Examiner Telephone Poll Challenged

WHO'S ON THE LINE?

by George Mendenhall

Only 60 gay men and bisexuals were interviewed in a District 5 congressional election poll published by the Examiner on Tuesday, according to Stephen Teichner, who conducted the survey. This brought into question his analysis of the gay vote.

Local pollster David Binder explained, “It is extremely difficult to draw conclusions based on such a small sample. The margin of error for the subgroup would be much greater than the standard 5%.” The poll gave candidate Harry Britt 22% of the gay vote to Pelosi’s 13% with other candidates trailing.

The Examiner claimed that Britt and Pelosi split the votes of the declared lesbians and bisexual women with 13% each. Binder said this conclusion is totally unfounded as “you cannot conclude that lesbians are split on such an extremely small sampling.”

Teichner said the Examiner should have included a standard disclaimer that usually accompanies such polls: “Smaller subgroups will have larger margins of error.” There have been charges in the gay community that the Examiner has been highly biased in its reporting of the campaign by showing strong support for candidate Nancy Pelosi.

Binder also questioned the validity of the entire poll because "Continued on page 3"

Support Surges for Regional AIDS Hospital

by Shawa P. Kelly

San Francisco Health Department officials began to garner political support this week in their effort to establish the area’s first regional AIDS hospital, but cautioned that negotiating details of the plan will probably take well over a year.

Dr. David Werdegar, the City’s Health Department director, proposed last week that a former U.S. Public Health Service hospital at 15th Avenue and Lake Street in the Richmond District — a facility used by the Army as a language school since 1981 — be converted back into a medical center for treatment of AIDS patients.

“Knowing we had a place to provide care would give us a great sense

Continued on page 14
Nancy Pelosi was a charter member of the Democratic Party's Gay/Lesbian Caucus. In 1984, she ran for National Party Chair against Paul Kirk. Each candidate for chair ran with a slate of 25 delegates. Pelosi was the only candidate that had a Gay person on her slate. When Pelosi realized she was not going to win Chair (because she was a "liberal woman from San Francisco," New York Times, January 1985), she attempted to break Paul Kirk's slate with the Gay person on her slate, because she believed it was important to have Gays represented on the National Committee. Paul Kirk won that election in February 1985, his entire slate was also elected, and shortly thereafter he dissolved the Gay/Lesbian Caucus.

Nancy Pelosi received the above letter from the National Association of Gay & Lesbian Democratic Clubs right after she lost the race for Party Chair. Would the Gay/Lesbian Caucus have welcomed Pelosi's presence at their meeting if she was working to stop them? Would the Gay/Lesbian Caucus look forward to continuing to work together with Pelosi in meeting the challenges ahead if she opposed their presence in the Party?

NANCY PELOSI
IS THE VOICE THAT WILL BE HEARD IN THE HOUSE
AND THE SENATE
OF THE UNITED STATES CONGRESS

Nancy Pelosi’s Record

BEFORE NANCY PELOSI: There were no Senate hearings under Orrin Hatch, the REPUBLICAN chair of the Health and Human Resources Committee on AIDS.

AFTER NANCY PELOSI: TWO days after the DEMOCRATS took control of the SENATE, Senator Edward Kennedy became Chair of the Health and Human Resources Committee and held the FIRST hearings on AIDS.

In 1985-86, Nancy Pelosi was head of the Democratic Senate Campaign Committee. In 1986 the Democrats won a majority in the Senate, and they honored Nancy Pelosi as the person most responsible for that victory.

In 1977, Nancy Pelosi joined with Gays and Lesbians in our fight against Anita Bryant.

In 1980, at the Democratic National Convention, Nancy Pelosi provided crucial assistance to Gay/Lesbian and feminist activists who were fighting to include opposition to discrimination based on sexual orientation in the Democratic Party Platform. They succeeded, and they credit Pelosi with leading them through the political process that made possible the adoption of the first national party platform plank forbidding discrimination against Gays and Lesbians.

In 1982, Nancy Pelosi spoke on the floor of the United States Congress, urging the selection of San Francisco for the site of the 1984 Democratic Convention, over the objections of homophobic Congresspeople who did not want the convention held in San Francisco because of our visible Gay/Lesbian community and for fear of AIDS.

In 1984, as head of the Compliance Review Commission for the Democratic National Convention, Nancy Pelosi fought homophobic state delegations that wanted to ignore Party rules forbidding discrimination on the basis of sexual orientation. This led to the largest representation of Gays and Lesbians ever at a national convention.

In 1984, as Chair of the Host Committee for the Democratic National Convention in San Francisco, Nancy Pelosi worked with the Gay/Lesbian community to assure full participation in Convention activities. Pelosi named over 25 open Gays and Lesbians to the Host Committee. Pelosi arranged for state delegations to visit Gay and Lesbian households, and to stay at Gay-owned and operated hotels. She directed the development of a Gay/Lesbian Resource Guide for national and international media contacts. She solicited and included material about the richness and diversity of the Gay/Lesbian community and its contribution to San Francisco in the Official Program Guide.

― As Chair of California State Democratic Party, Nancy Pelosi fought successfully to get these words into the 1982 party platform:

"We recognize that less than one out of ten families is now a traditional nuclear family. To protect the rights of every individual within these new realities of our culture, we propose opposing laws that discriminate against persons in employment, housing, credit, legal rights, education, and immigration, based on sexual preference."

Paid for by the Gay/Lesbian Committee to Elect Nancy Pelosi to Congress, P.O. Box 183, San Francisco, CA 94101. Treasurer: William Russell Shapiro
phone calls were made on Friday and Saturday when polling yields a poor return, with the Examiner making only random calls to registered voters. We have not done this. We are in fact supporting Britt and we have made a contribution to his campaign. We believe this campaign is important in San Francisco and nationally. We have worked with Harry Britt and hope to continue to work with him as a member of Congress. We demand that you withdraw your campaign flyer and seek your apology for the misuse of our name in your campaign literature.
“Gay power is surrounded by myth. The political leadership is fragmented. Gay power has once again been shallowly analyzed and ineptly trivialized. Shinoff observes with validity that "Gay rights groups were formed as a reaction to the strife in the community by the need to be visible and to elevate our self-esteem and to protect us from violence against gay people." What Paul Shinoff determines as a decline in gay power is in reality a difficult and thorny question that needs to be explored further.

Shinoff points out the political leadership of the gay community is fragmented, and this fragmentation is reflected in the political power of gay voters. The political leadership is divided into smaller factions, each with its own agenda and priorities. This fragmentation makes it difficult for gay voters to coalesce into a unified force.

Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out. Some gay leaders don't want them to pull it from the plug. The lights won't go out.
left untouched

Women's Center

Break-in Linked To
Contra Supporters

by Bob Marshall

An early-morning break-in at the Women's Building in the Mission is weaving a web of political intrigue, domestic spying and dirty tricks.

Burglars who entered the building on 18th Street near Valencia during the wee hours of March 11 ignored valuable computer equipment and tape recorders to rifle office files and steal a computer disc containing information on organizations housed in the building.

"We have no doubt that it is part of a pattern [of political break-ins across the country]," said Women's Building spokesperson Carmen Vasquez at a packed press conference Wednesday.

"We had information sensitive to clients and tenants of the building taken. Common thieves don't take computer discs, that just doesn't happen. There were a lot of valuables in this place that weren't touched or stolen, so we're positive that the burglars were after political information.

Building officials say an organization opposed to U.S. involvement in Central America, Somos Hermanos, seemed to be a specific target of the burglars.

"Files rifled, valuables stolen, organizations jimmied, and meetings had been examined."

"There would appear to be a very logical connection," said Vasquez. "The Women's Building is a center where organizations involved in protesting U.S. involvement in Central America and the Caribbean gather, meet, hold events and do a lot of work to organize the community in protest of current government policy."

"There is no evidence of who commit­ted the break-in at this point," said Maria Gallo of the ACLU. "If you point a finger, you're going to have to point a finger that circles broadly."

"We know that there are some 26 agencies of the Federal government that are currently engaged in some sort of domestic intelligence gathering," said Gallo. "So we're not just talking about the FBI, CIA, INS or the IRS, we're also talking about the Federal Emergency Management Agency and any other number of subgroups of different departments like the U.S. Attorney's general counsel's office.

"We had information sensitive to political information."

Dissenting Habits

Sisters of Perpetual Indulgence

Even Jerry Falwell knows who the Sisters of Perpetual Indulgence are, but a rift within the group may lead to a legal battle over the right to use its name.

Gilbert Baker (Sister Chanel 2001) and Gil Block (Sister Sadie, Sister the Rabbi Lady) agree that if the Sentinel/ and other newspapers, the San Francisco Department of Public Health and any other members of the mark the Sisters of Perpetual Indulgence.

In the attorney's letter, the Sisters de­nounced Baker and Block for "illegally and un­lawfully" claiming the mark, and for making "false, fraudulent and defamatory statements." The lawsuit lists Baker and Block and the "Sisters of Perpetual Indulgence.

The San Francisco Department of Public Health offers AIDS Antibody Testing which is VOLUNTARY and ANONYMOUS.

To find out more about the test, call the S.F. AIDS Foundation Headquarters.

863-AIDS

In Northern California: (+4800) FOR-AIDS, (TDD: 846-6606)

To make an appointment at an Alternative Test Site for education or testing, call:

621-8458 (TDD: 621-5106)

Get the facts. Then decide.
Seniors Lit Up
By GLOE

Corinne Lightweaver

Some of the issues faced by seniors, no matter what their sexual preference, are retirement, loss of loved ones or partners, housing, and medical problems. One of the greatest problems is the denial of aging, especially on the part of gay men, says George Roosen, a senior and half-time Program Coordinator for Operation Concern's Gay and Lesbian Outreach to Eiders (GLOE).

"People avoid thinking about aging and death, but they shouldn't because it's neither scary nor unpleasant," Roosen says. "I really think the most important thing for the senior gay person is to form friendships and support networks with other gays."

Although there are an estimated 20,000 gay and lesbian seniors in San Francisco, for gay men and women who lived through the McCarthy Era and the gay intolerance of most of this century, picking up the phone to call GLOE is a difficult step to take. Some people who call for assistance or inquiries won't give their names; some are afraid to put on the mailing list. Many do not identify themselves as gay or lesbian, or are afraid of coming out of the closet. "We have men in their 70's who are working on coming out," says Roosen. "They're still afraid of their families finding out."

Elaine Porter, full-time Program Coordinator for GLOE, says although the agency knows they are out there, it is hard to find gay seniors who are homebound or cloistered. She tries to get word out wherever possible — through gay and mainstream media, senior newspapers, neighborhood publications, and information fairs.

"Our seniors face the same problems as seniors in general, but with intensified stress due to isolation, lack of family systems and support, and discrimination," says Porter.

GLOE, a program of Operation Concern, began in 1983 with a $16,000 grant. This year the grant money totaled $60,000, including support from the State of California and the San Francisco Commission on Aging.

Although other gay/lesbian senior programs exist, such as SAGE (Seniors Action in a Gay Environment) in New York and Project Rainbow in Los Angeles, GLOE is the only full-time gay/lesbian program for seniors which receives federal funds.

More than 75 volunteers, many of them seniors, provide the resources for GLOE's many services. Porter says it's the only program where seniors decide on, run, manage and attend their own events.

GLOE services include counseling, referrals, home visits for people who are isolated because of illness or geographic location, volunteer assistance, and social activities, such as dances, potlucks, a women writers' group, a men's support group, workshops on yoga and women's sexuality, and Wednesday lunches in the Tenderloin. GLOE also sponsors a bi-monthly educational series in which community people speak on legal issues, health matters, coming out, and other matters of interest to seniors.

The Women's Tea Dance, the most popular women's program, was nominated this year for the Golden Gate Business Association's Cable Car Award for the second consecutive year for an "outstanding contribution to women's programs." Although some mixed events are scheduled, GLOE's members generally express a preference for sex-segregated events.

While some activities are held at Operation Concern's offices on Market Street, for large activities GLOE rents space in a YMCA, church or another senior center.

"I think GLOE is very greatly needed," asserts Monika Kehoe, a charter member of GLOE and a member of the Advisory Committee. "Because only five percent of lesbians over 60 use the mainline senior centers, it's very advantageous to have some kind of a place for them to go and for the men, too. Most of the major cities have begun programs of this kind. It's the old lesbians and gay men who are isolated in rural communities who have the most serious problem."

Half of GLOE participants have been married and had children, reflecting the strong social pressure to marry in the early 1900's. Most are estranged from their families, in some cases because of a lack of acceptance of their sexual preference. While most of the men over 60 are retired — either because of economic success or disabilities — most of the women are still working. Although senior women may be more supportive of each other, says Porter. Professional women, however, are much more fearful and closeted.

Kehoe, an Associate Researcher at SF State University, attributes part of the difference between the sexes to the emphasis on youth and beauty in gay men's culture. According to Kehoe's 1984 study of lesbians over 60, the first nationwide study of this age group, the biggest problem facing older lesbians is loneliness. Dr. Berger's book, Gay and Gray, suggests loneliness is a problem for old gay men as well.

"I think it's probably more serious for men in a way," says Kehoe. "Since there's such a premium on youth among the males, they are quite likely to be lonely after 60 and especially as they age further, after 75 and so on, and their partners die younger than women because, as we know, women survive longer."

Very little research has been done about aging gays and lesbians because until recently studying homosexuality as a dissertation topic in a university, where much of all research is done, was frowned upon, says Kehoe. Only recently have graduate students been able to use topics on homosexuality, so research on the subject is sparse.

AIDS, another issue facing gay seniors, has typically been overlooked by both researchers and AIDS professionals, says Porter. Originally, the Centers for Disease Control didn't even

"Old women and old lesbians are going to become increasingly more visible as they build greater and greater networking and also begin to confront the issues of ageism," says Adelman.
bians have begun to spring up in the last few years, and are now forming across the country. There are many different types of organizations, including social service agencies that are specifically for women over 60, such as the Older Women's League (OWL), a national legislative lobbying organization, recently established the first Lesbian Caucus ever. As they build greater and greater networks for older lesbians and social service organizations that are working on coming out, they are also beginning to confront the issue of aging, as they build greater and greater networks for older lesbians and social service organizations that are working on coming out.

"We have men in their 70s who are working on coming out," says Roosen. "They're still afraid of their families finding out."

book three years ago, there was no consciousness or language for discussing aging; however, networks for older bians have begun to spring up in the last couple of years. Bay Area Career Women, an organization for lesbian professionals, which has a number of members over 50 and 60, has scheduled an upcoming dance for older women called "Forties, Fifties, and Fabulous." The Older Women's League (OWL), a national legislative lobbying organization, recently established the first Lesbian Caucus ever. And the first West Coast Old Lesbian Conference and Celebration, exclusively for women over 60, will be held April 24-26 in Los Angeles.

"Old women and old lesbians are going to become increasingly more visible as they build greater and greater networking and also begin to confront the issues of aging," says Adelman. In addition to the social networks and social service organizations that are forming across the country, lesbians and gay men are also working to address the issue of housing for the elderly. Groups, such as The Crown's Nest near Tallahassee, Florida, and another group in Oregon, are examples of individual attempts at forming retirement communities in rural areas, where people are invited to join and either rent or build a small cottage. In metropolitan areas, groups such as Matrix, a New York retirement center for lesbians, and GALAXY, a San Francisco retirement center for men and women, are still in the fundraising stage, GALAXY, which stands for Gay and Lesbian Accommodations for the Experienced in Years, aims to provide residential facilities for those who prefer group living, and home care and services for those who prefer to live in their own home.

Locally, groups of friends and informal retirement groups in San Francisco, Marin and the East Bay are gathering in people's homes to share their resources and form communities, says Adelman. Although many seniors are involved in organizing senior services, activities for the elderly represent a range of ages, which has been a sore point for some seniors. Both Porter and former GLOE coordinator Sheryl Goldberg are younger women.

"Some people have said that programs like GLOE and SAGE are ageist because they're not run by old lesbians and gay men and I think there's a point to that," says Adelman, "but... aging and again is not an issue like race, for example. If I'm lucky I'm going to be old, but I'm white and I'm never going to be black. So I have a vested interest. This is not an altruistic, liberal (cause), this is a very personal statement people are making. I think it's very important that we intergenerationally connected to benefit all of us."

Within the gay community, Adelman says she understands that younger women have done," says Adelman. "I think the most important thing is that we have a program — to struggle over, to fight and shape — by and for old lesbians and gay men. We didn't have such a program ten years ago. I'm all for having programs in the community to fight and struggle over, rather than to not have any at all."

It's time for a strong gay voice in Congress.

Ten years ago the gay/lesbian community of San Francisco made history by helping to elect one of our own, Harvey Milk, to the Board of Supervisors. The thrill of our victory gave hope and inspiration to our brothers and sisters throughout the nation.

Today we can send the same wave of pride across America by helping to elect the first openly gay non-incumbent candidate to Congress. We may not have this opportunity again for decades.

The AIDS crisis threatens our lives and civil liberties and underscores the urgency of electing a powerful gay spokesperson to Congress.

Supervisor Harry Britt has a solid record of leadership and accomplishment at City Hall. His hard work has inspired a powerful grassroots movement of gay and non-gay volunteers, like the one that swept Harvey Milk into office, to unite in the Brit for Congress campaign.

"We have men in their 70s who are working on coming out," says Roosen. "They're still afraid of their families finding out."

As one of the people involved in helping GLOE find funding to start its program, Adelman says she understands both points of view.

"It's a valid criticism, but I don't think we need to exclude or denigrate the work that younger women have done," says Adelman. "I think the most important thing is that we have a program — to struggle over, to fight and shape — by and for old lesbians and gay men. We didn't have such a program ten years ago. I'm all for having programs in the community to fight and struggle over, rather than to not have any at all."

Write a check. Write history.

With less than a month to go, Harry needs your money NOW! Your contribution will help write history.

Give some time. Change the future.

There's plenty to do before the election, and not much time to do it. Whether it's working in the office, telephoning voters or going door to door — every hour of your time is badly needed.

Here's how you can help:

- Fill out and mail the coupon.
- Call the headquarters, 884-8418.
- Stop by to help: 25 Van Ness Avenue #325 near Market Street.

SPECIAL ELECTION FOR CONGRESS
VOTE TUESDAY, APRIL 7 OR VOTE BY MAIL.

Sign me up, Harry!

I want to help send you to Congress.

$3,300 $500 $50 $25

□ I want to volunteer.
□ I need information about voting by mail.
□ List me as a supporter.

THOMAS ALLEMAN
The Race is Hot, but Lesbians Say “We’ve Agreed to Disagree”

by Yvonne Zylan

The race to fill the late Sala Burton’s 5th Congressional District seat is definitely heating up. Two prominent endorsements of Supervisor Harry Britt held a press conference, and the Bay Area Reporter led to early predictions that Brit would easily secure the majority of the lesbian and gay vote.

However, a surprise endorsement of Nancy Pelosi by SF’s third major gay newspaper, Coming Up!, started speculation that there was a split — or even several splits — in the community. A recent endorsement of the BAR referred to Pelosi’s supporters as “a few male-hating women” and charges of misogyny immediately flared. An ad placed in CHI listed 65 lesbians and gay men who are behind Pelosi, and more rumors began circulating about divisions in the community, especially among lesbians.

The Sentinel spoke with several lesbians actively involved in supporting Britt or Pelosi. Although many of the women acknowledged that there were indeed “divisive” tactics being employed in the race, most agreed that there was a general respect within the lesbian community for an individual woman’s right to choose her own candidate. In short, lesbians in SF have “agreed to disagree” on the subject of the special election, and many resent the exaggerated reports of divisions, which they feel are being manufactured.

Last Saturday, a group of lesbians supporting Harry Britt held a press conference and issued a statement, which read, in part: “Harry is one of us … a reasonable, progressive candidate who has addressed all to just causes. … We are not making history.” Pat Norman, one of those present at the conference, is supporting Britt because she is concerned about the future of the community. “I would hope people would take a future look and not go back. We have the historic opportunity to have an out gay representative in the Congress who will be able to take immediate action on our needs.”

Allegations that Britt’s staff and supporters sabotaged his campaign for a seat on the Board of Supervisors in 1983 and caused her to worry about the effects of such stories on the community’s progress, “I would like very much for people to understand that what happened in 1983 should not carry too much weight today. It’s not useful to have this platform.” She claims that the article was “exaggerated and one-sided” and accussed Norman of being selfish in her handling of the early stages of the AIDS epidemic as Coordinator of Lesbian and Gay Health Services, “Pelosi has been really accurate” and that it “should not be used to keep our lesbian and gay agenda back.”

Sally Guracht at Britt Unity Rally

“I don’t want just the party line. I want the Congress to have to answer to a really radical voice. I want somebody who will move the middle to the left and the right to the middle.”

That “somebody” is Harry Britt, Guracht says, although the admittance has taken some time for Britt to win her over. She did not support Britt to fill Harvey Milk’s seat in 1979, but says that “my step, with every vote on the Board” Britt has convinced her of his “heartfelt” commitment to progressive issues. She rejects rumors of a split in the lesbian community, saying that the tie between people like Pat Norman and herself with Pelosi supporters like Del Martin and Phyllis Lyon is too deep to be threatened by disagreement on this issue.

Robertta Achenberg, of the Lesbian Rights Project, says that the idea of a split within lesbians “has been created by the straight media to undermine the community.” She says that Pelosi is “a perfectly fine candidate, and if the were running against Quentin Kopp, I would support her. But, she’s not.” Achenberg says she doesn’t have doubts is “an incredibly important to elect an openly gay candidate, who is as progressive as Harry,” She cites her record on such issues as non-interventionism, the environment, funding for schools, and coalition-building as evidence that he “is the best spokesperson for progressive policies.”

Laura McBride, of SF CAN (the No. 64 organization), is in the unique position of supporting both Britt and her lover, Donna Yutzy of Bay Area Career Women, is supporting Britt. She believes that the and Yutzy are living proof that lesbians can disagree on the race without any of the “ranting and raving and carrying on” that has been alleged. She is in the process of writing an open letter to the community expressing the fact that those gay men with AIDS who are using somename or other dirty tactics are in the minority. McBride feels that the “historic mo-
Run, Ginny, Run:
We Need a Gay or Lesbian Presidential Candidate

Virginia Apuzzo speaks to the Parade and Celebration.

I agree with Reverend Pat Robertson. His gun-toting, bible-thumping television "ministry" warns us that America is in desperate need of salvation, and I agree.

But we are talking about saving two different Americas—his is one of polyester patriots who see conformity as black and white, young and old, urban and rural, comprised of every national, religious, and economic background. We are everywhere. Our hundreds of newspapers, thousands of bars, community centers, health clinics, churches, organization, and millions of brothers and sisters coupled with our compassion, energy, and unmatched creativity are ripe with national political potential.

I want to save our country from the Dred Scott decision of this century, suffering from the neglect of the disease of apartheid, the gratuitous punishment that leads so many of our brothers and sisters to walk crippled through life emotionally disturbed, mentally tormented, and alcoholic.

More and more of us have the courage and self-esteem to recognize that if we do not rock the boat we will be drowned. The injustice we confront cannot be discounted any longer by feeling that somehow we deserve them, that our struggle for justice is not as valid as others.

We are the people faced with the Dred Scott decision of this century, suffering from the accumulation of indignities and oppression of generations.

And I know I need a lesbian or gay presidential candidate. If you are interested in Ginny running, please drop me a note: David Scondras, PO Box 33851, San Diego, CA 92103.

ポイント・オブ・ビュー
DAVID SCONDRASt

WHAT WOULD YOU DO IN THE FACE OF AN EPIDEMIC?

☐ IGNORE IT
☐ CALL 558-9644
☐ WAIT FOR IT TO GO AWAY

AIDS has left few lives in San Francisco untouched. Almost everyone knows of someone, a friend, co-worker or neighbor who has been diagnosed with this life-threatening disease. The Shanti Practical Support Program urgently needs volunteers—men and women from all walks of life—to spend 6 hours a week cooking, cleaning and doing other necessary tasks for people with AIDS. Don't wait any longer, call today.

Tip the scales.

Be a Shanti Practical Support Volunteer. CALL 558-9644

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THE SCENE
PO BOX 33851
SAN DIEGO, CA 92103

San Francisco Sentinel • March 20, 1987 9
Recently, I visited a lawyer for advice about a lawsuit I was considering. Essentially, I had analyzed the situation and concluded that it would be better to avoid litigation. After a half-hour visit, the lawyer agreed with me. He spent another 15 minutes reviewing some papers I had brought. No research was necessary. When his bill arrived, it was for $93.75.

I thought of the many things I could do with the money and felt a little remiss that I charged $125 per hour just to chat. I thought about bill­ ing him for the 15 minutes he had kept me waiting for my appointment.

But then I realized that, even though I could have stopped for a cheaper lawyer, I picked this fellow because I had complete confidence that he would be of good advice — and he did agree with me, didn’t he?

I know that many lawyers offer free “initial consultations” or a low fee for them. Some of them could conceivably give advice that might cost you more in the long run. So I finally realized that I got what I paid for — advice that I could count on.

Ken Cady

Lawyers and Legalities

In recent months I have discussed a book by attorneys Hayden Curry and Denis Clifford that is designed to help people do without lawyers. It is published by Nolo Press in Berkeley — an organization that has a whole list of books designed to help you avoid a visit to a lawyer. The book that interests me is A Legal Guide for Lesbian and Gay Couples. I have previously discussed its approach to durable powers of attorney and wills. The book is full of other legal advice which can help you understand and avoid complex legal problems.

The first area covered involves living-together contracts. Living together can involve a roommate or a lover — the legal issues start out the same but branch off depending on the relationship.

Castro Controversy

To the Editor:

David M. Lowe’s “news” story contained major factual errors in Castro Theatre in the March 13 issue of the Sentinel includes several erroneous elements (perpetuated from an article in another publication) that should be corrected immediately.

There is absolutely no basis in fact for the statement that the Castro’s balcony is “vandalized.” Furthermore, Lowe’s assertion that the balcony has been closed for years” reflects a lack of familiarity with activity at the Castro in recent years that is laughable to any semi-regular patron of the theater. Besides sold­out or near­sold­out events such as the benefit premiere of “The Times of Harvey Milk,” the annual mid­night Christmas Eve Man, and many of the programs of the San Francisco Lesbian and Gay Film Festival each year, the balcony has been open for numerous of our regular attractions in recent months (to name a few: “Blue Velvet,” “Animation Celebration,” “Hedonism” and “Rashomon”). The balcony is closed only when the 900­seat orchestra offers sufficient seating for a particular performance. All this simply for reasons of jalutary efficiency.

Surf Theatre would appreciate your correcting these errors as soon as possible.

Ann Elder

Robert Hawk

Lowe Responds

We regret the error and thank you for pointing out the error in the previous issue of the Sentinel. We attempted to verify specific facts previously published in the March issue of Film Month, but publicist Ann Elder was not very forthcoming. Every attempt by the Sentinel to verify information has been met with the response that Mr. Elder is too busy to talk with you. Our latest attempt to secure factual information from your organization was also unsuccessful. We feel there was nothing to report.

However, after giving Surf Theatre every opportunity to be forthcoming, we began our own investigation to secure information you could have offered voluntarily. The results of our inquiries appear on page 11.

Thanks for Alternatives

To the Editor:

We would like to thank our staff for your continued coverage of alternative therapies available both in clinics and ARC patients. It is encouraging to know that there are people out there searching for non-traditional therapies as opposed to Western methods, which often do more harm than good. We believe those people in our area should be aware of these efforts.

Sincerely,

Robert Hawk, Director

Robert Hawk

Shame on O’Connor

(The following is a letter sent to Cardinal O’Connor of NYC, regarding statements made in his recent article in the New York Times.

Dear Cardinal O’Connor:

I was embarrassed and shocked at your recent decision to ban homosexuals from worshiping at the Dignity Mass in St. Francis Xavier Church in New York City. This is yet another in your repeated pattern of demonizing homosexuals. Cardinal O’Connor, do you ever ask yourself what Christ might do in a similar situation? Is it any different than the way the Holy Spirit depicted to Jesus in the story of the Good Samaritan? You know, all of His disciples were men and homosexual love among some of them is a probable reality. Nevertheless, Christ was so intent on saving those men that He prayed with Him. Has the Cardinal of New York City dared to Christ­Christ?

Your homosexual brothers and sisters are all creatures of God, created in His goodness and likeness. Inherent in their human nature is their love and sexual expression for one another. This disposition is neither chosen nor contrived. It is in­herent in their human nature. Being ‘created in Christ’s image’ does not mean to be the temple of the Holy Spirit. Therefore, as Christian human beings, how can we be so hateful toward persons of the People of God, and do not deserve the sub­standard position in the Christian community you have relegated them to by your bigoted and homophobic agenda?

Could you try, in the name of Christ to this world, to show these so-called ‘sinful’ beings the dignity human beings they are, deserving of Christian acceptance, respect and love? It’s too easy to call someone of the Holy Name of Christ, then at least in the name of humanitarian decency and mercy.

Thank you.

Sincerely, your homosexual brother in Christ,

Jerry Walker

Letters

from page 4

and education for East Bay residents. We do not have either the staff or the budget to solicit help from the community in general, but this does not excuse our failure of existence, or ignorance of our needs, and our community needs. If anyone out there would like to help, we won’t say no.

Robert Hawk

Brevity is a virtue.

Robert Hawk
Surf Theatres Plan To Save The Castro

by David M. Lowe

Despite continual denials from Surf Theatres that plans are in the works to divide the Castro Theatre, the Sentinel has learned that the City Planning Department has been reviewing plans to build two screening rooms in the theatre's balcony since late last summer.

Surf Theatres has requested a building permit to construct two multiplex theatres, each seating 175 patrons at an estimated cost of $200,000. Before construction can begin, the City Planning Department must complete an environmental impact review, publish a recommendation that allows for a 10-day period of appeal, and then hold hearings before the Planning Commission.

Despite claims by Surf Theatres Reproductive Manager Robert Hawk that "there is nothing happening at this point," architectural plans have already been submitted by John Elphick, and City Planner Sharon Rogers is nearing completion of her environmental impact review. Rogers' review addresses the impact that the Surf's proposal would have on surrounding businesses, parking and the quality of life in the neighborhood. She told the Sentinel that she will probably rule that the plan would not be harmful to the environment and recommended approval of the project.

Even though the Castro Theatre is a landmark building, the proposed construction is not subject to review by the Landmark Board because renovation or reconstruction of interiors is not prohibited.

Notes accompanying the Surf's environmental evaluation application state:

In order to enable the lease to continue operation of the premises known as the Castro Theatre, 429 Castro Street, the proposed alterations are necessary owing to the circumstances described herein.

The existing lease between the building owner, Central California Theatres Co. and the lessee, Surf Theatres, has expired and negotiations for renewal are currently in progress.

The owners are requesting a substantial rent increase, which, according to the provisions of the lease option, amounts to a figure that is nearly double the present rent, with subsequent increases in later years. This increase can only be met by significantly increasing the gross income from the premises. Unlike other types of businesses, such as retail sales, service activities, restaurants, etc., movie theatres cannot compensate for increased costs of operations by across-the-board ticket price increases for the following reasons: 1) the cost of film rental is met by paying the distributor a fixed percentage of the box office receipts; and 2) it is not possible to set an admission price in excess of that which generally prevails in any given area.

In the case of the large, older urban theaters it has been found that income can be increased by sub-dividing the interior space to create additional auditoriums. This is a common practice in the industry and has been a successful method of maintaining the profitability, as well as the ambience, of large theaters that would otherwise be obsolete.

There are many examples of this approach in the Bay Area and several within San Francisco. While the purpose of additional screen facilities is to increase patronage over an extended period of time, it does not burden the remainder of the building nor impact adversely upon the environs of the theater.

In the era prior to the advent of TV and video-cassette, when movie theaters were more heavily patronized, a theater such as the Castro, with 905 orchestra seats and 658 in the balcony, might on occasion attract as many as 1,000 patrons to the theatre over a half-hour period. With the proposed changes the attendance pattern would be far less intensive. Screening times would be staggered so that patrons for each of the three auditoriums would arrive over a more extended time period and both the line waiting to purchase tickets, as well as the ticket holder line, would be shorter. The situation of large number of patrons simultaneously converging on the refreshment counter and rest rooms would be minimized. The same situation would pertain at existing time, easing the impact on sidewalks, parking areas and public transport, as well as on the neighborhood cafes, restaurants, bars, and ice cream parlors.

A viable landmark is of greater benefit to the neighborhood and the City than a derelict white elephant that would have no future without major alterations.

Surf Theatres has also submitted attendance figures for the years 1976-1986 (see accompanying graph) to verify the decrease in theatre revenues.

The architectural plans appear to maintain the interior quality and beauty of the theater, while providing for increased revenues and decreased costs. Rogers said she took great care in reviewing all of the information, including the actual plans, to ensure the integrity of the interior would be maintained.

It appears that opponents will have sufficient time and opportunities to voice their concerns about the plan.

Rogers will make her final recommendation to the Planning Commission late this spring or early summer.

There's a myth going around that AIDS is a white, gay man's disease. The fact is, AIDS does not discriminate on 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.

AIDS PROJECT OF THE EAST BAY

A program of the Pacific Center for Human Growth and Core Alesoch and Contra Costa Counties. Volunteers Needed

400 40th Street, Suite 200
Oakland CA 94609

No discrimination here.

The next time you visit your dentist and require lab services such as crown and bridge work, you have a right to select a lab of your choice. Please ask for work by Crown Achievement Dental Laboratory. Serving our community for 6 years.

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415-431-8815

AIDS & ARC Switchboard

The AIDS & ARC Switchboard is staffed by men and women with AIDS & ARC. We created it to serve the needs of people with AIDS & ARC and their friends, family and lovers.

Please call us if you are—

• in need of advice
• looking for information
• confused and anxious
• depressed

We want to help.

861-7309

Staffed Monday through Friday, 1:00 - 4:00 PM

(Leave a message at all other times)
Coors Slammed Out of Fenway Park

BOSTON — Red Sox fans won't be able to buy Coors beer at Fenway Park anymore. Bowing to pressure from union officials and openly gay Boston City Council member David Scoular, park management decided to remove Coors beer from its concessions.

Scoular and the head of a local restaurant employees union allege that Coors backs the Contras in Central America and attacks "the rights of gay people, blacks, women and union." The Coors ban at Fenway Park is believed to be the largest contract the company has lost over its political activities and alleged labor practices.

"Baseball is supposed to be an all-American sport," said union official Dominic Boccaro, who encouraged actions to oppose Coors sales in other ballparks across the country. "Coors doesn't deserve to be sold in any park in the country."

White House Admits Gay Discrimination

WASHINGTON, DC — White House lawyers have admitted that sexual orientation was a "factor" in denying a gay man's access pass in 1984, but added that "it is not the policy of the White House to bar homosexuals from an applicant's sexual orientation." "Sex" was defined as "a large and growing homosexual community." The White House has been called to account for the death of a gay man named Jim Brand. The gay community is responsible for the "moral victory." The case was investigated by the press after they were subpoenaed in the case, and apparently ironed out their jobs as a result.

One-Man War Against "Gay Murder Cult"

VINCENTES, Indiana — The new Knox County prosecutor is convinced that two murders, seven years apart, were evidence of a "gay murder cult." He charged 25,000 residents of Vinncennes that a "large and growing homosexual community" is responsible for "the rise in pornography." Local gay activists say Jerry McCaughey, who took office in January, is on a full-scale witch hunt. McCaughey convened a grand jury to investigate the death of 18-year-old Brent Brand, who disappeared after attending a mostly-gay party last May. About a week after the party, Jim Leydecker was found murdered and body of Brand's decomposed body was found dumped in a ditch across the state line in Indiana. Leydecker told investigators he had flown alone while talking after the hosts had gone to bed, and that he disposed of the body when he awoke. More than 25,000 people screened so far, 65 have tested positive for the HIV antibody. A bill would take away the state health department's power to confine people with AIDS and force the health director to prove probable cause for forced testing. The Colorado State Health Department wants alternative test sites to report the results of HIV antibody tests, but AIDS activists say reporting compromises people from being tested. The author of the bill, who supports reportability, has vowed to kill the bill unless it is amended to its original form. About a week after the party, Jim Leydecker was found murdered and body of Brand's decomposed body was found dumped in a ditch across the state line in Indiana. Leydecker told investigators he had flown alone while talking after the hosts had gone to bed, and that he disposed of the body when he awoke. More than 25,000 people screened so far, 65 have tested positive for the HIV antibody. A bill would take away the state health department's power to confine people with AIDS and force the health director to prove probable cause for forced testing. The Colorado State Health Department wants alternative test sites to report the results of HIV antibody tests, but AIDS activists say reporting compromises people from being tested. The author of the bill, who supports reportability, has vowed to kill the bill unless it is amended to its original form. McCaughey covered a grand jury to investigate the death of 18-year-old Brent Brand, who disappeared after attending a mostly-gay party last May. About a week after the party, Jim Leydecker was found murdered and body of Brand's decomposed body was found dumped in a ditch across the state line in Indiana. Leydecker told investigators he had flown alone while talking after the hosts had gone to bed, and that he disposed of the body when he awoke. More than 25,000 people screened so far, 65 have tested positive for the HIV antibody. A bill would take away the state health department's power to confine people with AIDS and force the health director to prove probable cause for forced testing. The Colorado State Health Department wants alternative test sites to report the results of HIV antibody tests, but AIDS activists say reporting compromises people from being tested. The author of the bill, who supports reportability, has vowed to kill the bill unless it is amended to its original form.

Anomymous Testing Approved

DENVER — Colorado's House Judiciary Committee approved state health officials by approving legislation to allow anonymous HIV antibody testing. The bill would also allow the state to adopt a public health policy that would require anyone attending a public event to prove probable cause for forced testing. The Colorado State Health Department wants alternative test sites to report the results of HIV antibody tests, but AIDS activists say reporting compromises people from being tested. The author of the bill, who supports reportability, has vowed to kill the bill unless it is amended to its original form. McCaughey covered a grand jury to investigate the death of 18-year-old Brent Brand, who disappeared after attending a mostly-gay party last May. About a week after the party, Jim Leydecker was found murdered and body of Brand's decomposed body was found dumped in a ditch across the state line in Indiana. Leydecker told investigators he had flown alone while talking after the hosts had gone to bed, and that he disposed of the body when he awoke. More than 25,000 people screened so far, 65 have tested positive for the HIV antibody. A bill would take away the state health department's power to confine people with AIDS and force the health director to prove probable cause for forced testing. The Colorado State Health Department wants alternative test sites to report the results of HIV antibody tests, but AIDS activists say reporting compromises people from being tested. The author of the bill, who supports reportability, has vowed to kill the bill unless it is amended to its original form. McCaughey covered a grand jury to investigate the death of 18-year-old Brent Brand, who disappeared after attending a mostly-gay party last May. About a week after the party, Jim Leydecker was found murdered and body of Brand's decomposed body was found dumped in a ditch across the state line in Indiana. Leydecker told investigators he had flown alone while talking after the hosts had gone to bed, and that he disposed of the body when he awoke. More than 25,000 people screened so far, 65 have tested positive for the HIV antibody. A bill would take away the state health department's power to confine people with AIDS and force the health director to prove probable cause for forced testing. The Colorado State Health Department wants alternative test sites to report the results of HIV antibody tests, but AIDS activists say reporting compromises people from being tested. The author of the bill, who supports reportability, has vowed to kill the bill unless it is amended to its original form. McCaughey covered a grand jury to investigate the death of 18-year-old Brent Brand, who disappeared after attending a mostly-gay party last May. About a week after the party, Jim Leydecker was found murdered and body of Brand's decomposed body was found dumped in a ditch across the state line in Indiana. Leydecker told investigators he had flown alone while talking after the hosts had gone to bed, and that he disposed of the body when he awoke. More than 25,000 people screened so far, 65 have tested positive for the HIV antibody. A bill would take away the state health department's power to confine people with AIDS and force the health director to prove probable cause for forced testing. The Colorado State Health Department wants alternative test sites to report the results of HIV antibody tests, but AIDS activists say reporting compromises people from being tested. The author of the bill, who supports reportability, has vowed to kill the bill unless it is amended to its original form.
Future Priests Run Against Hunger

The students of Saint Patrick’s Seminary in Menlo Park are sponsoring a Soup From Hunger Run on Sunday, March 28, to benefit soup kitchens that serve the needs of the Bay Area's hungry.

In an attempt to dramatize and intensify our awareness of the problems of hunger in our local communities, future priests and others will relay near and far distances around the San Francisco Bay, on foot and by bike, to raise money for five local dining rooms that feed the poor: 1. St. Vincent de Paul Dining Room, Oakland; 2. Martha’s Kitchen, San Jose; 3. Martin de Porres House of Hospitality, San Francisco; 4. The Catholic Worker Kitchen, Santa Rosa; 5. Linux and Pilgrims, Sacramento.

Many of the needs in our community depend on the efforts of these soup kitchens for their daily bread. Without their services, the poor and hungry would undoubtedly face a more uncertain future. As we attempt to mitigate the effects of hunger on our planet, please join us in supporting the Freedom From Hunger Run on Saturday, March 28. With your help and support, we can prevent the scandal of hunger in the San Francisco Bay Area.

For more information, call (415) 525-5621.

Rites of Spring

The Board of Directors of Operation Concern, Inc. invite you to attend a Board Dinner and Dance to celebrate the Arrival of Spring.

The event will take place on Saturday, March 21, 1987 at the San Francisco Hotel, 1231 Market Street (between Sansome and Post), San Francisco. No host cocktails at 6:30 pm, dinner at 7:30 pm, after-dinner remarks by Supervisor Harry Britt. Dancing to follow, until midnight. $50 per person, contribution, $40 per table of eight.

Operation Concern, Inc. raises funds for its programs such as the San Francisco's mental health agency for lesbians, gay men and their families. Now in its 24th year, Operation Concern is part of Pacific Presbyterian Medical Center. Operation Concern, Inc. is a tax-exempt organization. Your ticket price is tax-deductible to the extent permitted by law.

There are eight, eight-table reserved tables. A ticket will be held at the door, all tickets $50.

For further information, call Operation Concern at 430-7600.

Family Issues and Substance Abuse

A community conference on "Helping the family of the Substance Abuse Client" will be presented by SF State University at the 19th and Holloway campus on Wednesday, March 8. The conference leaders, human services professionals, educators and reporters will join forces to address the needs of families of alcohol and drug abusers.

"The addicted is not the only victim of substance abuse," says Conference Coordinator Lillian Hyst, M.S.W. "It is also the family who lives with, or who are afraid to use drugs, or who abuse drugs, or alcohol, at least five others are directly affected. It's time to stop this epidemic of death and rejection that affects the family members, and to respond as a community."

The all-day conference features presentations on the latest research in family issues and substance abuse, a panel of community leaders moderated by KGO's Ray Coughlan, and workshops intended to stimulate community action.

The conference will be held Wednesday, March 25, from 9 am to 4 pm at the Four Seasons Conference Center at San Francisco State University. The $50 fee includes lunch. For more information and program brochure, call (415) 469-1200.

Laughter, Loss and Healing

Dr. Ann Goodheart will host a workshop on Laughter in a Time of AIDS on Sunday, March 22, from 1-5 pm at the Conference Center, Building A, Fort Mason Center.

Goodheart will demonstrate how laughter can help healing as well as to attempt to mitigate the effects of hunger on our planet. Please join us in supporting the Freedom From Hunger Run on Saturday, March 28. With your help and support, we can prevent the scandal of hunger in the San Francisco Bay Area.

For more information, call 546-4225.

GBA Candidates Forum

The Golden Gate Business Association (GBA) will host a reception and candidate forum featuring San Francisco's 5th Congressional District candidates, 2. March 23, from 6-8 pm at the Square Restaurant, A, Fort Mason Center.

Candidates will make statements, but will be available for one-on-one conversations to all interested. At press time Nancy Pelosi, Doris Ward, Carol Ruth Silver, Kevin Wadsworth, Edith Waddoups, Kazu Hashimoto, Ed Harris, Harriet Ross, Tom Spinosa and Mike Garza had committed to attend. The GBA event is free and open to the public.

Vanguard Workshop

Vanguard Public Foundation will offer a workshop entitled, "Organizational Survival Skills," as part of its technical assistance series provided to social change organizations in Northern California. This workshop will be held on Saturday, March 28 from 9 am to 5 pm at the Far West Labs, 1855 Folsom at 15th in San Francisco.

The workshop will feature presentations and workshops on choosing banks, breaking up, building a membership base, presenting your organization to the media, and planning and evaluation.

The workshop fee is $5. Cacing is encouraged during the lunch break, although lunch is not provided. Vanguard requests that anyone wishing to attend the workshop preregister by Thursday, March 26 by calling the office. The telephone number is 392-5682. For more information, call 430-2110.

NGLTF Board Position Open

The Board of Directors of the National Gay & Lesbian Task Force (NGLTF) is inviting interested persons to consider serving on the 24-member board. The NGLTF Board is elected by all Task Force members during elections held in August. NGLTF members are eligible for two-year terms. Any member of the Task Force is eligible to serve. A majority of eight seats will be open for election this year.

As part of the NGLTF's by-laws, the Board is committed to gender parity, racial diversity and geographic representation. The NGLTF Board members make a commitment to raising $2,500 a year for the organization. In addition, members are expected to attend quarterly Board meetings held around the country, and to serve on Board committees.

The NGLTF Board oversees the financial management of the Task Force, and is actively involved in setting policy directions for the organization. All applicants should address their letters of interest to: Marlene Howell, Chair, Board Nominations Committee, NGLTF, 1818 Folsom St., N.W., Washing- ton, D.C. 20030.

Fifth District Panel

The Bay Area Physicians for Human Rights (BAPHR) will host Political Panel Night at their general meeting. All candidates for the Congressional seat from the Fifth District have been invited to present their platforms and indicate their intentions regarding support of legislation on the civil rights of lesbians and gay men as well as means for combating the AIDS epidemic. Questions will also come from the floor. It is expected that most if not all the candidates will participate in this political panel. The meeting will be held March 22 at 7 pm at the Ralph K. Davis Medical Center second-floor auditorium. In addition, 200 members of BAPHR, 450 members of the Bay Area Lawyers for Individual Freedom (BALIF) have also been invited to attend.

Arline on Appalachia

Arline Blum, who led an all-women team in the first American ascent of the 36,500-foot Himalayan giant Anma- rum, will discuss and show slides of the climb Wednesday, March 25 at 7:30 pm in the Student Union of Mills College. Admission is free.

Blum began mountaineering in 1957, and has participated in more than 15 successful high altitude climbs, including ascents of Mt. Everest, Mt. McKinley and Kangchenjunga in India. In 1982 she and a team composed the Great Himalayan Traverse, a 2,000-mile, nine-month trek across the Himalayan regions of Bhutan, Nepal, and India.

Her articles and photographs have appeared in National Geographic, Smithsonian, and many other magazines, newspapers and scientific journals. Blum's book, Annapurna, A Woman's Place, was published by Sierra Club Books and NBC-TV bought the rights to produce a TV mini-series based on it.

A film about the Annapurna ascent, "A Woman's Place," produced by Nat Geo Films, will be shown at noon on March 25 in the Woman's Resource Center on campus. Admission is free. For more information, call 430-2110.

Mills College is located at 5000 MacArthur Blvd. in Oakland, at the junction of Highways 13 and 580.

Rodeo '87

The final preparations are in the works, and with that news is the sound of rodeo instead of polo in the Los Angeles Equestrian Center.

This year is promising to be the most exciting year of the Golden Gate Gay Rodeo Association's (GGGRA) exis- tence. We are very fortunate to have the first International Gay Rodeo Finals, which will be hosted by the Bay Area Chapter. The Greater Los Ange- les Chapter will, for the first time, be the host for Rodeo '87 in Los Angeles. Also, for the first time we will be offer- ing signing for the hearing impaired.

Another first is that we will be offering a free booth space for non-profit organizations, one of which offers handicapped children therapeutic use of horses.

In keeping with tradition, our Grand Marshal is of great prominence in the community. Ms. Gloria Allfied has graciously consented to carry the title this year.

The title of Mr., Ms., and Miss GGRA will be bestowed on three lucky persons, who will compete in every event, minus the alumni from the USA. Free booth space for non-profit organizations, one of which offers handicapped children therapeutic use of horses.

Ms. Los Angeles, Ms. San Francisco, Ms. Sacramento, Ms. Oakland, Ms. Berkeley, Ms. San Jose will be crowned. Crowns will be awarded and coronation will be held at the San Francisco Fair and Founders Festival.

In addition the title of Miss IGRA representing The Golden State Gay Rodeo Association, and the State of California.

As in the past two years, GGRA will honor all top-event winners with award buckles as well as day money. The All-Around Cowboy and Cowgirl will receive a beautifully handcrafted sterling silver buckle and $1,000 prize money each. For more information, call (1-213) 438-8828.

SPACE AVAILABLE is offered as a community service to local, state and national organizations wishing to provide information of importance to Sentinel readers. Please feel free to send your group or organization's announcement to: SPACE AVAILABLE, M Sentinel, 350 Hayes Street, San Francisco, CA 94110.

Deadline for submission is the Monday prior to publication.

SUCCESS SUPPORT GROUP FOR GAY MEN

Attain your personal and professional goals!

Tuesdays 7:30-9:30 p.m. $20/week

Group now forming

Pre-group consultation is required and free of charge.

Individual sessions also available

Bud Hinkle, M.A.

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The BackDoctors

Of San Francisco

A Chiropractic Back Pain Center

Advanced Chiropractic Care for Spinal and Sports Injuries

Michael Ward, D.C.
The colorful celebrations of springtime make for a grand party. Ask your friends for whom "home care or hospice care is not feasible or cost-effective." According to Jeff Amory, Administrative Director of the Health Department’s AIDS office, the idea was quickly endorsed by the Pugh Committee. According to Amory, if everything goes favorably "a conservative estimate would be that it will take 18 months—and it could be longer.”

Issues to be resolved include:

- Improving the facility to determine whether it meets codes, and what must be done to bring it up to codes;
- Assessing the cost of transforming the building back into a medical facility;
- Convincing the Army to relinquish to use of the site as a language school;
- Resolving how the program would be funded, and in what ways; 宗
- Whether the hospital would be a city or a regional facility (with the related issues of what government entities would administer and which patients would be eligible for treatment).
- On the last issue, city officials are openly hoping for a regional concept. "It has a great political appeal as a regional facility, rather than as just a San Francisco facility," commented Wedegar.

Amory elaborated that "we’re going to have to think in terms of a regional response because smaller cities in the area don’t have the buildings to provide this kind of intermittent level treatment. It’s important, however, that the proposed new hospital would not compete with private hospitals.

The Pope’s visit with AIDS patients in the Castro district is still possible. "It is acknowledged that no one has ever discussed this with Coming Home Hospice," said Archdiocese spokesman Father Miles Riley. "It has never come to the specific planning stage, but we feel it is important that the Pope visit with AIDS patients to focus the world’s attention on compassion and understanding for people with AIDS." It’s still an idea, but it’s a good idea.

Pope May Come Home to SF Hospice by Bob Marshall
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Pope May Come Home to SF Hospice by Bob Marshall
San Francisco Archdiocese officials were caught off-guard by a report in yesterday’s Examiner that Pope John Paul II may still visit the Coming Home Hospice for AIDS patients during his September trip to the City.

Archbishop John Quinn, in Rome this week as a member of a U.S. delegation to the Vatican discussing possible problems during the Pope’s tour, told the Examiner reporter that a Papal visit with AIDS patients in the Castro district is still possible. "It is acknowledged that no one has ever discussed this with Coming Home Hospice," said Archdiocese spokesman Father Miles Riley. "It has never come to the specific planning stage, but we feel it is important that the Pope visit with AIDS patients to focus the world’s attention on compassion and understanding for people with AIDS."

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Rebalancing:
For Acupuncturist Misha Cohen
Healing Is All About Learning

"People with AIDS have taught me so much. They have helped me see how to heal, and what healing is," says Misha Cohen, a specialist in Chinese medicine, herbalism and acupuncture. And she had had time to reflect on the nature of healing; it's what her work is all about.

As founder of the Quan Yin Acupuncture Center and co-founder of the AIDS Alternative Healing Project of San Francisco, Cohen's been right up front in bringing natural healing techniques to the gay community. Cohen's observations on healing cover many fronts, from her opinions on AIDS and other viral epidemics are sharp and to the point. Though she only represents herself, it seems she could be speaking for many, many people trying to, as she calls it, "rebalance" in a world far out of control.

Cohen's excursion into the healing arts began years ago after a trip to Cuba. She tells a funny story of a strange man who approached her there and demanded that she tell her what she would be having trouble with her back. "Soon as I got back to the United States," she laughs, "my back went out and I was very ill and in severe pain." The strange man, who was actually an acupuncturist, had been right.

After treating the pain through chiropractic and massage therapy, Cohen plunged into a study of the shiatsu technique, and following an invitation from the same man, entered a new acupuncture school at New York City's Lincoln Denoucification Center. "I did it! Out of sheer NUTT we did it! I felt completely guided to go ahead with it."

A year-and-a-half of work in the clinic there, she moved to San Francisco, received more training and certification, and finally opened the Quan Yin Acupuncture Center.

Quan Yin has grown substantially under Cohen's leadership and the group's teamwork, although, as she admits, "We have our ups and downs."

"It's hard to work in this climate. The group and the clinic staff are working long hours and dealing with patients who are ill. We're working day-to-day with crisis, and that's hard. We have to go on with the work and try to be creative and get things done, but it's hard to be joyful.

"It's hard to keep the patients centered and balanced; sometimes they're in crisis and sometimes you can't help them. And then you get your work done and you feel very lucky."

"The Future of Acupuncture"

Asked to discuss the future of acupuncture and its impact on the culture at large, Misha Cohen explains that as a healing resource it is becoming much more accepted in the US, with lobbying going on now in over 50 states for acupuncturist licensing. "People in general are starting to recognize that, 'Okay, when you need it, the acupuncturist helped this person, why don't I consult an acupuncturist before going to the doctor because I don't have insurance and have never seen anyone help me like this? It's amazing that now I have many clients who use me as their 'primary practitioner.' They've found that they get results and they're gone to their MD and they're not getting results, so why not do this?"

"It isn't a case of some of these acupuncturists becoming threatened by this trend? "Some of them are feeling threatened, and some of them are very excited they can send someone to get some help. There are some doctors who think anybody who doesn't do exactly what the American Medical Association guideline says is a quack. There's definitely a campaign against holistic healing, by the same people who have always been against it. Some of them really do believe nothing but orthodox, Western medicine will work, but I think they're also threatened by the fact that these things do work, and they're seeing more people going to an oriental doctor."

Cohen says this matter of factly, "without judgment or gloating. Indeed, "I'm much too busy working with patients and their critical needs to get caught up in that. One of her efforts, the SF AIDS Alternative Healing Project, is just now picking up steam. It's a comprehensive treatment program for the diagnosed including acupuncture, herbs, nutrition, massage, visualization and meditating, and counseling. The Project also offers a phone referral service.

"Along with Michael Brouillard and a wide variety of natural healing practitioners, Cohen worked with the idea of acquiring community funding but "kept turning into brick walls by gay and business organizations who were not interested at this time in working with an alternative program. I think they were scared of it." The group forged ahead anyway, determined to set the program up, even if the patients were forced to pay for it themselves.

"We started the program in April, 1986, and it's been going about eleven months. We'd been hoping to cover it with insurance and scholarship funds and some of that has come through, but most of the eleven participants in the program up until now have come up with their own funding. Newcomers to the AF AIDS Alternative Healing Project begin with a complete physical workup, and are seen up to three times a week. 'That's one of the real advantages of the program," notes Cohen, "because if something is going wrong like fevers or skin infections, we can see, 'What's going on here?' without the person waiting two or three weeks before doing something about it."

They're right here and we're working on that."

"We think stress reduction is major... primary. Acupuncture and herbs are probably necessary to the process of healing, but what makes comprehens­ive is people taking responsibility within themselves for full health care. It doesn't mean people blame themselves for being ill, but once ill, they ask, "What do I do to get myself into better health, more than just counseling, especially in the first stages of diagnosis, are especially important. In the future, there will be tremendous front that comes up."

Sharing the Healing

Cohen has felt the same fear. "Before the program started, many people came to see me who were practically dead already. They'd have two or three tests they would die."

"When I'm a healer that was very, very hard for me. As healers, we believe that we heal people. We have that ingrained in us, just as doctors 'cure' people. But we are really catalysts for healing, we have to work together. I was having a lot of difficulty dealing emotionally with these people. I'd be with someone with AIDS who was particularly sick and I'd cut myself off, drawing back. I finally realized it was my own fear of death."

"A retreat with author Stephen Levine and Jack Korngold helped her in opening up to those feelings, and brought more clarity to her work. "A person who's ill and the person who's the healer are both working to heal, and that person is working with me as much as I am working with him," she declares. "There's this transformative energy that happens and when, my heart became more open. I was able to be vulnerable and say what would come up for me when something happened with them."

Rebalancing the Planet

These days, people discuss AIDS in more technical terminology. Cohen offers her opinion straightforwardly: "I remember Carl Simon wrote about how six months before the diagnosis with cancer there were all kinds of new changes in the patient's life. I think that AIDS and ARC and all these viruses that are immune related trouble the immune system's own lack of immunity. Look at all the animals becoming extinct. We can look at the earthquakes, weather changes, and then AIDS as a part of that whole rebalancing of the planet, which is undergoing a very severe, tumultuous change."

"Another example of this rebalancing is the Epstein-Barr virus, particularly..."

Continued on page 16
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Continued from page 15

I’ve seen some people die more healed than some people who’ve lived. That’s been a tremendous lesson for me.” — Mike Cohen will work on a panel at the next Metaphysical Alliance AIDS Workshop on Tuesday, March 3 at 7pm, First Unitarian Church in San Francisco. The SF AIDS Alternative Healing Project or the Fun Time Center can be reached at 616-1811.

AIDS Ministry Returns in April
A sixth AIDS Ministry workshop will be held in San Francisco on the weekend of April 3, 4 and 5. The workshop will be taught by Sally Fisher and is primarily for people with AIDS, ARC and those whose lives have been significantly impacted by AIDS.

The AIDS Ministry is an intensive three-day workshop designed to help participants get in touch with their own creativity, self-love and power of choice as a means of living in the present.

The cost of the weekend, which runs from Friday evening through Sunday evening, is based on a sliding scale from $100-225. However, no PWA or PWARC will be turned away due to lack of funds.

A free introductory evening given by previous graduates of the AIDS Ministry will be held on Thursday March 31 at 7:30 pm at A LA PAGE Studio, 105 Innes (one block from Duboce), in San Francisco. For more information, please contact Richard Valenzuela at 843-2156.

Clergy Meet for Interfaith Conference on AIDS
Representatives from the many spiritual traditions in the Bay Area will meet this weekend for a conference exploring the role of spiritual support for people with AIDS and ARC and the world. It takes place Saturday, March 31 at 8am at St. Mark’s Lutheran Church and St. Mary’s Cathedral in SF. Workshops will go on throughout the day, continuing through late Sunday afternoon.

“As women and men of faith and as leaders in our respective faith communities, we come together to collaborate in seeking pastoral responses to the suffering of our community,” said the sponsors of the event. Cost of the event is $30-15. For information call 844-7400, extension 41.

Godness Spiritual Conference This Weekend
The first annual conference, The Godness Is Alive, will take place Saturday, March 21 at Berkeley’s Julia Morgan Theatre at 9:30 am. Presented by the Susan B. Anthony Women’s Spiritual Education Forum, the conference will bring together leaders from Godness-oriented spiritual traditions for lectures, workshops and rituals.

Suzuk, Wicca’s high priestess, political activist and author of Dreaming the Dark and The Spiritual Dance will discuss the Pictish eclectic tradition of Witchcraft. Laura Tribe, Yoruba priestess, and Prudence Price of the Trinitarian tradition, will discuss their particular backgravures. A film and presentation on Joslyn Mathilde Gage, early suffragette and spiritual leader, will be presented by Sally Rosch Wagner, and the conference’s keynote address will be offered by Z. Budapest, author of The Holy Book of Women: Mysteries. The male perspective on Goddess spirituality will be discussed by Tim Gabbard and Buffalo Z. Budbuck will lead a ritual for women only that evening, and Buffalo Z. Budbuck and Tim Gabbard will host a men’s ritual. Snowboard Band and Celler will perform. The price of the day events is $38, and the evening costs $17, sliding scale. Tickets are available at the door. For details, call 444-7724.
F l i r t i n g  w i t h  t h e  K i s s  o f  D e a t h

I m i t a t i o n  i s  t h e  s i n c e r e s t  f o r m  o f . . .

television.

— Steve Allen

i n  D a v i d  C r o n e n b e r g ' s  1 9 8 2  m o v i e
Videodrome, the hero Max Renn
(James Woods) is drawn to a close-up of
Deborah Harry's lips on a breathing TV.
He moves in for a kiss and the lips almost
suck him in. Later Renn develops an itchy
abdominal slit that's like a vagina or VCD
slot. Renn's TV addiction turns him into a
TV set himself, a monitor to be programmed,
but also a vagina with teeth.

T V  h a s  a l t e r e d  u s  f a r  m o r e  d r a t i c a l l y
than even Marshall McLuhan could foresee.
In the '60s we still had choices. One
could be active or passive, choose a "hot"
medium like print or film or a "cool" one
like TV. But it was still clear which was
which and that both were separate from
"real life." Today this separation is ques-
tioned.

W e  t h o u g h t  w e  c o u l d  a v o i d  T V  b y  n o t  w a t c h i n g
i t. T h i s  h a n t ' t  w o r k e d  e i t h e r  a s  p o s t m o d e r n i s m
i n  a l l  t h e  a r t s  h a s  a b s o r b e d  T V ' s  p e r s p e c t i v e.
If everything is interchangeable (Reagan, Rambo, Beirut hostages, Michael Jackson, Pepsi, the Loud Family, Mr. T on Nancy Reagan's lap), nothing has meaning.

The Loud family. "They lived as if we weren't there," said the TV producer. Notes Baudrillard: "it is neither a question of secrecy or perversion, but of a kind of thrill of the real, or of an aesthetics of the referential, a simulacrum." William Burroughs wrote in Naked Lunch. And like a virus, the disease spreads. Video wallpaper now stares at us from SOMA clubs, department store windows, art galleries, neighborhood bars, banks and drugstores. Politics from the local to national level has been usurped and reshaped by television as have interpersonal relationships. Even to resist is to get caught up. There's no longer any escape — or so says Baudrillard.

A still photograph from Ant Farm's "Media Burn" happening — the phantom dream car crashes through a wall of burning television sets before a cheering crowd at the Cow Palace, San Francisco, July 4, 1975.

meaning...

From TV's perspective, anything that can be represented equals with anything else that can be represented. History, value, depth, personality, thought, difference — all are erased as sheer contours replace syntax. A 30-second TV spot might flash 30 images at the viewer. This TV commercial format now blends with other programming (news, MTV, sitcoms, etc.). Such image overload numbs not only the mind but the emotions. If everything is interchangeable (Reagan, Rambo, Beirut hostages, Michael Jackson, Pepsi, the Loud family, Mr. T on Nancy Reagan's lap), nothing has meaning. All is surface, all is glitz, all is fantasy of the most infantile kind. And what is our fascination but an ecstasy of the neutral, a barely repressed rage we act out by pretending to court extremes (all the while — TV voyeurs that we are — letting nothing really shock us). Once we thought we could escape TV's power by sneering. This hasn't worked. TV only incorporated our contempt and reflected it back to us in a cynical flattery. Or we thought we could avoid TV by not watching it. This hasn't worked either as postmodernism in all its arts has absorbed TV's perspective. "Word begets image and image is virus," William Burroughs wrote in Naked Lunch. And like a virus, the disease spreads. Video wallpaper now stares at us from SOMA clubs, department store windows, art galleries, neighborhood bars, banks and drugstores. Politics from the local to national level has been usurped and reshaped by television as have interpersonal relationships. Even to resist is to get caught up. There's no longer any escape — or so says Baudrillard.

In the early '70s, those interviewed got 30 to 40 seconds of airtime. Morning news shows still allow this but the average evening news sound-bit has shrunk to 10 seconds. This favors pop-off assumptions; squeaks original or complicated views. Moreover, the evening news increasingly frames events from a sports of beauty and crime's perspective (Will Reagan win the Contra-aid vote? Can he repair his image?). Budget deficit problems are difficult to examine because they're difficult to visualize whereas highly visual events take on exaggerated importance (easier to show South African racism than the American version). By juxtaposing actual news commentary next to descriptions of what's happening visually, Hallin shows how Reagan has managed to remain a folk hero even where commentary indicted his failed policies. Critical thought can't stick to a slick, poignant image. TV news especially flatters "average viewers," one way for TV to avert criticism of its own manipulational function. (Almost 100% of those interviewed on Italian TV hold official positions whereas one-third of those interviewed on American TV are ordinary folk.) Finally, Hallin shows how America's TV news increasingly refers only to itself.

Fairy Tale Soaps

Ruth Rosen charts the history of soap operas which began as a 15 minute radio serial in the '30s. Their appeal, she argues, stems from a fantasy nostalgia for our past (smalltown intimacy, clearcut morality, etc.). Viewers become so addicted to these simulated friendships that they often confuse actors with the characters they portray. Originally geared to housewives, soaps increasingly appeal to college students and men. Writes Rosen: Agnes Nixon, who created All My Children, now a campus favorite, asked Duke University students why they watched the soaps. One young man replied, "It's the only constant in our lives." [Adapted] writer Renata Adler: "I saw the characters in the soaps more often than my friends."

Soaps are among TV's most profitable enterprises. In 1984, they garnered the three networks over $1 billion in revenue. But American soaps differ from those in Brazil. In the U.S., soaps treat every problem as personal (with the victim blamed). In Brazil, current political debates dominate storyline. Brazilian soap operas aren't about timeless mythic communities but dramatize real life in modern cities. U.S. soaps encourage viewers to ignore real community problems and to yearn instead for love in a make-believe world. Fifty million Americans tune in weekly. The popularity of soaps "testifies to a subterranean despair," Rosen concludes, "which paradoxically finds hope in a past that cannot be resurrected."
Engelhardt concludes by comparing the fantasy of kids' TV to that of Reagan's America: we're an "overwhelmed, trigger-happy, grasping, anxious, and love-starved people who feel deeply, bitterly for ourselves and罢了 the world."

What Pat Alderhede sees on MTV isn't much better. Music video's open-endedness engulfs viewers in solipsistic self-communication. The moods express an absence, a constant identity permutation in a world without social relationships. We get nightmarish horror but no tragedy, ludicrous absurdity but no comedy. True comedy or tragedy would require a real world outside. Mannered art and stylized life — can anyone really know (or care) which is which?

Michael Sorkin describes the disarraying boundaries between the authentic and the put-on (wrestling, People's Court, etc.). And Todd Gitlin maps the history of car commercials concluding with a discussion of Miami Vice. Gitlin then widens his attack to include all postmodern culture.

Postmodern Put-ons

"Blank expression and flat appearance come together in a common chord which resounds through contemporary culture like a great dead sound," he begins. The Talking Heads match the deadpan film Stranger Than Paradise. Phillip Glass and Steve Reich's serial repetitions are "printouts of a tremendous weariness, statements that large feeling, narrative sequence and individual variation are no longer possible or significant."

Painters from Jasper Johns to David Salle are "derivative, mechanical and concocted" showing depth "consists of nothing but images all the way down."

In postmodern fiction and architecture "all styles are arbitrary bits in the great data bank of art history... Passion and distance are meant to cancel each other out." It blankens a way of pretending we don't care? Gitlin concludes in uncertainty.

Watching Television, edited by Todd Gitlin, is published by Pantheon Books, New York, 1986 ($9.95, paper, 248 pp.).

Tuning Off/Turning On

Despite the military might of Ronald Reagan and kids' TV, a grassroots anti-nuclear movement has mushroomed. The power of the cigarette industry hasn't prevented a popular uprising against smoking. Finally, more Americans than even have taken up hobbies — from making stained glass to gardening. The individualizing small press movement boomed right alongside the supposed homogenization of America via TV.

I especially hope in young people I meet, many of whom don't watch TV but who bicycle or hiking, work for Shanti or the Harvey Milk Club, sit azen or start rock bands. This "apolitical" generation pressured American universities to end nuclear arms. The history of car commercials concludes with a discussion of Miami Vice. Gitlin then widens his attack to include all postmodern culture.
Three Generations

Many people who’ve never published consider themselves writers. Sam Steward has published 16 books but doesn’t consider himself a writer. “Because I don’t totally support myself by my writing,” he explains.

Steward has taught in universities and tattooed sailors for a living but is best known for his popular Phil Andros sex novels and his autobiographical writings about such friends as Gertrude Stein, Alice B. Toklas and Thornton Wilder.

I’d come to visit Steward with Phil Willie, editor and founder of The James White Review. When we arrived at Steward’s white frame cottage in the East Bay, next door to an Indian restaurant, Steward’s dogs barked their greetings. Still dapper at 78, with a dashing pencil mustache, Steward ushered us into a living room piled high with books, papers and knickknacks. Melodious chimes and a cuckoo marked the hour.

“When you kin tell who’s kin to the biography of Charles Warren Stoddard that Roger Austen wrote?” I asked.

“His mother probably has it,” Sam replied. Stoddard, a protege of Bret Harte and secretary to Mark Twain, was San Francisco’s first homosexual poet and novelist. I’d heard Austen had killed himself in a depression at not finding a publisher, but Sam said Austen also had money problems and tinnitus, an ear infection that made him nearly deaf.

“Roger wrote a lot of Playing The Game here in my house,” Sam said. “When he gave me the handwritten manuscript to read, he hadn’t bothered to number the pages. And, of course I immediately dropped it.” Austen also was the first to publicly connect Steward to Phil Andros in a 1974 Sentinel interview. Sam produced a yellowed copy for us to see.

Phil Willie, who comes from a political family (his grandfather was Wendell Willkie), asked Sam how he thought Gertrude Stein and Alice B. Toklas would have felt about gay political clubs being named after them.

“Oh, they’d have been horrified,” Sam said. “They were very Victorian ladies, apolitical, and they wouldn’t have known what a role model was. They were surrounded by gay writers and artists but considered their relationship very private. They didn’t even drink to speak of and Alice never did make hash brownies. She got that recipe from Brion Gysin. I remember a story Alice told me about a homosexual, an opium fiend and a hash eater who carpooled in a car.

“Let’s bash down the gate,” says the alcoholic.

“No, let’s make ourselves small and crawl through the keyhole,” says the opium fiend.

“I have a better idea,’” says the hash eater.

“Let’s lie down and rest and wait for someone to come along and open the gate for us,” Sam said.

Steward was 27 when he first met Gertrude and Alice. Gertrude was organizing the Bough as did The New York Times. But Steward said alcohol editor rules his writing career. Since 1947 he hasn’t had a drink. And as for hash, he never liked it because it paralyzed his will.

“I’ve noticed that people who smoke pot or hash daily seem to lose the will to go on with their lives,” Sam said. “They just drop out of life.”

Is Sam doing any writing at present?

“Mostly research. AIDS killed Phil Andros off for me,” he replied. “I tried one safe sex story but it didn’t work. But I’m working on a detective novel set in 1937 with Gertrude and Alice in it. There’s a lot of sex in that.”

Phil noted that The James White Review is getting an increasing number of submissions dealing with AIDS. One submission said, “Please respond as soon as possible as I’m dying with AIDS.” The letter Phil wrote back was returned.

But The James White Review itself is thriving. It has over 600 subscribers in 44 states (100 in California). “I’m getting worried,” Phil laughed. “We’re actually making money on gay poetry.” Besides poetry, the review has published interviews and fiction by such writers as Robert Gluck, Richard Hall and Patrick Hockel. The latest issue featured a book review section edited by David Lindahl.

Many Bay Area writers have been published in the JWR, so many that a big JWR reading was held at Intersection a year ago. The editor Greg Banks was probably on hand for the event. The review also hosted large readings in Seattle, NYC, Washington, D.C., Philadelphia and elsewhere.

Named after the Minneapolis gay poet James White, the review also hosts a yearly writers’ camp. Robert Peters will teach the session this summer. The review also plans an anthology of contributors to celebrate its upcoming fifth anniversary.

Before coming out, Phil Willie was a political activist.

At 21 he was press secretary of Cesar Chavez’s Farmworkers Union, and, in 1975, a leader in a Minneapolis taxicab strike. Then, in 1977, he came out to his family and picketed Anita Bryant. His foray into the San Diego Gay Defense Fund in 1979 to provide free legal assistance to men arrested in gay bath houses. But despite his involvement in gay politics, neither he nor Sam ever wanted to be a kind of peace with myself until after I dropped out of the movement and started The James White Review.

“I probably didn’t come to a kind of peace with myself until after I dropped out of the movement and started The James White Review,” he says. “I came to agree with Harry Hay, founder of the Mattachine Society, who said: ‘We should not strive to be seen as being acceptable. Rather we should strive to be self-accepting.’ Nonetheless, Willie hopes Jerry Brits’ election to Congress.

Lately, Phil’s taken a special interest in the AIDS crisis. He became buddies with a black heterosexual IV drug user who recently died of AIDs. The disease. He told of a friend who was angry at having to practice safe sex. “A woman friend told him: ‘Now you know how we women feel. We’ve had to take precautions all along.’”

“Roger,” he said, when he was young, it was very sophisticated to carry a rubber. “They used to come in through pretty little aluminum boxes,” he said, showing an interview. Embossed on the tin were the words “Three Merry Widows — Agnes, Mabel, Bev.” Sam also noted how painful, expensive and complicated gonorrhea and syphilis treatment was before penicillin was invented in the early ‘50s. “It was ghastly. I recall a doctor who said it was like being backed into a bush and then having to figure out which tooth bit you.”

“Are you still keeping your study flier for the Kinsey Institute?” Phil asked.

“No,” Sam sighed. “I got lazy.” But I marveled that Sam could count the number of sexual encounters in his life — between four and five thousand. He went on to figure out which tooth bit you.”

Writer Sam Steward: No more Phil Andros stories in the age of AIDS.

★

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“Want to live to be a dirty old man.

It’s one thing to know about safe sex, but you don’t just wake up one morning and say, ‘That’s just great. Let’s do it.’ But I finally learned that you can have fun and still be safe. If you’re going to survive this, there’s really no other choice.” — Bt Bloom

★

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The Stop AIDS Project is funded in part by the San Francisco Dept. of Public Health and the California Dept. of Health Services.

Grafix Design

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Continued on page 21
'L'Amant' by Marguerite Duras

Love Amidst Decay

The 1984 novel. L'Amant, by one of France's most esteemed modern writers, Marguerite Duras, is a ravishingly beautiful work of art. Reading it, you feel you are looking at a dark-hued portrait of lovers embracing, faces and torsos radiant in gold-flake paint, surrounded by a mysterious and impenetrable jungle of blackness.

Dulled translated in 1985 by Brian Brew, The Lover flows in tropical languour, like a river through a jungle. It flows along just like a wide river, drowsy, thick with heat and mosquitos. You feel the long oppression of heat. The way you would if you were on the river ferry, slowly drifting, the engine coughing along, tumbling you into reverie.

Something about the book is like a series of still, sepia-tone photographs. It is like an old pic­ture album. The images, faded, are sad. They belong to the past.

Finished reading, you wonder where the day has gone, what was happening in the world while you were drif­ting, how you and the mysteries of a woman. She was a girl in Saigon in the 1920s could have become so inextric­ably entwined that the present lost its substance. Frozen smiles and stiff poses, like fractured jungle of blackness.

You feel the long oppression of the haze of her existence, she is unaware that she is decaying in the heat and humidity and that everything she touches decays and know its refinements, especially in the matter of making love.

The book reads like a dreamy love album. The images, faded, are sad. They belong to the past.

There is something exhausting about the story about the young woman in Saigon. It is some­thing about the way the fifteen-and-a-half-year-old white French girl and the older Chinese man she meets weep when they make love, the way their need is so desperate they cannot be happy. They are exhaustingly, pain­fully unfilled, the way the French are about love.

There is something French, too, in the peculiar attention paid to fashion, to the oddities and extremes of clothing, especi­ally in the matter of making love. She is still pretty, while she is standing on the deck of a ferry on the Me­kong River, wearing a thread­bare silk dress, a pair of gold lame high heeds, a man's brownish-pink fedora with a broad black ribbon. Somehow in the heat and humidity and that everything she touches decays and know its refinements, especially in the matter of making love.

The most remarkable aspect of the story is the strength of character of the young woman who is its central figure, her amazing capacity to retain love for people who are weaker than she is.

She loves her older brother — a brutal, corrupt, crude, disso­lute man, who is stupidly depen­dent on his mother and sister, a wasted. And she still loves him, even as she fears him, because, in a different way, like his mother and his brother, he is helpless.

She loves the man who pos­sesses her, her lover. Their love is immediate, unreserved. It is physical, tumultuous, animalistic. Their love encom­passes the sweat of pressed bodies, the tears flowing out in organs, the rumpled sheets of sex.

She loves other young women, especially the beautiful, seventeen-year-old Helene La­gonelle. This love, eclipses all her other loves, even that of her younger brother. It is the acting, the craving, unful­filled love of de­ sire:

"I sit on the bench. I'm worn out by the beauty of Helene Lagonelle's body lying against mine. Even the body of my younger brother, like that of a little cookie, is as nothing beside it."

The love for Helene Lagonelle is so intense that she longs to give her physical pleasure by giving her over to her Chinese lover. She wants Helene Lagonelle to cry out with pleasure in her presence, to do as she wishes, to give her everything she has given.

She does not know that she is capable of giving Helene that pleasure. She is not within her range of experience or under­standing. This makes us sad. It is possible she is afraid Helene Lagonelle will withdraw at her touch. This makes us sadder still.

Marguerite Duras was born in Indochina in 1914, in the town of Glissold. Not coincidentally, the story parallels the life of Duras herself. The setting in Indochina is one she knows intimately, hav­ing been that fifteen-and-a-half-year-old girl beginning her stud­ies at the Lycee de Saigon in 1924. The story is set mostly in the early '70s, following the de­cline of French domination of the territory that is now Viet­nam; it jumps forward occasion­ally into the 1940s with the occu­pation of the peninsula by Japan and also to post-WWII years in France.

The Lover is fraught with a tension and an unburdened yearning that make it fairly crackling-sticky. It is a most extraordinary journey along a windswept river of passion. It ultimately flows out into the sea, that vast accumulation of experience where Marguerite Duras resolves herself.


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Sitting in Sam's cozy cottage near Battery St.

"The hypnotic bestseller"
Tim Miller's 'Buddy Systems'
Locked in a Prison of Love

Oscar Wilde seemed to argue — quite convincingly — for the importance of being earnest, but I'm afraid serious intent and passionate delivery were not enough to save audiences from one of the biggest disappointments of the new year. I'm not even sure whether a review of Tim Miller's Buddy Systems belongs in a dance column, as so little dancing occurred during the performer's recent, hour-long lecture on the state of love (and lust) in the age of AIDS.

Buddy Systems did have its bright spots: some original, provocative imagery (two boys fondling dripping slices of uncooked beef); an introductory romp in the nude (that managed, rather cleverly, to deflect erotic expectations); a well-orchestrated mixture of projected images and theatrical lighting; and a number of comic fragments that did seem very funny.

But as a whole, Buddy Systems attempted so much and delivered so little. One critic, rather charitably, described it as a "work in progress!": one friend, more aptly, characterized Miller's performance piece as an engaging, even commendable, high school drama.

Whatever the case, I wanted to like Buddy Systems very badly; it seemed to be about things that matter and about things that needed to be said. But, as I really should know by now, good intentions do not — necessarily — make good art. Nor do they make for an evening's entertainment that transcends the limitations of an adolescent sob story.

So, what went wrong with Buddy Systems despite so many good intentions?

First, the whole genre of "performance art" remains a blurry and, as Miller proved, off-putting mess. Yes, there was a little interpretative movement which, when mimicked by Miller's boyfriend/collaborator Douglas Sadownik, seemed as transparently silly and pretentious as it was. And yes, I have a feeling that projected images mixed with a tape of recorded sounds and words (the projected transcripts of Tim and Doug's telephone conversations verged on the illiterate, an embarrassment to its various performers) was intended to make for an evening's entertainment that transcends the limitations of an adolescent sob story, and an engagement with the intermission in a state of stunned silence, the illiterate, an embarrassment to its various performers.

Second, Miller attempted to warble a simple tune, confirming a complete absence of vocal ability. And yes, we got to see projected images mixed with a tape of recorded sounds and words. (The projected transcripts of Tim and Doug's telephone conversations verged on the illiterate, an embarrassment to its various performers.)

But as a theatrical event — an artistic work that makes sense and gives meaning to its various component parts — Buddy Systems never happened. And this may be the problem with all performance art: the lack of a single, non-performing, conceptual organizer — a director, choreographer, composer or author.

Aside all the excess decoration, what we really got was an endless monologue, delivered with a deadly earnestness by Miller and occasionally interrupted with a critical "commentary" by Sadownik. Even this, however, could have worked. But it didn't work — and it took me several days to figure out why, exactly, it did not.

Once the excess frosting is removed, Buddy Systems is really just Tim's story and, later, Doug's. Miller paints a picture of a little bit of his story, too. It's a personal narrative that begins with the performer's early escapades looking for "true love, wisdom, and worldly experience" (and, probably, a good fuck) in Hollywood, California.

When the sex proves to be less than satisfactory, Tim runs off to hear Birgit Nielsen sing Holde's "Liebstedt" (from Wagner's Tristan) and is fitted, metaphorically speaking, to the stars. This is the type of transcendence that Miller yearns for throughout Buddy Systems — but it's exactly what's missing from the work.

Miller tells us more and more about his history — an abandoned dog, his move to New York City, lousy jobs, fights with his boyfriend, swim lessons, and the endless search for hot sex. As the various fragments are told, Miller paints a picture of a very confused, but well-intentioned young man. The problem, the very serious problem, is that this young man never seems to learn anything from his experiences. Or he doesn't learn everything that he can communicate to his audience. The best example of Miller's dilemma is when he tells one of his "dog stories." He narrates the history of Brenda, a dog he owned as a child and then

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THEATRE ARTAUD

Continued on page 26

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Harvey Fierstein's 'Spookhouse'
Terror Without Any Release

The first act of Harvey Fierstein's Spookhouse completely held my attention. It raised so many volatile questions with such powerful flawless logic that I patiently endured the intermission in a state of stunned silence, waiting for the answers to start falling into place. But they never came. They were never even suggested.

The play presents a bewildering array of moral riddles. Everyone is good. Everyone has only the best intentions. Unfortunately, there are several morally supportable options for each character, all mutually exclusive. And the contradictions become violent when any two characters try to interact. Life, the insistent script repeats at every turn, is like this; it is impossible and pointless.

Here is a mother torn between loving her son and hating the murderer, rapist, and arsonist he has become. In theory and romantic novels, a mother might do both. In reality and Spookhouse, she must choose one or the other, and prove her choice by decisive action.

The woman's husband has the same choice to make, of course, complicated by the fact that he will also have to support or oppose his wife's decision. In his own moral code, the highest good is to do right by his wife and kids. That principle is split down the middle. Wife and kids can no longer be translated as family. In fact, it has become wife or kid. Unknown to the parents, their daughter has suffered more drastic effects of her brother's evil than they have. Her youthful ignorance and good heart would lead her into a series of ethical steps each of which is a point of return. Like Russian dolls nestled inside one another, the daughter's choices keep looking like the same thing over and over, but always smaller and smaller. It might seem the only hope for a sane resolution would come from outside the family. A social worker is on the scene. He wants the son to have the benefits of home and family. He wants the family to weather the storm. He wants everything to turn out just lovely after all, but does he have any right to impose his untested ideals on anyone? Besides, can a guy man, even with all the training that makes him a social worker, really understand the dynamics of a troubled family from the parents' point of view?

I had never seen Carla Befala on stage before, so I was doubly surprised by her deft handling of the lead role, Connie, the fortune teller and mother. The character is pure Fierstein: complex, witty, bawdy, and vulnerable. Befala captures it all, and carries off all the sudden changes of mood and direct effects of her brother's evil.

The male lead is the gay social worker, played by Steve Abel. In...
The early music movement is fighting its war with a double-edged sword these days. The battle is still raging furiously.

Yet, after the triumph of Vivaldi, the string quartet and the Baroque in the 1960s, 18th century music flooded the radio stations and concert halls. The concert halls fell next: nearly every city in the country, including San Francisco, now entertains its public with annual Mostly Mozart festivals presenting not only the music of the divine wonderkind but that of his contemporaries and predecessors as well. What more wars do the early-music advocates need to fight, one might ask, after the garrisons of this new war have conquered?

Hardly. The revolution of the 1960s merely opened the doors to this vast kingdom. The 1970s were content to occupy its ante­chambers. It was left to the 1980s to organize and refine the assault. The new weapons were original instruments, or at least duplicates of them, a conception of the original instruments, or at least duplicates of them, a conception of the music of his contemporaries and predecessors. Essentially, it was an academic idea and the garrisons of this new war have conquered.

Philharmonia Baroque debuted five years ago, it was more of an abstraction than a reality. Perhaps in those early years I simply heard it on the wrong nights, but often the strings were out of time and the wind and brass made hash of the delicate filigree upon which this music depends. Whatever the cause, three or four nights in a row undermined my delight in the music, and chased me away for several years.

The appointment of Nicholas McGegan as music director last year, however, affirmed the group's sincerity and promised new life in the form of concerts. Anyone who attended the San Francisco Symphony's Messiah last December knows, McGegan has a lively beat and relishes rethinking old music. The concert that lured me back into the Philharmonia Baroque's fold was the recent series of Henry Purcell's King Arthur.

Billed on its title page as a "Dramatick Opera," King Arthur is really a play with extensive musical interludes. It is thus one of those hybrid extravaganzas so beloved by the English aristocracy in the 17th century, in which spectacle meant more than drama and coherence meant nothing at all. But Purcell is one of those supreme musicians, like Schubert, who hardly had time to organize his genius before death carried him off.

Purcell is one of the supreme musicians, like Schubert, who hardly had time to organize his genius before death carried him off.

Nicholas McGegan conducts the Philharmonia Baroque Orchestra.

The play presents a perplexing array of moral riddles. Everyone is good. Everyone has only the best intentions. The play presents a perplexing array of moral riddles. Everyone is good. Everyone has only the best intentions.
Five Favorites
From the 'Secret'
Of Good Cooking

Restaurateurs and the advertising wing of the food media do their best to convince the public of its ineptitude. Do not attempt these dishes at home. They are foreign, mysterious, and complicated, dependent on ingredients the home cook could never obtain. Trust the experts — the career men in the blanched toques.

We know the "secret" of good cooking. Somewhere in the rear of many a good restaurant — behind the swinging doors, in "the office" — is a shell of good cookbooks. This week we discuss five of our favorites. These five are in print and not very expensive, lacking impressive color plates of a celebrity chef waving his hand over a stylish smorgasbord. Each expresses a long-standing tradition of cultural significance. None tries to be the voice of the up-to-the-minute, this week's obsession.

Good cooking really is a matter of exposing oneself to intelligent instruction and working until technique becomes reflex and intuition. Great cooking involves, perhaps, something else, more akin to poetry. But with a taste of the up-to-the-minute, standing tradition of cultural pride and respect for the ingredients and a personal collection of recipes as a persona! collection of recipes and over-the-fence advice — backed up with a dizzying amount of research, and tells everything from how to brew up pot pie set.

Food a useful book for vegetarians. Olney's effects are primary but dramatic. Two kinds of potato are used in his Irish Stew, for example: a waxy-flushed type that retains its integrity through the long cooking period, and a mealy variety that melts into the rich sauce. A dish of sliced chicken breasts, zucchini and cream is brought to sing by the addition of fresh marjoram flowers.

Propiously, the climates of Provence and some parts of Northern California are nearly identical, thus almost all of the ingredients called for are available in local markets.

Simple French Food was conceived, writes Olney, with "an uneasy sense of the gentle dissolution of regional culinary traditions and the need to succeed with them." If his book has been the inspiration for a generation of professional cooks and home cooks alike, it is because the term "California cuisine" is an attempt to invent and succor culinary tradition at the same time.

If Olney's book is grounded in a village market in Provence, the point of origin of Giuliano Bugialli's The Fine Art of Italian Cooking is a Renaissance palace with a sauce that contains fresh marjoram flowers.

Bugialli's inspiration is drawn from "the homes of certain Florentine families, who have taken the trouble to preserve their traditions." Bugialli seeks to drive the monster of Italian-American cooking from our kitchens.

You will learn that Genoese pasta is made without any eggs, and that Parmesan is inappropriate with a sauce that contains fish. Often, a small but essential point is the heart of the matter. Fresh peas of June lend an "extra explosion of fragrance." Bugialli's version of pestsioli pasta, for example, is the meeting of the hot soup and chilled sauce made with fresh tomatoes and garlic creates an explosion of fragrance.

Bugialli is the modern defender of Italian tradition against the French. Anything France has done, Italy has done first, or earlier. Mayonnaise is obviously an Italian invention, insists Bugialli, because the strategy of emulsifying egg yolks in oil is related to Florentine painting techniques. This proud Tuscan's philosophy is an implicit repudiation of the confused elaboration that passes for luxury in food magazines and on restaurant menus all over town. "At the center remains the Renaissance concept of balance and linearity," writes Bugialli. "One should be able to taste all ingredients.

Reading Jane Grigson, you learn that asparagus, the French word for eggplant, goes back to the Sanskrit varin-ganah, which means "fat-width mother.” Thus, eggplants differ from "Jerusalem artichokes or beans," she observes, "that unsociably provoke wind." Jane Grigson's Vegetable Book is a mine of social and cultural information — not to mention dozens of thrifty-minded, easily accomplished and mouth-watering recipes — expressed with consummation grace and wit, and a literary turn of mind.

The Vegetable Book is essentially a celebration of gardens, though no less useful to a cook than the index. In the words of the bins at the local Pik "N" Pay, one may never return again at Castroville's claim to fame as the Capital of the World after reading this: "The artichoke above the fruit market, a demonstration of civilized living, of the long view, of increasing delight by anticipation and crescendo. It had no place in the trough's world of instant gratification.

If Grigson confirms our suspicions that we are living in a culturally degraded world with the assertion that "the great days of young peas are over ... after only three centuries," she is eminently practical. The same frozen peas that have put an end to our expectation of the first peas of June lend an "extra explosion of fragrance." Elizabeth David's English Bread and Yeast Cookery is simply the best book on bread-making in English. The first half encompasses an exhaustive discussion of flours, milling techniques and bread history; the second half is devoted to recipes for traditional breads, soda breads, French yeasted cakes, and a special chapter on Scottish festival cakes and fruit breads.

It's a book that demands close reading, and is perhaps impatiently scholarly for the completely inexperienced weekend baker. There is a chapter on French bread that doesn't give a single example of a loaf of bread from the product of a specific place, where over time ingredients were changed in a recipe to produce a particular result. The home cook is ill-equipped to duplicate exact recipes from a region as foreign as he or she is to the region of origin. What is important, Mrs. David reminds us, is good eating at home, and to that end we may borrow methods and techniques from as far afield as we like.

We have greatly enjoyed Mrs. David's saffron cakes, spice cakes, Irish soda bread, and the golden lightly-sweet yeast cake known as Sally Lunn. For those living in the Northern States, a particular warning: the American edition has notes by Karen Hess, with equivalent measures for the American cook who is not likely to own a kitchen scale. Beware, as Hess is frequently wrong (a teaspoon of yeast is not enough to raise a pound and a quarter of flour in two hours). Once you become acquainted to measuring ingredients by weight, the measuring-cup method will seem imprecise and unpractical. It is worth the investment.

Finally, if we were trapped on a desert island with only one cookbook, it would have to be Joy of Cooking. From its origin as a personal collection of recipes when it was introduced in 1931, Joy of Cooking has become a collective unconscious of the American tradition, the Larousse Gastronomique of the chicken pot pie set.

It is thoroughly user-friendly, backed up with a dizzying amount of research, and tells you — with appropriate symbols and over-the-fence advice — everything from how to brew up a pot of coffee to how to skin a squirrel ("don't use a potato to avoid possible tularemia infection"). In between, the late Irma Rombauer and her daughter Marion Becker will invoke a thousand thousand memories — of rock candy, flapjacks, and Sloppy Joe's. Continued on page 26
SF Film Festival
Hits 30!

A merica's first film festival will celebrate its 30th anniversary in style this year, as the San Francisco International Film Festival brings viewers throughout the Bay Area its most balanced, varied — and funniest — program ever. Opening March 25, and running through the 5th of April, the Festival will be held at the AMC Kabuki 8 Cinemas and the Palace of Fine Arts Theatre in San Francisco and the Pacific Film Archive at Wheeler Auditorium in Berkeley.

Approximately a dozen programs each will be devoted to comedies, films by women, documentaries, and new work from Asia, England, Latin America, France and Germany. Works by black directors from Africa, England, Caracas and the U.S. will also be screened, along with films from India, Iran, Poland, Tunisia, Yugoslavia, Denmark, Wales and Italy.

A major series of films will be presented from the Soviet Union, reflecting the recent changes in that nation's film industry. Five of the seven films were banned until recently. These include three films by Alexei Gherman, who will visit the U.S. for the first time to present My Name is Ivan Lapshin (his latest work [1982], released 1986), as well as his earlier films, Twenty Days Without War (1976, released 1986), and Trial on the Road (1971, released 1986).

Many young directors whose work the Festival has introduced in the past several years are back with new work, and their films can now be seen as constituting a major "New Wave" of the '80s, commented Festival Artistic Director Peter Scarlet. He cited in particular such films as Bad Blood, voted France's best film this year, directed by Leos Carax, whose Boy Meets Girl was a Festival discovery two years ago; Tampopo, a "noodle western" from Japan's Juzo Itami, director of The Funeral, and Mercenaries and Deaths in Tokimeki, two new films by another exciting new Japanese talent, Yoshimitsu Morita, whose The Family Game, controversial viewers three years ago.

Also prominently featured this year are Paradise, the latest from West Germany's Doris Dorrie (Men); and programs of prize-winning short films by Australia's Jane Campion, and puppet animators, The Brothers Quay, Philadelphia-born identical twins who now work in London.

The American premiere of the newly restored, tinted version of the silent classic Nosferatu will be presented Saturday, April 4 at 7 pm at the Castro, accompanied by a live performance by America's leading theater organist, Dennis James.

The Festival's lifetime achievement award, first presented last year to Akira Kurosawa, and named in his honor, will be bestowed this year upon Britain's greatest director, Michael Powell, director of The Red Shoes, Peeping Tom and many other astonishing films. Powell, the first volume of whose autobiography, A Life in the Movies, will be published March 18 by Alfred A. Knopf, will be on hand to receive the honor.

Hollywood veteran Fred MacMurray will also be honored with a tribute this year, featuring highlights from his more than 50-year career. A tribute to the oldest American production company, Paramount Pictures, will be offered Saturday, March 28, featuring clips from the studio's 75-year history, and premiere revivals of two of its finest productions, the 1930 comedy Laughter, from Britain's National Film Archive, and a newly restored print of the Ernst Lubitsch-George Cukor musical comedy One Hour With You (1933), which has been completely restored, tinted and rerecorded by the UCLA Film and Television Archives.

Four films playing during the Festival may win special interest to Sentinel readers. Stephen Frears's (My Beautiful Laundrette) latest, Prick Up Your Ears, tells the story of gay English playwright Joe Orton (Loot, Entertaining Mr. Sloane), who enjoyed a brief bout with fame before being murdered by his lover of 16 years, Kenneth Halliwell. Halliwell, brilliantly played by Alfred Molina, took his own life immediately after the murder.

The murder, which is largely based on Orton's diaries of the same name and John Lahr's biography, stars Gary Oldman (Sid in Sid and Nancy in Joe Orton. With this role, Oldman establishes himself as one of the hottest actors in England or anywhere today. As Orton's agent, Vanessa Redgrave shines in a supporting role as does Wallace Shawn as Orton's biographer, John Lahr. The film mixes drama with black comedy in a powerful blend. It's disturbing, but maintains its sense of bitter humor throughout — thanks in large part to Frears's direction. Although the ending is far less rosy than the splash some between Omar and Johnny in My Beautiful Laundrette, Frears once again proves himself the best chronicler of gay relationships on the screen today with this film. Prick Up Your Ears has been chosen to close out the SF Film Festival on April 5 at the Palace of Fine Arts.

Rosa von Praunheim's A Virus Respects No Bounds, will premiere at the SF Film Festival as a benefit for the San Francisco AIDS Foundation. Rosa von Praunheim's A Virus Respects No Bounds is an irreverent comedy that takes a serious look at the spread of the AIDS virus among the gay community, and through a series of

Continued on page 26
The characters are bustling about, blinding speeds toward dead stops. Fierstein never hints at what cathartic step must be beyond those stops, and Cannon can hardly be expected to patch that gaping hole in the play.

In its original form, the script was confusing and led to a bloody conclusion, with the mother killing the monstrous son. In this revised and expanded version — with added prologue and epilogue — the basic confusion is postponed, but still far from being resolved. I feel all the contorted emotional postures of the characters. Psychic muscles are left aching as the focus shifts from conflict to conflict. But, once the troubles are made this palpable, a release is essential. The son’s murder is the very least of AIDS and the difficulty of the playwright owes us.

Instead of murder — indeed, an over-extended dog metaphor, Miller explains, the victim of psychic muscles. That just isn’t confessions that, whereas he used explanation. The social worker

spookhouse is more than a cop-out. We're left aching as the focus shifts from conflict to conflict. But, once the troubles are made this palpable, a release is essential. The son’s murder is the very least of AIDS and the difficulty of the playwright owes us.

Spookhouse continues on the mainstage at Theatre Rhinoceros through April 11. The American premiere of Michael Wilcox’s Rents, a play about hustlers in Edinburgh, opens Saturday, April 4, in the studio stage. Call 861-5079 for reservations and tickets.

Abandoned, having become too busy to care for something he “loved.” The story is tragic — in a minor way — but we never really feel much sadness when Bren- don’s dog, “Buddy,” Miller explains, the victim of sleeping pills and neglect. The dog’s new, inanimate status is just a fact, delivered in a deadpan, expressionless man- ner by Miller. It made me angry. Why bother telling us all this per- sonal garbage if it doesn’t matter — if it doesn’t change how the performer of the audience feels? From first to last, Miller con- cludes his absurdly over-extended dog metaphor, one another. We sense the terror of AIDS and the difficulty of the two men attempting to love one another. We sense the terror of AIDS and the difficulty of the two men attempting to love one another. We sense the terror of AIDS and the difficulty of the two men attempting to love one another. We sense the terror of AIDS and the difficulty of the two men attempting to love one another. We sense the terror of AIDS and the difficulty of the two men attempting to love one another. We sense the terror of AIDS and the difficulty of the two men attempting to love one another. We sense the terror of AIDS and the difficulty of the two men attempting to love one another. We sense the terror of AIDS and the difficulty of the two men attempting to love one another.

Amid all the excess decoration, what we really got was an endless monologue, delivered with a deadly earnestness by Miller and occasionally interrupted with a critical “commentary” by Sadownik.

Fierstein never hints at what cathartic step must be beyond those stops, and Cannon can hardly be expected to patch that gaping hole in the play. The son’s murder is the very least of AIDS and the difficulty of the playwright owes us.

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spookhouse is more than a cop-out. We're left aching as the focus shifts from conflict to conflict. But, once the troubles are made this palpable, a release is essential. The son’s murder is the very least of AIDS and the difficulty of the playwright owes us.
The Legendary Stardust Cowboy, Buck Naked and the Bare Bottom Boys, and Soul Senders

The Cowboy is an old, eccentric act like no other. He’s a former Mercury recording artist, notorious for his rough imperfections and a long history of touring. He’s legendary — I’m going. Buck and crew provide nasty, sexist fun, bare butts galore, and good plain rocking. They’re one of the funniest bands around. I’ve heard positive reports on Soul Senders, but haven’t seen them. (VIS, 3/20, 9 pm, $4)

Soul Asylum, Mojo Nixon and Skid Ropes

Soul Asylum is a Minneapolis band, garnering a lot of critical acclaim. They’re very loud and possibly more threatening than their noisy predecessors, Hunker Du, a band suspected of mellowing with age on Warner Bros. Expect apocalyptic guitars, short, sweet lyrics of doom, and ugly perfection.

Skid Ropes

This is their last show before embarking on a U.S. tour, so don’t miss it. The Naked Into are a consummate pop band with sharp teeth and musical depth. Look for a new flexi-disc by them in the May and June issues of Thresher. (Nightbreak, 3/20, 10:30 pm, $5)

The Bay Area Music Awards

People actually dress up for this, looking sharp and paying big bucks to glimpse and applaud the likes of Journey, Starship, Eddie Money, and Huey Lewis. Oh boy! “Lovin’, Touchin’, Squeezin’,” Journey’s first hit single, found this group of Men­ can candidates singing more na­ na’s in one song than are present in the entire history of Motown. Starship, a band that used to matter when they were young enough to handle their drugs, have gone galactic and erad­i­ cated their influential past com­ pletely with “We Built This City,” an unbelievable wretch­ ed, stupid song. They’re the group most likely to become Dis­ neyland’s house band. Former police officer, Eddie Money, gets last year’s Honorable Grace Award. I predict his zip code entered into the decision. Perhaps his hit code entered into the decision.

The ever-loving, condom throwing studs Until December, earned a nomination for outstanding debut LP. But don’t mention it to them, I’m sure they’re somewhat embarrassed. The independent category in­ cludes Faith No More and Non­ fiction. Gee, wonder if they’ll show up.

Bunny Hayes, a talent perpetually poised on the edge of pop stardom for over five years (beating out Mr. Isaak, who’s finally on his way), rammed a female vocalist nomination, along with Sheila E., Deborah Iyall, and two gals from SF’s very own Sha Na Na’s, Zazu Pitts and Big Bang Beat. If the winner was paid her weight in gold, one girl would retire and another would send her bodyguard up to accept the award. I predict that Journey’s Steve Perry will win best male vocalist because he’s so pretty. “Rumours” by Timex Social Club got a best song nomination because Sheila E. isn’t really black, and Sylvester’s new LP and number one single were ig­ nored because he’s even prettier than Steve Perry and he reaches a falsetto that none of the gal nominees could ever match.

Huey Lewis and the News will win big tonight. They’ve been around, worked hard, made the cover of People, and recently donated $225,000 to SF General for an AIDS training program. Perhaps their noisy predecessors, possibly more threatening than Steve Perry and the Bammies in a nutshell. Year after year, the best local talent is consistently ig­ nored, which is fine if suppose. If Steve Perry is happy, then I’m happy. (qo. 3/21, who cares where it is?)

Sid Terror and the Undead, Mr. T Experience, and The Phantom Creepers

My, my, we certainly picked cute names for our bands, but Young has a good white­ boy soul voice and is rumored to win big tonight. They’ve been making the best records and number one single were ign­ ored. I expect this bill to be day zero. Emergency Red Cross Isaak withdrawal centers will be set up in every public school gymnasium. Anticipated psychological effects due to his departure will be x-rayed. Looers will be shot on sight. (I-Beam, 3/23, 10:30 pm, $6/$7)

Paul Young

Mr. Young, a very popular English vocalist, pounced on a sacred grave with his silly pop cover of Joy Division’s “Love Will Tear Us Apart.” It’s diffi­ cult to forget this tasteless faux­ pas, but Young has a good vocal range and is rumored to put on a fine show. Watch the girls swoon. (The Warfield, 3/25, 8 pm, $16.50).

San Francisco Sentinel • March 20, 1987 27
On the ground floor of the Berkeley's affable erotopath occasional event thrown by looks and ferocious sexuality at nothing but their own good post-adolescents celebrated evening, a gaggle of drunken couldn't wait for some of the Jennings. Over at Sutter's Mill the same be off work now." And as the way tonight, and if so whether ing to be sleeping in some door­

Center counselor Allen Meyer scene, Larkin Street Youth

staggering firebrands gave

cartoon skater on a Macintosh

slogans) to the walls upstairs.

not so offal.

planted firmly in the excrement-clogged gut­

frozen smiles of the city's tonier set, I totter

P
L

"Oh,** I said innocently,

AIDS

Health


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let's stay healthy...together!

This project funded by the San Francisco Department of Public Health

FULLFRAME/Genoa

by Marc Geller

According to James S. New­
ton's Mar. 12 New York Times article (run in the same day's Chronicle), the four were "burnouts" known for smok­ing cigarettes, listening to heavy metal music, sporting long hair (including the girls) and indulging other irreconcilable teenhood "crimes."

The week's press reports painted a grim portrait: the four were victims of a vicious system of perniciously rigid clique-casting, unable to "fit" either into the "jock" or "nerd" herds into which American high school students so cleverly segregate themselves. Neglected by parents, school officials and student do­
gooders, the four apparently found mutual solace in a parked auto, choking to death on recrated carbon monoxide fumes.

Score one for the System.

Brot Pecs

Had they eschewed the hose, perhaps the New Jersey teens might have learned something from their peers in Lyubertsy, USSR, where according to the New York Times (Mar. 7), "New Jersey teenagers last week (and I'd always heard New Jersey was such a sylvan state).

Death Pack

But if I seem morose about all this revelry, it's only because I'm still reeling from the suicide-pact deaths of four New Jersey teenagers last week (and I'd always heard New Jersey was such a sylvan state).

Although that sounds like horse

honkey humps at the Muscle Systemski, it's actually a clutch of teen boys in a Moscow suburb on emulating their brayboy hero, Arnold Schwarz­

enegger. Their imitation doesn't stop at inhabiting their tits, either: according to the Moscow weekly Ogonyok, these iron-humping vigilantes roam the city "spouting anger, checked pants, white shirts and skinny ties, terrorizing hippies, punks and other young non­

Despite their "nerve," as they call them­

self, is jealous of people who dress well.

Or perhaps they're simply jealous of men inherently com­

fortable with their own bodies and, by implication, their sex­

uality. While the Chronicle (Mar. 7) was too chintzy to print a photo with the syndi­

cated story, the NY Times front page photo (a clipping of which was forwarded by the ever­
vigilant Joel Lichtenwalter) shows a half-naked young Lyuber stud flexing his pecs, a come-latcher-smirk smearing his dark eyes. To his right, a teen comrade bunches a bulging bicep, while to his left, a startlingly dark and brooding beauty, his eyes closed and head bowed in rapture, cradles in his right arm the shoulder of the come-latcher angel — whose nipple, the exacting photo shows, is hard.

It is by this time a tired cliché for any half-­

enlightened homos­

exual that "straight" men, now gym-buffed and homes of yore, only express their tenderest, most nurturing erotic feelings for other men by beating the shit out of them, whether in sanctioned "sports" like football or war, or in hierarchical hobby form like the Moscow teen gangs.

In the West, teens kill themselves; in the East, they bash each other. Score two for The System.

Stun Kirk

But in TV-land, teens are safe — and certainly cuddly. If you see Growing Pains pretty-boy Kirk Cameron sweating, it's not because he's ready to rut; it's because he knows he has stringent competition on the new NBC series Roommates (Thursdays, 8:30), which fea­
tures a teen actor whose name I don't know yet. It's a "naive" sitcom about two college room­
mates, one a freshman, the other a middle-aged man returning to school.

Look for lots of "chick" jokes attempting to mask the undoubtedly homoerotic su­pra-text.

The British Are Coming

And look to the British for pro­
gressive, no-frills television coverage of the AIDS crisis. In a Mar. 9 Nightline brought any attention by Chicago restaurateur Chris­

Treno, anchordane Ted Kop­

iel grilled BBC anchor Mike Smit­

a recent spate of AIDS consciousness-raising BBC programming which, it turns out, reached half the Brit­

ish population. When Koppel,

Continued on page 30

Scene and Herd

"I have a high feminine component and I probably have that high heterosexual profile because of jokes I've made over the years... I grew up cutting out paper dolls and dressing Deanna Durbin dolls... I'm the only one who is always turning the TV newspaper and saying, 'Look at this. Look at what Oscar de la Renta has come up with.' " — Film maker Woody Allen, in the April Esquire (quoted by Liz Smith, 5th Chronicle, March 13).

"I'd rather be Ruby Gentry and wreak a whole town and all the men in it than be Sandra Dee and be wrecked by a bunch of surfers." — Screen hopeful Mary Stone, A member of The Bangles, on over-enthusiastic "boy groups" who tossed their briefs and jock straps, sometimes already worn, onstage during the group's concerts, The Late Show, March 10.

"At parties, you don't have to see. You just have to be seen." — Mary Stone, a member of The Bangles, in the April Esquire.
20 MARCH FRIDAY

Stacey McNutt’s Mind’s Eye: The Controversy Surrounding the Creation of the Coit Tower Murals premieres at the Potrero Neighborhood House Theatre. Based on existing oral histories and interviews conducted in 1986 — and directed by Barbara Davost, the play dramatizes the conflict between the painters and the SF Arts Commission over the content of the murals and their politicization by local newspapers during the 1954 General Strike. Plays through 4/12, Thursdays through Sundays. 8 pm, 953 De Haro St., SF. Tickets/info: 776-6470.

Bluistion and divechanteuse Jim Bailey moves his rave show, “Jim Bailey is Judy Garland in Concert,” to Theatre on the Square for an extended run through April 12. Call 635-9090 for tickets.

The City’s only full-scale gay theater, Theatre on the Square, presents 

21 MARCH SATURDAY

The East Bay Frost Runners descend on Lake Chabot. Take I-580 South to Estudillo Exit. Turn left on Estudillo, which deadends at Fairmont Dr. Tura left. “Lake Chabot Marina” entrance is on the left, parking fee, except if you park on street. Meet at entrance end of parking lot. $2, flat out, and back. Info: 526-7592 or 261-3246.

The Studio at Theatre Rhino hosts the American premiere of Rats, a play written by Michael Wilson, directed by Joni Malpas, which concerns a hunter’s life on the streets of San Francisco. Described as "by turns brilliantly funny and desolatingly sad," “Rats” plays through 4/19. 8:30 pm — Fri., Sat. and Sun. 2926 16th St., SF. Info: 861-6379.

The San Francisco Design Network’s Spring Sale will be one day only and will feature merchandise (samples and overruns) from designers like Joseph Abboud, JADA, David Pollock, and Helen McCrea. 10 am-5 pm, 990 Post St. (Post and Larkin), SF. Info: 896-1933.

BBQ-Raffle to benefit El Rio selthall. First-year GSL team invites you to an afternoon of fun, food, and prizes on April 4 at 1-5 pm, 1158 Mission St. (South of Army), SF. Advance tickets from team members or at the bar, are $4 — $5 at the door.

A Public Meeting to gather support for repealing the Simpson-Rodino Immigration Act features America Abacua, presently councilwoman of the Municipality of Naucalpan (State of Mexico), among its speakers. 6 pm, October Publications Hall, 27th St., SF. Info: 495-8540.

22 MARCH SUNDAY

Massage Play: A time when gay men can give and receive the gift of touch. Sessions are led by Randall Seamon at no charge. Call 626-1766 for your commitment and place. 1-3:30 pm.

SF FrostRunners meet at 10 am at Justin Herrmann Plaza for the Embudadero Waterfront Run. 3.5 miles of level asphalt trail. Info: 673-7303 or 337-8704.

The Glory of Brass opens the 1987 Spring Concert Series at Grace Cathedral. The program, performed by the Brass Quintet of the SF Symphony and the SF Conservatory of Music Brass Quintet among others, features the world premiere of Constructions, a commissioned work by internationally-known Bay Area composer Richard Feliciano. Grace Cathedral’s lofty acoustics make a perfect setting for the superb blend of brasses and organ. 1 pm, California St. at Taylor, SF. Info: 776-6611.

Eye Without a Face, Georges Franju’s elegant and disturbing “horror” film, a stylish masterpiece of understated, sustained terror, plays with Bunel’s oddly tongue-in-cheek “documentary.” Land Without Bread at the SF Art Institute, 8 pm. (Don’t miss “Dreams” on Fulton St., SF. $3.50 general students with ID/disabled. Presented by SF Cinematheque.

23 MARCH MONDAY

SF Jacks’ 4th Anniversary Party! The real anniversary is next week, but hopefully, this will be the only thing about the occasion that’s premature! Witness the Guest Oustside! Experience the Orgasmic Booth! And the best go on ... Doors open 7:30-8:30 pm, 190 Polk St. (near 5th), SF. Suggested donation is $6, but no one will be turned away for lack of funds. Mandatory clothes check except for shoes.

SF Conservatory faculty artist, David Abel, viola, and alumni, David Moebes, clarinet, perform chamber music with student ensembles in a recital of works by Rebecca Clarke and others. 8 pm, Hellman Hall, 19th Ave. at Ortega St., SF. Free with a voluntary donation suggested. Info: 564-8066.

24 MARCH TUESDAY

The Metaphysical Alliance and AIDS Interfaith Network sponsor a Metaphysical AIDS Healing Service, featuring a panel (Denise Buxbuxian, Tom O’Connor, and Misha Cohen) on “Nutrition and Alternative Healing Methods.” 7 pm, First Unitarian Church, 1187 Franklin (at Geary), SF. Info: 431-4708 or 928-HOPE.

Blues singer Ma Rainey (Ann Weeldon, seated) triumphantly calls the shots during her recording session while sidemen and hang-ons hover. The scene is from “Ma Rainey’s Black Bottom,” August Wilson’s award-winning Broadway drama, now at A.C.T.’s Geary Theatre through April 25. Call 771-5880.

The Gay Men’s Chorus Street Class announces the formation of an advanced drawing class. The class is open to 10-12 participants and will focus on longer poses, for 30 minutes to one hour. Participants must supply all their own materials. Call Mark at 621-4284 for an interview appointment (model as well). Starts 3/24 and meets on the 2nd and 4th Tuesday of the month for six sessions. 7:30 pm, South of Market flat (no tobacco). Info: 564-8560.

The world renowned Tokyo String Quartet performs as part of SF Performances’ Chamber Music Series. The group has won six Grammy Awards, plus three Grammy nominations. 8 pm, Herbst Theatre, 401 Van Ness Ave., SF. Tickets at 415-282-2644 and are available at City Box Office and all major agencies. Tickets/info: 992-4000.

25 MARCH WEDNESDAY

American Indians present the SF premiere of Bebe Miller and Company. Bebe Miller is a young, black, NY choreographer whose work does not reflect a strong black perspective, but rather reflects “special nuances in the human experience coming from one who is both black and female.” (I’m not exactly sure what that means, but I do sound impressive.) Miller’s debut in the Bay Area showcase works that explore a myriad of compelling style and exciting physicality. Plays through 3/27-30 at 8 pm, Theatre Artaud, 450 Florida St. (at 17th).

Bebe Miller, hailed by the Village Voice as “one of the rare choreographers who can make dancing seem the most profound thing in the world,” dances with partner Ralph Lemon, March 25-26 at Theatre Artaud, 450 Florida Street, SF. The partners are definitely a hot item (87-8323), so don’t hesitate to check out the work from this innovative dancer. Call 631-7797 for tickets and info.

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Big Audio Dynamite
Fascist Bashers Pump It Out

Those of us who survived the late 1970s with at least partial consciousness have fond memories of legendary insurgents like the Sex Pistols and The Clash, and how they helped topple the commercially fascist, musical regime of the period. Those fearless freedom fighters waged a rock-and-roll guerrilla war on a middle-of-the-road, homogeneous music industry and made the record charts artistically safe and accessible for everyone.

Of course, history loves to repeat itself, and now, almost 10 years later, some say we’re about due for another house cleaning. Yet, if not for that great punk rock war, musicians like Big Audio Dynamite, who possess any sort of artistic individualism, wouldn’t stand a chance today.

It’s rather ironic then, that Mick Jones and Joe Strummer—founders of The Clash—fought almost a decade ago for their right to be B.A.D. today, and with the release of the band’s second LP, No. 10 Upping St., comes a de facto reunion of these two war veterans.

Fans who went to one of the two B.A.D. shows last week at the Gallery expecting to “hear Big Audio Clash,” were probably disappointed, however, and some were even a little miffed. Jones, a few pounds heavier than in his Clash guerrilla-war days, was sans black leather and could have passed for clean-cut—almost. Performing center stage, he seemed wiser and more confident than he did in the war years, and though he occasionally attacked his guitar with that old Clash-style fervor, for the most part he showed a surprising new mastery over the instrument. Rastaarian keyboard team, Dan Donovan and Don Letts, were symmetrically balanced on either side of Jones, and while the rest of the band’s musical performance was pleasingly restrained, the stage decor of all five musicians remained politely professional throughout the show.

B.A.D.’s playlist alternated those strange sound effects (the only references to the past.) Songs like the current single, “Cmon Every Beatbox,” are experiments in musical alchemy, a collage of effects and idioms, infusing the influence of the street with prerecorded “found material,” spliced together using a cut-and-paste technique (not unlike that found in earlier William S. Burroughs novels). In concert, prerecorded tapes help those strange sound effects translate to the stage without becoming overcluttered or overbearing.

If there’s any influence from The Clash hiding in Big Audio Dynamite, it’s the working-class personas and political statements found in both their songs and in their actions. In fact, it was at the band’s insistence that ticket prices for their show be slashed from the usual $15 charged for Bill Graham events, to a more accessible $8.50—a move that fans applauded, and the show’s producer did not buy ticket holders a discount price. Unfortunately, it was precisely that (hard) working-class aura theoretically playing devil’s advocate, asked why Britain, a country with relatively few reported cases of AIDS, should go whole hog for public education, the Boyle Smith coolly replied that, after hearing reports from the States, “we wanted to be forward-looking, and perhaps to prevent the disease from spreading here.”

The most heartening part of the rapid Nightline (this was the Koppel I’ve heard is the best interview on television?) was the opening ten minutes, which showed segments of the British AIDS—and condom-aware programming. Ironically, anchored by Brit rocker Ian Drury (who in the late seventies sang the anthemic “Sex and Drugs and Rock and Roll!”), the clips unashamedly demonstrated how to use condoms and included skits about how to prevent AIDS from spreading here.

Just as there is somewhere a miracle drug, one prays, to quell dangerously homophobia, spotted little closet cases like Murphy (it’s called, I think, “Boycott”).

Love Boat

Finally, thanks to readers who spoke or wrote words of condoleance and support for my column two issues back (“A Good Friend Goes Home,” Mar. 6)—especially yours, CK—it was a lifesaver, cherry-flavored.
THEDOWNLYHOTDUDENYED BLUFFS FOR NEUTRALITY, SILENCE, SEDUCTION brown/white, furry chest, well-put-together. Let's be real. I am one of the boys who are stable and secure, intelligent and creative, and enjoy the simple things in life. In fact, I enjoy all the simple things in life — I am a 1975 grad, got my degree in film, and have been working in the city since then. I am a hard worker, and I am always on the lookout for new opportunities. I am a natural leader, and I am always looking for new ways to challenge myself.

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Continued from previous page

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Booth 630. (P-12)

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lar body and a hot, horny butt would like to meet good looking GWM (Italian), 29, 6'3", Gr
cen-6, and very well hung. Send me a greeting card. Genda

Booth 574. (P-12)

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ty-conscious seeks fit, flexible, and adventur

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ty-conscious, non-choreographic, fun and interes

ting, non-muscle-gay male living in SF, who is attractive, artistic and honest. Is there anyone out there.

SF Time Sentinel Booth 637. (P-12)

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53, 94726. (P-12)

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ROOM SMALL $393
MEALS BREAKFAST $420
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All-inclusive dietary needs
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Bernal Heights Park

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Civic Center Residence

General Manager

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Civic Center Residence

For parent with one child

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Fast and efficient at reasonable rates. Evening hours available. One, two, or three men depending on the job. Hand a hand and lower the cost or let us do it all. Call David at 821-2891.

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Will move or deliver anything. Fast, efficient and careful. Low rates, personal service. Call Greg at 567-8013 or 776-9200.

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Have a bunch of small jobs or a large one? Call us in. 25 years of friendly experience. FREE ESTIMATES! Call 821-0644

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Best House Cleaning Ever! I will clean ovens, windows and anything that needs doing! I have excellent references and 2 1/2 years experience. Call Vickie at 761-7658.

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For all your household cleaning needs or odd jobs. Professional residential and bonded. Just ask for Don at 552-8034.

Expert Painting
Gay owned, full service, interior and exterior painting. We offer FREE on-site estimates, color and finish consultation. We maintain high standards for materials and workmanship. Please call for all your painting and decorating needs, we can do it right! Call Chris and Tony 687-8482.

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Unsure about textures, colors, fabrics? Need a woman's viewpoint? Want to make a personal statement? A design statement, or just want to be more comfortable in your surroundings? I will make a commitment to your project. Take advantage of my experience, services and talent. Call Diane 415/530-0610

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Professional housecleaning, yardwork, painting, and odd jobs. Reasonable rates. Available in Bay Area. 5 years experience, good references, honest, personal and reliable person. Call Lee at 861-7442 Call early morning, late evening or leave message.

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...AND IN SUPPORT OF THOSE LIVING WITH AIDS

WESLIA WHITFIELD
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All Proceeds to Benefit the San Francisco AIDS Emergency Fund

San Francisco Sentinel • March 20, 1987
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