

San Francisco Sentinel

Murders and Mysteries pg 10

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Delta Airlines

BOYCOTT

Mobilization Organizing National Action

by David M. Lowe

Mobilization Against AIDS (MAA) has notified Atlanta based Delta Airlines of renewed public pressure to impose a national boycott against the world-wide carrier.

Delta was notified of MAA's intent to lead an economic action against the airlines in this mailgram to Bill Berry, Director of Public Relations, sent Wednesday morning, urging a prompt reply:

"As you know from our contact with you in August of this year, our organization is involved in insuring the rights of people who find themselves at odds with those who have an inadequate understanding of the realities of Acquired Immune Deficiency Syndrome (AIDS). During this past week, we have received numerous requests for the activation of the National boycott we

postponed at the conclusion of our negotiations with Delta regarding Mark Siegers. The requests for a boycott are based on these four incidents:

- In March, 1985 Delta Airlines filed with the Department of Transportation to amend its contract of carriage precluding people with AIDS from flying on its airplanes.

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Matt Dillion ('Rumble Fish' star) squirms on his back while Stewart Copeland bangs his drums ever so loudly all part of "Music at the Movies," a benefit for the Mill Valley Film Festival. MARC GELLER

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Protection for AIDS Antibody Positive Servicemen

by David M. Lowe

Last Friday, President Regan signed new legislation preventing all branches of the U.S. Military from taking adverse personnel actions against AIDS Antibody positive servicemen based on information obtained during a medical interview. The protective provisions titled "restriction on use of information obtained during certain epidemiologic-assessment interviews" were included in the Department of Defense Authorization Act and are designed to protect and enhance patient-doctor confidentiality in the armed services.

The law was drafted by Congressman Les Aspin (D-Wisc), Chairman of the House Armed Services Committee at the urging of Representatives Gerry Studds (D-Mass) and Henry Waxman (D-CA) who were concerned about problems military personnel were experiencing based on information obtained during a medical interview.

Supporters of the legislation applaud the new law as a giant step

towards combating AIDS in the military. "First, it will encourage people to be candid with their physicians," said Tim Westmoreland, counsel for the House Subcommittee on Health and the Environment. "Secondly, it limits the possibility of a witch hunt using the antibody test as the means to identify and dismiss homosexuals."

The law states that no adverse personnel action can be taken against a serum positive (exposed to a virus

associated with AIDS) member of the armed forces when the information was obtained during questioning for purposes of counseling, medical treatment, epidemiological or statistical purposes.

Those adverse personnel actions include court martial, non-judicial punishment, involuntary separation other than medical, and administrative or punitive reduction in grade, denial of promotion, an unfavorable entry in personnel records, a bar to reenlistment, and any other action judged to be an adverse personnel action.

The statute is effective as of November 14, 1986. The Department of Defense must now write the necessary implementing provisions. ■

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Defining Gay Fiction's Next Wave

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“Accredited Victim Status”

In recent week The National Review has repeatedly used a snide, sick phrase to describe our political efforts to achieve just treatment in society.

According to Webster, a victim is “one that is subjected to oppression, hardship, or mistreatment”; or, “one that is injured, destroyed or sacrificed under any of various conditions”.

Perhaps for some gay people it becomes easier to passively accept the role of victim, rather than fight back.

- 1) Have you ever been physically or verbally abused because of being gay?
2) Have you ever lost a home or a job because of being gay?
3) Have you lost relationships with family or friends because of being gay?
4) Have you ceased participating or been denied participation in a church, social or political organization because of being gay?
5) Have your medical/legal/inheritance/insurance rights ever been compromised because of being gay?

It is particularly irksome to confront the twisted reasoning that perceives our political battle to end abuse as an attempt to win special treatment or “status.”

If you answer “yes” to any of the above, you have been a victim. This next set of questions helps to determine your role in accepting “victim status”:

- 1) Do you live in a closet? Do you conceal your sexual preference from friends, family or co-workers?
2) Do you support any of the social or political organizations that work to promote gay rights? Do you contribute money or time?
3) Do you listen silently when other joke about “faggots” or do you confront the speaker?
4) Do you treat a same-sex couple with the respect that society bestows on non-gay couples?
5) Do you physically or mentally abuse your body or that of other gay people through the use of alcohol or drugs, or by engaging in unsafe sexual practices?

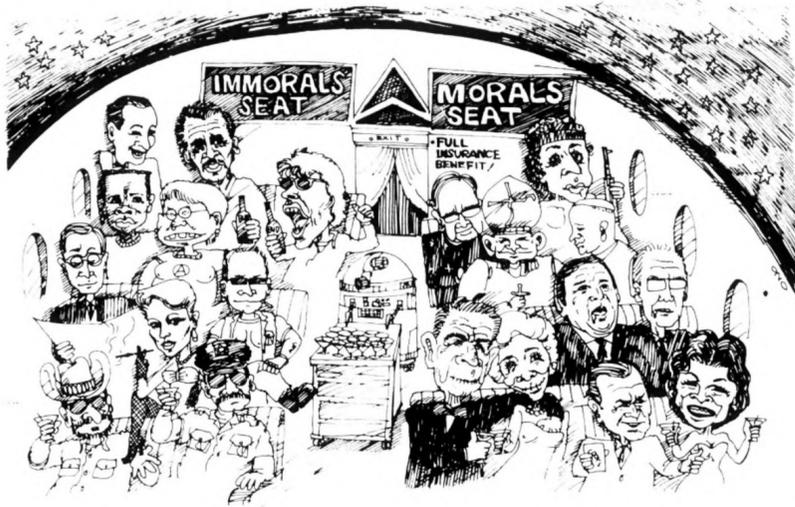
If your answer to any of the second set of questions is “yes,” face it: you are as responsible for our continued status as victims as Joseph Sobrans and his ilk.



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500 HAYES STREET, SAN FRANCISCO, CA 94102



LETTERS

Delta's De-valuing

To the Editor: The headline of Friday, Nov. 7, 1986's Wall Street Journal caught my eye with the word “homosexual” leading into their story of Delta Airlines' latest anti-gay tricks.

In fighting the lawsuits filed by survivors of Delta's crash at DFW Airport last summer, Delta has sought to “de-value” the lives of those killed and injured by doing exhaustive background investigations.

Just the fact that he was gay was enough to lower his employability and thus his life's “worth”. Never mind the fact that he was running five stores in his family's business and wouldn't need to be hired by outside employers.

Delta acted similarly in devaluing the loss of a woman seriously injured and whose husband was killed in the crash. They accused her of using cocaine, having an abortion and working in a massage parlor in the past and thus being of less value than more moral victims.

I invite all interested in this disgraceful conduct to demand and explanation from Delta. Remember the AIDS patients denied passage on Delta this summer? Can we afford to treat human beings this way? I doubt I could ever fly Delta again in good conscience and hope to inform as many others as possible of this blatant moralistic discrimination.

Tad Dunlap Defeating LaRouche

To the Editor: Congratulations to California's lesbian and gay community for their work in smashing Proposition 64, the LaRouche Initiative that could have

meant mandatory testing and quarantine of AIDS “suspects.”

The campaign to defeat Prop 64 holds two lessons for the nation's lesbian and gay community.

First, in addition to being a medical reality, AIDS is also a political crisis. The Radical Right does not miss this point—our failure to do so would be tragic.

And second, as with the defeat of the anti-gay Briggs Initiative eight years ago, California's gay and lesbian community has demonstrated that only a high profile, grassroots, coalition effort can win and defend our rights.

As history reviews the gay movement the question may be asked of all of us, “What did you do during the epidemic and the witchhunt that followed?”

Again, congratulations and thank you to California's lesbian and gay community.

David Scondras Boston City Councilman

Pilobolus

To the Editor: The review of the dance collective, Pilobolus, by Eric Hellman in the Nov. 7 issue contains one of the most asinine comments I've ever seen penned by a critic: “The audience thought it was great, but I really couldn't appreciate a piece that totally ignored the interior self.”

I suppose that Mr. Hellman cannot fully appreciate the Mona Lisa (since da Vinci totally ignored lemon yellow), or Beethoven's Ninth (since the good man was apparently totally devoid of whimsy).

In several places in the gay and lesbian media since the antigay statements from Rome, the Episcopal Church and Integrity have been called a haven for Roman “refugees.”

Although I greatly appreciated receiving your enthusiastic comments, I did not completely follow the logic of your argument: The “Mona Lisa,” despite its cliched status, is a great work in the history of art precisely because of the artist's profound exploration of the interior self — the emotional world of his subject matter.

nastic exercises producing sculptural designs in space.

E. Hellman

Pontifex Maximus Hippopotamus

To the Editor: Since my last letter concerning the Papan-Kopp state Senate race wasn't published until after the election, I would like to amend my comments.

It's true that Lou Papan didn't put out much effort to solicit the gay vote, and Supervisor Kopp did, but without promising anything of note to the gay community.

Even I will admit that the Bay Area Reporter endorsement may well have put Kopp over the top in a tight race, and that Bob Ross should be rewarded, even if the rest of us have to sit and watch Independent Kopp vote with the Republicans in Sacramento in order to pay off his more serious campaign debts.

It's my observation over the years that what Bob Ross really yearns for is social and political respectability. Perhaps if he gets this political bridge commission plum, a new title in latin would give him class: Pontifex Maximus Hippopotamus.

Tom Youngblood

Dear John Paul . . .

To the Editor: For those of us who are not Roman Catholic, current events in the Roman Church are disturbing. Restrictions on intellectual freedom, the Vatican “trial” of Seattle's Archbishop Huthausen, and, for us as gay and lesbian people, the antigay proclamations of the Bishop of Rome, are reasons for anger and sorrow.

If these events are disturbing to those of us who are not Roman, think how much more disturbing they must be for our lesbian sisters and gay brothers who are working for change within that denomination.

In several places in the gay and lesbian media since the antigay statements from Rome, the Episcopal Church and Integrity have been called a haven for Roman “refugees.”

Integrity, a lesbian and gay affirming community within the Episcopal church, welcomes all. Though the Episcopal Church has not changed as

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THE CITY

'87 Parade Co-chairs Pledge Greater Outreach

The 1987 SF Lesbian/Gay Freedom Day Parade and Celebration (Parade) will be held Sunday, June 28, under the direction of newly elected Co-chairs Larry Burnett and Helen Ruvelas.

“We want all people involved and represented,” encouraged Burnett. Ruvelas concurred, “We want to move toward doing more outreach to the entire community, more fully addressing the needs and ideas of those with special needs, people of color, women and men.”

Burnett and Ruvelas also hope to establish the Parade committee as a year-round organization serving as a focal point for community activities and resources.

Burnett is in his third year with the committee. He has served as Booth co-chair and chairman of the Personnel subcommittee.

Ruvelas has spent two years on the Parade committee as Site co-chair and served as Treasurer for the '86 event.

Two immediate concerns being addressed by the Parade committee are insurance and media. SF may join with other California Parade Committees in a joint venture to gain insurance coverage at a reasonable rate.

Design the Logo

The San Francisco Lesbian/Gay Freedom Day Parade and Celebration Committee is accepting logo designs for its 1987 slogan: Proud, Strong, United.

The logo should contain at least the slogan, the Parade Committee name, the date (June 28, 1986) and not exceed three colors.

The logo will appear on commemorative items, banners, publication covers, print advertising and billboards.

Logo designs must be submitted by December 7, 1986. For more information call 647-FREE.

International Ms. Leather

The First Annual International Ms. Leather Contest will be held Saturday, March 21, 1987 at the Club dV8 in San Francisco.

The International Ms. Leather contest was created by a group of concerned individuals in the leather community to enhance a positive image of women in the leather lifestyle.

Ms. San Francisco Leather will be selected Saturday, January 24, 1987 at the High Chaparral in SF. The winner of this event will represent SF at the international contest.

For information on the SF contest or how to host a contest in your area write: International Ms. Leather, 1519 Mission St., San Francisco, CA 94103.

Thanksgiving Dinners AIDS Foundation

The third annual SF AIDS Foundation Thanksgiving Dinner will be held at Most Holy Redeemer Church from 1-6 pm, Thursday, November 27.

Volunteers are needed along with food serving equipment, chafing dishes, serving platters, dishes, silverware, glasses, linens, tablecloths, etc.

Gay Rescue Mission

A Gay Community Thanksgiving dinner-celebration will be presented on Thanksgiving Day from Noon to 2 pm at Saint Paul's Lutheran Church, Gough Street entrance near Eddy.

Volunteers and donations of turkeys, hams are urgently needed. If you can help call Empress Phyllis at 621-2531 or Rev. Jackson at 431-2188.

FROM THE DESK DAVID M. LOWE

Boycott Delta Airlines

The headline says it all. It states our position clearly and concisely. However, we're bound by the ethics of editorial journalism to support our position with sufficient justification.

Why not?

Their actions towards gay people, especially those suffering from AIDS-related disorders, clearly show they have no interest in serving us as a community (see story page 1).

So, let's give them what they want. If they don't want us to fly on their airplanes, we won't!

We will spend our dollars with any number of other fine airlines who wish to truly serve our needs. We will then closely monitor the financial impact our economic action has on Delta and take credit for their losses.

We have more than sufficient “cash clout” to flex our oft neglected “money muscles” along with our political power.

Let's do it.

Let's do it to the point that Delta not only changes its actions on AIDS, but also must recruit our business. Let's do it to the point that no other airline even considers the possibility of discriminating against us ever again.

Who cares what Delta thinks of lesbians and gays? What matters is what we and our supporters think of them. We're the customer. Excuse me, we used to be the customer.

Boycott Delta Airlines!

It takes two to have unsafe sex,



only one to prevent it.

If you are with someone who hasn't learned to stick to safe sex, or who is too loaded to care, or who just doesn't know any better—you can make sure both of you are safe by simply saying “no” to anything between you that's Unsafe.

Transmission of the AIDS virus can't happen without the cooperation of two people. Don't be one of them.



Call 863-AIDS

San Francisco AIDS Foundation 333 Valencia Street, 4th Floor San Francisco, CA 94114. Toll free Northern California Hotline 800 FOR AIDS TDD 415 864-6606.

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

THE STATE

End AIDS Runner Approaching SF

Brent Nicholsen Earl, a 35-year old healthy, concerned athlete from New York City, is currently running through Northern California as part of the American Run for the End of AIDS (AREA). Earle's twenty month, 10,000 mile run around the boundaries of the United States is being undertaken with the hope of raising public awareness for AIDS education and to raise funds to support the national AIDS effort: \$10 Million by the conclusion of the run.

AREA, began March 1 in NYC, will visit more than 100 American and Canadian communities before finishing the NYC next October. Earle entered California on November 3 after a stopover in Grants Pass, Oregon. Prior to arriving in San Francisco, Earle will participate in activities at Redding and Sacramento.

Earl will arrive in SF on Thanksgiving Day, Thursday, November 27. He will be greeted by a motorcycle escort, the California Eagles Motorcycle Club, the Leather and Blues Road-tribe and ten Frontrunners, a Lesbian/Gay running club, on the Marin side of the Golden Gate Bridge at 1 pm.

He will be escorted to the People with AIDS Thanksgiving dinner where he will receive a Certificate of Honor from President of the Board of Supervisors, John Molinari. Earl will then host a beer bust from 3-6 pm at the SF Eagle to raise funds for the ARC/AIDS Vigil and the SF AIDS Emergency Fund. At 7 pm, Earl will march in the annual Harvey Milk/George Moscone Candlelight March beginning at Castro and Market and ending at U.N. Plaza.

AREA will stop in Santa Cruz, Monterey, San Luis Obispo, Santa Barbara, Los Angeles and San Diego.

THE NATION

Gays on Catholics

It appears that a majority of gay Catholics are at odds with the Vatican's recent statement on homosexuality which called same-sex orientation "disordered" and "morally evil."

A formal statement issued by the National Organization of Dignity (gay Catholics) criticized Rome for "promulgating the document with no prior consultation with Lesbian and gay Catholics" and for "demeaning (the) very existence of gay men and women."

Last Sunday in SF approximately 200 gay Catholics gathered following the weekly Dignity Mass at St. Boniface Church to participate in a forum on the

response. He also stated that Dignity would continue to hold its regular Masses at St. Boniface, and that the group had been assured by the church that it would remain welcomed there. This is in spite of the fact that the Vatican document specifically ordered Catholic bishops and priests to deny the integration of gays into their parishes unless they acknowledged the wrongness of their homosexuality. Several pro-gay Catholic leaders have

San Francisco's gay Catholics feel they are in no danger of losing the support of their parish.

Pope's latest position paper on homosexuality.

Tom McLoughlin, co-chair of Dignity SF said those present at the forum "rejected the document outright," yet at the moment had no plans for a

already been censured in accordance with this policy, including theologian Charles Curran of the Catholic University in Washington, and Father John McNeill, S.J., one of the founders of Dignity/New York.

For the moment, it seems that San Francisco's gay Catholics feel they are in no danger of losing the support of their parish. McLoughlin stated that he believes that "everything will pretty much remain the same" in San Francisco, but he added that a dialogue addressing the formal policies of the Church regarding homosexuality would certainly continue.

Lesbian/Gays Still Barred From Immigration

National Gay Rights Advocates (NGRA), the public interest law firm defending the civil rights of lesbian/gays, has denounced the newly passed federal immigration law as "draconian."

The Immigration and Reform and Control Act of 1986 gives amnesty to aliens living in the United States since 1982 and provides new penalties for employers who hire aliens without proper visas.

However, the section of the previous immigration law barring lesbians and gay men from entering the country remains fully in effect. Under current law all lesbians/gays can be excluded from the U.S. on the basis of being afflicted with a "psychopathic personality."

This exclusion applies to all people who visit, conduct business, or intend to immigrate. "This old McCarthy-era law is an affront to the dignity of every American citizen," said Jean O'Leary, NGRA Executive Director. "The government has no business inquiring into the sex lives of tourists and immigrants. Congress should have repealed this repressive legislation long ago; its failure to do it now is unpardonable."

Leonard Graff, NGRA Legal Director said, "Gay people who came over in the Cuban boat lift of 1980 as well as all other gay immigrants are deliberately excluded from the amnesty provisions of the Act. It's a gross miscarriage of justice to allow the Immigration and Naturalization Service the authority to deport these people simply because they are gay."

Beginning with the Carl Hill case in 1982, NGRA has had several successes in blocking the enforcement of the law in the Western states.

National AIDS Network Minority Affairs Director

The National AIDS Network (NAN), has hired the former director of the National Coalition of Black Lesbians and Gays (NCBLG), Gil Gerald, as

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A community report on: Sexual Orientation Discrimination '85/86

by Rebecca D. Freed

The annual report by the Lesbian/Gay Community Liaison Unit of the San Francisco Human Rights Commission was approved by the Commission's Lesbian/Gay Advisory Committee at its November 18 meeting. The advisory committee also voted unanimously to recommend that the Human Rights Commission approve the release the report.

The Report on Sexual Orientation Discrimination, which details the research and actions of the unit during the past fiscal year, will then be released to various government agencies and private organizations. The report serves both as an update on the unit's anti-discrimination work, and as a model for other government agencies throughout the nation. Only a few other cities in California, such as Oakland, Berkeley, Los Angeles and West Hollywood have "gay rights" ordinances similar to San Francisco's, and New York is the only other city that has staff to enforce its law, unit staff member Eileen Gillis said.

The Lesbian/Gay Community Liaison Unit is an arm of the city's Human Rights Commission, which was created in 1964 to implement new civil rights laws. The Unit was added in 1975 to investigate and redress complaints of discrimination in employment, housing and access to public accommodations.

The number of complaints filed with the unit has increased steadily from year to year, Gillis said. During the past fiscal year, the unit investigated 137 complaints, and received approximately 300 reports of discrimination on the basis of either sexual orientation or AIDS/ARC. Sixty-five of those 137 cases investigated were AIDS/ARC-related,

as opposed to 20 cases during fiscal year 1984-1985, Gillis said. "We've been recording statistics for about seven years," Gillis said. "Projected figures for this fiscal year, extrapolated from last quarter's statistics, predict another increase in complaints reported. The unit expects to process 164 complaints in 1986-1987," she said.

Employment discrimination or harassment on the job were the most frequently reported complaint last year, comprising 75 percent of the unit's workload last year, the report states.

One case history cited in the report describes an attempt to discredit the work of a gay man after he had protested the company's not hiring another gay man who had applied for a job. The community liaison unit mediated a settlement between the employee who decided to quit and the company. The settlement included severance pay, continued insurance coverage for the employee, a good letter of reference and expungement his employee files. In return he agreed to drop all claims against the company.

The case illustrates the efforts made by the unit last year towards "getting severance payments and keeping insurance, which was really important

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Kentucky Sodomy Law Found Unconstitutional

by David M. Lowe

A Lafayette County District Judge in Lexington, Kentucky, has ruled that Kentucky's criminal sodomy statute is unconstitutional. Judge Lewis Paisley held that the status, which makes it illegal for individuals of the same sex to engage in either oral or anal sex, violated Kentuckians' right to privacy under the state's constitution.

In declaring the Kentucky status invalid, Judge Paisley considered the June 1986 decision of the United States Supreme Court in Bowers vs. Hardwick. Paisley noted that in the Hardwick case, the Supreme Court scrutinized a Georgia sodomy law in light of the U.S. constitutional protections of a right to privacy. As the Kentucky judge pointed out, "Judicial construction of the Federal Constitution in no way limits the rights and protections of the State Constitution." The judge went on to state that, "The right to privacy under the Kentucky Constitution is broader than that provided by the Federal Constitution."

This is the first state court ruling striking down a sodomy law since the Supreme Court's decision in the Georgia vs. Michael Hardwick case. "We appreciate the courage that was required for a Kentucky judge to apply the law of privacy in such a principled way," said Nan D. Hunter, director of the national ACLU Lesbian and Gay Rights project.

Ernesto Scorsone, ACLU Cooperating attorney and lead counsel for defendant Jeffrey Wasson, stated that the successful constitutional challenge to the sodomy statute was a victory for all Kentucky citizens. "Judge Paisley's ruling recognized Kentucky's rich tradition of protecting individuals' right to privacy. Kentucky's court system has steadfastly defended an individual's rights and protections within the home," said Scorsone.

The charges against Wasson were the result of an undercover investigation in downtown Lexington, conducted by police detectives who were wired for sound. The undercover detectives posi-

tioned themselves in a parking lot frequented by gay men. In Jeffrey Wasson's case, as in other cases, there was never an attempt or suggestion to commit a sex act in public. All individuals involved were adults and there were no offers or requests for money. All invitations were to take the undercover officers home. Five individuals were arrested and charged with a misdemeanor carrying a maximum penalty of up to twelve months in jail.

After ruling on the Wasson case, Judge Paisley dismissed all charges against the other four defendants. "What this means is that Kentucky's sodomy statute can not be enforced in Judge Paisley's district," said Scorsone. Paisley is one of 6 Fayette County District Judges. Scorsone would not speculate how any of the other district judges would rule in a similar case. Even though Paisley's ruling is limited and has no effect statewide, Scorsone sees the ruling as the beginning of the state's first test case that will probably go to the Kentucky Supreme Court.

Fayette County has filed a notice of appeal challenging Judge Paisley's ruling with Kentucky's Circuit Court. Assistant Fayette County Attorney, Florence Huffman, told the Sentinel why she believed it was important to appeal the ruling: "We believe that the Supreme court was correct in ruling that homosexuals have no right of privacy in the sense that the solicitation occurred in a public place, even though the solicitation was gratuitous. We also agreed with the Supreme Court's writings that we should uphold the ancient moral thoughts against homosex-

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Still Fighting for Freedom

by Corinne Lightweaver

What is the most pressing issue on the agenda for the civil rights movement in the last half of this decade?

I think the most pressing rights [issue] continues to be the equity of opportunities for all Americans, regardless of their race, color, or creed. People in America — whether they're Native Americans, Chicanos, Hispanics, Asian-Americans, Blacks, whites — should not have to be concerned about whether or not they're going to be able to have the same opportunity to develop across the entire spectrum. That [promise] should be understood by employers, employees, educational institutions, businesses. If you have the talent, God-given brainpower, and education, that should be the determinant as to whether you're going to have an opportunity to rise.

Civil rights are going to continue to be an issue. Of course, with the minority population, it will also have to deal with the whole question of employment. That continues always. Because if a man is not skilled — and I use the term "man" generically — and doesn't have the educational opportunities, then he's not able to make advances in this society. Because by having the education, you have the necessary requisites to compete in a highly automate and technological society. You're in a position to lay aside money for a home, you're in a position to prepare for your children's future, that is, if you're gainfully employed. Then you can budget. So employment opportunities and development of the skills necessary to function in a very computerized and technological age continues to be the burning issue, particularly in minority communities.

One out of four people with AIDS are Black and 50% of women with AIDS are Black. Can you make a comment on how the Black community is dealing with this? Are Black leaders becoming more willing to deal with this issue? What are the chances of federal funding for AIDS education programs for Blacks?

I don't have enough material to really answer that question in a scientific way, because one of the things that's always been very interesting to me is to see that whenever we have negative social phenomena in our society, how quickly we are ready to talk about percentages and what-have-you without sometimes having all the facts on hand.

Let me tell you what I mean. Everything you say AFDC [Aid for Dependent Children] children or AFDC families in America, all kinds of emotionalisms are conjured up in the heads of people. [People think of] Black families, and yet the larger percentage of people in this country on AFDC benefits are white. . . but you don't ever hear that.

The "drug problem." Everybody was saying for quite some time, you know, there are so many drug addicts in the Black community. . . .

So I get perturbed sometimes over the fact that the negative social factors in our country are pointed up so readily and so easily, particularly when there's a large percentage of Blacks that are involved. I'm not trying to say that we don't have a high percentage of AIDS amongst the Black population, but do we know the true facts of the entire situation?

I'd like to clarify my AIDS. The number of Blacks with AIDS is very small in comparison with whites, but AIDS is occurring among Blacks at a disproportionately higher rate than is expected.

Oh yes, well that's the way the question should be asked. You see on the basis of the population, proportionately it's higher. But if people don't understand that, they'll think that there are more Blacks with AIDS than whites, which is so far from the truth.

It has been a concern of Blacks involved in AIDS work in Oakland and San Francisco, that not enough funding is going to minority projects.

That's nothing new. It's nothing new that they don't get enough funding. It's part of the characteristic patterns in our beloved country.

We've got to have people in government who are sensitized and who believe in the rhetoric of our democracy, not really just talking about how wonderful our country is on July 4th when we celebrate Independence Day.

If you were President in 1986, what would be your top priority? My top priority would go back to what I said at the very beginning. Make sure that there are opportunities for people who have the requisite attributes to enter

Shirley Chisolm Speech Highlights "Human Rights in a Conservative Era"

If over two centuries of our history as a nation, America has stood for any single concept or any overriding condition of mankind, it has stood for freedom. At last, that is what we believed. Freedom. That is the word. That is the concept that glows in the minds and has been spoken in the languages of peoples all over the globe, when they have thought of these United States of America. And that freedom has been the standard and inspiration for freedom struggles ever since Jefferson and Paine and Adams and Franklin called for an end to monarchal tyranny over the colonists of this new world. But, tragically, the elixir of freedom remains beyond the grasp of thousands, even millions, of the earth's population who are yet thirsting for it.

It is about . . . the freedom fighters in Afghanistan and Namibia, the campesinos in Chile and Uruguay, the impoverished Black, Hispanic, indigent, elderly, and single-parent families that I wish to speak about today.

How interesting it is to note the differences between the Sixties, the Seventies, and the Eighties. Today, the majority of us seem to be like Rip Van Winkle, fast asleep. Nobody seems to be really concerned about the other person, so long as you are making it alright. In the Sixties and Seventies, it was wonderful to see that people, just plain people, whether they were white or Black or whatever, moved beyond self in order to get certain things accomplished so all of us can hopefully move to the bottom line and that bottom line had to deal with the amelioration of the human condition.

I'm trying desperately to say to you — the only way I know how to say it — that in the Sixties and Seventies, people were not selfish. People were involved in different kinds of movements: the student movement, the environmentalist movement, the anti-Vietnam war movement, the civil rights movement, the women's movement. Today, it is a very sad thing to see how the erosion of these gains are continuing in America and nobody seems to be saying anything. People are most inarticulate in the Eighties.

Here at home, we in this audience have to judge if cutting job training programs or compensatory education programs or college loans programs moves the people hurt by those deepening cuts closer to freedom or nearer to the bondage of poverty and ignorance. We have to judge if abandoning affirmative action plans and weakening fair housing plans and cutting school desegregation plans moves certain children and certain adults closer to freedom or nearer to the barbed wires of isolation and despair. In our foreign policy, we have to judge if sending our helicopters and machine guns and Marines bring Third World people closer to freedom in this life or simply nearer to the final freedom of the grave.

It is about . . . all Black Americans still live below the official poverty level of

Shirley Chisolm

Shirley Chisolm was the first black woman elected to the U.S. House of Representatives and to seek the Democratic Party nomination for President.

She has earned praise for her efforts on behalf of Black colleges, compensatory education, minimum wage for domestic, Native Americans, Haitian refugees, migrant workers and the poor.

In February 1982, Chisolm left Congress citing the frustration and difficulty of serving her constituents while conservatives controlled the government as the major factor in her decision.

Although no longer a Congresswoman, Chisolm, 61, continues to lecture nationwide on political topics and is the present Chair of the two year old National Political Congress of Black Women. She currently holds the Purrington Chair at Mount Holyoke College in Massachusetts where she teaches courses on the American legislative process, women in politics, and the factor of race in politics.

Chisolm spoke with the Sentinel prior to her speech last week at Mills College.

into different jobs and different areas. Secondly, making sure that the educational programs are such in our school system that every child in America will be able to have the range of courses that he or she desires to have, in order to become a productive citizen in America and not end up on the public assistance rolls.

I believe we can continue to talk about these things constantly, but unless you have men and women in administrative and policy-making positions who have the commitment, the compassion, and

How do you feel about current government spending priorities? What is very interesting to me is that we seem to be so concerned about the fantastic military buildup in this nation. We seem to have placed ourselves in a position of being in competition with the Soviet Union in terms of our priorities being right-side up.

I think we've become too carried away with militarism and as a result of that, our attitudes towards human beings in this country have been shoved more and more and more into the background.

I see this so much because I am travelling constantly. I've been in about 35 states during the past five months and I tell you, it's abominable. I can't believe this is my America or your America. You go into the Appalachian region of this country, you go into the

Continued on page 7

the concern for all Americans, twelve years from now I'll come back to this table and now talking about the same thing.

We've got to have people in government who are sensitized and who believe

\$10,040 for a family of four. Can you imagine trying to keep a family together in any way comfortable that's just on less than \$10,000 a year? . . . Oh it's really great that inflation's down; it's days too bad prices are not down too.

What is so fascinating to me is that persons in this country who feel that they are living in an environment of plenty and are middle class or upper-middle class or upper class usually cannot really understand what the rest of America is going through because they've become quite insulated in their own little enclaves and they're not in daily contact with the rest of the people who make up America.

The farmers of this country are suffering miserably. Nobody's even talking about the high suicide rates that are taking place upon the farms in America. President Reagan, with his own inimitable, unique kind of charisma, has been able to use the media in a fashion that has caused thousands of Americans to really feel very close to this man who exemplifies fantastic patriotism, uses the right kind of language that stirs the heart. And actually, as one views the President, [you feel] that he is talking to you and you alone. The fact that he may have been a B or C actor for a number of years. . . .

Maybe you would say that poverty and unemployment and barefoot babies have nothing to do with discrimination or unequal treatment. . . . How can it not be a matter of civil rights when Black men are jobless at twice the rate of white men? How can it not be a matter of civil rights when Blacks and Hispanic school children are crowding into the usually older schools, many of them using outdated textbooks, and so many overworked teachers. How can it not be a matter of civil rights when Blacks often outnumber whites on death row in our prisons?

Let's look at South Africa. We are a democracy. We believe in the rule of the majority. Eighty percent are Black persons in that country living on approximately 40 to 50% of the land, not having a voice in their government, and, of course, continuing under that hideous doctrine of apartheid.

We have to keep in mind that President Reagan really had no real experience in foreign affairs. He had to get some on-the-job training. We should also be aware that our President sees every international issue as a contest of an East/West struggle. And this is why he gets so nonchalant about worldwide-spread [human] rights abuses by anti-Communism regimes and countries like El Salvador, Guatemala, Chile, South Africa and South Korea.

There's so much to accept and to try to understand about this particular Administration's actions on civil and human rights. The President speaks of freedom, but as I hear "freedom," this promotion of freedom does not really include the disadvantaged and the downtrodden and the disenfranchised.

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Gay Clout in Doubt?

by David M. Lowe

Are lesbians and gay men losing political power in San Francisco? The answer is an unequivocal no. What is happening is the diversification of the gay community from a geographically concentrated, one issue oriented voting block to a widely dispersed, multi-issue oriented electorate.

Gays are continuing to move out of the Castro "ghetto" and increase their political power in other areas of the city. In fact, in the last election precincts in the Haight and Cole Valley rejected Proposition 64 by a greater margin than precincts in the Castro. The latest election figures also indicate that more lesbians and gay men are beginning to relocate to the Potrero Hill and Glen Park areas where they are estimated to make up between 25-30 percent of the electorate in some precincts.

With virtually every politician in SF committed to some form of basic human rights for the gay community, lesbian and gay voters are looking to other issues when selecting a candidate: economic, environmental, social services and other human rights issues including domestic partners. The result is the diversification of the gay vote along traditional liberal, middle-of-the-road, and conservative lines.

"We no longer vote as a block except on anything as blatantly

homophobic as Proposition 64," contends John Wahl, political vice-president of the Stonewall Democratic Club. "I think as time goes on gay, lesbian and bisexual voters are giving other considerations the same weight as their same-sex orientation."

Dennis Collins, Wotman for College Board campaign manager, and advisor to Supervisor John Molinari, concurred with Wahl's contentions: "I think our diversity is well illustrated by the fact that we have a gay Republican club and gay Democratic clubs which range from ultra-progressive to those considered more moderate. But, on issues where we have something at stake we still unite and rally behind a candidate we can get a consensus on."

"One of the problems that make it appear that we are diminishing in power is that we have become so successful in building coalitions with other groups that we lose our identity because everybody else is voting

the same way that we ask them to," said Richmond Young of the Alice B. Toklas Democratic Club. "For example, how would you isolate the gay vote on an issue like 'No on 64' where every precinct in the city supported us with at least 60 percent of the vote? You can't, but it illustrates our success at building strong coalition among all voters."

Politically maturing beyond gay block voting is vital to our success in the future.

"Even if we vote as a block we can't be effective in city politics. We can't get people elected to the Board of Supervisors on our

NEWS ANALYSIS

own. It's not a particularly prudent strategy to try and reunite the gay vote and ignore every other element of the city. You can't win elections on that basis," said Young.

"We wouldn't want to elect every gay, lesbian or bisexual candidate who ran," according to Wahl. "I wouldn't want to see a far right gay candidate elected to the Board of Supervisors who would vote against rent control, wide-open downtown development. These are important issues to me and even though that person has the same sex orientation as me, I would be very much against them."

Despite the continued movement into different areas of the city and the issue diversification of the community, the lesbian-gay vote is still very powerful.

"I think the gay community has as much clout if not more so than it ever did," analyzed Collins. "Working for a politician I can tell you the importance politicians place on the gay vote. We are the single most influential community with the most

votes of any minority in the city. We are close to 25 percent of the electorate which is a huge block." Collins cited Molinari's victory over Kopp for President of the Board of Supervisors in 1984 as an example of where gays can make the difference in a political contest.

However, in the last election gay "clout" failed to translate into a win for any of the openly gay or lesbian candidates. Would we be more successful under the process of District Elections? Yes, is the answer from most political observers who also believe gays could eventually elect more than just one openly gay candidate to the Board of Supervisors.

"I think the voters of this city will vote for a qualified candidate who reflects their views, has done a credible job and has a good background whether he is gay or not," speculated Collins. "There's no reason why a Pacific Heights gay man couldn't be elected in District two."

"I think district elections may well result in more than one gay, lesbian or bisexual Supervisor. We could possibly get candidates elected in Districts 1, 2, 4 or 7," said Wahl.

"I think the goal would be to make sexual orientation not the issue and have voters evaluate people for what they are and how they stand on the issues," said Collins. The best example of this is that some gays won't vote for Harry Britt because of his stand on certain issues, but he attracts some straight voters who agree with him."

Moving beyond city elections, political analysts believe an openly gay or lesbian candidate may soon be elected to a state assembly seat.

"There are a number of liberal areas around the state where it is conceivably possible that a lesbian, gay or bisexual candidate could win a seat in the

state assembly. Most likely in SF's 16th district, but we shouldn't discount the possibility of that happening in West Hollywood or Santa Cruz," said Wahl.

Collins believes a gay or lesbian person will be elected to the assembly within the next eight years, probably from the areas mentioned by Wahl.

Moving beyond city elections, political analysts believe an openly gay or lesbian candidate may soon be elected to a state assembly seat.

"There are a number of liberal areas around the state where it is conceivably possible that a lesbian, gay or bisexual candidate could win a seat in the

Harvey Milk George Moscone Candlelight March

17th & Castro Thanksgiving November 27, 1986 ■ 8 pm

The annual candlelight memorial march to honor the memory and visions of Harvey Milk and George Moscone will begin organizing at Harvey Milk Plaza, 7:30 pm Thanksgiving Day. You are encouraged to bring signs honoring a loved one lost to AIDS or expressing issues of interest concerning the fight for human rights. Sign making material will also be available at the Plaza.

Delta Boycott

Continued from page 1

Ten days after the provision took effect, Delta, under pressure, agreed that the amendment was misguided and withdrew it, stating that the policy was formulated out of a "widespread misunderstanding" among "senior staff" that AIDS could be spread through casual contact.

On August 6, 1986, Delta removed a person with AIDS, Mark Siegers, from an Atlanta to San Francisco flight based on incorrect information that clearly contradicted a letter Delta had received and confirmed from his doctor. Following this episode Delta apologized to Mark, affirmed that people with AIDS were welcome on Delta, and stated that "The experience with Mr. Siegers has served to expand our awareness of the sometimes unique travel situations confronting the AIDS patient. Thus, in an effort to better serve all our passengers, Delta will distribute copies of an informational packet on AIDS to its public contact personnel. This is designed to help them better understand the disease and respond to their AIDS passengers needs and general passenger inquiries on the subject."

"I think it's important if one is going to call a boycott, people show up."

On August 24, 1986, Robert Cobern, a person with AIDS, attempted to make a reservation by telephone on a Delta flight. When he revealed to the clerk that he had AIDS, he was told that it was Delta's policy not to fly AIDS patients, and the clerk abruptly hung up. Delta apologized.

During a court hearing brought by the family of Delta crash victim Scott Ageloff, Delta attorneys argued that because Ageloff was gay, the mere possibility that he might have AIDS lessened the value of Ageloff's life.

If you have any information that might shed some light on the above

instances, or on improved policies regarding AIDS by Delta Airlines, it will help us in making an appropriate decision."

At press time Delta had not yet received Mobilization's letter and therefore could offer no response.

Mobilization's organizing efforts include seeking support from the 300 member International Gay Travel Association. Several Bay area travel agencies have already begun cancelling Delta reservations and committed to backing the action further by refusing to book the airline's flights.

MAA is also polling the nation's gay activist/political organizations and AIDS service agencies to determine whether a boycott is the appropriate response. "I think it's important if one is going to call a boycott, people show up," said Ken McPherson, MAA. "No one at this time has suggested anything other than support."

MAA envisions the results of a Delta boycott as two fold.

- In Delta's specific case, publicly state strong firm new policies on the treatment of AIDS.
- Should any company within the food, lodging, transportation industries act in the manner that demonstrates discrimination against people with AIDS, they will find themselves at odds

with a financially powerful gay community.

"The Coors boycott shows the enormous strength we can muster when we are all financially and emotionally behind any given act of discrimination," said McPherson. "As a national community I believe we can bring any of these food, lodging and transportation industries to our point of view." McPherson is also anticipating widespread support outside the gay community from people who view discrimination against PWA's as wrong. Especially, handicapped individuals who he says have long suffered discrimination at the hands of the airline industry.

In this instance MAA is seeking more than just a response from Delta.

"We received several apologies on these various issues already, now we're looking for a change in action. We are clearly tired of apologies," stressed McPherson. MAA wants evidence from Delta that they've provided AIDS

allow them to lead the boycott effectively. "We respect the opinions of all of those people and organizations and should the consensus be that we are to move forward on this, it is very likely that we will."

"We received several apologies on these various issues already, now we're looking for a change in action. We are clearly tired of apologies."

Chisolm Interview

Continued from page 5

Black deltas of Mississippi, you go out on the farms in Kansas and Arkansas, and you see those farmers, the salt of the earth, suffering in America in 1986. It hurts, it hurts. We have forgotten that the most important resource that any nation ever has is its human resources. We have forgotten that.

Has it become easier or harder to be a woman in politics today? What advice would you give to a Black woman who wants to become a political leader?

I wouldn't say it's become harder, because when I started in the late 1950's, it was almost unheard of in terms of a woman, [not to mention] a Black woman, saying she wants to go into politics. I don't think it's as hard as it used to be at all now because of the fact that the Second Swing of the women's movement has altered the consciousness of people in this country that the time has come to not make determinations as to whether or not a person should be in politics on the basis of their gender. Because most of the politicians who've succeeded in America wouldn't be there if it weren't for women. Come on, let's put it on the table. Women traditionally have been the backbone of most of the male politicians in this country. They're the ones who gather the petitions, who do the work at the headquarters. I've seen it. I've spent many years of my life in politics. What we've been able to see now more than ever is that there are stupid men and stupid women, there are brilliant men and brilliant women. And

this country needs the collective capacities and types and aptitudes of the genus Homo sapiens, of whom some are men and some are women.

But the problem that continues to confront women more than any other problem, of course, continues to be the question of money. If you look at the women's political parties that have developed today and compare them to maybe ten or eleven years ago, we've made some progress. We have four or five national women's political [groups] to give out money to female candidates.

We have formed a National Political Congress of Black Women in this country. We now have 7,000 black women in 32 states. I'm the National Chair. [We have] 50 grassroots organizers in this country, because we're getting ready for '88. Because Black women in this country have said, we're sick and tired of always being allied with other groups. . . . When we go to national conventions — I've watched this happen — nobody pays us any mind. We always have to be tacked on to some other group. . . . So when we came back from that convention in 1984, we decided to form [the group].

In the past election, four Black women were elected in this country: two in Maryland; one in Bridgeport, Connecticut, and one in Tempe, Arizona to State legislative houses. The National Black Women's Congress was involved. We are not playing. You will hear from us at the national conventions in 1988.

'Before Stonewall' Traces Origins of Gay Movement

Before Stonewall, a 90-minute documentary airing Tuesday, December 16 from 9-10:30 p.m. on most PBS stations (check newspaper listings), chronicles social and political activities within the gay community from 1920 to 1970.

The film offers a look at lesbian bars during the 1920s; the army induction stations of World War II—secretly called "seduction stations"; and the formation of the first organizations for gays, the Mattachine Society, in 1950, for men, and the Daughters of Bilitus, in 1955, for lesbians.

Provocative and often humorous interviews with poets Allen Ginsberg and Audre Lorde, historian and playwright Martin Duberman, native American activist Smilie Hillaire, gay activist Barbara Gittings, Reverend Grant Gallun, novelist Ann Bannon, among others, provide a candid portrait of the gay experience in America. Along with personal accounts Before Stonewall combines archival materials, film clips, songs, home movies, and snapshots or ordinary people to trace the history of the gay rights movement.

Before Stonewall received first prize for Best Non-Fiction Feature Film at the Houston International Film Festival, and Best Non-Fiction Feature Film Award at Filmex in Los Angeles.

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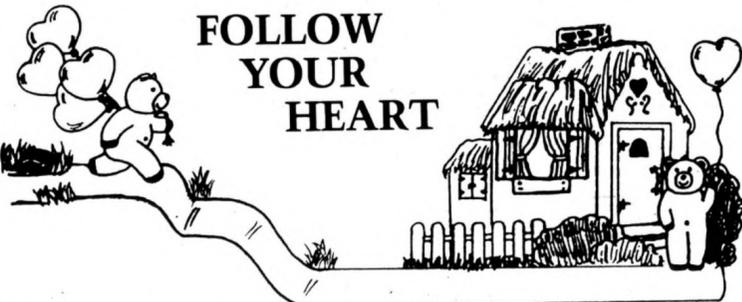
WORK THIS PAGE

The SF Sentinel is expanding its news coverage to include all segments of the gay/lesbian community. We are looking for freelance news writers, especially those interested in covering the women's community and the many diverse minorities that make us uniquely San Francisco.

Send your resume and writing samples to:
David M. Lowe, News Editor

Sentinel
500 Hayes Street
San Francisco, CA 94102

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From November 24 to December 12 we'll be coming to your house as part of our annual fundraising drive.

Because it matters that we help our brothers and sisters affected by this epidemic . . . because we need to make it possible for them to live with dignity, peace, and love, please be ready to follow your heart and give generously.

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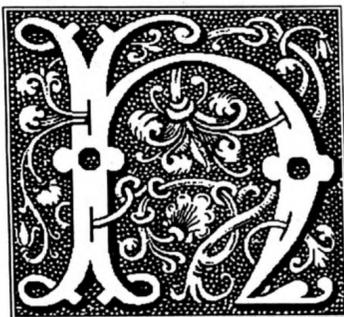
AIDS is *not* spread by casual contact. AIDS is transmitted through intimate, unprotected sexual contact or through sharing IV needles when shooting drugs.

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AIDS

Town Hall Forum on AZT

by Stuart Norman

An estimated 200 people, double the expected turnout, gathered at the Women's Building last Thursday seeking answers on the promising new anti-AIDS drug, AZT (azidothymidine). The town hall forum sponsored by Mobilization Against AIDS was chaired by Dr. Paul Volberding, head of the AIDS ward at SF General Hospital.

Dr. Volberding was asked why the supply of AZT was limited and replied that the Burroughs-Wellcome Co. was gearing up production and that SF General expected to receive its initial supply any day. AZT is classified by the FDA as an Investigation New Drug, and eligibility to receive it for treatment is based on an arbitrary decision by the FDA. Doctors have no control over this decision process.

Volberding continued that under the Investigational New Drug classification, AZT is supplied free of charge, but it will only be available through hospital pharmacies. The cost for treatment at this time will be covered by MediCal or private insurance companies. When the drug is licensed the cost may be high. He said Burroughs-Wellcome wants to make a profit. "It's my frank guess what drives things is money. Burroughs-Wellcome has nothing to lose in slowing down production." Burroughs is building production plants, and they have bought up the world's supply of thymidine from which AZT is made.

Now only those having full-blown AIDS will qualify for AZT because of the limited supply. Volberding said the phase two trial demonstrated that PWA's benefit most from AZT and they should have priority.

The phase one study on AZT began 14 months ago at the National Cancer Institute. To qualify, the patient had to have recovered from a first infection with PCP pneumonia, have had no Kaposi's sarcoma, and be "sick enough and healthy enough" to chance survival through the study. Kaposi victims were excluded because the chemotherapy treatments they receive might interfere with AZT results. Volberding commented there would soon be a KS study.

Initially, 280 nationwide entered the AZT study. Half had AIDS, half ARC. Half of each group were given AZT, the other half given a harmless placebo as a control in this double blind study. They took the drug every four hours around the clock.

At SF General 22 were involved in the study. 20 of these had AIDS; only 2 had ARC.

It was found that PWA's on AZT have T-cell increases at first, but decline to the level of the placebo

group. PWARC's T-cell level increase and stay up.

The North Carolina based Burroughs-Wellcome Company, developer of AZT, helped put together the monitoring committee for the study. They would check if more patients receiving AZT died or if the results seemed to indicate that more PWA's were surviving, and at that point the study would be ended. On September 10, 1986, an emergency meeting was called because results revealed that 16 patients in the placebo group had died, while only one in the AZT group died. It was not deemed ethical to continue the study. The committee held a press conference on the results and announced that everyone in the study would receive AZT.

Currently, there have been 31 deaths in the study population, but only three of those were in the group originally

receiving AZT.

Such studies bring up the ethical question if it is right to hold double blind studies in which half of a diseased population receive a placebo. Dr. Volberding defended the practice as a trade off for the greater common benefit in order to gather accurate scientific data as to a drug's effectiveness. He went on to say there is little evidence that AZT is an immune system stimulator, but it appears to slow reproduction of the AIDS virus and thus extend life.

Since AZT does block some genetic functions, its side effects are predictable — some flu-like symptoms and gastrointestinal distress and anemia. All these effects are reversible and there is no knowledge of long-term toxicity. The positive effects in the patient are weight gain and an increase in helper T cells.

Continued on page 10

Alternative Answers

by Bob Marshall

The AIDS Healing Alliance (AHA), a new group dedicated to spreading information on alternative treatments for AIDS and ARC, held its first public forum on Wednesday evening. Nearly a hundred people filled the Metropolitan Community Church on Eureka Street to hear Supervisor Harry Britt, organizers of AHA, and several speakers with AIDS and ARC discuss a variety of options outside the realm of organized medicine.

AHA is seeking \$200,000 in City funds to set up a referral service to provide information on AIDS research and treatment, ranging from the latest drugs to holistic treatments including herbs, visualization and psychic healing. The project began when AHA founder Larry Layton tried to share his own experience with spiritual healing of AIDS, and found that there was no central clearinghouse for AIDS information. Layton contacted supervisor Harry Britt, who enthusiastically received his proposal.

"I've turned off and tuned out all frightening news about AIDS," said Layton. "A sense of hope must be brought back into our community. Only in San Francisco would I have ex-

pected the doors to open so freely."

Although the speakers at the forum concentrated on holistic treatments, AHA's John Marino says the group doesn't want to discount the American Medical Association's efforts to fight AIDS.

"We're not condemning any of it," said Marino. "We're saying that there's this body of knowledge available, there are people who have had these experiences (with non-traditional treatments), and these experiences are valid. What we want to do is let people know... how to use all of the tools that are at their disposal, rather than saying 'this is no good, and that's no good.'"

Continued on page 12

Department of Corporations Begins HealthAmerica Investigation

by Yvonne Zylan

The California Department of Corporations (CDCO), in response to a complaint filed by National Gay Rights Advocates (NGRA) on November 7, has begun an investigation into possible unethical practices by HealthAmerica Corporation. NGRA contends that the Albany-based insurance company has been secretly "red-lining" the city of San Francisco, refusing all applications from city residents in an attempt to avoid the costs of AIDS and ARC-related claims.

District Attorney Arlo Smith has announced that his office would investigate the complaint if the California Department of Corporations found sufficient evidence against HealthAmerica.

Vera Kawamura, an attorney for the CDCO who is handling the case, said that it is still "too early to tell" how long the Department's investigation will take, but that if it was found the HealthAmerica had violated state legal or ethical guidelines, the Department would consider several available "remedies." Kawamura, who was unwilling to provide any details about the

current status of the investigation, said that it was possible that the complaint would eventually be passed on to Arlo Smith. Robert Perez, of the District Attorney's office, stated that he was "keeping a dialogue" with the CDCO, and would follow the progress of the investigation.

The complaint was filed by NGRA's attorney Benjamin Schatz after a former HealthAmerica employee, Joanna Baugh, told NGRA that her supervisors at the company once told her to take all San Francisco applications and hide them in a desk drawer. Baugh said that those applications had then been

sent rejection letters by HealthAmerica, stating that they had been turned down for unspecified medical reasons.

NGRA has asked for the maximum penalty allowed by law: \$2500 per violation; since NGRA estimates the number of violations to be at least 200, they are calling for a total fine for \$500,000. They are also asking the CDCO to require HealthAmerica to accept all San Francisco applicants who were unfairly denied policies and to compensate them for any costs which they incurred as a result of the company's unethical practices.

SEX

Continued from page 4

to gay men last year," Gillis said. In addition to monetary settlements, the unit helped to negotiate such compensation as "job transfers, promotional upgrades or improved workplace non-discrimination policy," the report states.

This year the unit has added a full-time staff member to deal with AIDS/ARC-related cases and community outreach. Norm Nickens is the unit's AIDS specialist, joining staff members Gillis and Jackie Winnow. Nickens deals with complaints pertaining to AIDS/ARC discrimination. During the advisory committee meeting, he reported that there is a pressing need for housing for people with AIDS, especially in limited-care facilities. The SF Department of Public Health has documented 45-60 cases of homeless people with AIDS/ARC, Nickens said.

Nickens also reported that Supervisor Nancy Walker's office is attempting to create a uniform definition of disability in the city's nondiscrimination ordinances. The proposed language, which follows the widely accepted and easily understood federal definition of disability, is being prepared by the City Attorney's office.

The unit's community outreach and education functions include such activities as seminars in the workplace, and educating employers, who in turn train their staff to recognize and deal with homophobia and harassment. The unit also instructs employers on compliance with the city's anti-discrimination ordinances. Last year the unit helped a local hospital improve its service delivery to AIDS patients and helped to develop a staff training program on AIDS discrimination and homophobia. The unit also helped to develop a permanent community/hospital AIDS task force.

In addition, the unit designed a new brochure on AIDS/ARC bias, according to the report, and sponsored a two-day public hearing on AIDS/ARC bias. The findings from the February hearings will be available for release in the near future.

The Human Rights Commission is able to enforce city anti-discrimination ordinances through the City Attorney and District Attorney's offices. Frequently, mediation of a claim involves informing the person or agency implicated of violating these laws. In the case of a company contracting with the city, according to the report, these implications may be termination of city contracts. Gillis said, however, that the unity encourages plaintiffs to "settle rather than to press for litigation."

Areas of concern and future plans for the unit are also outlined in the report. The year's statistics turned up few complaints by minorities, and still fewer by women. Only 15 percent of the complaints filed last year were from women. As a result, the unit identified a need for greater outreach efforts to these segments of the community. Gillis also said the commission does not want to allow fighting AIDS/ARC discrimination to overshadow efforts to advance gay and lesbian civil rights as a whole. Gillis said issues of discrimination against lesbians may be neglected in the effort to deal with the volume of AIDS/ARC related cases, which primarily affect men. The unit also needs more staff to deal with the increased number of requests for help. The unit uses both volunteers and interns.

The Lesbian/Gay Community Liaison Unit operates under the auspices of the San Francisco Human Rights Commission's Lesbian Gay Advisory Committee, chaired by Sal Rosselli and Phyllis Lyon. The advisory committee directs the activities of the unit and make policy recommendations to the commission. The advisory committee will present the 1985-1986 report to the commission for approval at the Dec. 13 meeting.

Report from Nicaragua: The Lesbian/Gay Movement

by Tede Matthews

I am writing this letter from Managua, Nicaragua. I am spending seven weeks here, compiling material for a book on sexual politics in the New Nicaragua. As I talked to psychologists, artists, abortion rights advocates, gays and lesbians, sex educators, and mothers of the martyrs, I have been uniformly impressed by the progress and hope in such a beleaguered society. This hope can be so easily squashed unless we, as U.S. citizens, speak out.

People here are friendly and open to U.S. citizens. I am constantly surprised by this, considering that it is our Government which is intent on overthrowing their democratic society. The Nicaraguans didn't overthrow a U.S.-backed dynasty in order to be recaptured by the contras. They are prepared to fight to the death to retain national sovereignty.

In spite of this war, changes are happening rapidly in the fields of women's rights and sexual liberation. While we are fighting to retain the rights that we have already won, feminism in Nicaragua is flourishing. Everyday the newspapers have articles about women's rights and dialogue freely occurs.

National Sandinista Television has a sex-education series under the auspices of the Sandinista Youth with the assistance of Auxiliadora Marengo, Nicaragua's top sexologist. They are covering family planning, lesbian and gay lifestyles, and abortion among the twelve programs, all with a progressive feminist perspective. Because of war shortages and the U.S. economic blockade, they can only af-

ford six video cassettes. They must tape over old programs, thereby losing the first sex-education TV series in the history of Latin America.

I interviewed Milu Vargas who sits

and waiters. I have talked to lesbians who are video artists, psychologists, chauffeurs and secretaries. The vast majority are one hundred percent behind the Sandinistas. Some are in

student marches before the Triumph of the Revolution hoping that the National Guard bullets would hit him. He felt totally isolated. He then realized that "the market women may not

Gays and lesbians are starting to organize. They are joining the world wide struggle against social and religious prejudice and social invisibility.

on the National Board of AMNLAE (the women's union). She is also head of the legal team for the National Assembly. She told me, "I am amazed that President Regan continues to refer to us as totalitarian dictatorship. I read your Supreme Courts sodomy decision. Is this a democracy when the most basic individual right of its gay citizens, the right of privacy, can be treated in such a way?" On the other hand, Nicaragua has no laws or official repressions of its gay citizens.

In the park where gay men hang out, I met a guy who had been stripped and tortured in front of his high school by Somoza's National Guard. Where one might expect small talk, instead he showed me his scars. The citizens of Nicaragua bear many such scars.

I have talked to gay men who are soldiers, shopkeepers, artists, dancers

high levels of political responsibility. All of them want this message sent to North American gays and feminists, "if you want to support your sisters and brothers in Nicaragua, then do everything you can to stop our murder at the hands of Reagan."

Gays and lesbians are starting to organize. They are joining the worldwide struggle against social and religious prejudice and social invisibility. As in all poor countries, economics exacerbates their problems. Due to poverty and housing shortages, most must live with their families. They lack our mobility. What they don't lack is consciousness. Their revolution here has opened the closet door. We must insure that the contras, the congress and the C.I.A. don't turn this closet door into a coffin lid.

One guy told that he would go to

be a lesbian. The campesino may not be a homosexual. But we all had problems, no food to eat and no money for clothing and shelter. For me, the triumph became also my personal liberation. I came out and am never going back."

As feminists, as lesbians, as gay men, we have to strengthen our peace efforts. Our struggle is literally one of life and death. And we must remember that the forces that would like to strangle democracy in Nicaragua are the same forces that were behind the sodomy decision of the Supreme Court. We must not look back some day on smoldering ruins of the new Nicaragua regretting our inaction. In the name of peace and autonomy for Nicaragua, and openly, in the name of feminism and gay liberation, please speak out and act now for freedom.

POINT OF VIEW



Mikhail Baryshnikov for Shanti Project

Friendship is something most of us cannot live without.

Volunteers at Shanti Project do more than provide caring and emotional support, they give their friendship to people with AIDS, their families and loved ones.

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AT THE COURTHOUSE

KEN CADY

Murders and Mysteries

Killing gay people is apparently becoming more common across the country. Recent news reports detail five gay killings in peaceful Minneapolis, four of them involving men killed in their own apartments. Atlanta reports five gay murders since late summer, compared to 15 for the year in New York. In San Francisco, a recent epidemic of gay killing has taken the lives of five men — again, four being killed by people they brought to their homes.

As the incidence of violence rises, so does the level of community fear and concern. How are the police reacting? What are they doing to solve the murders? Attention becomes focused on defense strategies once suspects are caught. Is there really such a thing as homosexual panic or diminished capacity? Why do juries return strange and contradictory verdicts? Why do some killers get life sentences and other only a few years?

Over the next several columns these issues will be discussed from a gay point of view. Any discussion of gay killings necessarily involves some understanding of legal concepts in order to decipher the happenings in criminal court.

Since murder is the ultimate crime, it receives a great deal of attention. We use terminology rather loosely only to be disappointed or confused when the legal analysts start picking things apart. The killing of a human being is technically a homicide, not a murder. It only becomes murder when there is intent to kill and "malice aforethought." It's rather confusing.

but the law says that malice exists when there is manifested an unlawful intention to kill a human being. It is evil design, in general, as opposed to premeditated personal hatred. When the murder is premeditated, or planned, it is first-degree murder. Otherwise, it is second-degree murder.

If there is no malice, the homicide would become manslaughter, either voluntary or involuntary. An intentional killing, as in the "heat of passion" or "upon a sudden quarrel" is voluntary. A killing committed in the course of doing something else which was illegal becomes involuntary manslaughter unless that illegal act was a felony. The killing would then be backed up to first-degree murder under the felony-murder rule. This is important in many gay killings because the victim is often killed while being robbed.

Some homicides are "justifiable," such as killings in self-defense. Of course, there are also accidental killings.

As we face this rash of violence and murder, our immediate focus is on the

investigation and pursuit of the perpetrators. In the next issue I will report on conversations with various people involved in these efforts.

For those wishing to know more about the investigation and prosecution of murder, several interesting books are currently available:

Buried Dreams is the story of John Wayne Gacy, Jr., the "affable" Chicago clown and Democratic Party hanger-on who killed 33 teenagers boys and buried most of them under his house. Author Tim Cahill attempts to get inside the mind of these murders and understand his motivation. Gacy recreates a "hypothetical" murder in a chilling account of sadistic torture, bragging that "killing them was almost too easy... some of them, they weren't even handcuffed. I just used the rope trick."

In *Two of A Kind*, Darcy O'Brien deals with the investigation and prosecution of the Hillside Stranglers, Angelo Buono and his "handsome, fast-talking cousin," Kenneth Bianchi. Their victims were women in the Los Angeles area. The author speculates

that the two had a homosexual link, especially since Buono preferred anal intercourse with his victims and enjoyed sexual activity with his son. For awhile he had a gay roommate. The most fascinating aspect of the book is Bianchi's ability to convince several top psychological experts that he had a multiple personality, something which later proved to be a complete fraud.

Another interesting twist involves the refusal of then D.A. John Van de Kamp to prosecute the pair. Attorney General George Deukmejian's office stepped in to prosecute and obtained convictions. By then, Van de Kamp had become Attorney-General over the same people who had overruled his earlier decision.

A current best-seller is *A Cast of Killers*, by Sidney D. Kilpatrick, which also involves the refusal of an L.A. district attorney to prosecute a homicide. Famous Hollywood director William Desmond Taylor was killed on February 1, 1922. The murder was considered to be unsolved until Kilpatrick's book revealed the true killer and the official cover-up, involving top echelons of local law enforcement. Taylor, incidentally, was thought to be quite the lady's man when in truth he enjoyed the company of boys solicited for him by his butler.

Finally, the greatest murder mystery of the century receives another look in *Reasonable Doubt* by Henry Hurt. This fascinating book reveals the bungled investigation and cover-up involved in the John F. Kennedy assassination. A great deal can be learned here about how to investigate a murder. Unfortunately, most of the lessons were ignored by the FBI and Dallas police. The only person ever brought to trial for conspiracy to kill Kennedy was a gay man, New Orleans businessman Clay Shaw. A top informant in that case was David Ferrie, another gay man with connections to the same New Orleans syndicate as Jack Ruby. If you are going to watch the mock trial of Lee Harvey Oswald on "Showtime" this weekend, you'll want to have the information in this book.

NAN *Continued from page 4*
the director of minority affairs. NAN is a coalition of over 200 AIDS education and service providers committed to providing technical assistance to local AIDS education organizations.

We are very excited to have Gerald on board because he has proven to be a very effective director.

NAN cited recent Federal reports as the need for more educational efforts and services directed at Black and Hispanic communities because they have been disproportionately affected by AIDS crisis. Blacks, who make up 12 percent of the U.S. population, comprise 25 percent of all AIDS cases. Similarly, Hispanics, who make up 6 percent of the U.S. population, comprise 14 percent of all cases of AIDS.

NAN says Gerald has been highly successful in reaching these minority communities. While he was executive director of NCBLG, Gil Gerald was a highly vocal advocate for improving AIDS services to Black and Brown communities. In July of this year, under Gerald's direction, NCBLG sponsored the National Conference on AIDS in the Black Community.

KY *Continued from page 4*
ual type behavior. We do legislate morality and this ruling is not conducive to upholding the police powers of state." More realistically, and beyond her required legal jargon as prosecutor in the case. Whether they agree or disagree with the sodomy statute, I think they all believe it's a matter for a higher court to decide. Beyond the courts I think it is a matter more appropriate for address by the Kentucky legislature. The elected representatives of the people should repeal or amend the law.

Neither side would speculate whether the case would eventually be heard and decided by the U.S. Supreme Court, saying they were only concerned with the upcoming presentations before the Kentucky Circuit Court.

AZT

Continued from page 8

An AIDS drug must also be able to pass the blood-brain barrier and enter into the brain, as AZT does. But the studies so far have not gathered data on how AZT affects the AIDS neurological syndrome. Some data from the study is now being collated, and the National Institute of Health will begin specific testing for this soon.

AZT was a drug developed over 10 years ago in cancer research then put on the shelf for having no promise. It was first looked at with caution by the medical profession for research on AIDS. Volberding cautioned that medicine has a very bad track record treating viral diseases with drugs. And the AIDS virus is unique, a retrovirus having enzymes not present in human DNA. With that knowledge there had at first been hope to find a drug to block the action of these enzymes without interfering with human genetic function. So far this search has proven futile.

Questions from the audience were raised about other promising drugs, perhaps in conjunction with AZT. Volberding replied that when he is so often asked about a new therapy for AIDS "we quickly run out for the paper," making light of the many rumors that abound.

A sheet with two questions concerning DNCB had been passed out to the audience as they entered the hall. Dr. Volberding responded that DNCB is an immune system stimulant, along with a number of other therapies. He believes DNCB is an immune system stimulant, but not an anti-viral agent. He still wants an anti-biotic to combat AIDS, which he views as an infectious disease. He went on to say that there is much talk about using AZT with Interleukin-2 or DNCB. "And there is renewed interest in alpha-interferon. The medical profession became disillusioned when Alpha-interferon didn't cure AIDS, but not it seems to be an anti-viral at one point in the life of the AIDS virus." A problem is that both Alpha-interferon and Interleukin-2 are toxic in high doses, exhibiting symptoms similar to AIDS.

For more information Volberding and Mobilization suggest calling the national AZT Hotline (800) 843-9388. It is open 8 am - 12 pm everyday and will take questions from laymen to medical professionals. Volberding also stressed all the nown AZT information is in the standard medical literature.

On another subject Volberding was asked about the rumors of new virulent strains of AIDS in Europe. He replied there are two variants that can't be detected by the AIDS antibody tests. At first there were hopes that these strains might not be infectious and would offer material from which to develop a vaccine, but they turned out to be more virulent than HIV (HTLV-3).

Volberding commented on Surgeon General Everett Koop's report to the nation on AIDS: "(I think it's) tremendous coming from someone who hasn't had a strong track record on AIDS." He also said there were observers from Koop's office during the NAS Institute of Medicine committee hearings. Apparently "they got the message."

Concourse D'Elegance

The Nation's oldest gay car club, The Freewheelers, will present its Third Annual Concours d'Elegance on Saturday, November 22, in the Fiesta Hall of the San Mateo County Fairgrounds. More than 100 classic and vintage automobiles will be on display along with automotive memorabilia — model cars, vintage auto literature, owners' manuals and other items associated with old car collecting.

Concours d'Elegance will be open to the public from Noon to 5 pm. Admission is \$5 with a portion of the proceeds donated to Coming Home Hospice, an AIDS support organization. For more information call 386-6753 or 332-1956.

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INNER SPACE

VAN R. AULT

Confronting The Empire: Reclaiming Our Integrity

The empire is everywhere. The empire is out to rip you off. The empire has its rules, its laws, its propaganda machinery, and enforcement techniques. Worst of all, it is financed by your money and upheld by your energy. What is the empire? I describe it as those huge worldly structures that loom over our lives and often drain us of our integrity.

The empire of today's society includes: the federal government, the Roman Catholic church, the Republican and Democratic parties, corporate America, and mainstream medicine. (I'm sure I left out somebody important, but you get the idea.) Each of these agencies are experts in ripping off the choices of the individual, and brainwashing the masses to their viewpoint. In the last "Inner Space" column, I contemplated how the outer world is simply a reflection of our inner world. In order for our beings to flower, we must take a middle path that includes deep, inner confrontation, as well as bold outer world action. To move beyond the life-deadening influence of the empire, we need to develop an inner and outer strategy for self-healing.

Once we understand the empire has been created completely by us (in unison) we are on our way to changing it. The way to change it may be to withdraw our energy from the empire. It may be to go deep into its matrix and sabotage its mindless insensitivity by courageous acts of compassion and creative confrontation. Certainly the

greatest threat to the empire's stranglehold is the creation of alternatives. The alternatives must be within ourselves—within our own belief systems, which are the engines that drive us on our outer world journey.

Let's look at how we give power away to the empire. For an example, let's use the Roman Catholic church. Its influence is upheld only by the active participation (however dwindling) of people. It is financed and encouraged by those who participate in its rituals. The thought-forms the church projects are then absorbed into human consciousness. Look closely at the church's stance, and you'll see an uncomfortable reflection of our own beliefs. We are the ones who believe we need the spiritual power of such authority figures. If we didn't believe that, we'd create and administer our own sacraments to ourselves. We'd toss out the degrading theology and make up our own. When the Vatican makes ludicrous pronouncements about gay peoples' value, we'd laugh at them. We'd be empowered to express our spiritual selves in ways that are far above and beyond the guilt ridden, authoritarian structures the church

maintains. We'd learn how to be our own priests, and we'd be doing more constructive things than worrying about how to get along within the confines of an unimaginative hierarchy.

The empire runs itself and influences us by the energy we allow it to usurp. The pope has the power he has because people have assigned him to play a role of authoritarian ass-kicker. He is a mirror image of our distrust of our own integrity. To break the mirror, and release him from his role in the drama of our lives, we must take back the authority we've projected onto the pope (or whoever); we must give back the projections from him that we've absorbed; we must honor the source of integrity within us and allow that power to guide our footsteps in the outer world.

Of course, this is asking everything of you. It's more intimidating to realize you have the complete ability to do this, right now! But then, you may feel you're exempt from the process, that you've got it all handled. Test yourself by seeing how much some agency of the empire upsets you. To that degree your integrity has been compromised. To that degree, you have unconsciously surrendered your personal power. It is natural and understandable to be angry at times. Anger is a useful force in change. Anger that is creatively harnessed is power, anger that is forever held onto is impotence. You have a choice, every moment, to translate that energy into creative action that supports you in loving yourself more. Then your integrity is restored.

To the end, I offer the following meditation. It can assist you in accessing the deep levels of the mind where your beliefs are stored and can be changed. You might have someone read this meditation to you, or record it on tape for playback. Timing is important. Proceed slowly. Take the time to investigate the issues raised. Honor and observe carefully everything you see, think, or feel in the process. Taking responsibility for all of it—no matter how painful—moves us out of the empire's control, and onto the path of our own choice.

Exercise: Reclaiming Your Integrity

Make yourself as comfortable as possible. Loosen your clothing so you can breathe easily. Begin by tightening the muscles in your body—tensing them as much as you can for a few moments. Then let the tension go. Take a deep breath, and allow your body to relax. Feel the chair or bed beneath you supporting you. Relax into this support, and give yourself permission to go deeply into this experience.

Think of a part of the empire that has especially upset you. What happened? Who was involved? How did it affect you or your loved ones? What are you afraid of? What does the empire threaten to do to you? Relax now. Relax more... go deeper and deeper. Imagine a chair in front of you. In that chair, visualize a person most deeply linked with that activity of the empire. See who it is. Know now that this person can speak directly to you. You can converse in this relaxed, inner world. And you are completely in control of this process.

If you don't recognize the person who appears in the chair, ask for identification. Ask him what he wants of you. Listen. Ask him what he believes about your own personal value. Ask yourself: when was the first time you allowed that person to make you feel this way? Your inner self remembers, so let that memory return to you. What was going on at that time that encouraged this to occur? Who or what told you it had to be this way? What beliefs did this other person project onto you that you absorbed? How has this belief shaped your actions? How much of your personal power was relinquished into this person's hands? What did this allow you to do or to avoid doing? What was the pay off? Look at what has happened, and see the gift you gave yourself.

Now, what do you want to do? If

you wish to continue in these beliefs, without changing anything, acknowledge that fact, thank and dismiss the party in the chair, and slowly bring yourself back to the outer world. If you do want to change, take a deep breath, and allow yourself to relax even more. Go deeper. Acknowledge the gift you gave yourself in this situation. Admit that you, unknowingly, set yourself up this way, and forgive yourself if you need to. Allow an image to come into your mind that embodies your negative belief. It might be a memory, a symbol, a flash of color. Gather up the emotional feeling behind that image. See yourself placing that image/feeling into a box, closing it, and tying it up with string.

Speak to the person still seated in the other chair. Thank him for showing you where you need to work on yourself, and if possible, forgive him for any harm you suffered. Forgiveness allows you to complete the emotional exchange, so you can finally move on. Give the box to the person, transferring the belief, the image, and the negative associations back to him. Tell him, "I do not accept this gift. I return it to you forever. Take it and go." Repeat this if necessary, until you have given back the box. Feel yourself becoming lighter and freer. Say goodbye to the person in the chair, and allow his presence to fade away.

Now, how can you give yourself what you need without having the empire rip off your integrity? Imagine that you have created an enjoyable alternative, in which you can express your integrity your own unique way. Visualize this in as much detail as you like. Feel the satisfaction in it. Allow the feeling of strength in you to intensify now. Feel it rising up within your heart, like a fountain, and spilling out into your whole body. Enjoy this feeling. Now, ask yourself, what's the first step to take towards this alternative? What's one thing you can do to begin moving towards it? Will you do that? And when?

Place your hands over your heart, and affirm to yourself, "I bless my power." Take a deep breath as you accept your own power to change. When you're ready, slowly count to three, and on the count of three, open your eyes and return to the outer world. ■

sisters. I doubt if you would continue this vindictive persecution against gay and lesbians.

History has shown us all too clearly how not to fall into hatred in the future.

You lived during Hitler, Musolini and Stalin.

You know the horrid acts against innocent, unarmed men, women, children, gays, lesbians, Jews, Catholics, the young and the old.

All you have is 2,000 years of dogma, philosophy, and Church doctrine.

Those of us who are gay or lesbian and who are believers have untold past millenium and untold future millenium of God's love and of God's true nature.

White man was made in the image of God, very few have set forth to truly reach God, but rather have reached into the darkness of their hearts and the narrowness of their minds to propagate false hope and to lead the well-intentioned down the road to death.

I'm sure that when Christ Jesus returns as King there will be many gays and lesbians with him. You will never find a more loving, hardworking, faithful dedicated group in the world.

I call upon all gays and lesbians not to respond to the recent anti-gay statements from the Vatican with hatred, but rather to pray that God will reach into the heart of the Pope and clear out all of those cobwebs and show him the truth.

William Davis

ANSWERS

Continued from page 8

One of the evening's speakers, Robert McFarland, didn't share Marino's acceptance of the medical establishment. Diagnosed with AIDS in 1982 after several years of unexplained illness, McFarland says he has kept himself well by using vitamin C in regular doses of 12-15 milligrams per day, increasing the dosage to 80-90 milligrams per day when he feels ill. He also says that he eats raw garlic, and makes a garlic tea.

"All of my friends (with AIDS who stayed with medical treatments) have died," said McFarland. "I have begged them to do what I'm doing, and they have died. This is all bullshit, when the doctors tell you to take this stuff (antibiotics)."

Gil Lopez, a former teacher, was diagnosed with AIDS two years ago this month. He says he fought off four bouts of pneumocystitis with techniques learned at the Center for Attitudinal Healing. "The definition of attitudinal healing is inner peace," he said. "so I didn't have to worry about curing myself. I just had to worry about being at peace."

Doug Murphy, who has been battling ARC, told of his success with human mother's milk. Since it is illegal to sell human milk in the United States, Murphy obtained freeze-dried milk from Germany.

He also praised the work of Dr. Emanuel Revici in New York. According to Murphy, a single drop of Dr. Revici's butyl alcohol treatment ended a painful attack of neurological pain in just 15 minutes.

AHA plans to delay future forums after the holidays, because according to Layton, "We don't want to stress people out. Otherwise, we're all going to be stressed out, we're all going to be sick."

Layton also says he sees AHA as an organization that will outlive the AIDS epidemic. "We have to understand that it's not AIDS that we're healing — it's people that we're healing. So even if AIDS were out of the picture tomorrow, there would still be a need for this service in the City."

For more information on alternative treatments, or to volunteer for the AIDS Healing alliance, write AHA at PO Box 411421, San Francisco, CA 94141, or call (415) 626-1183. ■

LETTERS

Continued from page 2

quickly or as completely as we hope it will, many gay and lesbian people have found it a loving home, where their intellect and experience form a living part of their personal spiritual journey.

Episcopalians see ourselves on a "middle way" between the Roman Catholic and Protestant experiences, and our Church has been a welcoming haven for persons traveling in both directions. We continue to welcome all who seek integration of their life's realities with a search for greater meaning, strength, and, especially in the midst of the AIDS crisis, healing.

However, we support our Roman brothers and sisters in Dignity and elsewhere who continue, in seemingly worsening conditions, to maintain their spiritual home and their "dignity" as lesbian and gay persons. Integrity and Dignity share joint Chapters in many places. We are ready to be of help to our sisters and brothers in Dignity in their struggle, if we are needed.

And Integrity's door is always open for anyone wishing to find a gay and lesbian affirming and caring community in which to discover their own spirituality.

David N. Bentley
Secretary

To the Editor:
The following is an open letter to the Pope:

If you could see the tears of pain and feel the anguished voices of mothers, fathers, daughters, sons, brothers, sisters, lovers, friends and associates of those here who have died from AIDS; or if you could see the smiles and feel the warmth of many of my brothers and lesbian

ON GUARD

JOHN S. JAMES

Could You Get AZT?

The third human drug trial of AZT is beginning now. About half of people with AIDS will be allowed to use AZT in this trial. The rules about who can and cannot get AZT can seem bizarre; and physicians are not allowed to override them even when urgently necessary for the best interest of the patient.

We here reprint the entire patient selection criteria, normally sent only to physicians, so that you can tell in advance whether you or a friend probably would or would not be allowed to use AZT at this time. And we spotlight some urgent ethical issues of this trial, and what the community can do to promote more rational and humane treatment development in the future.

Not everybody wants to take AZT; surprisingly few have signed up so far. The drug did greatly reduce the death rate in the trials just completed. As of November 12, only three of 145 patients receiving AZT had died, compared to 30 of the 137 patients who received a placebo.

But about 25 percent of those who have taken AZT have needed at least one blood transfusion, often many transfusions. The new trials will reduce the dose slightly to help avoid this problem. There might also be long-term dangers, but no one knows at this time.

Anyone considering AZT should know about alternative AIDS treatments — none of them yet recognized by U.S. medicine:

- Ribavirin is the closest to being recognized.
- Other articles by this author have documented five treatment possibilities with strong scientific indications that they might be helpful, but with little medical attention or testing so far: DNCB, AL 721, BHT, nalrexone, and glycyrrhizin.
- Persons with AIDS and ARC have tried many treatments including herbs,

other Chinese medicine, vitamins, nutrition, exercise, and healthy emotions and attitudes. Typically, those who have survived in reasonably good health for three years or longer after an AIDS diagnosis have tried many different approaches and put together their own individual programs out of the ones that worked for them. You can learn more about these alternatives through organizations such as the San Francisco AIDS Alternative Healing Project. A new book, *Psychoimmunity and the Healing Process*, edited by Jason Serinus, discusses many of these options.

Although the current study provides AZT without charge, patients still will be billed for visits, for required lab tests, and for transfusions or other treatments needed for side effects caused by the AZT. Insurance companies might not pay these costs, because the drug is considered experimental.

At a public forum on AZT, sponsored by Mobilization Against AIDS in San Francisco, Paul Volberding, M.D., chief of the AIDS Activities Division at San Francisco General Hospital and one of the foremost experts on AZT and on the treatment of AIDS, said that MediCal would pay these costs for persons with AIDS (ARC is a separate problem). He thought that other states would pay through comparable programs (these programs are tied to Federal regulations which recognize AIDS as a disability). He thought it was likely that private insurance companies would be willing to pay, when they realized that

the alternative would be to pay much greater costs due to the progression of AIDS.

When AZT is licensed, it will be available through physicians without arbitrary restrictions, but it will no longer be free. Probably it will be very expensive.

Who Can Get AZT Now?

Physicians who want to use AZT must obtain a packet of instructions and paperwork; they can get this information by calling the AZT hotline, (800) 843-9388. Anyone can call for AZT information, but non-physicians get little detailed information.

Here are the patient selection rules, sent to physicians:

3.0 Patient Selection

3.1 Inclusion Criteria

3.1.2 AIDS patients who have recovered from one or more episodes of histologically confirmed *Pneumocystis carinii* pneumonia without AIDS-defining condition(s) (see MMWR May 23, 1986) presently requiring systemic chemotherapy.

3.1.3 All patients must have a Karnofsky performance status = 60 at entry (see appendix I).

3.1.4 Laboratory parameters — all patients will have the following present at entry:

- a. Total granulocyte count = 1000/cubic millimeter
- b. Hemoglobin = 9.0 gm/dl
- c. Platelet count = 50,000
- d. SGOT = 3 times upper limit of normal value
- e. Serum creatinine = 1.5 mg/dl. (or upper unit of normal)
- f. Positive antibody for HTLV-III/LAV confirmed by any federally licensed ELISA test kit.

3.2 Exclusion Criteria

- 3.2.1 Patients younger than 12 years of age.
- 3.2.2 Pregnant women, nursing mothers or women of childbearing potential not employing barrier contraception or abstinence.

3.2.3 Patients receiving any potentially myelosuppressive drug (such as trimethoprim-sulfamethoxazole (Septra — ed), pyrimethamine-sulfa or DHPG), nephrotoxic agent (such as amphotericin B or aminoglycosides), or cytotoxic or other experimental chemotherapy for any reason.

There is no section 3.1.1.

Patient Selection Issues

Due to space limitations we will pass over the most obvious problems with this selection, the exclusion of patients with ARC or KS but not PCP, and instead point out other problem areas which have received little attention so far.

The blood counts are apparently required because AZT often causes a potentially dangerous reduction in these levels. But despite this rational justification, the ethical problem is that these rules demand blanket exclusion. They ignore everything about the individual case, and shut the patient and physician out of any role in the decision.

Not everybody wants to take AZT; surprisingly few have signed up so far.

The innocuous-sounding "Karnofsky performance status" rule (in the inclusion criteria) excludes anyone ill enough to be disabled, or to require "considerable assistance and frequent medical care." It is hard to find any medical grounds for this exclusion.

AZT has shown good results in patients who have been seriously ill. These are the people who have the most need for the drug and the most reason to risk its dangers. They are being excluded because of fear that giving AZT to persons who might die anyway would bias the study.

A separate category to allow compassionate use by those too ill to qualify would overcome this objection. But the bottom line is cost. The manufacturer has been willing to pay for compassionate use of AZT, and regulations prevent patients from paying the costs.

The automatic exclusion of children

also makes no sense from the viewpoint of patients' welfare. It may stem from scientific and administrative convenience. Including children would force dosage to be calculated by body weight, whereas the current study gives the same dose to everyone, allowing all the pills to be the same. Eighty percent of children with AIDS are black or Hispanic; their parents are often impoverished and unable to create effective protest or political pressure.

Congress appropriated 47 million dollars for these trials so people could get AZT. Did Congress intend that children under 12, and anyone ill enough to be disabled or need frequent medical care, be excluded?

Humane Treatment and Medical Ethics

The handling of AZT shows how patients are treated when the medical-corporate-regulatory system completely controls the only recognized experimental treatment for a deadly disease. Life and death decisions are simply announced with no input whatever from most of the persons affected, or their physicians. Plans are kept secret until it

is too late to change them. Decisions are made for corporate profit, scientific elegance, and administrative convenience, not for patient's benefit.

We cannot stress too highly that organized effort can promote more humane and rational policies. Last year, for example, Mobilization Against AIDS put the issue of massive increases of Federal research funding on the national agenda, when other AIDS organizations and professional lobbyists thought large increases were impossible. The result was an increase to over 400 million dollars in the current fiscal year, up from about 220 million the year before.

It can be done, if we support each other's work, and get involved or contribute as we can. ■

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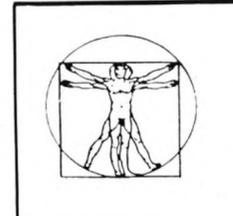


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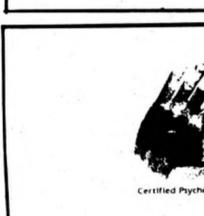
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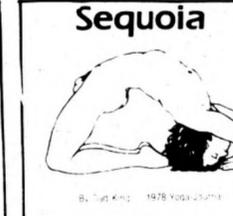
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By Tom King 1978 Yoga Journal

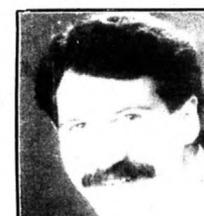
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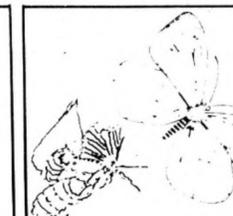
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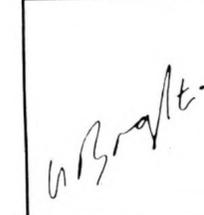
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'Expect a Miracle': The Metaphysical Alliance

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 Ballieu 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.

Quan Yin Opens Massage School

Quan Yin Massage & Acupressure School now offers a complete state certified acupressure program. This 9 week, 150-hour certificate program is offered four times a year (January, April, July, and October) and is taught by a faculty committed to holistic health. Our acupressure program enables students to interact with a clinic dedicated to accessible and affordable primary health care to the community in a healing environment. Advanced students will have the opportunity to gain further massage experience by working with people with life threatening and other illnesses if they so choose.

Registration cost is \$25 and tuition is \$500. No previous experience or education is required. Call for more information. (415) 861-1101, 513 Valencia at 16th Street, SF, CA 94110.

Personal Myth Course Offered

Sean Drake will offer a six week course *Creating Your Own Personal Myth* on Monday, December 1, 1986. The course will meet in San Francisco at 7:30 pm. Registration is limited to 10 participants.

Creating Your Own Personal Myth is for people experiencing blocks to their own creativity or feeling unsure about their life's direction. It is for those searching for a vehicle to help manifest their goals and creative ideas or those interested in discovering and using their own creativity and talents to attain their goals.

The course will cover becoming aware of negative beliefs and blocks and releasing them, using visualization and trance states to become familiar with your potential self and your own inner symbology and creativity, creating tools for inner work and many other effective techniques for personal transformation.

Sean Drake is a Motivational and Goal Attainment Counselor and a Metaphysical Consultant. He is practiced in creative visualization and trance meditation and has extensive experience in personal and group dynamics training. Call 863-1514 for information and registration.

Evening of Prophecy

Kevin Ryerson, trance channel, will present "An Evening of Prophecy" on Friday, December 5, 7-10:30 pm at the Unitarian Center, 1187 Franklin at Geary Streets, San Francisco. Registration is through pre-payment of \$50, and early registration is strongly advised. For further information, please contact Jason Serinus at (415) 652-2180.

Through the formats of lecture, question and answer, and trance channeling, participants will have the opportunity to join Kevin Ryerson and Spirit in accessing prophetic information. Emphasis will be placed on aligning with the concept of prophecy as a method of personal transformation and developing a futuristic vision for collective well-being.

Kevin Ryerson is best known for his close association with Shirley MacLaine, as documented in the books *Out on a Limb* and *Dancing in the Light*, and the November TV mini-series, *Out on a Limb*. A trance channel working in the tradition of Edgar Cayce and Jane Roberts, he has taught and lectured in the field of parapsychology for the last 14 years. His contributions to the book *Psychoimmunity and the Healing Process: A Holistic Approach to Immunity and AIDS*, evidence his ability to access both highly technical information and information of a more philosophic and spiritual nature which speaks to the heart of the human experience.

MEN ON MEN

BEST-NEW-GAY-FICTION

DENNIS COOPER
ROBERT FERRO
JOHN FOX
ROBERT GLUCK
BRAD GOOCH
MICHAEL GRUMLEY
RICHARD HALL
ANDREW HOLLERAN
ETHAN MORDEEN
FELICE PICANO
EDMUND WHITE
AND OTHERS

EDITED AND WITH AN INTRODUCTION BY
GEORGE STAMBERG



About the Bay Area Authors

For Bruce Boone, wanting to be a writer was tied up with things beyond writing — "wonderful sublime experiences . . . or even vulgar stuff like wanting to be famous. It was the non-writing things that made me want to write." The author of several books including the story collection, *My Walk with Bob*, Boone's new novel will be published next year. He is originally from Portland, Oregon, and has done graduate work at the University of California/Berkeley. "I write best in the mornings. . . or after a good walk or run," Boone says. "The better I feel, the better I write." He loves horror films, especially "anything with vampires," and feels compelled to warn everyone to avoid the colorized version of *Night of the Living Dead*.

Brought up a Southerner and a Catholic, Patrick Hoctel says his early literary influences included Flannery O'Connor, Graham Greene ("very Catholic writers who deal with issues of morality and guilt"), and "of course, Faulkner." He moved to San Francisco in 1982 and taught at the University of Santa Clara before putting in three years as a technical writer in the Silicon Valley. Currently dividing his time between writing fiction and freelance articles and working as a private investigator, Hoctel lives with his lover Ed, and "our two cats — Fanny (the daughter) and Quinto (the son)." His story, "Slave of Babylon," appears in the most recent issue of *The James White Review*.

After seven years as a student and waiter in Long Island, Kevin Killian moved to San Francisco on Halloween, 1980. He only meant to be here a short while but "stayed and stayed and stayed." Currently the editor of the literary journal *Mirage*, Killian is also the co-director of the reading series at Small Press Traffic and responsible for the review column in the store newsletter, *Traffic*, as well. He still finds time, though, to watch the soap *Santa Barbara* every weekday ("I'm a member of the official *Santa Barbara* Fan Club."). His story in *Men on Men* is a chapter from his novel in progress, *Shy*, and he is also working on a series of memoirs entitled *Bedrooms Have Windows*.

"My life is a frontal attack on six different things at once," Robert Gluck confesses. Renowned poet and author of the recent novel, *Jack the Modernist*, Gluck also teaches creative writing at San Francisco State, edits for Lapis Press, and runs an off-campus writing workshop. So what does he do when he's not writing or working? "I like prosaic things more than outlandish things," he says. "I like to cook, watch TV. . . and I'm dating now which has its pleasures and terrors." Gluck lists his literary favorites as John Keats, William Burroughs, Frank O'Hara, and Marcel Proust. Like Proust, he prefers to write in bed.

Recently returned from a trek in Kashmir, Sam D'Allesandro says he does "a lot of traveling. . . I'm out of the country two months out of the year." A San Francisco resident for six years, D'Allesandro is the author of a book of poetry, *Slippery Sins*, and is completing a story collection. Writing hasn't been his only interest, but he made a decision to put aside photography and acting because they took up too much of his time and energy. "I still do some performance work, though," D'Allesandro admits and says he relaxes by creating sculptures out of television sets. His story, "My Day with Judy" will appear in the next issue of *Mirage* and another one, "Jane and Sam," is forthcoming in *Yellow Silk*.

In the tradition of Ambrose Bierce and Hart Crane, Wallace Parr is the mystery man of the San Francisco writers in *Men on Men*. He has lived in New York and has attended Robert Gluck's writing workshop, but neither Gluck nor the other writers know where he is now. Reportedly, Parr left for Tangiers, then recently returned to San Francisco. Attempts to locate him have proved unsuccessful. "If you find him," says Gluck, "tell him I'd like to talk to him."

Sentinel

A T E A S E

MEN ON MEN

Local Writers Define 'Next Wave' Of Gay Fiction
by James Tushinski

The book *Men on Men* (New American Library, \$9.95, paper), is a compelling, recently published collection of contemporary fiction — but with a difference. *Men on Men* presents new work (much of it previously unpublished) by many of the best gay male fiction writers working today, featuring an amazing lineup of local talent. San Francisco writers Bruce Boone, Sam D'Allesandro, Robert Gluck, Patrick Hoctel, Kevin Killian, and Wallace Parr all contribute especially strong work, helping to dispel the myth that New York dominates the literary scene.

Even more important, though, is the book's range in subject matter and writing style. This is the first collection of what might be called post-AIDS literature, writing which examines gay men's uniqueness and universality, our shortcomings, strengths, pain and humor with the vigor of a people who insist on surviving, who want to live. Modern gay fiction has only developed in the last decade, the first wave appearing in the late seventies. Such works as *Dancer From the Dance*, *The Lure*, and *Noctures for the King of Naples* explored homosexuality not as a purely psychological issue, not as something to be explained, studied, or condemned, but as one component in the broad spectrum of social reality. In the early and mid-eighties there was a second wave. *A Boy's Own Story*, *Nights in Aruba*, *The Family of Max Desir* and other novels were based in the seemingly unique pain (and joy) of coming out and growing up, but then extended to a universal plane of human experience. Now, as the eighties wane, *Men on Men* arrives, a sampler of the next wave.

As might be expected, AIDS makes numerous appearances in the collection. Yet it is not pervasive. The disease is treated as a fact of life, sometimes taking center stage, sometimes making only a cameo, other times not appearing at all. In his selection from his novel in progress, Robert Ferro takes us into the life of Mark Valerian, a person with AIDS, and his close knit family. "Second Son" is a rich, elaborate evocation of familial ties and conflicts in a time of crisis. Marks stays on alone in the large seaside home his deceased mother had renovated, trying to connect the past with the present, trying to understand his role in the family. He is sustained by the love of his sisters, brother, and father, but also becomes aware of his difference and solitude.

While melancholy and introspective, "Second Son" is not depressing. There is a sense of transcendence. The house, built by an old sea captain to suggest a ship, seems ready to move forward, break its moorings and take Mark toward a peace, a reconciliation with the past and an obliteration of the future. Because this selection sets up so

Continued on page 24

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.



FILM PATRICK HOCTEL

De Niro & Irons Share Misbegotten 'Mission'

If *The Mission* had a little less violence and a bit more of a love interest, it would be a sure-fire candidate for next year's Best Picture Oscar. What is surprising is that the film has already taken this year's Golden Palm (Best Picture) award at Cannes where the judges usually show more discrimination. *The Mission* is a movie that years after epic status, but never really comes close.

On the surface, however, all the elements are there. Two respected stars, Jeremy Irons and Robert De Niro, head the cast. The Ennio Morricone score, enhanced by Lucas THX sound, literally shakes the theatre during the "big" scenes. (It fairly announces them.) The scenery is gorgeous and "sweeping" — much of the film was shot in the rain forest above the Iguazu Falls on the border of Argentina and Brazil where the press packet notes, "water rushes over a 200-foot precipice at the astounding rate of 62,000 cubic feet per second." It is breathtaking and beautifully captured by cinematographer Chris Menges who gives the film a soft, inviting glow.

And who else to write the screenplay about zealous Jesuits protecting their converts in mid-18th century South America during territorial upheavals but Robert Bolt? Bolt, of course, also wrote *Lawrence of Arabia*, *Doctor Zhivago*, and *Ryan's Daughter*, which were all directed by David Lean. Although Roland Joffe (*The Killing Fields*) is the director here *The Mission* has the trappings of a Lean extravaganza.

Despite all this — or maybe to a certain extent because of it — the film remains curiously uninvolved. Unlike *Lawrence of Arabia* or *Doctor Zhivago*, there's no pivotal figure to serve as a catalyst — to spur or tug this would-be spectacular along. The two

main characters, Father Gabriel (Jeremy Irons) and Rodrigo Mendoza (Robert De Niro) — "one a man of the cloth, one a man of the sword," never quite come to life. You don't learn enough about them to fully comprehend why they are like they are (Mendoza's "redemption" is particularly murky and bogus) or to care. The two's relationship, crucial to the story, lacks the depth that would make their final schism dramatic and meaningful.

The Guarani, whose fate provides the film's raison d'être — the mission (one of them, anyway) referred to in the title — are depicted as a tribe. They're not individualized (with two minor exceptions — the chief and Mendoza's adolescent companion), so they're not terribly vivid, either. You care about what happens to them, but it's not like what you feel for a character you're personally involved with — for example, the doctor in *A Passage to India* (another Lean film), who comes to represent the injustices done to the Indian people as a whole.

The part of Papal Legate Altamirano (wonderfully played by Ray McAnally) works out best because the role is both complex and well-developed. McAnally is the glue in the picture; he keeps the whole middle part of the film from collapsing while commanding every scene he's in. When he exits from the proceedings (he doesn't



Born again: Robert De Niro (left) finally makes eye contact with Jeremy Irons in a moment of spiritual awakening from "The Mission."

return until after the climax), the movie plods except for the brilliantly orchestrated battle scenes, one of the few times *The Mission* fulfills its epic potential. It's no accident that the last snippet of film after the credits roll shows Altamirano looking into the camera, candidly assessing the audience. He deserves the final nod.

Unfortunately, Altamirano is on the screen for perhaps, third of the film. The movie often flounders the rest of the time. An especially excruciating sequence occurs when Mendoza, in expiation for his sins (he's been a slave trader, a mercenary, and he's killed his brother), drags a heavy net full of armor and other assorted military paraphernalia above the Iguazu Falls to where the Guarani live.

I lost count of how many times De Niro slipped face down in the slime, how many times his bundle slid back down the mountainside. The director was no doubt making an analogy to Caligary and/or Sisyphus, but after a while, the audience began to titter with each tumble. Mendoza's expiation

became a series of muddy pratfalls, and by the time he reached the Guarani, the question was not whether or not he'd been saved but could the make-up people possibly cake any more mud on him. No one, not even De Niro, can carry off a dramatic scene bordering on farce when the foundation for it hasn't been properly laid. (And — a minor gripe — are we really supposed to swallow De Niro and Aidan Quinn as Spanish brothers Rodrigo and Felipe Mendoza? It's much more ludicrous than Sidney Pollack wanting us to accept Robert Redford as Englishman Denys Finch Hatton in last year's epic, *Out of Africa*.)

A serious flaw in the film, briefly mentioned, is how the Guarani are portrayed. As in most epics, the natives seem to be around to supply color — a touch of the exotic — and a reason for the white Europeans or Americans to be there. They're a problem that must be dealt with, decided upon. The only Guarani who comes close to being a real character is the boy (Berclio Moya, one of the 350 Wuanana In-

dians from Colombia who appear as the Guarani) who tags after Mendoza like Sam Jaffe followed the troops in *Gunga Din*. This Guarani is friendly, faithful, and although mischievous, obedient. How far have we come from Sabu? There's a veneer of sensitivity here, but the same kind of mentality seems to be at work. If just one of the Guarani had anything approaching a role, then perhaps *The Mission* could have been more of a film and less of a failed epic.

Although the movie strains for relevance with its postscript about the priests of today who are fighting alongside "the people" for their rights, it's hard to accept the parallel when the people here are painted as a convenient backdrop for the working out of the white man's angst and aggressions. The Guarani's story becomes an excuse for an epic, not a cause for making a film. The note of topicality *The Mission* sounds is a false and misleading one. (Now playing at the Cinema 21, Chestnut and Steiner) ■

FILM LISA KERNAN

'Tea in the Harem' Insider's Look at Immigrant Euro-Teens

Tea in the Harem by French-Algerian newcomer Mehdi Charef is an exciting find. A semi-autobiographical film based on Charef's novel, it portrays the friendship between two teenage drifters, one an Algerian immigrant, in the low-income housing projects on the outskirts of Paris. It manages to present the life it depicts from a point of view which neither patronizes nor romanticizes. This is no "how the other half lives," for it was written and directed by someone who loved it.

Mehdi Charef's success story is one that you don't see happening in today's American film industry. He was a factory worker in Paris for 13 years, writing notes for screenplays on the job. Eventually he was convinced to turn his script for *Tea In The Harem* into a novel as a way of more effectively attracting studio attention. The novel was a critical success and was picked up by Costa-Gavras and his wife Michele Ray-Gavras, who acted as executive producer for the film. They gave Charef a free hand to direct.

As a result the film never departs from an insider's vision. Much of it was filmed in the housing project where

Charef grew up. Interior shots are lovingly framed in a way that evidences a profound claustrophobia yet points up the particular intimacies common to families in close quarters. The beautifully shot exteriors express a similarly complex attitude, neither shying away from nor over-aestheticizing the squalor of the projects, while communicating both the youthful energy and the dead-pan desperation of the two friends who aimlessly traverse the scenery.

The immigrant Madjid, as played by Kader Boukhanef, expresses a tense ambivalence as much through his tired eyes and ever-buoyant gait as through

his interactions with his family and with Pat (newcomer Remi Martin — a French Mickey Rourke). Too French for his mother's taste yet too Algerian to land a job, he has fallen in with the more delinquent Pat and the two pick-pocket, rob, pimp and mug their way through their days.

The image of Madjid's father, whose situation has rendered him a childlike mute, is one of the most poignant manifestations of the impotence of their lives. A particularly moving moment is in a scene where he is placed on a sofa staring ahead of him, and Madjid must tilt his father's chin slightly to the side so that he will be facing the television.

The balance of pathos and humor, of tell-it-like-it-is bluntness and empathy, expertly lets us in on this life without loading us down with easy answers. There is a refreshing unpredictability both formally and at the level of plot. A black and white flashback of the boys' school days is inserted, silent but for the sound of a 16 mm projector running the memory's film. Fittingly, this bit recalls Jean Vigo's *Zero de Conduite* (the film was awarded the Prix Jean Vigo in 1985).

Promotional hype to the contrary, this is neither another *400 Blows* nor another *My Beautiful Laundrette*. Charef has clearly absorbed the best of what he has seen, particularly of New Wave cinema, but what he gives us is another wave entirely. *Tea in the Harem* is well deserving of its many international awards, which include the Cesar (French Oscar) for best first film, Best Film at the Madrid Film Festival, and the Chicago Film Festival's Silver Hugo. It is a film which is unafraid to lay out key questions of urban survival in the 1980's in all their complexity. ■

FILM MARIO MONDELLI

'Sid & Nancy': Romancing the Stoned

Alex Cox's intended title for his new film *Sid & Nancy* was *Love Kills* until that title was legally claimed by an author who had used the name for a little-known book. *Love Killed* is more like it, though; *Sid & Nancy*, a biography based on the romance of Sex Pistols bassist Sid Vicious and his groupie girlfriend Nancy Spungen, is the story of two lost souls who find in each other the perfect negative soulmates, the ideal co-pilots for a journey straight to hell.

The film opens in London during the latter half of the 70s and anarchy rules: the streets are a battleground for the lower classes as schoolgirls bash cars with cricket bats. From the first moment we meet her, Nancy is already well into heroin addiction, living a smash-and-grab junkie existence. She traipses desperately after the obviously long-gone relationship between her and another in what is no doubt a long line of abusive rock musicians. After being publicly dumped, her first lone encounter with Sid is a gem—as Nancy bangs her bloodied fists against a brick wall in frustration, Sid impresses her by going her one further, smashing his head against the bricks. Her awe is obvious and she offers to share the only

thing she knows well—smack. It's when the two eventually get together and get high that the chemistry—a perfect term for this synthetically-induced romance—begins. Sid, whose apathetic attitude extends to include sexual ennui, finds himself kneeling before Nancy, tearing open her fish-nets in order to kiss her toes at her command. From here, Sid and Nancy's relationship takes off like a parallel universe romance in which shooting dope and throwing up are the order of the day. The norm is skewed, and the anti-dreams of a punk relationship are compelling material. Sid & Nancy strive and live a life bereft of responsibilities and are thus left with

Continued on page 22

ACT in Good Health 'Doctor's Dilemma' Offers Comic Prognosis For Today

The American Conservatory Theatre is once again relevant. After starving theatre-goers last season on such empty calories as Noel Coward and the Wakefield miracle plays, the West Coast's premier regional theatre offers a restorative shot in the arm with George Bernard Shaw's medicinal *The Doctor's Dilemma*, directed by Joy Carlin.

ACT staged another, lesser-known Shaw piece last season—*You Never Can Tell*—and as I sat in the theatre then I kept asking myself: Why are they doing this play? One of the criteria for including a certain play (over thousands of others equally good) in a season must be that the play has a certain contemporary importance, however one might define that. *You Never Can Tell* was essentially domestic fluff, full of Shavian wit and sarcasm, to be sure, but holding, I think, little more than historical or dramaturgical curiosity for today's audiences. On the other hand, *The Doctor's Dilemma*, while not one of Shaw's best plays, is downright relevant. One might almost imagine it a modern satire by a living playwright, set in Edwardian England to cloak his paradisiacal intent.

Shaw's topic for dissection is nothing less than the choices doctors must make about which of their patients gets to live and which not. Dr. Ridgeon, who has just been made a knight in recognition of his advances with inoculations for tuberculosis, is besought by a young woman to cure her ailing husband. Ridgeon refuses, until he realizes that

the young man is an artist of considerable talent and "worth saving." He relents, but only to foist him off on another doctor, Sir Bloomfield-Bonington, as a pretext to let the artist die so that he, Ridgeon, can marry the widow, with whom he falls in love. As a third doctor later wryly observes, killing a patient and letting "B.B." cure him "amount to the same thing."

The artist proves to be a scoundrel and money-grubber of the first degree, whose topsy-turvy moral code by turns offends, infuriates and flabbergasts the team of five doctors who must decide which of them, if any, will attempt a cure. Yet Shaw, ever the fair fighter, arms the artist with telling, virtually heretical ideas that pierce over and over the rusty moral armor of the doctors themselves.

And what a pack of quacks they are—although that's not entirely a fair statement. In their day they were respected men of science, knights of the British Empire. Each has his pet theory on how to cure disease, any disease: the "compulsory" removal of something called a "nuciform sac"; stimulation of the body's "phagocytes"; inoculation



William Paterson (left), Sydney Walker (center) and Peter Donat from Shaw's *'The Doctor's Dilemma'* — still asking questions about a most uncertain profession.

with "oposin," eating a pound of plums. One even relates how he accidentally injected two patients with each other's anti-toxins, and when they were cured anyway, he realized he could begin "giving anti-toxin injections indiscriminately."

Their practices (read malpractices) are truly comical, until one remembers that affairs are no different today. Doctors still haggle over whose diet plan is most effective, argue about the effects and side effects of new drugs, and wage virtual war over how AIDS is transmitted. For their day, Shaw's doctors were no less scientific than our own, and ours no more reliable than Shaw's.

The production quality is generally very good, although I have a couple nits to pick. Joy Carlin's even direction flags inexplicably at times, and occa-

sionally the actors don't seem to know what to do with their hands and bodies. Shaw's singular gift is an extraordinary facility for turning exposition of ideas into dramatic conflict, and Carlin handles the challenge with ability. I was glad to see Peter Donat given a challenging and meaty role as Ridgeon (unlike some of his recent roles), though at times he falls back on mannerism to convey character. Jesse Hollis' protean set and Derek Duarte's lighting both reflect a refreshing excellence in ACT's production values. Drew Eshelman, Sydney Walker, Barry Kraft, William Paterson and Tony Amendola performed wonderfully as Donat's wacky colleagues.

See *The Doctor's Dilemma*. It may inspire you to stay healthy.

Through December 5 at ACT. Call 673-6440.

□ **Mixed Metaphor of the Month Award for November to . . .** Berkeley Rep's artistic director Sharon Ott (quoted in *Datebook*, Nov. 2, 1986). Asked about BR's search for an additional stage space, Ott replied "We have several feelers out at the moment, but none of them has come home to roost yet."

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□ **A Narrow Bed.** A new play at the Eureka Theatre by Ellen McLaughlin, who was featured in the Eureka's production of *Fen* last season. Opens November 26th. Call 558-9898.

'Visions of Beckett' The Benefit of Many Doubts

What is theatre supposed to do? Why are some people still thrilled by the prospect of sitting in the dark and watching others perform or "entertain" in front of them? Does an audience possess "power" in a certain sense, or are they just filling time? And speaking of time: Why are people attracted to *rhythmic* representations of reality (songs, poems, stories) more than static or otherwise disjointed presentations? And last, how does the element of rhythm coincide with the concept of *ritual* in modern theatre?

These questions are suggested to me by the four one-act plays comprising *Visions of Beckett*, at the Magic Theatre until December 14. The plays don't invite criticism as much as a kind of curiosity or skepticism as to the nature of theatre. As with Beckett's more well-known works, the plays trap and transcend reality: they bring us down to earth and then split it open, and here we discover feelings and ideas taken for granted, examined and assaulted by the playwright.

The first play, *Rough for Theatre I*, was written by Beckett in the late '50s after the success of his *Endgame*. A man with one leg and a blind man confront each other's desperation and naivete. With hesitant words and fragile bodies, they eventually attempt to reach beyond their own fears, only to be thwarted by the pressing realities

of their separate experience. Still, they are remarkable survivors. The actors, Richard Wagner and Tom Luce, brilliantly articulate the well-roundedness of these characters.

The Old Tune comes next. This might be viewed as the most out-of-place piece since it is not "abstract" and, in fact, the naturalistic portrayals of Dave Peichert and Morgan Lipton dominate the script. Beckett translated a French play by Robert Pinget and transplanted the characters to Dublin. The characters spend most of their time reminiscing and correcting each other's memories of life from the turn of the century up to the first world war. Apart from the wondrous acting of Peichert and Lipton, the beauty of this work may lie in the fact that it seems concerned with something above ordinary recollection, yet it really doesn't leave

the simple realm of memory. Touching without being sentimental, *The Old Tune* views history as an impossibly romantic lie, but valid all the same. It's certainly the most conventional play I would associate with the name "Beckett," but it's still extremely effective.

The rest of the evening is markedly removed from these first two plays: *Ohio Impromptu* was written recently by Beckett for director Stan Gontarski. Again, Beckett concerns himself with a theme of dislocation and the inability to really communicate. Two men in long, stringy white wigs, wearing black robes, are huddled over a table. One of them recites from a book while the other occasionally corrects his friend's pace or the placement of words, by knocking on the table. At the end, they lift their heads into a bright overhead light to reveal corpse-like countenances.

Ohio Impromptu reportedly was inspired by Beckett's association, in the 1920s, with James Joyce. In any event,

it is a limited work. Considering Beckett's penchant for black humor, one has to wonder if he didn't write this as a joke for those who commissioned the piece.

The last play, *What Where*, is the evening's wittiest offering: a brief commentary associating patriarchal religion

The plays don't invite criticism as much as a kind of curiosity or skepticism as to the nature of theatre.

with fascism, naturally enough. The white-painted faces of the actors are spotlighted near the ceiling above the stage as they are confronted by a similar white-faced deity. The humor of the piece is curiously self-conscious without being indulgent.

Director Stan Gontarski is to be commended for what he was able to get out of his actors: living, breathing characters whose vitality is so necessary

to communicate Beckett's sense of loss and lethargy. The actors — Luce, Peichert, Lipton and Wagner — are all extraordinary. Bill Brewer's costumes are wisely understated, as is the lighting design by Joe Dignan.

□ I'm a little hesitant about writing a review of Oscar Wilde's *Salome*, now

at Theatre Rhinoceros. The play itself is an interesting meditation on the Biblical tale of a confrontation between pious John (the Baptist) and the licentious daughter of Herod. This production is a deadly combination of pretentious direction, by Philippe Roy, and uncertain acting by most of the cast. Roy "updated" the story to an unidentified Middle Eastern country (apparently haunted by the Ayatollah Khomeini, whose image suddenly appears at the end of the play!).

Worst thing of all is the inconsistent use of old English among the actors. Perhaps Wilde's script contains all of the "thines" and "thous" here, but you need extremely accomplished actors to pull off such language. Besides, what's the point, if you're updating everything else?

One of the things that occurred to me as I watched this *Salome* is that director Roy doesn't seem aware of the fact that Wilde is talking about ritual here; the play is actually naturalistic, and what's needed are well-drawn characters, not obscene caricatures. Above all, this production has no passion whatsoever — and the story of *Salome* especially as rendered by Wilde, is nothing without it.

Tom Luce (left) and Dave Peichert from the Magic Theatre's "Visions of Beckett."



Generic 'Rain' — It's Simply All Wet

In a perfect world, thousands of homeless Americans who will have no turkey this Thanksgiving would be able to eat a portion of *Singin' in the Rain*, the stage musical based on the 1952 film. But, then, in a perfect world there would be no *Singin' in the Rain* — not this adaptation, anyway.

Now at the Orpheum Theatre, *Rains* yet another example of latter-day Broadway's anemic state: original musicals and musicals based on a dramatic source are now rivaled by musicals based on other musicals. *Singin' in the Rain*, at least in its current incarnation, has been calculated to duplicate as nearly as possible the famous film version. Only two Nacio Herb Brown-Arthur Freed songs, for example, have been interpolated into a score almost topheavy with standards — I've Got A Feeling! You're Foolin'! "Make 'Em Laugh," "All I Do Is Dream Of You," "You Were Meant For Me," "You Are My Lucky Star" and, of course the title tune.

The show has been restaged by director Lawrence Kasha and choreographer Peter Gennaro for its national tour, but *Singin' in the Rain* entered the annals of entertainment infamy as the musical which marked the Broadway directorial debut — and, presumably, swan song — of choreographer Twyla Tharp. It was plagued by problems from its inception (not least her apparent disinterest in the project), and *Rain* struggled to stay afloat on Broadway for several months before sinking to its watery grave.

Still, bad as it was, by all accounts, I'd have preferred Tharp's production — not because I enjoy dancing on a grave, but because this production lacks even the smallest spark of innovation or inspiration, except in its technical aspects. I'd rather witness an artist's failure, even for want of trying, than a generic Broadway musical — attractive, colorful, empty — fashioned by second-rate craftsmen like Kasha and Gennaro.

Besides, there are serious faults in the show that can hardly be attributed to Tharp: The stale libretto, for instance, credited to Betty Comden and Adolph Green (though the absence of their bios from the playbill gives one pause) and, for all practical purposes, an almost verbatim adaptation of their original screenplay. *Singin' in the Rain* tells a lighthearted tale of Hollywood during the advent of the talkies and its effect on the careers of silent screen stars. But humor changes from generation to generation and with a few exceptions, what had them rolling in the aisles in '52 does not have them splitting a gut today. The line that gets the loudest laugh in the entire first half hour is "Dignity, my ass!" (If I said you had to be there, I'd be lying.)

Given the unfunny script, perhaps the most we should expect from the actors is some conviction. They sing and dance well enough, and you'd be thrilled to have any one of them in your summer stock production. But Kasha's directorial guidance fails to elicit lively, lifelike performances; the cardboard characters caught in this *Rain* are just a bunch of drips. Tharp's cast, at least, yielded performers like Don Correa who, appropriately enough, took New York by storm in the role originated by Gene Kelly.

Donn Simone, Correa's replacement here, has good looks for days and charisma for minutes, even seconds. As his sidekick, Brad Moranz, with his goofy look and his turned-up hat, is obviously supposed to aspire to the irritating Donald O'Connor, which is ridiculous, and comes up short, which is even more ridiculous. Cynthia Ferrer

(a role created by Debbie Reynolds), as the young, wholesome actress, is bland and a little wimpy. As a whining, scheming silver screen goddess, Jennifer Smith simply goes through the motions, even if they are the right ones. Only manic Alan Sues, the *Laugh-In* alumnus, has any panache in the supporting role of a frustrated film director, though he, too, is ultimately defeated by the script.

It's hard to know exactly how, and how much of, Tharp's choreography was reworked for the touring production, but much of the original Gene Kelly-Stanley Donen choreography has been resurrected. In an amazing recreation of the film's classic sequence, Simone cavorts in an actual downpour onstage; but the rain tends to eclipse the singing, and even the all too familiar dancing.

And only literally is that rain-soaked

Donn Simone stars in a soggy national tour of *'Singin' in the Rain.'*



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street the splashiest of Peter Wolf's sets, which consistently dwarf, in imagination as well as size, the goings-on in front of them. On "Broadway Melody" his dazzling panorama of the Great White Way outshines anything in 42nd Street. The stage virtually screams "Production!! Number!!!," but the staging mumbles "d-d-dance" as Gennaro sends Simone hoofing around the stage while the strangely static chorus supplies some tepid tapping. And the finale, when all three protagonists are caught in that persistent storm, is nothing more than badly staged bows. Despite all the efforts to play it safe by sticking closely to the film, there is no safety in numbers as parched as these.

The charming and tuneful "Good Morning," though — also lifted directly from the film — lifted our spirits, a number so buoyant it easily keeps its head above water.

Robert Fletcher's costumes and Thomas Shelton's lighting have their effective moments, and in every aspect, really, *Singin' in the Rain* maintains at least a minimum level of Broadway-musical proficiency. It is bad not by virtue of any dreadful things that it does, but because of the wonderful things that it fails to do — invent, inspire, challenge, amuse, satisfy.

As such, it is a musical totally without a *raison d'être* (unless your idea of a bargain is paying \$34 to see it rain indoors), a washed-out carbon copy of a classic movie musical. The national tour of *Singin' in the Rain* was sponsored by 7-Up, but it should have been sponsored by Xerox.

Or, better yet, Foster Farms. ■

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Arts Analysis A Darkened House: Summer Opera Ends

The cancellation of the Summer Opera Season is lamentable from many different perspectives. Furthermore, this administrative action has grave implications about the quality and nature of what the San Francisco Opera is — implications that I believe have not been fully thought through.

The summer season was in many of the Opera's response to the building of Davies Hall and the ending of the close association that had existed between the SF Opera and the SF Symphony since 1923. In order to attract an orchestra of sufficient quality now that it could not use the Symphony musicians, the Opera felt that it had to offer its prospective musicians enough work to give them a livable base salary.

Previous to the building of Davies Hall the Opera had been part of a package deal that gave a nearly year-

long job to instrumentalists and many other staff members, because the Symphony carried on after the Opera went dark. The summer season, it was hoped, would prove just enough to give musicians and staff that extra work necessary to tide them over the inactive months. Without it, there is a real question about whether we will be able to keep a first-class orchestra, once its current contract expires. Under the existing contract the Opera will probably have to pay the musicians for not playing any music.



Terence A. McEwen, General Director, San Francisco Opera, recently announced an end to the company's troubled summer seasons.

The SF Opera is, in many ways, two completely different institutions combined into one. On the one hand, it is an ad hoc assembly of travelling artists, who come to San Francisco to sing their hearts out and collect their gigantic fees. On the other hand, it is a resident company comprising the orchestra, the chorus, the ballet, the administrative staff and the younger singers who are in training to become jet-setter stars.

What the Opera seems to be saying in cancelling the summer season is that it feels that it cannot attract enough of the first category to San Francisco during May and June to make a saleable season. Perhaps it is right. The experiment of the 1986 summer season was to see if the Opera could import second and third-rate international stars, place them in the oldest and tidiest items in the repertory and then see if this combination would sell — either to those so addicted to Opera that they would go to anything, or to the uninitiated who did not know what they were missing. The result was an artistic and financial disaster, which, nevertheless, contained a glimmer of hope.

It proved the superb sophistication of San Francisco's opera-going public. Last summer season was not worth attending, and the ticket-buyers apparently knew it. The plans for the 1987 summer season seemed to directly attack the previous summer season's failure. The Opera was preparing an interesting group of twentieth century works that were nevertheless open, melodic and accessible: Puccini's *La Fanciulla del West*, Strauss' *Die Frau ohne Schatten*, Tippett's *A Midsummer Marriage* and Gershwin's *Porgy*

and *Bess*. Indeed, this line-up was one of the most promising the Opera has concocted in many a year. Nevertheless, the chances that it would have been an enormous box office success are admittedly slim.

However, most of the discussion surrounding the cancellation of the summer season has stressed the Opera's need to make money. And this assumption is fundamentally in error. The object of opera is not to make money. It never has done that, and it never will. The object is to have an artistic success and not to lose too much money.

When, in his comments about the cancellation in the *Chronicle*, General Director Terence McEwen discounted the recent artistic success of Janacek's *Jenufa* because it was not a financial success, his wrongheadedness was shocking. For those patrons of the opera who attended week in and week

out (and who are often in the position to give substantial amounts of money) *Jenufa* was an occasion of extreme enthusiasm.

The company cannot afford to forego that kind of success. Nothing will kill the San Francisco Opera quicker than an unrelieved succession of shows like the recent *Boheme* and the recent *Faust*. The fact that the Executive Committee of the Board of Directors of the Opera balked at the thinking that doomed the 1986 summer season.

Nevertheless, the principal group at risk from the recent cancellation is not the audience directly, but the resident company that represents the second half of the amalgam that is the S.F. Opera. The most significant feature of the current company is the training program for the young singers. In order to keep that program going, the Company needs full-time coaches and a full-time staff supporting the venture. The singers themselves require not only continuing artistic direction, they need opportunities in which to perform the public.

The failure of an international summer season proves that a new concept needs to be introduced whereby the public can be attracted into attending a

There is a fundamental difference between producing and selling opera and producing and selling laundry detergent. And if the SF Opera insists on modelling itself on Procter and Gamble, we are all in for trouble.

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Oakland Ballet: Mastering the Art of Ensemble Dance

Oakland Ballet gave its final program for the fall season last weekend at Zellerbach Hall and the result was an evening of varied, remarkably satisfying dance. And this, by the way, is no small accomplishment.

The Oakland company, under the artistic direction of Ronn Guidi, seems to have found an identity that's solid and very appealing. In choreographic terms, this means a repertory combining Diaghilev-era classics ("Les Biches" and "Les Noces"); revivals of work by American modernist masters (Charles Weidman, Agnes de Mille, Anna Sokolow); and new material by local choreographers (Val Caniparoli, Tandy Beal, Betsy Erickson, and Tomm Ruud). Also, nearly all of the dances included in the company's repertory are designed for ensemble presentation (i.e., the dancers perform primarily as a group, avoiding the distinctions—and differing demands—between corps, soloist, and principal designations). And as a group, the dancers are all highly competent and remarkably enthusiastic in their theatrical art.

Oakland will never, I suspect, be the company to turn to for a viewing of the greater artistic subtleties (and technical rigors) of a "Sleeping Beauty" or one of Balanchine's major works. The delights that Oakland Ballet offers come in smaller packages, wrapped with a minimum of decorative flourish. But the gift, nevertheless, remains a series of beautiful—frequently potent—moving images in space.

The company's final program featured the premiere of two new dances by Betsy Erickson (Oakland's Ballet Mistress) and Tomm Ruud (senior dancer with San Francisco Ballet). Erickson's new piece, "Sfumato" (set to Luigi Boccherini's "Concerto No. 2 in D Major for Cello and Strings") was a spirited, elegant, occasionally comic interweaving of single, duo, trio and ensemble variations for a cast of eleven dancers.

The choreographer's use of dancers' arms was especially effective—both for expressive purposes and in terms of spatial design. Erickson's insertion of humorous interludes was delightful

without being excessive or overhearing. The costumes for "Sfumato" (designed by Sandra Woodall) featured combinations of white with pastel shades; the effect was refreshingly adequate. The lighting, designed by Patty Ann Farrell, featured dramatic contrasts of smoky blue and a grey-infused pink.

Ruud's dance, "Bella di Notte," a *pas de deux* for Allyson Deane and Ron Thiele (set to the second movement of Prokofiev's "Violin Concerto No. 2"), was an ambitious, overly athletic exercise in difficult partnering. This work's theme—the bloom and rapid decline of a fragrant, night blooming Belle di Notte—seemed ultimately sentimental and cloying in effect.

The centerpiece of Oakland's program was the company's powerful, dramatic interpretation of Anna Sokolow's "Rooms" (1955). This demanding work illustrates the private dramas of unnamed individuals, contained in isolated emotional spaces. Sometimes the context seemed to indicate specific character types and emotional states: a woman at home without a lover; a young stud ready for a night on the town; tense, suspicion-filled couples. And in other instances, the "rooms" became metaphors for more abstract, non-situation-specific states of inner life. Sokolow's movement emphasized simple, isolated gestures and patterns, demanding an intensity of focus and encouraging viewer recognition of the conscious forces underlying dance imagery. The score, covering a spectrum of jazz options, was wonderfully varied and appealing.

The final program selection was "Bolero," choreographed in 1974 by Marc Wilde—a piece that has become a signature work for the Oakland company. As expected, this dance was a tour-de-force presentation set to Ravel's all-too-familiar score. The curtain lifts on a stage stripped bare of all its usual amenities. The dancers, at first



Oakland Ballet's Erin Leedom and Mario Alonzo in the world premiere of Betsy Erickson's "Sfumato."

casually engaged in individual exercises at two ballet bars (dressed in vibrant, satin-finish unitards—blue, purple, red, hot pink, turquoise), begin a series of individual variations. Gradually, as the music's tempo builds, the combinations become increasingly complex, competitive and athletic.

At the performance I attended, the dancers displayed exceptional technical control and a commanding sense of theatrical presence. I was delighted by the obvious joy this piece gave to both the artists—and the audience. "Bolero," despite its dangerous potential for clichéd status, was a triumph of everything Oakland Ballet does best. ■

phenomenon, ultimately isolates? Like overintellectualization, it's an ecological niche of human identity in which only the very young, the very bored or the very rich have the energy to keep up.

And yet fashion continues to intrigue.

Imagine the ideal fashion theater—a site intersecting birth and death. A phoenix nest might be its emblem but it would have to evoke playfulness, too, for what is more frivolous, more wasteful than fashion. Finally, a hint of danger to emphasize fashion's transgressive, transcendent qualities. When I saw a poster advertising "Couture de Force," I realized I'd chosen the perfect spot—Club 181.

Although this after hours dive has fallen far from its 40's heydays, it still exudes a womblike warmth, a coffinlike security. The bar itself is curved and twisted like a diseased kidney. The ceiling is draped in gathered folds of lurid red. Pimps, prostitutes and drug addicts mingle with youthful glitterati, the males dressed as New Wave undertakers. Only from such decadence, such cheapness, could the bird of alternative fashion arise in the full splendor of abandon. *Continued on page 22*

SECOND GLANCE

STEVE ABBOTT

Beyond Fashion

Blame it on Elvis! When he sang "Blue Suede Shoes," I had to get a pair. When he turned up his collar so did I. If I couldn't be the richest, handsomest or most athletic kid in high school, at least I could be the most fashionable.

In college I played Monopoly with several painters. We'd dress for these bouts as Victorian slum lord, Nazi industrialist or Mao's Red Guard. Like Baudelaire, we dressed to shock.

For a while I dressed normally, even sold clothes in a fashionable men's store. Looking normal was itself a kind of drag. But when I came out in the early 70's, I came out like a fashion kamakazi—skintight macramé pants, silk shirts open to the navel, peacock feather earrings and bracelets for days. When feeling really *outré*, I'd wear a 13th century Lord of Council robe with multi-colored platforms or what I called my Granny drag with white tennis

shoes. Gay fashion toned down to the "clone look" in the late 70's but now it's back with a vengeance.

Fashion talks and the statements it makes inspire fear as well as wonder. Even the most brilliant quip by an Oscar Wilde would be overwhelmed by the entrance of Grace Jones. All you could hear would be the sound of heads turning. That's why the discourse of eroticism, is best expressed in a gasp or swoon. "Vogue without, vague within," as my friend Michael Johnstone says. How could it be otherwise when the dizzying vortex of rad fashion strikes us dumb. But why is it that fashion, which began as a social

Final two weeks.

Best seats for *Manon*, Nov 30.
Best seats for *Macbeth*, Dec 2.



MANON Massenet in French
Greenwald, Chen, S. Patterson, Cowdrick, Aranza, G. Quilico, Paul, Corazza, Malis, Pedersen
Fournet/Mansouri/Mitchell, George/Munn/Caniparoli
Nov 23w, 28s, 30r, Dec 3, 6/50.0 OUT.
Evenings at 8pm, matinee at 2pm.

MACBETH Verdi in Italian
Verrett, Vogt, Noble, Tomlinson, Popov, Harper, Skinner, Potter, Coles
Kovdi/Dziy/Dziy/Munn
Nov 25, 29, Dec 2, 4/17:30pm, 7w.
Evenings at 8pm, matinee at 2pm.

EUGENE ONEGIN Tchaikovsky in Russian
Freni, Walker, C. Cook, Donna Petersen, Allen, Gulyas, Gbaurov, Frank, Skinner, Delavan
Bradshaw, Copley/Don/Stennett/Munn/Sulich
Nov 26(17:30pm), 30w(1pm), Dec 6/50.0 OUT.
Evening at 8pm.

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each other as sole obsessions. As Abbe Wool, who co-wrote the screenplay with Cox, put it, "It's about how they loved each other so much that there was nowhere to go except totally into each other." In a way, this is the stuff of true romance—a Romeo & Juliet relationship in which love is all that matters. For Sid and Nancy, though, the impracticality of such an idealized relationship in the nihilistic punk environment dooms this relationship from the start.

Considering the subject at hand, the fact that Alex Cox makes the first half of *Sid & Nancy* into a romantic comedy is commendable. Cox, who directed the cult classic *Repo Man*, clearly has a talent for ferreting humor out of bizarre situations, and he has done a craftsman's job here. At a concert on the Sex Pistols' American tour, Sid vents his anger at not having Nancy along by inviting groupies up to his hotel room not for sex, but to watch him carve the word "maniac" into his sunken chest with a razor blade. When Nancy joins him in the States, they visit Nancy's family, and Sid is hysterically out of place nodding out at the Norman Rockwell dinner table. Nancy's relatives are fascinated and repelled by their guest, and when Nancy's grandfather asks Sid what his intentions are, Sid replies that he most immediately "intends" to get Nancy and himself down to the methadone clinic. At Sid's mother's house in the U.K., Nancy is absently wrapping herself Sid's mom's collection of colored scarves when an argument breaks out. Nancy storms out of the house in a furor, freezing when she catches a glimpse of her chignon-trailing reflection in a shop window. "Yaaaah! I look like fucking *Stevie Nicks!*" she shrieks, stripping down to bra and panties. With the already underwear-clad Sid chasing

Continued from page 17

after her, they look like a page from a punk Frederick's of Hollywood catalogue.

But humor is only half a romantic comedy, and Cox, with the deft assistance of cinematographer Roger Deakins' technique and the dream-like music of local band Pray For Rain, has created some of the most bizarrely lyrical romantic scenes in recent memory. The most outrageous of these is slow-motion shot of Sid and Nancy kissing in a New York back alley as garbage gently rains from above. It's the standard couple-walking-in-the-rain shot that conventional filmmakers have been trotting out for decades seen through Cox's unique vision. He even wrings beauty from the bus-and-truck motorcade as the Pistols start their tour of America; a helicopter floating over a graffiti'd bus (the roof reads "FUCK OFF" from the air) flanked by motor-cycles becomes a punk apocalypse.

It's when the Sex Pistols break up that things begin to go awry. Sid and Nancy wander through Paris for a while, so absorbed in smack and each other that when Sid is offered a chance to further his career by a music business type, it's perceived as a threat. (Sid responds by throwing up on him.) And once the two finally settle in New York's sleazy Chelsea Hotel, the laughs are pretty much over. It's an excruciating half hour or so as the former prince of punk and his groupie bride descend into an insane junkie hell. Throughout the film, Cox undercuts the grimy realism with romance, but by this time, their love is best summed up by Nancy as she describes a dream she's had: "We had this little dog. It was really little, and we loved it, but then it got sick and... it was dead... and we loved it. And we didn't want to bury it in New York... we wanted to keep it. So we ate it." The



Do cigarettes and wet kisses really mix? Sid (Gary Oldman) and Nancy (Chloe Webb) explore the possibilities.

movie takes us lower and lower as Sid and Nancy verbally claw at each other. Nancy's already whiny tone becoming a shrill bray. When the stabbing finally takes place (and Cox doesn't make it clear whether Sid stabbed her or she ran into the knife), it's almost a relief. When Nancy wakes up next to Sid later on, revealing a bed drenched in blood, and staggers off to the bedroom to die, it's all you could wish for this suicidal harpie—her dream come true.

For the role of Sid, Gary Oldman lost 20 pounds and learned to inject himself with saline solution. But unlike, say, DeNiro in *Raging Bull*, we never lose touch with the human being

underneath the preparation for her role. His performance is a masochistic masterpiece. Equally astounding, though, is Chloe Webb's transformation as Nancy. Webb's most notable previous experience was with the satirical revue *Forbidden Broadway*, doing impressions of Carol Channing and Mary Martin, yet that's unimaginable since she seems so steeped in this character. It's hard to believe she wasn't born with that screechy whine and grabby persona. Also worth mentioning is David Hayman's Mephistophilian Malcolm McLaren, who brings believability to some of the more abstract lines in the screenplay. He

hovers over the action like a master puppeteer, manipulating the leads in his private psychodrama to his own best advantage. satirical revue *Forbidden Broadway*, doing impressions of Carol Channing and Mary Martin, yet that's unimaginable since she seems so steeped in this character. It's hard to believe she wasn't born with that screechy whine and grabby persona. Also worth mentioning is David Hayman's Mephistophilian Malcolm McLaren, who brings believability to some of the more abstract lines in the screenplay. He hovers over the action like a master puppeteer, manipulating the leads in his private psychodrama to his own best advantage.

The music in the film, by Joe Strummer, the Pogues, Pray for Rain, the Circle Jerks and others excites and haunts in all the appropriate places. Moreover, original Sex Pistols bassist Glen Matlock was enlisted to re-record the original Pistols music tracks, and Oldman and Drew Schofield (as Johnny Rotten) did their own singing on these numbers. Cox also does a hilarious and rousing job recreating Vicious' historic video of Paul Anka's "My Way," and when Nancy joins Sid on stage at its finish, it's a punk wedding photo.

Sid & Nancy isn't some *Lady Sings the Blues* romp in which some good little girl gets dragged down by others. Cox isn't saying, "Sure, they were suicidal drug addicts, but what a legacy they left behind!" This is as close to an objective view of the punk world's reigning couple as one could hope for, without either condemning or glorifying its subjects. Sid and Nancy fantasized about dying; Cox gives us a film record of how they pursued that dream, and it's a record so painstakingly put together that it could easily be mistaken for a documentary. The movie concludes with the words "R.I.P. Nancy & Sid." That's about all you can hope for Sid and Nancy—that at least their death is a peaceful one.

SECOND GLANCE

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The show started late. Indeed, it was near the witching hour when the DJ began scratching "Good Vibrations," tones wavering and smeared as the Beach Boys coo "I love the clothes she wears." No programs so if I get the designers' names mixed up, that's why. Micheal Page, a neo-psychedelic designer, opened. His models scurried out behind a mottled silvery shower curtain. One at a time they appeared from behind it like Shakespearean faeries. For a while I thought "Couture de Farce" might have been a better title for the show when the top half of some tie-dyed longjohns began falling off one model who later mooned the audience. This recalled the Cocketts who did it better.

Patrick Gentry's 40's influenced designs were next. His first model wore a smart little jacket I liked but was at a loss to describe. My friend Jeff helped me. "Looks like a houndstooth nun's

hat," he leaned over and whispered.

Gentry's next model showed a loose fitting grey green peasant skirt and blouse. Nice, but no wilder than Macy's. This was followed by a tan, handspun virgin wool outfit with exaggerated shoulders and a knee-length, wraparound skirt. But Gentry saved his best for last: a black satin dress with gigantic grayboat pockets paralleling equally exaggerated shoulders.

Chihuahua returned Gentry's serve with a brilliant slam: a black calf-length dress split up the front and connected with a row of dazzling glass beads. The crowd swooned. She followed with a volley of black and white outfits, one baggy white blouse patterned with a gear design.

Magenta Mason's professional models were next. One wore colorful chiffon scarf sleeves ballooning out from a black velvet bodice ("Bodice is my favorite fashion term," Jeff whispers). Mason's other model wore a tailored tan suit with shoulder spiked sleeves, the model's bare shoulders and head rising up like Venus from the halfshell.

Gabriella Mazzaro tried, but failed, to electrify the crowd with a modified sack dress. A wide leather belt paralleled a black leather band gathering the hem below the knees. Lest the wearer fall trying to walk, a pillowlike, flopping Renaissance cap topped the outfit off.

Gentry came back with a pared

Now that AIDS has closed the bath houses, alternative fashion or Performance Art may be the last site of uncontrolled, orgiastic frenzy we have left.

down 40's Harlem look—a tight fitting black satin dress with a red flounce angled from calf to mid-thigh. Chihuahua answered with two stunning iridescent gowns of handpainted silk, black with subtle veins of red and green respectively. These medieval dream costumes, enhanced by space music, evoked the movie *Dune*.

Gentry returned with more flounces and a red rayon number with black zebra stripes. Chihuahua concluded with a quartet of moo-moos. Dexter Garland was listed on the poster but whether any of his designs were shown I couldn't tell. Too much confusion for a really serious show but nothing so daring as might be seen in *I.D. or Face*, those guerrilla warfare manuals of style. Someone should have decided if the show's main purpose was to sell or to entertain. In attempting to do both, the show failed to really succeed at either.

Continued on page 28

DINING

STEVE SILBERMAN & JOHN BIRDSALL

Feasting on the Finest
A Guide to Big Birds
and Other Delights

We maintain a healthy reluctance about any restaurant that advertises on television, calls whipped cream "schlag," or stays open on Thanksgiving. Thanksgiving is about eating at home, even if the guest list includes just one friend and the cats. While it may be alright for lonely business-people or unlucky tourists to plunk down forty bucks for a meal that includes chilled pumpkin soup and stuffed Cornish game hen, anyone who can should avoid such a fate.

In this column we offer a resource guide for Thanksgiving shopping. It's by no means a complete overview of what's available, but merely an overview of what our favorite shops are offering for the holiday.

Real Food Company is our favorite food store in the City. Hardly a day goes by that we don't stroll into the recently refurbished store on Stanyan just to look at the beautiful produce—most of it grown without pesticides.

For Thanksgiving, Real Food is selling organically-raised turkeys from Shelton's Poultry in Pomona (\$1.79/lb.). Forget the pallid and waxy frozen commodity that passes for turkey in the freezer-coffins of mammoth markets. Shelton's raises grain-fed birds that aren't shot up with antibiotics or confined in artificially lit, climate-controlled coops. Free-ranging turkeys taste better! And, as consolation to uneasy carnivores like us, these birds might actually have spent a few months outdoors before buying it on the modern equivalent of the chopping block. Shelton's raises big birds—hens from 10 to 20 pounds, and toms from 18 to 30 pounds (we've been told you can cook a 20-pound hen "till the wings fall off," and the flesh will still be moist and buttery).

Now for the bad news: These turkeys are available primarily through special order, and by the time you read this, it will be too late to order one from Real Food. Luckily, Real Food stores order as many extra birds as they can cram into their refrigerators for customers who've missed the deadline—but these go fast.

Also check out Porter's in the Castro. This year Porter's is selling free-ranging grain-fed turkeys from two sources, one in the Sierra foothills that slaughters its birds in a commercial plant (\$1.59/lb.), the other in the Petaluma area (\$1.85/lb.). The deadline for ordering is Tuesday, November 25th. Birds range from 10 to 25 pounds.

Real Food is the place to buy holiday fruits and vegetables, like delightfully irregular-shaped sugar pumpkins from Green Gulch Farm in Marin (34/lb.—

perfect for pies), or ruddy chestnuts, half a dozen varieties of winter squash, or tender Blue Lake green beans from Webb Ranch in Palo Alto (\$1.69/lb.). If you're considering a cornbread stuffing for your bird, the store on Stanyan grinds its own cornmeal every week (49/lb.).

We love shopping at **Rainbow Grocery**, the venerable produce and bulk goods store in the Mission—sort of a combination of Sears and Cala for the Woodstock Nation. We love the mix of people in the aisles, and the store's scrupulousness in marketing only certified foods as organic. Don't forget to bring your own bags and jars.

Canned cranberry sauce is a poor substitute for what you can easily make yourself—Rainbow is the place to pick up fresh cranberries from Cape Cod (99¢ for a 12-ounce bag). Combine a

pound of cranberries with half a cup of unfiltered apple cider and half a cup of maple sugar (also available at Rainbow), bring to a boil and simmer for about five minutes, when the sauce will be thick, glossy, and a lot closer to what the Pilgrims ate than the quivering lump with can-prints in it we all grew up with.

Organically grown sweet potatoes are cheap at Rainbow, pale jewel yams (89¢/lb.) and deep-orange garnets (99¢/lb.). Grade C maple syrup from Quebec—with less sugar and more flavor than Grade A—is available in bulk (\$2.78/lb.), just right for glazing those sweet potatoes. Rainbow stocks three kinds of wild rice—one from the Menominee Company of Grand Rapids, a Native American-owned and operated firm that gathers the rice by canoe in Minnesota (\$8.03/lb.).

Fresh herbs for stuffing are also a bargain here, like sage (69¢ a bunch) and flat-leaf parsley (39¢ a bunch). Dried sage, the best we've tasted, is aromatic and sweet with blue sage flowers and not a trace of bitterness (\$4.20/lb.).

The **Farmers' Market** reminds us of French open-air markets, where small growers sell their produce directly to housewives. You can compare price and freshness in the different stalls, and talk directly to the growers about how they raise their food. The Farmers' Market is an education.

Here you can find fresh-crop pecans in the shell—grown by Vietnamese and Cambodians in the Central Valley—as well as organically grown New England pie pumpkins from Santa Cruz and tree-ripened Golden Delicious apples from Sebastopol.

Mushrooms are cheap at the Farmers' Market: Button mushrooms (\$1.60-\$2/lb.) and shitaki (\$5/lb.) cultivated in a warehouse at Hunter's Point (how local can you get?), and flavorful tree oyster and yellow tree oyster mushrooms from Watsonville (\$3.50/lb.). You can also find very fresh oysters here, a lavish addition to your cornbread stuffing, from Johnson's Oyster Farm in Tomales Bay—shucked or unshucked (\$2.75/qt. shucked, \$10 for 50 unshucked). Dark green *heung kunn* (35¢ a bunch), a leafy Chinese celery, might make a pleasing addition to a traditional bread-and-onion stuffing—it's more intense and aromatic than watery Pascal.

We conclude, appropriately, on a note of thanksgiving—with a form of "Grace" even the most secular humanist could embrace, drawn from the Buddhist tradition. We keep a copy of it on our dining room wall, to remember what needs to be remembered. We hope you like it.

We venerate all the great teachers, and give thanks for this food: the work of many people, and the suffering of other forms of life.

Amen!
San Francisco Real Food Company, 1023 Stanyan (at Parnassus), SF. 564-2800. Open every day, 9 am - 8 pm.
Porter's, 498 Sanchez (at 18th), SF. 626-1057. Open every day, 10 am - 8 pm.

Rainbow Grocery, 1899 Mission (at 15th), SF. 863-0620. Open Mon - Fri, 9:30 am - 7 pm; Sat, 9:30 am - 7 pm; Sun, noon - 6 pm.
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MEN ON MEN

Continued from page 15

many fascinating characters and motifs, it's a safe bet the forthcoming novel will be well worth the purchase price.

Like Ferro, Sam D'Allesandro is not as interested in the nature of the disease as he is in how it affects relationships with loved ones. D'Allesandro's story, "Nothing Ever Just Disappears" shows us memories, conversations, and moments from a love affair that ends in death. AIDS is never mentioned. Instead, the story concentrates on the feeling of loss. "When it happens," the narrator tells us, "it's like the film broke in mid-reel, you don't expect it and you're still expecting everything you were before. Everything in my life except me was suddenly different."

Yet one of our most effective defenses against the confusion and pain of terminal illness is humor. Andrew Holleran's story, "Friends at Evening," brings together a group of men as they gather to attend the memorial services of their friend Louis. Anyone who has read Holleran's previous work knows his amazing talent for dialogue. With razor sharp wit and poignant insight, each character attempts to understand what's happening in his world, to pinpoint the why and how of AIDS. As one friend tells Louis during his illness, the next time he runs into acquaintances who ask about his health, "Don't tell them you have cancer. Tell them you've been swimming laps!"

Beneath this humor may lie hysteria, fear, and confusion, but there is a pragmatism in Holleran's characters which reminds us it is our responsibility to go on living. "We're all going, in sequence, at different times," one of the characters says. "And will the last one please turn out the lights? . . . That's

why . . . each moment is so precious! Each friend who's still alive!"

But *Men on Men* is not a collection of AIDS stories. It is primarily about relationships, whether between lovers, friends, or strangers. Lovers, of course, are the most prevalent. Because conflict is an important ingredient of fiction, writers are generally not concerned with love affairs that work out. This is as true in stories about heterosexual love as in stories about gay people. It is more interesting and informative to see how lovers react to differences and dissolution.

In "David's Charm," Bruce Boone tells the story of a gay man in love (and lust) with a bisexual. Through a collage of dreams, fantasies, conversations, and impressions, the relationship between these two men becomes an examination of class differences and sexual politics. The narrator is caught between seeing David as an intelligent, articulate person and as a porno fantasy version of the bisexual stud. Sharing an

Men on Men is not a collection of AIDS stories. It is primarily about relationships, whether between lovers, friends, or strangers.

obscure joke about Socialism with David triggers a fantasy in which David "sticks his big dick down my throat till I choke on it. . . Like I told you earlier, if I could reduce David to so many pounds of meat on the hoof I'd do it." The narrator's glib introspection makes this story funny, complex, and poignant.

The narrator in Patrick Hoctel's "Bad Pictures" also lets fantasy complicate the reality of his love affairs. Brian overlays his own feelings with the manufactured screen emotions he knows so well. He falls in love with Jack and decides he is just "like that young Joel McCrea of the 30's — earnest, small. . . and good. . . and I

was like, well, Miriam Hopkins, at times — bright, energetic, perhaps a bit more savvy, a little zanier, but ultimately deferring to the security his earthy goodness provided." With wickedly funny and sad results, he constantly casts his lovers and himself in roles that cannot be played out and, therefore, will only disappoint.

Too often, gay men are unable to get perspective on a relationship with a lover, to understand where it fits into the pattern of our lives. In "Backwards," Richard Hall imagines a world where people are born old — attached to bitter, cranky lovers — and then "age" backwards to infancy. As his tale unfolds, Hall forces us to reexamine how relationships progress. "Backwards" is a tour de force of startling reversals, including an "aging" process which turns old, wrinkled skin into smooth flesh and the mental "maturation" of the narrator. "I began to look at children more closely, at the fierceness with which

they feed on life," he says. "I am struck by the simplicity of it all. One day I shall be as old as a baby." Paradoxically, by creating a life that can never exist, Hall shows us how our lives should be.

Of course, if *Men on Men* dealt only with how gay men respond to the AIDS crisis or to their love objects, it would still be a welcome addition to modern fiction. But it covers so much more than that. Like all other minorities, gay people have a history, one too often obscured by the status quo. In this anthology, there appears an examination of our pasts as well as our present, a broadening scope, a willingness to add a historical dimension to gay fiction.

Wallace Parr's "Street Star" vividly recreates Andy Warhol's heyday in New York through the eyes of a young street queen who lives on the fringes of the pop art scene. In another story, author C.F. Borgman combines history and fantasy to spin an extravagantly entertaining tale, playfully suggesting a metaphysical cause for homosexuality. Told by a spirit who inhabits the very muscular body of Brian Malventano, "A Queer Red Spirit" relates the story of Brian's aging gay neighbor, Benjamin, whose life has been an unsuccessful around-the-world search for love, beauty, and success. Juxtaposing a modern gay sensibility with the closeted life of Benjamin, Borgman not only covers personal gay histories from 1917 to the present, he extends gayness into the cosmos as well.

Perhaps the most ambitious piece in the anthology is Edmund White's "An Oracle." White manages to bring together AIDS, a long term relationship and a cross cultural love affair, producing a mini-epic that gives us an astounding sense of gay cultural and political changes over the last twenty years. As sweeping as this may sound, "An Oracle" tells the straightforward story of Ray's trip to Crete after his lover's death and his ensuing affair with a handsome local hustler. In flashback we see Ray's life — at once intensely personal and wholly universal — as he moves from a gay commune in Toronto to the discos of New York, and finally settles into a not-exactly-perfect, but real (and loving) relationship with George. A marriage that ends in George's death. What Ray rediscovers in Crete brings this story to a bitter-sweet, hopeful conclusion, offering an affirmation of love and life.

There are many other fine stories in this collection including notable pieces by Richard Umans, Dennis Cooper, Robert Gluck, Felice Picano, Kevin Killian, Ethan Mordden, John Fox, Brad Gooch, and Michael Grumley. Each story sheds light on a unique part

of our lives as human beings — and as gay men. *Men on Men* is one of those rare books that holds appeal for the seasoned fiction reader as well as for someone who is just being introduced to the works of contemporary gay writers. It is for anyone who enjoys fiction that entertains, astonishes, illuminates, and lives.

CLASSICS

Continued from page 20

second, subsidiary season, one that supplements the fall season rather than simply reproducing it on a lower level. The resident part of the SF Opera needs such a supplementary season, and we all need that resident company. Kurt Herbert Adler's idea of a spring season, played in a smaller house, and sung principally by younger singers — often in English — seems to me a prospect worth reconsidering. The SF Opera now has a sufficiently large and talented pool of younger singers who can, in the smaller confines of, say, the Herbst Theatre or the Geary or the Curran, make exciting musical drama.

The Opera is likely to respond to this idea by reminding everyone that Spring Opera in its last years was no more of a financial success than Summer Opera has been. But once again, the object of opera is not to make money. For many years, Spring Opera was an enormous artistic success. And that was before the Opera's magnificent program fostering the young singers was fully in effect.

The challenge before the Opera today is to make something out of its recent failure with Summer Opera. I believe this can be done by concentrating on the great resources developed in the Merola Young Singers program. Further, I believe that this must be done with performances of opera, not with concerts or recitals. After all, the Opera is training opera singers and its audience hungers for the delights of musical theater.



"Pray for Rain": Band members Dan Wul, James Woody, and Paul Trupin.

MARC GELLER

ROCK

DON BAIRD

'Sid and Nancy' Praying for Rain

While riding MUNI the other day I overheard a conversation about current films between two young and dizzy art school-type girls:

"I saw *Blue Velvet* but I want to see it again because I saw some reviews of it. I like to go to a movie, read the reviews, then go back to the movie so I can understand it better. I also want to see *Sid and Nancy*."

"Oh yeah, that's the one about Sid Vicious and his girlfriend Nancy."

"Yea, it's directed by Alex Cox, the guy that did *Repo Man*."

"Are Sid and Nancy playing themselves in the movie?"

"No, they're being played by actors."

"Hmmm, I wonder why they aren't playing themselves."

"I couldn't contain myself any longer. 'Because they're both dead!' I interjected."

By now almost everyone besides the two uniformed little doxies on MUNI is familiar with the violent saga of Sid Vicious and Nancy Spungen, rock's most happily dead couple. Their story is brutally and effectively put to film by Alex Cox and crew (see review on pg. 17), but another very interesting account is the Nancy Spungen biography, *And I Don't Want to Live This Life*, written by her mother, Deborah Spungen.

From the time Nancy was expelled from the womb, strangled blue by her own umbilical cord, to her death on the bathroom floor of room 100 at the Chelsea Hotel, Mrs. Spungen recounts in detail the twenty years of hell she spent raising her disturbed child.

As a baby, Nancy never stopped crying, at least not until her doctor prescribed phenobarbital every four hours at night so she would sleep. At age two she violently attacked a telephone repairman, was prone to beat herself up in a series of daily tantrums, and once her verbal abilities increased, she developed the art of threats.

One of my favorite anecdotes from the book finds the two year old demon stammering out an all-inclusive list of clothes from her mother's closet, which she threatens to cut up into little strips and throw into the street for cars to run over if Mommy won't take her out to play. Her phenobarbital dosage was increased after this episode but the verbal assaults continued.

In school Nancy excelled and was

up her entire 20 years experience with Nancy. The most important accomplishment of Alex Cox's film lies beyond chronicling the history of the punk movement and the ugly realism of drug addiction and death. It portrays Sid and Nancy as a couple consumed by their love for each other. That love could have existed in their odd circumstances may be hard to believe but Sid's letters in *And I Don't Want to Live This Life* portray love in it's truest form, backing up the film's main premise. Reading this biography before seeing Sid and Nancy provided some insight and depth to actress Chloe Webb's fine characterization. Nancy always wanted to be somebody. Now, thanks to Alex Cox, she is. Her name is on a huge billboard on Sunset Boulevard.

The same night that I saw the film, *Sid and Nancy*, I caught local band *Pray For Rain* at Nightbreak. They were in tiner torn than ever, confident, boisterous, and having fun. Vocalist/guitarist Dan Wul, drummer James Woody, guitarist Paul Trupin and substitute bassist Zander Schloss (regular bassist for *The Circle Jerks*) should be having fun. All four members contributed music for the soundtrack of Sid and Nancy and are currently recording another soundtrack for the next Alex Cox film, *Straight To Hell*, a surrealistic spaghetti western to be released in February.

Nancy always wanted to be somebody. Now, her name is on a huge billboard on Sunset Boulevard.

she seemed to approach a proper state of adjustment you'd find her trying to kill her cat, her baby sitter (with scissors), her mother (with a hammer), her brother and sister (with butcher knives), or herself (you name it). Thorazine time, the doctors said.

Nancy Spungen had always wanted to die. After meeting Sid Vicious she talked of going out in a blaze of glory before she turned 21. She did go out but it wasn't glorious. The post-Sex Pistols Sid was washed up career-wise, best exemplified by the pathetic solo gigs that Nancy arranged for him at Max's Kansas City. Besides their love for each other, drugs and death was all that remained for both of them.

Near the end of the book, Deborah Spungen printed two letters that she received from Sid after Nancy's death. The letters are emotionally riveting and, according to Mrs. Spungen, sum

Dan Wul became associated with Alex Cox after reading the Sid and Nancy script, which was co-written by his sister Abbe Wool. He got a small part in the film, and while doing that, submitted some taped music that he thought would be fitting for the project. Four instrumental *Pray For Rain* cuts appear on the soundtrack LP. The music is moody and complex and very effective in the context of the film. It's fair to anticipate an even better soundtrack from *Straight To Hell*. Dan Wul admits a fondness for old spaghetti western scores and during their most recent live set, they played an inspiring song from the new soundtrack entitled, "Money, Guns and Coffee." These three elements plus sexual tension are what Cox's western/comedy is all about according to Wul.

Zander Schloss (who appeared in

Continued on page 34

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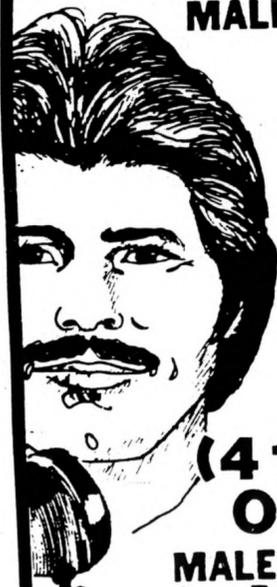


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"Oceano" (1936) is one of more than 200 images included in "Supreme Instants: The Photography of Edward Weston," an exhibit organized by the University of Arizona' Center for Creative Photography and now on display at the San Francisco Museum of Modern Art through January 18. Selections cover Weston's entire career, making this show the largest and most comprehensive presentation of the photographer's work ever assembled. Call 863-8800 for information. Thursday nights are free and always feature an especially fab crowd.

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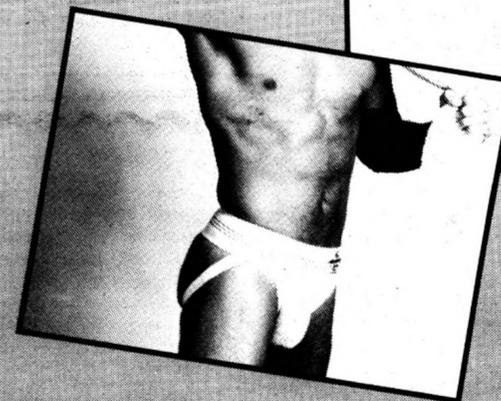
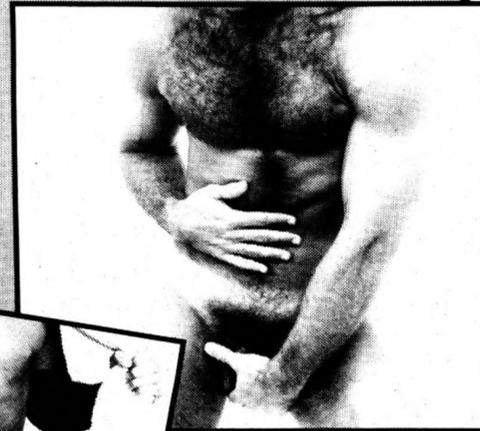
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21 NOVEMBER FRIDAY

Sub Verses, a musical satire about the Committee to Intervene Anywhere, which plans to indoctrinate American Youth. 8 pm at Club 181, 181 Eddy Street, SF. \$8. Reservations 647-6238.

Francisco Aquabella and his Hard Hitters play Nine, along with Chickens In Bikinis. 11:00 pm, 399-9th Street at Harrison, SF. Info: 863-3291.

Van Ault hosts **Visionplay**, a circle of healing and renewal, using deep visualization techniques, held every Friday night at 8:00 pm at Quan Yin Acupuncture Center, 513 Valencia Street, SF. \$5-15 sliding scale. Info: 864-1362.

22 NOVEMBER SATURDAY

Western Star Gay Square Dancers present their annual variety/talent show themed to "Saturday Night Live." Dancing 8-9 pm, show 9-midnight, at International Center, 50 Oak Street, San Francisco. Tables \$10 in advance, general admission \$7.00 at the door. Info: 864-6134.

Walt Whitman Bookstore presents George Stambolian, editor of a new anthology of gay fiction, **Men on Men**, which includes work by local authors Patrick Hoedel, Sam D'Allesandro, Bruce Boone, and Robert Gluck. 1-3 pm, 2319 Market Street, SF. Reservations: 861-3078.

Ballet Espanol de Madrid make their Bay Area debut, combining classical flamenco, Spanish folk rhythms, and the bolero with a mix of popular tunes and modern dance. UC Zellerbach Hall, Berkeley, 8 pm, \$11.50 - 16.50. Ticket info: 642-9988.

23 NOVEMBER SUNDAY

Intersection for the Arts presents Dude Theatre's second benefit party, "Let's Get Ugly", with entertainers including The Lesser Mortals, Mark Petrakis, Julie Hebert and many more. 9:00 pm, Intersection For the Arts, 766 Valencia Street, SF. \$5.00 at the door. Info: 648-9166.

Songs of Death and Dying, Songs of Hope is a benefit concert for the Shanti Project. Repertoire of classical songs is drawn from the works of Brahms, Mahler, Wolf, Rachmaninoff, Schumann, Strauss, plus original material. Singing are Sandra Gellers, Theresa Cardinale and Kate Rowland, Ron Mortimore, James Meade and Mark Jones. 3:00 pm, Trinity Episcopal Church, 1668 Bush, SF. \$8.00. Info: 626-6032.

Robert Coffman reads from **Truman Capote's A Thanksgiving Visitor**, at Walt Whitman Bookstore, 8:00 pm. \$3.00. Reservations: 861-3078.

SF Conservatory Voice Department presents a recital of works by Haydn, Donizetti, Bellini and others, directed by Hermann le Roux. 5 pm. Hellman Hall, 19th Avenue at Ortega Street, SF. Free. 564-8086.



"Chanticleer," San Francisco's much-acclaimed male vocal ensemble, will be heard coast-to-coast when they join in a special broadcast from the World Theatre in St. Paul, Minnesota. The program airs locally on KQED-FM at 6-8 pm, Saturday, Nov. 22, and repeats 8-10 am on Sunday, Nov. 23.

24 NOVEMBER MONDAY

Metaphysical Alliance Healing Service presents Dr. Shirley Scott, James Baker and Jeffrey Boggs, 6:30 pm at MCC Church, Eureka at 18th Street, SF. Donations requested.

San Francisco Contemporary Music Players, in conjunction with the San Francisco Museum of Modern Art, will present a four and a half hour marathon of new music in the fourth floor galleries of the museum, 5:30 to 10:00 pm. \$10 regular and \$7 students, seniors and members. Info: 751-5300.

Philip Glass and the Philip Glass Ensemble appear live in concert, with guest artists Bernard Fowler, Janice Pendarvis, the Roches, Linda Ronstadt and Paul Sperry, performing the concert premiere of the hit album "Songs From Liquid Days". 8:30 pm, Davies Symphony Hall, Grove and Van Ness, SF. Box Office: 431-5400.

25 NOVEMBER TUESDAY

Blush Production's **BurLEZk** erotic danceshow for women happens at the Baybrick Inn, 1190 Folsom, SF, at 9 pm. \$5. Info: 751-7341.

26 NOVEMBER WEDNESDAY

Kristin Norderval, soprano, presents a voice recital at the San Francisco Conservatory of Music. The program includes Canteloube's "Chants d'Auvergne", Debussy's Ariettes Oubliées, Bern Herbolzheimer's "Celtic Invocations" and more. 8 pm in Hellman Hall, 1201 Ortega at 19th, SF. Info: 641-6107.

A study group exploring the concepts of **Louise Hay's** book *You Can Heal Your Life* with Jim Christrup will be held every Wednesday night. The group will feature readings, exercises and meditations. 7:30 - 9:30 pm. Info: 821-4788.

The School of Creative Arts at SF State University presents **Life of the Automobile**, and experimental production encompassing multimedia production, dancing and acting. Runs through November 22nd. 8 pm, 1600 Holloway, SF. Free. Info: 469-2467.

30 NOVEMBER SUNDAY

El Rio presents **Rush Hour**, playing funk, fusion and R&B music. 4 - 8 pm, 3158 Mission, SF. Info: 282-3325.

Julian White performs 20th Century Keyboard Masterworks, including the work of Debussy, Ravel, Scriabin and Szymanowski. Julia Morgan Theatre, 2640 College Avenue, Berkeley, \$22 general, \$18 students/seniors. Info: 647-0866.

A reception for artist **Wayne Ryerson** at a showing of his oil & graphite portraits is held at Walt Whitman Bookshop, 2-4 pm, 2319 Market Street, SF. Reservations: 861-3078.

1 DECEMBER MONDAY

Bay Area Career Women present their **First Annual Holiday Gift Fair**, featuring Karen Thompson, discussing the Thompson-Kawalski Guardianship Case: Woman Loving Woman. Members \$8, non-members \$16, includes fair, networking and hors d'Oeuvres at 6:00 pm. Speakers at 7:30. Marines Memorial Club, 609 Sutter, SF. Info: 495-5393.

"Mostly Russian Chamber Music" is the theme of an evening by SF Conservatory Faculty Chamber Artists. Works by Mussorgsky, Stravinsky, Tchaikovsky, and Martinu. 8 pm. Hellman Hall, 19th Avenue at Ortega, SF. \$6 general, \$5 students, seniors and Conservatory members. Info: 564-8086.

Erotic A-Go-Go, a benefit book party celebrating the publication of *Bizarro In Love*. Erotic Cabaret (7:30 - 9 pm) features erotic videos, Chris Kammler, Petra the Mime, Esza Stauffer, Rainbeau & Lanza & Maxine the Trash Queen. Dance party at 9 pm stars the Guest. Sliding scale donation, \$5 up. Amelia's, upstairs. Info: 337-9554.

4 DECEMBER THURSDAY

The New Shakespeare Company of SF opens a musical adaptation of **Rumpelstiltskin**, at USF's Lone Mountain Theatre. Performances at 10 am, 1 pm and 8 pm. Reservations: 346-3065 or 668-7633.

BOOKS

STEVE SILBERMAN

Ginsberg at 60: Freeing the Spirit

Allen Ginsberg's fourteenth book of poems, *White Shroud*, is a moving testimony to the undefeated human spirit. Ever inquiring, ever extending his means and the emotional territory of his subject, Ginsberg at 60 is more youthful than many poets half his age.

The structure of *White Shroud* appears similar to that of Ginsberg's two previous books: There is a long title poem and an assortment of songs, haiku-like notations, and irreverent meditations on Buddhism, the vicissitudes of loving pretty boys and global politics. What makes *White Shroud* more compelling than *Mind Breaths* or *Plutonium Ode* is a new depth and subtlety of feeling, and the poet's command of a narrative that can accommodate self-disparaging wit and burlesque humor, profound sadness, and revelation of the concerns lying half-hidden beneath the surface of daily experience.

Ginsberg calls the title poem an epilogue to his masterwork, "Kaddish." As in that poem, Ginsberg is here concerned with issues of family—what it means to be linked to a particular set of fates and, now, how it feels to be facing old age and its attendant loneliness. Ginsberg meets his mother in a dream living in an alley, neglected by her famous son. Naomi Ginsberg—who died in an insane asylum in 1957—has always functioned in her son's poems as a kind of emblem of the suffering in the physical world.

The dreamed "Land of the Dead," where a certain reconciliation is possible, and "Living Poesy," where craft and love work their redemption.

The dreamed reconciliation of "White Shroud" is acted out in "Memory Cousins," as Ginsberg returns to New Jersey to visit his stepmother Edith to whom the book is dedicated. What he finds is not fantastic or particularly horrible—just the modest details of our future, humbly recorded:

*I looked down the long hall,
door after door of Aunts and Uncles
retired alive
white haired, television bound seeing
the doctor, eating
delicatessen salad Sundays, reading
best seller
books, dusting furniture, cleaning
kitchen floors, happily
visiting Doctors for Minor blood
pressure, depression
or hernias. Years ahead, they should
live so long, they'd die . . .*

Hardly visionary writing, you might say, from the man who long ago insisted, "the only poetic tradition is the voice from the burning bush." The difference is that now Ginsberg's oracle prophesies what is. Having survived the madhouse, the daily accidents of life and a lengthy and provocative public career, now "older than our shouts and banners" the poet finds miracle enough in the actual world.

In 1984, Ginsberg took a trip to China. He became ill there, and spent

There is a long title poem and an assortment of songs, haiku-like notations, and irreverent meditations on Buddhism, the vicissitudes of loving pretty boys and global politics.

much of his time reading and receiving visitors. Like the vivid graceful plain-spoken poems of its Tang dynasty namesake, "Reading Bai Juyi" gathers

Ginsberg is unafraid to be himself in his art, to remain inquisitive, to "sing out (his) holy note of heart's delight."

into its wide field of attention sharply-focused sensory detail, history, and social criticism as well as reflections on the poet's own greed and desire to "appear heroic." The poem also boasts passages of exquisitely compressed lyric beauty, as in these lines describing a song heard outside the poet's sickroom window:

*. . . a bird
repeating its ascending whistle, pipe
notes burst
into a burble of joyful tones ending
wildly
with variable trills in swift succession
high and low
and high again.*

As Ginsberg brags in another poem in this collection, "Sun & I on the level"—Ginsberg returns the bird's sincere offering with his own cranky, personal song.

Ginsberg's visit to China also produced one of his subtlest poems in years: "Written in My Dream by W.C. Williams," which deploys gentle word-play and a heartbreaking final couplet ("what began/ as desire/ will end/ wiser") to convey its benediction of sincerity and self-acceptance. This poem, a charming tribute called "I Love Old Whitman So," and the most generous of the songs, "Jumping the Gun on the Sun," are informed by the same tolerant, compassionate maturity that illumines "The Tempest"—delight in life's detail even as the poet's every third thought is his grave.

There is an odd omission in this inquisitive book: Any mention of AIDS. As late as 1985 Ginsberg writes of "spurt(ing) my loves deep" in a com-

rade's "bum," with no mention of precautionary measures, or the darker questions lurking behind the Reagan administration's handling of the health crisis. As Ginsberg is at once one of our most political and most personal poets, and AIDS is the nexus of what is personal and what is political, I had looked forward to his fatherly advice and articulate anger. It is a measure of Ginsberg's importance as the spokesman of a generation that we desire—even anticipate—a made-to-order howl in this time of our deep grief and rage.

The final poem in the book, "Things I Don't Know," asks a series of questions—from "Where's Sagittarius?" to "Who killed Roque Dalton?" to "What kind of government every work-ed?"—that comprise a portrait of Ginsberg's obsessions and concerns. In "Kaddish," in the midst of Hell, the young Ginsberg asked, "What is this life?" thus returning poetry to its sacred occupation of addressing and confronting the essential terms of existence with childlike openness. Thirty years later, in an era when a President who "treats information like a disease" is treated with a kind of slavering idolatry by the media, Ginsberg is unafraid to be himself in his art, to remain inquisitive, to "sing out (his) holy note of heart's delight."

White Shroud (Poems 1980-1985) by Allen Ginsberg. Harper & Row, N.Y., 89 pages.

SECOND GLANCE Continued from page 22

As in all the arts, when anything goes, everything goes. The post-post-whatever-it-is decade we're in so despairs of originality that all we can do is cannibalize the past with quote marks. And yet fashion continues to embarrass, even astonish us at times, if only by juxtaposing high and low, masterpiece and trash.

Now that AIDS has closed the bath houses, alternative fashion or Performance Art may be the last site of uncontrolled, orgasmic frenzy we have left. I'm reminded of the British sculptor William Tucker's complaint: "I've found it more or less impossible to persuade students to actually make anything at all. They've all been so busy . . . cavorting about in the nude." And Peter Fuller's reply: "I should think it is more fun cavorting in

ROCK Continued from page 25

the nude than fitting those wretched sticks of piping together."

Maybe Michael Page's mooning model was making a more profound statement on the fashion scene than he realized.

Repo Man as Kevin, the dopey friend of the Emilio Estevez character) has a big part in *Straight To Hell*. He is also Dan Wu's half brother, and the best bass player out of the five different ones I've seen Pray For Rain play with. There was something very basic, good and hard about his style, which added a more firmly planted and forceful quality to their show. Regular bassist Gary Brown is also very good but it seems he's been too busy touring with

Flora Purim to make many shows. Other past substitutes include Todd Stadman and Lisa Davis of *The Naked Into* (a favorite local band of all Pray For Rain members) whose debut LP—*Here Comes The World* has found my turntable a lot lately.

A few major labels have expressed interest in Pray For Rain, most recently RCA. Until the Sid and Nancy sound-track, the band has never made it to vinyl. A few years ago when they called themselves Big Race, a demo tape of their song "Hands On Ice" received heavy rotation on The Quake. Not being signed to a label as a pop band has enabled them to be independently involved with the film projects. They've enjoyed scoring films, find it lucrative and would like to do more, but they consider work in that genre just one side of an otherwise pop band. Now when record labels approach them, their past work lends an air of

credibility. This reverse approach to popular success seems to be working well.

At press time Pray For Rain and Zander Schloss are finishing up the soundtrack for *Straight To Hell* at the Plant in Sausalito. Once this big project is completed the band will concentrate on putting out a pop record. I'm glad

'Singin' in the Rain' Film 'Happening' set

A special "audience participation" showing of the 1952 movie musical *Singin' in the Rain* will be held at the U.C. Theatre, 2036 University Avenue, Berkeley. The event is scheduled for Sunday, November 23 at 7:30 p.m. The audience is invited to attend in 1920's costumes, rain gear and tap shoes and to sing and dance along with the actors on screen. A \$4.00 admis-

sion fee will be charged, including the co-feature "42ND STREET". Besides staging outlandish happenings, Musical Theatre Lovers United holds monthly sing-along parties all over the Bay Area, organizes theatre outings, publishes a quarterly newsletter and presents an annual Stephen Sondheim birthday bash each March. People can obtain information about the club by sending a stamped-self-addressed envelope to: Musical Theatre Lovers, P.O. Box 4384, San Francisco, CA 94101 or by calling their hotline: (415) 845-0982.

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ESS TALK

DAVE FORD

Hello, boys and girls. Today we're going to look at some more big bad wolves in the media. Look out! Here comes one now!

Norman's Land

It's Norman Podhoretz! That's right, he's back, but not incarnated as aswastikatoting brownshirt, as you might expect. No, the *Commentary* magazine editor is simply railing against gays one more time. In a syndicated Nov. 6 San Diego *Tribune* editorial contributed by Less Talk Correspondent Dave Rubin, San Diego's answer to *LA Law*'s Arnie Becker, Norm takes on teen pregnancy and AIDS with this clearly-written,

well-thought-out whimper: "As for homosexuality, just as loosening the old restraints has opened the gates to a flood of illegitimate babies, so it has led to an epidemic of AIDS." And this mind-boggler: "Of course, if our children are brought up to believe that chastity is a perversion and homosexuality is normal, there is no reason for them to cultivate the one or resist the other. It is therefore certain that so long as the view of sexuality persists, not all the condoms in the world will cut down on the number of illegitimate babies born

Scene and Herd

"Feet and feet and feet of genitalia—and all I want is a few inches."

Lawyer Dave Rubin on the frustrations of San Diego summers, Nov. 12.

"Barbie doesn't stand for that; she'd rather go visit the planets."

Mattel marketing manager Candace G. Irving on the Barbie Doll's anti-nuptial, pro-space stance, SF *Chronical*, Nov. 6.

"Have I ever had a homosexual experience? Yes, but only with women."

Chatterbox Dick Cavett, The Late Show, Nov. 14.

"It's as though we were the parents and our children have been sold into white slavery. These poor kids have had their teeth knocked out and their eyes blackened . . . They have been . . . bugged and bewildered. And now they have put peroxide in their hair. That's the last lick—the Turner organization has dyed their hair."

Film director warhorse John Huston on the effect of media magnate Ted Turner's new "colorizing" process on Huston's and others' classic black-and-white flicks, *LA Times*, Nov. 14.

to babies (huh?), or the number of deaths from AIDS."

The "gay plague!" "The children!" The wacky, kooky world of Norm Podhoretz!

Well, there he goes again.

Queer's Abby

A Mrs. C. from Beverly Hills—that raging hotbed of gilt-edged sophistication—writes to Abigail Van Buren (Dear Abby to you and me)—Mrs C.—is "confused about AIDS," and adds her friend "quit her regular hair-dresser because she thinks he's gay. (She says, 'Why take a chance?')

Abby snaps, "Your friend would be far wiser to worry about her own sexual behavior than who is setting her hair . . ." That's telling her, girl. However, Abby then tries to set Mrs. C. "straight" on the facts—and bumbles: "AIDS is a sexually transmitted disease. It is no longer limited to homosexuals and drug addicts."

Excuse me, but it never was—except in the "straight" public's loopy and misguided perception. And Abby betrays her own DiFi-like skirt-smoothing with this blistering closer: "The days of casual sex are over!"

Only if you've never heard of condoms, protective lube and the by-by-now familiar safe sex guidelines, Mom!

"Girl's Bloom"

The writing is sometimes inane, and it's been accused of an inherent ageism, but NBC's *Golden Girls* (Saturdays, 9 pm, Ch. 4) is wittier—and less insulting—than most TV sitcoms (the recently cancelled *Ellen Burstyn Show*, a horror in which the women are mealy-mouthed simps, springs to mind). And the ensemble acting is hot.

Not to mention the show's political consciousness. In the Nov. 8 episode, a bereaved friend of Dorothy's (*Bea Arthur*) visits the "girls." Early on we learn she's gay; the comedy derives from Dorothy's initial attempts to hide—then later reveal—this "startling" fact to her wary and bemused housemates.

The writers couldn't resist a couple of cheap shots, but they also dished up lines like these, from the irascible Sofia (*Estelle Getty*), Dorothy's mom: "I'd rather live with a lesbian than a cat—unless the lesbian sheds." And: "if one of my kids was gay, I wouldn't love her any less."

Newman's Dressing

But we don't have a picture. Sorry.

Still, having lambasted the movie star for his "heterosexual" shenanigans in *Life* magazine two columns back, I feel it fair to note that, according to an *Another Voice* (Huntington, NY) story run in the Nov. 6 *BAR*, Paul Newman has donated some profits from sales of his Newman's Own products (salad dressing, spaghetti sauce, popcorn), to the American Federation for AIDS Research.

One small pledge for an actor, one giant leap for the actor's kind.

Time's Lee

Only a *Time* writer could concoct such a delightfully dainty and virulently vicious one-liner—and only *Time* would print it.

In his Nov. 5 review of *Liberace's* Radio City Music Hall show, Richard Corliss characterized The Furred Thing's fans as ". . . these ladies of a

certain age and young men of a certain persuasion."

"Ladies?" "Certain persuasion?" The critic's choice: Long as it doesn't scare the women and horses, eh, Rich?

Penn's Pals

Never known for fairness, the *National Enquirer* now joins the ranks of fag-bashing publications ranging from *The Weekly World News* to *Fuckin' Bill Buckley's National Review*.

Thanks to an Oct. 21 clipping sent by New York Less Talk correspondent and bon vivant Andy Anderson, we learn that Sean Penn is allegedly furious at wife Madonna for supporting—emotionally and financially—an AIDS-stricken friend, 23-year-old make-up artist Martin Burgoyne.

Let's not dignify the torrid tabloid with a response to "quotes" like this one, from an "insider": "It's ironic that a gay guy has come between macho Sean and his sexy, feminine wife." And: "[Sean] is insanely jealous of Martin . . . [his and Madonna's] marriage is on the brink of disaster."

Three months ago Andy told Less Talk Madonna was "quietly" paying Martin's medical bills—an heroic act. He now says he doesn't know the state of The Marriage, but adds, "This *Enquirer* piece is just disgusting journalism."

With that kind of insight and unfettered language, Andy might want to start a media-watch column of his own.

Papa's Brand-Name Bag

"Jack Hemingway, son of . . . Ernest . . . and father of . . . Margaux and Muriel, has obtained trademark protections for his father's name," writes Leah Garchik in her Oct. 24 "Personals" column (the funniest and most entertaining part of the *SF Chronicle*).

Says Jack: "When anybody who is a writer does this, it's something that people question, but nobody raises an eyebrow when it's a . . . Calvin Klein or somebody like that."

It's true. And a "straight" writer like Ernest Hemingway may have had more in common with a "straight" fashion designer like Calvin Klein than any of us will ever know.

Cable Car Awards

The board of Directors of Cable Car Awards, Inc., announced that the thirteenth annual Cable Car Awards and Show will be held on Saturday, February 28th, at the Gift Center Pavilion, 888 Brannan Street, at 8th Street. Doors will open at seven and the show will begin promptly at eight. Ticket holders will have an opportunity to vote in many categories of the awards before the start of the show.

Bob Cramer, the founder and chair of the Awards promises that the 1987 show will be the very best in the long history of this group. In 1975, when Cramer was Emperor of San Francisco, the awards were begun as a fundraiser. Since then each year proceeds from the event are channelled to benefit the San Francisco Lesbian and Gay Community.

For information about the show or tickets, please phone (415) 826-2999 or write Cable Car Awards, Inc., P.O. Box 1171, SF, CA 94101. ■

ROCK PREVIEWS

ADAM BLOCK

Neil Young & Crazyhorse

Seven years back, Neil Young responded to punk's anarchistic challenge with the brilliant blast-furnace of *Rust Never Sleeps*: an exhilarating, cautionary tribute that laid claim to his own scorched roots. After an obstinate set of detours into his own cracked brands of synth-pop, (*Trans*), rockabilly (*Everybody's Rockin'*), and neo-conservative country, (*Old Ways*)—the 40-year-old original has mounted this grand, theatrical tribute featuring what he calls, "the third-greatest band in the world." Neil and his original paint-stripping trio, plan to face into the glorious vortex, (claimed these days by heroes like Husker Du, and The Replacements), and face them down with numbers dating from 17 years back to the present. The hall is a barn, but considering that this is the show that's being taped and broadcast, I wouldn't chance waiting another seven years for the live article. (Cow Palace, 11/21, 7:30 pm, \$17.50).

Polkacide, Tragic Mulatto, Jungle Studs, Mud Wimmin

This is billed as a fashion show: "Survival of the Loudest—with courtesy by Liz Polkaslut, but it promises to be the real "garage" wonder of the night. Neil's show may be for posterity, but these rowdies won't aim past 2 am—or need to. (The Farm, 11/21, 8 pm, \$6.50).

Todd Rundgren, The Tubes, KBC, Garcia & Weir, Goldthwaite, Pritchard, etc.

An embarrassment of of talent joins forces in a tribute to local comedienne, Jane Dornacker—and to seed a trust-fund for her recently orphaned daughter, Naomi Kickerbocker. The cause is worthy, the cast stellar. I just hope you can still get a ticket. (Warfield, 11/22, 7:30 pm, \$17.50).

Jason & The Scorchers, Georgia Sattelites

Jason is this lad out of Nashville who had the idea to torch on country before Earle or Yokum. Unfortunately, he has a voice as thin as Nancy Reagan. The openers, out of Atlanta, are the real draw. Lead singer Dan Baird may not be quite as breathtakingly handsome as our own Don Baird, but his music is drenched in lighter fluid that dripped out of *Exiles on Main Street*: that may even draw a diehard old Stones' fanatic like Dave Ford. Those still dubious are referred to side two of the band's debut lp—just out on Elektra. (Stone, 11/22, 9 pm, \$9.50 adv, \$11 day).

Legal Reins, Shower Scene

The headliners were finalists in the local battle of the bands. They lost out to Voice Farm and deserved to. The openers—a troupe of gay KUSF djs—weren't around to compete. Here's their chance. (Club 9, 11/22, 11 pm, \$5).

Phillip Glass, (with Linda Ronstadt, and the Roches)

The minimalist composer was supposed to have come up with a cross-over lp last year with *Songs of Liquid Days*. Folks like Byrne, Anderson, and Vega scribbled lyrics, and these thrushes sang. The lp proved about as commercial as a new Kleenex. Now you can relive the tedium. (Davies Hall, 11/24 & 25, 8:30 pm, \$15-\$35).

Voice Farm, Love Club

Warner Bros records will have their scouts up to check out Voice Farm at this gig—so they ought to pull out the stops. The all-knowing Howie Klein calls the openers, "the best new band in town." An ideal chance to check out rising stars and parouse a collegiate crowd. (I-Beam, 11/24, 10:30 pm, \$6).

Kitty Boudoin with Cycle Soul Blues Band

Ms. Kitty takes a dose of Mae West and a stab at Janis. Guitarist Paul Robinson is worth the ticket, and the club is superb. (DNA, 11/26, 11 pm, \$5).

Pray For Rain, M1 Alternative, Ogie Yocha

The celebrated headlines (see Don Baird's Rock Reviews), take to SF's original punk palace. The openers feature one of Romeo Void's former drummers, and M1 have a mini-hit over at KUSF with their tune, "Rain." A worthy pilgrimage. (Mabuhay, 11/28, 10 pm, \$5).

Shriekback, TBA

By turns spooky, engrossing, propulsive, and terminally pretentious—this is the 9-piece "Big Band" version of the group that shattered off from the Gang of Four into JG Ballard country. Their fifth lp is called, *Big Night Music* but I sometimes think they should have called it, *Smarter Than Any Three of You*. For a hefty price, the post-graduate crew will endeavor to rock you. (DVR, 11/29, 10 pm, \$12.50 adv, \$15 door).

Kotoja, Carribean All-Stars, Ntu Shamala

This could be the real 'big night music.' At the friendliest of venues, the rhythm will rule. (The Farm, 11/29, 9 pm, \$7).

Teresa Trull with Bonnie Hays

Stars of the Baybrick move next door to the Ultra Room. Lesbian sisters on the prowl with passion. (Great American Music Hall, 11/30, 8 pm, \$8).

Casmpen Van Beethoven, Ruin

Santa Cruz's bluegrass hippies are on their third album—without yet matching their brilliant first single, "Take The Skinheads Bowling," and don't seem to care a hoot. Back-porch psychedelia lives. The openers, out of Philly, are a tougher breed, to judge from their debut lp, *Fiat Lux* (Homestead), and may pour some petrol on Casmpen's bonfire. Take acid. (I-Beam, 12/1, 10:30 pm, \$6).

Nova Mob

This jazzy little combo grabs Sara from the Residents to push the Haight's coziest tavern round the twist. (Nightbreak, 12/3, 11 pm, \$4).

Tubes Xmas Show

SF's prop-heavy vaudevillians of the 70's just can't seem to retire. Are they still doing, "White Punks On Dope"? What, than? Voice Farm ought to check out the ghost of Xmas past. (DNA, 12/3, 11 pm, \$6).

Rockin' Sydney, TBA

The last time this gent brought this bayou combo to town, the normally mild-mannered Memphis Mark danced the Dippity Doo right out of his hair, and took to braying at the moon, as elderly black ladies in polyester shouted fervent requests to the unflappable bandleader and author of, "My Toot Toot." This is roadhouse genius, and *unalloyed* peppiness. Get deliverance! (Wolfgang's, 12/3, 8 pm, \$10 adv, \$11 day).

Idris Akamore & Rhodessa Jones

This mad black drag queen and her nubian percussionist do performance art as over-the-top gonzo comedy—soulful too. (Club 9, 12/4, 11 pm, \$5).

Naked Into

Pray For Rain's favorite local band, formed by the former bassist from B-Team, celebrate release of their debut lp, *Here Comes The World Again* with this showcase gig, (under the Art Motel). (Club 9, 12/5, 11 pm, \$5).

OMD, Models

For the longest time fans mistook OMD for synth-pioneers, and great experimentalists. With their latest release, even their fans have wised up. The bones are booked with the freshly forgettable Models'. Dress Espirt. (Warfield, 12/5, 8 pm, \$15.50). ■

Cartoon Art Museum Sponsors Design Conference

Artists and photographers who have ever pictured their creations on the front of a birthday, get-well, or holiday card are invited to attend The Cartoon Art Museum's conference on "Designing & Marketing the Greeting Card," Sunday, December 7, 1986 from 10 a.m. to 6 p.m. in Dwinelle Hall, on the UC Berkeley campus.

The conference fee of \$65 includes refreshments, lunch, and handout materials. Since space is limited, early reservations are urged. For further information, and to register, call the Museum office at: 415-397-3717. ■

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Cocksucker Wanted
Attractive masculine, sensitive & hung/thickcut 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/Note 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 ok. Let's get it on! This versatile, well built, hung, hot guy is waiting for you. A little rad? 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, btm, hung big, 5'11", moustache, gym body, swimmer's build. Wants good looking, well built WM 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)

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)

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. (50c Discount if sent with this AD before 12/15/86). (P-23)

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AMERICAN JAPANESE SOUGHT
Sincere, warm, kind, safe, GWM, 6', 150 lbs, 33, slim goodlooking -w-clean clipped beard, looking for a quality minded individual with high ideals, that wants to get the most out of what life has to offer. Does not smoke, no hard drug use, no hang-ups. I am easy going, loving, considerate, stable but not stuck in a rut, & emotionally expressive. My interests are varied from cuddling at home to most outdoor activities or a night on the town. You should be cute but... Gods gift need not apply here. Send a picture if not to shy, and/or a letter is a must. Steve, P.O. Box 421983, S.F., CA 94142. (P-24)

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 & (P-24)

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)

SPANKING VIDEOS!
Hot men needed (18+) to perform. No sex, no bondage. Call (415) 553-2564 and ask for Mark Powers. Do it now! (P-05)

DO IT FOR DADDY
Hot, hung executive, gym-toned, hairy, balding, seeks regular safe sex from deep throat expert and tight-end receiver. Requirements: masculine, extremely good looking, well-proportioned, healthy, non-smoker, dependable, articulate, affectionate, and especially, eager-to-please. Spanking optional. Leave message 285-1099, 7 am - 10 pm only. (P-24)

LOVER/ FRIEND
White business man late 40's, 185 lbs, looking for sincere male to age 40. You must like home life, honest, oral, willing to put time into our relationship, and be understanding. I have lots to offer the right person. Reply: Big John, 415 Laguna, San Francisco, CA 94102 with contact information. (P-24)

RUGGED YET REFINED
Non-stereotypical GWM, 26, law student, seeks sincere, younger guy, 18-25, I'm attractive, 5'10", 155 lbs, athletic, straight looking/acting, into new music, cinema, outdoors, quiet times. Intelligent, creative young student would be ideal. Boyish good looks preferred. No games - quality relationship sought. Box 6611, SF 94101. (P-24)

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-24)

WANTED BRIGHT GUYS
GBM, 35, 5'11", 169 lbs, moustache, art lover, into physical fitness, not into drugs, skilled professional, enjoy jetting away on the week-ends with special friends. I would like to meet creative and physically active guys. I will exchange my sexy photo for yours. I'm attracted to Filipinos. Write: boxholder, P.O. Box 880608, San Francisco, CA 94188. (P-25)

HUNGRY BOTTOM SEEKS HOT TOPS
GWM, 6', 160 lbs, 38 looks 30, dk hair, moustache, hairy chest & hairless from the waist down. Loves to eat hairless ass, W.S., dirty talk & being a pig at receiving FFA. Seeks hot studs (18-34) with little or no body hair to be daddy. Make me your nympho bitch! Call Billy at 928-6968 Weds-Sun 5pm to 9 pm. (P-24)

TAKE A CHANCE
Handsome, loving gay male with AIDS, 5'11", 150, 32, dark brown hair, blue eyes, trim beard, funny and affectionate. Seeks similar man who is also healthy, and a believer in self-healing, for support, intimacy, and possible relationship. I'm enjoying the experience, and I'd like to share it with someone special who also intends to recover as I do. If you're out there and intrigued, write to: Todd Balderson, 195 Douglas, SF 94114. (P-24)

STRAIGHT MEN WELCOME TOO!
Unsatisfied with what you get from your regular? Want occasional male head or ass? If you are white, trim, good looking and very well hung and want a quickie start leaving a very descriptive message on my machine. I'll pick up if I can. Evenings 7 till midnight. Ron 775-6553. Civic Center Area. Men in uniform welcome. (P-25)

SEEKING AFFECTIONATE BOTTOM
Attractive GWM, 42, trim, stable and very affectionate seeks similar gay or bi man (30-50) for regular safe sex encounters. Am Greek active (with condoms) but also love creative J/O, massage & lots of cuddling. Prefer someone not in the usual gay mainstream who is physically in reasonable shape. Box 6656, SF 94101. (P-24)

HOT DADDY
Hot daddy looking for boy to obey him. Call 976-RODS. Adults only. \$2.00. (P-0)

SEXUALLY SAFE ATTRACTIVE MALE
Moving to or around Bay Area. Would like to meet people through mail/phone before I arrive. I'm 21, 5'8", 130 lbs, ash blond hair, hazel eyes, nice build, smooth chest. I enjoy quiet intimate evenings, being romantic, going out on the town, being with friends and doing new things. As to personality I'm outgoing, friendly, considerate, imaginative, independent and very sensitive. I will answer all replies, your picture gets mine. Dexter Sauvage, 2117 90th North, Seattle, WA 98103. Write soon! (P-24)

THINK CHRISTMAS
Do you want to spend Christmas alone? No, I don't either. I want to find someone like you to spend this and future holidays with. I am a GWM interested in a long term relationship. Give me a call and lets talk it over - Rob 586-3825. (P-24)

If you are Greek Active and French Passive; Black or Latin; horny and hard at 7:00 am - send phone number to 309 Judah, #204, SF, CA 94117. (P-24)

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San Francisco Sentinel

ASTROLOGER

ROBERT COLE

Nov. 20 - Dec. 4, 1986 (Thanksgiving)

ARIES, THE SHEEP (Mar 21 - Apr 19): The Moon is in your 7th House of Love for Thanksgiving so you should be feeling calm and relaxed in the company of beautiful people. Enjoy the scenery and listen to the music. This aura of peacefulness will calm unsettled worries and free your spirit completely. Such special harmony will last until the end of the year, so open your heart! Fall in love over and over again for Thanksgiving.

TAURUS, THE OX (Apr. 20 - May 20): The Moon activates your 6th House of Healthy Work, so put yourself in the kitchen making a delicious dinner for your team. Gather up the fruits and vegetables of the harvest and serve them with fresh herbs and spices. Invite friends, neighbors, and co-workers to the feast. Indulge yourself in the prosperity at hand. Profitable work can wait till later.

GEMINI, THE WOLF (May 21 - Jun 20): The Moon illuminates your 5th House of Adventure, so you'll probably spend the Thanksgiving Holidays windsurfing or hang-gliding with your pals. Get high on the wild freedom which is yours this weekend, but most importantly make a real effort to love your playmates. These guys/gals truly enjoy your companionship and your ideas for having fun. If the gang asks you to play leader, it'll be an offer you can't refuse.

CANCER, THE CRAB (Jun 21 - Jul 22): The Moon graces your 4th House of Family Life for this Thanksgiving weekend. You're sure to feel a deepening sense of trust between you and your housemates. Take a look at the family which you have created, and take pride in the uniqueness of your home life. Let go of old self-judgments and stop comparing your family to somebody else's. Celebrate peace at home for the holidays.

LEO, THE SNAKE (Jul 23 - Aug 22): The Moon will tantalize your 3rd House of Curiosity, so be prepared to hear plenty of juicy gossip at the Thanksgiving table. It's totally OK if you decide to take a backseat in family affairs this year; you're bound to have more fun if you let another relative host the big shindig. But keep your ears peeled for news flashes in private conversations; overheard opinions will be valuable in the not-too-distant future.

VIRGO, THE PIG (Aug 23 - Sep 22): The Moon stimulates your 2nd House of Money during the Thanksgiving Holiday. Loosen up those tight purse-

strings and splurge a little by showering your best friends with old-fashioned generosity. Pig out with your pals, then sit around and talk about business all night. It would be nice to get a spiritual high from Thanksgiving, but an orgy of materialism will just have to do.

LIBRA, THE LEOPARD (Sep 23 - Oct 22): The Moon will be in your sign of Libra for the holidays. You will be the object of most people's attention because your personal charm and overwhelming beauty will be irresistible. Maintain your poise and entertain flattery but avoid the temptation to make big promises. Your impact can drive admirers to the limits of their rational minds. Have a little more respect for those you control.

SCORPIO, THE SCORPIO (Oct 23 - Nov 21): The Moon will empower your 12th House of Psychic Insights during Thanksgiving. This surely is an omen of weird coincidences. Memories of an old friend will flash across your mind, and an instant later the person will appear from nowhere. Be prepared for the uncanny. You're advised to save your psychic powers for healing rituals later in the week. Your friend needs help.

SAGITTARIUS, THE HORSE (Nov 22 - Dec 21): The Moon will preside in your 11th House of Dreams so the Thanksgiving weekend will glisten with spectacularly high hopes. Jump on every opportunity to share plans with friends. Creating a positive vision of the future now will change your life in the months to come. For your own special Birthday Forecast, send your birth date/time/place and \$5 to Robert Cole, P.O. Box 884561, San Francisco, CA 94188.

CAPRICORN, THE WHALE (Dec 22 - Jan 19): The Moon will highlight your 10th House of Career Success during Thanksgiving. Apparently you have built yourself quite a reputation around town, and you're just beginning to realize the implications. If necessary, ask your clients to give you a little more time to catch up with back-orders; your business is booming. While others celebrate with lucious meals at home, you will celebrate with increasing profits in the marketplace.

AQUARIUS, THE EAGLE (Jan 20 - Feb 18): The Moon rises in your 9th House of Morality indicating that your holiday will be filled with satisfaction and self-righteousness. You may be able to leave the table with a full tummy, but you won't be able to walk

away from conversations which contradict your moral perspective. Drive your point home because you will be proven right in the long run, and your opposition will be forever thankful.

PISCES, THE SHARK (Feb 19 - Mar 20): The Moon, ah, yes, the Moon! She will gracefully bless your 8th House of Intimacy helping you give true thanks to the one you love most. Thank your love for her/his patience, support, and understanding. Thank her/him repeatedly in fresh, exciting ways. No matter what it takes, make the person you love feel like a million bucks. She/he deserves it. When the party's over, travel awaits you both.

'Points in Space' Scheduled for Nov. 21 at Herbst

Bay Area Video Coalition (BAVC) presents the West Coast Premiere of Merce Cunningham's latest dance for the camera, *Points in Space* Friday, November 21 at 8 p.m. at San Francisco's Herbst Theatre, Van Ness & McAllister. Directed by Elliot Caplan and Merce Cunningham, *Points in Space* is set to a taped vocal score by composer John Cage, and will be accompanied by a documentary filmed in London and New York on the making of the new work. Also on the program will be Cunningham's 1985 video/dance work *Deli Commedia*. Cunningham, considered one of America's foremost dancers and choreographers, will make a rare personal appearance at the Herbst Theatre to discuss his work in television, and with filmmaker Elliot Caplan, answer questions from the audience.

Two special camera/dance workshops are planned. Beginning on November 19th and running through the 26th, Cunningham and Caplan will build on the success of their 1984 camera/dance workshops held in San Francisco. Cunningham and Caplan will work with local dancers, videogra-

phers and filmmakers to conduct introductory and advanced workshops. Principles of choreography for the camera, along with basic camera techniques will be outlined in the introductory workshop. The advanced workshop, designed for those with previous dance film-video experience, will allow those with prepared choreography to work with Cunningham and Caplan on methods of filming or taping and editing dance.

Both the Premiere Benefit Screening of *Points in Space* and the workshops are sponsored by the Bay Area Video Coalition (BAVC), in association with ODC/San Francisco and the Margaret Jenkins Dance Company and their shared project, the New Performance Gallery.

The documentary on *Points in Space* features interviews with Cunningham and Cage and follows the genesis of the project, a co-production of British Broadcasting Corporation (BBC) Television and Cunningham Dance Foundation, Inc. Filmed segments include rehearsals at Cunningham's Westbeth Studio in New York and the videotaping of the dance at the BBC Television Centre in London in May of this year.

Tickets for the 8 pm November 21 West Coast Premiere Benefit Screening of *Points in Space* are \$10 at the Herbst Theatre. Tickets may be purchased in advance for \$9 through City Box Office, 141 Kearny Street in San Francisco. Charge-by-phone is available by calling (415) 392-4400. ■

Sentinel

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| California at Montgomery | California at Hyde |
| Sacramento at Sansome | State Building |
| California at Davis | City Hall |
| Montgomery at Post | Van Ness at Market |
| Transbay Terminal | Castro at Market |
| Mission at Beale | 18th at Collingwood |
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Prawns Casino - 6.50 <i>Prawns sautéed with herb butter and topped with cream sauce and mushrooms</i>	Mixed Appetizers - 5.95 <i>Ask your waiter for today's selection</i>		
Baked Brie - 3.25 <i>California Brie wrapped and baked in pastry</i>	Pate Maison - 2.75 <i>The classic pate with a piccata</i>		
Salads			
Cellar Grille Salad - 3.75 <i>Roasted mixed greens served with a mustard dressing topped with fried teleme cheese</i>	Wilted Spinach Salad - 3.50 <i>Fresh spinach tossed with a hot balsamic herb dressing</i>		
Five Greens Salad - 3.75 <i>Season of the season served with our house vinaigrette garnished with house seasonal vegetables</i>			
Entrees			
Prawns Casino - 8.25 <i>Jumbo prawns sautéed with garlic, shallot and sherry butter, topped with herb, cream sauce and finished with lemon</i>			
Scallops of Gold - 7.25 <i>Large scallops sautéed with tomato, cilantro, orange, lime and finished with Cordon Gold. Topped and served in a flour tortilla shell</i>			
Lobster Americana - 12.00 <i>Live Maine Lobster, cleaned and sautéed with mushrooms, port, onions and tomato in a lobster sherry cream sauce</i>			
Chicken au Poivre - 6.95 <i>Breast of chicken covered with cracked black pepper, sautéed in a cognac cream sauce</i>			
Chicken Farci - 6.75 <i>Breast of chicken stuffed with a chicken and prosciutto mousse. Sautéed and served with a sweet onion cream sauce</i>			
Veal Sauté - 7.95 <i>Tender veal scallop sautéed with seasonal wild mushrooms and sherry cream sauce</i>			
Poivre Vert Steak - 10.95 <i>New York cut sautéed in a sautéed green pepper, onion and finished with a green bordelaise cream sauce</i>			
Cellar Steak - 7.90 <i>New York cut broiled with fresh herbs, served with a vegetable brochette in a sweet red pepper sauce</i>			
From the Wharf - 7.95 <i>Only the freshest of fish. Ask your waiter for today's selection</i>			
Cellar Supper Pasta - 7.95 <i>Your chef's creation using fresh pasta and house ingredients. Ask your waiter for today's special</i>			
Vegetarian Platter - 7.95 <i>A unique selection of sautés and delight the vegetarian tastes</i>			
Sutter's Mill Specialties			
Seafood Imperial - 9.25 <i>Prawns, scallops and lobster, sautéed in a lobster cream sauce. Served in a flour pastry shell</i>			
Tournados de Mill - 9.50 <i>Grilled filet mignon atop a rich bordelaise sauce, garnished with a terrine of mushrooms and tomato</i>			
Desserts			
Chocolate Decadence - 1.50 <i>Hot chocolate sauce topped with the finest Belgian chocolate and cream</i>	Port Custard - 1.50 <i>Vanilla custard topped with a rich port wine sauce and fresh whipped cream</i>		
Espresso - 1.50			
Cappuccino - 2.00			
Italian Dark Roast Coffee - 1.00			
<i>All desserts are made in house of the freshest ingredients. Please ask your waiter for daily dessert specials</i>			
Sutter's Mill Restaurant	77 Battery	San Francisco	788-8377

A New Hot Spot In Town:

The Bar used to get all the applause at this notorious saloon, but a new evening menu is now playing to rave reviews.

The swinging doors at 77 Battery Street bear little resemblance to the weathered planks that opened into the original Sutter's Mill where gold was discovered back in 1848. Nor, for that matter, does today's high-tech central business district Sutter's Mill resemble the small saloon that first opened on Kearny Street twenty-one years ago.

Gone is the rugged Western look that characterized the Mill through three different downtown locations. It's been replaced by glass, chrome, carpets, big screen video, wall accents and table linens.

Of particular note is a menu that has been changing daily featuring a carefully selected list of tantalizing specials, crisp salads and sandwich favorites. A regular customer will recognize a few of the same dishes from day to day, but the menu strives for variety. How do you choose between the California Chicken salad served in a flour tortilla basket and the spicy quick-fried Chinese Chicken Salad? You don't say Chef Frank Banamonte, you just offer both. Fettuccine with Mussels, and Trout in Grapeleaves are so beautifully presented, you almost hate to cut into them, let alone leave one off the menu. Consequently, the oysters from the Mill's luncheon crowd have made the handwritten daily menu a permanent attraction.

Luncheon service is immediately followed by a potpourri of interesting appetizers ranging from Chili Crispitos \$2.95 to Calamari Bites & Popcorn Shrimp \$3.25. Order one or make a light supper for you and a friend by choosing from several items on our appetizer menu. Service Monday thru Friday 5pm-11pm.

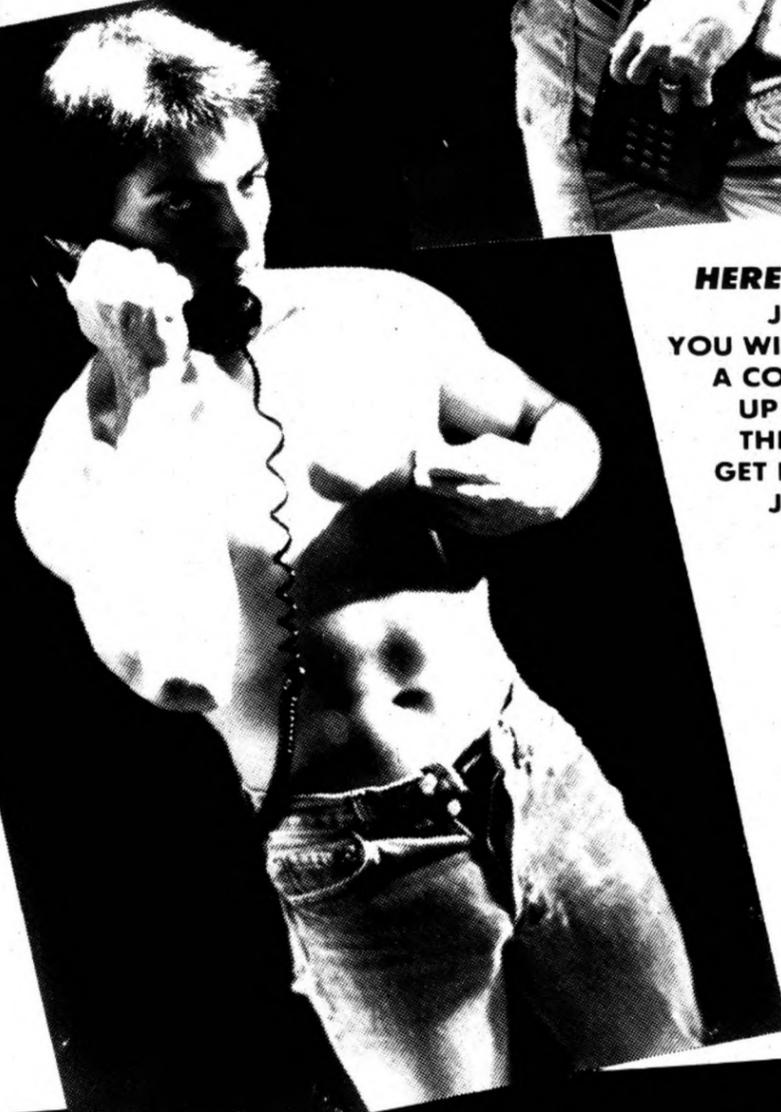
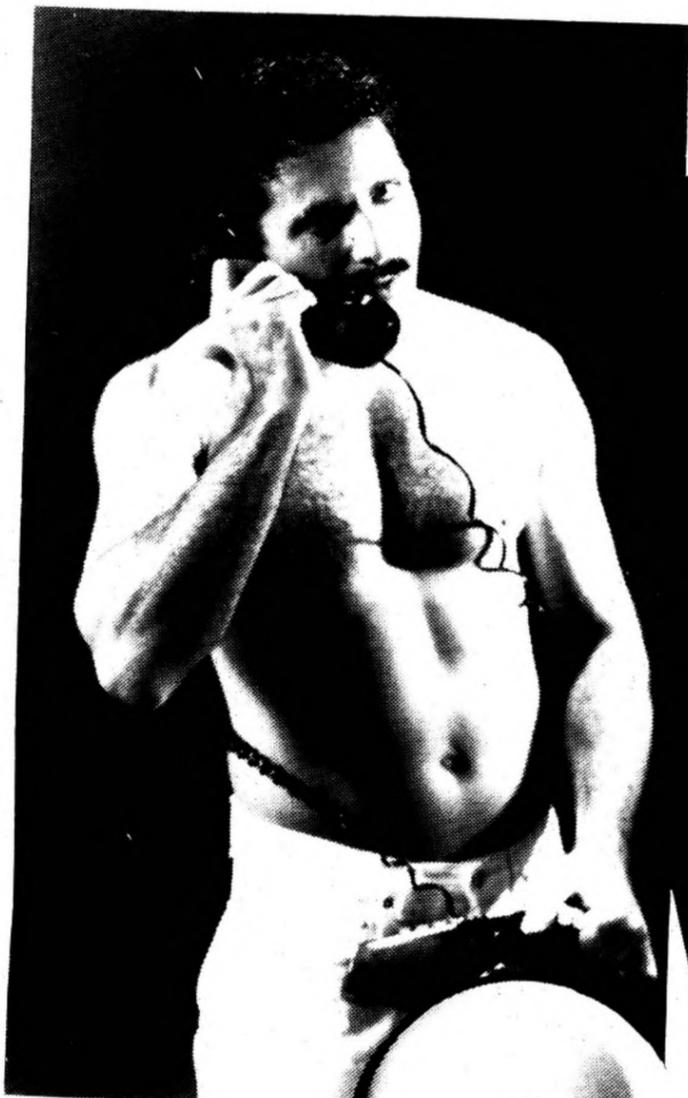
After five, the Sutter's Mill Chef fires the ovens once again to begin dinner. Amidst the relaxed and visual atmosphere of after work cocktails and before theatre diners you may choose to start with an appetizer of California Brie wrapped and baked in pastry or Chicken mousse fried to a golden brown, served with an Asian five spice sauce. A favorite entree is the Scafold Imperial (prawns, scallops, and lobster, sautéed in lobster cream sauce and served in a flaky pastry shell) \$9.75. Another is Veal Sauté (tender veal scallop sautéed with seasonal wild mushrooms and sherry cream sauce) \$7.95. The quality of the cuisine is superb, the prices are unbelievably inexpensive! It's a must for all of you who have not yet discovered this hideaway. Dinners Monday thru Saturday 5:30pm-10pm. Prices range from \$5.95 thru \$9.95. Come as you are and feel at home.

Part of the excitement that makes Sutter's Mill such a hit is its well-planned video entertainment system. There are three distinct viewing areas that at times are showing different videos concurrently. Relaxing ambient scenes during the luncheon hours set the mood for an enjoyable getaway while the upbeat sounds of Top 40 may fill the rooms during cocktail hours. Stop in Wednesday evening, and after dinner enjoy the TV series "Dynasty" on our large 5'x7' Big Screens. Private parties for groups are welcomed for breakfast, lunch and dinner with seating for 75-90 downstairs and up to as many as 200 on the main level. You can call or write for a copy of the Sutter's Mill Guide to Planning for Parties and Meetings in San Francisco.



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