Lesbian/gay athletes from all across America are in San Francisco for the 1987 World Series XI.

Sentinel Sports Editor Duke Joyce gives you a front-row, reserved box look at the opening ceremonies and first round championship play with our special coverage that begins on page 10.
Sunday,
September 6,
1987
Seven P.M.
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ROLO
State May Test and License AIDS Drugs

by Charles Linelbarger

Impatient with the pace of federal efforts to test and license new AIDS drugs, a bipartisan coalition of California legislators held a news conference in Sacramento on Monday, calling for the state to begin its own program of testing and licensing experimental AIDS drugs.

"There will be two places where this bill will echo like a thunderbolt," said Attorney General John Van de Kamp, the chief sponsor of the bill. "In the corridors of the federal medical bureaucracy and in the hearts of AIDS victims everywhere."

Van de Kamp was surrounded at the news conference by legislators ranging the political spectrum, from liberal Democrats to conservative Republicans, including Senator John Doolittle (R-Citrus Heights) whose own AIDS package went down to defeat in the Assembly Health Committee last month.

"Under the bill, which was introduced on Van de Kamp's behalf by Assemblyman Bill Flinner (R-Maripolis), the state Department of Health Services would be instructed to begin reviewing applications by drug firms in California to allow the testing of experimental AIDS drugs. Drugs that prove effective would eventually be licensed for sale in the state."

"AB 1952 will make California the first state in the nation to test and license experimental AIDS drugs independently of the federal Food and Drug Administration," Van de Kamp went on to say that the Department of Health Services would report back to the legislature on July 1, 1988, on the progress of its drug testing program.

Van de Kamp said the bill would be seen by the federal medical establishment as an "extraordinary state intervention on what is normally federal turf, and they will be right," said the attorney general. "In the face of an extraordinary medical emergency, this bill will be an extraordinary state intervention into what is normally federal turf."
Gay Activist

by Charles Linebarger

The Sentinel has learned that the Shanti Project is trying to evict a gay activist from one of its residence homes for people with AIDS. Jeff Shannon, the co-chair of the San Francisco chapter of A Time To Shine, has been working with Shanti to keep him from being evicted.

A resident of Shanti since February, Shannon got a 30-day eviction notice on August 11. Asked why Shanti is evicting him, Shannon insisted, "I haven't done anything to warrant this. This is a simply a very, sharply critical of Shanti, of the way they treat a lot for granted in the management of my life. I don't like being spoken down to. Sometimes it's almost as if a parent were speaking to a child. And I've been talked to like that from day one." As an example, Shannon cited "the last big alteration I had with my residence advisor when I was going to the gym. I had forgotten we were having a house meeting that night. Anyway he said, 'Oh no, you're going to turn around and march up those stairs and go to this meeting.'" According to the notice Shannon received, he was being evicted because his "continuous disruptive and intimidating behavior is creating a substantial interference with the comfort and enjoyment of other tenants in the household."

Greg Day of Shanti defended the agency's position. "Over the last several months there have been numerous complaints about Jeff's behavior by the other residents of our house. Basically those complaints were taken up at house meetings," Day stated. "He was notified of these issues in writing. It was just rather not have to deal with some one asking questions."

"People with AIDS do have their rights," Day countered. "And I think there should be some kind of board of review over [Shanti's] procedures. People with AIDS should have some say in what's going on. There should be a process by which people with AIDS can raise issues and problems without being kicked out. There has to be some avenue of redress." The 32-year-old Shannon was diagnosed with pneumocystis pneumonia in June of 1986. Formerly a still photographer for motion pictures in New York, Shannon came to San Francisco last September. "because I knew there was some possibility for me here to create a lifestyle that would allow me to survive."

Shannon's attorney, Dan Bacon, said that he will fight Shannon's eviction if Shanti insists on trying to force the gay activist out of his residence home. Said Shannon, "I will give them their money. They are right and that their people are always right."
AIDS Commission Studies SF Model Programs

by Jayne Garrison

Six years into the AIDS epidemic, the first federal commissioners ever appointed by Reagan to advise him on how to battle the disease arrived in San Francisco to begin gathering facts.

The chairman and two colleagues on the 13-member commission landed Wednesday morning for a whirlwind day-and-a-half tour—and immediately tried to quell criticism growing nationwide that they are political conservatives who have little expertise on AIDS.

"We're criticized from the left, from the right, from the up, from the down," said commission chairman Eugene Mayberry, head of the Mayo Clinic in Minnesota. "Don't judge us too quickly. Wait until we make some recommendations."

I can assure you the commission is not constituted to render moral verdicts ..." Mayberry said at a morning press conference Wednesday. "We're constituted to address the medical aspects of the problem. If we're getting there late, we're going to try to make up for it." Commissioners remain in town today to tour the AIDS ward at San Francisco General Hospital and talk with researchers.

AIDS experts around the country, including those in San Francisco, contended Reagan should have appointed a panel of researchers and public health experts who've specialized in the epidemic since it began in 1981. The commission, instead, is comprised of doctors and businessmen who have not been at the forefront of the fight against AIDS.

A few commissioners have been specifically criticized for advocating unusual medical theories. One, Cory Vaas, publisher of the Saturday Evening Post, was among the three in San Francisco.

She used her time at the press conference to announce that she has asked San Francisco General Hospital to test whether the amino acid lysine might inhibit growth of the AIDS virus in laboratories. A doctor present with Ser Vaas, Christopher Kagen of Berkeley, studied the impact of lysine on herpes cold sores in the 1970s and found they helped. However, no other published study has been able to duplicate that finding.

Ser Vaas also asked tax reform activists who have little expertise on AIDS to render moral verdicts. "If they look at things objectively, it'll be fine." Mayberry, Ser Vaas and Dr. Woodrow Myers Jr., Health commissioners of Illinois, visited with 18 public health officials, and a banquet-roomful of community organizers who said about the city efforts against AIDS — the usual panoplies and the odd.

San Francisco has hired "bleach boys" to hand out 25,000 sample bottles of bleach, complete with instructions on how to clean needles, to intravenous drug users. Health department workers have passed out condoms in bars at night. City officials stand firmly against forced testing for the HIV antibodies in any population, including jail inmates. And health officials never pass on information about high drug arrests to police, commissioners were told.

 Commissioners seemed most curious about whether such measures angered the city's overall population, and whether heterosexuas in San Francisco felt discriminated against because of protections for people with AIDS, who are primarily gay men in this city.

"It's fascinating how attitudes vary so substantially in different parts of this country," Myers said. In other health departments "we would have gotten very different answers to these tough questions."

Jayne Garrison is a writer for the SF Examiner and has been assigned to cover the president's AIDS commission for the print media press pool.

Remember the Millions Murdered by Christians

Read about it in Witchcraft and the Day Counterculture by Arthur Evans, now in its fourth printing and currently available in book stores for $7.95. This is the book that rips the frocks off the church.
Being Fair

Recently the San Francisco Chronicle editorialized about Federal District Judge Theron Henderson’s ruling that it is unconstitutional for the Department of Defense to order extraordinary background investigations of gay defense contractor employees solely based on their sexual orientation. The Chronicle declared, “We think that the judgment is appropriate, suitable to the times and well reasoned.”

The editorial was also appropriate, suitable to the times and well reasoned. Despite the off-putting title, “Being Fair to the Gays,” the words contained a lot of simple, obvious meaning, and could even have appeared in a public a publication rather than the customary one-sided Defense Department’s discrimination against gays as “security risks” vulnerable to blackmailing has been common knowledge to us and a poor rational hole to hide from the forever, and that to urge this is to practiced against us and others and prejudice that the Church has protests, he condensed a complex and significant dialogue I had with...

EDITORIAL

Power-Hungry Bitch

But I respect his right to protest.

Molinari...

Molinari as little more than a...

Letters

To the Editor:

Charles Linhaerger has misquoted me. In last week’s article about gay... to hide from the forever, and that to urge this is to practiced against us and others and prejudice that the Church has protests, he condensed a complex and significant dialogue I had with...

Sister Scolds

The Chronicle...to pick based on the semantic differences of...

TOM MURPHY

Sentinel

Dear Editor: My disagreement with Vicious...

The following letter was sent to our

Sentinel

Dear Editor: My disagreement with Vicious...
Looking For "Roots"

One of the most enjoyable aspects of politics is watching conceptual visions get dismantled by events. Politics is a world in which the images politicians adopt to describe themselves often have little to do with reality. When those images are examined more closely and revealed as empty and false, it is always a source of interest and amusement. One recent example comes to mind.

In the current mayor's race, it has been commonplace to refer to Agnos as the "grass roots" contender, the fighter who speaks up for the "little guy" — the voter without a lot of money but with a voice that will be heard (Jo Paraphrase a line from Nancy Pelosi's campaign).

Recently we saw a test of this claim. There are two ways a candidate may qualify for the ballot: pay a $2,000 filing fee or get about 9,000 voters' signatures. The latter method has been a traditional litmus test for "grass roots" support since it requires voters to commit their support for a candidate early on in the race.

From July 6 until August 20, both the Agnos and Molinari campaigns sent volunteers out onto the streets each week-end searching for signatures. Agnos' strategy all along has been to build a strong field campaign, and his staff resources for this effort greatly outnumber those in the Molinari camp.

The Agnos force was formidable indeed, dressed in uniform blue T-shirts and white painter cups. In many cases, these volunteers presented intimidating blockades to the weary voter who might simply want to discuss the issues with the other side. Anyone who has tried to run the gauntlet at 18th and Castro over the past couple of months can attest to that.

But what happened when all the signatures were in and the smoke had cleared? Agnos, who had turned out his mighty "grass roots" machine, came in with only about 9,000 signatures, a number well below the required amount. And what of Molinari? The number of citizens who committed themselves to Molinari's "grass roots" campaign was reported by the Registrar to be nearly 9,000. To those who watch such barometers closely, this has been one of the greatest shocks of the campaign.

In fact, this may be the first election in San Francisco history in which financial contributions may be another reliable indicator of "grass roots" support. This is the first election in which there is a $500 limit to the amount of contributions any person, company, partnership, or other entity may make. No longer will a few large corporations be able to put up huge sums of money to bankroll a candidate who doesn't have a popular base.

In this campaign, Molinari leads tremendously in fund raising, both in the total amount raised as well as in the number of contributors. Interestingly, he leads in polls by a similar ratio the latest figures show Molinari climbing to 33% with Agnos dropping to 22%. It seems, for once, that the dollars are more or less proportional to popular support.

Louise Renne's recent demise may prove the point. Not only was she apparently falling in the polls (from 17% to 8%), over half of her funds originated in a loan from herself to her own campaign. When she dropped out on Tuesday, she complained that she couldn't raise enough money to get her message to the public. Perhaps the reality was that her inability to raise money was a message to her from the people.

When all is said and done, of course, the final analysis of who has "grass roots" support will come after the election. The one-man, one-vote principle is still the great equalizer for politicians. But until that final poll is held on election day, John Molinari is arguably the "grass roots" candidate in the campaign.

David M. Lowe
Protesting the Pope

Homosexual acts are "intrinsically evil" states a recent Vatican document which calls anti-gay violence understandable.

Now the ruler of the Vatican is coming to our town for a visit and many of us are unhappy about that. It isn't just the tremendous expense to protect the man in the pretty gown, but the nerve of his desire to set foot in the headquarters of those he oppresses.

Nobody, however, expects the papal protestors to resort to violence, however understandable that might be after centuries of oppression. We are not the kind to resort to the tactics of our enemies simply to make our point. According to one organizer of papal protest, John Allen Wahl, the demonstration of September 17 and 18 will be "strong, peaceful, and very non-vio­lent." Wahl states that the Pope "symbolizes the root of our oppression" and the protestors will let him know that we won't take the "intrinsically evil" label lightly.

The Pope is to be the target of quiet demonstrations. As to the pope's desire to come to the headquarters of his enemies simply to make our point. According to one organizer of papal protest, John Allen Wahl, the demonstration of September 17 and 18 will be "strong, peaceful, and very non-violent." Wahl states that the Pope "symbolizes the root of our oppression" and the protestors will let him know that we won't take the "intrinsically evil" label lightly.

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Most Gays Indifferent
Assessing the Papal Visit
by David Israel

The papal visit to San Francisco has so far failed to stir the passions of a gay community numbed by AIDS and distracted with more pressing political concerns, according to a cross section of gay leaders.

Organizers of the gay protests against the pope said, however, they are expecting a ground swell of support as the attentions of Bay Area residents turn toward the highly publicized visit on September 17 and 18.

"I hear lots of jokes about the pope's visit. But I don't get a sense that people are angry enough to get into the street," said Cleve Jones, veteran gay activist. "It's true that the public is preoccupied with their own affairs, and they are glad there will be a papal visit to anchor the calendar of the year."

The interviews also suggest that gays are united in their opposition to Pope John Paul II's position on homosexuality, and they are glad there will be a gay presence in the protest.

"People are preoccupied with getting through life," said Larry Bush, gay aide to Assemblyman Art Agnos. "They wonder how they will survive until next year."

"We are united in our opposition to the pope's coming," said Leonard Maltovich, a gay activist with AIDS and a papal protest organizer.

Protest Predictions
After blessing the Golden Gate Bridge on September 17, the pope will arrive by motorcade at Mission Dolores (Dolores and 16th Streets), where several hundred thousand people are expected to greet him, estimates Mission District police captain Michael Brush. Brush said that he had reports there would be 10,000 to 25,000 protesters at the Mission on 16th Street.

There are anger enough to get into the street," said Maurice Belote, organizer of the gay protests against the pope. But I don't get a sense that people are angry enough to get into the street," said Cleve Jones, veteran gay activist. "It's true that the public is preoccupied with their own affairs, and they are glad there will be a papal visit to anchor the calendar of the year."

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The demonstration is attracting a broad coalition of protesters, from pro-choice advocates to Communitie Party adherents, as well as thousands of gays, who will join the protests "when it comes time to vote with their feet," predicted John Wahl, founder of Papal Visit Task Force. But no matter how many gay people turn out, "it's impor-
tant to protest, because this man is one of the prime oppressors of our people," said Wahl.

The protesters and those gathered to greet the Pope will be able to see the pontiff enter the Basilica, but the groups will be kept apart and will not be able to see each other, said Brush. Protesters will not be allowed any closer than 75 feet from the Church.

Gilbert Baker, aka Sister Chanel 2001 of the Sisters of Perpetual Indulgence, said he's been sewing drag costumes for protesters for "more than two years, and I have more costumes than people interested in wearing them. My feeling is there will be very few pro-
testers," Baker's group will stage their main action during the pope's stop at the Golden Gate Bridge, he said.

Gay — Church Relations
The pope angered many gays when, last October, the Vatican issued an in-
structional letter defining homosexualit-
ty as "a more or less strong tendency ordered toward an intrinsic moral evil."

Gays were also incensed by a portion of the letter that said where "homosexual activity is condoned... neither the Church nor society at large should be surprised when other distorted notions and practices gain ground, and irrational and violent reactions increase." Many gays saw this passage as condon-
ning anti-gay violence.

Local anti-pope protesters were in-
flamed further in March 1987 when the archdiocese proposed that the pope visit AIDS sufferers at Coming Home Hospi-
tal in the heart of the Castro. The pro-
posal drew vehement opposition from gays. The Vatican withdrew the pro-
posal for "logistical and invasion of privacy" reasons, according to Norm Phillips, an archdiocesan spokesperson.

The consternation created by the pope's possible stop in the Castro led many protesters to assume the papal visit would become a galvanizing issue in the gay community. But papal pro-
testers said the Church undercut com-
munity support for demonstrations with adopt public relations. "They're really deflected criticism," said Baker. Some have felt that organizing was hampered by the visit schedule: the pope's rush-hour arrival at Mission Dolores on Thursday and his mass celebration at Candlestick Park during the Friday workday. Therefore, the protest's main event, the Rally for Freedom on September 17 across from Mission Dolores, is scheduled for 4 pm.

Continued on page 12
Players Party at Series Opener

by Duke Joyce

The temperature at Moscone Field was a cool 64 degrees. It was the hottest place in San Francisco last Tuesday night. The opening game of the Gay Softball World Series '87 generated its own electricity, as a see-saw battle between Norfolk, Va.'s "Outlaws" and SF's End Up went down to the final out.

A bases loaded walk to Steve Stemfield forced in the winning run, and a crowd of almost 2,000 cheered at frenzied itself to a 4-0 lead in the early going. Terrific infield play featuring a couple of double plays initiated by the feisty shortstop, Freeman Edwards, were appreciated. Edwards at one point was summoned to pitch, as starter Ed Adams had a difficult time finding the strike zone, and as is usually the case, he was嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭嘭 Pence1978 and 1980

Please Read This Message

If You Visited The San Francisco City Clinic Between 1978 And 1980

Men who visited the San Francisco City Clinic between 1978 and 1980 may be able to provide critical information to AIDS research.

If you visited the Clinic during this time, or even if you think you did, please call us. We'd like to talk to you.

All replies will be held in strictest confidence. We're gathering scientific facts, not names.

Information is the most important element in the fight against AIDS. Your call could provide answers to crucial questions.

Please call the Clinic Study at (800) 537-3722. The call is free. Your help is invaluable.
MEN'S FIRST ROUND RESULTS

Game 1 San Diego 12 - Philadelphia 9
Game 2 Kansas City 9 - New York 5
Game 3 San Francisco 12 - Norfolk 11
Game 4 Milwaukee BYE
Game 5 Los Angeles 11 - Dallas 5
Game 6 Atlanta 6 - Windy City 4
Game 7 Birmingham 11 - Pittsburgh 6
Game 8 Seattle BYE
Game 9 San Diego 11 - So. New England 1
Game 10 Boston 6 - Los Angeles 1
Game 11 Kansas City defeated Long Beach
Game 12 Atlanta 9 - Washington 7
Game 13 Twin Cities 6 - San Francisco 2.
Game 14 Houston 20 - Birmingham 1
Game 15 MSA (Chi.) 7 - Milwaukee 4
Game 16 Toronto 17 - Seattle 15

HIGHLIGHTS

Pre-series favorite Los Angeles Slammers upset by Paradise of Boston 6-1. LA scored 10 runs in first inning versus Dallas, but a mere 2 runs in their next sixteen innings.

Home team sent to losers bracket by Twin Cities 5-2. And to add injury to insult, John "Vanna" White broke a wrist and wasn't even turning letters.

New home place installed in diamond three as Toronto and Seattle crossed 32 times in “Runs R US” thriller.

SAN FRANCISCO 1987

San Francisco Walks Past Norfolk
by Bob Vierick

It may have been the most exciting opening game in the eleven year history of the Gay Softball World Series, as the End Up and Outlaws kept the crowd on the edge of their seats in spite of the cold winds gusting off the bay, the very thing Norfolk pitchers were unable to adjust to as they collectively walked 10 SF batters.

The End Up appeared reluctant to accept such generosity as they committed six errors on their side of the field. No doubt the large crowd caused some jitters, but alas it seemed that the team to bat last would eventually prevail; which of course is what occurred. The End Up won in the final frame by one run thanks again to base-on-balls offered up by Norfolk.

Hitting leaders, and yes there was that, for San Francisco included: Steve Stewart, 3 for 4; Sam Zender, 2 for 3; John Bowler, 2 for 3 and John Parsons, 2 for 2.

Norfolks Outlaws hitters were Freeman Edwards, 3 for 4; Ed Adams, 2 for 3; and Lam Phair, 2 for 4.

Just as the fog came tumbling onto the playing field. Fortunately they cleared the air, and very neatly moved into the winners' bracket.

Seattle Women Victorious
by Claire Monfort

In the women’s division opening game across town at Lang Field, the Seattle entry “R Place” jumped off to a quick lead, and held off San Francisco’s Superstar Video for an impressive 5-1 win.

Seattle, hoping to make it two championships in a row, simply outplayed the Beaches position by position. SF pitching ace Jenny Bowhay was unable to answer the bell with last minute illness sidelining her, and perhaps her team’s hopes.

“R Place” nailed down its victory as easily as the fog came tumbling onto the playing field. Fortunately they cleared the air, and very neatly moved into the winners' bracket.

The War Memorial’s Green Room came alive with the onslaught of softball weary patrons, as they responded enthusiastically to outstanding entertainment featuring the Blazing Redhearts. The evening ended relatively early as the competitors in the softball events were required to rise early and hit the field for three days of extensive softball, as games continue at Lang Field through Friday, capped by the finals at Moscone on Saturday. ■

Photos by Thomas Alleman

A study of right angles... as... the pitch comes in.

Sentinel fashion editor examines Series '87 haute couture.
Why Qays Are Disinterested

Work an hour early is no big deal."

Day from work can be tough; leaving
detect an increasingly anti-Catholic
tacks on people's faith," said Jones. "I
millions. "I'm uncomfortable with at-
ease with assailing a figure revered by
leaders also revealed a community ill at
Mission Dolores Basilica. But others
Task Force Outreach Coordinator
Mark Schoofs said, "Taking off a full
Papal Visit
Some gays condemned as a ploy the
Interviews with gay community
"We play into the hands of the right
San Francisco Chronicle,
"There's a widespread impression
"There was a widespread impression
that we don't have much of an effect on
Church policy.

Dignity members' voices echoed
Dignity members' voices echoed
Fine Catholics
lives," said Agnos aide Larry Bush.

Naples Brown to Doolittle, and it's
Gay Rights Advocates (NGRA). "The
"on the fast track. It has the support of

"Christ is our friend... .Christ is our
life."
The mass was celebrated by a priest
who was afraid to have his full name
used in press reports. Most of the gay
priests who present did not want their
pictures taken. For many gay Catholics
the pope's visit to the city brings up
sharp focus their often tenuous relation-
ship with the Catholic Church.
"He's our chief shepherd and we
agree with him on matters of faith, but
you have to understand the anger and
grief caused by this man," said Tom
Carroll, regional director of Dignity.
Most Dignity members will not join
the papal visit prayers. Carroll said
Dignity plans to hold a 17-hour prayer
vigil for the pope's "safety and en-
lightenment." The organization is
also sponsoring an alternative liturgy
on September 17 at the Palace of Fine
Arts. Carroll said 1,000 to 2,000 par-
ticipants are expected.
Protesting the pope is a no-win
situation for the gay community," said
Tom McLaughlin, co-chair of Dignity.
The attention generated by the
pope's visit has alienated some Dignity
members, McLaughlin said. "I think
we've lost members... .They're
frightened of all this," he explained,
gesturing at the television cameras and
lights near the altar.

Foster Steven, a gay priest who asked
that his full name not be used, thought
gay Catholics were feeling "more hope
than outrage" at the pope's stop in the
city.

"The church is family and you're be-
ing visited by a father figure you have to
between their religious faith and

Joan Baez

"This bill will echo like a
thunderbolt... .in the hearts of AIDS
victims everywhere.

Van de Kamp

from Willy Brown to Doolittle, and it's
expected to pass."

"This is a very important develop-
ment," said Ben Bacht of the National
Gay Rights Advocates (NGRA). "The
reason for this is that the FDA has been
dragging its feet in its analysis of ex-
perimental AIDS drugs, and we need to
do everything that we can do at both
the federal and state levels to see that all
promising approaches are explored."
Schatz added that NGRA has
brought suit against the FDA to "get
them to develop uniform and fair pro-
cedures for analyzing drugs."

The Senator's medical columnist,
John James, said he was favorable
toward the Van de Kamp bill but had
questions as to how it would actually work.

"Some of the best experimental
therapies are in Japan," said James.
"And these are not getting into this
country. It is my understanding that
these drugs, lentinan and dextlan-
treatments are in Japan," said James.
"They're being tested that would not be
otherwise. To
make the bill work well, the community
needs to become involved in setting up
organizations like the Community
Research Initiative in New York, a
group consisting primarily of physi-
cians, that has obtained legal approval
to test drugs on humans. This is a means
of testing drugs that are medically at-
tractive but not commercially

"When you want fair, accurate
reporting of the
"facts"

Sentinel

When you want fair, accurate
reporting of the
"facts"
Tournament means an annual $5,000 donation to an AIDS charity, a $500 first prize for the champion, and cash prizes for the top 15. The Women's Chorus Auditions will be held on Thursday evenings beginning on September 10. For information, call 566-8056 or 338-1451.

AIDS Benefit Pool Tournament
A weekly 6-ball pool tournament will be held at the Cinch Saloon, 2723 Polk St. beginning September 9, 1987, to benefit the fight against AIDS. A minimum of 20 sponsors will contribute $50 weekly, and player entry fee will be $3. First prize for weekly events will be $50, and each winner is qualified for the annual championship to be held the weekend before Labor Day. "If I can get 20 sponsors and the maximum 32 players each week, that will mean an annual $5,000 donation to an AIDS charity," a $500 first prize, a trophy for the champion, and cash prizes for the final 16," says tournament director Gene Miller. Call 981-2233.

Shanti Art
Shanti Project together with Shelby Fine Arts will sponsor an art show and auction. Shelby represents work of contemporary painters including Ultra Huczek, William Marlew, Hilda Rindom, and Salvador Dalí. Proceeds generated from the auction will be donated to the Shanti Project. The event will take place at Shelby Fine Arts Gallery, 631 Battery St., San Francisco, Friday, Sept. 11 at 7 pm. For info, call Vileneek at Shathy's, 781-3737.

SF/GMC Auditions
The San Francisco Gay Men's Chorus will be conducting auditions for new members in early September. Both singing and staff positions are available. Members joining now will perform in the eight annual holiday concerts, "Christmas Is Love," in December. For information, please call 649-7322 and ask for Robert.

Women's Chorus Auditions
Final auditions for the Women's Chorus of San Francisco will be held on Thursday evening, September 10, at San Francisco State University. Membership in the chorus is open to all women in the community, as well as to those at the university. The Women's Chorus is a select group dedicated to the rehearsal and performance of the music of great composers written expressly for women's voices. Among the works to be performed will be the "Four Songs for Harp and Horns," by Brahms. Rehearsals will be on Thursday evenings beginning on September 10. For information, call 566-8096 or 338-1451.

Gay Gourmet Group
A gay gourmet group is forming in San Francisco for accomplished cooks to share their favorite dishes and passion for fine food in an intimate, smoke-free social setting. Potlucks and other activities are planned. For more information, call Nikos at 775-6143 between 11 am and 11 pm or write GGG, Box 14822, San Francisco, CA 94114.

Vegetarian Potluck
Gay and Lesbian Vegetarians will be having a potluck dinner and get-together on September 20 in Palo Alto. Catering will be available from Santa Cruz. The informal dinner is open to everyone and gives gay men and lesbian women a chance to meet in an atmosphere other than the traditional summer barbecue. For more information, call 776-6134 between 11 am and 11 pm or write GGG, Box 14822, San Francisco, CA 94114.

Different Spokes October Rides
Different Spokes/San Francisco is a recreational bicycling club for the gay community and its friends. Membership is not necessary for participation in any Club ride, meeting or activity. All are invited to join in its October activities, as listed below.

Saturday, September 6
Welcome to Different Spokes Ride
An introductory ride for new and prospective club members. A leisure ride through Golden Gate Park. Meet at 60 am at McLaren Lodge at Stanyon and Fell Streets. Call Michael John, 552-1027.

Monday, September 7
La Honda - Peace Car Loop
Ride along the coast south of Half Moon Bay. Fifty miles, moderately strenuous. Call Barry Kelleys, (415)864-7718.

Saturday, September 12
Marin Headlands
Hilly climbs along with some spectacular vistas and gorgeous views on Panoramic Road along the Golden Gate coastline out to Rodeo Beach. Hilly, leisurely pace. 25 miles. Call Ray O'Loughlin, 387-7114.

FROM THE DESK
Continued from page 7
boys" becomes "She's not one of the boys"

Lebanese Debate
Rene made a brief appearance Wednesday night at the mayoral debate sponsored by the Lesbian Agenda for Action. The former candidate schmoozed with the crowd, then told a story about herself, passion. Rene's decision to pull out of the race less than 48 hours before the debate forced the sponsors to invite the only woman left in the race, Melissa Ehman, for question and debate. Since Ehman and Joseph Ryan used the forum to advance the overall socialist agenda calling them to often stray from simply answering the question. Even a majority of the women were not impressed with Ehman's boring rhetoric.

Sunday, September 13
Double & Ride
A weekly informal ride, where the route and pace are decided by the riders in attendance. Meet at McLaren Lodge in Golden Gate Park at 10 am.

Sunday, September 19
Napa — Calistoga Ride
The popular ride along the Silverado Trail to Calistoga. Leisurely pace, 40 miles. Call Kevin Caravello, 827-4424.

Sunday, September 20
Sanatítulo Cappuccino
Charlene O'Neil will lead a leisurely ride across the Golden Gate Bridge to Sanatítulo for cappuccinos at Cafe Traste. Meet at McLaren Lodge in Golden Gate Park at 10 am. Call Charlie, 548-3933.

Saturday, September 26
Berekeley Hills Biff-Buster
A fast-paced ride in the hills east of Berkeley. Lots of climbing, lots of fun.

Sunday, September 27
Decide and Ride
A weekly informal ride, where the route and pace are decided by the riders in attendance. Meet at McLaren Lodge in Golden Gate Park at 10 am.

leading candidates are now men and they should have been the debate participants.

Ehman and Joseph Ryan used the forum to advance the overall socialist agenda calling them to often stray from simply answering the question. Even a majority of the women were not impressed with Ehman's boring rhetoric.

Judging from the response of the approximately 257 gathered at the Wom­en's Building, Agnos enjoyed the most support. However, in my opinion Boas was the big winner. He used the debate to begin establishing himself as an ac­ceptable candidate in our community and presented a strong record on women's issues. When compared to his first performance before our community at the political Clubs debate, Boas' reception last night was a vast improve­ment over previous efforts. He's starting to sound like a serious, credible can­didate.
Bury the Hetching
To the Editor:
Concerning the recent hatchet job Robert Geldrich has been doing on Art Agnos: It stinks.

The reason is obvious why this character assassination is being performed. Art is progressive; he's for change and against the status quo. The Establishment, gay or straight, doesn't like anyone to rock the boat lest status quo. Art does and does it well.

Another thing. It is very easy to support others in a town like San Francisco where gays are very visible and largely tolerated — as Molinari has. However, to take that rightist, statewide and even nationwide takes a really committed man. Art Agnos has fought for gay rights, raised for AIDS patients, as well as for human rights in general. It is seditious nonsense to forget all the good Art has done for our community.

The choice is really dear for San Francisco voters. Do you want real change in the city that is good for the working class, or for as small business? Do you want the four more years of Diane's-like governments that Molinari would provide us with? Or do you want a better, more concerned administration that doesn't bow to big development interests?

The choice is clear this November. Frankie Frank.

Victimous Process
To the Editor:
Regarding your latest article on the Milk mural, I notice with not a little surprise, mural artist Johanna Poethig's comment that those opposed to her mural were "misinformed sources who...have no respect for mural tradition in our city. It compares to graffiti." When one begins with a mouthful of personal criticism like this, I'm most offended and puzzled by those "loopers rich," as the people I am aware of opposing her mural come from various economic and social backgrounds. Being either newly-sold or long established, certainly is not a common trait that I was able to discern among our group. Further, labeling us uninformed was ludicrous, and deserves no further comment.

Lastly, it is not the "mural tradition" that I object, but specifically, Johanna's mural of Harvey Milk. I am aware of several murals in this city that work beautifully — not only for their own artistic merit — but for their consideration of the environment they occupy, the statement they make and the way in which they can be viewed by those who live and work in the surrounding neighborhood.

I do, in fact, know of other murals by Johanna that indeed meet these standards of successful public mural art, but I do not believe, this is her best effort. I believe, this is her last group.

In spite of Johanna's arsenal of signatures stating otherwise, most residents immediately surrendered. Duboce Park did not want to "vandalize" a mural on a daily basis, and successful protests finally forced the mural to be located on the non-recognizable side of the Autumn Center. As a result of this ad, the mural location offers minimally visibility to people using the park.

I would like to add, however, that if there is a villain in this situation, it is not the artist. Johanna has clearly followed an established process for muralism, proposed for fund, and implement their work. The villain is that very process—a process which has allowed this treachery to take place with little, if any, public discussion about the philosophy, the content and the potential which the mural offers.

Good criticism ultimately allows us to be self-effective. Congratulations to her and to you.

Joe Lynn

WEEKLY ALMANAC: The Full Moon in Pisces occurs on Monday at 11:13 pm. This will set your fortunes to that ideal in which you see what practical results are manifesting from the Harmonic Convergence. The establishment, gay or straight, seeks and received permission to make your work seem almost impossible to the Harmonic Convergence. The establishment, gay or straight, will be the new趋势 and the way in which they can be viewed by those who live and work in the surrounding neighborhood.

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Joe Lynn

LEON, THE TAILOR (Jul 23 - Aug 22): Your lover gives you an ex­ceptionally sweet birthday bash this week. The subtlest of hints to the idea of an outing is something that might have come from your lover. Your modest companion is a divine creature in disguise. Your fate is in others' hands.

LUKE, THE SNAKE (Jul 23 - Aug 22): Play your favorite lottery numbers this week because the power of the Full Moon is bringing you a Ritual of financial luck which will not return for years. Actually your appetites have created a magnetism around you which will attract all sorts of wealth and maybe even a little embarrassment. So on the other hand, you're going to be in quite a position over matter it should be in the immediate future. That being said, it's time to get your act together and you shall have it.

VIRGO, THE PIG (Aug 23 - Sep 22): Brace yourself for a little less interesting this week. Even though it is your birthday this week your social charm seems to have run out completely, and even your best friends are tired of the same old you. Cut the complaints; every passes muster in this case. By escaping from worn-out relationships, you'll have a chance to show off as a force of attraction. It's time to return again! (For your astrological chart, send birth date/time/place and $1 to Robert Cole, P.O. Box 884561, San Francisco, CA 94183.)

LIBRA, THE TAILOR (Sep 23 - Oct 22): Your lover gives you an ex­ceptionally sweet birthday bash this week. The subtlest of hints to the idea of an outing is something that might have come from your lover. Your modest companion is a divine creature in disguise. Your fate is in others' hands.

SCORPIO, THE SCORPION (Oct 23 - Nov 21): Your new love interest is about to begin a new phase in their life. Suddenly you are a source of inspiration to them. Your lover gives you an unexpected gift. The operation will be a smashing success!

SAGITTAURUS, THE HORSE (Nov 22 - Dec 21): You are up against a couple of high-strung, high-strung individuals this week. Their attitude and behavior are in line with the way you want. You will gain much insight into the persistent problems which burden your family, and the ways in which your passions are in the im­mediate future.

CAPRICORN, THE WHALE (Dec 22 - Jan 19): You are not in the mood for new things. Your energy is low and you have little desire to try anything new.

AQUARIUS, THE EAGLE (Jan 20 - Feb 18): You may have lost the game of success and all your business options may have run out, but you have a lawyer and no one else really cares. Strip yourself bare and cudle up with your ex partner this week. Let yourself be moulded with brass and bugs; get lost in the past. This will be the only way to be born in the future, not the fo­cus. Cash in!

PISCES, THE SHARK (Feb 19 - Mar 20): The Full Moon in Pisces is your lucky fish! This is your chance to slip into a deeper and more intense relationship with the person you spend time around; stop analyzing the situation. Snap up on your chosen lover and the shirt where a fish & grits ken is cut, and you will emerge in a frenzy of passion this week. For full effect, extraction from the body should be eliminated; exclusive commit­ment is the key to happiness.
AIDS Mastery Founder: Sally Fisher Takes Healing Vision to the Streets

It's been a year and a half since the AIDS Mastery seminar emerged on the scene. The three-day seminar, which encourages participants to "unleash power, creativity, self-healing and self-love so you can directly effect the quality of your life," has traveled all around the country and abroad. For Sally Fisher, its originator and primary facilitator, the experience has been profoundly transformative. Through this experience, she has taken her vision of healing from the security of the workshop studio to the arena of political protests on the street.

An earthy, witty and energetic woman who was co-director of New York's Actors Institute, Fisher developed the AIDS Mastery seminar in response to the epidemic's toll on the the theater community. Using her teaching techniques she used with actors to "get in touch with the here and now and that truth to move you to the next place," she helps students discover that "they're really powerful and strong.

These techniques are also presented in three visualization tapes she's produced through Northern Lights Alternatives, the nonprofit tax-exempt organization co-founded to disseminate information and services for PWAs: "Breaking Patterns," "Anger and AIDS," "Living Powerfully with AIDS.

After the last AIDS Mastery in San Francisco last January and I set down for a spirited conversation on the expansion in consciousness that AIDS has brought to how we live as human beings. Since you've been leading the AIDS Mastery seminars, what changes have you noticed in the participants who come?

When people first started coming it were given six to eight months to live. They're out. They don't have to be directed at all. We give permission to be angry and to have grief. People were moving out of the body they're harmful in it; when they're out, they're out. They don't have to be knocked out by it. And grief we deal with in enormous amounts. As time has gone on, there are more people to grieve for, and grief, too, for a whole way of life that doesn't exist anymore.

We also work on getting emotions out of the body. When they're stuffed in the body they're harmful in it; when they're out, they're out. People are just amazing in how wondrously supportive they are of other human beings. Maybe it's been going on forever and I just didn't notice it like I am now. I see in vast numbers of people, it's given me a great deal more hope for humanity than I had, by seeing the power among us.

Life always seemed to me to be about some particular thing, some particular issue, some spiritual issues, and they never seemed very separate to me. I was going to express my spirituality, I needed to be able to go out and tell other people what it was about. Now I see that people on society, I see people who are angry at their spirituality, anger because, it's not okay in this society to be upset.

We do a lot more work about anger, emotion and need; people expressing their need so other people can hear them. And grief we deal with in enormous amounts. As time has gone on, there are more people to grieve for, and grief, too, for a whole way of life that doesn't exist anymore.

As we began to work with people, I'm struck by the heroic quality of human beings. One says, "I'm not a victim" and one isn't. One becomes the person who was co-director of New York's Actors Institute, Fisher developed the AIDS Mastery seminar in response to the epidemic's toll on the theater community. Using her teaching technique she used with actors to "get in touch with the here and now and that truth to move you to the next place," she helps students discover that "they're really powerful and strong.

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To take a stand and say it's possible to love one another, and get other people enthused with that spirit. We don't be if we leave the demonstrative and political to those who cannot temper their rage as we see the people that are that we're talking to — knowing they're just other human beings with another point of view.

All of these wonderful spiritual leaders we're following: If they had just stood up 20 years ago and investigated their own well-being, we wouldn't have them to follow. If they truly followed the path, we'd find a lead out into the world. The issues of human rights, dignity and freedom are the same issues spirituality and very little else.

It is almost our obligation as enlightened beings to spread this light around and other people with others.

We forget enlightened people are basically angry people with a passion for change.
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**HEALTH RESOURCES**

Continued from previous page

and vocal. There are dinner set up with legislators and PWAs. We have medical facilities and a buddy system set up to help people. It will turn into a massive effort.

Are you going to get arrested again? Sure.

How do you feel about the yellow gloves?

I would love to see everyone who goes to Washington take a pair of yellow gloves with them. It is like visual I can see thousands of them, it might make the point! What upset me was that I had just been at a conference with 6,000 people working in the field around AIDS, all of whom said this disease is not spread from casual contact.

And what the nation saw was the police in DC putting on yellow gloves as if they would get AIDS from the people who were wearing them.

It set back the work we were doing to get the people to know the truth about AIDS. If you're sitting in your living room and see the Washington cops with yellow gloves, you're going to go, "Uh-oh, I better watch who I hug or share a cup of coffee or where I eat." I panicked a lot of people. It spread fear where there was no need or reason for it.

A mile or two away, there were 6,000 people gathered to dispel that. While the surgeon general was speaking about what this disease is about, our president and vice president came and gave an opinion based on no medical information.

Were you there for the address?

I was there for Bush. It's not well reported, but he was quite late which I thought was very rude. We had to wait for him to show up, and when he did, he talked a great deal about personal freedom and then testing, which I don't see as compatible. The assembled people certainly let their opinion be known with a lot of booing and dissonance.

Not from political radicals or AIDS activists from the scientific community.

There is no foundation for making mandatory testing a viable thing to do.

It will drive people underground. Then it'll allow teenagers to think they're not at great risk, which they are. The yellow gloves, and Bush and Reagan upset me; it all seems part of the same package.

I've not read anything to indicate that Reagan has read the surgeon general's report on AIDS yet.

Look down the road five years from now. What do you see happening for the gay community, and for yourself?

I have this fantasy of having a national coming out day, where everyone would come out and say who they are sexually. There are so many gay and bisexual human beings living in this country that if they all came out and said so it would be impossible, for instance, to be presented on a massive political level. It would be impossible for people to wonder if all these people are spiritually pure or not, and for the Church to bring the "wrath of God" down on so many of their own.

My personal involvement would be giving permission to people who've had sexual encounters with their own sex to come out and say, "Yeah, I loved that!" I'm also writing a book about AIDS and about the experiences with the people I'm working with — that AIDS is the catalyz for what's happening here. It's probably a year or so down the road.

I've a feeling I won't be leading AIDS Mastery. I'd like to develop a new program for people suffering from burn-out and have other people lead the seminar. I want to be more political, bringing spirituality into policies. I'm not sure where it all fits but big enough.

The next AIDS Mastery seminar takes place in San Francisco Sept. 10-20, with an extraordinary evening Thursday Sept. 15, at 7:30 pm at La Page, 108-C Fillmore St., SF. For information, call 553-2511. Sally Fisher's cassette are sold in SF at the Vibrant Health Center, 210 Market Street.

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The three articles that follow contain provocative, potentially explosive, observations and analyses by Contributing Editor Camille Roy. They are also, I believe, among the finest pieces of critical writing the Sentinel has ever published. The purpose behind this special issue is to both stimulate debate and to reaffirm our commitment to the women’s community — and to the value of feminist thought for all readers, regardless of gender or sexual preference. I also hope many readers will share my personal enthusiasm for the exceptional clarity, even grace, reflected by Roy’s writing.

— Eric Hellman
This meeting was called to plot some sort of defense. It was a case of the lesbian community protecting its own, and within a week I got all tangled up in love and community organizing, planning a Hooker's Ball, meeting and putting up posters, then slipping out the back door for a half hour when one of her tricks drove us.

Once I took a beaver shot of my girlfriend as a memento to keep one of her steady customers interested. She was going off for a month of hitchhiking up the California coast. After I snapped the Polaroid she gave me her "outfit" — black, seamed stockings and garter belt — as a goodbye present. I felt like a kid, for sex had never seemed so foreign. "Would you clean toilets for seventy bucks an hour?" my new lover asked.

Her "stage name" was Denise T. Turner (the T stood for Trixy). I ran into Denise T. recently and asked her what were the three first things that came to her mind when she remembered her years as a prostitute. She replied:

"The name of the game was control."

"How ordinary and boring most of the tricks were."

"I felt like a nurse."

Sex workers have a unique perspective. Economy should be a word describing the regulation of sex and emotion as well as money. We live in an economy of sexual repression and emotional control in which the straight man is always on top. The streetwalker is the only woman who is ever sexually aggressive on the street, and sheis the woman considered most "deserving" of rape. (This book, in fact, contains plenty of tales of rapacious cops.) At the other end of the continuum, women who are trying to be serious professionals in the straight world can't be too sexy without risking contempt or even harassment. In our sexual economy the female body is a sort of territory, split between the "good" and the "bad" woman, the sacred and shameful. In straight daily life, it is hard to imagine how it could be different, but in the underworld of sex work, this ordering is routinely violated. A lesbian stripper from Boston describes this:

"You, we are more comfortable with our bodies and sexuality than most people. Taking our clothes off in public, we realize there is nothing sacred or secret about our bodies. We don't have 'private parts,' dismembered from the rest; they are parts of the whole. Having a customer fondle a breast, for instance, may not be pleasant, especially if he's rough, but it is not the same as 'violating' a woman's body and sexuality. It's part of a job, and really no different than if he touched an elbow." (p. 25)

Most women see sex work as a sort of dramatic encoding of the sexual oppression and vulnerability of women, and as such it is frightening. For some it is like that. For other sex workers there are moments of power, pleasure and/or a freedom to fuck with definitions because the rules have already been broken. This story by Phyllis Luman Mental (who is 69 and seems to have done everything) is an example:

"I was trained to Monsieur that I was an American," she tells us, of turning her first trick in Paris. "He looked amused. He was bald and I was 55. I was still wearing my Indian skirt, peasant blouse and huachures. I looked like no other hooker he had ever seen." And later, when Monsieur opened his briefcase and pulled out a black lacy garter belt, black silk stockings and a black bra: "For me? I asked. He shook his head. He undressed me and put them on...." (p. 36)

The prostitute was once again a marginality which felt dangerous.

A few months ago I was taken on a tour of a sleazy, Market Street theater by an aficionado of live sex shows. There we saw two porn stars, Nina Hartley and Sharon Mitchell, having sex with gusto and grace.

The audience was entirely men, and the theater. Its worn carpets, piles of handbills and overexposed photos of the stars didn't change the fact that a mysterious transformation had happened here. I experienced relief, momentarily at least, from being hated as a lesbian. It was not what I expected from a mainstream porn show.

The sex industry is full of paradoxes like this. It's sexist and it caters to men, but it is also an arena which exists in defiance of the conventions governing straight life. It should come as no surprise that many women who work in this world are feminists. Perhaps more surprising is that a feminist press has finally come out with an anthology of writing by women in the sex industry. In Sex Work, edited by Frieda Ekstrom, Protestant, and Priscilla Alexander, whores, strippers and porn stars say their piece, and the variety of experience is extraordinary (the quality of the writing is pretty variable, too). Some of the articles are excellent. In particular, there is a fine short story by Emma Marcus and a fascinating essay by Joan Nestle, which investigates the connections between the underworld of lesbians and of prostitution. But the book, even when not "literary," is alive with the voices of many women who are feminists. Perhaps more surprising is that many women who work in this world are feminists. Perhaps more surprising is that a feminist press has finally come out with an anthology of writing by women in the sex industry. In Sex Work, edited by Frieda Ekstrom, Protestant, and Priscilla Alexander, whores, strippers and porn stars say their piece, and the variety of experience is extraordinary (the quality of

Several points while reading it, I wanted to put Sex Work down and talk directly to one of its authors, sharing stories of the time in my life when sex work was close. That was ten years ago, in a small sunny town with oak trees and large college buildings. My soon-to-be lover had just moved up from Novato. "You dyke!" one yelled as she went back the finger of a friend. "I hate dykes!" he added, writhing in horror like the lyrics of songs that one knows all too well.

"Good evening, sir," the woman considered most "deserving" of rape. She replied:

"That was ten years ago, in a small sunny town with oak trees and large college buildings. My soon-to-be lover had just moved up from Novato. "You dyke!" one yelled as she bent back the finger of a friend. "I hate dykes!" he added, writhing in horror like the lyrics of songs that one knows all too well."

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sex-as-work has translated smoothly into feminist rhetoric, where prostitutes epitomize sexual victims. This translation is easy because it is utterly conventional. Of course, prostitutes are often victimized, a problem made much worse by the position they work in, which is illegal. But the experience is varied; in my town the massage parlor was staffed and run by lesbians, and was a well-known community center for a group of uptight and daring women. It's true sex workers may be more vulnerable to sexual assault; certainly they have less recourse to the police in an emergency. But some powerful feminists have gotten away with thinking about sex work in heterosexual terms like "sexual slavery," terms which squash diversity and use old-fashioned sexual shame and stigma against women who are "in the life." These terms don't reflect a pure and radical feminism, as is often claimed. Rather, they reflect middle-class sexual fears and taboos dominant in the women's movement because of class privilege, as well as a power play: if women's participation in the sex industry is to be fully described by the word "victim," then a particularly antipornography critique is advanced.

"I love the glamour," she said. "There's that pizazz I've heard used to describe being lesbian or gay. The expression "go straight!" is also common to drug dealers and queens. We share with the sex workers a life of sexual transgression, the breaking of traditional erotic territory. Nestle gives us many glimpses into the workings of what has rarely been seen as the working class history. Crossing-dress, for example, has at times been a sexual sign of the prostitute, and some of the few literary descriptions of lesbian sex in the 19th century appear in the diaries of courtesans. In the bar where I learned my lesbian ways, sex, sex work, and the "gay life" were all of a piece. Union activists, whores and queens, professors and hairdressers were thrown together, a mix which made for a sense of theater, an ironic view of sex which could be played a split personality which felt dangerous. Pre-existing gender roles were being challenged. In this sort of underworld, sex was a locus of some- times magical, sometimes scary transfor- mations in an environment of drug dealing. In this cultural fluidity, sex work and sex workers were both at the vanguard of an earlier era: "Within these controlled borders some of the women turned their social prisons into social freedoms..."

Denise T. was a gregarious, tough and smart. She had more friends than anyone I have ever known, and Sue was one of them. She had a squashy body, dirty blonde hair and long legs. Athletic, she walked with a sort of street strut, and had a reputation for being able to repair radios. At the Halloween party she showed up with her blood hair teased up straight, a short skirt, lipstic, the whole bit. When we saw her everyone laughed; Sue the loudest. She bent over with hands on her knees and laughed a steady stream of noise. What I think of as a sex laugh, vigorous. She was laughing because she looked like a whore, and that's what she was.

"A rich, untapped source of lesbian history is diaries and biographies of courtesans, madams, strippers and other sex workers. Of course, to take these documents seriously..." I'm going to test the class and attitude boundaries of mainstream feminist scholars." I'm quoting Nestle again, and it's an interesting idea. But in various lesbian communities across the country, sex workers have been a source of more than history. Stripper in par- ticular have begun to take their shows to the lesbian community. In San Francisco, beginning in July 1984, Debi Sundahl (another stripper with an essay in this book) began a weekly strip show at a local women's bar. It proved a risk worth taking, for the shows enjoyed a steady and successful run of three years. How did this happen? By circumstances, and habit the lesbian community has been able to use. And at the strip show the thin- nest of barriers separate the audience from the dancer, and the distance created by irony is filled with pleasure. "I always love my baby," Ramona, a regular dancer at Baybrick, exclams and gazing across the stage. Her dress is hung with silver threads and shimmers like ideal rain. The crowd quiets down when she begins a roll across the floor. Back and back both arched, back Knapsack, she slowly draws one pointed foot towards her crotch. Then release, a quick roll and she's on her feet, twisting through the strips of silver curtain so they part across her back, framing her ass. Later, during the second song, she'll let the dress slide down her shoulders as she rocks her hips, until there's a silver heap on the floor and only a honey-colored woman in G-string and bra on stage, strings of beads swaying over her nip- ples. We love her; she's so much closer to us. All that skin is so expressive.

What we've seen remains secret. Subculture. For a lesbian audience this is not only a relief but a freedom from the main- stream. For a straight audience, this is partial, more an erosion of the rules than a trans- formation. For a lesbian audience and dancer are still in force out- side the barroom door, and they use the same language and attitudes, as much as the dis- cipline. It remains of what happened to Denise T. following the bust. After she had been found and booked, the police called up her mother. "Do you know what your daughter is doing?" "No," they asked. Feminism has done little or nothing to ease the stigma against sex work, because most feminists share it. Few mainstream feminists have fought for decriminalizing prostitution, and fewer still have argued against the unjust accusations that prostitu- tions are responsible for spreading AIDS (in fact, most prostitutes have always practiced safe sex). Denise T. had a word for the feminist line on sex work: she called it "whorephobia." Sex Work is the first record of the ex- periences and words of women in their own words. As such it may go far towards en- couraging a dialogue with the gay and lesbian community which needs as much as women in the industry. Otherwise we may end up with a set of cliches which are wrong, like the stereotype that men harass and penalize "bad" women and a breed of "good" feminists who are un- comproisingly similar to this 1960s-era community of reformer of prostitution: "The big sitters of the world [want the] chance to protect themselves, to win a bit of power, to bargain with them with the right laws for them to obey for their own good." "Sex Work: Writings by Women in the Sex Industry (edited by Frederique Delarue and Priscilla Alexander) is published by Cleis Press, 1987 ($10.95).

Ramona Talks Turkey
by Camille Roy

When strip night was a regular part of the Baybrick's weekly schedule, I saw Ramona perform there quite often. She was one of the dancers, who seemed to have lots of friends in the audience. In person she was open and warm, and we conducted the interview around her kitchen table.

Q: How did you get into stripping? R: I came to town from Ohio in 1980. I didn't know much of anything about the big city, and I was looking for a job. I started out with temporary employment — maid's work at four bucks an hour — and I thought, is that all there is? So I looked in the paper again and I saw this ad — dancing, $275 a week guaranteed. This was a big deal in those days, even though I even knew you had to take your clothes off. I was taking a lot of drugs then. I've been clean and sober three years, but I started out in the business pretty loaded. My first show was a blackout. Whenever I got up on stage and took off my clothes, it was a blackout, not because I was on drugs, but because I was so terrified. I worked the club circuit for a while, whenever I could. I wasn't a total rip-off. Most of the girls on Broadway make $40 a night, it's a scam. We used to sell bot- tles of champagne for a hundred bucks a crack, and the customers, unless they really wanted to blow their money, would come back mad.

Now I work at the Mitchell Brothers, and it's definitely the cream of the crop. It's the nicest place I've worked, and the best money. I don't think a dancer could go anywhere else and have the opportuni- ty to make as much money as we make. Q: How did your family react when they found out you are a stripper? R: They thought it was fun, my mom and my friends on the subject, but they think I feel embarrassed. I've done things in my life that can make them proud — I got clean and sober, and I bought this house — but the fact that I'm a stripper is one of them. They might be proud of the fact that I'm a good dancer, but not that I take my clothes off with the crowd.

Q: What kind of attitudes do you get from your customers? R: They're very open and honest, they tell me what they want. You know, you're sitting on their lap, and they say, "I'd ... really like to see you sometimes," and you go, "Well, maybe ..." and they give you another twenty. You string them along and then say, I'd love to see you sometime. It's kind of making me up.

Now the women are a lot better, though sometimes they act like the men. I've had girls come up and grab my tit, and I think, "Oh my God, are you expect that from a guy: he's got a hard-on for a brain. But from a girl I don't expect that. It makes me feel they don't have any respect for me, and I don't like that at all. But usually the women are great. When the police came in, she was the most fun. It had a special at- mosphere .... Everybody is excited it was strip night. For a while there, we were kind of their tormentors, because they don't know what they're doing there. They don't know how to react. I think men are very very-see-monkey-do. I'll go down in- to the crowd and say, "no," and one of them will say: "Gotta go, my girlfriend's picking up the kids.""
could be bad, because "all the world's a
stage." . . . . (smiles ruefully) You got to
get out of that. I think my sexuality really
blossomed after I got clean and sober,
and high-pitched it often reaches the point
of being inadvertently funny or nauseat­
ing. "He was a subtle piece of slime" she
writes, about a publisher. Death images
proliferate: The floor of the local cafe is
strewn with "wet boots...like dead
feet and the drooping prostitutes." Per­
haps sexual pleasure is disorienting,
dissembling, a lie in its very nature,
because it cannot cohere. The self loses
boundaries in sexual intimacy. But cohe­
rence is Dworkin's revenge, and her image
does not mean these relations to food are a
number of airplane seats
Start planning now to be in Washington. D.C. for Octobers
and coherence. But there is no self-trust
over for the narrator then, after she has
taken care of herself. Sometimes the tone
of self-pity reaches such extremes one
feels like a spectator at a ritual of self­
denial. "At night...I wrote, and then I
would crawl, broken-hearted and
afraid of dying, to one small distant
room, the size of a large closet. . . .
Similarly, it is typical that when she
returns to New York, the apartment she
finds is polluted by dangerous fumes, and
does she leave? No, of course not, rather,
"Each day, each every day — I
walked, six hours, eight hours, so as not to
be poisoned and die." This is not the limit
of her indignities. Her room is above a
disco, whose music is so loud that "the
Mozarit on my poor little $32 radio is
drowned out."

Towards the end of the book, the
heroine returns to New York and begins
a period of solitude and reflection: "Coitus
is punishment for needing a human wi­
tness. I write. Solitude is my witness." Here
the nameless narrator and author seems
joined; it is hard to take this section
of her indignities. Her room is above a
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drowned out."

The book offers the pleasures of bad
writing, dialogue, and sex bordering as
well as its curse, unbelievability. This is a fatal
flaw because the book depends on the
authenticity of its heroine's suffering to
make its argument, which is that sex
perhaps even intimate contact) is a
profound evil in human life.

Bein farthered me most was when the
nameless narrator and author seemed to
speak the language of the sadist as
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profound evil in human life.

The heroine expresses tremendous rage
and sexual desire, but she is also curiously passive when it comes
to taking care of herself. Sometimes the tone
of self-pity reaches such extremes one
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Festival Latino’s Giant Step
Not-So-Blind Ambition

This year’s Festival Latino took a quantum (and uneasy) leap from the comfort of a medium-scaled community event to the realm of Bay Area big bucks. With that leap came an impressive artistic breadth, a risky new upscale tone — and a lot of problems.

At presstime, the Festival seemed to be facing major losses. Loyal patrons may have been put off by the imposing jumps in venue prestige and, correspondingly, in ticket prices. The venue prestige and, correspondingly, in ticket prices. The tone — and a lot of problems.

After an opening-night concert at Davies Hall, headlined by Cuban singer/songwriter Pablo Milanes, the focus turned to theatre, and there it stayed. First was Spain’s La Cuadra de Sevilla, offering no less than Europipes’ The Bacchae in a text suitable for this renowned flamenco company.

Possibly the first true gore epic, The Bacchae’s Dionysian eruption of sex, wine, blood, dismemberment and general abandonment would seem perfect for any theatre company with recent excesses of excess and unabashedly, but as yet every staging I’ve seen to date has failed to capture the story’s primal power.

La Cuadra’s Bacchae had its striking moments. The Bacchae were embodied by five wild-haired female dancers who whirled about, stomped the floor, and chattered out narration in unison, punctuating their words with percussive handclaps. Dionysus (Javier Zapa) and his followers, too, seemed more a noble experiment than riveting drama.

A similar mix of sexuality, violence and doom — with a healthy injection of broad comedy — was brought off more successfully by the Venezuelan Fundacion Rajatabla in their remarkable Tragicomedia de Calisto y Melibea, based on a classic 16th-century play, La Celesitina, and adapted by Margarita Villasenor and Miguel Sabido. Under the direction of Fundacion Rajatabla founder/wunderkind Carlos Gimenez, this costumed mix of tragedy and coarse laughs became something quite astonishing — a truly Dionysian riot of color, music and flesh — with decay and horror palpable underneath every enticing surface.

The play began on a note of discordant erotic hysteria: torches blazing, voices wailing, and the writhing of a muscular demonic figure who preened and crowed like a fighting cock. Told in a series of compact but fluid episodes, the story had young prince Calisto (Javier Zapa) tortured by love and lust for the beautiful Melibea (Maritu Favaro), who is too arrogant to entertain his attentions. Frustrated, Calisto unwise...
Gypsy Magic at the Orpheum
No-Frills Flamenco

Robert Julian

There is not a single word of English in the show, nor is performed for centuries in any other form of dance. Flamenco Puro has resisted any temptation to dilute their presentation is a tribute to their artistic integrity. The show is basically the same production that was first mounted in Seville in 1980 and restaged in Paris in 1984. Most of the cast members had never performed outside of Spain or France when the show opened on Broadway last October. This San Francisco engagement is the first stop of a national tour.

In conveying the passion and excitement of Flamenco, the cast is not assisted by a theatre as large as the Orpheum. This place can have a deadening effect on any show's energy; if Three Mile Island had been booked into the Orpheum, they could have prevented a meltdown. A more intimate space would benefit both the audience and the performers. But despite the obstacles, Flamenco Puro provides a unique opportunity for theatregoers who are looking for a departure from traditional Broadway shows.

provided what could almost be considered a "variety show" and his dancers often used castanets — a latter-day addition to Flamenco dancing that is not part of the original gypsy tradition. But what his show lacked in purity, it made up for in accessibility.

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Subversive Living

A House Divided

The current installation at the Capp Street Project, the withDrawing room: versions and subversions, by Elizabeth Diller and Ricardo Scofidio, is the ultimate in model homes. It is a model on a grand scale: life-size. A cut-away cross section of a typical home, the piece explores both the architectural and behavior elements of where one lives.

New York artist/architects Diller and Scofidio, are a perfect choice for artists-in-residence at the Capp Street Project. Here the house is a subject and object simultaneously. Free of the constraints that residents would entail, the artists use the space to explore, on a conceptual level, themes of dwelling. Diller and Scofidio have applied architectural theory to projects that take them outside the realm of their field.

Although the piece has much to say at the nature of living quarters, the withDrawing Room seems inhabitable. It exists more as something of an architectural experiment — in this case within the work of another artist/architect, David Ireland. The utilization and alteration of space is essentially the architect's functions. Here, the house itself, and its furniture become Diller and Scofidio's playthings.

As architecture is considered both a science and an art, it has its own terminology and specific concerns. Diller and Scofidio are not free of this specialization, but this installation succeeds on an artistic level as well as a professional one — the piece is even more interesting to those who are well versed in the subject. Although some of the architectural references may be lost on the layperson, it becomes clear how infrequently architecture is so consciously combined with other concerns and mediums.

The withDrawing Room is made up of a series of architectural vignettes and cross sections that play with visual and spatial perception. The rooms do not necessarily follow traditional order — the bedroom is on the bottom floor, while the dining room is suspended in the air over an imaginary extension of the second floor. The main gallery space is divided by dotted cross-section lines that give the whole installation the feeling of being a large-scale diagram. This space is also broken up by an oddly angled partition that covers most of the bottom floor. The resulting rooms open into each other through cut-out "windows" and work as a series of telescopic peepholes.

Although the piece doesn't look "fun," you can detect a sense of playfulness in the structure of the installation's creators. The team of artists has also worked with architecture in the theatrical settings, and this piece clearly contains a sense of drama. It is something of a living stage set. Viewers enter and interact with the piece. By walking in certain areas, the viewer completes a visual picture for others, as well as completing lines of space and movement. The view- ers, as inhabitants, essentially becomes the missing ingredient that brings the building to life.

The installation includes mirrors that are partially scraped off. In this way, according to the artists, we can see backwards and forwards, inside and outside, simultaneously, a kind of conceptual illusion. The metal-covered roll-away bed (which brings new meaning to the word) is broken up into mirror images of itself. The bed, on rollers, breaks into halves, one on each side of the partition. We can see the legs of viewers on the opposite side that look strangely like dismembered mirror images of ourselves.

At the same time that there is a clean perfection about this installation, there is an underlying feeling of violation. It is as disturbing to look at a house in cross sections as it is to view a similar anatomical diagram of cow and its corresponding cuts of beef. A strip of the building's floor has been cut out to reveal a cut section of earth in the basement. It's almost as though the medical-looking clamps — a new angle on home repair. Heating vents have been removed and replaced with sheets of Plexiglas, revealing beams and cross sections of home walls. The house walls are labeled in pencil, with markings such as "Stud," as to what lies inside. There is no sense of mystery, we are given a safe view of the interior skeleton of the structure.

This blantly also extends to the viewer/occupant/Russian doll. A series of telescopic peepholes allows the viewer to peer into rooms. The ones on the inside and outside, public and private, are subtly explored. Looking into these rooms, the viewer is participating in an unfulfilling act of voyeurism. The contents of the rooms are banal and commonplace: a closet contains items perfectly suited to a closet — rubber gloves, a vacuum cleaner and an umbrella. Similarly, the kitchen is barren outside of a bowl of fruit and various packages of black-and-white-labeled generic food items. These are displays of perfect, bare-bones consumption.

As well as being an architectural model, the piece diagrams the behavior that is meant to take place in such an environment. Although there is no narrative, the installation seems to be inhabited by a man, a woman with a cane, and a child. A dinner table, suspended from the ceiling, is diagramed with a proper seating arrangement; it is set for four: two men and two women.

Along with the carefully stocked closets, this constitutes a further step toward inhabitation. The academic diagrams on the table are for the placement of males, females, knives, forks and knives. Round, metal constructions that twist mark the placement of plates and keep the chairs at a correct distance from the table. Furniture, ordinarily comfortable and useful, is pared down to unusable utilitarian models.

Other pieces of furniture are reworked to vaguely resemble instruments of torture, focusing on the more inherent uses of particular objects. A "TV chair" is raised like a baby's highchair and fitted with metal extensions and feet. The chair face is a dismembered television set that floats on wires, its inner workings concealed behind a wall. The ensemble looks very much like a conditioning experiment out of A Clockwork Orange. The act of watching television becomes an incredible ritual and a very focused event.

On another chair, the line of sight is directed by a metal plate that is attached in such a way that a slit is positioned before the eyes.

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**San Francisco Sentinel • September 4, 1987**
Jim McBride's 'The Big Easy'  
Harder Than It Looks

Like director Jim McBride's first film, David Holzman's Diary (1967), The Big Easy is preoccupied with reality and the truth. This time, however, McBride's vision is filtered through the exigencies of Hollywood production. The end result is a film which somehow manages to be long on reality yet short on believability. It is, however, altogether worth the trip.

The credit sequence zaps us with a taste of things to come. Attractive, if superseded typeface in a Raiders of the Lost Ark orange is overlaid on an extended aerial tracking shot, which moves inland from the ocean over incredible green fingers of bayou-country land, while we groove to genuine Cajun tunes. As the camera hovers over New Orleans, night falls, and the sequence ends in a tight shot on a corpse in a fountain. We feel we're looking at the real deal — the real land, the real sounds — yet it all goes by too fast for us to really see it.

The Big Easy is a crime drama set in New Orleans (the title is the town's nickname for itself). Dennis Quaid plays Remy McSwain, a mildly corrupt police lieutenant who belongs to a powerful family and fits right in to the laid-back lifestyle of the town. Ellen Barkin (whose major stardom is way overdue) plays Anne Osborne, the district attorney assigned to come down to New Orleans to investigate police corruption.

It becomes clear right away that trying to keep the plot straight is not the point — or better not. There is a lot of mob inflighting over drugs, and somehow the police might be involved. The two main characters and their relationship are what the film is all about. Barkin enters Quaid's office with her hair in a demure French twist, and we know instantly that that hairdo is not long for this world. Their screen chemistry manages to transcend the material, which in this regard is somewhat stock (prim professionalism seduced by live-and-let-live rakishness). The bedroom scenes are all the more sexy because some of the realities of sex are allowed to creep in. (He says, "Ouch"; she says she can't do it because she's too nervous.) Screen sex here is removed from the purely male fantasy realm where the woman is always ready and effortlessly satisfied. Barkin is a human being, even in the bedroom. Barkin is one of several strong female roles in this film. The McSwain clan seems to revolve around Quaid's wised-up Cajun mama, played by Grace Zabriskie. And one of the more adroit of his wiseracing cohorts in the police station is a rough-and-ready detective.

For all the hip cultural references and modern women's roles, this is actually a Reaganite film. Even the relationship between the two principals ends with a pat wedding scene — everything is wrapped up all neat and tidy. The bad guy is out of the police department and it's happily-ever-after time.

James Hoberman of the Village Voice describes a new "yuppies paranoia" genre (Lost in America, Something Wild, After Hours, Blue Velvet) of which this film seems to be a more conservative equivalent.
Spirit Seekers

Mark Thompson, The Advocate's arts editor for the past ten years, greeted me at the colorfully painted front door of the Castro Inn off Market Street. Despite a busy tour promoting Gay Spirit: Myth and Meaning, Thompson wore a loose-fitting bright blue shirt and baggy gray pants.

"How've you been?" he asked, giving me a big hug.

On our last visit, after a poetry reading I'd given in LA, I'd met Mark's partner, Malcolm Boyd. The first time. Malcolm is the noted author of several books, including Are You Running with Me, Jesus? and, most recently, Gay Priest. We'd had a wonderful time together then, and I was looking forward to sharing this visit with a wider public.

"I've been sitting around since returning from Japan," I replied.

Mark, who was born in Monterey, said he'd grown up influenced by Buddhism. I used to go to Tassajara a lot when it opened in the '60s," he said. "Buddhism has a very holistic, life-affirming view, the best I've found in any organized religious form."

In 1973, Mark moved to San Francisco to work for the Voice. He had just turned 21 and plunged into gay life. "I remember when the sidewalks of Upper Market were just covered with glitter after parties," he laughed. "This was when gay businesses in the Castro and before Harvey Milk opened in the '70s.

Over the next two years Mark became involved with the Gay Student Coalition and got funding for a gay student newspaper, The Voice. In 1975 he began writing for The Advocate (John Preston was the editor then). Mark's first article was an interview with David Hockney in Paris, and he also did a piece on the underground gay scene in Spain under Franco.

While Mark partook of all the sexual and artistic delights of the Bay Area gay scene in those years, he also became interested in the question of gay identity and gay spirituality. Arthur Evans' Witchcraft and the Gay Counter-culture was a big influence as was gay poet James Broughton, whom Mark had met when he was 19. Gay activists Harry Hay and Mitch Caulfield. I don't think we ever had a gay spirituality. Arthur Evans' Witchcraft and the Gay Counter-culture was a big influence as was gay poet James Broughton, whom Mark had met when he was 19. Gay activists Harry Hay and Mitch Caulfield, I don't think we ever had a gay spirituality. Arthur Evans' Witchcraft and the Gay Counter-culture was a big influence as was gay poet James Broughton, whom Mark had met when he was 19. Gay activists Harry Hay and Mitch Caulfield, I don't think we ever had a gay spirituality.

Since Mark sees Gay Spirit as a bridge to new ideas and to the future, it's appropriate that a reading by local contributors (William Moritz, Aaron Shurin, James Broughton, etc.) was held August 29 to benefit the building fund of the Voice. The reading was dedicated to the memory of Bayard Rustin.

Over 150, many in cosmic drag, attended the event at the Capp Street Community Center, which was festooned with balloons and crepe paper. Since the reading started an hour late, I couldn't stay to its conclusion, but David Melnick, a poet friend, told me later: "I was happy that this wasn't just a nostalgic hippie event. I felt the energy was strong, positive. It was a holy voyage full of mystery and delight."

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**Quest for Video**

Shopping for music video isn't always as simple as a trip to Tower Records. Uncovering unique cassettes requires that you hunt in unique places. The big-name record chains like Tower do a dependable job of stocking the currently popular (read: boring) titles, usually at the least expensive prices. Likewise, with a few exceptions, most movie rental outlets keep only small and usually dated music video sections to choose from.

So what's a shopper to do? Well, for alternative music video in San Francisco, your first stop should be Rough Trade Records (326 Sixth St.) who stock the largest, most varied selection of music video in the Bay Area. Smaller, specialty record shops like Butch Wax Records (4077 18th St.) and Recycled Records (1377 Height St.) can also serve up a surprise or two. Finally, if your budget (or your urge to pirate) demands renting over buying cassettes, then Captain Video in North Beach (141 Columbus) has the most respectable music section in the city. If you come across something you really must have, then make an offer — most rental outlets will sell their used copies at a discount.

**Dance on Fire**

If you've never seen Dance on Fire, then make an offer — most rental outlets will sell their used copies at a discount. The film could have muddled through despite poor direction had the performance been strong enough to rise above it. It was not. Jim Morrison's delivery is lackluster and his attitude (evidenced by deliberate belches into the mike and characteristically satanic displays of the buttocks for the audience), the film still reveals his childlike innocence, somehow held prisoner in that demon exterior.

**Live at the Hollywood Bowl**

The Doors' Live at the Hollywood Bowl (MCA Video, 1987) — Doors fans have been anxiously awaiting the release of this 1968 performance video, made possible after discovery of the lost audio track from the concert, which included an incredibly powerful, full-length version of "The End" (an abridged version of which appears on the video collection Dance on Fire released several years ago). Unfortunately, the complete performance from that Bowl concert is nowhere near as exciting as that earlier segment suggested.

Partly at fault is the group's keyboardist, Ray Manzarek, and, surprisingly, the director on that '68 filming, who used only three or four basic camera shots throughout the concert. By the end of the film, the shots become so obvious that you can actually predict each one.

Nonetheless, the film could have muddled through despite poor direction had the performance been strong enough to rise above it. It was not. Jim Morrison's delivery is lackluster and spacy, his attention obviously somewhere else.

Still, Morrison manages to look totally compelling dressed in leather, and close-ups reveal that angelic face with its demon eyes. No matter how impersonal his performance with conceptual videos of horrific visual themes.

The live clips are filmed through beige or gray filters that create a tintype-like color effect, while bottom lighting casts demonic shadows on the walls or sings bare-chested and bound, hanging from steam pipes. That song, along with seven others, are featured on this abridged version of which appears on the video collection Dance on Fire, 1987

**Shadow of Light**

The Bauhaus: Shadow of Light (Beggars' Banquet, 1984) — Not only is the intensely manic version of T Rex's "Telegram Sam" by Bauhaus one of my all-time favorite cover versions, but after seeing the video version, it too ranks in my fave Top Ten. The clip — dark, damp and truly frightening — was filmed in boiler rooms and tenement basements using an edit-to-the-beat technique that perfectly expresses the schizophrenic madness surrounding the song. Lead singer Peter Murphy's neon-white complexion is in violent contrast to the gray, shadowy set where he casts vampire shadows on the walls or sings bare-chested and bound, hanging from steam pipes.

That song, along with seven others, are featured on this ominous cassette by the now disbanded group. Shadow of Light alternates superb stage performances with conceptual videos of horrific visual themes. The live clips are filmed through beige or gray filters that create a tintype-like color effect, while bottom lighting casts demonic shadows on the band's faces. That lighting is especially effective on Murphy's cold, chiseled features as he hovers in black cape at the edge of the stage, moaning the Gregorian chant-like mantra of "Bela Lugosi Is Dead."

Murphy's affected, dramatic presence is obviously born from the David Bowie/Iggy Pop school of theatrics. However, he makes no effort to conceal that inspiration; in fact, he salutes it. (Dir.: various; 46 mins.; hi-fj)

**R.E.M. Succumbs**

R.E.M.'s video may belong on their shelf like "When the Music's Over," "Backdoor Man," "Light My Fire," and the aforementioned "The End," the tape offers a chance to experience the Doors phenomenon — one of the few '60s originals which still manage to emerge as serious artists after the test of time. (Dir. by Ray Manzarek; 65 mins.; hi-fj)

**R.E.M. Music Video, 1987**

Why anyone would feel the need to shell out 20 bucks to watch someone else's home movies is beyond me. While R.E.M. often creates magically, consistently charming and innovative rock music on vinyl, their first (and probably last) feature-length video collection was a major shortcoming — if you haven't seen Dance on Fire or you weren't lucky (or old enough) to have seen the Doors in person, then Live at the Hollywood Bowl is still a worthwhile documentary.
Syndrome Sufferers

A

though Pray for Rain gigs have been somewhat sporadic around town lately, one mustn't assume that the four talented gents haven't been busy. Along with the Alex Cox films, Sid and Nancy and Straight to Hell, Pray for Rain has recently completed a soundtrack project for filmmaker George Lucas. Such a lucrative venture had me a bit scared that the semi-hidden pop group might disappear into moody film music for good. Then came the SF compilation LP, A View From Here, featuring one of their best songs, "Two Steps Back." The cut is getting lots of airplay, and the band is playing Nightbreak tonight. I wonder when we'll see a full debut record from them. It's high time. Pray for vinyl. (9/4, Nightbreak, 10:30 pm, $3)

The Bad Boys, Hippie Bitch

Early Sunday evening I was on the phone with my whine-and-bitch phonemate, Michael. While whining and bitching about the lack of upcoming shows to preview, I said to him, "Who the fuck are the Bad Boys and Hippie Bitch?" He didn't know. I wished a bit more and said goodbye. A half-hour later Michael phoned back and said, "Hippie Bitch is from Eugene, Oregon. My roommate knows them. " "Are they girls?" I asked. "No, she only knows boys, gay boys," he said. "They'll blow your mind."

Enough said. (9/4, Chatterbox, 10:30 pm and 12 am, $3)

Bohemian Luv Jones

One night while passing by the Paradise Lounge, I gazed into the window, through the leveler blinds, at the most performers I've ever seen on that venue's tiny stage. This was Bohemian Luv Jones: all tunes, horns and hair, brimming with dumb-fun passion and fronted by an ingressed vocalist. For two nights running, the dapper bandits will homestead at the DNA Lounge. 9/4-5, DNA, 9:30 pm, $5

Slovenly, Sister Double Happiness

After several incarnations, from a disco popper-palace to a country-western drag queen bar, the space at 2140 Market Street is now bookig live acts. With a new name, good intentions and a hearty welcome from Rock Previews, SF Music Works presents its best bill so far. Slovenly is not only a hyper-rhythmic cross between Talking Heads and Television with on-key Joy Division vocals, but also consists of five of the nicest guys you'd ever want to meet. Their third LP on SST is entitled Homegrown. And for shit's sake, don't miss openers Sister Double Happiness! With a voice so thick you can yank it from the air, Gary Floyd trombones through some facts of life that most groups ignore, like AIDS and gay politics. Combined with a blistering all-American blend of assault, a demonic guitarist, some less grim subject matter and eventually a fine sense of humor, Sister Double Happiness will leave you blessed and your average surf band. I don't think the Ventures or any number of their big-haired skinny-legged contemporaries could never muster. I know it's not really fair to compare two completely different groups, but a good solid groove unit will undoubtedly tear the place up in a way that the Sea Hawks or any number of their big-haired skinny-legged contemporaries could never muster. A reliable source has informed me that the band is all instrumental and sports a guitar sound gigantic, somewhat akin to a cross between Led Zep-pelin and your average surf band, I don't think the Ventures ever meant it to be like this. Buck Naked opens the show in the state of undress that's made him famous. I'm appalled that Buck and the Boys are still walking around without a stitch of anything resembling a demo tape or vinyl disc. Perhaps they should meet a Sea Hag. (9/5, Kennedy Club, 10:30 pm, $4)

Snap

It seems to me that Snap just recently appeared out of nowhere and will land right where they are needed the most, on Nightbreak's stage. This seven-piece, out-and-out funk unit will undoubtedly tear the place up in a way that the Sea Hawks or any number of their big-haired skinny-legged contemporaries could never muster. I know it's not really fair to compare two completely different groups, but a good solid groove unit will truly be a breath of fresh air on the Gothic heavy metal pavement of the Haight. (9/5, Nightbreak, 10:30 pm, $3)

Lawndale, Buck Naked and the Bare Bottom Boys

I'm unsure where Lawndale is from, so let's say they're from LA. A reliable source has informed me that the band is all-instrumental and sports a guitar sound gigantic, somewhat akin to a cross between Led Zeppelin and your average surf band. I don't think the Ventures ever meant it to be like this. Buck Naked opens the show in the state of undress that's made him famous. I'm appalled that Buck and the Boys are still walking around without a stitch of...
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Michael is an expert. Each workout is designed for you,
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The result has been a marked increase in energy and a sense
of well being. I plan to stay with the program indefinitely.
A.H. Rosenberg
Michael is an expert. Each workout is designed for you, as
an individual. He knows when to push, when to stop. I
never thought I'd see such a dramatic change—shape and
definition—in so short a time. I wanted more! I signed up
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HEATER
Continued from page 21
dro) incontinent and semi-senile, to
the flashback memories she rambles off — and sometimes
contradicts — for the benefit of grand-sope Silence (Emilio
Alfaro), the budding young writer.
Primarily La Senorita de Tacna,
in the Alejandro Company staging,
was about how thick one
can slice theatrical ham. Alea-
dro doesn't just "hold" the stage —
she pin's it to the mat and
makes us cry "Uncle." An ex-
pansion of sorrow or awakening
sensibility becomes an excuse for
the sort of windmill-armed gesticiulation one associates with
silent-film stilt. The young to-
odd-woman transformations (ac-
complished only with expres-
sion/posture/vocal changes,
minor lighting shifts and the ad-
justment of a shawl) had "em
yelping with amazement last
Thursday and had me just yelp-
ing. Jumping from one broad
stereotype (sugary ingenuity with
breathless voice and widened
eyes) to an even broader one
(hunched, gummy-mouthed Sly
Oldker, good for easy laughs 'n'
pathos), this kind of stunt work
is the purest theatrical corn. Per-
formers like this routinely get
praised for their "common
touch" and "warm realism." Just
go to see that if you pile the
bullish high and compact
enough, people will start think-
ing they're standing on solid
ground.
Alejandro's supporting cast in-
evitably faded into the wood-
work, with the exception of
director Emilio Alfaro, who
allowed his own acting many
moments of transcendental emb-
arrassment in an unbecoming
effort at aggressive boyish en-
thusiasm. I suspect Vargas
Llosa's text may have had more
merit than the live translation
could convey. But not a lot
more.
Festival Latino's ambition this
year was dangerous in many
ways — its survival and scale
next year will tell just how
dangerous — but exhilarating in
many more. Even the rather
hokey dramatics of Norma
Alejandro's troupe had a risk-
taking flamboyance and emo-
tional intensity one rarely sees
locally. Beyond its importance
as an international and local ethnic
celebration, the Festival offers
the rare value of seeing per-
formers who might otherwise
never make it into the country,
let alone to San Francisco. I hope
next year's events emerge with
some of this year's excitement
lost.

FULLFRAME
HEATER
Continued from page 22
for a departure from tradi-
tional Broadway shows. Its very
existence should be encouraging
to every artist or author who
wants to create something out of
the ordinary and know that it can
be successfully produced.

Flamenco Puro continues at the
Orpheum through September
20. Performances are Tuesday
through Thursday evenings at 8
pm, Friday and Saturday even-
ings at 8:30 pm, Wednesday and
Saturday matinees at 2:30 pm
and Sunday matinee at 3 pm.
Tickets may be obtained at the
telephone, call (415) 677-4490.

Continued from page 23
of the seated. It is also fitted with
balancing elements and mirrors.
The end result looks like an in-
stement from the Spanish
Inquisition. In these cases, ar-
chitectural techniques have been
applied to furniture to create ob-
jects that dictate models of
behavior.
With this installation Diller
and Scofidio have tapped into
utilitarian architectural concerns
deeply rooted in daily living that are not often
addressed in contemporary art.

Continued from page 21
the book-length "diary poem"
was... tell them you saw it in the
Sentinel!

Sam and Dave
Sam D'Allesandro and David
Trinidad, two of the West
Coast's finest young gay writers,
will open the new season of
readings on Thursday, Septem-
ber 10, 8 pm at Small Press Traf-
cic, the non-profit small press
bookstore at 3599 24th St. (at
Guerrero). Admission is $3.00.
Call the bookstore (285-8394)
for details.
SF writer Sam D'Allesandro's
book of poetry Slippery Sins was
widely praised on publication in
1983. Since that time he has con-
centrated on performance art
and prose fiction, his stories ap-
pearing in various gay/avant-
garde magazines.
David Trinidad lives in LA
and is the author of several
books of poetry, most recently
the book-length "diary poem"
November (Hanuman Books,
1987) from which he'll read on
September 10. He's most widely
known for his dextrous use of
"pop poetry," in which the com-
mon tokens of TV-Hollywood
culture (Patty and Cathy, Nancy
Sinatra, Following the Leader) are
made new again by confrontation
with our worst fears and night-
mare of death and loneliness.

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In this edition of the San Francisco Sentinel • September 4, 1987
**September Saturday**

Join in the Phallic Fellowship for an evening of camaraderie in the best South-of-Market tradition. Sexy movies, refreshments and a midnight snack are included. Males & +1 welcome. 7-30 pm at 710 14th St. 746 Clementina St., #2, SF. $5 at the door. Info: 621-1887.

Partners Institute sponsors Men Seeking Re-orientations: a mixer/workshop with small group discussions, interpersonal sharing and a social hour. 7:30-10 pm, MCC Bldg., 150 Eureka St., SF. $5. Info: 343-8541.

A Gatsby Summer Affair: SF's Art Deco Society invites you to step back in time to the 1920s for an afternoon at the Dunsmuir Mansion in Oakland.

**September Sunday**

Lovely in Lace: One of Joel-Peter Witkin's subjects staves challenging back at us in an exhibit of his recent work now showing at the Franculet Gallery through 10/17. 55 Grant Ave., SF. Call 981-2661 for times.

**September Monday**

American Legion Post 448 meets tonight. Gay, lesbian, bi and straight vets monitor in the gallery. Shows through 10/17. 226 16th St., SF. For times/Info. call 861-5079.

**September Tuesday**

Learning the Ropes: Ideal Beauties tie the knots in Paul Kwan and Arnold Iger's "Learning the Ropes: Ideal Beauties" at BASS, all Headlines, The Record Dining Room at Club DV8 as part of its Labour Party rally. "Time Bomb," "Manhunt," and the remake of Star Wars open the 76th season with a gala concert, featuring pianist Andre Watts. Mendelssohn's music for A Midsummer Night's Dream opens the program and is followed by his Piano Concerto No. 1, featuring Mr. Watts. Antonio Dvorak's Sironic Dance, Opus 46 closes the program. 8 pm. Davies Symphony Hall, Grove St. at Van Ness, SF. Tickets/info: 646-6000.

**September Wednesday**

Theatre Rhinoceros celebrates its tenth anniversary by leading off its 1987-88 season with a revival of June Chambers' A Latent Snow - a provocative comedy about what happens when five women find themselves abseved in a cabin. Plays through 10/17. 2526 16th St., SF. For times/Info. call 861-5079.

Lesbians and gay men are invited to an evening of balloon dancing. 8 pm. 3435 Army St. (at Valencia - Old Sore Bldg.). #204. SF. $2. Info: 431-4883.

**September Thursday**

Alexandr Hamilton American Legion Post 448 meets tonight. Gay, lesbian, bi and straight vets monitor in the gallery. Shows through 10/17. 226 16th St., SF. For times/Info. call 861-5079.

**September Friday**

Sex Work: Writings by PWAs as victims who are doomed to die, uses his poetry here as well as the work of Whitman, Dickinson, Neruda, Toni Morrison — and others. 8 pm. Herbst Theatre, 401 Montgomery St., near Market. SF. Info: 213, 401 Van Ness Ave., SF. S35. Tickets/Info: 621-7641 or 621-7797.

Tom Connor, author of the self-help book on AIDS, Green Light: Best of Roaching Out, the first major book written by someone stricken with the AIDS virus, speaks at the Planetary Health Resource Center. His book examines how people with AIDS and ARC can improve the quality of their lives and how those positive to the AIDS epidemic can keep the prospect of the disease at bay. 6-8 pm. 2400 Webster St., SF. Info: 925-3680.

Theatre Artless launches in Fall 1987 season and a Fresh Outfit, which includes sets from New Christy Theater's Audio Interference, performances by Wayne Doba, Sando Counts and Helen Shumaker (aka Mona Rogers) — also harpist. BASS, all Headlines, The Record Dining Room at Club DV8 as part of its Labour Party rally. "Time Bomb," "Manhunt," and the remake of Star Wars open the 76th season with a gala concert, featuring pianist Andre Watts. Mendelssohn's music for A Midsummer Night's Dream opens the program and is followed by his Piano Concerto No. 1, featuring Mr. Watts. Antonio Dvorak's Sironic Dance, Opus 46 closes the program. 8 pm. Davies Symphony Hall, Grove St. at Van Ness, SF. Tickets/info: 646-6000.

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**Dance until dusk by lantern light to the music of DeDe' Halliek, Low Heck Domesic Penance(for Catherine), Dale Hoyt (Time)' and Brandon Miller are each creating an installation using small-screen monitors in the gallery. Shows through 10/17. Viewin hours are from 11 am-5 pm. Tues. Sat. Tonight's reception is 6-8 pm. 1246 Folom St., SF. Info: 626-5416.**

**Enjoy a fun Sunday outing with FOG members. Meet at the Panio Cafe (Crito near 18th) at noon for a delightful brunch and socializing. Then it's up to the Castro for a Gay Wear extravaganza. Dutch. Info: 641-0999.**

**Welcome a phallic Bookshop highlights the photo­ montages of local artist Joel Singer in Images of Elsewhere, a show that runs through 9/30. Meet the ever-so-cute Joel today from 3-5 pm. Free. At the Addison Stage. See listing for Friday, 9/11.**

**Next week please watch for an exhibit of PWAs as victims who are doomed to die. uses his poetry here as well as the work of Whitman, Dickinson, Neruda, Toni Morrison — and others. 8 pm. Herbst Theatre, 401 Montgomery St., near Market. SF. Info: 213, 401 Van Ness Ave., SF. S35. Tickets/Info: 621-7641 or 621-7797.**

**Mission Director Herbert Billmeyer and the SF Sym­ phony open the 76th season with a gala concert, featuring pianist Andre Watts. Mendelssohn's music for A Midsummer Night's Dream opens the program and is followed by his Piano Concerto No. 1, featuring Mr. Watts. Antonio Dvorak's Sironic Dance, Opus 46 closes the program. 8 pm. Davies Symphony Hall, Grove St. at Van Ness, SF. Tickets/info: 646-6000.**

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The DC Thompson Mission Center, 1080 Folsom, is now open for drop-ins. Snacks. Members: Emergency Food Box Program and SF Food Bank. Volunteers needed to expand hours, services. Also need chairs, tables, couches, desk, TV, refrigerators, microwave, typewriter. 415-201-6216.

EROTIC MASSAGE SERVICES
I am highly skilled at Erotic Massage as taught at Body Electric. I am looking to learn other erotic massage techniques. I am willing to do erotic exchange or pay you for teaching me. I have a table andtalented hands. Joe, Box 5388, Berkeley, CA 94703.

PHONE SEX
Are you horny? Call me and Jack-off. Tell me all about it. The knicker the better. Leave your card on the answering machine so I can play it over and over. I'll be listening and jacking off with you. Let me hear you shoot at that wall. 431-7166.

NOT GOING TO WASHINGTON B.C.
If you're not going and want to help us, I'll represent you by signing your name on it. Please send to SF Sentinel, 500 Hayes St., SF, CA 94117. D.C. OR BUST!

HUNK SEARCH!!
Attractive, successful, GWM, 36. Too busy to date, to go bars. Looking for a fun, healthy, good-looking GWM, 18-40 to be my escort to dinner, theater, vacations, and other fun events and basic overnight companionship at your place. Safe sex only! I can make your finances a lot easier and your life a lot more fun. If you qualify respond with photo and name. A.M. Box 17. Sentinel 995.

PLAYMATE WANTED
Sin, defined GWM, 36, positive, out of circulation for a while and not eager to haunt the bars, seeks others who enjoy imaginative, intense, comfortable sex for dinner parties and other events. Interested in similar events with each other. Interests include bull, bears, bears, bears, etc., Mutual pleasure and exploration rather than not play. Other interests: politics, gym, books, bicicldists, etc. Serious responses only. If you want phone sex or quickies, save your stamp. But if the ad made you think, give me a call at Sentinel Box 103.

CULTURAL GREK MALE
Ideal relationship — virtue, intellect, health, happiness, healthy homoeroticism — sought by cultured, sophisticated yet warm, trim, healthy, masculine WM scientist/artist. 38. Serious youth (to 35) of implicit masculine WM scientist/artist. 38. Sophisticated yet warm, trim, healthy, GWM. 42 (43 on 9/3/87) new to SF. 5'10. With photo, letter, requesting first name on it. Please send your name (A MUST, RETURNABLE) to Steve, 584 Castro St., SF, CA 94114-2588.

LAUGH OR CRY
Good-looking, 44 year old GWM into community, music, metaphysics, craft, gardening, animals and health. Looking for shorter, younger, cross-cultural man. If it's a hot tub, a steam shower and a rented movie sounds great, then call.

PATRIC (415) 335-8428 (bn mag)
No drugs, smokers, A.D.D. or calls or texts.
No obligations.

NEW TO SF
Tall, early 40s, successful, professional, health-conscious, neg, GWM into regular gym workouts, bridge, travel, books, Len's, SF, and tile seeks to meet intelligent Bay Area neg GWMs, 35-49 for potential nonmonogamous, long-term relationships. Sentinel Box 984.

LOVE HAPPENING?

JOY OF COCK
Attractive, 36-year-old, healthy GWM seeks a few healthy, hung, 6’ to 7’ high — 7” /long, strong, handsome, health-conscious, good-looking GWM. 38. Hair, WM under 45. With photo, request name on it. Please write Box 102.

CHUBBIES AND/OR CHASERS
Goodlooking GWM, 36 (6’6”), 46. Thirty-six years old, big belly, 12”/long, very, very, very strong. Available any time, any size, any age, any size, any race. Write Sentinel Box 103.

NEW TO CALIFORNIA
Handsome GWM, 50, dark and cut late 30’s, 6’ 180 lbs. brown hair and eyes. Very well-endowed seeks straight or straight looking for friends and possible relationship in Santa Rosa area. Am clean, honest and discreet. Write Paul PO Box 70358, Petaluma, CA 94953.

DRUGS, S/M, OR B/B
LA LAW
Kuzak (professionally, athletically) and Markowitz (interpersonally, physically) looking for associate position in law firm. Admitts 18 to 27 must meet highest standards. Position requires travel, research and informational needs of potential for future interview. Call 444-5174.

LOVE UNCUT?
Early 40s GWM loves foreskin. Being tall, dark-completed, big balls, or curly hair are plus, but not mandatory. I'm tall, hairy, hoaky guy who smokes. I enjoy being bottom, French, JD, and we practice safety and mutually enjoy. I'm exquisitely very masculine, sincere, fun, affectionate cuddler, have many interests, and would like a long-term relationship. Please write with phone # and photo (returned). Thanks. Sentinel Box 982.

BRIDGE CLASS BACK AGAIN
BY POPULAR DEMAND!
Quicktrick’s, U.S.’s only gay duplicate bridge club, offers another 10-week series of beginning classes in fun, key, no-smoking environment. Fri. 7-10 pm, only 10-week class. Aug. 13, 20. For info write MCC, 150 Eureka/SR, 840 Bridge. Box 2026.

TA&D WASSONER
626-1049

ON HISPANIC
I'm goodlooking GWM, 25. Tall, with brown hair. I'm looking to meet younger boy/straight guys with a very slender build and preferably attractive. I really am into races and welcome. Enjoy safe sex and JD. Call 766-9929.

ORAL BODIES WANTED
Attractive, cultured, hairy GWM, 55, 5’9”, 185. Cut 5. Oral oriented seeks friends for oral grooming and mutual oral action. Looks, age, size, not important. No drugs, SM, or B/B. Light, alcohol smoking fine. I'm a homebody and would love to meet someone with a range of interests. Please write your name on a card, Patric, 55, SF 94114.

DOODLOOKING PROFESSIONAL
42 (45 on 5/10) new to SF, 5’10”, 160 lbs, good looking, no staches or beards. Looking for potential monogamous, long-term relationships. Sentinel Box 957.

GWM, good looking, healthy, 145 lbs, 5’10”, blue eyes, blonde hair and am a person with AIDS. I'm in good health and would like to meet someone who is also. I am 39 years old, a very good listener and love to talk. Call 274-1214.

HAPPY looking for someone with a golden heart and good qualities/disposition should write to: PO Box 1020, San Jose 95105. This may well be our lifetime chance!

LIGHT BLUE AND TALL
I’m Kuzak (professionally, athletically) and Markowitz (interpersonally, physically) looking for associate position in law firm. Admits 18 to 27 must meet highest standards. Position requires travel, research and informational needs of potential for future interview. Call 444-5174.

SUPERSTAR WANTED
Blond, super-star 21-27 wanted for starring role in my life. I'm 33, 6'1, 170 black curls, love swimming, travel, foreign films, very successful in the arts. Would like to meet someone who would correspond with me, exploring possible friendship, marriage and roles. Write Paul PO Box 70358, Petaluma, CA 94953.

I'm looking for someone who enjoys sharing their life, good and bad with someone caring and understanding. Write to: Box 2026, Suite 434, San Francisco, CA 94114-2393.

I am looking to meet another relocating Hunk, someone I can share life with. I have a great day. Thanks.

MAKING MONEY, LEAVING SCHOOL
I'm looking for someone to spend time with while I kick back and have a beer after work. I'm 21, 5’9”, 165 lbs, very good looking, hairy, trim, healthy, and have a great smile. With warm blue eyes and dark hair. Photomontage Sentinel 103.

CockSucking Boy WANTED
Masculine, handsome, 47, and hung/thick/Ick GWM wants horny boy who is ready to kneel down and take his time while I kick back and have a beer after work. I'm 32, 5’10”, 185 lbs, very good looking, with warm blue eyes and dark beard. Photomontage Sentinel 103.

WALK TALK
LAUGH OR CRY
Good looking, 44 year old GWM into community, music, metaphysics, craft, gardening, animals and health. Looking for shorter, younger, cross-cultural man. If it's a hot tub, a steam shower and a rented movie sounds great, then call.

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42 (45 on 5/10) new to SF, 5’10”, 160 lbs, good looking, no staches or beards. Looking for potential monogamous, long-term relationships. Sentinel Box 957.

NEW TO SF
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