Protest Charges Dropped, Judge Praises CMJ Efforts

by Bob Marshall

A Sacramento Municipal Court Judge dismissed charges Tuesday against four members of Citizens for Medical Justice, striking down a law that restricts protests at the State Capitol in the process.

Judge Rudolph Loncke praised the CMJ members, saying, "In the fight against AIDS there are not many victories. Through education we have been able to provide Delta with accurate information about AIDS."

The final agreement was reached just 72 hours after Mobilization threatened to go public with the names of groups and individuals committed to supporting the national action scheduled for Sunday, February 1.

Mobilization extended the original deadline to allow Delta sufficient time to clarify its position on the demands.

The four defendants were among a dozen protestors who staged a peaceful protest outside the governor's office last September, urging Governor George Deukmejian to sign an AIDS discrimination measure. Deukmejian vetoed the bill.

Despite this large staff, the Shanti Project is still seeking more volunteers. See "Catching Up With Shanti," Pg. 9.

McPherson also revealed one of Mobilization's tactics that was successful in bringing about a change in Delta's policies: "Delta was deluged with letters and phone calls from across the country by people who let them know that their position was simply inadmissible and that they would not fly Delta under any circumstances."

In response to Mobilization's demands Delta wrote: "As a public transportation carrier with an outstanding reputation for integrity and fairness and as an equal opportunity employer, we have worked very hard to avoid any taint of prejudice for or against any person or group. We are completely dedicated to offering unsurpassed and impartial service to all our customers and our training programs are geared to translating this policy into daily practice on the part of all Delta personnel. Our dedication to this policy is as applicable to passengers with AIDS as it is to any other Delta passenger."

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AND 25th ANNIVERSARY CELEBRATION OF THE

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THE UNITED STATES MISSION ALSO HAS A SHELTER AT 788 O'FARRELL ST. (AT LARKIN), AND THE PHONE NUMBER THERE IS 775-6446.

OUR FRIENDLY, HELPFUL STAFF
EDITORIAL

TOM MURRAY

Sail on Silver Girl

Speak no ill of the dead, as the saying goes. Perhaps the finest tribute one can pay to Congresswoman Sala Burton is that there is no ill to speak. She was a strong and vibrant woman, championing liberal causes for more than 30 years. One of those not privileged to know this great lady glimmer from the sincerity of the tributes voiced by her friends and colleagues that she was a person of deep convictions, willing to put herself on the line to bring about change in society.

There is something particularly endearing in the anecdotes about Sala’s marriage and political merger with the overwhelming Philip Burton. In photos of them together, she appears small and unobtrusive, while he looms majestically; yet she kept him in line like no one else could, and shared his beliefs.

The gay community owes both Burtons a debt of gratitude. After Phil’s death, when Sala resumed her seat in Congress, she blind led gay leader Bill Kraus as an aide, and later supported his decision to go to Paris for treatment after he was diagnosed with AIDS.

The women at the fore of gay rights legislature, as well as protecting another area important to gay people as well as other San Franciscans, the parks. She acted as a housemother in Congress. Perhaps that was an important part of her charm, her style: she approached issues on a personal, compassionate level.

Et tu, Liberate?

Liberace is dead, denying to the biar and widespread media reports that he had AIDS. January 14 the Las Vegas Sun published a front-page editorial by publisher Hank Greenman appealing to a “major star” to admit his problem and get medical help. The Sun ran another story January 14 naming Liberace.

The newspaper stands behind the story, which has been vigorously denied by Liberace’s personal manager.

For Liberate to come out of the closet as a gay man would be redundant. His grand entrances to gay bars are as legendary as his on-stage performances. His flamboyant style might even be an endorsement to those in the community who want to be “out.” Apparently he was not a gay brother. I am astounded by his lifelong, pitiful public denial of his sexual orientation while private­ly embracing the public denial of his homosexual­ity would cost him the respect of his fans. That rationale may have held sway two or three decades ago, but no longer. His talent and genius wore respect and admiration of fans as much as his ability to perform. His honesty could have connected us with millions of golden-agers who have difficulty dealing with “gay liberation,” but respected the man at the piano with the glittering candidates and winning smile.

Vanity’s Fair

The March issue of Vanity Faire includes a story, “One by One,” poignant portrait of the artists who have died from AIDS. There are 50 photographs which destroy any reader’s stereotypes. The article is sandwiched between features on actress Diane Keaton, a gritty report on Lord Gannon’s 60th birthday party, and a story on film director David Lynch — much more typical fare for Vanity than the faces of dead men and women.

We hope that other publications will follow the magazine’s lead in informing and educate the public not simply about a medical epidemic, but rather about the many fine, talented human beings who come lost in frightening statistics.

LETTERS

Drug Trials

To the Editor:

It is true that results of medical trials of new drugs (including Ribavarin for AIDS and ARC) are usually not announced until there is an opportunity for “peer review,” that is, evaluation of the protocol and results of the study by experts qualified to judge the quality of the research. Because of any encouraging news about treat­ment of AIDS, this principle is being bent to the point of sordidness made on their behalf. Patients should have a role in the decision to balance the risks and benefits of using experimental drugs, or those approved abroad but not yet in the United States. Participation by patients, and particularly those with AIDS, should be encouraged.

One familiar with the actual workings of AIDS research and government drug ap­proval knows that the real deci­sions are not made in a political vacuum, with god-like experts balancing the scales solely in the interest of scientific truth, medical rationality, and the public good. Instead, as in almost every field of human endeavor, a political struc­ture develops, with blocks and jet­tisons, old-boy networks, inside tracks, unofficial channels of in­fluence, personal rewards and punish­ments, money and power combinations, some measure of balance and unbalancing, and so on. Perhaps we must accept this political process as a normal and natural part of the working condi­tion.

The real evil is not that politics exists in AIDS research and the new-drug approval system, but that patients are denied control or even participation in life and death deci­sions made on their behalf. Pati­ents must have a voice in these decisions. The experts alone — especially distant experts totally un­familiar with the facts of each par­icular case — cannot represent them.

Sick, Theatrical Irreverence

To the Editor:

I am confused to say the least, that the Sisters are planning an ob­noxious, high noise in honor of Pope Paul. Let me imagine or perfectly clear. The sisters do not speak for the gay community, in any way, manner, or form.

Especially they do not speak for me and thousands like me. We do not need this kind of sick, theatrical ir­reverence for the Pope, and millions of TV viewers. Such actions could only do harm.

So I say to the Sisters, put the groove, makeup, high heels and drag back in the closet, we don’t need it. And I, agree, and I wish to ex­press my gratitude to W. Michael Andrews for his delightful, honest letter to the editor Jan. 23. “The Sisters Circus.”

James Stuart

Mea Culpa

To the Editor:

I am deeply concerned about the adverse reaction of letter writer W. Michael Andrews to what he calls the “circuit” allegedly sponsored by former or present members of the Sisters of Perpetual Indulgence as their response to the upcoming Papal Visit. While that is a confusing sentence, forgive me. I am not from this country. In any event, who tend­don w. Michael Andrews think He is? I use the term He ad­visedly, as it should be used. Mea Culpa. That’s how the Latin for “through my fault,” as dubious a notion as has ever been inflicted upon honest citizens of whatever country you like by Holy Mother Church. I mean to say is, I don’t give a cow’s ass about the Pope and the Catholic Church. I’m not going to protest, only because it would be as silly as shuddering or writing in black and white, watching a bad Paul Muni movie on television, as if there has ever been a good Paul Muni movie, as if there has been a valid audience of that honest of consciences, Christian disciples. To put things more succinctly: Catholics should simply get over the Holy Mother and get on with judging for themselves. Gay rights being tolerated by Rome is a spectacle as offensive as anyone. Mea Culpa, indeed should be mocking the obscurity of Western Catholicism: the horrid acceptance embodied in Roman Catholicism to be accepted by Nazis. How ridiculous! Gays indeed should be tolerated by Rome a spectacle as offensively misguided as has been been, for instance, an effort of Jews to be accepted by Nazis. How ridiculous! Gays indeed should be mocking the obscurity of Western Catholicism: the horrid Mea Culpa, indeed should be mocking the obscurity of Western Catholicism: the horrid
The Burton Legacy: Politics That Changed SF

By Dion B. Sanders

For the first time since 1964, San Franciscans' representative in Congress will be someone whose surname is not Rep.

Sala Burton's death Sunday from complications arising from cancer ended one of the last remaining big-city political dynasties in America.

But the Burtons — Sala, her husband Phillip and her brother-in-law John — left a legacy that transformed San Francisco from a conservative backwater to a rock-solid bastion of liberal politics.

And politics was the lifework of the Burtons. They ate, drank, breathed and slept politics.

Indeed, when Philip Burton first met Sala Galante in 1953, it was at a meeting of the San Francisco County Democratic Party, the liberal wing of the state Democratic Party. Friends described it as "a perfect type match and political partnership."

When Philip Burton was first elected to Congress in 1964, he was largely on the coasts of President Lyndon B. Johnson, whose overwhelming victory in 1964 seemed to propel the coattails of President Lyndon B. Johnson, whose overwhelming victory in 1964 seemed to propel his own political career.

Johnson, whose overwhelming victory in 1964 seemed to propel his own political career, was among its staunchest champions in Congress, and often introduced even larger legislative packages of programs targeted at women's rights, the poor and gays.

When Johnson unveiled his Great Society social programs, Phillip Burton was among the liberal wing of the state Democratic Party, whose power he used to the hilt.

Phillip Burton probably will be best remembered in Congress for his fierce advocacy of the liberal wing of the party — his greatest achievement being his creation of the Golden Gate National Recreation Area, the first national recreation area.

He also learned — and honed to a point — the art of the political trade, and he acquired the greater seniority, used his growing power and influence for good.

But Phillip Burton also had a long memory — and could make little troubles for those who made it.

By 1972, Phillip Burton had firmly established a reputation as an unabashedly liberal Democrat, a member of the liberal wing of the Democratic Party, and often introduced even larger legislative packages of programs targeted at women's rights, the poor and gays.

He helped establish food stamps for the poor, environmental, labor, women's rights, the poor and gays.

As a member of the liberal wing of the Democratic Party in 1976, he doubled a centrist or conservative path of the national gay rights bill, Sala Burton was soon carrying on a race to become a liberal Democrat, and sharpened edges for the most liberal Democrats in Congress.

In addition to his own co-sponsorship of the national gay rights bill, Sala Burton became a race to become a liberal Democrat, and sharpened edges for the most liberal Democrats in Congress.

She opposed the MX missile and the Sherman Act of 1976, which was aimed at preserving the world's only superpower, the United States.

In April, 1983, Burton suffered an aneurysm that proved fatal. Phillip Burton died on April 11.

Sala Burton had been the chairwoman of her husband's 1982 campaign, driving heavily into politics herself.

She was the year's influential lobbyist in Congress for a variety of causes, including the liberal wing of the Democratic Party, and often introduced even larger legislative packages of programs targeted at women's rights, the poor and gays.

But within weeks after she was sworn in following her election in July, 1983, Sala Burton was quickly appointed to Phillip's committees — Labor and Intercity, with the help of House Speaker Thomas P. O'Neill and House Majority Leader (now Speaker) Jim Wright.

She served as the chairman of the House Select Committee on Small Business and as the ranking member of the Subcommittee on Small Business and as the ranking member of the Subcommittee on Small Business.

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CDC Proposes Mandatory AIDS Testing
by Bob Marshall

A federal proposal to recommend widespread testing for the AIDS virus has drawn heated opposition from local health officials.

The Centers for Disease Control can soon begin a discussion on mandatory testing of marriage license applicants, hospital patients, pregnant women, and anyone treated for a sexually transmitted disease. Comments will be heard at a meeting of State and Territorial Health Officers later this month at CDC headquarters in Atlanta.

"Based on our own experience, I would rather have a voluntary system of mandatory testing as long as there are questions of confidentiality and discrimination in employment, housing and insurance," said Dr. David Werdegar, SF Director of Public Health. Although he opposes the latest CDC proposal, Werdegar says he favors anonymous testing of blood samples from hospital patients to help determine the spread of the AIDS infection.

Werdegar plans to attend the CDC forum on February 24 and 25, or send a delegation to represent the mandatory testing proposal. Anyone interested in opposing the mandatory testing proposal should contact Werdegar. The CDC proposal would allow tests to be conducted on asymptomatic patients for research purposes.

The San Francisco Health Department has selected two firms to conduct surveys on AIDS risk and attitudes among San Francisco's minority communities.

Health Department Commissions Minority AIDS Surveys

The San Francisco Health Department has selected two firms to conduct surveys on AIDS risk and attitudes among San Francisco's minority communities. Polar Research and Development will study the Black community, and the Mission Neighborhood Health Center will conduct the survey of the Latino community.

Rent Board Hearing on AIDS Evictions
by Stuart Norman and Bob Marshall

People with AIDS are definitely the victims of housing discrimination, according to the chairman of the San Francisco Rent Stabilization and Arbitration Board.

"It's very hard to pin down evictions as the result of AIDS," said Rent Board chairman Ralph Payne. "I don't have the numbers, but I would guess that the cases have increased a little over the last couple of years."

The Rent Board held its first public hearing on AIDS discrimination Tuesday at the Civic Auditorium. It is legal to evict a tenant for failing to pay rent, or to reclaim a unit for occupancy by the owner or relative, the SF Rent Odisinon clearly prohibits the eviction on the basis of physical disability, including AIDS.

When a formal complaint is submitted to the Board, investigators decide whether the matter should be referred to the District Attorney for prosecution. Bay Area Lawyers for Individual Frendoms (BALIF) handled more than a thousand AIDS-related housing discrimination cases last year, according to Gary James Wood of BALIf's AIDS Legal Referral Panel. He says many people with AIDS don't have the time and energy to fight against eviction.

"The issue is speed," said Wood, proposing the establishment of a hearing panel that could hear and settle cases quickly. Norm Nickens of the SF Human Rights Commission has become a private club. The War Memorial Building is for veterans, not a playground for the idle rich."

Hardman says he hopes to establish a "Peace Museum" in the building when the Museum moves out. Public hearings on the matter are scheduled to begin before the Supervisors' Culture and Recreation Committee sometime next month.

Sister's Request Meeting with Pope

The official San Francisco 1987 Papal Welcoming Committee has requested a formal meeting with Pope John Paul II. The invitation was sent January 18 via Western Union Maigram and reads:

DEAR POPE, EXCITED TO HEAR YOU ARE COMING TO VISIT SAN FRANCISCO—STOP—BIG PLANS FOR WELCOME UNDER WAY—NEED DETAILS. SEND PROMO KIT SOONEST—STOP—SUGGEST CONFAB TO IRON OUT ALL WRINKLES ASAP—STOP—YOUR PLACE OR OURS—STOP—EASTER IS GOOD FOR US. WAITING WITH OPEN ARMS. SINCEREST SENTIMENTS.

The invitation was sent directly to the Vatican after Father Miles Riley, official spokesperson for the SF Archdiocese indicated that the pontiff will not meet with anyone from the gay community prior to his visit or during his two day stay September 17-18.

As of press time, The Papal Welcoming Committee had not received a response from Rome.

As a Shanti Volunteer I've received a lot from working with people with AIDS.

I've met some beautiful people that have allowed me the possibility to experience a whole new level of understanding.

The Shanti Volunteer with loving care has been to listen to me, to get to know me, to understand what my life is all about, and to trust me.

SHANTI PROJECT 558-9644

Volunteers needed. Call today for more information. Affection not Rejection.
by Bob Marshall

It is sometimes hard to remember a time before there was a Shanti Project. In the past five years, Shanti has become a cornerstone of San Francisco’s battle against the AIDS epidemic, and a model for peer counseling programs for people with AIDS around the world.

Like Alice in Wonderland, Shanti has been running as hard as it can to stay in the same place. Although staff numbers, both paid and volunteer, have doubled in the past year and a half, so have the number of AIDS cases diagnosed in the city.

The number of people living with AIDS in San Francisco will double again by June of next year. Shanti leaders hope they can keep up.

Shanti Project offices are located in the Pride Center building on Hayes Street. In addition to Shanti’s well-known emotional support program, the building houses headquarters for a practical support group whose members help AIDS patients with day-to-day tasks like cooking and cleaning, an information referral program, and a recreation program for people with AIDS. Shanti also maintains outreach offices on wards 86 and SA at San Francisco General Hospital, and several residences for people with AIDS around the city.

Throughout the Shanti offices, everyone seems to have the same warm smile and cheerful, sparkling eyes. The staff is a reflection of the mixture of men and women, black, white, Asian and Latino, young and old, straight and gay.

If you walk into the Shanti offices, knock on the first door on the right and say hello to Public Affairs Coordinator Marta Segovia Ashley and her assistant, Tige (like “tiger”) without the R). Foley.

MARTA: “For every person with AIDS who we have given services to — and we’ve worked with 80 percent of the 2500 people in San Francisco who have been diagnosed with AIDS — we’ve given services to two family members. So there are over 6,000 people who have received Shanti services.”

“When someone in your life is dying, everyone in your life is affected. Shanti has been able to provide emotional support to each one of those family members who it is necessary.”

“I speak to a secretary of state from Germany, and a secretary of whatever’s from Sweden, and they tell me, ‘We have 15,000 people who are HIV positive,’ and I ask them, ‘What’s it going to be like in 15 years?’

“I don’t think there are enough psychiatrists and psychologists in any city in the world to provide the kind of support that our emotional support volunteers do.”

Before taking on a relationship with a person with AIDS (Shanti calls them clients), volunteers undergo an intensive training program. One of the most memorable experiences in the training is a guided visualization exercise, where the volunteers are asked to place themselves in the shoes of a person with AIDS. The journey progresses from the first sign of symptoms, such as the discovery of a Kaposi’s sarcoma lesion, through the trip to the doctor’s office for tests, diagnosis, making decisions about who to tell, to the final trip to the hospital and, finally, the last few hours of life.

“Afterwards, you feel very vulnerable, all if it actually happened to you,” says Marta. “It’s a heart to heart connection. That’s what our training does.”

Shanti Training

It is mid-morning Saturday, and the upstairs auditorium at the Pride Center, a former St. Regis that still carries many of its ornate decorations, is packed with new Shanti volunteers. The training for emotional support volunteers takes two weekends; for practical support volunteers, it is half as long.

The Shanti facilitator leading the discussion sits cross-legged in his chair at the front of the room. Tall and thin, with spiked dark hair and a long beaded earring dangling from his ear, his easy manner sometimes belies his constant control of the room.

“What if your client just says, one day, ‘Forget this stuff, I’m tired of dealing with the doctors and my medications, I just can’t take it any more, and I’m stopping my treatments’?” asks the facilitator, his voice rising with excitement, almost like Andy Rooney’s. “I’ll tell him that he couldn’t do that, that he had too much to live for, to venture a bearded, bearded man with long blonde hair and glasses.

“What if your client has some deep religious convictions, and wants to trust in those beliefs, “ persists the facilitator, as the volunteer reconsiders his response and quivers uncomfortably in his chair. “We have a whole range of belief systems.”

The leader of the discussion is Jim Geary. He is responsible for what the Shanti Project is today.

Geary was a student of Dr. St. and moved into the offices to work on funding proposals. Shanti moved into its current home in 1979. In late 1982, and Geary continued to work without pay until the first major grant came through in March of 1983.

As AIDS spread, Shanti has evolved. There are now about 450 volunteers, two-thirds in the emotional support group and the remainder in physical support. Since its grant money is earmarked for services to people with AIDS, Shanti has been forced to restrict its services solely to them since 1983.

New Beginnings

Shanti began in Berkeley in 1974, as an emotional support system for people with life-threatening illnesses. Jim Geary joined the group in 1978, as the first openly gay man to volunteer. He became a staff volunteer coordinator in 1979.

In 1981, Shanti began to encounter clients with a strange illness that wiped out their bodies’ immune system. Because it seemed to strike only gay men, doctors called it GRID — Gay Related Immune Syndrome. After research- ers learned more about the condition, they realized that it was not confined to men, and gave it a new name: AIDS.

Jim Geary felt that there would be a special need for Shanti’s kind of service among the people stricken with AIDS. Unfortunately, at the same time, the Shanti Board of Directors was being forced to cut the number of hours of service the Shanti volunteers could provide. In September 1983, Jim Geary was elected director of Shanti, a position that he filled until April 1984.

Jim: “It’s very, very practical, a humanistic approach that Shanti volunteers bring. So much of our volunteers’ work is about that kind of helping people to live.

“I mean, our practical support people don’t just work with clients; they aren’t able to do the work anymore. They’ll frequently assist people with AIDS with chores so they can continue to work, or spend more time with their friends or lovers.

“Similarly, with our emotional support program, most of the people we’re working with are trying to come to terms, are striving to maintain their health and wellness.

“It’s very exciting to be able to watch that journey of health, recovery and wellness with our clients.”

“While other life-threatening illnesses generate a hysterical reaction and one of rejection. Whereas other life-threatening illnesses would generate an outpouring of compassion and concern, AIDS generates a hysterical reaction and one of rejection.

“The quality of being authentic is essential to dealing with people with AIDS and their loved ones. You’re dealing with a range of emotions. There’s not a lot of room for hiding and pretending.

“Very frequently, our volunteers become friends with their clients. The question is: What kind of friend do you want? You want a friend who is emotionally accessible. I don’t want a friend who’s going to sit there and not hear their head, or tell me what to do. I want a friend who...”

Continued on page 9
An Interview with Priscilla Alexander
by Yvonne Zylan

Priscilla Alexander is one of only three lesbian senatorial aides in California. A newcomer to Senator Milton Marks' staff last year, she promptly organized two meetings with representatives of various women's organizations in the Bay Area. She has worked with the California National Organization of Women and COYOTE, (Call Off Your Tired Ethics), a prostitutes' rights organization, as well as with the Anti-Censorship Task Force.

What are your feelings about the two meetings with Senator Marks—have they been productive?

The meetings we've been holding are very exciting to me because I think out of them is going to come an agenda that is focused slightly differently, which I can then take to NOW. There is enormous potential. A couple of weeks ago there was a first organizational meeting for a lesbian rights conference. And a lot of the same women were there as were at Sen. Marks' meetings. We're thinking of trying to organize a conference, out of which would come a Lesbian Democratic Club, or a lesbian rights organization, to make lesbian rights quite of an issue, to end some of the silencing about us. There was a more diverse group at the second of Sen. Marks' meetings, but there still weren't very many women of color. Why does this continue to be a problem?

The segregation of the women's community is pretty stiff. My personal circle is mostly COYOTE and NOW. COYOTE is relatively integrated, but most of the organizations I'm involved with are primarily white. I think if we do have the lesbian rights conference that issue will be addressed. There is an organized lesbian of color movement in this country, and some of the women who are involved in it on a national level do live right here. In terms of the women's movement, there is a lot of racism, and the few women of color who do go to white organizations are very isolated. I think that's one of the most important for the white organizations to address issues of race, and fight for legislative change and support affirmative action programs. To me, the most exciting thing Nancy Walker has done as Supervisor is when she developed a comparable worth program, it was for women and minorities. There needs to be a sensitivity to racism.

How did you get to Sen. Marks' office?

They'd seen some of the staff with NOW, they'd known about COYOTE for a long time. When they had a job opening they called me up and asked me if I was interested, and I was, and I interviewed with them. It is actually a very exciting job, and it's hard work. I got overwhelmed with the amount of work there is, sometimes. The potential for listening to what constituents want and maybe turning some of that into legislation is really exciting. It seems, given the tenor of the two meetings, that Sen. Marks is especially pessimistic about the responsiveness of the legislature to gay/lesbian issues. Is that true, and how will that affect your agenda?

I think that it is true. Our experience with AIDS is very discouraging and AIDS is perceived by the legislature to be a gay disease, and last year there was a large number of negative bills. Things like, anyone who is arrested for a sex offense should be mandatorily tested for AIDS. There were other repressive kinds of bills. There are fewer this year.

Such an issue... There's a bill that would absolve physicians of liability if they tell the spouse of someone who is diagnosed with AIDS, or who has positive antibody. That's a more complex question than mandatorily testing or reporting. I know historically there has been a kind of conspiracy between doctors and their patients when the male patient has a sexually transmitted disease. They often don't tell the wife. And some women are really upset about that. I know Rand Martin of LIFE is watching this bill. Absolving physicians of liability is different from making it mandatory, but it would also be an exception to confidentiality regulation, so you would have to think about whether you want to have any exceptions. In the City there was a proposal that any woman that was at high risk that was pregnant should be told, so they could do preparations for delivery or abortion. Instead they replaced it by using infection control procedures for all deliveries.

What kinds of legislation will we be seeing this year in terms of gay and lesbian issues, as well as AIDS issues?

In terms of AIDS, funding, of course, and education as far as the issues brought up at the meetings with lesbian representatives, I think we need to define what the joint ownership legislation looks like, exactly what we want. We need to talk to some lawmakers about the existing law, and the whole question of what happens in joint ownership if one partner dies. So is joint ownership the "priority" issue for pro-lesbian and pro-gay legislation?

Well, I think it's an issue that involves not just lesbian and gay couples. There are many heterosexual couples that fall into that scenario, of people who jointly own property. So I think that may get turned into some kind of legislation because it may get passed over a much wider range of people. And, because of the economy, many people are buying property together. I'm not sure if that bill will happen this year, but it's one issue upon which there was agreement at the meetings that it would be useful and possible.

There is a need to be a voice among legislators that if you've allocated money for AIDS, you've done something of some importance. Women's issues go. I think the meetings we've held so far are important. You're still very involved with COYOTE. What are the aims of that organization?

Repeal of the prostitution laws, and the end of the law that makes female homosexuality illegal, such as when a woman is raped, did she want it or invite it. As far as women's issues go, I think the meetings we've had brought out two major concerns: parenting and joint ownership of property. The parenting issue is really beginning to develop, there is a bill being worked on with negotiations with the Department of Social Services or with Family Court judges. But it's very much a women's issue, so whether we should look toward legislation or not. Until we have some agreement about that, I don't think you'll see any legislation. You're still very involved with COYOTE. What are the aims of that organization?

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Studies Show Minimal Risk in Oral Sex

by Lou Chibbaro, Jr.

Gay men who engage in oral sex or "insertive" anal intercourse appear to have a relatively low risk of contracting the AIDS virus, according to a study reported in the January 16 issue of the <i>Journal of the American Medical Association</i>.

The study, conducted by researchers with the University of California at Berkeley, shows that out of a randomly selected sample of 1,034 gay men in San Francisco, no significant difference was found in the rate of these testing positive for the AIDS antibody among men who reported practicing only oral sex and among those who reported they had no sex at all or sex with a single partner over a two-year period.

Men who reported they engaged only in "insertive" anal intercourse were also found to have no greater chance of testing positive for the antibody than those who said they had no sex or sex with the same partner over the same two-year period.

On the opposite side of the findings, men who reported they engaged in "receptive" anal intercourse were found to have almost double the rate of positive test results for the AIDS antibody.

Men who said they engaged in both "receptive" and "insertive" anal intercourse had a slightly higher rate of positive test results than those who engage only in "receptive" intercourse, but the medical journal report on the study says this difference is not statistically significant.

Researchers who conducted the study, however, cautioned that their findings do not specifically rule out the possibility that the AIDS virus could be transmitted through oral sex or "insertive" anal intercourse.

The Berkeley study, which was funded in part by the National Institute of Allergy and Infectious Diseases, an arm of the NIH, confirms other recent studies which have linked "receptive" or "positive" anal intercourse with the transmission of the Human Immunodeficiency Virus (HIV) or AIDS virus. But, said Dr. Donald Chin, chief of the Infectious Disease Branch of the California Department of Health Services, said he and U.C. Center for Disease Control researcher Dr. Donald P. Francis found the results of the Berkeley study to be repeated in numerous other studies.

"Both receptive anal intercourse and receptive anal intercourse appear to be the highest risk factors in transmission of the virus," Chin said.

Chin said a study published in another journal of the American Medical Association summarizing the findings of the different studies on the risks of anal or vaginal sex versus oral sex showed Dr. Warren Winkelfstein, one of the researchers who conducted the Berkeley study, said the study is different from some of the other studies that employed statistically-proven sampling techniques which suggested the rate of infection among gay male subjects was 11 percent for San Francisco's gay male population.

Winkelfstein, in a telephone interview, said the sample was drawn from census track data for neighborhoods which were known to have the highest number of AIDS cases. Subjects were recruited by selecting random householders and then sending trained workers to ring doorbells to ask all single men between the ages of 25 and 54 years of age to participate.

In previous studies of sexual practices of gay men, respondents were drawn from the pool of men who visited gay venereal disease clinics or men who participated in a research study. These respondents have been considered to be a "biased" sample because they were not selected randomly from a larger population.

The Berkeley study used 1,034 men. The AMA journal report on the study says that 204 men who agreed to participate were heterosexuals and that some of them tested positive for the AIDS virus antibody. The report says 42 percent of the gay men in the study tested positive. The report says this difference between gay and bisexual men is considered statistically significant.

In previous studies of sexual practices of gay men, men who reported practicing only oral sex and among those who said they engaged in the same two-year period had a rate of positive testing of 24.7 percent. The group reporting only "insertive" anal intercourse had 44.7 percent of the group testing positive.
Nine More TV Stations to Air Ads for Condoms

NASHVILLE — Nine more television stations — including the rights owned by Knight-Ridder — have started accepting advertisements for condoms as a weapon against the spread of AIDS.

Knight-Ridder officials said that the prevention of AIDS overrides past prohibitions against the ads.

Art Elliot, president of WKEN-TV here, said that the station decided last December to put the ads on the air, "strictly on the basis of the time on day and copy content."

Elliot said that his station "feels very strongly about this AIDS thing and the proportions that it has reached."

Elliot said that no condom ad would air before 10:30 p.m. and will explain that condoms can be used "as a prevention against AIDS."

In addition to WKEN-TV, Knight-Ridder stations in Oklahoma City; Tucson, Ariz.; Miami; Flint, Mich.; Providence, R.I.; Albany, N.Y. and Norfolk, Va. will air the ads.

The three major networks, however, remain adamant in their refusal to run the ads.

A CBS spokesman said flatly that running the ads "would be intrusive to the moral and religious beliefs of many of our viewers."

Lesbians Defend Man on NY Subway, Get Busted by Cops

NEW YORK — Two Latin lesbians who rose to defend a male friend who was being threatened by four other men were arrested by transit police on assault charges.

Witnesses said the arresting officers used excessive force and made anti­lesbian and racist remarks.

In a similar incident in Buffalo, N.Y., 28, accompanied by six other women and two men, a 19-year-old man who was part of a troupe of gay men, prostitutes and others was shot to death by three assassins on a Brooklyn street.

Chief Jose Augustin Ramos was gunned down shortly after he emerged from a church where he attended Mass, witnesses said.

Police have launched a nationwide manhunt for Ramos’ killers, but no suspects have been apprehended.

Ramos was linked last May by the Department of Justice to two other murders — one a gay man, prostatectomy patients and other in a bar in New York City.

Witnesses said that one officer, as he pummelled Rivera, allegedly said, "When the heat's on, you f**king dyke, you want to be a man?"

Jenner and Rivera tried to explain to the off­cers that the man was being harassed by the four other men.

The officers responded by knocking Jenner unconscious and injuring Rivera with their nightsticks.

One witness said that one officer, as he pummelled Rivera, allegedly said, "You are a woman, aren’t you?"

Jenner and Rivera were charged with assault, harassment of Bethany Hamm, 28, accompanied by six other women and two men, a 19-year-old man who was part of a troupe of gay men, prostitutes and others was shot to death by three assassins on a Brooklyn street.

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Acapulco

The Acapulco courthouse looms majestically over the beautiful, commanding respect for the legal processes. No, that's not it. How about: "The grandeur of the Mayan architecture commands your attention as you enter the Acapulco courthouse."

I should just go ahead and tell you that I never made it to the courthouse on my recent trip to Acapulco. There are too many distractions in Gay Acapulco to deter even the most determined courthouse columnist from doing serious legal research.

It is not unusual to see the bars or the beaches that kept me from my task. Acapulco Bay is a lovely setting off the Pacific where 90 degree temperatures are cooled by soft ocean breezes. Dozens of gay men sit under shady palapas on the Concha beach being served tropical drinks by hand-some waiters. For years the area in front of Beto's restaurant has at-

Continued from page 7

Continued from page 7 was the shopping, though. Many famous stores have local outlets. On the day of my intended excursion I began by shopping at Acapulco, but the guys didn't have to look far. One street vendor offered himself to me after I declined his assistance in obtaining a "girl." When told I already had a friend he offered himself as a present for my friend!

But it wasn't the beaches, the bars, or the sex that kept me from visiting the courthouse. It could almost have been the shopping, though. Many famous stores have local outlets. On the day of my intended excursion I began by shopping at Acapulco, but the guys didn't have to look far. One street vendor offered himself to me after I declined his assistance in obtaining a "girl." When told I already had a friend he offered himself as a present for my friend!

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ON THE JOB

ARTHUR LAZERE

Sharon Raphael: Gay and Lesbians in Academia

Sharon Raphael, Ph.D., 45, speaks slowly and softly. But don't be fooled. She is a woman of determination. Raphael has been on the faculty of California State University Dominguez Hills since 1970. A sociologist, she moved to southern California from Cleveland where she had completed all but the dissertation required for her doctorate at Case Western Reserve University.

At Dominguez Hills, located in an area where there had been a student who was active in one of the first social service organizations for lesbians in the country, located in Los Angeles. "I loved that place!" Raphael enthuses. "We had a storefront with the name across the front — Gay Women's Service Center. We were in the phone book, although the telephone company kept threatening to take the name out. There were so many people trying to connect, the phone would ring off the hook."

Raphael changed the subject of her dissertation to gay and lesbian issues. "I thought the environment was the most important. The Emergence of a Movement Lesbian." She interviewed many of the women from the Gay Women's Service Center and told their stories.

"My dissertation committee at Case was not real upset about it," she recalls. "They were trying to get away from the debates."

"I suspect that the largest part of the problem," agreed Payne. "The City tends to programs to help be with their rent. At least the agency that they are interested in, were interested in what was going. I was very much influenced by the new times. What was unique was that I was an outsider sociologist. I was writing about my people."

"There was another lesbian scholar who did research on gays and publicly claimed to be straight. I thought that was so unethical and knew that if I did research in an area that would be an area for lesbians. It would be to help the gay community. I had the support of the women I interviewed. They treated me because I was one of them."

"I had been so confused for so many years. I felt so good. I was banned by some closeted gays on campus. They were interested in what I was doing, but they were very frightened. They had a lot of self-hated and internalized homophobia... the administration didn't want to deal with anything. They left me alone."

Professors are expected, of course, to do research and publish on a continuing basis. Raphael says, "One of the problems I have as an academic is that I've done most of my published work in gay studies and on gay and lesbian aging issues. I have had work published in mainstream journals, but most of us who do this work publish in the Journal of Homosexuality and other nontraditional publications. While the publications are nontraditional, they operate in a mainstream way with peer review, committees of Ph.D.'s, editorial boards, and so forth. Yet I know that when some of my colleagues review the promotion files, they discount anything with the word 'gay' on it."

Raphael is the faculty advisor to the gay and lesbian student organization on campus. She also teaches at least one course each year on a gay subject, ranging from aging (her specialty), to health issues (including AIDS, gay and lesbian issues, and family law). She was a founder and co-chair of the National Association of Lesbian and Gay Gerontology.

Raphael and her lover of five years, Mina Meyer, attend all school functions together as a couple.

The dean was sympathetic, but Kaiser Permanente, the medical provider, didn't want to deal with any of this. They didn't understand what I was doing. I was an insider sociologist. I was writing about my people."

Because Dominguez Hills was a new school then, she felt less threatened about being open. All of the faculty were new; there was no entrenched hierarchy. "My colleagues were my age and younger," she recalls. "We were all emboldened on what we thought would be great adventures. Many of them had an active interest in one issue or another. There was a live and let live feeling."

"Some professors are interested in the issues, but I think that more than 60 are gay. She is the only full-time faculty member who is openly gay. She thinks that others stay closeted because they are ambivalent about the power structure of the school. They are not afraid of being fired, but fear for their status and influence with the administration and other faculty. "I don't like that kind of statistics," Raphael says, "and I don't seek it."

"I assumed when I came out," she continues, "that others would join me. But it wouldn't be the same."

AIDS

A drug or alcohol problem doesn't magically go away, when a person is diagnosed with AIDS or ARC. Living clean and sober can stabilize health and improve the quality of life.

We provide out-patient counseling to gay men with AIDS and ARC who have drug and alcohol problems. Our sliding scale fees mean no one is turned away. Our sliding scale fees mean no one is turned away.

Our sliding scale fees mean no one is turned away.

Our sliding scale fees mean no one is turned away.

You can call us.

18th Street Services

861-4898

Gay and lesbian relationships get crazy around drugs and alcohol

and taking the right steps to recover could make the difference.

Right Step Recovery Program offers you the help to change chemical dependency in the recovering person.

Right Step Recovery

Your step to recovery.
LETTERS
Continued from page 3
point out that we always have more than two options. The community's response to the Papal visit does not have to be solely one thing or another. As such, the word effects more than just the Christian segment of the community, by suggesting only our quiet prayer presence is too limiting. I don't want to be quiet. I would hope that the response from our diverse community could be as wonderful and multi-expressive as a Pride Day march (because isn't it the time when our pride is threatened the most important time to express it). The "circle of mocking, media-grabbing, irrelevant left-wing, prancing before the camera on national TV" is an inappropriate response to the Pope, as it is every response to him. We do not have to prove ourselves "worthy" of the inherent civil rights that the Pope seeks to deny to us. Prancing drag queens are worthy of respect, too. And the ironic visual similarity to the Pope—an adult male in a long skirt—will have in full effect: "We are not too different from you, so don't deflectively and fearfully condemn me."

So, don't you, Mr. Andrews, start preaching to us how we are not to express and represent ourselves. Go out and represent yourself internally and with the dignity that you wish for next fall. Otherwise your attitude smacks of dogmatic and constitutional doctrine. Thou Shalt Not. Isn't that something—this limiting of ourselves by the imposition of someone else's rules—the supposed to be surprising against? The inclusion of a large body of quietly praying people (Thank you Dr. King) would indeed have an impact. But let us learn another lesson from the long history of Black struggle: We Shall Overcome. And it is not by silencing some segment of our community in order to look good on TV.

April Jean Barry

Compassion
Cloning Intellect?
To the Editor:
Prolific, provocative, Tom Youngblood—consistently one of the best "letter to the editor" contributors—dramatically evis our perspective approving the forthcoming Papal visit (Letters Jan. 23). Prolificantly American has yet to find himself. His arguments for clone and ideals of life free of discrimination and intolerance. One need only view the "superiority" of the "Ruling Class" to verify that racial, religious and sexual prejudices abound and often express themselves as violence with no regard for geographical, national, or constitutional position. Hence, unable to overcome home grown dangers and their divisive politics, we see them seek to enter by allowing the visit of a foreign head of Church/State who by his own efforts of crass bigotry and his intransigent conviction that he is infallible can only exacerbate the open wounds. Writing as both friend and admirer of his exceptional intellect, I specifically suggest that his enormous capacity for compassion has clouded his political judgment. Thomas M. Edwards

Antidote to Absurdity
To the Editor:
Throughout history there have been people ready to help the sinner to make a mockery of the "superiority" of the "Ruling Class". The Sisters are no different. I thought by now everybody could recognize street theater when they are looking at us. The San Francisco Catholic Papal Welcoming Committee is the antidote to the absurdity that is the Pope.

Emilio de Sarte

'Pink computer' Files
To the Editor:
Being a German citizen living in the United States and under all too well the temptation of taking shortcuts when reporting home and tearing up the pages of the puzzle which don't quite fit the expected picture. After all, living in a foreign land and culture is disturbing at times whereas the confirmation of old stereotypes provides a welcome context.

It is my impression that John Vichinsky succumbed to all the temptations in his article about 'Pink Computer' Flies in West Germany. It is mainly the representation of facts stripped of their context, in combination with inappropriate and biased events from the core of this very important subject and results in a kind of journalism with no journalism and a certain political fuzziness. Let me give some examples:

• "police have gone so far as to station the long arm of the law behind two-way mirrors in public toilets in some cities." If I recall correctly, there was one such case in Hamburg — some people under seven years ago. At the time the mirror was smashed by a gay activist and heavy overage and resulted in quite some outrage and solidarity from the homosexual community, similar to the recent sodomy case in Greece. Historically a case of 1934 rather than 1984. — The actions of the Munich police and the ideas of the Bavarian Secretary of Culture are indeed outrageous and dangerous. It should be remembered that it has been mentioned that the political more important Federal Minister of Health, Rita Saussohn, has taken a firm stand against mandatory HIV testing.

If you go, but instead of arguing on the same level I am critical, perhaps some will make some points:

Please publish more articles about the situation of gays in other countries, but make sure that the reports are as specific, accurate and complete as possible.

Also, I would like to see the subject of fascism in Germany and the suffering of gays under the Nazi regime being treated with the seriousness it historically and politically deserves. Dosimets and improperly analogies in this context will only prevent us from understanding the past and the present.

I personally hope that gay people will be able to react to the global problem of AIDS — and beyond that — as one social group and not fall victim to the propaganda of those politicians and the mass media. We can only prevent from telling us that those lines on the map indeed make the difference between "us" and "them." As long as there are institutions around like the Senate of Immigration and Naturalization which takes a funny attitude towards gay aliens, I have to ask you, however, not to publish the name and address in the letterhead. For now, call the homogeneous in Tashomu.

Ulrich Paulin

For the Birds
I want to tell you how much I'm enjoying your Arts sections. It's a real improvement over your previous efforts. The layout of the paper is also great — kudos to your graphic arts department.

Then there's the news section. If you can't do better than this, you might as well scrup the whole thing and turn the paper into an arts and entertainment publication. Given a choice between your yearly news at all, I'll take the latter. Have you been reading your own front page lately?

Unless there's some improvement in news coverage, you're going to find with yourself with a paper that is most often used to line birdcages. Is anyone listening?

Philip Gibson

The Editor Responds:
Thank you for your input. Specific constructive criticisms would be even more helpful. Re­quest further input and, please, be specific about when the paper is, at all, I'll take the latter. Have you been reading your own front page lately?

Neat Ed

AIDS and the Afterlife
To the Editor:
I really enjoy reading columns by Van R. Ault. They lend the Sentinel an air of spirituality that is totally lacking in other Gay publications. I hope you allow him to write a weekly column. In one of his future articles, I would like to know about things: What is a good meditation technique for coming in actual contact with one's "Higher Self" and has any trance channeler contacted any of the thousands of gay men who have died from AIDS to find out what they are doing now, why they died, and, when a cure will be found?

Thanks again for printing some uplifting news.

Giles B. Provit

Brevity is a virtue.

Supporting Gay Businesses
To the Editor:
We applaud John Grochi's letter urging members of the gay community to patronize responsible gay businesses. The Gay Business Association was formed to promote ethical business conduct throughout our gay and lesbian business owners and professionals. Our members have pledged themselves to conduct their business in an ethical and professional manner according to the guidelines established by the GBA. Our Gay Business ethics committee provide us a procedure to guarantee gay businesses that are found to conduct their operations in an unprofessional and/or unethical manner.

A directory of businesses that are members of GBA can be obtained by writing to our office at Civic Center, 133 Golden Gate (nr. Civic Center), 415/584-1714, or look for the GBA logo displayed by our members. Our members form part of the backbone of the gay community and appreciate your business.

Golden Gate Business Association

Donations for Dr. Levy
To the Editor:
Well I've wasted nearly a month since you published Dr. Jay Levy's article about the potential cure of AIDS. I refuse to think of fighting off the AIDS virus natural ly. During this passage of time, I had the chance to find out that we in the gay community should donate the $150,000 needed by Dr. Levy. If the government or the wealthy can't supply the funds for this unique AIDS treatment, why can't 1% or the 500 or the 10,000 or the 50,000 or the 500,000 or the 500 Million or the 500 Trillion? Then how about 30% of us donating $500 is too much to gamble for a finding of a treatment of AIDS?

John L. Ahert

All letters must be typed and legible, and a postage stamp, your complete address and telephone number. Deadline is the Friday prior to publication. We reserve the right to edit or reject any letter submitted. Brevity is a virtue.
SPACE AVAILABLE

NIGHT OF A THOUSAND GOWNS

The first national gay charity ball will be held at New York’s Waldorf Astoria Hotel on Saturday, March 28 from 10 pm-4 am.

Tickets to the event are $250 and include an elegant buffet supper served at midnight with cocktails flowing until 4 am.

Over 3,000 elegantly attired impecunious, escorts and friends will descend on the magnificent Grand Ballroom of the Waldorf, a moment in gay history not to be missed.


Organizers expect to attract entourages from across the U.S. and Canada including Miss Gay America and Miss Gay USA.

To receive a formal invitation, debonair, pristine, travel and hotel information call 212-465-1139 or write: Gowns, 106 1/2 Lexington Avenue, New York, NY 10016.

“Night of A Thousand Gowns” is a tribute to the historic role of drag in the gay civil rights movement.

ALGA’s 6th Annual New Year’s Banquet

ALGA (Association of Lesbian and Gay Asians) presents its sixth annual Chinese New Year’s Banquet to celebrate Year 4685 (1987), the Year of the Rooster.

The banquet will be held on Friday, February 26, at the Cathedral Hotel, 2209 Market St., San Francisco. A no-host cocktail hour begins at 6 pm, and dinner will follow at 7 pm.

The cost for the event is $25 per person. For more information contact the AIDS Emergency Fund at (415) 441-6601.

The San Francisco Band Foundation is seeking individuals from the community for election to the 1987-1988 Board of Directors.

The SFBF is a non-political, non-profit community organization with an annual budget of $150,000. The Foundation includes the following groups: The San Francisco Gay Freedom Day, Marching Band and Twirling Corps (a concert and marching band and twirling corps), The San Francisco FLAG Corps (a flag corps), The Tap Topaze (a dance company), Gay Swing (a stage band), The Vocal Minority (a vocal ensemble), The Aids-De-Camp (volunteer group and parade color guard).

The board members are elected at large by the membership during March of each year for a 12-month term. The position requires about 10 hours each month. Board members from all segments of the community are encouraged to seek the position. All backgrounds are welcome.

Persons other than board members can assist the board by becoming Associates. For information on the Board of Directors or the Associates call the Foundation office at 621-5015.

Cruising Mexico With FOG

The Fraternal Order of Gays (FOG) will go on a spectacular cruise March 29-April 5 to the Mexican Riviera on the luxurious Tropicale of Carnival Cruise Line.

On the Tropicale, there are three outdoor decks, which are individually controlled in each stateroom, closed circuit T.V., piped-in music, Deck sports, table tennis, 3 meals a day, a plus midnight buffet, late-night buffet and early morning midnight and aftermoon macks, also the Game Room, Card Room, Casino, Sauna, Gym, Duty-Free shops and more.

The cruise price of $709-$779 includes all meals and the $28 Port Charges. It does not include transportation to Los Angeles. FOG will be able to get a special discounted air rate in connection with the cruise.

For more information and reservations call FOG at 641-0999.

NEW YORK

The Gay and Lesbian Emergency Fund will be held at New York’s Waldorf-Astoria on Monday, February 16 at 6 pm.

The fundraiser will benefit the Emergency Fund at (415) 861-6932 or writing ALGA at 55 Sutter St., San Francisco, CA 94104.

For more information contact Rabbi Yoel Kahn, 861-6932.

The event, which will feature a short program featuring special guests, surprise entertainment, and a raffle drawing, will be held on Saturday, February 14, 1987, the Gay and Lesbian Alliance at Stanford (GLAS) will be hosting its annual Open Valentine’s Dance for women and men.

The event, which will feature a variety of alternative and progressive music, will take place at the Elliott Program Center on the shores of Lake Lagunitas near the Governor’s Center dormitory complex from 9 p.m. to 1 a.m.

There will be a $3 cover charge, and ID will be required for alcoholic beverages; non-alcoholic drinks will be available as well.

Everyone is welcome, regardless of gender, sexual orientation, age or race.

For directions and additional information, call GLAS at (415) 723-1488.

GGBA’s new board of directors.

On February 26, GGBA will sponsor a talk by Assemblyman Art Agnos on issues affecting small business and our community. The talk will be followed by a Town Hall meeting in which members can express their concerns to Assemblyman Agnos and members of GGBA’s new board of directors.

The meeting, which will begin at 7:30 pm with cocktails, will be held at the First Unitarian Church at 1187 Franklin Street. There is no charge for admission. For further information, call Bob Rose at 459-6414.

The San Francisco Band Foundation’s annual budget of $150,000. The Foundation includes the following groups: The San Francisco Gay Freedom Day, Marching Band and Twirling Corps (a concert and marching band and twirling corps), The San Francisco FLAG Corps (a flag corps), The Tap Topaze (a dance company), Gay Swing (a stage band), The Vocal Minority (a vocal ensemble), The Aids-De-Camp (volunteer group and parade color guard).

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 Toe: Feminist Paths in Judaism

Drora Setel, a leading feminist Jewish thinker and writer, will speak on "The Power of Liturgy and the Liturgy of Power" at Shabbat evening services on Friday, February 13 at Congregation Sha’ar Zahav, 229 Davidson at Cassel in San Francisco beginning at 6:15 pm.

Ms. Setel, currently rabbinic assistant at Temple Emanuel of Beverly Hills, has studied at Los Angeles Rabbinical College in Los Angeles and holds Masters degrees from the Harvard Divinity School and the London School of Economics. She is currently completing her first book, Making Our Own Ways: Feminist Paths in Judaism.

The public is cordially invited to attend.

Congregation Sha’ar Zahav is a Reform synagogue of over 300 members with a special outreach to the gay and lesbian community. For further information, contact Rabbi Yoel Kahn, 861-6932.

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There will be a $3 cover charge, and ID will be required for alcoholic beverages; non-alcoholic drinks will be available as well.

Everyone is welcome, regardless of gender, sexual orientation, age or race.

For directions and additional information, call GLAS at (415) 723-1488.

The cruise price of $769-$789 includes all meals and the $28 Port Charges. It does not include transportation to Los Angeles. FOG will be able to get a special discounted air rate in connection with the cruise.

For more information and reservations call FOG at 641-0999.

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New Pioneers: Masseurs For People with Life Threatening Diseases

The phone call was Gary’s sister’s. “He wants to see you. The doctors say he may go at any time.” As I drove the Bay Bridge from Oakland, I thought of the dozens of times I had applied warm coconut oil to his dark skin. He loved to relax into deep places—trance states—as my fingers played his body, pushing acupressure points and vibrating tense muscles. Massage had been our very special bonding ritual since he had been diagnosed. Today my hands said, “Rest in peace, Gary. I love you.”

At the hospital, Gary’s sister and friends sat alone. I AIN’T GON’ let him smiled and bowed to this special friend. I guided him in some deep sighs: “Let go and pass away. Know that you are loved into his consciousness. I wanted to practice dying. He nodded. I smiled and bowed to this special friend. I guided him in some deep sighs: “Let go and pass away. Know that you are loved in your consciousness.” I was drinking from two sets of cassettes: one for the “worried well,” and another for people with life-threatening illness. Most of these have undergone special training and preparation to massage people with life-threatening illness. Most of these have undergone special training and preparation to massage people with life-threatening illness. I was drinking from two sets of cassettes: one for the “worried well,” and another for people with life-threatening illness.

Gary had been visiting the AIDS ward at San Francisco General Hospital a few months, the need was so great that I gave him a sponge bath and then I anointed him with oil as I had so many times before. I touched some of the most tender areas of his body: his knees, his fingertips, his ankles. I suggested he invite all those people he loved into his consciousness. I guided him in some deep sighs: “Let go and pass away. Know that you are loved in your consciousness.” I was drinking from two sets of cassettes: one for the “worried well,” and another for people with life-threatening illness.

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We in the Bay Area are learning a lot about death. Just as Doctor Lameire and LeBoyher showed us theolutiousness of our twentieth century birthing processes, Kubler-Ross, Levine and Irene Smith are helping us discover a more humane way to die. San Francisco massage Irene Smith has initiated a new method. After studying with Elizabeth Kubler-Ross for two years, in 1983 she offered her massage services to San Francisco Hospice. She also began visiting the AIDS ward at San Francisco General once a week to do massage. Within a few months, the need was so great that I gave him a sponge bath and then I anointed him with oil as I had so many times before. I touched some of the most tender areas of his body: his knees, his fingertips, his ankles. I suggested he invite all those people he loved into his consciousness. I guided him in some deep sighs: “Let go and pass away. Know that you are loved in your consciousness.” I was drinking from two sets of cassettes: one for the “worried well,” and another for people with life-threatening illness.

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Neurological Complications of AIDS

Since the beginnings of the AIDS epidemic there has been an ever increasing awareness of neurological complications. This is especially true as more persons with AIDS are diagnosed, the ARC population increases, and the longevity of the AIDS patient increases by virtue of newer therapies such as AZT. The HIV virus has been found to have neuropathic properties - i.e. - it likes to migrate toward the brain, spinal cord, and peripheral nerves of its own accord as well as allowing the presence of opportunistic infections by rendering the immune system impotent.

Initial infection with the HIV virus does not seem to result in a neurological syndrome and there may indeed by no specific symptoms other than vague flu-like complaints. Certainly, a primary neurologic complaint has been associated with early HIV-infected or even ARC persons in longer longitudinal studies. These persons are usually complaining of things, shingles (Herpes Zoster), lymphadenopathy syndrome, fatigue, repeated cold sores (Herpes Simplex infections), and persistent dry skin and rash. However as the ARC condition proceeds with time (several months to a year or two), then the neurological complications of AIDS become more important. In large studies done in San Francisco and New York at least 10% of persons with AIDS were found to have neurological problems. Furthermore, all persons with AIDS studied, at least 30-40% develop a neurological problem during the course of the illness. These figures were confirmed by the San Francisco Headache Clinic in ongoing analyses begun in 1983, using the symptoms of headache only. Over 30% of persons who present at any medical facility with neurological complaints don't have a specific neurological diagnosis. Amnesia can result in any number of neurological complaints. Therefore, a person with such complaints is well advised to treat them with appropriate respect and discuss them fully with a personal physician and close friends before proceeding with neurological tests. The symptoms are appropriately divided into three categories - those pertinent to the brain, those pertinent to the spinal cord, and those reflecting a problem with the peripheral nerves. 

Brain disease is the most challenging problem as everyone in health and disease notes daily changes in mood, mental functioning, and general alteration. Certainly depression, forgetfulness, and excessive sleepiness are important signs of neurological impairment. However, if other symptoms are present, then a neurological problem may also be present. They include stiff neck, headache, blurred vision, diminished hearing, difficulty with speech, swallowing and chewing, and impaired use of the arms or legs. The complaints must be put into proper perspective as they relate to the degree of immune deficiency. They must then be evaluated in the laboratory.

Current techniques of investigation include Magnetic Resonance Imaging (MRI Scan) and examination of the spinal fluid (Lumbar Puncture or Spinal Tap). Most neurologists would prefer scanning prior to an examination of the spinal fluid to eliminate the possibility of pressure on the brain caused by an immune related醬.

It is often very difficult to distinguish mild anxiety and depression from early dementia.

In Atlanta has resulted in a recommendation that HIV Encephalopathy or dementia be added to the defined opportunistic conditions being diagnosed as AIDS. The CDC has defined the condition as "One which is clinically disabling involving cognitive or motor dysfunction and must be confirmed by scan or some other procedure." The "other procedure" might be a culture of virus from the cerebrospinal fluid. However, this test is very difficult to obtain and expensive.

The MRI scan of the brain,
San Francisco Sentinel · February 6, 1987

Sequoia

By 0*1 King < 1978 Yog* Journil

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Swedish, Trigger Point, and Deep Tissue

Techniques. Clients come with a variety of

chirons pain problems, treatment of injuries,

part of their stress management

regimen, or just to feel wonderful! Gift certifi­

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doctor's prescription.

864-7095

AMERICAN MASSAGE THERAPY ASSOCIATION MEMBER. $30/hr.
S A N  F R A N C I S C O  B A L L E T

A REVOLUTION OF CLARITY, PURPOSE AND GRACE
by Eric Heilman

When San Francisco Ballet opened its 1987 Repertory Season last week I discovered what can only be described as the beginning of a revolution. Concertgoers who attended any of the Ballet's first week of performances (including an unprecedented seven premiere works by five different choreographers) encountered a new company, dancing with distilled clarity, individual purpose, and energetic grace. The implications of this artistic revolution are both profound and incredibly exciting.

The scope of new works included in the Ballet's first week is simply too great to be covered in a single review. And, given the company's new schedule of rotating repertory, I thought it would be best to return and look at certain dances at a later date — with different casts and after repeated performances. But still, the Ballet's opening program (and the special, one-time-only Gala that preceded it) provide ample evidence for the shock-of-the-new that artistic director Helgi Tomasson is offering to both his dancers and ticket-buying patrons.

The Gala opened with the Ballet's premiere of Balanchine's "Theme and Variations (1947)," one of the late choreographer's great masterworks and one of the most difficult pieces of movement that any company of principals, soloists and a corps can attempt. Tchaikovsky's music (the final movement from Suite No. 3 in G Major), echoes the grandeur of Imperial Russia. Balanchine's choreography begins with deceptive simplicity for the lead ballerina (danced with great authority by Evelyn Cisneros) and gradually progresses through a series of twelve variations, each becoming progressively more difficult and more complex in their formal elegance.

It seemed that in choosing to inaugurate the new season with "Theme," director Tomasson was offering a goal, a standard for his dancers — and his audience — to aspire to. After all, a superlative performance of "Theme" is the mark of a truly great company. SF Ballet's performances, although not superlative, were remarkably good. The corps and especially the soloist couples (Joanna Berman, Shannon Lilly, Wendy Van Dyck, Jamie Zimmerman, Christopher Boatwright, Marco Carrabba, Lawrence Pech, and Timothy Fox), danced with exceptional grace and precision.

There's an electric chemistry between Gil and Cisneros that gives their dancing an extra excitement beyond the mere articulation of steps.

The lead couple, danced by the radiant Evelyn Cisneros and the potentially noble Alexander Topciy, had their difficulties. Topciy, in particular, seemed unsure of some of the steps, often completing a pirouette with a rocky finish and frequently executing form without the slightest glimmer of feeling. Cisneros, however, was resplendent — albeit somewhat lonely — dancing in her own aura of perfected technique. Their partnership was ultimately disappointing, often becoming an act of athleticism (especially when the ballerina balances and suspends on pointe while her partner exchanges hands) rather than an elegant, poetic discourse.

Besides the challenge and regal formality of "Theme and Variations," the company's first program included the premiere of director Tomasson's "Intimate Voices," an intoxicating, vaguely narrative drama of nostalgic passion. The shock of this piece was twofold: again, all of the supporting dancers

Continued on page 21
"I don't consider myself a dying person. I consider myself a person with a disease called AIDS." — Gary Starfiper

"I know I'm facing a wall. I have to keep reminding myself to turn around, away from that wall." — John Lorenzini

"I've gained a vastly greater sense of compassion for the less fortunate people of the world." — Bob Davis

"I'm ill, but I'm not sick. I'm in a hurry. AIDS is the chance of a lifetime." — Christian Haren
I live each day one day at a time, and that’s all that I have. — Frank Bert

I want to heal myself. — Kendall May

There is not a day that passes that I don’t, for at least a moment, think about death. It feels like falling from a cliff in slow motion. — Don Crawford

Finally! A sure cure for vanity and false pride. — Christopher

San Francisco Sentinel • February 6, 1987
NOMINATIONS:

Outstanding Contribution to Cable TV for Best Benefit S.F. AIDS Emergency Fund
Sisters of Perpetual Indulgence

Outstanding Cabinet Performance - “The Critic’s Award”
Romansky and Philips

Outstanding Contribution from a Business
A Magnus

Outstanding Contribution from a Business
Women’s Cares, Harvey Milk Lesbian and Gay Democratic Club

Outstanding Contribution from a Business
Olivia Records - Showmare/Benefit - SF AIDS Foundation Food Bank

Leather & Blu Motorcycle Club - Benefit: Civic Memorial Building Mountain Terrace III
Bellevue Inn - Spring Fever Benefit: AIDS Hospice Coming Home
Black Product Video/RDU Donations - Strip for AIDS: Benefit for AIDS Hospice

Operation Concern, Gay and Lesbian Outreach to Elders - Women’s Tea

Outstanding Contribution to the Men’s Community
Warren Cast

Terry Thompson

George Rodgers

1986 Lesbian/Gay Freedom Day Parade Awards: Winning Floats

THEME
Shanti Project, “Call to Arms”
INSPIRATIONAL
AIDS Hospice - “AIDS Home Care & Support”
OUT OF CITY
Oakland, “Forward Together - No Turning Back”
CREATIVE
The Winds, San Francisco
CREATIVE - SPECIAL AWARD
His Video’s - His Video
OUTSTANDING
AIDS Food Piggy Bank

1986 Lesbian/Gay Freedom Day Parade Awards: Winning Marching Units

THEM
ALGA for “777 Years from Stonewall”
MARCHING UNIT
Gay Games II
MUSICAL
San Francisco Gay Freedom Day Marching Band

OUTSTANDING
Christopher Street West, Los Angeles
PERFORMANCE
Harvey Run Rath
OUTSTANDING
States of Perennial Indulgence
OUTSTANDING - BUSINESS
SF Eagle/Barstool II

Outstanding Achievement in Theater - “The Critic’s Award”

LEVITATION - Timothy Mason, Clark Schuman, Director, Produced by Theatre Rhinoceros
THE NORMAL HEART by Larry Kramer, M. Burke Walker, Director, Produced by The Berkeley Repertory Theatre
MARCH OF THE POLYETHYlene. Produced and Directed by Michael Kreyer

OUTSTANDING POSTER DESIGN

FALL SEASONS by Michael T. Turner, Linda Arce Freidberg, Director, Produced by The Phoenix Theatre
EDMUND by David Marner, Robert Wilcox, Director, Produced by American Productions/No Valley Ministry

THE CHILDREN’S HOUR by Lillian Hellman, Gail Godles, Director, Produced by Theatre Rhinoceros
LIFE OF THE PARTY by Doug Robinson, Leland Moss, Director, Produced by Theatre Rhinoceros
MONA ROGERS IN PERSON by Phillip-Daniel Gold, Director, Produced by American Indians and Eve Studt

ROBERTA GROVE by Gay Apelwein

OUTSTANDING CONCERTING: “The Critic’s Award”

All Classical Concert - 1st Congregational Church, S.F. Gay Men’s Chorus
Gay and Lesbian Community - Society for Gay and Lesbian Com- munity
SHOWCASE - Palace of Fine Arts, S.F. Red Foundation
Wine and Lilies - The Greentown, Transsexual Arts Association
3 Choruses, in a Mass Concert by Dick Kramer - Bay Gay Chorale
Sound the Trumpet! - Dick Kramer’s Gay Men’s Choir
With the Greatest of Ease - Robert Michaels Productions

Outstanding Theme Production (Public Vote)

The Twelve Days of Christmas - The Cellars
Midnight Sun’s 15th Anniversary - Carolines
Christmas Mass at the Castro Theatre - Carolines

Outstanding Theme Event (Public Vote)

Fun House, The Black Party - Club Station Nashville - Generation 1986
Military Ball - Space Station Nashville - Generation 1986
Men’s Annual Christmas Ball
Men’s Annual Christmas Ball
Men’s Annual Christmas Ball
Men’s Annual Christmas Ball
Men’s Annual Christmas Ball
Men’s Annual Christmas Ball
Men’s Annual Christmas Ball
Men’s Annual Christmas Ball
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Men’s Annual Christmas Ball
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Outstanding Competition Event (Public Vote)

Artists and Models Ball
Daddy’s Boy Contest
Sisters of Perpetual Indulgence Ball
Miss Over the River
Men’s Continental Beauty Pageant

Outstanding Community Event (Public Vote)

Blessing of the Alies
Up Your Alley Street Fair
Third Down - The Folsom Fair
Halloween Dancing for the PRIDES and Prevention
Reception at the Castro Theatre

Outstanding Volunteer (Public Vote)

Rita Rockett’s Fifth Annual Family Reunion - Gay Games II

Outstanding Doughnut (Public Vote)

PWARC’s at Holy Redeemer

Outstanding Cultural Event (Public Vote)

AIDS Hospice Coming Home
Bell Tower
San Francisco/Los Angeles Basketball Game

Outstanding Benefit for Women’s Community
San Francisco Gay and Lesbian Community - Women’s Community Benefit for Men

Outstanding Benefit for Men’s Community
San Francisco Gay and Lesbian Community - Men’s Community Benefit for Boys

Outstanding Benefit for Children
San Francisco Gay and Lesbian Community - Children’s Benefit

Outstanding Benefit for Elders
San Francisco Gay and Lesbian Community - Outreach to Elders Benefit

Outstanding Benefit for Community
San Francisco Gay and Lesbian Community - Community Benefit for the Arts

Outstanding Benefit for Golf
San Francisco Gay and Lesbian Community - Golf Benefit for Men

Outstanding Benefit for Theater
San Francisco Gay and Lesbian Community - Theater Benefit for Boys

Outstanding Benefit for Performing Arts
San Francisco Gay and Lesbian Community - Performing Arts Benefit for Girls

Outstanding Benefit for Education
San Francisco Gay and Lesbian Community - Education Benefit for Women’s Community

Outstanding Benefit for Recreation
San Francisco Gay and Lesbian Community - Recreation Benefit for Men’s Community

Outstanding Benefit for Sports
San Francisco Gay and Lesbian Community - Sports Benefit for Children

Outstanding Benefit for Health
San Francisco Gay and Lesbian Community - Health Benefit for Elders

Outstanding Benefit for Special Events
San Francisco Gay and Lesbian Community - Special Events Benefit for Community

For further ticket information, call (415) 826-2999 or (415) 421-3060.
People still tend to be impressed by obscurantism as a kind of qualification for a-t-r. The more obscure the meaning, the more fascinating the artist. If meaning itself has been sacrificed on the altar of form, so much the better: the artist is celebrated as innovator, and issues of content and development are rendered superficialities. Here is nothing to be said, of course, for abandoning meaning, but obscuranists merely mock the serious concerns of artists moving into new realms of expression. Their efforts do a gross disservice to writers who are genuine stylists.

If I view Edward Albee or Harold Pinter as great stylists, I have to regard David Mamet as an example of the most glaring theatrical pretension. Two recent one-act plays premiering at the One Act Theatre Company provide rather damning evidence. Mamet's academic command of English vocabulary and grammatical variations has an unfortunate tendency to make his figures both inarticulate and educated, but his whole posture as playwright (the artist who hates his own art) becomes overbearing in a matter of minutes. Since this posture — the actual subject of Squirrels, the first of the one-acts — is nothing new or interesting happening in Mamet, a host of Mamet simply expounds on the absurdity of writing, the absurdity of believing in anything. His characters here represent the most disagreeable cliches imaginable: the mad artist, forever philosophizing and digressing; the faithful apprentice, annoy­ed but tolerant with his mentor; the honest worker, the honest member of the working class, a cleaning woman aware of the ridiculous presumptuous­ness of others. Many of Squirrels amounts to a demonstration of Mamet's cleverness with partic­ular and other phrases — a li­tany of verbal arrangements, ostentatious and finally un­volving. Moments of poetry in "Squirrels" collapse under the weight of Mamet's thematic conceit: he is going to tell you that it's all meaningful whether you like it or not (and even if you don't believe him): apart from cliches, the characters are in­credible. I don't know of any writers or other artists who even think the way these people do. Incidentally, the Mamet pose allows him to intimidate anyone and every­one that the artist possesses a much more dif­ferent victim, but also in the mutual anxieties of the men. The Shawl creates a character that is — roughly — that of a youth who has just graduated from school, a cleaning woman aware of the curious eagerness of the in­vited victim, but also in the music, the voices of men. The Shawl's young lover is something of a hurtle, but he, too, needs comp­lementary. His loneliness is a bundle of nerves, always twitch­ing or moving, or, in bizarrely oblique dialogue (characters in the men and calf-length skirts for the women, made of a filmy, gauze-like material). When the drawing room doors fly open and even­tu­ally disappear, leaving a back­drop of endless sky and billowy clouds, the dancers are released into a cosmic expanse, creating a wide array of choreo­graphic ruffles, intimate flourishes, and a surreal world of their own. Again, the entire cast displayed the technical crew for both productions is to be honored for their hard work with a good ear for the complexity of Mamet's speech, but I think the pacing in the second piece needs to be tighter. The choreography, while all of the production staff at One Act again displays a level of quality and craftsmanship that is hard to ignore; it is — perhaps, as one of the leading technical crew — a way of believing in something. While Mamet's dialogue is lyrically blended with the character's philosophical musings about the past and future, it's a fact that he shares his char­acter's relationship with the younger man appear authentic. Kowollik Balanchine's "Rubies" (the se­cond movement — set to music by Stravinsky — from Les Noces) is a strikingly visual, choreographically mesmerizing parable of contemporary life. If I was still bothered by the oblique dialogue (characters in the men and calf-length skirts for the women, made of a filmy, gauze-like material). When the drawing room doors fly open and even­tually disappear, leaving a back­drop of endless sky and billowy clouds, the dancers are released into a cosmic expanse, creating a wide array of choreo­graphic ruffles, intimate flourishes, and a surreal world of their own. Again, the entire cast displayed the technical crew for both productions is to be honored for their hard work with a good ear for the complexity of Mamet's speech, but I think the pacing in the second piece needs to be tighter. The choreography, while all of the production staff at One Act again displays a level of quality and craftsmanship that is hard to ignore; it is — perhaps, as one of the leading technical crew — a way of believing in something. While Mamet's dialogue is lyrically blended with the character's philosophical musings about the past and future, it's a fact that he shares his char­acter's relationship with the younger man appear authentic. Kowollik Balanchine's "Rubies" (the se­cond movement — set to music by Stravinsky — from Les Noces) is a strikingly visual, choreographically mesmerizing parable of contemporary life.
Go Camping, Go Wild

Alan Weaver sits in his Sierra Club office on Polk Street looking like a good Sierran with AIDS. I experienced fear, helpless­ness, despair, and isolation. Isolation was the hardest for me to bear. I was unable to communicate what was going on with me. I was alone with these fears. Those around me were worried for me to get past their own fears in order to support me. Later, when my good health was restored, I decided to give others what I needed at that time—contact with a caring human being.

In the year before I volunteered for Shanti I had symptoms that made me suspect that I might be coming down with AIDS. I experienced fear, helplessness, despair, and isolation. Isolation was the hardest for me to bear. I was unable to communicate what was going on with me. I was alone with these fears. Those around me were worried for me to get past their own fears in order to support me. Later, when my good health was restored, I decided to give others what I needed at that time—contact with a caring human being.

"Go Wild,"

Finally, in December 1985, a new pro-gay ExcComm slate was elected and in January G/LS was officially endorsed to join other special activity sections, such as Sierra Singles. Now G/LS could use Sierra facilities and put the G/LS newsletter in Sierra bookstores. Gay and lesbian Sierrans were featured on the cover of the September 1986 Sierra Club Yodeler. The heaven­dons didn't fall. Since then G/LS has grown from 300 to 600 members. Steve Krefting, who worked for G/LS from the start, has become a delegate to the National Sierra Club Coun­cil. As such, he's now the high­est ranking gay Sierra Club of­ficial.

What does G/LS do?

"G/LS is for gays and les­bians who care about the earth," Alan Weaver says. The National Park Service recently asked it to "adopt" the Dipsea Trail in Muir Woods. The group will make six trips sponsored to maintain and preserve this his­toric trail. Besides service trips, G/LS sponsors two to three out­door hikes every week rated "easy," "moderate," or "strenuous" in the G/LS newsletter. It also holds educational forums on environmental issues and participates in electoral politics including backing environmentally-minded candi­dates and the recent Proposition M. Finally G/LS helps on Sierra Club fundraising drives and membership recruitment.

Other gay outdoors and hik­ing groups exist in addition to G/LS. The International Gay and Lesbian Outdoors Organiza­tion (IGLOO) consists of 50 such organizations in five differ­ent countries. One, the Great Outdoors, has branches in 12 California and Arizona cities. "G/LS can't officially affiliate with IGLOO," Weaver says, "but we're glad they're active." The hikes G/LS sponsors usually involve 20 to 40 people, and sound fun. Maybe I should crawl away from the larvae security of Cafe Flore some weekend and try some real camping.

To subscribe to the G/LS Newsletter, mail $3 to G/LS, SF Bay Chapter, 604 College Avenue, Oakland, CA 94618. Or for $29 you can become a full-fledged Sierra Club mem­ber (a joint membership — for two people at the same address $63). For further information call G/LS chairperson Martin Ellis at 387-8453 or vice­chairperson Ann Riley at 548-1764.

I mean if you haven't found Mr. or Mrs. Right at the End-Up or Amelia's, maybe that's be­cause they're out helping to preserve the Dipsea Trail.

"There's long tradition of gay shamanism, of gays having a special love of nature," Weaver tells me.

range in duration from a half day to 12 days, and cover a geo­graphical area ranging from Death Valley north to Mt. Shasta and from the Sierras to the coast. Recently, there was a "Gay Parents Hike" and on March 21 there'll be an overnight trip to watch elephant seals with camping at Butano Redwoods State Park. "There's a long tradition of gay shamanism, of gays having a special love of nature," Weaver tells me. "We hope people who join us on outings will also join us in the cause of preserving our wild­life preserves."

"Once a month G/LS sponsors educational slideshows. "Last week we had one on the Kenter­son National Wildlife Refuge," Weaver says. "We're fighting agribusiness pesticide runoff which is poisoning the water."

Other alliances include Sierra Club and Scenic River status, Mission Bay development, and the Greenbelt movement. On Feb­ruary 12, G/LS is sponsoring a Berkeley talk by popular UC San Diego shaman Carolino Merchant on women's role in the conserva­tion and environmentalist movements. Many G/LS mem­bers are also active in the anti­nuclear movement.

A goal of G/LS is to reach a par­ity of male and female members. Men currently out­number women in G/LS but more women are joining and taking leadership roles. G/LS is also planning some women-only hikes, hikes for seniors and hikes for physically challenged people. A Los Angeles gay group is also seeking official Sierra recognition though it's facing some of the same homo­phobia encountered earlier in the Bay Area. Nonetheless, 50 people attended a hike the LA group sponsored recently. Gee, this is almost starting to

Getting into Nature: Gay/Lesbian Sierrans

Lil fl Tomlin To Appear at Waldenbooks

Lily Tomlin and her long-time collaborator Jane Wagner, will be at Waldenbooks, 129 Geary Street, Monday February 16 at 12:30 pm to sign copies of The Search for Signs of Intelligent Life in the Universe.

Lily Tomlin last appeared on Broadway in 1977 in Appearing Nifty for which she won a Tony Award. Most recently, she started on screen with Steve Martin in All of Me. Her film credits in­clude Nashville, 9 to 5, and The Incredible Shrinking Woman.

For further information, contact Trace Hollembach, Wal­denbooks, (415) 421-6580.
Three painted panels ("Support," "Column," and "Halo") by Brett Reichman, included in the SF Art Commission's "Connections" show.

Reichman's vision pulls these ordinarily campy, cast-off objects into the realm of bizarre personal obsession.

Southwest. It is a churchlike structure. The exposed base is tinged with red, vibrating like blood-spilled roots. Out of an initially peaceful work, a centuries-old struggle for faith rings loud.

Hobaiça's pieces work on a level of calm strength. The objects are confidently made and are extremely beautiful. The artist has tapped into the power of his Mexican inspiration.

Patricia Rodriguez works in a similar sculptural vein. While her work is not as poigniant as Hobaiça's, it is solid and visually compelling. The root of Rodri­
guez's box constructions is the altar into a grotesque setting. Using scrap ornaments, chair stuffing and Mexican figurines, Rodriguez allows bits of decay to peek out from behind a nostalgic, blue Art Deco foreground. I was at­tracted to this piece, but like some of the others, it seemed too cluttered and unresolved. The use of familiar materials sometimes robs the work of its impact. While I wished the objects had more conceptual depth, Rodriguez's constructions go a long way in terms of visual appeal. Part of what makes this show exciting is seeing the work of an artist whose voice is in a developmental stage. The large, grey paintings by Ali Pearson are compelling visions that have not quite hit the mark, but are clearly on their way. The paint­ings are of familial and natural settings seen from a low point of view — often from ground level. Figures are cropped at the waist or at the neck. It seems to be the viewpoint of a child view­ing family social situations. Pearson cites her inspiration as the colorless viewpoint of animals. The artist's use of color is an exploration of a height­ened sense of smell. (This is most apparent in "BBQ," where the meat burns a blood red on a grey background.) This explanation is fitting, but I found it disappointing and somewhat trite. Thankfully, the pieces are just powerful enough to stand on their own. Along with her brushstroke, Pearson's ideas need to be tightened in or­der to turn her work into some­thing truly powerful.

Brett Reichman's oddly composed paintings are the stars of this show. His work is a compelling blend of unequated subject and artistic skill. The artist describes his work as "pil­lars of thrift store voodoo." Reichman's repertoire of sub­jects is toybox full of fetishistic thrift store chachikkes. The paintings are oversized, vertical still-lifes of Batman dolls, pumpkin heads, figurines, and a recurring pair of 1950's Chinese ceramic heads. Most of these objects are easily recognizable to anyone who is a regular on the thrift store circuit. Despite the subject matter, these paintings are anything but frivolous. Reichman's vision pulls these ordinarily campy, cast-off objects into the realm of bizarre personal obsession. Much of this is achieved through the artist's composition and vibrant color schemes. The male doll figures take on an eeri­ly sensual prosthesis look. With a forceful brushstroke, the features of masks melt into some­thing grotesquely human. These objects are arranged in­to totems of precarious hierar­chy. A large object rests atop a small one, reaching upward in a quest for strength. The forma­tion makes no concession to the idea of a strong base. The mo­mentary balance of these ob­jects, like sanity, is alarmingly tenuous.

Reichman positions his fig­ures into uniquely sexual posi­tions. The artist focuses on in the sexuality of genital-less male doll figures like an after-image from childhood memories. In one painting the Batman figure straddles, 69-style, over a nude, neutered male doll stands at the side, expectantly holding the masks of the two figures he watches. In another piece, two superheroes are posed in blu­tant sexual positions. This use of sexual elements creates a powerful tension between child­

like objects and very adult themes, childlike expectancies and adult realities. The child and the adult are uncomfort­ably fused in Reichman's rem­arkable paintings.

My only qualm with Reich­man's pieces stems from their shape and the way they are dis­played. The oddly shaped can­vas add to the strong compos­itional dynamic of the paint­ings, but their usage seems to come from a very different place. The artist's choice is mysterious and ultimately dis­tracting.

With Connections, the San Francisco Arts Commission Gallery again reinforces the no­tion that the City, in its indie­nous artwork, is both vital and diverse. In addition to Hobai­ca, Rodriguez, Pearson and Reichman, the show includes the work of four other artists. While I found their work to be less stimulating, they, again, reflect a strong range of style and artistic depth. I just wish the gallery was as successful at naming its shows. Connections continues through March 7 at the San Francisco Arts Commission Gallery, 155 Grove Street, SF.
Ivo Pogorelich
A Virtuoso's Progress

What happens when a young pianist's first hero is Glenn Gould? The answer is simple: the idiosyncratic becomes the norm. With Ivo Pogorelich, in any case, this is exactly what happened.

As Pogorelich's Davies Hall recital last week proved so abundantly, the tall, shy, lumbering pianist has a mind quick to cut through the accumulated traditions that have fastened onto every piece in the standard repertoire. He sees every composition with his own eyes and he is a fascinatingly penetrating seer.

No doubt Pogorelich is persistently intent upon his own abilities to create subtly colorful sound worlds. One senses that he resists the hand-me-downs of the concert hall partly because they seem so restricted to him. Why play with a coloristic range like Manet's when you can have the more interesting and the more sensationalism when such self-constraint makes for its own amazement.

The real challenge of the recital fell in the second half. Chopin, himself a supreme virtuoso, can be a tedious cipher. Pogorelich is willing to chasten his own quest for sensationalism when such self-restraint makes for its own amazement.

The crucial thing about over-interpretation is making it seem, even if only momentarily, as though it is inevitable. Pogorelich accomplished this sublimely with the Beethoven, but in the Chopin the approach too often seemed merely quick.

The Finale, however, went a long way towards explaining Pogorelich's choice of this piece: its virtuosic demands allowed him to raise and dazzle with the passage work while at the same time keeping the melodies pellucidly clear. The cumulative effect of this propulsive rondo was thrilling.

For his encores, Pogorelich treated us to a rendition of Beethoven's "Für Elise" that for all of its rustling silks might have been by Debussy. Mozart's "Turkish March" once again highlighted the shimmering rhythmic sensitivity of this pianist. The three Scarlatti pieces that the pianist used to space out the movement abounds.

The Scherzo went better. Here Pogorelich's rhythmic incivility carried the day, but the dreamy nocturne of the third movement returned and brought back into its pieces. For me this was the moment Pogorelich was most pervers, and though I like perversion and enjoyed thoroughly the way the pianist pulled the sonata's Largo about, the total was distinctly less than the sum of its parts. The crucial thing about over-interpretation is making it seem, even if only momentarily, as though it is inevitable. Pogorelich accomplished this sublimely with the Beethoven, but in the Chopin the approach too

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Menetto. Pogorelich tamed his most outrageous inclinations by concentrating on the rhythmic expressiveness of this movement. He particularly dazzled by finely shading the gymnastics of the contrasting trio section here. The concluding Rondo bounced joyously home. All in all this Beethoven sonata was as fine music-making as it has ever been my privilege to hear.

Each change of composer in the first half of this recital moved exponentially towards complete harmonic freedom. To traverse history from Scarlatti to Scriabin in three-quarters of an hour could easily upset a less refined sensibility than Pogorelich's, but this young pianist gave each his due.

Of the febrile intensity of the first of Scriabin's two Poems for piano, Op. 32, Pogorelich kept the flame alive, his mind fairly blazed with confidential secrets. This intimate mystery met a superb B-flat major, Op. 22, followed, exploited the last vestiges of superficial civility that clung to Scarlatti's world. Even in this relatively early work, Beethoven was pushing at the confines of the normal sonata construction. Pogorelich responded with a completely mad performance of the weighty first movement. Delighting in all the repeats, the pianist made explicit to me for the first time the brutality and bumbling, in which this movement abounds.

Over-interpretation is making it seem, even if only momentarily, as though it is inevitable. Pogorelich accomplished this sublimely with the Beethoven, but in the Chopin the approach too
Early in the twentieth century, America gave birth to jazz. Since that time, custody of this bastard musical child has been entrusted to performers like Carmen McRae and Betty Carter who have both been singing longer than I’ve been breathing. Their joint appearance at the Great American Music Hall sent jazz aficionados scrambling for tickets in such a frenzy that security was forced to remark, “Thank God we have three more times at this.”

A good time. When Betty Carter stumped their feet, shouted, and threw liquid all over the bandstand, Ms. Carter came out in a print dress with Imelda Marcos sleeves, a plunging neckline, mauve slacks, and padded gold lamé shoulders. Uncharacteristically glamarous, Ms. Carter came out in a print dress with Imelda Marcos sleeves, a plunging neckline, mauve slacks, and padded gold lamé shoulders. She sang three numbers, including “Love Dance” and “That Old Devil Moon,” with a much more traditional approach than Ms. Carter’s. McRae sings the lyrics, and usually the melody, in a relatively straightforward style that is much more predictable than Ms. Carter’s. I’ve been breathing. Their joint appearance at the Great American Music Hall sent jazz aficionados scrambling for tickets in such a frenzy that security was forced to remark, “Thank God we have three more times at this.”

Unlike any other kind of performance, jazz is uniquely dependent upon setting the right mood and slipping into the groove. Many of the things that happen in a jazz concert are spontaneous and no two shows are alike. Carmen McRae and Betty Carter cannot plan and rehearse a show the way Barbra Streisand or Diana Ross would. If they did, they would rehearse the life right out of the music. Instead, Ms. Carter mütered, “Momma told me there’d be nights like this.”

After the performers left the stage, the excessively generous audience clapped for five minutes, attempting unsuccessfully to bring the ladies back to do an encore. Maybe one more song would produce the magic they had been waiting for. Adding insult to injury, the house lights went up and the announcer’s voice came over the public address system explaining why there would be no additional numbers. The reason given was the difficulty the performers had doing two shows a night with four more performances still to come. I wonder how difficult it was for them to take the money.

**Carmen & Betty: Jazz Legends Court Disaster**

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No discrimination here.

There’s a myth going around that AIDS is a white, gay man’s disease. The fact is, AIDS does not discriminate in the basis of race, ethnic identity, religion, gender, or sexual orientation. Anyone can become infected with the AIDS virus. But, AIDS is not spread by casual contact. AIDS is transmitted through intimate, unprotected sexual contact or by sharing IV needles when shooting drugs.

For more information about AIDS call us at (415) 420-8181. We’re here to help.

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1658 Excelsior Avenue
(415) 536-6333

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Listen to myself, but believe me, I've heard Anita Baker. How can one help it when a large number of gay men pin the best-female-black-woman-post-Diana-Ross-I-love-her-chris-to-die-for-girlfriend title on her? I see men walking in the Castro wearing big baggy shorts, carrying ginger blossoms and other long-stemmed tropical flowers while humming Ms. Baker's hit single, "Sweet Love," then moving right into the main song from Cats. I'm usually wearing a leather jacket, carrying a Reckless Records bag and humming the new Smiths single. I like my divas to be men. At any rate, Anita Baker is a fine vocalist. If it's your cup of tea, you probably already have tickets. (Circle Star Theater, 2/6, 7 & 8, $22.50 at BASS)

Robert Lerman (Edmond) and Marilyn Prince (the Cleaning Woman) from David Mamet's "Squirrels." Call 976-RODS.

The Sneetches

The Sneetches are a young local band who are apparently gaining some attention. Their common style comparison I've heard is to that of the early Beatles. Chiming guitars, lots of harmonies and some pretty baldads are what you can expect. Their sweet guitar sound and skillful songwriting has also stirred up some label interest, so I've been told. This date marks a regular feature at the V.I.S. called "Wacky Wednes-day." Admission is only $2 and beers are only 75 cents. The dollar goes a long way at the V.I.S. (The V.I.S., 2/11, 10pm)

**Sylvester**

Time's a wastin'? Get in line quickly for this Keith Haring

Continued on page 31

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**ROCK PREVIEWS**

**DON BAIRD**

**Boss Hoss, Buck Naked and the Bare Bottom Boys, and Buck Pets**

Boss Hoss, a local four-piece rock outfit, are said to be like a cross between the Sonics ("Boss Hoss") is a Sonics song) and Motorhead. This sound goes well with their venue. Buck is relentlessly nasty among other things, great to see venue to venue all over town. I've been (and will be) furiously and Boys, like a tornado, have 5-0 guitars and a great sense of humor, even covering the theme songs. Some sources consider Boss Hoss to be one of our most under-rated locals.

The infamous Buck Naked and Boys, like a tornado, have been (and will be) furiously whipping their bare tails from venue to venue all over town. This is a band that shows, among other things, great promise. Buck is relentlessly nasty and fun, backing it all up with a basic R & B and rockabilly style.

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**10,000 Maniacs and the Ophelias**

10,000 Maniacs, from Jamestown, NY, stirred up quite a bit of critical acclaim with their 1985 LP, The Wishing Chair. This record was produced by Joe Boyd (Fairport Convention, Richard Thompson, R.E.M.'s Fables of the Reconstruction) and boasts a light British and American-influenced folk sound. Jangly guitars and mandolins meet with varied styles of percussion and the smooth vocals (and lyrics) of Natalie Merchant. Their last show at the I-Beam was very impressive, including some intricate and beautiful guitar work by Robert Buck and stunning a cappella Irish folk songs offered by Merchant. As a front person, Ms. Merchant is energetic, whirling and dancing like an old world Sicilian beauty. Her delicate voice can hush a crowd and her aloofness lends to the thought that she is mentally somewhere else, somewhere anal. 10,000 Maniacs are an enchanting band. Opening the show will be local act, the Ophelias, who release their first record this week. (I-Beam, 2/9, 10:30 pm, $6)

**Voice Farm, Ms. Kitty and the Cats, Soul Blues, Beatakn, Beatch, the Flips, Tom Ammiano and Suzy-Berger**

This impressive pool of talent will perform at the Heart to Art benefit for Coming Home Hospice, a 15-bed residential facility for persons with AIDS and other terminal diseases. Coming Home Hospice is a 15-bed facility for persons with AIDS and other terminal illnesses. Beatakn Beatch and Suzy Berger will open the show. The Flips will perform their sharp mixture of a cappella originals and old faves with a side order of comedy. Beatakn Beatch are actually Zula Pool, stripped down to acoustic instruments and a unique African folk sound with an emphasis on Beat. Ms. Kitty and the Cats offers a unique and heartfelt smattering of basic rock and blues. Last Sunday I saw band members, Ms. Kitty, Paul Robinson, and Craig aka Ricky Ringold play an impressive and casual set at the Paradise Lounge. Mr. Ringold, with his gruff and plaintive vocals, exhibits a very special biker's charm and some truly fine and evocative songwriting skills, not to mention more than able guitar playing. I was completely taken with him. Combining his talents with Paul Robinson's ever-ready axe and Ms. Kitty's stronger-than-ever voice, their set could be a joyous occasion. Headlining this event is Voice Farm. If you haven't seen them before, do yourself and the Coming Home Hospice a favor. I can't imagine anyone disliking their show of smart, lyrical technopop accompanied by the incredible choreography of Otfond Rhonda. Voice Farm is my pick for the next SF band to become a household word. If this multi-headed line-up hasn't made you squeal yet, maybe I should mention that former Mr. International Leather, Patrick Toner will be the official emcee. Don't miss it. This event is put on by the same people who brought you the highly successful Art Attacks LaRouche benefit for the "No on 64" campaign. Let's make this an equal success. (Nine, 2/11, 8 pm, tickets available at all Headlines stores)

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**Call 976-RODS**

TWO DOLLARS PLUS TOLL IF ANY. CALLERS MUST BE 18 OR OVER.
Hello, It’s Todd
Floppy Discs and Old Time Emotion

Surely you’ve noticed how outdated rock stars have been popping up like rusty shooting gallery targets all over the charts lately. The “comeback act” is in vogue these days and young urban trendies (who would’ve rather been dead than caught listening to the likes of James Brown or Steve Winwood two years ago) are suddenly big-time fans of these rock dinosaurs.

There are some who would like to lump Todd Rundgren in with that comeback group. After all, he hasn’t had a commercial hit in some time. Nonetheless, his artistic productivity, technical innovation and wide influence on pop music hasn’t waned for nearly 20 years; these days his future looks brighter than ever.

This writer first stumbled on Rundgren quite by accident while wandering with friends through Central Park one afternoon, some 13 years ago. Attracted by some live music coming from Wollman Rink (a smaller version of Kezar Stadium), we decided to stop for a rest and listen for a while. As it turned out, that little rest allowed us to take part in a small bit of rock recording history. The unadvertised band playing that day was Utopia and the song, “Sons of 1964,” appeared later on the Todd album, using our live Central Park audience and another from Golden Gate Park as impromptu backup singers. The name of every single person (including yours truly) who sang on the recording was printed on the record sleeve.

Rundgren didn’t perform that song during the second of two, sold-out solo performances at Wolfang’s—at part of a “Two Week Wonder Tour” of California. But he did perform just about everything else a fervently dedicated fan could wish for and, indeed, Rundgren’s fans border on fanatic allegiance. Many of those fans cite Rundgren’s occasional solo appearances without Utopia as the better format to see him in because it offers a magical intimacy with the artist and an opportunity to more closely appreciate the genius of Rundgren’s songwriting.

Rundgren walked on stage in North Beach looking almost exactly the same as he did that day in Central Park and almost immediately transformed Wolfang’s into an intimate environment more akin to your living room than a rock club. He shared the stage with no one save for a black, baby grand piano, a personal computer and two huge video screens that displayed the images caught from a portable camera on tripod. He opened with two, twelve-string acoustic guitar numbers including “Play This Game,” before moving on to the piano. Casually he aimed the camera on the keyboard to produce a magnified close-up, while he played the classic “It Wouldn’t Have Made Any Difference,” the first of many Rundgren standards over the course of the evening. At various other times he turned the camera on his face and with the help of some backdrop special effects, delighted the audience (and himself) with the strange, psychedelic distortions and splashes of color it projected.

Rundgren was one of the 70’s original synthesizer children and one of the first to actually use the machine as a musical instrument rather than a special effects toy. Always the electronic wizard, he provided all the musical accompaniment at Wolfang’s with a process called Musical Instrument Digital Interface (MIDI), via an inconspicuously placed personal computer at the rear of the stage. “The burning question tonight,” he asked, reaching for his electric guitar, “is can a PC clone kick ass?” With a few keystrokes on the PC an instantaneous burst of sound swelled into the rocker’s “Love in Action.” (Rundgren’s relationship with computers is so close is it hard to blame for a curiously new, rock concert rite witnessed that night — instead of the usual flowers or love letters passed from the front-row, Rundgren’s fans passed computer floppy disks!) Many of his casual fans are ignorant of Rundgren’s expansive and highly acclaimed role as studio producer for an array of artists from Patti Smith and Hall and Oates, to his most recent and critically acclaimed role as co-producer of the British band XTC. Other recent

Continued on page 29

THE TALK LINE FOR CALIFORNIA MEN!

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MALECALL....is hot sex talk
- Is the place to meet new friends
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MALECALL....is the line where you can say whatever you feel without fear. There are no conversational restrictions when you use MALECALL

$2.00 plus any tolls (Discrete billing assured) Must be 18 years of age.
The Golden Days of 'Radio'

Woody Allen is a writer/director who makes a point of paying homage to those writers, directors, places, events, etc. that have influenced him. You don't see Interiors or A Midsummer Night's Sex Comedy without being reminded (sometimes painfully) of Allen's debt to Ingmar Bergman or watch Hannah and Her Sisters without the Chekhovian overtones sinking in. And, of course, Manhattan is only the most obvious manifestation of Allen's ongoing love affair with New York City.

Every artist, to a certain extent, consciously or unconsciously, incorporates what's influenced him into his work. The success of his work depends on how well he can combine his ideas with these influences and remain an original. When the influences start to take over a film or any work, or are its raison d'être in the first place, then originality is often bypassed in favor of a "tribute" to — or a stylish rehash of — something else's work.

Radio Days, Allen's latest, an affectionate remembrance of his childhood coupled with the magic of radio that was such an important part of it, suffers from this flaw. Homage takes precedence over the film itself. The basis of the picture, the flashbacks to Allen's (here called Andrew [Fletche Farrow Previn]) childhood and early adolescence, provides a context, almost an excuse, for the various anecdotes concerning the radio industry and its luminaries. The problem is that the two worlds aren't really that well integrated. Structurally, the movie is more than a little disjointed, shifting as it does between the doings of Allen and his family and the rather more glamorous goings on of the radio people. A thread does run through the narrative — we see how radio affects the family as individuals and as a group — but it's a slender one that disappears at times. Often, the effect is of a bunch of stories or skits grouped together because they're funny but not particularly because they belong together.

What Allen's lost in these "tributes" and the one-joke, one-idea pictures (Zelig and Purple Rose of Cairo is the verve, the vitality that made his earlier works uniquely his own. Gone also is the bite that was behind the manic, black humor of — say — Bananas or Take the Money and Run.

One example of this is how the family in Radio Days is treated. You might as well be watching Brighton Beach Memoirs. The characters are warm and cozy, cracking humorous one-liners as they go about their business. Sure, there are more serious undertones, but missing is the nutty savagery that underlined past portraits, caricatures in the good sense, of the family members of Allen's other alter egos. The bathed-in-sepia family here is a far cry from those other families that so plagued Woody before he became nostalgic (read: sentimental).

But is it fair to profess disappointment in a film that also managed to entertain you — at least most of the time? Or to even say, "this new movie lacks the edge, the vitality, the comic power of his earlier films?" You should be grateful for the wonderful soundtrack along with the movie. Of course, this perfection is to be found only in the past! Perhaps it's not fair to subject Woody Allen to the burden of comparison, but given his prolific output and his acclaim, it is inevitable. While watching Radio Days, I found myself asking these same questions and smiling in spite of what was going on in my head — because a large part of what's here is actually quite good.

It's hard to dislike a Woody Allen film. Everything is so carefully and lovingly rendered

On the plus side, Radio Days is a light, charming film. Allen beautifully recreates this era of his youth (1938-1944) when radio was his (and everyone's) escape from certain harsher realities of home life and growing up (except after WWII enters in), and he again proves himself a woman's director. The roles he's written for Mia Farrow (who does a pretty decent Judy Holliday imitation), Julie Kavner, and Diane Wiest share a warmth and depth that draws you to all three characters. Diane Keaton, shorn of her Annie Hall garb, shimmers in a bit as a newspaper reporter, crooning "You'd Be So Nice To Come Home To.

And the movie has its poignant moments. One scene, remarkable for the way it's played, straight and not for laughs, involves Bea's (Dianne Wiest) gradual realization that the suitor she's fallen for is actually a gay man still mourning the death of his lover. Another nicely handled episode is when Andrew discovers his father's (Michael Tucker) "shameful," long-kept secret about what he does for a living. Their mutual
been with more development. The series of starts and stops means that the viewer is continually losing his momentum. The two story lines never mix satisfactorily, nor do they make it separately. What’s left is a production whose often impressive parts are greater than the sum total.

Early in the film, the narrator (Allen) says, “Now it’s all gone except for the memories.” What Allen has given us is the memories, arranged all in a row and prettied up. (This approach eventually backfires because the audience begins to feel like its being led by the hand from scene to scene while the director cautiously unwraps one hoarded chestnut after another.) What we don’t get is a strong script that would focus this string of memories and amusing anecdotes into one solid story. Using Allen as the narrator for the transitions between episodes only adds to the collage effect. But this movie is foolproof in a sense; it’s a package deal that can’t fail. Given its humor, its high production values, its writer/director, its actors, its soundtrack, etc., it couldn’t help but be — at the very least — entertaining. However, considering all the ingredients, it’s too bad that, to borrow (and mangle somewhat) from Miss Peggy Lee, “That really is all there is.” I think, like Peggy, I’ll just keep dancing.

Radio Days is currently playing at the Galaxy, Van Ness and Sutter.

Rock

Continued from page 27

projects include soundtrack work on television shows like “Crime Story” and the incredible Saturday morning cult phenomenon, “Pee Wee Herman’s Fun House.”

Still, by and large it was those now-classic ballads like “Can We Still Be Friends” and “Love Is the Answer” which remain his trademarks and most effectively moved the audience. Emotionally timeless and instantly nostalgic, Rundgren’s ballads each have some special, alchemical ingredient that always manage to go straight to the heart — kind of corny, but no less irresistible — and in the solo setting, revealed bits of surprising complexity musical composition and pieces of classical construction not easily detected on the original records.

“Waiting So Long,” Rundgren’s call-to-arms for the common man and his traditional finale, was the second encore that night. Even as the crowd began filing out of the club he stayed behind on stage, signing autographs and talking with his fans. Obviously, with this kind of mutual appreciation, Rundgren is one dinosaur who won’t ever need a comeback act.

Radio Days is currently playing at the Galaxy, Van Ness and Sutter.

FULLFRAME/La Spezia by Marc Geller

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San Francisco Sentinel • February 6, 1987
WEEK AT A GLANCE

6 FEBRUARY
FRIDAY

Past life regression is the work of tonight's Visionplay, which meets weekly to explore inner space through deep trance meditation. Led by Van Ault, certified hypnotherapist, tonight's adventure is only for those really ready to see. 8 pm, 515 Valencia, Room 2, SF, $10-15, sliding scale. Info: 684-1832.

The Atena Trio makes its Bay Area debut tonight, performing music by Haydn, Brahms and Ravel. 8 pm, Herbst Theatre, SF. Info: 392-4600.

Ian McKellen performs excerpts from many of Shakespeare's most celebrated roles in 'What promises to be a brilliant one-man show. Marlene Memorial Theatre, 609 Sutter Street, SF. Call 771-6900.

Berger, with 1950s Government training films. SF Art Institute Auditorium, 80 S. Van Ness Avenue, Berkeley. Concert and dance with ragtime dance instruction. $5.

Poetry and Well Being, presented by Artists for Community Life, is a valentine poetry reading to benefit the group's free art workshops for people with AIDS. Meadie Woo, Juan Pablo Guiterrez and six other poets read from their works at the Intersection, 766 Valencia, SF, 4 pm. $5. Info: 652-4026.

Chrysanthemeum Ragtime Band, Ashkanar Music and Dance Club play at 4 pm, at 1317 San Pablo Avenue, Berkeley. Concert and dance with ragtime dance instruction. $5.

10 FEBRUARY
TUESDAY

Old First Church holds performances of Quintero, Rinzak-Rokovch, Ligeti and others. 8 pm, Van Ness & Sacramento, SF.

Heart to Art, a benefit for Coming Home Hospice, features Mo. Kitty & Cycle Soul Blues, Tom Ammiano, Beatek Beach, and Suzy

Asking Moore and Horacio Cifuentes dance in "Elusive Encounters," choreographed by Martine van Hamel and included in upcoming concert presented by the Dancers' Stage Company, Feb. 6-9 and Feb. 12-15, at 60 Brady Street, San Francisco. Call 558-9355.

Randall Seannan gay men's support group explores issues such as "Your Immune System And Are You An Anhedonic?" 8 pm. Free. Info: 626-1766.

12 FEBRUARY
THURSDAY

The Arden Trio makes its Bay Area premiere of Frank Martin's six haunting Jedermann Monologues from the famous Hofmannsthal play, 9 pm, Herbst Theatre, SF. Info: 922-3434.

Berger, with 1950s Government training films. SF Art Institute Auditorium, 80 S. Van Ness Avenue, Berkeley. Concert and dance with ragtime dance instruction. $5.

Power Booth will show slides and films and discuss his multifaceted work as painter, set designer, film and video maker as part of the Artists on Site series. Includes a selection of his short films. SF Art Institute Auditorium, 800 Chestnut Street, SF, at 8 pm. $3-3.50. Info: 771-9210.

"Wednesday Matinee" is sponsored by GLOE and North of Market Senior Services, in an afternoon of movies, games & refreshments. 2:15-4:30, 333 Turk Street, 2nd Floor, SF. Info: 626-7000.

11 FEBRUARY
WEDNESDAY

Guitarist and lutenist Stuart Fox performs at the Faculty Alumni House, 745 Parnassus, including a complementary wine and cheese reception at 5 pm followed by the concert at 5:45. $4-5.

The içinde of a west coast premiere of Frank Martin's six haunting Jedermann Monologues from the famous Hofmannsthal play, 9 pm, Herbst Theatre, SF. Info: 922-3434.

New works by Beethoven, Mozart and Dvorak at 8 pm. SF Symphony Orchestra, 753-6100.

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The Sentinel welcomes submissions of community and arts events for our weekly calendar. The deadline is one week or more in advance of Friday publication. Send items to: Calendar Editor, San Francisco Sentinel, 596 Hayes Street, SF 94102.

Untitled photographs by Diane Arbus are on display at the Fraenkel Gallery, 55 Grant Street, SF, through Feb. 28. Call 981-2661.

The Council of Grand Dukes & Duchesses hold a one-man show. Marlene Memorial Theatre, 609 Sutter Street, SF. Call 771-6900.

The Lab presents new behavior artist Beb. and Deb. and Robert Hass, cellist, of Clin Trio, perform works by Beethoven, Mozart and Dvorak at 8 pm, at the Walt Whitman Bookshop. Reservations advised. 21st Market Street, SF, $5-7. Info: 861-3078.

The Press Club, 8 pm, 555 Post Street, SF, $7.

New works by Beethoven, Mozart and Dvorak at 8 pm. SF Symphony Orchestra, 753-6100.

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February 5-11
WEEKLY ALMANAC: Significant omens appear in Venus' conjunction with Neptune and Pluto's retrograde this week. Your intuition should be at its peak. Be aware of your surroundings as you navigate through life. Your ability to communicate with others will be enhanced.

Aries, the sheep (March 21 - April 19)
This week, you may experience a sudden surge of energy. Take advantage of this opportunity to pursue your goals and dreams.

Taurus, the bull (April 20 - May 20)
This week, you may face challenges in your personal life. Keep your focus on your long-term goals, and you will come out on top.

Gemini, the twin (May 21 - June 20)
Communication will be key this week. Reach out to others and listen to their perspectives.

Cancer, the crab (June 21 - July 22)
Emotional stability is important this week. Take time to connect with those you love and nurture your relationships.

Leo, the lion (July 23 - August 22)
Focus on your personal growth this week. Set aside time for self-care and reflection.

Virgo, the maiden (August 23 - September 22)
Organize and prepare for upcoming tasks. Your attention to detail will be crucial.

Libra, the scales (September 23 - October 22)
Balance is key this week. Find a healthy equilibrium between work and personal life.

Scorpio, the scorpion (October 23 - November 21)
Dealing with emotional challenges is important this week. Seek support if needed.

Sagittarius, the archer (November 22 - December 21)
Travel, adventure, and learning are emphasized this week. Plan a trip or take a class to expand your horizons.

Capricorn, the goat (December 22 - January 19)
Focus on your career goals. Hard work and perseverance will lead to success.

Aquarius, the water bearer (January 20 - February 18)
Innovative ideas will be valued this week. Share your unique perspectives with others.

PISCES, THE SHARK (Feb 19 - Mar 20): Don’t waste your psychic power on old friends and lost acquaintances. You’ll want to be able to see those people back into your sphere of influence. Direct your healing energy into the community with much bigger thoughts of world peace and universal prosperity. Your petty personal problems are nothing but mere snags to avoid your destiny. Remember, you control the world with your mind.

ROCK PREVIEWS
Continued from page 28
DVR T-shirt release party because if you’re one of the first 100 people through the door, you’ll receive your very own five color Keith Haring T-shirt! But don’t forget, you have to be one of the first five hundred people through the door. There will be 500 of these shirts to go around, that’s all. If you get a shirt, I suggest sending it to a remote midwestern suburb where people aren’t sick of Keith Haring yet. His own Absolut bad self will be hosting the event, along with the help of Dr. Timothy Leary. Silverstar will be performing his latest hit, “Someone Like You.” (The single with the Keith Haring record cover) and other songs from his recent LP, Mutual Attraction, Syl’s first major label release in some time. I have a soft spot in my heart for the reigning male disco diva, especially after the release of such confident vinyl. Go see the legend or save your $15 and buy an Absolut Haring poster instead. (DVR, 2/11, 9 pm, $15 adv/$20 door)

The Screaming Sensies and Buck Naked at the Bare Bottom Boys
These Sensies are a great time. Four country gals from LA, all cute, charming and as firecrackers, rounding up men like cattle, ugly men that is. Their mix of tex-mex punk matched their affection for ugly men is made perfectly clear: “Mr. T be rad, Mr. T be wild/I wanna try/western vocals has provided a soft spot in my heart for the reign ing male disco diva, especially after the release of such confident vinyl. Go see the legend or save your $15 and buy an Absolut Haring poster instead. (DVR, 2/11, 9 pm, $15 adv/$20 door)

LOOKING FOR A HOT ONE?........
FIND MR. “RIGHT”

YOU CAN EVEN LEAVE HIM A RECORDED MESSAGE IN YOUR OWN VOICE YOU’RE THE STAR

A different message every call
New messages everyday
Leave your own personal message for other callers
A HOT NUMBER WAITING FOR YOU-
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You must be very goodlooking, now seeking models for creative porno. Experience not necessary. Definitely kinky in private, butt-

recently moved from EWM. Very trustworthy, 28, good-looking good man, needs new haed butt, BfSr seeks a position as a dominant man or other strong-minded men. Dom is more — must be tall — any age — live action. Let's get together, strip down and show our stuff. Send photo and letter, Sentinel Box 856.

warm & quirky — 6'0", 190, blue eyes, cool, goes to parties, very experienced, can produce anyone you desire. Contact for reference. Box 853. (P-07)

regular person wanted

Looking for my 33, 5'9", 160# friend. I'm looking for my 35, 5'10", 180# buddy. I'm looking for my 34, 5'10", 175# partner to explore my 35, 5'10", 175# chest, 17 Inch arms, 31 inch waist. He is a great guy looking for the same. He is a very experienced guy looking for to explore same. If interested contact Box 83308 SF, CA 94114. (P-06)

HANDBALL BUDDY

50% top, 40% bottom. BLM seeking II' 7', 170 lbs., 31, relates to men. BLM, 6'2", 160#, seeks big man with good looks, great smile, loyal, honest, good characterized. желает познакомиться с мужчиной, который 

ENJOY YOUR REAR

Handsome GWM, 20, 6'2", 150#, seeks to share special moments w/young good looking man. I love my wifey and would like to share the love with someone else. I'm into the normal and no crazy. I'm into that very romantic and have a feeling that we may have a lot in common. Contact Box 858, San Francisco CA 94114. (P-06)

SOULMATE

regional WM, 38,175#, currently involved in growth — a man equally at ease in regular partner to explore your vertical potential. I'm handsomely proportioned, 6'2", 220#, and would like to meet a top. I'm interested in friendship, fun and play. I have the toys and equipment to make things really exciting. If you too, call or write. 1360A Ballena Blvd., Alameda, CA 94501. (P-06)

Friend and Partner Wanted

SLUSHAH

I'm a 26, 6'1", 180# and good build. I like to watch other people have sex, my head on a spike while I shag off. Let's get together, strip down and show our stuff. Sand photo and letter, Sentinel Box 817.

look for show off

HANDSOME AND INTO

Handsome, 35, 5'10", 160#, seeks fun and interesting partner to explore. You should be an active, healthy, seductive guy. I can be a lot of fun and I love to play. Drop a line. Send pictures and number. Box 858, 2216 Market St., SF, CA 94117. (P-05)

Friend and Partner Wanted

let's get together!

special fun at play. Many hobbies. Box 854. SF, CA 94117. (P-05)

Sports Buddy

Just wanting to find someone to get to know better. I am 28, 6'2", 200#, and in good shape. I am very interested in meeting someone who is similar in appearance, and would like to get to know each other. Let's get together and have a good time. Please call 584-4783 - 6 to 11PM only please. (P-06)

SAFETY IN SITUATION

Green Eyes

Handsome GWM, 20, 5'10", 140#, seeks other sexy guys in man to man dance to: 2370 Market St., SF..CA 94114. All photos returned. (P-06)

TUTOR

Character and quick to learn. Can play and sing. I am a 29, 6'2", 215#, 32 yrs old, looking for a regular partner. Boxholder, P.O. Box 880608, San Francisco, CA 94102. (P-05)

MEET MEO

I'm a 29, 6'2", 215#, 32 yrs old, looking for a regular partner. Boxholder, P.O. Box 880608, San Francisco, CA 94102. (P-05)

Blue eyes

Handsome, loving PWA, 32, 145, 5'11", hairy, trim, beard, solid, stable, warm and caring. I'm a 21, 6'2", 200# male, non-smoker, and in being warm, loving and caring. Message if interested. He is very much and am doing so. This is my 21, 6'2", 220#, 19 yrs old, and is good at meeting new people. What have we got to lose? Please call 985-6511 or write to the PWA. SF, CA 94114. Please, SF, CA 94114. (P-06)

WANTED:

I'm a 38, 6'2", 200#, and looking for love. I'm a 35, 6'2", 180#, and looking for love. I'm a 32, 6'2", 180#, and looking for love. I'm a 31, 6'2", 180#, and looking for love. I'm a 30, 6'2", 180#, and looking for love. I'm a 29, 6'2", 180#, and looking for love. I'm a 28, 6'2", 180#, and looking for love. I'm a 27, 6'2", 180#, and looking for love. I'm a 26, 6'2", 180#, and looking for love. I'm a 25, 6'2", 180#, and looking for love. I'm a 24, 6'2", 180#, and looking for love. I'm a 23, 6'2", 180#, and looking for love. I'm a 22, 6'2", 180#, and looking for love. I'm a 21, 6'2", 180#, and looking for love. I'm a 20, 6'2", 180#, and looking for love. I'm a 19, 6'2", 180#, and looking for love. I'm a 18, 6'2", 180#, and looking for love. I'm a 17, 6'2", 180#, and looking for love. I'm a 16, 6'2", 180#, and looking for love. I'm a 15, 6'2", 180#, and looking for love. I'm a 14, 6'2", 180#, and looking for love. I'm a 13, 6'2", 180#, and looking for love. I'm a 12, 6'2", 180#, and looking for love. I'm a 11, 6'2", 180#, and looking for love. I'm a 10, 6'2", 180#, and looking for love. I'm a 9, 6'2", 180#, and looking for love. I'm a 8, 6'2", 180#, and looking for love. I'm a 7, 6'2", 180#, and looking for love. I'm a 6, 6'2", 180#, and looking for love. I'm a 5, 6'2", 180#, and looking for love. I'm a 4, 6'2", 180#, and looking for love. I'm a 3, 6'2", 180#, and looking for love. I'm a 2, 6'2", 180#, and looking for love. I'm a 1, 6'2", 180#, and looking for love. (P-05)

BEST PERSONAL

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