee, vigorously

Continued on page 12

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# INNER SPACE

## Walking the Middle Path

In looking at how embattled the gay community has been on the political scene, you'd think it was open season on gay rights. There's so much hostility coming around lately it's hard to know what to do. And if you judged the strength of the gay community by the venom that's been projected at us, you might conclude we're a pretty weak, ineffectual bunch. It would certainly be a simplistic way to appraise the situation. We're in more danger by believing and acting as if that were the truth, than by the actual turmoil that's happening in the outer world.

The greatest threat to the gay community exists in judging ourselves by the "yardstick" of public opinion and political trends. To do so is to invite the poison of homophobic hatred directly into our souls. We can stand here and look at the flurry of persecution and say, "Look how everybody hates us. I guess we're not worth much." Once we accept that, we close our hearts to ourselves and to those of our community. From this would emerge the worst possible condemnation — in which we become the juries, judges and executioners.

I don't see how anyone can deny that the outer world influences and shapes one's mental perspectives. And if you were drawing all of your sustenance from the outer world right now, it might appear as if there wasn't much reason for being here. We are products of our environment, after all. When the input to our minds becomes overwhelmingly contemptuous, one must be very strong not to accept it. One must be ever vigilant about what suggestions enter into the stronghold of consciousness to take up residence. And that vigilance requires a lot of energy and fortitude to maintain; certainly, not all of us have that. Even if we are strong, and we don't go into agreement with the hatred, it's difficult not to feel affected by it.

Externalized homophobia is nothing new. We've all had to live

it all, without being swept up in the frenzied destructiveness that is pervasive. We can find that path by walking with our heads held high, keeping our courage strong, our hearts open, our self-love intact, and refusing to define ourselves by other peoples' beliefs. For every bit of hostility aimed at us, we must find a way to love ourselves even more. For each act of disrespect to us, we must allow our self-esteem to rise (not hard when you consider the caliber of people speaking against us). For every circumstance in which our community is wrongfully neglected, we need to strive to nurture it even more. It takes a lot of clarity to do this. But now is the time to work on creating that. This middle way is created as we go along. It is not possible to walk upon it in complacent comfort. The middle path constantly requires us to scrutinize the values of the culture, and to discard those which do not serve us. We effectively learn how to dig through the depths of our consciousness to remove the weeds of self-contempt. Then, we must honestly answer the questions: "If we are going to flower, what is needed next? What's our next step towards that? What's the first thing we need to do?" Self-confrontation is ongoing.

"Of course," you may say. "I already do that." But we can't walk the middle way on the surface only, for its twists and turns are deep inside, where the darkness is most fearsome. Love and will ignite the torch that illuminates the journey, providing the energy to overturn old belief systems, and behavioral patterns emanating from them. We must be intensely determined if we're going to create and maintain our own boundaries, self-image and self-esteem. In a world that defines us by what we do — professionally, socially, spiritually or sexually — we can be vulnerable to shifts in the wind. If we don't commit ourselves to the middle path — choosing, creating and nourishing our true wills — the tempests can overtake us. Anyone who is bigger or louder, anyone who wields a club or a court challenge, can batter us into submission. It needn't even be anything as severe as that: We can simply allow the phobic powers of the day to influence us so that we curb our creativity, our outrageousness,

the newspaper to bits, and then stomped on it. And then, after cooling down, I looked out the window, and saw what a gorgeous San Francisco day it was. I felt gratitude that I lived here, that it was pretty outside, that I had my health, my wits and my sense of humor. And I went out to play. "To hell with them," I thought, "I'm not letting any court anywhere ruin this day." And they didn't.

What I love most about the gay community is the fact that for all the ugliness we have faced in this world, for all the overwhelming lack of welcome, we still create such exquisite beauty in our endeavors. We bring flair to everything we do — our parades are more ecstatic, our festivals, like Halloween, are more creative. We have brought color and vibrance to this City, as we have brought innovation and imagination to all the areas upon which we have focused. In this respect, we already walk upon the middle path.

Look further into our handling of the AIDS epidemic, and you'll see the glow of the middle path. Look at the new perspectives we're gaining, the innovative techniques and healing modalities we're exploring, the support systems we've built.

our good-natured playfulness, our sensual self-expressiveness. That is truly the best way we can hate ourselves: We save our opponents the trouble of harassing us and do their dirty work for them.

There is joy in the middle way. But we have to create that, too. It's easier to do when we realize that for every moment we give over to being affected by the world's hostility, for each second we indulge in self-pity, or tune out the beauty within us or around us because of something an ignoramus says, we are defeated. I'm not saying to ignore your anger. I'm saying honor it by facing and working with it. Then, go beyond your anger to the middle path. Remember last summer when the Supreme Court announced we had no rights? My anger rose up in full fury. I came home, grabbed my pillow, and punched it till I was out of breath, unleashing all of my aggression. (A silly technique, but it works.) I screamed, I cursed, I tore

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Look further into our handling of the AIDS epidemic, and you'll see the glow of the middle path. Look at the new perspectives we're gaining, the innovative techniques and healing modalities we're exploring, the support systems we've built.

Nobody likes the epidemic, but since it's here, we are learning from it. From this experience, we are becoming teachers to the rest of the world. Yes, many of us are dying. We don't have to judge ourselves harshly for that fact: Everyone dies someday. It is not our fault, let's do so by acknowledging the courage, love and sheer awareness with which we're dealing with death. Through facing death we've learned how to truly embrace life. We've learned to value ourselves more, and to cherish our community. Our opponents enjoy shrieking about our supposedly immorality, forgetting entirely that death is the truest test of anyone's moral character.

If we must judge our community, why not do it by our own yardstick? Judge by the way we refuse to ever give up, to surrender our birthright to the swings of the political pendulum, or to acquiesce to the self-hater within. The time has come for us to move into integrity

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born of self-love, self-appreciation, self-esteem and self-knowledge. The outer world can only reflect the inner world. Our real power source is within, and the gay movement we create together is a mirror image of our consciousness. If we know who we are (apart from society's definitions), if we know what we don't want and what we do want, if we are able to choose willfully and celebrate ourselves joyously, then no court, no law, no government and no political lobby can do us permanent harm. The pendulum may swing this way and then another, but we'll keep going as we grow in the process. As we let the fools of this world rant and rave and rage, and as we live our truth honestly and clearly, we effectively neutralize the condemnation others project at us to be internalized. That is the middle way.

See you on the path. ■

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### Rose Bird from page 10

upheld our right to equal treatment. Observers worry that judges will not be intimidated by public opinion in arriving at their decisions. If that is even partially true, the Deukmejian justices should note that the same electorate that turned thumbs-down on Rose Bird also rejected Lyndon LaRouche. If Deukmejian manages to avoid a blatantly political approach to the new appointments, we can expect future Court rulings to follow the precedent of existing law, including the right of gays to equal treatment by the State. ■

# ON GUARD

JOHN S JAMES

## Licorice for AIDS/ARC?

In the last few weeks, Japanese researchers have found that a component of ordinary licorice can stop the growth of the AIDS virus in test tube cultures of human lymphocytes.

Many substances can stop the AIDS virus in the laboratory. But this discovery, by a joint project of researchers at Fukushima Medical College and Yamaguchi University Medical School, is particularly important for the following reasons:

- The licorice ingredient, **glycyrrhizin**, is already clinically used in Japan as an antiviral, especially for treatment of hepatitis B. Good results have been reported.
- Side effects are mild to moderate.
- Concentrations of 50 ml per liter almost completely protected human blood cells from the AIDS virus. We don't know the concentrations reached during normal medical use of glycyrrhizin, but the usual daily doses are 40 to 200 mg, and much larger doses have been used.
- While many Japanese physicians use an intravenous glycyrrhizin preparation apparently not available in the U.S., others have given it orally. Researchers believe that oral administration can provide comparable doses (3). Apparently, physicians use the intravenous preparation because it avoids other possibly unwanted ingredients in licorice; includes other substances to minimize the side effects of pure glycyrrhizin or of licorice; and helps standardize the treatment by avoiding variability in absorption from the digestive systems of different individuals.
- Licorice root, commonly available in health food stores and in licorice candy, can deliver medically effective doses of glycyrrhizin. Those sources may provide a workable alternative, should red tape impede clinical AIDS/ARC tests of glycyrrhizin or U.S. availability of the Japanese pharmaceutical preparation.

The Japanese team announced its results on September 22, 1986, and apparently reported them at a meeting of the Japanese Society of Virologists on October 14. We have not yet seen any report of that meeting, only a story in the *Japan Times Weekly* (October 11), based on a telephone interview with Masahiko Ito, a professor at Fukushima Medical College.

The team has not yet tested glycyrrhizin on persons with AIDS or ARC. The U.S. press has not picked up this story, and few physicians have heard of glycyrrhizin or licorice as a potential AIDS/ARC treatment. As far as we know, this *SF Sentinel* article is the first mention of it in any U.S. publication.

The most interesting ingredient in licorice is the chemical glycyrrhizin (a word derived from the biological name of the licorice plant, *glycyrrhiza glabra*). Glycyrrhizin, fifty times sweeter than sugar, is responsible for the sweet taste of the infusions, tinctures or other preparations made from the licorice root. (The Chinese name for licorice is "gan cao," meaning "sweet weed.")

Licorice also contains a number of other medically relevant components, such as glycyrrhizic acid and glycyrrhetic acid. In one study, the latter showed a "remarkable" effect on the Epstein-Barr virus, although glycyrrhizin itself had none (5). Most of the Japanese studies used purified glycyrrhizin instead of licorice for experiments and for medical treatment.

quiring medical treatments.

The authors of the New Zealand study warn that persons with heart disease, high blood pressure (or a family history of high blood pressure), or who eat a lot of salt or take certain diuretics, should be especially careful of licorice.

Later studies have shown much greater risks to persons who are taking insulin, or who have alcoholic cirrhosis. Even small amounts of licorice may cause severe reactions.

The authors of the New Zealand study suggested that, for healthy people, eating more than about 200 mg per week (about one ounce a day) of black licorice candy sticks might cause adverse health effects. Some kinds of licorice are believed to have a stronger effect than the sticks. About 5 percent of the high school students studied consumed more than the amount believed potentially harmful.

### Medical Experiments and Uses

A recent Japanese study found that glycyrrhizin enhanced interferon gamma production by human blood cells treated with hepatitis B antigen or another immune stimulus (7). Glycyrrhizin alone did not cause the cells to produce interferon. But pre-treatment with glycyrrhizin enabled the cells to produce more interferon gamma (by a factor of as much as eight) when they were challenged with an immune stimulus (such as hepatitis B antigen). Collaboration between T-cells and macrophages was needed to obtain the greatest effect.

Interferon gamma is one of the experimental AIDS/ARC treatments now being tried. According to one recent report (1), these trials have not indicated much clinical improvement. However, injecting interferon gamma may not have the same effect as the use of glycyrrhizin to assist the body in producing more of its own interferon as necessary.

Glycyrrhizin has shown antiviral activity in the laboratory (6), and has been widely used in Japan to treat chronic active hepatitis B (7).

The eminent herbalist, Subhuti Dharmananda, discussed licorice in a paper on immunodeficiency syndromes (2). He reported that it has demonstrated both immune enhancing and immune suppressive effects. Licorice has been used for treating gastric ulcer and arthritis; traditional uses in Chinese medicine have included treatment of laryngitis. But licorice is almost always used in combination with other herbs in Chinese medicine.

To learn more about the traditional uses of the herb, we consulted with Quan Yin Acupuncture and Herb Center of San Francisco. They also recommended an herbalist, Brian K. Weissbuch of KW Botanicals, in Fairfax, CA. Both explained that while licorice is widely used in Chinese herbal formulas, it generally constitutes only a small part of the preparation (usually less than 4 percent). Our discussion with Mr. Weissbuch largely concerned precautions and reasons for avoiding indiscriminate use.

### Cautions and Adverse Effects

A New Zealand study examined black licorice candy use among 603 high school students (8). While these researchers did not search for nor find ill effects among the students, their paper provides a convenient summary of common adverse effects of licorice reported up to that time.

The most common problems were high blood pressure, edema (swelling, often of the ankles, wrists, or face), and muscle pain, weakness or paralysis. Most of these people had eaten several hundred grams or more of licorice per week, often for months or years. The effects ceased when they stopped using licorice. Licorice acts as a natural cortisone, and may cause sodium and water retention and potassium depletion. Doctors have occasionally found severe or life-threatening reactions re-

fect which can be caused by too much licorice or glycyrrhizin should not be taken as a sign that the treatment is working.

• For those who want to gather licorice in the wild, Weissbuch cautioned that many people confuse the licorice plant with wild fennel, an entirely different plant.

To summarize, glycyrrhizin or licorice might help in treating AIDS or ARC, although no one has tested it with patients at this time. If one does try it, the advice we have been hearing is to use caution, especially in the long-term use, to avoid taking too much, and to be aware of one's particular health problems that may rule out the use of licorice, and of symptoms that might be caused by its use.

This column will publish more information about glycyrrhizin or licorice as treatments for AIDS or ARC as it becomes available.

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This article is the 14th in a series on experimental and alternative treatments for AIDS and ARC. You can reach the author at P.O. Box 411256, San Francisco, CA 94103, or (415) 282-0110.

The writer needs your help. I need to find a person or organization with public relations or media experience to help distribute these articles beyond San Francisco. I cannot singlehandedly do adequate promotion work while continuing the research and writing. Without promotion it would take time for people to become aware of the importance of this information — and we cannot afford the time.

The person or organization for this job does not necessarily need to be located in the San Francisco area. While I personally cannot pay a salary, we could sell the articles and otherwise raise funds.

Regardless of your skills or experience, you can help by asking others you know. They may reach me at the address or phone listed above. This project may save lives — the time to do it is now. ■

# "A black friend of mine died alone."



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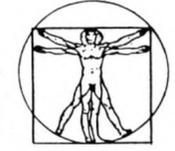
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**Book Party**

A book signing for *Psychimmunity & the Healing Process: A Holistic Approach to Immunity & AIDS* (Celestial Arts) will be held with its editor, Jason Serinus, at Au Naturel Health and Nutrition Center, 2370 Market St., near Castro, on Saturday, Nov. 8, 1-4 pm. All are invited to celebrate the release of this major work on this subject. For more information, call 431-9963. call 431-9963.

Serinus' 340-page trade paperback, available in many local outlets by November 1, addresses the heart of the healing process: It provides a new model of investigation that integrates positive and life-affirming information derived from holistic, psychological, medical and intuitive sources. □

**AIDS Mastery**

The AIDS Mastery workshop will be returning to San Francisco on the weekend of November 21. This intensive three-day workshop is designed to promote feelings of self-love and choice. Through the use of visualization, discussion and personal interaction with its founder, Sally Fisher, participants release emotional and attitudinal blocks which hinder their healing process.

Said one recent graduate, "The AIDS Mastery helped me to come to terms with the fact that I am still alive. I am not an AIDS victim. I have a disease. That's all. I am still alive." Said another, "The workshop brought me back to living instead of fearing life."

To learn more about the AIDS Mastery, attend a free introductory evening with Sally Fisher at 7:30 pm on Wednesday, Nov. 19, at the All American Hall, 2269 Market St. (at Noe), San Francisco. For more information, please contact Kevin Hammond, 861-1776. □

**'Expect a Miracle': The Metaphysical Alliance**

The November 24 Metaphysical Alliance AIDS Healing Service at Metropolitan Community Church, 150 Eureka St. will feature "Expect a Miracle" co-founder, James Baker and Jeffery Boggs, and Dr. Shirley B. Scott, M.D.

Dr. Scott has over 18 years' experience in medicine and psychotherapy, and a private practice where she integrates medical and holistic services, evaluating patients physically, emotionally, mentally and spiritually. She teaches self-healing and awareness and maintenance of wellness.

Jeffery boggs healed himself of an AIDS-Related Condition (ARC).

Mr. Baker, who is a Ph.D. candidate in Holistic Studies, is current Director of "Expect A Miracle," which is a holistic pre-treatment and counseling center.

The service begins at 6:30 pm and is open to the public at no charge.

Contact Luther Balliew at 621-7187, or Michael Zonta, 431-8708. □

**SF Sex Info**

Want to talk about sex? SF Sex Information, a non-profit telephone information and referral service for women and men of all lifestyles, will begin its fall training for volunteers and interested others October 11. If you are curious about learning more on the subject of human sexuality or communicating about sex, for either professional or personal reasons, you will enjoy this 50-hour course which, this year at least, is still tax deductible.

The volunteer training staff for SFSI includes Hunter Morey, author of *Demystifying Homosexuality*; David Lourea, co-leader of the former Bi-Sexual Center; and Isadora Alman, who writes the *Bay Guardian's* "Ask Isadora" column. Join them. Enrich yourself while you help enrich your community. Phone 665-7300 for more information. □

**IS THAT ALL THERE IS?**

Author David Leavitt talks about today's 'lost' youth, his new novel, the importance of TV, and other pressing matters.

by Ira Kleinberg

It's hard being pegged as the spokesman for your generation, but that's the position 25-year-old author David Leavitt has found himself in — almost from the beginning of his career.

All authors are, by the very nature of their profession, spokesmen. The difference, perhaps, is the degree of celebrity attached to the occupation. Leavitt was accorded star status almost immediately after the 1984 publication of *Family Dancing*, a critically acclaimed collection of short stories. (It later went on to be a finalist for both the National Book Critics Circle Award and the PEN/Faulkner Award.)

You can't fault Leavitt's timing. At 23, this Yale graduate not only rode the crest of the wave of "hot young writers" that came crashing down on the reading public in 1985, but he also focused on an "in-between" group of young people that had been previously ignored.

It wasn't surprising, then, when *Esquire* magazine asked Leavitt to define and explain his generation — my generation actually — to its readers. "The New Lost Generation," which appeared in May 1985, may have irked some people, but there's no doubt Leavitt was right on about a lot — especially if you managed to cut through all the publicity hype surrounding both the article and Leavitt.

"Rather than move, we burrow," Leavitt says in the article. "We are interested in stability, neatness, entrenchment. We want to stay in one piece, establish careers, establish credit. We want good apartments, fulfilling jobs, nice boy/girl friends. We want American Express Gold Cards."

Leavitt manages to flesh out many of the characterizations and generalizations he made in the article in his recently released first novel, *The Lost Language of Cranes* (Knopf, \$17.95). Consequently, the value of the book lies not in the story itself — which is, at heart, a coming out story with a twist — but in what it says about being young and gay right now. If the book succeeds, it is because Leavitt has managed to capture the essence of a '70s childhood. He leaves it to us to determine that childhood's implications for young adults in the '80s.



THOMAS ALLEMAN

'It's a different time now': Authors Armistead Maupin and David Leavitt at a recent Walt Whitman book signing for Leavitt's new novel *The Lost Language of Cranes*.

The book's main character, 25-year-old Philip, is in the midst of the first big love of his life when he decides to confront his parents with his homosexuality, using the fairly standard "I'm gay — this isn't something new — did you know?" line.

In a statement that's more telling than Philip realizes, he says, "It's not just homosexuality. . . . It's really a question of secrets. . . . Well, I decided it wasn't fair to any of us. No more secrets. No more."

Typically, Philip sees his coming out as the family's most important — and perhaps only — secret. What Philip doesn't realize is that the telling of his secret will lead to the confession of even darker family secrets by both father and mother: homosexuality and infidelity. It all comes out by the end of the book, but not a whole lot is done about it.

Some of the book's most engaging moments come to us courtesy of television. Say what you will about television, but never underestimate its power. Leavitt certainly doesn't — especially the power TV had to influence us during those formative pre-teen years.

And this is his great success, at least for those who are, forgive the pun, tuned in. In recalling the shows of our past, programs like *Speed Racer*, *The Brady Bunch* and *The Partridge Family*, to name a few, Leavitt is also able to conjure up our youth.

He is, of course, aware of this. Visiting his family in Palo Alto last month with boyfriend Gary Glickman, Leavitt (who makes his home in East Hampton, New York), talked about why TV figures so prominently in some of his work — and why many older readers have trouble with it, especially in the new book.

"There's a certain pejorative attitude toward television," Leavitt says, at least among older readers. "Most people who are my own age respond to it very immediately. It wasn't anything I intended — it just happened. Because

as I'm writing along and I think of an allusion, the chances are it's going to be something I saw on television when I was a kid because those things have stuck in my mind with a kind of force that a lot of other things haven't."

And that prompts another question, which is, at 25, after two books and several articles, has David Leavitt run out of material — "life experiences," to write about? He says no.

"I think life is rich enough that there's always stuff to write about, and there's no way you can attempt to summarize the whole experience of your life in one book, or else you'll start writing *Remembrance of Things Past*."

If *The Lost Language of Cranes* is about yearning for the comforts of childhood while on the brink of full adulthood, there's no question that those comforts are forever out of reach. When Philip confronts his mother yet another time about her refusal to accept his gayness, she snaps at him sharply: "I have enough problems in my own life that I'm just not prepared to put out all the energy it takes to ease your guilt." That may be Philip's mother talking, but it's not a mother talking.

Taking it a step further, bringing it into the present and putting it into a

rent control than they are with being linked to any kind of "community." The one exception might be Jerene, a militant black lesbian doctoral student who by the end of the book has opted for Laura Ashley dresses with the rest of Leavitt's "real" people.

But what of it? "Most people our age these days seem to me to be very interested in self-promotion, in getting ahead at whatever they're doing as quickly as possible and they aren't interested in community particularly," Leavitt says over milkshakes at the Patio. "I know many, many young gay men in New York whose lives are the investment banking firms they work for. It's just the way it is. It's a different time now and it doesn't promote the same sort of political thinking that was more predominant in the '70s."

Older gays (and here "older" means over 30) had politics — especially sexual politics — to contend with and keep them busy long after coming out. Today, coming out seems to be the only political act in which most younger gays still engage.

The picture if Leavitt paints of the youth of the '80s (and gay youth in particular) in *The Lost Language of Cranes* may ultimately be unflattering, but there's no doubt it hits the mark.

Leavitt's characters, both gay and straight, are more concerned with high-paying jobs, career advancement and rent control than they are with being linked to any kind of "community."

There need to be other voices, however, to help truly put things into perspective and enable our generation to answer that most nagging of questions: Who are we?

But at the moment, everyone seems much too busy. Too busy, as David Leavitt's new novel illustrates, to think much about what, exactly, we're doing. ■

# Show Them Your Best Side

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



# 'M

*'Less Talk' talks with Michael Musto, the Village Voice's Talk-of-the-Town*

by Dave Ford

New York's downtown scene, according to *Village Voice* nightlife columnist Michael Musto, is as much a state of mind as a place: It is a mutating mix of spike-haired artists, long-haired musicians, dyed-haired "celebutantes," hairless drag queens, fashion fatalities and freeloaders. As encapsulated in his frothy *Downtown* (Vintage Books, \$10.95), Musto's world is dusk-to-dawn whirl of invitations, guest lists, drink tickets (those coveted ducaats that allow the privileged to quaff complimentary beverages) — and parties, parties and, for a change, more parties.

There are parties under the Brooklyn Bridge, parties in subway stations, parties on tugboats, parties in apartments. Oh yes: There are also parties in clubs like the Palladium, Limelight, Voodoo, and a million others large and small. In fact, "downtown," to hear Musto tell it, is



Michael Musto (sombrero) with assorted friends, Manhattan socialites, and aspiring celebs: P. McMullan and Angela Janklow (top); James St. James (center); and Alan Rish (bottom).

## MICHAEL, DARRRRRLING'

one long, drawn-out party during which revelers chase after love, money, drugs — and, above all, publicity. Getting your name in *Details* magazine, the monthly bible of the downtown scene, is reason enough to throw a party. Getting your name and picture in *Details* means you are the party — that month.

In a word: Downtown is fabulous. Michael Musto's humble origins, beginning thirty-one years ago (you didn't think I'd tell them, did you, darling?), only vaguely hinted at the heights to which the budding writer would one day ascend. Raised an only child in Bensonhurst, New York, mostly by his mother Anna ("My dad was away bowling, I guess," Musto shrugs), the writer showed early promise — if you believe his story — by scripting a play at age nine which he later scrapped because "I realized it was a rewrite of *Who's Afraid of Virginia Woolf?*" Precocious? A tad.

Musto graduated in English Literature from New York's Columbia University in the late '70s, and fully came out as a gay man shortly thereafter. He began work on "sleazy movie magazines" like *TV Star Parade* ("I would have to justify headlines like 'Chastity's Incurable Illness.'" The illness would turn out to be loneliness.), the resulting misery of which led him to write letters to the *Soho News*' "Miss Lonelyhearts" column. Its author, Cynthia Heimel (who was also features editor, and now writes for the *Voice*) so liked Musto's style that she asked him to write features for the paper. "Then I simply started freelancing," he says

now, modestly.

That freelancing included pieces for the *Village Voice*. When gay *Voice* gossip columnist Arthur Bell passed away nearly two years ago, Musto submitted sample columns in a competition to fill Bell's space. He ultimately beat out a finalist who wanted to write a serious, avant-garde art column — and "La Doce Musto" was born. "They decided to go with the lighter touch, I guess," he says now, modestly.

Musto currently lives on E. 29th St. in an apartment *New York Nightlife* magazine recently characterized as "a cramped and campy rat's nest of papers, magazines and movie nostalgia." In addition to an obsession with movie trivia, Musto vents his overwhelming creative energy singing and performing with Michael Musto and the Must, his '60s "girl group" parody. His favorite star is Diana Ross — a choice that speaks volumes — and his favorite past-time, apparently, is self-promotion: On the night we met, a woman approached him at the Ritz (a downtown club) and coo'd: "I treasure your column every Wednesday!" Musto immediately turned to me and shrieked: "Did you hear that? Write that down!"

Because his life is an extended-mix social tumble, Michael Musto has tons of really neat friends, all of whom love him unconditionally. Just listen:

Alan Rish, restaurateur: "He's the lowest columnist in New York. Nobody reads him. And he gives gay people a bad name. Forget him — I have my press kit here!"

Fred Rothbell-Mista, major domo at the VIP Library of the club Limelight: "Musto is loathsome. Oh, are you printing this? Why, Michael's adorable. I just loooooove him!"

Hedy Klineman, artist: "He makes it happen." She declined to say what "it" is.

Andy Anderson, party pitcher: "If it weren't for Michael's guidance and help, I wouldn't be where I am today" — which, at that moment, was on a subway platform.

Michael and I met on a drizzly August evening at the palatial New York apartment of Yvon C. Dihe, who was hosting a 31st birthday bash for "downtown" photographer Patrick McMullan. Musto was taller than I'd expected — around six feet — and stood with a slight slouch, hunching his bony shoulders protectively. A very wide-brimmed modified coolie hat capped frizzy black hair, and dark glasses shrouded watchful eyes. A spangly gold coat ("By Seymour Chanel," he insisted "all night) covered a distinctly unnerving multi-colored striped shirt clutched at the neck by an equally spooky striped tie. Black velour pants and reams of jewelry rounded out the tastefully understated ensemble.

After air-kissing about five hundred "fabulous" people (I knew they were fabulous because they kept telling Michael they were) and wolfing the catered dinner ("I eat like a pig"), Musto led me to a secluded corner of the apartment's study, where we conducted this interview. We were only interrupted about sixteen times by

*Continued on page 26*

# Art After Eden: Apocalyptic Dreams Echo City Life

New York and Los Angeles have wealthy art collectors; San Francisco doesn't. That's how Kenneth Baker, *Chronical* art critic, answers "How does Bay Area art compare?" Baker's aware, of course, that New York and L.A. have bold, innovative critics and curators. He calls Henry Hopkins' resignation from the San Francisco Museum of Modern Art a major blow to Bay Area art.

From an artist's viewpoint, critics and curators may appear to be a mixed blessing. Without them, no money can be made. Even a willing public wouldn't know where to go. With them, the gift or visionary aspects of art may be distorted by trendy theoretical pigeonholing or be devalued by economic commodification.

In the absence of enlightened curators and critics, past artists mounted their own shows. The Impressionists, Cubists, Fauvists, Surrealists and Dadaists did so, renegades from previous trends. But how does one evaluate "good" or "bad" art, when breaking the mold is what nearly every current artist claims to do?

This is the problem with "Art After Eden: An Un-Natural Perspective," a group show guest curated by painter Armando Rascon at Southern Exposure Gallery. The title of the show is intriguing, but it's not clear what it means in relation to the six painters gathered together. Rascon's vague, gimmicky introduction to the show's catalogue doesn't help, and subsequent catalogue texts (by artists Irwin Irwin, Stephen Paul Miller and David Bedell) bears only tangential relation to the paintings shown.

The problem is exacerbated as several paintings in the show aren't reproduced in the catalogue, while several catalogue plates depict paintings not in the show. Additionally, one needs to flip to the end of the catalogue to find plate information.

Irwin's text, which reads like a manifesto, is pertinent, referring to "the interior substance of a dream world shattered as it is evoked. The subconscious manuscript is unraveled amidst the flames." This would apply to the paintings by Phyllis Shaffer, Victor Cohen-Stuart and Elaine Wander. But other comments by Irwin about art as primal sacrifice could be stretched to fit any number of artists or schools.

I liked Stephen Paul Miller's text for its playfulness. Miller analyzes Ralph Waldo Emerson's view of nature in a Divinity School address and ends with a spunky poem, "My Peter" (which could be a parody of Dennis Cooper's "My Mark"). But again, I'm not certain how Miller makes a connection with the paintings at hand.

David Bedell's prose is pompously abstract. In making the barely original point that geography affects imagination, Bedell begins:

*To posit a connection between the human brain and the discipline of geography one need only examine a cheap plastic model of our most topographical organ and view its mountainous variegations and hidden rifts. Its sudden shifts of focus are reminiscent of the movements of the Earth's crust we describe through plate tectonics and certainly libidinal flow is a mirror image of volcanic activity.*

Indeed! If artists wish to free themselves of the excesses of *Art Forum* lingo, they won't do so by imitating it.

# Get Outta My Face

An artist I know arrived at a party wearing a tee-shirt emblazoned with the face of Jack Kerouac. Since I'd never heard him talk about writing before, I was surprised; Even more, I was taken aback at contrast between his face and Kerouac's. Whereas the young Kerouac's face had been idealized in a sideways glance of rapt attention, my friend's face looked heavy, weary and dull. This set me thinking.

Moving up the evolutionary ladder, nature puts increased emphasis on the face. Protoplasm don't have faces. Fish have mouths and eyes, but their faces are still rudimentary — not yet separated from the body by a neck. The heads of birds and reptiles sit on necks, but their faces show no expression. A cat or dog, however, catching the master's gaze, may look away as if in guilt. Dog lovers argue that their pets respond more expressively (worshipfully) than cats, but neither matches the "making faces" game monkeys play. "Monkey face," in fact, is a fond nickname parents often give to their children.

But if the expressive face is truly a sign of upward mobility, why are adult faces less lively than children's? And why are the faces of wealthy urban dwellers seem more frozen than those of the rural poor? If you've ever vacationed in a small Mexican or Italian town, you'd know what I mean. Despite poverty and ill health, people are out in the street laughing, showing a friendly face. How different are the worried, driven faces in big cities. Even city youth affect masklike gazes. Death-rockers wear expressionless pancake white, while punks sport a makeup of the lurid wound. Is Devo right? Is humanity de-evolving?

But in the face of cataclysmic social crisis, the face itself becomes the focal point of crisis. It's an ideological battleground. The recent movie *Brazil* illustrates this. While every social institution crumbles around Katherine Hellman, the hero's mom, wants only to have her face yanked, stretched and lifted until it resembles a young starlet's. A literal tug-of-war is fought over her wrinkled visage.

We can see the pattern of this development even more clearly in the history of Western painting. Giotto made the human face the site of breakthrough from icon to image. Although he was a pious Christian,



Untitled, by Victor A. Cohen-Stuart, acrylic on canvas, 6' x 6', 1983.

But what of the paintings themselves? Almost all — happily — demonstrate a high level of technical skill. While some are figurative (a few even literary) and others abstract, all exhibit the exuberant, explosive energy I'd associate with neo-expressionism. Almost all utilize scumbling techniques (bright colors bursting forth from darkness in a flurry of nervous brushwork); with the exception of Elaine Wander, all eschew the East Village festish for titles. To show

## Art is play that demands to be taken seriously.

figurative and abstract painters together is a bold move — one that works. An apocalyptic dream obsessiveness echoes between each mode, giving greater resonance to both. Toro's abstract canvases (10' by 17') oddly reminded me of the Underground Comix artists, Spain and S. Clay Wilson. Only an urban painter would manifest such a detailed, baroque expressiveness. Toro's paintings, along with Gustavo Rivera's "Raices Americanas," proves Bedell's point about geography. "Raices

Americanas" works sticks onto the canvas to simulate brusktrokes. A stick sculpture literally grows out of the left side of the 8' by 18' canvas.

Victor Cohen-Stuart's smallest painting is a self-portrait holding a human figure on a dish. The technique is rich and painterly, but not so confident or boldly original as his two more recent works — each a kind of nightmare triptych.

In one, a hooded figure runs into a fire-engine red stone building that is crumbling. The panels on each side, mainly black and white, show different aspects of this shattered dreamworld. Bones jut from stones or the ground, while a tiny pyramid floats in the sky. The other painting has a cartoon figure holding a gun in the central panel. The tip of another gun ominously protrudes from an archetypal stone archway on the left panel, while a deer antler makes up part of the flames jutting out from the right panel. The overall effect combines pop culture vapidly and gothic horror to just the right degree, merging

Phyllis Shaffer's derams are even more ominous. She favors de Chirico perspectives and a conflict between organic and sharp geometric shapes. "Texas Epic" shows a log with long wooden insect legs and propellers at each end; the one closest consisting of thorny clubs.

Armando Rascon's three paintings are the most subdued. In "Domino Mundi," an idealized infant floats over a metallic photo collage surround-

Continued on page 25

The face is the most intimate sign of human identity. "I'd recognize that face anywhere," says the lover. Or a cop: "Here, look through these mug shots." It's as if we were reading a map. We are, for the face is also a primal landscape. No wonder "face" and "place" rhyme. After blindly groping for mom's breast, mom's face is the first territory infants recognize and reach toward. Mother's face is thus not only a memory but a complex, unconscious machine hooked into the present. It constitutes not only one of the primal sites of desire; it also generates potentiality. For the rest of our lives we will seek this dreamface. We will yearn for a face not merely human, but divine.

But in the face of cataclysmic social crisis, the face itself becomes the focal point of crisis. It's an ideological battleground. The recent movie *Brazil* illustrates this. While every social institution crumbles around Katherine Hellman, the hero's mom, wants only to have her face yanked, stretched and lifted until it resembles a young starlet's. A literal tug-of-war is fought over her wrinkled visage.

We can see the pattern of this development even more clearly in the history of Western painting. Giotto made the human face the site of breakthrough from icon to image. Although he was a pious Christian,

Giotto wanted to free the face from the cold, universal abstractions of church dogma and illumine it with the more rounded individuation of emerging national and mercantile interests.

In today's age of high-tech mass reproduction we face new social crisis. Again, the face is problematical. Picasso and the cubists deconstruct it. Francis Bacon and Ralph Steadman explode it. Andy Warhol duplicates it in a series of endless images reflecting almost no depth or external reality. As the value of human uniqueness eodes, the face becomes either pure spectacle or an empty gaping wound.

The "faceless crowd" is bargared with faces on billboards, on posters, on TV and movies, on magazine and record covers and, finally, on tee-shirts.

Even more than it uses sex, advertising uses the face to sell its products and worldview. I recall a billboard at the corner of Divisadero and Haight a few years back. "A pretty face isn't safe in this town," read the caption under a woman's attractive face. Sure enough, the billboard was soon defaced. Maybe that's why punks purposely damage their faces with crude tatoos, pierce their ears and noses with rings and pins, shave their bleach-tortured hair in asymmetric patterns. They definitely

seek safety by making their face commercially useless. (Think of the faces in Giotto's day smeared with soot during Lent.)

But because even the most beautiful face is still limited, even the most vivid face still unique, advertising has moved further. The most popular "talking head" today is not Dan Rather, or even David Byrne, but Max Headroom

Continued on page 25



'Frightwig' band member Cecilia Koon rarely visits Vidal Sassoon. MARC GELLER

# 'Frightwig' Steals Hearts, Raises Cash

When I was ten years old, my oldest brother David brought home a new girlfriend who stirred up quite a controversy in the household. My mother took one look at her bright red Janis Joplin hair, her liberal use of blue mascara and her faced hip-huggers and halter top, and proclaimed, "Cheryl is a tramp; I can tell by the way she looks."

I was very surprised and slightly hurt by my mother's tough opinion. I thought Cheryl was the cat's pajamas. She wore all this great hippie jewelry made of buck skin, wooden beads and bells, and she gave me cigarettes when she wanted to be alone with David. While riding in the back of my brother's green Camaro, Cheryl would send me into uncontrollable fits of laughter by screaming obscenities at passers-by and, on occasion, she'd boldly expose her breasts.

The summer courtship between my brother and Cheryl ended abruptly when my older sister's promise ring turned up missing from her vanity tray in the bathroom. The gold ring spelled out the word "love" with a tiny diamond chip in the center of the "o," the most extravagant gift her pizza-making boyfriend could afford. With the ring's disappearance, Cheryl stopped coming around. The theft was obvious. My sister cried. My mother said, "I told you so," and I still admired the sticky-fingered red head's renegade qualities.

Frightwig, like Cheryl, steal jewels also, but on a much grander scale. They bypass the sentimental trinkets and head straight for the crown of jewels of every million-selling female pop icon on the charts. Instead of sporting the ill-begotten tiaras, they hook the treasures at the nearest pawn shop and spend the loot on more hard living. Frightwig doesn't need superfluous adornment to prove themselves as the reigning queens of rock and roll.

There are more than a few types of queens. There are beauty queens who reign for a year; there's Queen Elizabeth II — a puppet of pomp and pageantry; and there are male queens steeped in San Francisco traditions of relentless tonguewagging, seaptor stealing, power plays and mopping the floor with one other's crowns. Frightwig's members are queens of nobility and concern who actually care and do service for their community.

This service is best exemplified by their recent involvement with two benefits, one hosted by the Stud for the San Francisco AIDS Foundation, the

the only thing that Frightwig ever stole from me was my heart.

It's the season for benefits, and Club Nine owner Mark Rennie and Staff hosted an admirable NO on 64 fundraiser, garnering over \$6,000 for the campaign. The event featured the cool latino jazz of *The Blazing Redheads*, a stunning set from chanteuse extraordinaire *Esmeralda*, and many costume changes from the evening's hostesses, *Doris Fish* and her pet *Tippi*. If Doris were in the hospital suffering from an acute case of poor material, I wonder if the administration would let Tippi visit. Doris seemed just a short distance from the hospital bed, and Tippi was right around the corner from the taxidermist. The dynamic duo were not their usual selves, but the event was a success and all involved should be commended.

X has played Wolfgang's three times in the last six months and I'd like to see this pattern repeated. They take the stage like a house band and you can really tell they're having fun. I was surprised to see an extra guitarist added to the line-up. This new member certainly didn't bog them down. X sounded pretty much the same as always, until a fast and passionate moment came up and the extra guitar sharpened the point. His incorporation seemed natural and without fanfare.

John Doe's vocals soared with strength and fervor as his bass playing fell into perfect place along side DJ Bonebrake's never-fail skins. This tight interplay only comes with years of playing together. Exene was looking slightly plump and cute as a kitten. Her voice was breathtaking during the slow and sexy "My Goodness."

I'm very impressed with X and their spirit of urban survival. As I watched and listened, I was hard pressed to think of another band that provides a more accurate American feeling. Springsteen can keep his hard, tight ass right where it belongs — in front of an American flag, waiting to be exploited by praise for patriotism from President Ronnie.

I'll stick with X, on the grittier side of American realism. I'll follow this band right onto a crowded bus with a crazy man screaming about Elvis Presley, through dingy smoke-filled bars in the middle of the afternoon, and into a car with a figurine of the Virgin Mary on the dashboard, and I'll know that she's not protecting anyone.

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# Talking Head Stops Making Sense

David Byrne's *True Stories*, a product of rock-star plus money up front and a budding cinematic talent is, at best, an elaborately packaged and aggressively marketed student film. It is thus hard not to make more of it than deserves to be made. The film's impact derives more from its stylistic innovations than from what it has to say. Byrne is trying to bring a post-modernist sensibility to the big screen — a concern more with the process of creating meaning than with meaning itself. But what results is a lot of unanswered questions about his point of view.

The film is a sort of hip meditation on contemporary Sunbelt Texas, a "Magical Mystery Town." The slightest wisp of a storyline (concocted from actual tabloid articles Byrne had gathered) holds together variegated glimpses of the events and people of the fictional town of Virgil, Texas, on the occasion of its 150th anniversary — an ironic celebration of roots by rootless people who follow the flow of capital.

The look of the film is clean and simple, with a wide-open-spaces visual amplitude and an inclination toward horizontal camera movement that mimics the automobile. The tone is gently satiric, with the quiet, big-eyed Byrne himself acting as studiously self-effacing narrator. At several points, a music-video format is integrated into the storyline, providing often delightful visual digressions and song sequences, and a chance to maximize what the film is best at: poeticizing the *non sequitur*.

The most exciting parts of this film are the juxtapositions. Throwaway

comic scenes such as a man practicing his dance moves in a window, or a stereotypical heterosexual romantic interlude interrupted by the woman asking, "Did you fart?" are folded into the longer pieces in a way that keeps the level of anticipation high despite the near absence of plot. The editing is thus freed from narrative constraints and works in a non-linear way, each movement from one scene to the next adding something to the whole. The linearity is left to the images themselves — the flatness, the driving, the conveyor belts, the lines of people moving across the screen.

It works — but to what end? *True Stories* seemed a little too pleased with itself for my taste, as though it were found in a cabbage patch and owed nothing to the films of Woody Allen, The Beatles, Bunuel, Godard, Nashville, Americana Graffiti or other groundbreakers of American and satire which helped enable audiences to be receptive to it, to the extent that they



David Byrne, of 'True Stories,' eschews seatbelts and rarely keeps his eyes on the road.

are. In Byrne's introduction to the book form of the film (a script with storyboards and photographs) he feels compelled to explain that the film was inspired by the theatre pieces of Robert Wilson, starting "with mainly visual ideas and then layering the sound and dialogue on top of that," which is as revolutionary a concept for filmmakers as sprocket holes.

Byrne appears to be too busy reinventing the wheel to ask how his characters come off in the film. He wants very badly for us to like them. He says:

*For years we have been taught not to like things. Finally somebody said it was OK to like things. This was a great relief. It was hard to go around not liking everything. The thing about it is, all of these people are right. None of them is wrong. They are setting a good example, and in this film and book*

*I'm teaching myself to appreciate them.*

The class and cultural bias and overall noblesse oblige of this seemingly whimsical statement mirrors the effect of the characterizations in the film. The assumption that "we" have nothing to do with the people in the film and must learn to appreciate them sets the audience in the uneasy position of above-it-all voyeur of these people's lives, under the guise of a humble appreciation.

Byrne's presence as narrator underscores this tone. Behind his wide-eyed gaze and "aw-shucks" soft-spokenness there is a pronounced undercurrent of laughing up his sleeve. Thus when he converses with the likeable "bear" Louis Fyne (the film's most successful character), we are indignant on Fyne's behalf of the hypocritical tourist grinning in his face and taking advantage of him, and are left with a bad taste in our mouths

Continued on page 31

## FILM CLIPS PATRICK HOCTEL

### 'Not All Parents Are Straight'

This straightforward documentary consists of an ongoing group session with teenage children of gay parents, broken up by interviews with various gay families. The major difference here, in contrast to other films about gay parenting, is that the emphasis is squarely on the children — the adults are in the background.

Having the children speak directly into the camera (the interviewer is never seen) pays off for director/producer Kevin White (who is the son of a lesbian mother and a gay father). Although the technique seems a bit impersonal at times and threatens to wear thin, the frankness of these teenagers lifts the film above the usual theorizing and arguments that we're prone to get in documentaries that set out to make a point.

There are powerful moments here. Thirteen-year-old Satya Rhodes, a teenager with amazing clarity, recounts how her lesbian mother and her lover were verbally taunted by neighbors after moving into a new neighborhood. Satya understands why her mother goes over and makes friends with these same neighbors, but states with a trace of bitterness, "I still wish she didn't have to." Lesbian mother Jeanne Juillon describes what it was like to find out in court that her own parents had sided with her ex-husband in the custody battle over their sons. With admirable poise, Sabina Dague speaks movingly of her gay father Paul (who died of AIDS in 1984) and their life together: "We had the best relationship of parent to child of anyone I know. We got along the best." Almost all the teenagers describe an isolation they feel at some point that their friends who have straight parents do not.

Using a no-frills interview format, Kevin White has fashioned a provocative documentary. It's unusual for

teenagers to open up this much on camera, especially when discussing homosexuality. White appears to have won their confidence, though, and the result reflects an honesty that will hopefully appeal to all viewers.

(*Not All Parents Are Straight* will be playing as part of the Film Arts Festival at the Roxie — Sunday, November 9, at 7 pm. KQED is also committed to airing the documentary sometime in January or February. Our tipsters tell me that the Festival's *Kamikaze Hearts* — Saturday, November 9, 9:45 pm — is "tres hot," though not for the squeamish, and Sharon Mitchell is the Amazon for all our fantasies. Also, during the open screenings, watch for local filmmaker Andy Moore's *Shades of Meaning* described to us as "a colorful, lyrical meditation on cinematic music" — Friday, November 7, at 11 pm.)

### 'Something Wild'

At first, *Something Wild* seems somewhat akin to last year's *After Hours* in which a "kooky, offbeat" woman captivated a Manhattan word processor. Here, however, the "kooky, offbeat" Lulu Hankel (Melanie Griffith from *Body Double* in a Louise Brooks black helmet of a wig) kidnaps Charlie Driggs (Jeff Daniels), Debra Winger's philandering husband in *Terms of Endearment*, a yuppie, who's just been made vice-president of his Manhattan firm.

Continued on page 31

## THEATRE RANDY LYMAN

# Wilson's 'Knee Plays': Strange, Poetic Parable

Robert Wilson's work is frequently reminiscent of a tidal wave or solar eclipse: One needs to be in the right place, at a propitious moment, to partake of the mystery of their rare appearances. Thus, the excitement generated by Wilson's plays usually precedes the art event itself.

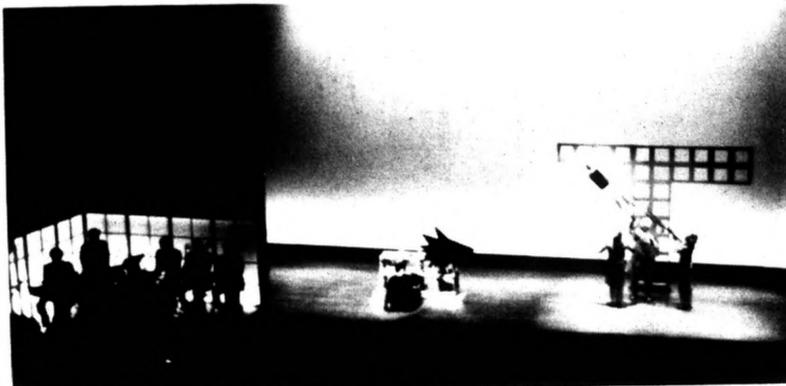
So it was for the first Bay Area presentation of the avant-garde master's lyrical *Knee Plays* — thirteen "joints" linking the multi-nationally created *CIVIL WAR* (a 14-hour work commissioned for the 1984 Olympic Arts Festival), which has never been produced in its entirety. These episodes are individually composed in a prototype of non-linear visual and aural juxtapositions in the vein of today's avant-garde. They are a drama of their own, a parable about the cycle of nature and the unity of all living things.

Drawing from Far Eastern mysticism, much of the staging of this complex work comes directly from traditional Japanese Noh, Kabuki and Bunraku forms of theatre. The "characters" are primarily puppets (a man, a large bird, a cabin, a boat) manipulated with long poles by nine white-robed dancers. The choreography, powerfully clean and

mimetic (without becoming literal), is done by Suzushi Hanayagi, one of Japan's foremost classically trained Kabuki dancers.

The scenography is vivid and emphatic — striking because of its economy. Each prop or set piece contributes to meaning as well as to the environment. The design is Japanese — modular and skeletal. What struck me was the bird (not unlike a pterodactyl) framed and ribbed as the old balsa wood model planes, but without the tissue paper covering. Unnerving.

Heinrich Brunke's liquid lighting does more than illuminate the setting. It creates and rearranges the three-dimensional stage space in a way rarely seen in theatre. Projections and film are more than integral elements: At times they are simultaneously the environment, the lighting and the dramatic action. In one masterful sequence, the "tree" falls in deliberate increments,



A scene from Robert Wilson's *Knee Play 1: The lion watches the golden puppet perched in the tree. (And what does that mean?)*

leaving little "trails" of afterimages. All the visual elements are stretched to their maximum ability to animate space.

What excites me most, however, is that Wilson is not merely a visual magician; he is a conceptual artist of the first magnitude. The subtitle of *CIVIL WAR* is "a tree is best measured when it is down," and the *Knee Plays* are the story of the changing value of a tree: a giant block letter T composed of square modules that break apart and are reassembled as a cabin, a boat, a book and, finally, a tree — once more. These transformations occur, at points, on film, sometimes by dancers manipulating the objects. The imagery is pure and richly symbolic — the essence of visual poetry.

It may be asserted that words do not truly capture this work. As in a tidal wave or a solar eclipse, you have to be there to fully appreciate it.

One hears about Wilson's "sensitivity to time" and "manipulation of time" — meaningless concepts, until you view a production. Changes of lighting and scenery, the choreography, film images of a boat sinking or the tree falling, the progression of the music — all are conceived and executed with perfect deliberation: Every movement becomes a dramatic event. There is a cosmic sentience and elegant sophistication in Wilson's work that distinguishes him from George Coates, for example. Coates is the West Coast's nearest equivalent (although there are many dissimilarities in their artistic visions and ways of working). But if you've ever seen a George Coates Performance Work, you'd perhaps understand the magnitude and sheer beauty of the kind of mystical/magical experience I've alluded to.

No discussion of the *Knee Plays* would be complete without mentioning the dynamic score and text by David Byrne of the Talking Heads. New Wave music, with its repeating riff structure, has its spiritual roots in the Minimalism (for example, Philip

Glass, Steve Reich) that emerged during the 1960s. The *Knee Plays'* quasi-New Wave score shares the best Minimalism's sense of immanence, of something important — even catastrophic — about to happen. Byrne augments this Minimalist sensibility with jazz, blues and the funky dark rhythms of New Orleans funeral marching bands. An ambitious and ear-opening enterprise, sensitively played by the seven-piece Les Miserables Brass Band.

The Zellerbach crowds proved that Wilson's audience is not only alive, but hungry; the reason his work is so seldom produced is its immense cost in money and resources. Artistic values stand beyond economics, but I occasionally wonder if Wilson — like Einstein — has discovered a Theory of Artistic Relativity, in which sheer quantity creates qualitative changes in art, as it does in matter, in the way that cranking up a stereo will distort and amplify music. Perhaps this is what makes a Robert Wilson piece more than theatre — an event. The next time this tidal wave rolls around, be there.

## THEATRE JOHN J. POWERS

# Critic's Choice: A Guide to the Best in Bay Area Theatre

As the theatrical season perks up in the Bay Area, I thought I'd provide readers with a survey of what's hot, cold, worth your time and money — or not. There is a considerable range of high, low, bad, classical, modern, original and provocative theatre on hand.

**Berkeley Repertory Theatre** is presenting an intelligent and visually stunning production of Tennessee Williams' *Night of the Iguana*, now until December 6. This is one of Williams' most unsettling works, as effective on the level of insightful allegory as it is less than credible as personal drama. The best thing about this presentation is that it reminds us of the real complexity of Williams' extraordinary talent. *Iguana* is a great existential parable — a mystery about love, god and isolation. Under Tony Amendola's sharp direction, most of the performers here are very effective and believable. Charles Dean's Shannon builds to a fascinating intensity; Hope Alexander-Willis is consistent and powerful as Maxine; and Judith Marx pulls off the difficult role of Hannah Jelkes. Very special notes of praise ought to go to set designer Vicki Smith, who has created an astonishing one-set design for the whole evening, and lighting designer Peter Maraudin, who manages to suggest — with perfect subtlety — the different times of day as the play progresses.

The Berkeley Rep is also presenting *Hard Times*, a Charles Dickens adaptation, as part of its "Parallel Season" offering for '86-'87. *Hard Times* will only be showing until November 16. If the quality of the Rep's *Iguana* produc-

tion is any indication, this ought to be a worthwhile experience. For either show, call 845-4700.

**The Climate Gallery** is presenting a most-see revival of the already legendary *Mona Rogers In Person*, the late Philip-Dimitri Galas' hilarious, horrifying, shattering contemplation of feminine perversion in modern America. Helen Schumaker's *Mona* is a wonder and a terror, a kind of beautiful monster determined to project her exasperating intelligence onto a helplessly naive universe. By the end, we're aware of her vulnerability and anxiety as well as her hysteria and brutality. There is a little of *Mona* in everyone, and Schumaker's performance underlines what may be difficult to hear and see. *Mona Rogers In Person* is funny, alright, but it may also be genuinely shocking. Call 626-9196.

At last there are two remarkable presentations at **Magic Theatre**. The first, Wallace Shawn's *Aunt Dan and Lemon*, was reviewed last issue by yours truly. Shawn's play is strong and uncompromising theatre, adequately produced at the Magic. The other program is a quartet of one-act plays by Samuel Beckett, collectively titled *Visions of Beckett*. This promises to be one of the more stimulating and original productions of the season.

### Other Bay Area Theatre:

**Theatre Rhinoceros'** new season includes a rare presentation of Oscar Wilde's *Salome*, opening November 14, and a new play by Timothy Mason titled *Bearclaw*, opening November 15. Mason had previously been represented by *Levitation*, a play of "magical warmth," according to my press notes. Call 861-5079.

**Berlin to Broadway with Kurt Weill**, a riveting revue deservedly extended to November 30 at the **Zephyr Theatre**. Call 558-8166.

**A Traveling Jewish Theatre**, providing a new program each weekend until November 23. This group's professionalism is a standard of real excellence to live up to. **Theater Altaud**, 621-7797.

**Goats**, by local writer John Green, is an unknown item appearing at the **San Francisco Repertory Theatre** until November 30. This Rep company usually can be counted on as a source for solidly produced revivals of plays worthy of their considerable talents. Call 864-3305.

Finally, I'd like to put in a good word for *Sub Verses*, a musical comedy revue at **Club 181**, Thursdays, Fridays and Saturdays at 8 pm through November 15. Singer-satirist Dave Lippman and actress-rapper Dominique DiPrima present a show in the valuable tradition of performances by Ladies Against Women and the Plutonium Players. Call 771-2393. ■

### Correction

Last issue's theatre review of the Magic Theatre's "Aunt Dan and Lemon" should have been credited to theatre critic John J. Powers. We regret this error, and hope readers will recognize John's distinctive style in his theatre round-up on this page, and in future reviews.

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# Opera Unveils Splashy, Noisy New 'Boheme'

Giacomo Puccini's *La Boheme* is the story of young love and early death. Its surefire theatrical success stems partly from its sentimental appeal for these two emotional conditions. We have all felt, or wished we felt, the rush of adolescent infatuation, and nothing is more feared than the spectre of being laid low before we have had a chance to live our lives.

Yet as proven by the current performances at the San Francisco Opera, *La Boheme* requires more than a recital of the old story before a willing audience, more than even a splashy new production. It is an opera as well as a drama, and it needs singers who can do justice to their parts.

The principal culprit in this new production, to my ears, is the tenor Alberto Cupido, who has three and, sometimes, four notes at the top of his range which he keeps in tune. All the rest is merely noise. Beyond this, Cupido is a banal actor. Since he does not try to make music with his voice, if he at least managed to voice Puccini's lines with some sensitivity and nuance, we would respect his rendition of Rodolfo's pitiable circumstances. But, alas, Cupido does not. He throws out everything *mezzo forte*. These are not Cupido's first performances with the Opera, and I regret to report that he conducted himself in exactly the same way, as Alfredo in *La Traviata* three

years ago.

Soprano Nelly Miricioiu made her San Francisco debut in that same *Traviata*, when she sang just one performance to replace the ailing Katia Ricciarelli. That evening, Miricioiu proved herself an imaginative singing actress with an intensity and a command of nuance a la Callas. However, it now appears that Miricioiu's one-night-only debut drew out the best in her soprano voice, but she cannot consistently maintain that level of artistry. In the Friday night performance of *La Boheme* that I heard, Miricioiu allowed her tenor's bad habits to lead her to sing off-key for nearly the entire second half of the evening. It was doubly a shame since her account of Mimì's heart-wrenching first act aria was so beautifully shaped.

In addition to her pitch problems, Miricioiu was having audible disagreements with conductor Maurizio Arena. Now, Miricioiu is one of the most wilful performers I have heard in a long time.



Alberto Cupido as Rodolfo in SF Opera's new production of Puccini's 'La Boheme'.

The conductor either follows her, or we hear about it. The season where she made her *Traviata* debut was littered with last-minute cancellations and heroic rescues by many dedicated artists. Among the artists who accomplished those miracles was the un-sung hero, conductor Richard Bradshaw, who managed to exquisitely accompany this wayward soprano without even so much as a full rehearsal to get acquainted with her mannerisms. The performance of *Boheme* I heard was the third, and Arena was still unable either to accommodate Miricioiu or convince her of the justice of his way. Much of the dramatic tension in *Boheme* escaped through the crevices of the alterations.

The totality of these problems with tenor, soprano and conductor must have despirited the rest of the cast, for

no one was singing as well as they have in the past. Soprano Nancy Gustafson, as Musetta, pushed her voice and broadened her style to accommodate the cavernous War Memorial. She is a young and rising artist who must beware the temptation to overextend herself. Baritone Tom Krause is now in the twilight of a long and distinguished career. As recently as the *Figaro* performances of four years ago, he produced a warm and rounded tone, but in this *Boheme* he was merely rasping out his phrases. Only Kevin Langan rose to the occasion. His rendition of Colline's coat aria was an island of sanity amid the raging chaos.

The new production, a costly affair, is done principally with see-through scrims for walls, which works particularly well in the Cafe Momus scene. This can emphasize the hustle and bus-

iness of this Christmas Eve. But the disappearing walls do not make much sense for the garret scenes where, at poignant moments, the back of the attic studio fades and we view a splendid re-creation of Notre Dame. The effect is simply too sentimental for me. The third act toll-gate scene was the most traditional, but it gained nothing thereby.

The last four performances of *La Boheme* (Nov. 6, 9, 12 and 15) will feature tenor Luis Lima as Rodolfo. Since Lima has always been a much more conscientious artist than Cupido, I am anxious to ascertain if his presence on the scene will inspire his colleagues (particularly Miricioiu) to pay more attention to the music they sing. Puccini's incandescent score deserves better than it was given last Friday night.

### Film 'Wizards' Slate a Symposium

The Wizards of Industrial Light and Magic, a division of Lucasfilm, will pull back the curtains to reveal some of their closely guarded secrets during a full-day symposium on the art of creating cinematic special effects on Saturday, Dec. 6, at the College of Marin Fine Arts Theatre, Kentfield. "Special Effects '86" will provide filmmakers and film buffs alike with a rare opportunity to share in the genius of ILM's special effects work on such films as the *Star Wars* trilogy, the *Indiana Jones* series, *ET*, *Polltergeist*, *Star Trek II and III* and others.

Advance registration is \$95 (\$115 after Nov. 23). Tickets are available at BASS Ticket Centers or Charge-By-Phone 762-BASS; outside California, call 1-800-225-2277. All seats are reserved. For information call 499-8350.

## DANCE ERIC HELLMAN Paul Taylor Company Troubles in the Capital City

Last week, I made a mad dash to Sacramento to attend a concert by New York's Paul Taylor Dance Company (part of a two-day visit sponsored by UC Davis and the Sacramento Metropolitan Arts Commission). But, when the final curtain closed on the company's short, less-than-two-hours' concert, I wasn't fully convinced it had been worth my effort, let alone the gas.

Taylor's troupe of 18 dancers (and his choreography) are generally considered part of the dance world's "big time" assets. "Arden Court," one of Taylor's recent works, was justifiably heralded as one of the major hits of the Joffrey Ballet's summer visit. But the delight of "Arden Court"—an inventive, playful combination of modern movement with ballet vocabulary—only surfaced in one of the three works presented in Sacramento. And even that piece, a dance called "Roses," seemed unnecessarily static, verging on

the academic.

"Roses" (set to the "Siegfried Idyll"—a symphonic excerpt from one of Wagner's larger works—and to an "Adagio for Clarinet and Strings," by Henrich Baermann) consisted of four couples taking turns at dancing dreamy, liquid, extremely fluid love duets. Taylor added interest by punctuating the seamless movement with accents from a modernist's spicrack: back flips, floor rolls, head twists. But most of the time—while one or two

### Pilobolus' 'Stabat Mater': medieval burlesque on stilts?



couples luxuriated in space—the other dancers simply sat or stood still. The effect was highly sculptural, meditative and, also, sort of sleepy.

The highlight of "Roses" (very near its end—when you're beginning to suspect everyone's about ready for bedtime) was the arrival of a couple in white (danced by Raegen Wood and Douglas Wright). Their duet had an extra, added zest that was intimate, but also sensual and approached the erotic. It came close, I thought, to the feeling inherent in Wagner's music and saved a piece that seemed ultimately sedative in effect.

The other dances on the program I attended were "Dust" (first performed in 1977 and set to Poulenc's "Concert Champetre") and "Ab Ovco Usque Ad Mala (from soup to nuts)" (1986). This last piece, choreographed to a zany score by P.D.Q. Bach, had a little of everything for everyone: jazz, modern, ballet, ballroom and other steps. It was a delightful, post-modern mish-mash of varied dance styles, slapstick humor, and bubbly, high spirited enthusiasm.

"Dust," however, was an utterly anachronistic work that left me embarrassed and wondering why Taylor had chosen to present it. I couldn't escape noticing how odd (read: "innovative") the movement appeared: spastic twists and body contortions proliferated, including an especially inventive movement phrase requiring the boys to hold one leg with a hand while they hopped across the stage.

Dressed in flesh colored unitards decorated with hand-painted, randomly applied amoeba-like forms (dont in Day-Glo colors), the dancers became sexless flagellants, motivated—perhaps—by certain low-grade psychedelic stimulants. Taylor's choreography included many dramatic gestures and oblique references to personal affliction: the loss of sight, paralysis, inner torment. But the plot, the idea, the shared emotion never coalesced; the piece's meaning remained private and untold.

When "Dust" ended, we were left with an empty stage, garnished only by a massive, knotted hanging rope. The rope, like this spectator, had not been touched once during the entire performance.

Besides the Paul Taylor Company, I also travelled to Berkeley for my second encounter with Pilobolus, an internationally-recognized dance collective which, as I learned from my program notes, takes its name "from a genus of phototropic fungi." This revelation did not help to dissuade my apprehensive disposition.

The company opened with a piece  
*Continued on page 24*

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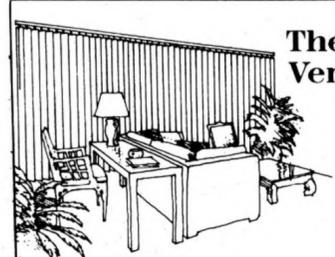
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Nov 9<sup>th</sup> (SOLD OUT), 12 (7:30pm), 15 (SOLD OUT). Evening at 8pm, matinee at 2pm.

### MANON

Greenawald, Chen, S. Patterson, Cowdrick, Araiza, G. Quilico; Paul; Corazza, Malis, Pederson Fournet/Mansouri/Mitchell/George/Munn/Caniparoli

Nov 14, 20 (7:30pm), 23, 28, 30, Dec 3, 6 (SOLD OUT). Evenings at 8pm, matinee at 2pm.



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# 'El Tazumal': Home Cooking, No Hype

We follow James Beard's dictum that American food is whatever Americans eat. Who's to say chicken pot pie is more American than the most sublime beef stew we've ever tasted, concocted by a tiny commanding Hanoi-born matriarch with onions and ginger charred over a gas flame in her kitchen? It isn't the fancies of food writers or the marketing strategies of corporate restaurant managers that define the food of a region, it's the quiet efforts of the home cook making the best use of the ingredients at hand.

The cooks at **El Tazumal** are Spanish-speaking Americans from El Salvador. While tonier establishments fall over themselves to "rediscover" and "reinvent" the elements of their tradition, El Tazumal turns out the

same simple, accomplished dishes it has for ten years — without hype, without crowds, without inflated prices. At El Tazumal, the tradition was never obscured. The restaurant's grilled meats, stew-

ed tongue and shellfish soup have been justly celebrated by other reviewers. We like to drop in for a late breakfast.

Breakfast here begins with a basket of warm, fresh tortilla chips and a cupful of *salsa cruda*. Hot and sweet, chunky with ripe tomatoes, white onions, chilies and cilantro, this *salsa* is easily the best in town.

El Tazumal is the place to order **Huevos Rancheros** (\$4.25): Two perfectly-cooked fried eggs atop a soft corn tortilla, covered by a tomato sauce that allows the delicate taste of the eggs to come through. Or try the comforting **Huevos Picados** (\$4.25), eggs scrambled with peppers, tomatoes and onions that reminds us of a Basque *piperade*.

If you're feeling carnivorous, you may have your eggs scrambled with tender hand-shredded flank steak (**Carne Desilachada**, \$4.25), or with a wonderful homemade pork sausage perfumed with *achote*, cumin and dried chilies (**Chorizo con Huevos**, \$4.25) — rather like spicy corned beef hash or a Salvadoran version of Philadelphia scrapple.

We can never resist ordering a side dish of **Platanos con Crema** (\$3.25). Very ripe sweet plantains are deep fried and served with a slightly-tart cultured cream more like *creme fraiche* than commercial sour cream. The *platanos* emerge from the frying oil all but greaseless, their sugar caramelized and crunchy at the edges.

If you're more in the mood for lunch than breakfast and feeling adventurous, have the **Birria** (\$5.25), listed as a special. *Birria* is a roasted goat stew that requires a full day to prepare. The sapid aromatic chunks of meat are as chewy as can be, but the sauce — rich, warmed by fruity dried chilies and toasted cumin and deeply concentrated — is pure heaven scooped up into **two handmade corn tortillas**. We wish these fresh tortillas were available a la carte.

Most everything at Tazumal is served with, of course, rice and beans. The rice-grains are fluffy and distinct and the beans bright red, smooth-textured,



Rigo Pacheco, owner of El Tazumal, offers bargain breakfasts for discriminating palates. DAVID GAOD

enriched with plenty of fresh lard. If enough people ask, perhaps Rigo, the owner and genial host, can be persuaded to switch on the espresso machine in time for breakfast *cappuccino* and foamy Mexican chocolate. The coffee is good and strong in any case, and the fresh orange juice (\$1.50) comes in a tall glass, pulpy and sweet.

Later in the day, by all means have the enormous **Pescado Frito** (a whole fried rock cod under a mountain of onions, peppers and tomatoes, \$8.95), the vegetarian **Enchiladas Suizas** (in a delicate tomatillo *salsa*, \$5.95), or a **Carne Asada** (\$7.95) that will wear you from the greasy version consumed *en masse* up the block at La Rondalla.

Avoid the Mexican combination plates, which are undistinguished. One "inside" tip is to begin your meal with **Pupusas** (\$1.00 each, not listed on the menu), little pouches of freshly-grilled tortilla dough stuffed with buttery cheese or chunks of pork or both, served with a bowlful of cabbage dressed with vinegar, oregano and chili flakes.

In a landscape of gimmicky food showplaces and restaurant "entertainments," El Tazumal represents home cooking at its best.

El Tazumal, 3522 20th St., between Mission and Valencia, San Francisco. 550-0935. Open 10 am - 11 pm seven days a week.

solo choreographed and danced by Peter Pucci. This piece was something of a rip-off from Starkist's "Charlie the Tuna," in which Pucci toyed with several lures (lowered, successively into his ocean-floor state) before expiring in a rapid, brutal ascent, a victim of a feather-covered hook's deceptive charm. This narrative work was amusing, sentimental and rather juvenile in conception.

The program also included "Stabat Mater" (1983), an absurd piece of medieval burlesque (should such a combination be possible), featuring a red-hooded, dancing female monk and a bare-chested man in blue, baggy

pants on stilts; "Ocellus," an athletic, sculptural roll-about for four nearly-nude boys who, despite their lack of attire, conveyed physical strength devoid of any sensual or erotic energy; and "Can't Get Started" (1983), a really cute, 1950s boy-girl flirtation at a local maltshop.

The final work on the Pilobolus bill, "Land's Edge," was a new piece (1986) which emphasized narrative exposition of a story that appeared complicated and unclear. The movement, a departure from proto-typical Pilobolus gymnastics, was vaguely modern, requiring lots of walking and dramatic miming. I couldn't figure out what was going on and, perhaps to my disadvantage, I left early.

## Twilight Tales

The San Francisco Bay Area Gay and Lesbian Historical Society presents "Twilight Tales: Lesbian Paperbacks" (1950-1965) — a talk with slides by Robert Yusba. This presentation documents the birth of the lesbian pulp novel in the 1950's and early 1960's. Yusba shows slides of the covers of many of these novels, talks about the women who authored them, and places this work in a historical context.

"Twilight Tales" will be presented on Wednesday, 7:30 pm, Nov. 12, at the Women's Building in San Francisco, 3543 18th Street. It is wheelchair accessible. This program is free to SFBAGLHS members; general admission is \$5. For more information, call 647-5360.

# ROCK PREVIEWS

ADAM BLOCK

## New Order, Until December

An intriguing double-bill: Britain's arty post-punk marvels made the move from grim, wondrous atmospherics (validated by the suicide of original lead singer Ian Curtis, when they were known as Joy Division) to dreamy, wicked dance music a few years back with their hit, "Blue Monday." They shocked their avant-cult last year with *Low Life*, distributed by Quincy Jones' QWest label, and have stolen last-laughs from purists who accused them of "becoming Booker T & The MGs," with their current triumph, *Brotherhood* (QWest). The local opener hit the dance floor from the opposite direction: a shoulda-been metal-garage band who fell in love with gay-disco, and pump Genet-inspired lyrics and shuddering molten guitar-work through a homo-dance mix. Disco-rockers in drag will meet the near-faceless art-pros, perversely booked at a staid sit-down theatre. Strange. (Berkeley Community Theatre, 11/8, \$15.50 re.)

## Big Bang Beat

SP's answer to Sha Na Na illuminate the *Big Chill* soundtrack, and the bar-b-que is free. (Oasis, 11/8, 5 pm, \$7)

## Beat Farmers, Maguires, Ramblers

The BF's rate as our premiere, non-retro, bar-band-kind of like The Band of Wild Turkey and mescaline. For those who've never known the suffering glory of rock'n roll, and for those who've never forgotten, all roads would do well to end here—or at least indicate a pit stop. (Stone, 11/9, 9 pm, \$7.50 adv, \$9 door)

## Camper Van Beethoven, Theolonious Monster, Carmaign De Forrest

Post-punk-folkies, folk-funkers, and an eccentric singer-songwriter total the bill. Camper, out of Santa Cruz, has a all-kind-a record companies slobbering after their John Henrys. Blase locals are encouraged to see if they can figure out why. See capitalism at work and play, or fruits or the Jerry Brown revolution. (Wolfgang's, 11/9, 9 pm, \$8 adv, \$9 door)

## Benefit For Tommy TV Vision

Tommy caught a hollow-point slug defending the sanctity of this club's congeniality. Elements of Style, Beatnik Beach, Cycle Soul Blues Band, Still Can't Help It, and MC Chris Isaac now do their damndest to help pay his

## ART

Continued from page 18  
ed by globs of gray paint. Crutches and sticks are affixed to each side of the canvas.

Art is play that demands to be taken seriously. When it works, as many of these paintings do, the viewer is transformed by a haunting sense of the numinous. But art required the attention of good critics and curators. For Kenneth Baker, San Francisco art still means the old guard: Clifford Still, Elmer Bischoff, Robert Aronson. Brilliant Beat period artists, such as Bruce Connors and Jess Collins, are only beginning to get belated recognition.

Despite the problems with the "After Eden" catalogue, we still have a new generation of artists who deserve attention. Southern Exposure Gallery and Armando Rascon are to be commended for bringing them to us. The show will remain on display, Wednesdays through Sundays, 2 to 6 pm, through November 9.

medical bills. The rest is up to us. (Club 9, 11/9, 10 pm, \$5)

## Woodentops, Maguires

The Tops' flimsy folkie-pop has its charms, but its this UK combo's sly hunk of a shirtless drummer, and his stallion-intensity that recommends this set to anyone who has ever thought of visiting the Campus Theater. Chaste souls, like Memphis Mark, will avert their eyes and blush at the sensitive lyrics. (I Beam, 11/10, 10:30 pm, \$8 adv, \$9 day)

## Blazing Redheads

Lesbian salsa? Si! From Sundays at the El Rio to the big time. (Club 9, 11/12, 11 pm, \$5)

## Fela Anikulapo Kutu

The monomaniacal Nigerian was a prime inspiration to Eno & Byrne during their safaris into the bush of ghosts. Nigerian jails kept the man from demanding his due at the time. His marriages of ethnic polyrhythm to John Coltrane and James Brown are, by turns, boggling and banal. The spirit of anarchic celebration won't get much help from this sit-down venue, but this original deserves to reach more than musicologists and World Beat purists. He is bringing along his 35-piece orchestra; personally, I'd like to see a battle of the bands with the Dead and Sun Ra & Arkestra, held at The Farm. I want to see Don Baird in his dashiki. (Berk. Comm. Theatre, 11/14, 8 pm, \$7.50 adv, \$10 door)

## Tangerine Dream, Ry Cooder, Georgio Moroder, Bill Conti, Stuart Copeland, Spinal Tap

A delightfully unnerving line-up pays tribute to music in movies, with surprise guests promised. Harry Dean Stanton will read from *Paris, Texas* to Cooder's keening bottleneck and, with any luck, David Bowie will drop in to croon the theme from *Cat People*. I wish Nina Rota and Alfred Newman were around for this one. (Warfield, 11/15, Champagne reception 7 pm, performance 8:30 pm, \$50)

## Smithereens, Walk The West

The Smithereens come out of New Jersey with a songbook schooled by Beatle-era classics and a hit debut LP.

## SECOND GLANCE

Continued from page 18  
— a computer enhanced face designed to sell Coke. Can Max Headroom tee-shirts be far behind? Will a Max Headroom lookalike become our next senator, our next President?

Which brings me back to my artist friend and his Kerouac tee-shirt. Kerouac's face, if you recall, was shown turning to profile. The idealized lines of its features were like the outline of a key. What mattered was not its unique characteristics, but rather the effectiveness with which it unlocked a code: writer = glamour = power. Kerouac's face signified what my friend wanted, but felt he could never have. He could only wear Kerouac's face on his shirt like the coat-of-arms of a dying aristocracy.

The tee shirt face has also been shimmering nexus of possibility. Kerouac's head turns. His face is torn between two positions. In this gesture the code could be read "writer = spontaneity = freedom," or "writer = warrior = a call to arms." What the code heralds exactly cannot be deciphered yet. Like the trace of Christ's face on the Shroud of Turin, the messages of the human face are so subtle and various that even our defeats offer signs of hope.



'Timbuk 3' plays at Wolfgang's Nov. 16. Adam Block asserts, "don't miss it!" — so, mark your calendar accordingly.

**Especially For You** (Enigma). Consider them the Rasberries of the 80's—for Lou Reed fans. Tough enuf. The openers are coattailing from New York. (Stone, 11/15, 8 pm, \$6.50 adv, \$7.50 door)

## Timbuk 3, TBA

A husband, wife and beat-box out of Austin, Texas, whose Afro-Appalachian inventions on their debut LP, *Greetings From IRS*, put them at the front of the pack for best new band of the year. From the MTV gloss of "The Future's So Bright I Gotta Wear Shades" to the timeless croon of "I Love You In the Strangest Way," they've earned a DON'T MISS IT! rating from these quarters, which means that Memphis Mark just might slip a bolo-tie on a pajama-top and drop by to make this concert an event.

(Wolfgang's, 11/16, 9 pm, \$9.50 adv, \$11 door)

## Robyn Hitchcock & The Egyptians, Young Fresh Fellows

Hitchcock was one-half of the late, lamented Soft Boys, until partner Kimberly Rew went mainstream with Katrina and the Waves, while Hitchcock honed his psychedelic pop on tunes like, "My Wife & My Dead Wife," and "The Man With The Lightbulb Head." This show coincides with the release of his group's third LP, *Elements of Light* (Relativity), and this dude is jazzed at the prospect. The openers are New Sincereans from my home town Seattle—so, it's almost like a religious obligation. I mean opportunity. (I Beam, 11/17, 11 pm, \$8 adv, \$9 door)

## Los Lobos

This bario bar-band were the best excuse for the whole "roots" groundswell two years back: Fat, joyous, poignant, and irrepressible: This is Christmas in November, and a fat slug of tequila when only tequila will do. The I-Beam show starts at 9 sharp. At Wolfgang's The Palaminos open. (I-Beam, 11/18, 9 pm, \$11 adv, \$12 door; Wolfgang's, 11/19, 8 pm, \$12.50 adv, \$14 door)

## Nightfood, TBA

Almost terminally strange: Bob Weir, the "pop" voice of the Grateful Dead, joins forces with the egomaniacal former bassist with Weather Report, who is ever-ready to announce that he is the greatest guitarist in history. No—I don't have a clue on this one. (Stone, 11/17, 9 pm, \$8.50 adv, \$10 day)

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# 'MICHAEL, DARRRLING'

Continued from page 17

fidgety people telling Michael how much they liked (a) his hat, (b) his shoes, (c) his last column, and (d) his book *Downtown*. Vintage Books, \$10.95; Andy Warhol really likes it.) Despite the royal treatment, Musto remained admirably aloof, movingly modest.

"I'm a fan," he said. "When I like something, I really love it, and I gush over it." He refrained from gushing over — or dripping champagne — on me, however, and we had a very nice chat, indeed.

**DF:** With a book like *Downtown*, which details such a mercurial scene, how do you avoid immediate obsolescence?

**MM:** I guess it has a fairly short shelf-life. When it came out [last spring], it was absolutely up to date, because we were adding and subtracting things. Even now, there's not that much that's changed, except that Danceteria closed.

**DF:** What kind of tone were you shooting for?

**MM:** I approached the book in my column style, but Random House told me that I would have to be more explanatory, because a lot of people reading it had never been to New York club.

I was not as catty and vicious in the book as in my column, because I'm dealing with a downtrodden group of people who really shouldn't be knocked too much. I was introducing them to the audience. So [being vicious] would be like saying, 'Hi, ma, this is my horrible new friend.'

**DF:** What drew you to nightlife in the first place?

**MM:** Obviously, it's a fun bunch of people, colorful, uninhibited. You can

get away with anything. If I walked down the street with this hat right now, people would throw things at me. In fact, they have. New York is not as progressive as you might think.

**DF:** But you get away with this because you're Michael Musto, you write, and people come up and say, 'Darrrrrrring...'

**MM:** Not if you're walking down the street. I mean, I don't have a press kit to explain this to them. 'Hi, I'm a columnist.' I'm well-known in certain circles. The street people aren't going to tolerate anything out of the ordinary as easily as this crowd will, and that's one reason I like this.

That goes down to just being gay. I get things thrown at me just because I'm gay — even when I'm not dressed like this.

**DF:** Do people on the street recognize you as being gay?

**MM:** Yeah. You know. 'Suck my dick,' and all those clever barbs.

**DF:** Do you think New York is homophobic?

**MM:** Well, I think there's that contingent in every city. Just because it's New York, this big metropolis, doesn't mean there isn't going to be that core of hateful people. I don't think it's the majority though, by any means.

**DF:** When you came out at twenty, what form did it take?

**MM:** I just started going out to gay bars, and Columbia gay mixers — which was strange, because I'd graduated. There are so fewer gay bars now. But back then, if you came out, you'd automatically do the gay circuit. That's where I met a lot of people.

**DF:** What's the New York gay scene like now?

**MM:** (Pause) In a sense, it's been more integrated. A lot of the guys who would have come out and gone right to the gay bars, and even the backroom bars open then, would now

be just as likely to assimilate into the Palladium and the mixed clubs — just because there's less choice now among gay bars.

**DF:** Which is the "gayest" of the clubs?

**MM:** The Palladium, definitely, on gay nights (Thursdays and Sundays). When I started coming out, there were huge gay discos, and I don't find that anymore.

**DF:** You miss it?

**MM:** Yeah, first of all, I was one of the people who loved disco music (he laughs), and that was not a very popular thing to like. Just the abandon, the openness of being gay — it was exhilarating to be in that kind of atmosphere.

**DF:** How has that changed?

**MM:** Well, you're not going to go running up to someone and start making out with them. If you did, at a straight party, it would be considered little stranger than it should be.

**DF:** How do straights react to this assimilation in the clubs?

**MM:** (Long Pause) The clubs are very tolerant — not that being gay is something to 'tolerate,' but they wouldn't pass judgment on it. Part of the greatness of New York nightlife is just that you can be whatever you want.

**DF:** What's the point of being a nightlife columnist?

**MM:** The point is that people want to read about it. Not everyone can go out to everything like I do. But a lot of them want read about it without having to wake up with a hangover the next day.

It's fun and games. I don't pretend that this is going to change the world. If I had a talent at neurosurgery, I'd be doing that. But I don't feel I have to defend what I do because so many people enjoy it, and I also let people know what's going on at the clubs. Hopefully, too, I entertain people. I think it's just as valid as anything else in the *Voice*.

**DF:** What style do you go for in your column?

**MM:** Very chatty, funny, campy. Everytime I watch an old movie on TV I write down the funny lines, then work them in. The way my column reads is the way I talk on the phone to people: 'Oh, could you believe Shelley Winters was spearing meatballs with toothpicks?' The column is 700 words, so you can't delve too deeply into anything, even if you want to. I just try to convey the excitement, the fun and razzle-dazzle.

I'm very low-brow, but that's my whole schtick. My whole column is a running joke about running after free drinks, chasing celebrities, worshipping Judith Krantz. It's a joke.

**DF:** One of the winning things about your column is that you're willing to make an ass out of yourself first, which creates a lot of latitude.

**MM:** It's sort of the Joan Rivers mentality. I'll knock myself so no one else will get a chance to say it first, but the undertone is definitely self-glorification — even when I'm downgrading myself.

**DF:** I remember reading a letter saying your column glorified a lifestyle — going to clubs, going out dancing — that was by now passe.

**MM:** I don't see how they could possibly say that going out is passe. There are more clubs and more people going out right now than ever, ever.

**DF:** Why is that?

**MM:** It's just caught on as a way of life, and there are more affluent people in Manhattan now [than ever before] who have money to spend on nightlife. So there's more diversity now, and volume. I mean, the Palladium alone holds more people than all the clubs in New York would have held five years ago.

You're always going to get letters like that. You can't just say, "Well, I'll just give up because somebody doesn't like what I do."

**MM:** I don't attack someone unless I've really weighed it over in my mind, and I know it's fair and truthful. Usually I do it with humor and wit, I hope.

People that I dish sometimes thank me for it. They say it was done in a winning way. If I bruise a few egos, I'm sorry, but that's part my job. It's not just a love-and-kisses press release type of column. You have to step on a few toes if you're going to write anything of value.

**DF:** How do you avoid using it for vengeance?

**MM:** Who says I do? It's not so much vengeance, but if someone mistreats me in a club, then I think that should be written about, because that means they're mistreating a lot of people. The column can be used constructively to weed out some of the horrible behavior on the scene.

**DF:** How do you distinguish between real friends and the people who approach you at a party and want you to be their press agent that week?

**MM:** It's very, very easy to see through that — immediately. The way to pretty much test people is if you don't write about them and they stop being nice to you, then obviously that's all they wanted.

I want people to come up to me and tell me their life story. I'm not going to use 99% of them, but I have to be exposed to everyone. It bothers me, though, when they're saying these quotable quotes to be put in print.

**DF:** Is there other writing you'd like to do?

**MM:** Well, now that Tama Janowitz [*Slaves of New York*] is in the top ten, I'd like to do fiction [he laughs]. Actually, any time I've tried fiction or something really serious, it just comes out like, 'Just forget it.' So I think I've found my meter. I'm just happy doing it.

Continued on page 31

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**LESS TALK**

DAVE FORD

Less Talk's job mostly entails sifting through an enormously unsightly pile of yellowing newspapers and magazines strewn about our "coffee table" (the floor beside our fouton) and maintaining unwavering vigilance over such intellectually rigorous TV programs as **Entertainment Tonight**, **Eye on Hollywood**, and **Pee Wee's Playhouse** (a must for any 30-year-old arrested adolescent).

It's a grueling grind, however, and every media watch-dog needs paws for reflection. And so, Less Talk relinquished the media watch for this issue. Instead we took to the Halloween'd streets in search of chewy candy, juicy gossip and consenting trick-or-treaters. Herewith a report — beginning on Halloween then going back two weeks — from the schmoozing front lines.

(For the nonce, incidentally, we hereby give the royal flush to the royal "we"; we confess that there is only one of me, and I'm no **Lady Di** (in fairness, however, I confess to having been **Lady Dye** once or twice). This may be a trend, if not a permanent permutation. Only time — and my editor's soulless scalpel — will tell.)

**Cheetah Never Prospered**

But Tarzan and Jane — and assorted brides, birds and bunnies — did; they garnered ample applause and hearty hoots at the Gift Center's "Tarzan Boy" contest Halloween night.

By some egregious lapse in taste, I was asked by I-Beam main man **Sanford Kellman** to help judge the mid-night competition, so I slithered into the Gift Center around eleven with the stylin' **Tim Souza**, who was disguised in wide-shouldered, ersatz **Lauren Bacall** '40s drag. The **BAR's Allen White**, looking charmingly disoriented, waltzed up with a list, checked off my

name, and said, "Now don't go anywhere." How festive: Suddenly I was back in the Boy Scouts. I couldn't wait for the circle jerk.

But I would have to, since it was time to meet the other judges. **Angela Alioto** wore black; **Jerry Berg** wore fedora; **Paul Wolman** wore a mask; **Allen White** wore stripes; the *Chronicle's* **Randy Shilts** wore blue (and his perennial pixie smirk); songster **Sylvester** wore feathers; Supervisor **Richard "Keep 'em Honest, Dick" Hongisto** simply wore out; and cherubic Campus Theater employee **Adam Davis** wore a stylish suit that made my evening wear — hi-top Nikes, tiger-print lycra bicycling shorts, a "message" T-shirt ("Why Waltz When You Can Rock 'n' Roll") — look positively gutter-sleaze. I appreciated the gesture. Adam is a stripper. I'm a columnist; the only difference between our work is that he's younger and prettier than I, and presumably rakes in more than \$25 every two weeks for his trouble.

As we huddle backstage, Sylvester said, "Honey, I'm the queen of the jungle, so just forget that category." Randy sided up to Adam and said, "So, can you do it on cue?" (Find out weeknights, Campus Theater, 220 Jones St.) Ms. Alioto remained mute, a wise choice among the detritus of gay San Francisco.



Less Talk's dashing Dave Ford (left) chats up the Campus Theater's sucky Adam Davis.

We eventually trundled onto our judges' platform, where we watched a numbing procession of Tarzans, Janes, Kings and Queens of the jungle, giraffes, S&M acts, Beach Blanket Babylon homages, and "girl groups" sashay and shimmer across the stage. Crowd reactions ran the gamut from immensely indulgent to lustily loquacious. I tried to pick my favorites, but was consistently distracted by our own jungle boy waiter, who lustily replenished our glasses; by the ubiquitously loquacious **Adam Block**; and by the infamous **Memphis Mark**, who when I offered him a quarter to perform a live sex act with me onstage cast a sidelong glance and drawled, "Yours is only a quarter-inch?"

Two-hundred-and-sixty contestants later, we judges repaired to the "Starlight Suite", six stories above the milling masses. Young Adam said, "If

I was doing Tarzan, I'd hang a vine from up here and jump!" Impetuous youth. Shilts leaped around, screaming, "Let's get this over with! I have to go camping tomorrow." But darling, I thought, you've just been camping for the past two hours.

We quickly tallied votes, but I forgot who won. All I really remember before passing out face down in the cheese spread is a perfectly chiseled boy in a leopard-print loincloth sidling up to me and whispering suggestively, "Bwana wanna cracker?"

Continued next page

**Scene and Herd**

"Men watch her body; women watch her clothes."

Newscaster **Morley Safer** on the "comely" (his word) **Vanna White** (*Wheel of Fortune* letter-spinner), *60 Minutes*, Oct. 19.

"I love the game. One time I clapped so hard I fell off my stand."

Vanna White on the rigors and joys of her job, *People*, summer 1986.

"You put your meat in there and smoke it."

*Wheel of Fortune* host **Pat Sejak** on the **Mr. Meat Smoker**, a frequent *Wheel* prize, *ibid* *60 Minutes*.

**Howie Doing**

I woke up at DNA, where **Howie Klein** and comedian **Tim Bedore** — both tastefully attired in Boy Scout uniforms — led a raucous throng of Halloweenies through a by-applause judging of the evening's costume entries; they included a chair, a boy dressed as **Aunt Jemima** and a Beauty/Beast team. I forgot who won there, too, but I know it was a tie — winners go to Mazatlan. Or perhaps they spend a week with Tarzan and Jane. My last thought before passing out face-down in my cranberry juice was that the DNA rowdies made the Gift Center revelers sound like a mute Boy Scout outing in a jungle filled with monkey business (Marx my words).

**Frances In Her Pants**

Publicist **Ken Maley** tossed a champagne fete two Sundays ago for New York author **Frances FitzGerald** at his cozy Telepath Hill digs. FitzGerald was in town to push *Cities on a Hill*, her weighty sociological tome which includes the by-now notorious Castro chapter.

Decked out in a blouse and slacks, FitzGerald complimented my colors (magenta polo shirt, red jacket; end-of-laundry war) but not my column. She did grouse, however, about having completed only three of the nine cities on the publicity tour. I asked if she felt like a tape recorder yet; she only reeled.

**Armistead Maupin**, who finishes his serialized "Significant Others" (*Examiner*) soon, just got real: "When I go out on speaking tours and urge people to come out of the closet, they all look at me like I'm from Mars." He checks in from the Red Planet bi-weekly, however, to read *Less Talk*. He said I perform a little service, and went on to bemoan modern media: "Even the gay press is selling itself out at every turn." Except, of course, the *Sentinel*: We're giving it away.

One gay journalist hopes to sell out — but only in bookstores. **Randy Shilts** said he'd just typed Page 846 of his E-Z Rede AIDS book, due next August. "I only have five hundred pages to go," he sniggered. Still, he apparently has time for *Less Talk*, which he called "entertaining."

Filmmaker **Peter Adair** (*The Times of Harvey Milk*) noted gleefully that his AIDS Show docu-video runs nationwide on PBS November 14 (the *Sentinel*, which carries *Less Talk*, goes weekly soon), while lingerie and phone-sex entrepreneur **Carol Doda** railed against the Mickey Meese Commission and its effect: "You see all sorts of tits 'n ass in Hollywood movies, but I can't even perform a little service with my '976' number."

She failed to mention my service-performing column, however, so I declined to plug 976-DODA.

**The Whole Tooth**

I laid out with a tooth infection, I missed the *Stud's* annual Halloween party the next Tuesday. Reliable sources — and Adam Block, Memphis Mark, and the dazzling elegant **Chris Olds** — hinted I'd forgone the party of the year, but under scrupulous grilling couldn't remember a thing — perhaps thanks to the free champagne poured by an unnamed fox.

Chris, the embodiment of seen-it-all blase, said the costumes weren't as hot this year as at parties past, but went on to gush about the stunning geisha drag adopted by DJ fixture **Larry Larue**, who apparently lent new meaning to "Pacific Rim."

"It took me a full thirty seconds to recognize him," Chris drawled the next day. It takes me that long to recognize my own sister — but then, she's always tripping over her bound feet.

Continued on page 31

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# TWICE A MONTH

EDITED BY RAY LIM



'Robyn Hitchcock & The Egyptians' play the I-Beam Nov. 17.

## 7 NOVEMBER FRIDAY

The Gay French Club will host its monthly soiree in Berkeley. Partiquez votre francais; share a beverage or hors d'oeuvre. Call Armand at 849-3983.

*Landscape of the Body*, by Pulitzer Prize-winner John Guare (author of the film *Atlantic City*), is a comical murder mystery that examines what happens to people when their dreams and ideals don't match up with reality. 8 pm (Th-Sa thru 11/16), 2 pm (Sun matinee); \$4.50 general, \$3.50 students/seniors, at SFSU School of Creative Arts, 1600 Holloway. Call 469-2467 to purchase tickets.

Jerry Hunt's live electronics with microprocessors & computer imagery from a reigning wizard of live electronic musical performance, 8 pm, Mills College Concert Hall, 5000 MacArthur Blvd., Oakland, at junction of Highways 13 & 580. Call 430-2100.

## 8 NOVEMBER SATURDAY

"India Performs!" five of India's foremost dance & music troupes; there will be handicrafts & Indian cuisine. 10 am - 5 pm, free, at the Bandshell & Concourse in Golden Gate Park.

Karen Brodine, socialist feminist poet, gives a poetry reading and reception on her return to the Bay Area, 7:30 pm, \$2, at Valencia Hall, 523-A Valencia St. (near 16th St.) Call 864-1278 or 550-1020.

Bay Area jazz favorites Hal Stein, Al Plank, Frank Tusa & Tom Reynolds will give a concert in Campbell Recital Hall, Stanford, 8 pm, \$5 general admission, \$3 students/seniors. Tickets at door.

Party of One, an original musical revue by Morris Bobrow, plays the Plush Room (thru 11/8), 8 pm (Th, Fri & Sa), 7 pm (Sun); \$12.50 (Th-Sat), \$10.50 (Su), at the York Hotel's Plush Room Cabaret, 940 Sutter St., SF. Call Sara at 492-0445 for reservations.

Donovan, plus Rodd Brothers, play the Stone, 8 pm, \$10-11.50, at 412 Broadway. Call 391-8282.

The final concert of American Music Week: David Ramadanoff conducts the SF Conservatory Orchestra, with guest pianist Mack McCray. Works by Gershwin, Copland, Armer & Barber will be played. 8 pm, free, at Hellman Hall, 19th Ave. at Ortega St. Call 564-8086.

Zamora, rhythm & blues, 10 pm - 1 am, \$3, at El Rio, 3158 Mission St. Call 282-3325.

## 9 NOVEMBER SUNDAY

The Masterplayers, world renowned Swiss chamber orchestra, play works of the great masters of the past and several contemporary works. Noted for precision & smooth style of playing. 3 pm, free, at the School of Creative Arts, SF State University, 1600 Holloway Ave. Call 469-2467 for information.

Chrysanthemum Ragtime Band plays the Ashkenaz Music & Dance Club, 4-6 pm, \$5, at 1317 San Pablo Ave. in Berkeley.

## Exhibit Documents 'Music-Mad' City at Turn-of-Century

One of the most unusual playhouses in American theatre history is the focus of the Archives for the Performing Arts' new exhibition, "Music-Mad San Francisco: The Tivoli Opera House, 1875-1913." The exhibition — featuring historic photographs, programs, press clippings and artifacts — opens October 24 at the War Memorial Opera House Museum.

Of the twenty-six theatres that presented opera in San Francisco prior to the 1906 earthquake, none was more popular than the Tivoli. A small wooden firetrap which in its day

became one of the most celebrated playhouses in America, the Tivoli — located on Eddy Street near Market — was unique. Twelve months a year for twenty-five non-stop seasons, the Tivoli presented grand, light, and comic opera, one week producing *Aida*, and the next *The Pirates of Penzance* — a record never before or since held by any opera house in the United States. At the Tivoli, the millionaire came and sat beside the laborer, the common love of music drawing both. Perhaps more than any other American theatre of its day, the Tivoli made opera a democratic art. The great Italian soprano, Luisa Tetrazzini, made her American debut at the Tivoli; Mascagni conducted there, as did Leoncavallo. Between 1879 and 1906,

the Tivoli presented more than 4,000 opera performances — an astonishing record. Certainly no other Western showhouse did so much to popularize opera. The Tivoli was, as one patrol fondly recalled, the musical life and inspiration of San Francisco — "the most faithful music teacher of the West." This Archives exhibition — made possible, in part, by grants from the San Francisco Foundation and the Louis R. Lurie Foundation — is open to the public one hour prior to curtain and during performance intermissions in the War Memorial Opera House. The Opera House Museum is located on the south mezzanine (box) level, adjacent to the Opera Boutique. □

## "Laurel & Hardy" Highlight Castro's Fall Film Fest

On Friday, Nov. 14, highlighting the Castro Theatre's new fall festival, Screen Teams, is a six-week, Friday and Saturday series of the best of Laurel and Hardy features, in new 35mm prints from the Hal Roach vaults, together with ten of their two-reelers (all of the sound era), which commences with *Way Out West* (1937) and the shorts, *The Music Box* (1932) and *Towed in a Hole* (1933), immediately following the New York premiere of this historic revival. *Way Out West*, one of the most popular Laurel and Hardy features, is

a first-rate Western satire, complete with song and dance interludes and some of their finest gags. The highly popular Oscar-winning featurette, *The Music Box*, is well-remembered for the delivery of a piano up a long flight of stairs.

Other features in the series include *Saps at Sea* (1940) with *Scram* (1932) and *Their First Mistake* (1932) on Nov. 21-22. On Nov. 28-29, *Blockheads* (1938), *Them Tar Hills* (1934) and *Tit for Tat* (1935) will follow; then *Sons of the Desert* (1934), *Come Clean* (1931), and *Helpmates* (1931) on Dec. 5-6. On Dec. 12-13, *Our Relations* (1936) will be shown with *Brats* (1930) and *Hog Wild* (1930). The final presentation in the series will be *A Chump at Oxford* (1940) and *Beau Hunks* (1931) on Dec. 19.

## Nov. 14 - 20

### 14 NOVEMBER FRIDAY

The Gay Spanish Club's monthly soiree will be held in Berkeley. Share a beverage or hors d'oeuvre to the sound of Latin music — use your Spanish. Beginners & native speakers are welcome. Call Armando at 849-2983.

Three Canadian films at the 11th annual American Indian Film Festival: *Loyalties*, *The Last Days of Okak*, and *Richard Cardinal: Cry from a Diary of a Metis Child*, \$4 general, \$3 students/seniors, \$2 Sat. matinee, at the Palace of Fine Arts Theatre, 3301 Lyon St. Tickets at BASS and door (also 11/15). Call 554-0525 for times.

### 15 NOVEMBER SATURDAY

Spaulding Gray to perform *Terrors of Pleasure* at Fort Mason's Life on the Water Performance Center, 8 pm, \$20 (also 11/16, \$12; 11/18-22, \$12; final shows 11/21-22, \$17; matinee at 3 pm on 11/22), at Building B, 3rd Floor.

Molly Hatchet's exclusive Bay Area appearance featuring Danny Joe Brown & others, plus David Elan Band, 8:30 pm, \$11-12, at Omni, 4799 Shattuck Ave. (at 48th St.), Oakland. Call 547-7655.

### 16 NOVEMBER SUNDAY

Mary Smith & Dorothy Abrahamson, members of P-FLAG (Parents & Friends of Lesbians & Gays) tell the moving stories of their personal involvement in this support, how the group started, & how it has helped hundreds of families nationwide, 2-4 pm, free, at the First Unitarian Church, 1187 Franklin at Geary. Call 552-1997.

The Chrysanthemum Ragtime Band plays the Intersection for the Arts, 2-4 pm, \$5, at 766 Valencia St.

Zamora, R&B, 4-8 pm, \$5, at El Rio, 3158 Mission St. Call 282-3325.

### 17 NOVEMBER MONDAY

Robyn Hitchcock (from the United Kingdom) and Young Fresh Fellows play the I-Beam, 10:30 pm (doors open at 9 pm), \$11 advance, \$12 door, at 1748 Haight St. Call 668-6023.

### 18 NOVEMBER TUESDAY

Gay Cable Network: Gay/lesbian TV, cable 6, 9-10 pm, (screenings at Maud's & The Village). "Pride & Progress" presents topical news updates & Sally Gearhart's weekly commentary. On "The Right Stuff," Dr. Parkle's gut-wrenching Babe Search continues. This week's guest is Eric Gilbert of Last Gasp Comics. He will talk about the underground comic book industry.

### 20 NOVEMBER THURSDAY

The Center Cafe presents a celebration of recent works by Bay Area poets Harold Norse & Robert Goldstein. Mr. Norse will sign copies of his *Love Poems* following the reading. 8 pm, free, at Jewish Community Center, 3200 California St. Call 923-0696.

## 'MICHAEL, DARRRLING'

Continued from page 26

DF: What do you read?  
MM: I read a lot of magazines. I read everything from Judith Krantz to... Jackie Collins! [He laughs.] I'm an English Lit major, so I have a la-di-da background in the Greek classics. But now I just read light stuff. Just to keep up with what I'm writing about, I have to read all the frivolity, and the fun stuff — which is fine. I don't have time to sit down and read *Remembrances of Things Past*. I mean if they made it into a TV movie, I could watch it with the fast forward button on.

DF: Who are the three most important people in your life?  
MM: You, because you're writing about me. Oh, God, I don't know.

My mother, because I still can't make my own bed — she comes every two weeks and does my dry-cleaning, brings food, builds fluorescent light fixtures, sands the floor. I mean, she's a Christian martyr.

Diana Ross. That's three! Because she does the finale to every awards show, and the shows would never end if she didn't come out and do the finale.

DF: Does this nightlife business ever make you cynical?  
MM: Cynical? No, I always was cynical. I was born cynical.

DF: You think you're a cynical person?

MM: Surface. I mean, deep down I'm romantic and hopeful, very positive.  
DF: A certain New York journalist recently told me, 'Michael Musto is innocent and naive, and really doesn't have a mean bone in his body.'

MM: Well, it goes back to what I was saying about dishing with humor, and without being mean. It bothers me if I really hurt somebody when it wasn't necessary. And I don't think I've done 'hat.

### MICHAEL'S WORD-ASSOCIATION FUN

DF: I'm going to say a word, and you tell me the word or phrase that first pops into your head, okay?

MM: Oh, God.

DF: Journalism.

MM: Jane Fonda is my favorite actress.

DF: Family.

MM: Margaret Mead is dead.

DF: The beach.

MM: Annette Funicello does Jiff commercials.

DF: Expense accounts.

MM: Plastic rules. Plastic is the navy blue of the eighties.

DF: Men.

MM: Jane Fonda is my favorite actress.

DF: Columnists.

MM: There's only one in New York. ■

### LESS TALK

Continued from page 29

### Ass Nine

Encouraged by ads proclaiming, "We encourage same-sex dancing Wednesdays," I next sped for SOMA art-bar Nine, only to discover an heroically empty dance floor watched over by three hunched bar patrons. Perhaps eleven o'clock is too early for humpin' booty.

It's not too early, however, for a splash of cabaret, so I hustled over to DNA (best door in town) to catch a few numbers by German singer Dagmar Krause, who with a wailing soprano breathed near-life into the works of Brecht and Weill. Actually, it was more of a slaughter, but as they say, all's well that ends Weill.

### Da Coda

And all's well that ends, period. Failing a glut of reader support, we'll return to the media next time, where the real spooks and goblins consistently insert rusty razor blades into the apples of human decency and civil rights. Stay tuned. ■

## FILM

Continued from page 20

because we, as audience, have been positioned as unwitting conspirators in the "fun," like some sort of fraternity nightmare.

Byrne was very influenced for the physical look of the film by recent color photography, such as the work of William Eggleston (whose photographs illustrate the book). Eggleston's work springs from a 15-plus-year photographic tradition, sometimes known as "New Topographics," which emphasizes the delightful non sequiturs of post-industrial America's imprints on its environment from a generally ambiguous point of view which can be seen as satire, appreciation or simply cataloging. As in this film, the image itself tends to overwhelm the subject matter to the point of fetishization. It is too bad Byrne has used this photographic trend as a stylistic point of departure since, for all their seductive, lucrative visual appeal, the New Topographics works said about all they had to say early on.

Likewise, *True Stories* — the charm of its best scenes notwithstanding — displays a certain thematic incoherence. There is too much "mise en" and not enough "scene." We are never let in on what Byrne is trying to say about the Indians, for example. The lyrics of "City of Dreams" give few clues even once they're deciphered. The early Texas history travelogue-type

references to Indians draw laughter with a familiar Lone-Ranger-and-Tonto ring. A rather sweet scene where white Texan children bop along with goats, singing an African-type song and clacking sticks together, leaves a saccharine "We Are the World" aftertaste. Lacking clarity of point of view, these references and the appearance of the other ethnic minority characters (Mr. Tucker and Ramon) at times appear to border on slurs and stereotypes. Byrne says, "In *True Stories* I stay away from loaded subjects — sex, violence, and political intrigue. . . I deal with stuff that's too dumb for people to have bothered to formulate opinions on." (What — minorities? work? spirituality? love?)

David Byrne is speaking in a language not all of us have had the privilege (?) of learning. By setting himself apart from the people he depicts, he sets himself apart from a huge potential audience outside the post-modern performance art circles he appears to address. Moviegoers are quick to resent "expert" commentators, no matter how hip and unassuming. The film has some incredibly imaginative scenes, such as a fashion show of plant clothes, building clothes, wedding cake clothes, etc. But the fashion show is emblematic of the weaknesses of the film as a whole. *True Stories* is nothing less, nothing more, than a string of dazzling scenes, excitingly sequenced — like so many student films.

## FILM CLIPS

Continued from page 20

The first half of the film follows their escapades as the "square" Charlie begins to loosen up under the tutelage of the "bohemian" Lulu. For all Lulu's outrageousness and the dark undertones in her behavior, *Something Wild* is fairly mild during this part. Their deeds of derring-do are really pranks: not paying the bill in a restaurant, driving while drunk and running into a sign, and stealing the cash out of a register while the salesperson is conveniently occupied. Major felons they're not.

The film's daffy, slightly madcap tone changes abruptly when Lulu and Charlie attend her tenth high school reunion. Enter Ray Sinclair, a mystery man from Lulu's past who's been looking for her. Although convincingly portrayed by Ray Liotta (he's so intense that the leads tend to pale next to him), the movie takes a detour here from which it never recovers. If the conflict Ray provides, which is central to the film, had come sooner or there'd been a bit more foreshadowing, Sinclair's appearance might not seem like an interesting, but wrong turn. As is, *Something Wild* is two films: a comedy-romance and a suspense-thriller. Occasionally, all these elements can be molded into a whole, but they're a little too disparate here.

A consequence of this problem is

that the climax is out of sync with the tone the first half or so of the movie sets up. Not that the violence is gratuitous or the movie embraces it — in fact, when I spoke with director Jonathan Demme, he described *Something Wild* as "a cautionary tale, totally against violence." Nevertheless, the climax jars you because it's not in spirit with the kind of film you've been led to expect.

What could've helped over the rough spots would've been a dynamic change or chemistry between the stars. Melanie Griffith (who's lovely, a charmer — when she goes blond, she resembles a streamlined Kathleen Turner) and Jeff Daniels play well together, and they work hard to convince us of their attraction. But it appears they like each other — maybe even a lot, but there aren't the necessary sparks. The film's resolution suffers because of this. When Charlie gets into Lulu's Woody, you may just be asking yourself: "Why?" *Something Wild* is a disappointment, coming from Jonathan Demme who always shows such great affinity for his characters and an America that's often ignored or mishandled by other directors.

Despite the striking photography work by Demme regular, Tak Fujimoto, and intelligent performances (the bits are superb), the movie never jells because it's not entirely sure what it's about in the first place.

(Starts Friday, November 7, at the Galaxy) ■



## The Telephone Bulletin Board For Gay Men

A 24-hour phone service connecting you to gay guys throughout the Bay Area.



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For \$2.00 any adult gay man can leave his message and review the items on this constantly changing bulletin board.

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# Classifieds

## STRICTLY PERSONAL

**"Head... Quick and Easy"**  
Straight, Bi and very masculine Gay men... If you are white, trim, good looking, well hung and want head without commitment. Just head without commitment. Just head without commitment. Drop your fly as soon as you get here. Police, Firefighters, Construction, Business Suit, Security and Military Men welcome (in uniform or not) Evenings and late nights (after 11) machine will answer, start leaving a descriptive message... I'll pick up if I can. Leave your number or keep calling. Want more than "head"? Tell me what you want. I service many Straight, Bi and Gay Men who want more than they can get from their "regulars", and get brief late night visits from unsatisfied males on their way home. You supply the condom... I'll supply the throat or more! Safe Sex Practices Only! Call me. RON (415) 775-6553 Civic Center Area (P-23)

**HOUSE PET**  
Affectionate, intelligent, loving, sensitive housepet; green eyes, blond, 6', 170 lbs, smooth swimmer's build, unusually attractive, seeks relationship providing financial assistance to pursue bodybuilding schedule full-time at home. Open to all possibilities. Would consider a committed, long-term, lover-type involvement. Responses held in strictest confidence. Established personal references available. Reply Box #839. (P-23)

**HEALTHY, ATHLETIC**  
Healthy Athletic, W/M, 33, 6' 1", 178 lbs, light brown/brown, moustache, clean-cut, masculine, and good looking is seeking a W/M bottom that is goodlooking and under age 30. Safe-sex is important. No J/O calls or after 11:00 pm. Jay - 431-2622. (P-23)

**FUZZY LOVER**  
Are there any w/e, hairy, moustached (chubby O.K.), guys between 20-35 out there who would like to meet a 6'3", 190 lb, 27 yr old hairy, moustached Italian? I'm very attractive, but I love furry men like me. Please, no drugs, unemployed, etc. Photo, letter to 2269 Market, #255, SF, CA 94114. (P-23)

**Cocksucker Wanted**  
Attractive, masculine, sensitive & hung/thick/cut GWM wants horny boy, 20-35, who is ready to kneel down & take good care of me while I kick back & have a beer after work. I'm 37, 5'8", 155 lbs, very health-conscious, unusually horny, with brown hair, warm blue eyes, and dark, full beard. Photo/notes SUSA Box 838. (P-22)

36, 165 lbs, work nights, days free. Your lover never needs to know. Open to new ideas and trips. Younger novices o.k. Let's get it on! This versatile well built, hung, hot guy is waiting for you. A little real? Sounds good. Sure we can deal with rubbers. S.F., North Bay, East Bay, Photo please Tom, SUSA Box 837. (P-25)

**HAIRY, VERSATILE AND HUNG**  
Good looking blond, butch, hung big, 5'11", moustache, gym body, swimmer's build. Wants good looking, well built W/M over 5'8" who are versatile, masculine, well hung with very hairy body. Strong muscular hairy thighs and hairy, tight, round hungry buns for long safe sessions. 776-7472 Evenings. (P-23)

**HOT HUNG HAIRY TOPS**  
G.B.M., 40, 5'7", 130 lbs with smooth buns and hot hungry hole needs deep plowing, long lasting heavy hung white & latin tops to make my butt sweat. Condom a must. 282-8940. Low Hangers A+ (P-24)

**YOUNG MEN**  
Bi W/M, 38, friendly, intelligent, squeaky clean, and very shy, sexually inhibited, seeks young guys for friendship and very low-key AIDS conscious, sexually experimentation. I like very young (about 20) thin white or oriental guys. Must be friendly and squeaky clean. P.O. Box 22201, SF 94122 (P-22)

**AFFECTIONATE AND KINKY**  
Looking for: Someone emotionally mature, but young in spirit, even childlike. Boyish games which include a little wrestling to get at each other's balls, slapping them enough to touch pain; working on each other's butt with paddles, some straps and hand; jacking cocks together. At the same time, mature affection, so that we connect in several of our chakras, and we combine auras to create one. 5'9", 150 lbs., 57, exciting, attractive body. No J.O. calls. Want to meet and do it. (415) 863-0342. (P-24)

**FOR PROTECTION AGAINST AIDS!**  
Help protect yourself and others by always using condoms with nonoxynol-9 in them for safer sex. (The spermicide nonoxynol-9 may help kill the AIDS virus on contact). For 15 condoms with nonoxynol-9 on them, send \$5.53 to Safe Sex products, 431 Bosworth St., SF 94112. Phone 469-0454. (50¢ Discount if sent with this AD before 12/15/86). (P-23)

**Partner Wanted**  
Masculine, sensual, sincere male early 40's, 6', dark hair, 175 lbs, blue eyes, hairy, enjoys life, movies, travel. Levi 501s, sexually versatile, likes home life, people, dancing, quiet times, and action. Looking for similar for possible relationship who is serious about life and love, willing to put some time into a friendship. I am romantic and seek a one-to-one relationship hoping to find a love that grows out of equality, honesty, understanding, and a sharing of what life has to offer. Sex is the fulfillment of a relationship, not the reason for its existence. I am tired of life alone and feel I have lots to offer the right person, expecting as much in return. Partnerships take time and energy to build but they are worth the effort. Reply Boxholder, POB 410623, SF, CA 94141-0623. (P-22)

**Dad-Son Spanking**  
Are you short, lean, intelligent, 25-45? Ever need an affectionate but firm daddy to take you to the bedroom, put you over his knee and spank you? If so, I would like to hear from you. I am goodlooking, hairy, 39, and have big hands. Box 4966 SF 94101. (P-22)

**Smooth Handsome Guy**  
Intensely oversexed, highly discriminating, exceptionally handsome, masculine, professional w/m, 38, seeking similar 28-40 who is mature, sharp, imaginative, affectionate, discreet and hung huge (cut). Must have absolutely smooth olive skin, beautiful eyes, natural smile and be mostly top, but a hot bottom and downright kinky with right guy! Not into bars or liberation — just good solid honest relationships and uninhibited, always-erotic sexual communication. Healthy/safe. SUSA Box 836. (P-22)

**Visitor**  
Goodlooking chubby GWM, 41, visits San Francisco November 8-15; wants to meet slender, muscular GWMs, 21-32, who are clean, healthy, masculine, discreet. I'm 5'9", 250#, brown, blue-gray, hairy body, French active and passive, Greek passive. I'll bring a large box of condoms with me. Let's meet so I can put one on you for a long, hot session. Write to: Ed, P.O. Box 4824, Washington, DC 20008-0024. (P-23)

**HOT YOUNG JOCK NUDE EROTIC MASSAGE**  
CRAIG 864-1487

**EROTIC MASSAGE — JOE — 346-2921**

**Bodybuilder Wanted**  
Canadian GWM, 26, 5'9", many interests; would like to correspond (and meet) GWM Bodybuilders 25-40. Object friendship, fun & safe get together. Enclose photo and tell me about yourself. Sincere replies only. Write: Bob Furnell, 406-1234 Pendrell St., Vancouver, B.C. Canada V6E 1L6 (P-22)

**FREE AT LAST**  
Attractive masculine Italian law student, 28 yrs old, into body building and various sports (48 inch chest, 17 inch arms, 31 inch waist), just coming out of a difficult relationship. Seeks sincere friend not into bars and games, but who is serious about working out and would like to make a new buddy. If your attractive, muscular, stable and sincere, who knows what could happen, go ahead and take a chance. Call 558-8266 after 11:00 pm or write to 584 Castro St., Box 442, SF, CA 94114. (P-04)

**DADDY'S BOY WANTED**  
Successful man, 39, good-looking, wants healthy young man, 21-30, for good times, friendship/relationship. Send description and phone number to Box 152, 584 Castro, SF 94114. (P-24)

**ATTENTION HOT BOTTOMS**  
6'4", tall, hot, masculine top. Mature, safe, friendly former model. 24 hrs. One more certain call for "Dave, the friendly Biker" 621-8663. No fee or reduced fee to really hot bottoms. 21-40. Beautiful butt a must. (P-21)

**UP-FRONT**  
I'm a 30 year old GWM executive who's tired of the corporate rat race. I'm 6 ft, 7 in. tall, blond hair, blue eyes, excellent physical condition, intelligent, ambitious and growth oriented. Looking for GWM to take charge and create the atmosphere necessary to continue developing myself both mentally and physically. (P-24)

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

**FULL BODY MASSAGE**  
Enjoy a relaxing, therapeutic massage from a trained, mature professional. I am certified in several types of massage and use a combination for a fantastic feeling. \$30. Call Roy, 8 am - 10 pm at 621-1302. (MA-23)

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Condominium in Palm Springs. Three years old. Well located. All the amenities. Seller can't afford payments. Selling cheap! 654-4291 (FS-23)

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# Dial Your Daily Horoscope from

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### Astrologer to the Stars



**Doris Fish** — 1986  
Sign: Pisces (of course)



**Jerry Fallwell** — 1986  
Sign: Cancer(ous)



**The Honorable—Dianne Feinstein** — 1982  
Sign: Aquarius



**Imelda Marcos** — Honolulu Hawaii  
1986 Sign: 87: AA

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## ASTROLOGER

### November 7 – 20, 1986

**ARIES, THE SHEEP** (Mar 21 – Apr 19): Secret suspicions must not serve as motives for radical changes in your relationship right now. Many psychic impressions and lots of advice from friends is still not enough to jeopardize your dependency situation. Back away from the doubt by giving your lover more rope to play with; wait until you hear a call for help. There's so much you don't understand yet.

**TAURUS, THE OX** (Apr 20 – May 20): All those if's and but's you've been getting from your lover lately will give you an honest excuse for finding pleasure elsewhere. Yes, you'll still maintain a deep spiritual love for your long-time lover, but you'll be searching elsewhere for the physical touch which you're not getting at home. As long as you issue plenty of up-front warnings, there should be no problem; but find what you need in a hurry. There's no time to waste.

**GEMINI, THE WOLF** (May 21 – Jun 20): Tossing around status symbols and playing yuppie is already out of date, especially in your love affair. It can be most demeaning to your partner when you try to keep up with the latest fads. If you have some other reason (possibly health) for avoiding the touchy-feely, then you should be perfectly clear. Protecting your affair with pretenses will make your lover feel excluded, not loved.

**CANCER, THE CRAB** (Jun 21 – Jul 22): After weeks of trying to play the games of fun and success, you will suddenly experience a profound urge to return to your former lifestyle of poverty and simplicity. Your reversal is motivated by a lack of commitment from those who led you astray. Big promises have turned into tough demands and you're beginning to see through the hoopla. Your option: Don't be childish but be like a child.

**LEO, THE SNAKE** (Jul 23 – Aug 22): Being ignored by co-workers and neighbors is not a good reason for forgetting the ones you love most. While you've been out trying to find a place for yourself in the community, you've apparently abandoned all the love that waits for you at home. If you're ever going to climb the ladder of success, you must start out on solid ground. Build foundations now and you'll never regret it.

**VIRGO, THE PIG** (Aug 23 – Sep 22): Your ears will burn with gossip about your companion in the next few days because you've been listening to everybody else's stories instead of going straight to the source. You are advised to collect the data and the names of those who have exposed this intrigue. Then when you face your companion with the so-called facts, he/she will be able to respond as honestly as possible. There's no future in this affair until the whole truth is revealed.

**LIBRA, THE LEOPARD** (Sep 23 – Oct 22): The present financial crunch will only get worse unless you take a stand for your own survival. Depending on the generosity of relatives or past employers will not work despite your high expectations. There are signs that a new job awaits you in the immediate future. Even though you'll have to eliminate some social life, this income you cannot refuse.

**SCORPIO, THE SCORPION** (Oct 23 – Nov 21): Just when you begin to imagine that everybody has forgotten your birthday, an old friend surprises you with a special celebration in your honor. At the party big-name strangers will offer you expensive gifts and outrageous opportunities to shine like the star you really are. For an amazing look into the future, send your birth date/time/place and \$5 to Robert Cole, P.O. Box 884561, San Francisco, CA 94188. Happy Birthday to all Scorpions.

**SAGITTARIUS, THE HORSE** (Nov 22 – Dec 21): You'll have to let go of old-fashioned doubts and worries if you really want to take advantage of the opportunities your family is offering you right now. Sweep away psychic fears of being oppressed by authority figures and slip comfortably into the role of the child. Your "parents" honestly have your best fortune in mind; it would be a travesty to pass up a deal with no strings attached. Give in to get what you want.

**CAPRICORN, THE WHALE** (Dec 22 – Jan 19): Confusion about your future will be resolved when you receive an important letter or phone call from a close relative. Listen very carefully to this offer and ask all questions before you decide to say yes. But by all means take advantage of this opportunity even if it means you must move to be closer to the action. Clouds of doom can be dispersed by the brilliant ideas of your family.

**AQUARIUS, THE EAGLE** (Jan 20 – Feb 18): Big plans to insure the financial integrity of your business may run into snags of red-tape this week. Old debts may not be overcome by greater talents and fame. You are advised to put all the emphasis with your own personal security in mind. Re-define your vision with more obvious selfishness. By taking care of your own budget, you will insure eventual success for those who depend on your dream.

**PISCES, THE SHARK** (Feb 19 – Mar 20): Since mid-July, Jupiter has been retrograding in your sign, but this week Jupiter turns direct and starts shining its luck and good fortune in your direction. This is a time to banish the paranoia of the past three months and to rush intentionally toward the visions that inspired you last spring. Now there's nothing standing in your way, not even the concern of those who love you most. You've got the green light, so GO!

### Composers Present New Music Concert

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

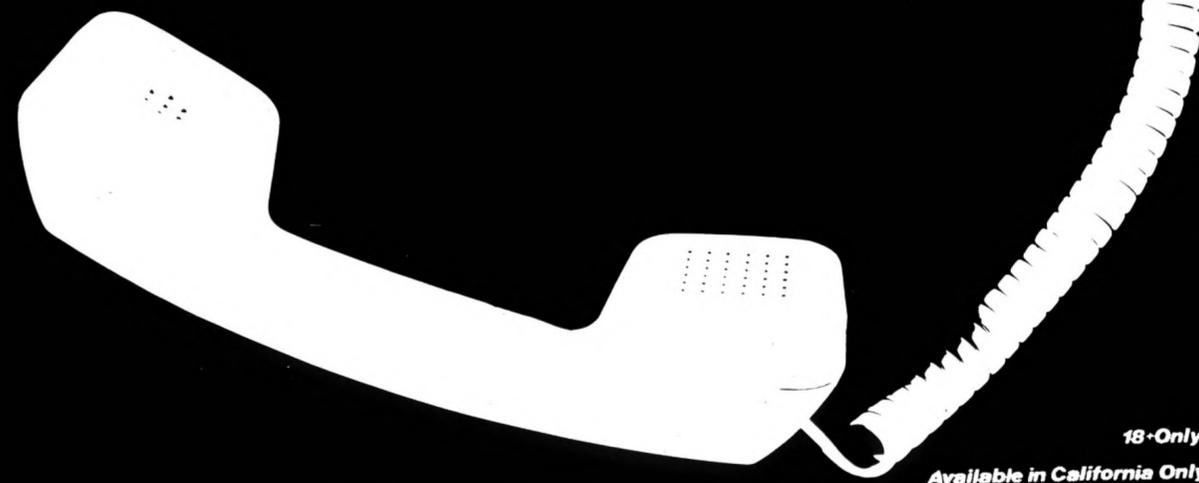
The concert will feature the music of Karl Brown, Robert Chesley, William Ludtke, Ben Olsen, Rodger D. Pettyjohn, Louis Sacriste and Leshe Wildman.

Highlighting the program are Pettyjohn's computer-generated music video "Journey to the Source" and Olsen's "American Suite" for two guitars. Brown will present his electronic tape piece, "Reviving the Lost Art of Polyphony", and Sacriste's, his "Duo" for oboe and cello.

For more information about the Society, write SGLC, 2269 Market, #335, SF 94114, and include a phone number.

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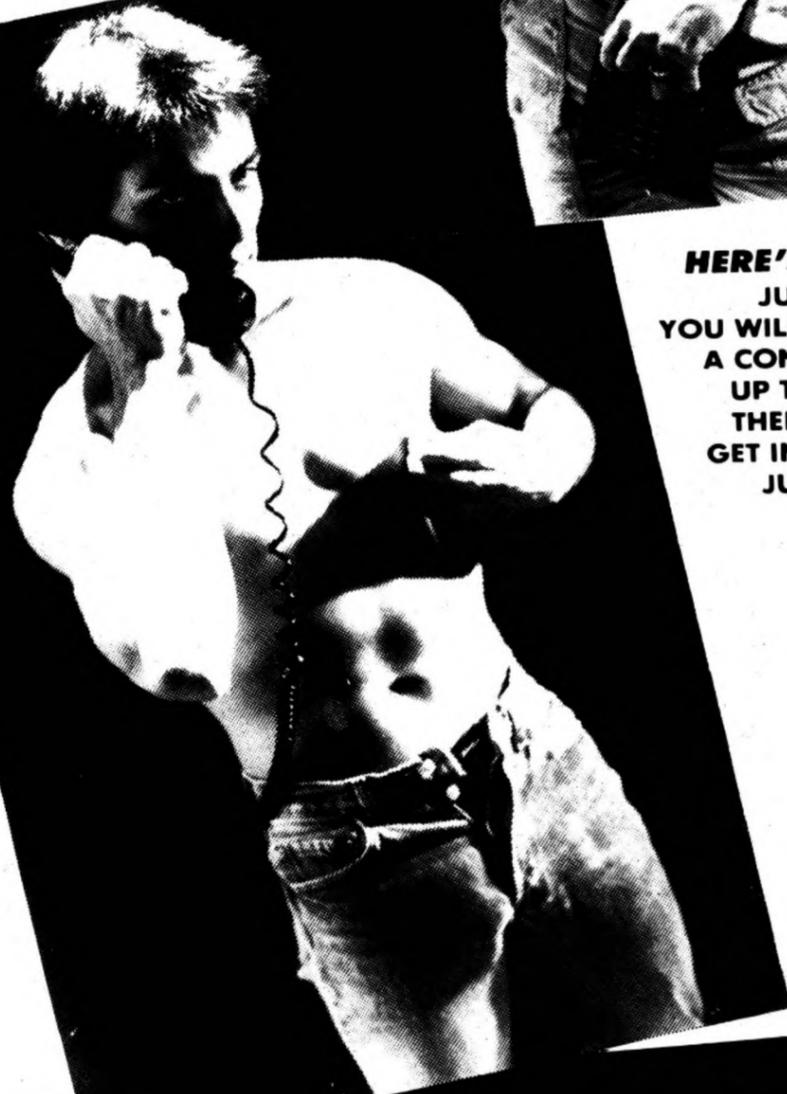
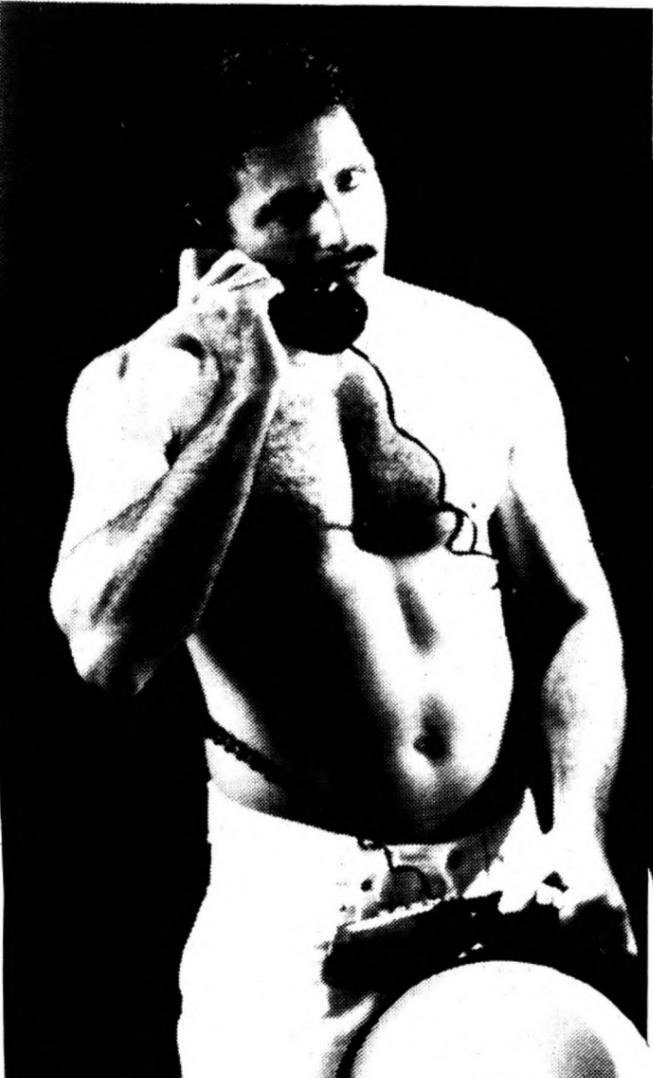
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