ARRIVEDERCI, ROMA!

The visit of Pope John Paul II to San Francisco sparked the largest round of protests encountered by the pontiff during his recent visit to North America.

This week the SF Sentinel provides you with full coverage of the events that were ignored or only given minimal coverage by the mainstream media.

An anti-pope protester raises skyward a graphic depiction of the Catholic Church's position on homosexuality during the early morning rally held across from St. Mary's Cathedral.

San Francisco staged the largest anti-pope rally in North America while the pontiff met with people with AIDS less than a hundred yards away at Mission Dolores Basilica.
People You Can Trust...

- Sierra Club
- San Francisco Tomorrow
- League of Conservation Voters
- National Organization for Women PAC
- Latino Democratic Club
- Affordable Housing Alliance
- San Francisco Labor Council
- San Francisco Women in the Trades

Join The HARVEY MILK LESBIAN and GAY DEMOCRATIC CLUB in endorsing ART AGNOS FOR MAYOR

JOIN ART AT THE NATIONAL MARCH ON WASHINGTON IN OCTOBER.
Six members of the San Francisco 1987 Official Papal Welcoming Committee were arrested September 17 as they attempted to meet with Pope John Paul II and present him with a "key to understanding" during his stop at the Golden Gate Bridge.

Booked on misdemeanor charges of obstructing traffic were Gil Block (Sister Sadie, the Rabbi Lady), Gilbert Baker (Sister Chanel 2001), Billy Amberg, Niq Shelbi, Whitefeather and the driver of their van. The protesters, who each face a maximum penalty of $100, were released on their own recognizance after being fingerprinted and spending nearly three hours at the Hall of Justice. A hearing on the charges has been scheduled for SF Municipal Court on October 18.

"It was thrilling and scary," said Baker about his first-ever arrest. "The highway patrolmen were gorgeous and very courteous."

"I hadn't anticipated being manhandled," swooned Gil Block.

The protesters parked at the south end entrance to the Golden Gate Bridge at the roundhouse till plaza. A warm of California highway patrolmen converged on the protesters' van before they could unhook their seat belts. "They tried to get us to leave," Baker told the Sentinel. "We had to fight to get out and get arrested." The protesters were angry because the general manager of the bridge district would not allow them to even apply for permission to greet the pope. "They denied us our constitutional right to be on the bridge," condemned Baker, who was dressed in the beautiful cross his family had given him.

The pope's appearance at the basilica was his first stop in a whirlwind tour of San Francisco on September 17 and 18. Months earlier the local archdiocese proposed that the pope visit San Francisco as part of his historic visit to America.

The pope's appearance at the basilica was his first stop in a whirlwind tour of San Francisco on September 17 and 18. Months earlier the local archdiocese proposed that the pope visit San Francisco as part of his historic visit to America.

The protesters who each face a maximum penalty of $100 were released on their own recognizance after being fingerprinted and spending nearly three hours at the Hall of Justice. A hearing on the charges has been scheduled for SF Municipal Court on October 18.

"It was thrilling and scary," said Baker about his first-ever arrest. "The highway patrolmen were gorgeous and very courteous."

"I hadn't anticipated being manhandled," swooned Gil Block.

The protesters parked at the south end entrance to the Golden Gate Bridge at the roundhouse till plaza. A warm of California highway patrolmen converged on the protesters' van before they could unhook their seat belts. "They tried to get us to leave," Baker told the Sentinel. "We had to fight to get out and get arrested." The protesters were angry because the general manager of the bridge district would not allow them to even apply for permission to greet the pope. "They denied us our constitutional right to be on the bridge," condemned Baker, who was dressed in the beautiful cross his family had given him.

The pope's appearance at the basilica was his first stop in a whirlwind tour of San Francisco on September 17 and 18. Months earlier the local archdiocese proposed that the pope visit San Francisco as part of his historic visit to America.

The pope's appearance at the basilica was his first stop in a whirlwind tour of San Francisco on September 17 and 18. Months earlier the local archdiocese proposed that the pope visit San Francisco as part of his historic visit to America.
Protests and Small Crowds

Pope’s Trip to San Francisco

City and Church officials had predicted crowds as large as 1.3 million people turning out to see the pope along the route of the papal motorcade. However, the final crowd estimate put forward by the San Francisco police was an astoundingly low 50,000. Church officials were quick to say that people had stayed home to watch the progress of the papal tour on television, but local TV stations disproved this theory by pointing out that daytime TV ratings actually fell during the hours of papal coverage.

The largest of the protests aimed at the pope was put on by the Papal Visit Task Force, a coalition of gay and lesbians, feminists, Jews, Catholics and prostitutes' rights organizations when the pope appeared at Mission Dolores to hold mass and meet with selected people with AIDS.

Security around the Mission and adjoining blocks was so tight that no one was allowed in the area for hours before the appearance of the pope. Lines of blue-clad policemen and women, backed up by Secret Service agents, guarded the metal barricades that had been put up across all streets leading into the area. Armed police and Secret Service agents watched the Mission area, particularly the street set aside for the protest, from nearby rooftops.

Police put the crowd size of the Mission Dolores protest at 2,000 participants at any one time, though acknowledging that thousands of demonstrators passed through the area over the course of the long afternoon before, during and after the pope's visit.

The white-clad pontiff glanced at the mass of angry demonstrators as his glassed-in popemobile sped down the secured and empty street to the basilica next to Mission Dolores, the oldest building in San Francisco.

"Shame! Shame! Shame!" screamed the protesters who had been waiting for several hours for the pope’s arrival. And soon a new chant replaced it, “Pope go home! Pope go home! Pope go home!” According to reporters inside the basilica where the pope blessed people with AIDS, among other groups of people, the angry chanting could be clearly heard.

The afternoon protest almost had to be held without a stage or a sound system. Organizers stated that the archdiocese had intentionally rented all the flatbed trucks and sound systems in the city in an attempt to stop the protest. A truck was eventually rented in Sacramento and the Papal Visit Task Force had to buy a sound system.

Speakers at the rally included gay San Francisco Supervisor Harry Britt, who attacked not only this pope but the Vatican itself.

"If you are seeking the spiritual, the last place on earth to look for it is in the place where religion is fat and sassy, at the place where you have the richest

Continued on page 11

by Charles Linebarger

No riots marked the long-expected visit by Pope John Paul II to the city on September 17 and 18. But protests wherever he went in San Francisco joined by a miserable crowd turnout did affect the tone of this papal visit.

"TRAVEL TOPLESS"

DAVID VARNER
CHEVROLET
752-5600
3855 Geary Blvd., S.F., CA 94118

An Affair
A Benefit for Mark Friesen

The New Bell Saloon is presenting An Affair in recognition of and for the benefit of Mark Friesen on Sunday, Oct. 4, at 2 pm.

Entertainment will be provided by David Kelsey, Bob Saumier and Davida. There will also be an auction, with guest auctioneers Harry Gauthier, Lkah, Grand Duchess Plane and Former Empress Reha Mac.

The event is being produced by June Starling and Gloria Harri-son. Contact the New Bell for more information.

VISIT VALLEJO!

SPECIAL GUEST:
Ginger St. John and Her Boys
Sunday, Sept. 27th
2 FULL BARS
DISCO LOUNGE
POOL TABLES
LIVE ENTERTAINMENT
I-80/GEORGIA ST. EXIT
707-642-7350

San Francisco Sentinel • September 25, 1987
POPE QUOTES

During his visit to America, Pope John Paul II addressed a number of issues of special interest to lesbians and gay men. Here are excerpts from the papal statements on sex, gays, AIDS, women, marriage, dissent and film.

SEX: "Jesus and his Church hold up to you [youth] God's plan for human love, telling you that sex is a great gift of God that is reserved for marriage.

"The voice of the world will try to deceive you with powerful slogans, claiming that you are "progressive," "out of it," "backward," even "reactionary." But the message of Jesus is clear: Purity means true love, and it is the total opposite of self-indulgence and escape."

GAYS: "Homosexuals are not outcasts. Homosexuals, like all people who suffer, are inside the Church — no, not inside the precept of chastity are worthy of special encouragement and dignity... . Women are not called to the priesthood. Although always worthy of the Church's love and Christ's truth. All homosexual and other persons striving to fulfill the Gospel precept of charity are worthy of special encouragement and esteem."

AIDS: "One [modern medical challenge] is the present crisis of immense proportions which is that of AIDS and AIDS-related complex (ARC)... . The Church is doing all that is possible to heal and especially to prevent the disease with its moral teachings.

"Besides your [Catholic health workers'] professional contribution and your pastoral care to all human victims of this disease, you are called to show the love and compassion of Christ and his Church. You are, individually and collectively, living out the parable of the good Samaritan.

"God loves you all without distinction, without limits... . He loves those who are sick, those who are suffering from AIDS and from ARC. He loves the relatives and friends of the sick and those who care for them. He loves us all with an unconditional and everlasting love."

DISSENT: "Of course, I am not the first [to be criticized]. The first against whom there was disagreement was Jesus Christ.

"It is necessary to say that human beings make mistakes. In a secularized world, to speak out as the name of Jesus can bring opposition and even ridicule. It often means being out of step with majority opinion... . It should not surprise us if, in our efforts to be faithful to Christ's teaching, we meet with criticism, ridicule or rejection."

HOLLYWOOD: "Working constantly with images, you [film executives] face the temptation of seeing them as reality. Communication can appeal to and promote what is the debased in people: dehumanized sex through pornography or through a casual attitude toward sex and human life."

Over 2,000 angry protesters stage the largest anti-papal rally in North America to challenge the teachings of the post-Vatican II and the Catholic Church.

Protest at St. Mary's Papal Letter Gets Shredded

by George Mendehall

The pope was inside St. Mary's Cathedral at 8 am Friday morning telling Church leaders that they cannot dissent on homosexuality or any other issue. Outside, a nationally known gay Catholic theologian was tearing to shreds the pope's October letter on homosexuality and tossing it to the wind.

Kevin Gordon, director of the Consultation on Homosexuality, Social Justice and Roman Catholic Theology, said, "This document says we are disorderly and have a tendency toward moral evil. It is of no interest and no import whatsoever."

A protester moved behind Gordon. "God says you're sick," the young man shouted. "The Bible says there must be man with woman — Adam and Eve, not Adam and Steve. There is nothing 'gay' about being a sodomite."

His ten-foot-high sign read, "Homosexuality is an Abomination. Christ Has Arisen." Police ejected him away.

The cheering, enthusiastic crowd of 150 ignored the protest as Gordon, the former head of the local archdiocese's task force on homosexuality, stated, "We will no longer accept documents that come from foreign places with no consultation with us. We will not let our laws and our love."

Gordon added that women and gay men have led the way in protesting the papal teachings because their protests have been public. With others, he said, "The Church was a single hand — it tells those who masturbate, practice birth control and divorce, 'You don't tell us and we won't ask. That way we will all look good.'" He said the pope's rejection of all dissent in his St. Mary's address will begin to make net-working possible with others who have been silent.

The sound wave from the large truck was unrelenting as it Harford forth a series of speeches, "This man accuses us of being immoral," John Wahl, head of the Papal Visit Task Force, called out, "but the city gives him honor and dignity. Where is the real morality — inside that church with its starched collars or out here with honest people?" Referring to the small crowd nearby that came to greet the pope, he stressed, "The Church has real problems. It has spent massive funds on this public relations stunt, to bolster the pope and his oppressive doctrines — but many people's lives are affected and they are ticked off and tired of it."

Gordon chided the Church for its self-congratulatory press releases on

Continued on page 12
From Backrooms to Frontlines: Gay Politics Come of Age in Chicago

by Corinne Lightweaver

Irwin Keller and Jonathan Katz are representatives of a new breed of activists in Chicago, a town once dominated by machine-run puppets and dark deals in smoky back rooms. They're openly gay, openly proud, openly sharing a six-year loving relationship together, and despite three years of vicious harassment for their orientation and political activities, they won't go back into the closet. They're fighting back. In addition to their various political activities in the city, Katz, Keller and their fellow plaintiffs have filed a $10.1 million suit against their harassers.

This summer, while Keller did an internship at a San Francisco law firm, the two activists took the opportunity to take some notes on the history, strategies and philosophies of the city's community, with the hope of applying them to their own organizing efforts at home. "One of the reasons we went on this trip," says Katz, "was that we really wanted to see what life was like in the 'real' city, the way we saw it from the outside." That was from the outside, that is, aside from Irwin's job, why we really wanted to see what life was like in the 'real' city, the way we saw it from the outside.

"I see a future of a very Chicagoan nature," states Katz. "And not only us; there were about five Chicagoans in the audience. We saw each other, and all of us were crying the entire time." Katz points to the positive emotion and beauty of the city as well. "It was not only the obvious extraordinary emotion and beauty of the city, but the fact that it was being placed in City Hall and the fact that right next to the gay and lesbian pride flag was the flag of the city. You just don't see that where we come from. And it's a vision of possibility, a vision of the future, and I think that's what we feel is beginning to come into our grasp. Katz and Keller had a vision of possibility long before they visited the Emerald City, and they know that's what's already accomplished. But they've also been University of Chicago, Keller, a third-year law student. Katz, 27, is working on a PhD in art history. Despite the full schedules that graduate studies demand, the couple are local leaders in gay politics. Additionally, Keller reports, the Chicago Gay and Lesbian Civil Rights Ordinance which is up for a vote in October. He is chair of the legal committee of the Gay and Lesbian Town Meeting. As co-chair of the University of Chicago Gay and Lesbian Students Law Association, he organized the Chicago Conference on Sexual Orientation and the law last April. Katz is co-chair of the Gay and Lesbian Town Meeting, an organization that he founded a year ago; he has been highly praised for his handling of it. Katz received an award for "Best Community Service" from the Illinois gay and lesbian group. The organization, which is the equivalent of San Francisco's supervisor's seat. Katz, Keller and their fellow plaintiffs have filed a $10.1 million suit against their harassers.

Katz founded the Town Meeting after the gay and lesbian rights bill was defeated for the second time. Although the ordinance had been introduced repeatedly over the course of 15 years, it had only come to a vote twice. Katz decided the gay community needed a new approach. A successful effort would raise grassroots methods, rather than depending on the whims of the aldermen and the old-boy networks, methods which would become part of the history of the Chicago gay politics. The old strategies would no longer stump the kinds of results that today's gay and lesbian community expects. Katz, however, was not merely an observer. "What I mean by 'very Chicago' is that basically what would happen is that business leaders in the gay community — essential people who owned bars, and people of un­questioned political sophistication — would go into smoky back rooms with aldermen (the equivalent of San Francisco's supervisors) and say, 'Look, it's time you guys did this. I'll give you $20,000 for your re-election campaign.' This is not exclusive to the gay community — that's a Chicago before Harold Washington got elected: the most cor­rupt city in America!" "So we organized the Gay and Lesbian Town Meeting in the grand American tradition of town meetings to seek approval and endorsement. The group began attracting 60-70 people to a night in meetings to win an award for best community or­ganization from the gay business and bar community. With recognition for its influence growing, the Town Meeting held a series of debates for major candidates interested in addressing gay/lesbian issues. "For the very first time, they were taking us seriously as a political constitu­tency," says Katz. "Last time the bill was under consideration, there were alder­men who said, 'There are no gay people in my ward.' I don't have to vote for this. One candidate called us 'social scum.'" "In some ways, the defeat of the or­dinance was the best thing that happened in the gay community, for the gay community to come to it, be a member or be a mind. We formed an organization that was extremely hospitable to gay and lesbian community, but our leadership was not particularly strong and the old ways of doing things — which were very Chicago — no longer sufficed. "What I mean by 'very Chicago' is that basically what would happen is that business leaders in the gay community — essential people who owned bars, and people of un­questioned political sophistication — would go into smoky back rooms with aldermen (the equivalent of San Francisco's supervisors) and say, 'Look, it's time you guys did this. I'll give you money than any of the other aldermanic candidates in the history of Chicago, notes Katz. "If you sent any message to the aldermen, at worst the message was: 'Pay attention to the gay and lesbian community, they're back.'" Katz observes. "At best, I hope the message was that the gay and lesbian community is about to emerge as a political force in Chicago. I think that's what's happen­ing. Although for the past four years, the mayor has attended and spoken at the Gay and Lesbian Rights Rally, this year his presence seemed more than a token.

Katz placed the blame for the defeat of the ordinance on the machismo and the weight of the Catholic Church and the old boy networks, and the continuing money exchange did nothing to change the power dynamics. "What we felt needed was a grassroots effort on the part of the gay community, for the gay community to speak for itself, which had never hap­pened in Chicago before," explains Katz. "So we organized the Gay and Lesbian Town Meeting in the grand American tradition of town meetings where everybody gets to speak their mind. We formed an organization that was extremely hospitable to gay and lesbian community, but our leadership was not particularly strong and the old ways of doing things — which were very Chicago — no longer sufficed. "What I mean by 'very Chicago' is that basically what would happen is that business leaders in the gay community — essential people who owned bars, and people of un­questioned political sophistication — would go into smoky back rooms with aldermen (the equivalent of San Francisco's supervisors) and say, 'Look, it's time you guys did this. I'll give you money than any of the other aldermanic candidates in the history of Chicago, notes Katz. "If you sent any message to the aldermen, at worst the message was: 'Pay attention to the gay and lesbian community, they're back.'" Katz observes. "At best, I hope the message was that the gay and lesbian community is about to emerge as a political force in Chicago. I think that's what's happen­ing. Although for the past four years, the mayor has attended and spoken at the Gay and Lesbian Rights Rally, this year his presence seemed more than a token.
Attacker Arrested at Folsom St. Fair

by Alex MacDonald

Police and CUAV officials credit swift action by the public with the rescue of a San Francisco man and the arrest of a knife-wielding suspect at the Folsom Street Fair last Sunday.

Police charged Toby A. Home, 220 Turk Street with attempted murder in the incident in the 1100 block of Folsom Street late on Sunday afternoon. The victim, a San Francisco man, has been released from the hospital and is recovering from wounds inflicted with the blade of a three-inch pocket knife. Without help from the crowd, the police would not have known who the suspect was. Officer Ray Benson told the Sentinel, "He was absolutely incredible. They surrounded the victim. They were tussling with the suspect. I can't speak too highly of the community commitment and involvement."

Both Benson and Randy Schell of Community United Against Violence agree that citizen involvement against street crime occurs more frequently now than in the past. Although each gave different analyses, both came to the same conclusion: "People have had enough."

CUAV and the San Francisco Police Department cooperated closely in arrangements for monitoring this year's Folsom Street Fair. Diane Christensen of CUAV estimates the peak crowd at about 125,000. For the first time, the SFPD maintained a fixed post which any of CUAV's 35 monitors could reach by radio from any point along the street. Police Officer Pat Correa of the Mission Station made the arrest less than four minutes after the report of trouble.

Benson, formerly Correa's partner at the Mission Station and now with Community Relations, commented, "It's too bad this incident had to occur, but it did. It takes citizens caring about their city to make it safe for everyone. I am very proud of all our citizens who gave a damn and got involved."

KQED Hearings Set

by Charles Linebarger

The Sentinel has learned that the Board of Supervisors' Human Services Committee has set October 8 as the day when the long-awaited hearings on city funding of KQED will take place.

Two San Francisco supervisors appear already to be working at cross-purposes over the KQED imbroglio. Supervisor Carol Ruth Silver, who in the past has been known as a friend of gay and lesbian causes, told the Sentinel that she has problems with the idea of cutting off city funding of KQED on the grounds of Monitor Radio's discriminatory hiring policies.

Silver, who is chair of the Human Rights Commission, agrees that citizen involvement against trouble is needed in the city to make it safe for everyone. She is very proud of all our citizens who gave a damn and got involved."

Leather and More

Despite worries by some dyed-in-the-wool leather lovers, the Folsom Street Fair showed few signs of yuppie-induced SOMAization. Hot men of all sizes, shapes and colors appeared in varying stages of undress last Sunday, signaling a symbolic farewell to summer — at least until they strut their stuff at the Castro Street Fair in two weeks.

CHRISTMAS SHOPPING SPECIALS!

PARIS
UTA FRENCH AIRLINES NONSTOP SERVICE
Six nights at the 4 Star Hotel Astor
Airport Transfers — Full day sightseeing
Continental Breakfasts Daily
"Bienvenue a Paris" Discount Booklet
Special Extra Baggage Allowance
All Taxes & Service Charges Included
$999.00
Per Person Sharing — Single Supplement $129
Saturday Departures Nov 7 through Dec 12

HONG KONG
SINGAPORE AIRLINES 747 JET SERVICE
Five nights — First Class Le Gendarme Hotel
Airport Transfers — Full day sightseeing
American Breakfasts Daily
Hong Kong Shopper's Guide
All Taxes & Service Charges Included
$1099.00
Per Person Sharing — Single Supplement $230
Thursday Departures October 1 to December 10

THE NAVIGATOR
2847 MARKET ST.
SAN FRANCISCO 94114
864-0401

We want you for what you can give.
But it works both ways.

Tip the scales.

Be a Shanti Practical Support Volunteer.
Call 777-CARE today.
Marching on Washington

There is no such thing as a non-political person. We are all political, those who keep quiet every bit as much as those who chant and wave signs. In the case of lesbians and gay men, those who do not speak out may be even more political than those who do, for homophobia advances on wings of silence. Our silence.

From October 8 through October 13, gays, lesbians and bisexuals will take a lot of noise. We will march on Washington to demand full rights and liberties for lesbians, gays and bisexuals. We will demand as well full rights and liberties for people of every race, gender, creed, ability, political ideology and/transgender orientation. We will demand an end to discrimination against people with AIDS, ARC, HIV-positive status and those perceived to have AIDS. We will demand massive increases in funding for AIDS education, research and patient care, and we will demand that these monies come not at the expense of existing social programs but at the expense of the military. We will further commemorate our dead at the Tomb of the Unknown Soldier. There we will honor those gay men and lesbians who have sacrificed their lives for a country which has yet to recognize their right to express their love.

A more festive but no less serious event will be The Wedding, which will celebrate the thousands of couples who engage in precisely that love which this nation outlawed. Rounding out the celebratory aspect of the March, the Lesbian and Gay Bandy of America will give a benefit concert in the Daughters of the American Revolution's Constitution Hall.

Clearly, the March on Washington gives voice to so many political temperaments that no one can hide behind being non-political. To do so is to be more political than the angrier sign-waver or the most aggrieved seer of a Names Project panel. Indeed, in this case silence is not silence at all, but shrill complicity with the politics of bigotry.

Marching on Washington is a nonviolent civil disobedience action. We want to get our point across to this country the damning fact that there is nothing about a sexual activity which singles out gays, lesbians and bisexuals for special punishment, and that we have the right to love and live together.

Subtle Bigotry

To the Editor:
The latest revision Roman Catholic dogma the homosexuality is all right as long as it is not "practiced" is preposterous. Is Chopin's music "all right" as long as no one plays it?

This is not reasoning, but nonsense. And references to "the homosexual lifestyle" or "sexual and meddling" or "there is no one single homosexual lifestyle" any more than there is one single heterosexual lifestyle. Homosexuals and heterosexuals alike lead incredibly diverse lives. How do you define frequency, quality and kind of sexual activities and relationships vary enormously from individual to individual, and often for any given individual. We may or may not all be gay; in fact, that most subtle, most truly perverse kind which specifically misappropriates beneath the traditionally revered roles of medieval scholasticism, theodicy, therapeutic sophistry and lies. Glen Bee

Alice Regina

To the Editor:
The recent Alice Regina vote against the proposed eight-day roll-back paradox for gay clubs in our club works. Those who wanted this amendment did so because they feared the practical effects of the proposal. They, however, cared little for our club's sovereignty to make a decision.

Much pressure was put on Alice, urging her to shy off a large number of its members to keep them from voting. This is not fair for those who poised it to the last to the most to do part of the democratic process. How would you if we started to write columns in Alice Reports about what the Seminole should do with its policy? That is known as tampering, and we, as Alice members, proved that we would not stand for it. And the vote was not even close.

F. Davis Plain

Stunning Omission

To the Editor:
It is astonishing to find that out of the list of "demands" that the March on Washington for Lesbian & Gay Rights is circulating there is nothing about a national, or socialized, health care system.

Yes, there is the necessary call for a "massive" increase in funding for AIDS education, research and patient care, but isn't the actual problem in this country the stunning fact that health care is only a polity, not a right?

Providing adequate health care for all persons at no, or minimal cost, is one of the most essential demands. I would think, of any group as gay men are, from the source of AIDS.

We need comprehensive, inexpensive health care insurance for every one in this country, and our community is in a position to provide a leadership role and the commitment to maintain that long sought, progressive goal.

If we don't seize this historical moment to fight for universal health insurance, I fear that it is because much of our agenda is in the hands of the professional health care and social service workers who are more concerned with trying to meet our needs within the existing system - regardless of its glaring deficiencies - than changing the system that meet our - and every one's - health care needs.

John McPhee

Postgraduate Work.

To the Editor:
After reading Robert M. Golovich's article on the March endorsement and its attendant match-up of statement with bizarrely emblazoned podiums, I am left with one inescapable conclusion. He is an honors graduate of the Robert H. Bork School of Truth.

Susan McClan

Stonewall Explains

To the Editor:
The overwhelming vote of the Stonewall Gay Democratic Club to endorse Jack Malcolm for mayor (by 134 to 56) came primarily from long-time members. Malcolm's Stonewall supporters consist of over 100 gay and lesbian members including many highly respected community and civil rights leaders. John is also supported by six of the seven current executive committee members, four past presidents and three other former officers. All endorsed a strong statement supporting John Malcolm for mayor: "He is a long-time friend and ally who has earned our trust and support. We believe he is clearly the best qualified candidate to bring the needed changes to the San Francisco together in dealing with the AIDS crisis, and the other goals we share in this city."

We also remember his long and honorable record of public action on behalf of gay and lesbian rights and his support for our community at-large. This is why we strongly support him. Despite false allegations by a few Agnus supporters from other clubs, recruiting of new members conducted by Agnus would mean a great deal to our community. The Agnus leaders who would think, of any group suffering, would be part of the democratic process. We would be part of the democratic process.
**The Sentinel**

**Endorses Arlo Smith**

The SF Sentinel is proud to lend its support to the re-election candidate off District Attorney Arlo Smith. It is, perhaps, a tribute to his conduct in the eight years he has held the position that he is running without opposition. He has certainly earned the gay community's support. Starting with his appointment of the first openly gay deputy district attorney, Ken Cadby (whose column graces the pages of this paper), Smith has built a record of support of our community that is light years beyond that of any of his predecessors.

Smith's election is not in dispute, but we wanted to put the Sentinel on record because of a disturbing recent incident in which an endorsement was not given to him. And without going into specifics, that outrage is part of a larger, disturbing pattern — the tarnishing of the name of Harvey Milk.

In most elections there is a scramble among candidates to lay claim to the political mantle of previous popular public officials, especially those who are no longer alive to object. Harvey Milk's name has been used with varying degrees of honesty and accuracy to support many causes and candidates since his death. All in all, the invocation of his memory has done little harm. But we wanted to put the record straight.

This week a handful of former friends of Harvey's life and political career as a backdrop for a thirty-year posthumous endorsement is the most cynical form of political grave robbing. Indeed, setting aside the moment that if Harvey were alive today he might well have been mayor himself, the implication that Agnos would have been his candidate is quite a claim.

Time has brought Harvey's name into the public officials, especially those who are no longer alive to object. Harvey Milk's name has been used with varying degrees of honesty and accuracy to support many causes and candidates since his death. All in all, the invocation of his memory has done little harm. But we wanted to put the record straight.

This week a handful of former friends of Harvey's life and political career as a backdrop for a thirty-year posthumous endorsement is the most cynical form of political grave robbing. Indeed, setting aside the moment that if Harvey were alive today he might well have been mayor himself, the implication that Agnos would have been his candidate is quite a claim. Time has brought Harvey's name into the public officials, especially those who are no longer alive to object. Harvey Milk's name has been used with varying degrees of honesty and accuracy to support many causes and candidates since his death. All in all, the invocation of his memory has done little harm. But we wanted to put the record straight.

**FROM THE DESK**

**DAVID M. LOWE**

**Scondras Wins Big!**

Big time congratulations are in order for Sccondras this year. And only openly gay City Councilor David Sccondras. On Tuesday, Sccondras virtually assured his re-election when he garnered 70% of the vote, making him the front-runner in a runoff election November 3.

"It was great to win this big," said an elated Sccondras. "This proves that no matter how controversial the issues, the general public officials, especially those who are no longer alive to object. Harvey Milk's name has been used with varying degrees of honesty and accuracy to support many causes and candidates since his death. All in all, the invocation of his memory has done little harm. But we wanted to put the record straight.

This week a handful of former friends of Harvey's life and political career as a backdrop for a thirty-year posthumous endorsement is the most cynical form of political grave robbing. Indeed, setting aside the moment that if Harvey were alive today he might well have been mayor himself, the implication that Agnos would have been his candidate is quite a claim. Time has brought Harvey's name into the public officials, especially those who are no longer alive to object. Harvey Milk's name has been used with varying degrees of honesty and accuracy to support many causes and candidates since his death. All in all, the invocation of his memory has done little harm. But we wanted to put the record straight.

This week a handful of former friends of Harvey's life and political career as a backdrop for a thirty-year posthumous endorsement is the most cynical form of political grave robbing. Indeed, setting aside the moment that if Harvey were alive today he might well have been mayor himself, the implication that Agnos would have been his candidate is quite a claim. Time has brought Harvey's name into the public officials, especially those who are no longer alive to object. Harvey Milk's name has been used with varying degrees of honesty and accuracy to support many causes and candidates since his death. All in all, the invocation of his memory has done little harm. But we wanted to put the record straight.

This week a handful of former friends of Harvey's life and political career as a backdrop for a thirty-year posthumous endorsement is the most cynical form of political grave robbing. Indeed, setting aside the moment that if Harvey were alive today he might well have been mayor himself, the implication that Agnos would have been his candidate is quite a claim. Time has brought Harvey's name into the public officials, especially those who are no longer alive to object. Harvey Milk's name has been used with varying degrees of honesty and accuracy to support many causes and candidates since his death. All in all, the invocation of his memory has done little harm. But we wanted to put the record straight.

This week a handful of former friends of Harvey's life and political career as a backdrop for a thirty-year posthumous endorsement is the most cynical form of political grave robbing. Indeed, setting aside the moment that if Harvey were alive today he might well have been mayor himself, the implication that Agnos would have been his candidate is quite a claim. Time has brought Harvey's name into the public officials, especially those who are no longer alive to object. Harvey Milk's name has been used with varying degrees of honesty and accuracy to support many causes and candidates since his death. All in all, the invocation of his memory has done little harm. But we wanted to put the record straight.

This week a handful of former friends of Harvey's life and political career as a backdrop for a thirty-year posthumous endorsement is the most cynical form of political grave robbing. Indeed, setting aside the moment that if Harvey were alive today he might well have been mayor himself, the implication that Agnos would have been his candidate is quite a claim. Time has brought Harvey's name into the public officials, especially those who are no longer alive to object. Harvey Milk's name has been used with varying degrees of honesty and accuracy to support many causes and candidates since his death. All in all, the invocation of his memory has done little harm. But we wanted to put the record straight.

This week a handful of former friends of Harvey's life and political career as a backdrop for a thirty-year posthumous endorsement is the most cynical form of political grave robbing. Indeed, setting aside the moment that if Harvey were alive today he might well have been mayor himself, the implication that Agnos would have been his candidate is quite a claim. Time has brought Harvey's name into the public officials, especially those who are no longer alive to object. Harvey Milk's name has been used with varying degrees of honesty and accuracy to support many causes and candidates since his death. All in all, the invocation of his memory has done little harm. But we wanted to put the record straight.

This week a handful of former friends of Harvey's life and political career as a backdrop for a thirty-year posthumous endorsement is the most cynical form of political grave robbing. Indeed, setting aside the moment that if Harvey were alive today he might well have been mayor himself, the implication that Agnos would have been his candidate is quite a claim. Time has brought Harvey's name into the public officials, especially those who are no longer alive to object. Harvey Milk's name has been used with varying degrees of honesty and accuracy to support many causes and candidates since his death. All in all, the invocation of his memory has done little harm. But we wanted to put the record straight.

This week a handful of former friends of Harvey's life and political career as a backdrop for a thirty-year posthumous endorsement is the most cynical form of political grave robbing. Indeed, setting aside the moment that if Harvey were alive today he might well have been mayor himself, the implication that Agnos would have been his candidate is quite a claim. Time has brought Harvey's name into the public officials, especially those who are no longer alive to object. Harvey Milk's name has been used with varying degrees of honesty and accuracy to support many causes and candidates since his death. All in all, the invocation of his memory has done little harm. But we wanted to put the record straight.

This week a handful of former friends of Harvey's life and political career as a backdrop for a thirty-year posthumous endorsement is the most cynical form of political grave robbing. Indeed, setting aside the moment that if Harvey were alive today he might well have been mayor himself, the implication that Agnos would have been his candidate is quite a claim. Time has brought Harvey's name into the public officials, especially those who are no longer alive to object. Harvey Milk's name has been used with varying degrees of honesty and accuracy to support many causes and candidates since his death. All in all, the invocation of his memory has done little harm. But we wanted to put the record straight.
Nuns Give $2000

PHILADELPHIA - The Sisters of Holiness gave $2,000 to the New York-based Justice Forum, an organization providing assistance to prisoners as well as those leaving jail.

The voters, however, low the opportunity to debate the issues concerning them with these candidates when there is an uncontested election. That's why last week's debate between the mayoral candidates is of some interest. Although John Molinari did not show up, Art Agnos, Roger Boas and Warren Hinckle were subjected to questions by moderator Nancy Walker. The debate was sponsored by the Northern California Service League, an organization with a long history of promoting social justice issues.

The debate was that the candidates don’t know that much about criminal justice issues. Warren Hinckle has had direct experience in being arrested and jailed, but all he seems to be learning is how to hack at the police. His presence at the debate provided some humorous moments, but the depth of his arguments were constantly outshined by Art Agnos. Boas admitted his lack of expertise and reiterated that he would have a panel of experts to advise him on these issues.

Hinckle yelled; "Come on, it’s a job!" Agnos quickly pointed out to the Examiner columnist that the candidates don’t seem to end up with much of the money.

Agnos appeared to be the most articulate in expressing his positions. He got off to a bad start in my mind, however, when he defined “white collar crime” as that involving bank fraud and bad checks. Art said he would work closely with the US attorney in this area. According to the ignorance of the entire special prosecutors and consumer fraud units here in San Francisco. He didn't seem to know about graph, insurance fraud, consumer rip-offs, conflicts of interest, and other areas commonly defined as white collar crime.

Agnos expressed an interest in altering naf to jail in order to avoid overcrowding. On probation, he wants to take an "elaborated" attitude without making the mistake that was made during the Moscone Administration when it was announced that these crimes wouldn’t be prosecuted. This resulted, according to the candidate, in a lot of prostitution coming into the city. He did suggest that alternatives to prosecution should be developed. At this point Hinckle yelled, "Come on, it’s a job!"

Agnos quickly pointed out to the Examiner columnist that the candidates don’t seem to think about the money involved. The police and the Hinckle would be more efficient with existing spending.

The voters, however, low the opportunity to debate the issues concerning them with these candidates when there is an uncontested election. That’s why last week’s debate between the mayoral candidates is of some interest. Although John Molinari did not show up, Art Agnos, Roger Boas and Warren Hinckle were subjected to questions by moderator Nancy Walker. The debate was sponsored by the Northern California Service League, an organization providing assistance to prisoners as well as those leaving jail.

The clear thing observed at the debate was that the candidates don’t know that much about criminal justice issues. Warren Hinckle has had direct experience in being arrested and jailed, but all he seems to be learning is how to hack at the police. His presence at the debate provided some humorous moments, but the depth of his arguments were constantly outshined by Art Agnos. Boas admitted his lack of expertise and reiterated that he would have a panel of experts to advise him on these issues.

Hinckle yelled; "Come on, it’s a job!" Agnos quickly pointed out to the Examiner columnist that the candidates don’t seem to think about the money involved. The police and the Hinckle would be more efficient with existing spending.

Agnos, Boaz and Hinckle were subjected to questions by moderator Nancy Walker. The debate was sponsored by the Northern California Service League, an organization providing assistance to prisoners as well as those leaving jail.

The clear thing observed at the debate was that the candidates don’t know that much about criminal justice issues. Warren Hinckle has had direct experience in being arrested and jailed, but all he seems to be learning is how to hack at the police. His presence at the debate provided some humorous moments, but the depth of his arguments were constantly outshined by Art Agnos. Boas admitted his lack of expertise and reiterated that he would have a panel of experts to advise him on these issues.

Hinckle yelled; "Come on, it’s a job!" Agnos quickly pointed out to the Examiner columnist that the candidates don’t seem to think about the money involved. The police and the Hinckle would be more efficient with existing spending.

Agnos, Boaz and Hinckle were subjected to questions by moderator Nancy Walker. The debate was sponsored by the Northern California Service League, an organization providing assistance to prisoners as well as those leaving jail.

The clear thing observed at the debate was that the candidates don’t know that much about criminal justice issues. Warren Hinckle has had direct experience in being arrested and jailed, but all he seems to be learning is how to hack at the police. His presence at the debate provided some humorous moments, but the depth of his arguments were constantly outshined by Art Agnos. Boas admitted his lack of expertise and reiterated that he would have a panel of experts to advise him on these issues.

Hinckle yelled; "Come on, it’s a job!" Agnos quickly pointed out to the Examiner columnist that the candidates don’t seem to think about the money involved. The police and the Hinckle would be more efficient with existing spending.
Vaccine

Continued from page 3

complex and has a pool of about 100 people who are asymptomatic—who have tested positive for AIDS but appear to be healthy otherwise. The 40 volunteers could come from this latter pool, he said.

However, UCD’s Gardner introduced a cautionary note to discussions of a human AIDS vaccine. “There are still a number of continuencies to be met,” he said. The human immunodeficiency virus used in the vaccine is being prepared by a company in Southern California, he said, to ensure optimum purity and convenience. The AIDS diagnostic lab on campus is creating the virus for a myriad of other experiments, he said.

“We are just beginning animal tests now on the current batch of HIV,” Gardner said. “We still have weeks of experiment must conform to all in-house rules as well as government regulations. “We are both outsiders,” said Gardner. “We have to certify that the immunodeficiency virus is being studied.

“We have to certify that the immunodeficiency virus is being studied. It takes two to have unsafe sex, only one to prevent it.

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

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

Call 863-AIDS
San Francisco AIDS Foundation
333 Valencia Street, 4th Floor
San Francisco, CA 94103
Toll Free Northern California
Hotline 800 FOR AIDS
TDD 415-804-6006

San Francisco Sentinel • September 25, 1987 11

It takes two to have unsafe sex,

From the rest of society and make them into scapegoats for society's problems. "We are both outsiders," said Lerner. "We look at things in a different way than other Americans, and because we look at the world in a different way, those in power feel threatened by us." Saying that gays have become the Jews of the 1980s, Lerner called the presidential welcome given the pope and the extensive media coverage of his tour an "orgy of servility."

Gerry Foat, a former president of NOW, the National Organization of Women, described herself as a practicing Catholic. "When I was a child, I was taught that it was a sin to wear patent leather shoes because boys could look up your dress. Well, I'm past that now, but I don't think I'll ever get past the sins of Catholic ignorance."

Foat pleaded the crowd when she questioned whether God was really happy with this pope. "When he said mass in Miami, She sent down thunderbolts and lightning, when he went to New Orleans, She sent rain, and when he went to Columbia, South Carolina, for a few minutes of ecumenical prayer, She turned the day overcast for the first time in weeks. I think She is very angry with this pope," declared Foat.

And once again when the pontiff was whisked away from the basilica in his
"This is not a First Amendment issue at all. It is a political decision. If on the basis of knowing that KQED is airing a program like Monitor Radio, which has a discriminatory hiring policy, the politicians in this town believe it is inappropriate to support an employer like the Christian Science Monitor, then they should cut off city funding," said Achtenberg.

Supervisor Richard Hongisto, who introduced the resolution calling for hearings on KQED's city funding, also disagreed with Silver.

"We don't contract with South Africa, and we don't contract with anyone who discriminates," said Hongisto, "and we certainly wouldn't be giving money to anyone or any organization that directly or indirectly discriminates in employment against gay men and lesbians."

Of KQED, Hongisto said that he didn't believe the city should be funding a "station which supports discriminatory hiring." Hongisto has said that he hopes to be able to introduce his resolution personally before the Human Services Committee.

Many of the gay and lesbian leaders who have led the community's long boycott against KQED expressed satisfaction that after eighteen months and several false starts, the Board of Supervisors will finally be looking into KQED's problems with the city's minority communities.

"We shall be there to put further our demands," said Ralph Payne, the vice-president of the Stonewall Democratic Club. "It is after all the intransigence of KQED's general manager (Tony Tiano, the president and general manager of the station) which brought this to its innumerable visitation here in San Francisco."

Payne saw the gay and lesbian community continuing to keep their promise on bigoted broadcasting.

Paul Boneberg, the national director of Mobilization Against AIDS, said he felt the hearings were an effort to "get the city to join in the gay and lesbian boycott against KQED."

Boneberg added, "I think the station has damaged many other stations by their broadcasting of Monitor Radio, and what's worse is that they know it."

Rick Hongisto, the president of the Harvey Milk Democratic Club, agreed with Boneberg and Payne.

"We consider this a human rights question," said Pachur. "We should not encourage money from San Francisco to support apartheid in South Africa than we should to support homophobia here at home. What we are talking about is not the closing down of KQED but whether city funding should be expended on a station which has so blatantly disregard ed community input over so many issues."

Papal Letter

Continued from page 5

now it is dealing with the AIDS crisis.

"The Church response has been tokenism. Locally, they have put up to 20 beds in one rectory and rented it to the gay community — this is in response in a city with 4,000 diagnosed AIDS cases." He said the same is true in New York and elsewhere. Referring to the pope's plea that Catholic health workers should follow the example of the Good Samaritan, Gordon said, "Let me remind him that the Good Samaritan reached in his own pocket to pay for the care at the inn for a dammed person.

A gay Catholic man with AIDS told the attentive crowd, "If I had been chosen to meet with the pope, I would have turned my back to him because of my strong feelings toward him in the expression." Mike Smith, who founded Black and White Men Together, added, "We represent thousands of people who are excluded by the Church who cannot be here today. That is why it is so important that we say that we will not take this anymore."

Pricilla Alexander said the cathedral is called St. Mary's because "the Church divides women into whores and madonnas. The concept of 'the Virgin Mary' has brought the concept of perpetual uncleanliness into the modern world. Women cannot be ordained or offer communion — because they are unclean. The Church also says that women who have sex with men outside of marriage are whores. It denies women the right to control their own bodies. No woman is good enough — unless she is a lifelong virgin, then she can be a nun."

Gordon concluded his comments by expressing his faith in the American people. "We have to fight for our rights and go over the heads of the hierarchy. We have to appeal directly to the American people. They need to know the facts. We can help to make us as intelligent, articulate, tax-paying citizens who are living in a country that promises us all liberty and the right to pursue happiness."

As a sort of postscript, a group of lesbians and gay men returned to the cathedral at noon. Eight members of Dignity reflected on what they'd learned from the pope's visit and prayed for the gay people and others who died in the Holocaust. The Western Director of Dignity Tom Canfell said, "We are discussing how we agree and how we disagree with the pope. We are pleased that the demonstrations are peaceful. It could have gotten ugly. While we expressed our anger, our protests were understood."

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 for a new case.

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.
If you don't select your destiny, a destiny selects you.

We are going to visit the arena of Profound Humaneness called "Integrity." Sometimes "integrity" is reduced to mean a kind of moral uprightness and steadfastness, in the sense of saying, "He has too much integrity to ever take a bribe." But profound integrity goes far beyond this. Sometimes, in order to distinguish it from the more limited popular usage, it is called "secondary integrity." This is the integrity which is not constrained by limited moralities, however well-intentioned. The integrity that is profound living is the singularity of thrust of a life committed and consecrated to any dimension of the self towards that commitment. Thus the self is in fact shaped by the self, and focused towards that commitment. You can say that the self becomes a creative and productive shape of the integrity, without which you are simply the creation of the various forces impacting you in your society.

Thus the basis of integrity is a destinial resolve—a resolve that chooses and accepts your destiny and out of which your whole life is ordered. The object of that resolve is the ultimate decision of each person, and each person makes that choice, consciously or unconsciously. To do so with awareness is the height of maturational freedom. It is what real freedom looks like. When man has thus exercised his freedom he realizes that to be true to himself ever thereafter he has a unique position to look at the Church, his own society. He is no longer bound by the opinions and codes of his fellow-man, but reevaluates them on the basis of their impact on his destiny. 

Thus the man of integrity is continuously engaged in a societal revaluation, a moving across the values of society and reinterpreting them in line with his life's thrust. It does not give him the luxury of ignoring his society, but his obligation transcends the conformity of living within the codes and mores of his society. Thus the man of profound integrity always appears to his neighbors, he experiences himself as securely anchored. While he is very clear that this world is not his home, nevertheless he experiences himself as having found his native vale. He experiences an eternal at-one-ness with the currents and waves of activity around him, but with the deeper trends of history itself. Amid the flux of waiving to and fro that is so evident in our life, he experiences an inexplicable rootedness, as though he has sunk a taproot deep into the foundations of the earth itself. Though he experiences his life as a long journey, even an endless journey, towards the object of his resolve, yet he never senses himself as a stranger on the journey. It's as if he had found his way there before. Original integrity is experienced primarily by this sense of at-one-ness.

Kierkegaard once wrote a book about this kind of integrity that he titled, "Parity of Heart is to the One Only." An ancient philosopher focused his wisdom around this integrity with the advice, "Know yourself, and to your own self, be true."
Gay Politics

Continued from page 6

effort. "This year he did more than just come and speak," Katz adds. He describes our issues with an intimate and knowledge that bequeath a lot of preparation, a lot of concern, research, thinking. He is perceived himself as a member of our besieged community -- not that he was gay, but that he says, "You're not going to get to the very first time that any mayor has described it, as he says, "You'll named our names and that was new."

The Chicken or the Egg?

Is the Chicago gay and lesbian community becoming more visible because it is more political; or is it becoming more political because it is more visible?

Katz and Keller believe the media has inadvertently played a big role in fostering the pride and unity of the community.

"One of the interesting things is the degree to which the media creates community," says Keller. "Frankly, the gay community didn't conceive of itself as a community until this year. The gay voting bloc was being referred to on the TV news all the time and the papers. We're not sure if such a thing existed before the election, but gay and lesbian people were reading about it and, therefore, conceived of themselves as a voting bloc, and voted with the bloc."

Katz explains that all the elements of mainstream media, the city's gay newspapers, Chicago Outlines and its sister publication, are coalitively political, Keller believes.

Before the advent of political gay newspapers and a new and consciousness about how to achieve political ends, the Chicago gay community was pretty much a bar and party scene. Last June, however, for the very first time in the history of this city's gay bar scene, the organizers allowed a political organization to participate.

"One interesting event of the Town Meeting, talking not only about gay politics but also about Central America and the need for connecting gay liberation with the struggle for civil rights of all peoples. For the Chicago community, this was a novel concept.

His speech received a standing ovation. Consequently, this year's themes are looking up for the civil rights ordinance.

"We think this is because we have successfully formed a grass-roots, community-based organizing coalition that has channelled the voice of the community, a community that has suffered a long time in Chicago," says Katz.

Harassment

It is fortunate that the climate seems ripe for the passage of the civil rights ordinance because such a bill is long overdue in Chicago.

"We have had lots of gay buildings in Chicago and lots of gay events," says Katz. "You can be fired from your job and kicked out of your apartment for being gay and it's perfectly legal.

At the beginning of summer, the Town Meeting met with police because of harassment in gay neighborhoods. Katz and Keller, as well as others, had been harassed on the streets. Gay businesses on the North Side of Chicago were spray-painted with words like "Home" and "Faggot." A mysterious group calling itself the Gay Hate Brotherhood of the Iron Fist was sending letters to people identifying their child, employee or neighbor as a gay man and threatening to pass it as risk for AIDS through casual contact. In next week's issue, the Sentinel will take you into the mind of this group and complete this year. And begin anew.

The county board held a hearing in which they were unable to find any evidence to show the economic power of the gay community. The mayor thinks there is, but the county board held a hearing. The city board will hold another hearing and then decide whether or not to accept the economic power of the gay community.

The county board held a hearing in which they were unable to find any evidence to show the economic power of the gay community. The mayor thinks there is, but the county board held a hearing. The city board will hold another hearing and then decide whether or not to accept the economic power of the gay community.

In the last days of the legislative session, the legislature just went wild, and they passed anything that had the word "AIDS" in it," says Keller. "We have this gigantic mild bag sitting on the governor's desk, some of which could be extremely good for us and some of which could be the worst thing for us since the AIDS crisis began.

For those struggling personally with AIDS, the lack of, AIDS-related absolute medical information and community education leaves isolated and without legal protection.

A physician with AIDS working at Cook County Hospital is currently suing the Cook County Board because he had been forbidden to practice medicine when news of his condition came to light. Katz, who has been participating in the case, says, "If the doctor can be fired for having AIDS, then all having AIDS are going to be fired for having AIDS."

One activity of the Town Meeting has been to monitor candidates who make political statements on gay rights. There's a lot of publicity and promoting bigotry. This strategy has also been successful in winning elections.

"People are now beginning to think that there is an economic power of the gay community," says Keller. "They no longer do not care about AIDS because it can be so devastating. And they might just get a sense of their economic power and realize that they can do something about it.

The county board held a hearing in which they were unable to find any evidence to show the economic power of the gay community. The mayor thinks there is, but the county board held a hearing. The city board will hold another hearing and then decide whether or not to accept the economic power of the gay community.

Last June, for the first time in the history of Chicago's gay pride parade, a political organization was allowed to participate.

The slogan "Gay Pride" has become the battle cry for gay liberation during the past few years as gays and lesbians have fought against such pressures as sexual orientation, identity, and self-acceptance.

What happens when somebody is discriminated against and wants to take legal action? In California, a lawsuit against HMOs or other corporations or organizations may be filed. The gay community has filed lawsuits against several organizations and corporations.

"We really fell strongly that the conference needed to be held in the Midwest because there's a lot of anti-gay activity happening in the Midwest," says Katz. "It's a great place to go because there's a lot of anti-gay activity happening in the Midwest.

"The entire gay community was feeling besieged," says Keller. "Everyone was concerned and very afraid of what was going on. There were attacks on gay people, being attacked in very bad ways. People were being attacked anonymously." In addition to those positive side effects, the goals of the conference were to promote gay activism, to provide an opportunity for networking and brainstorming, to bring gays and lesbians together and to try to decide the law school's conference.

Campus Conspiracy

The University of Chicago's law school is the birthplace of many an acrimonious debate. University of Chicago law alumnus Supreme Court Justice nominee Robert Bork was made famous by ground for conserv­

This year Katz and Keller organized the Chicago Conference on Sexual Orientation and the Law for law students who had been inspired by a similar conference held earlier at New York University School of Law. The conference was designed to provide a forum for discussion on the rights of gays and lesbians and those doing legal work on their behalf. As a result of a continuing three-year campaign of harassment of gays both on and off campus in Chicago, the conference was also a well-timed con­

A fledgling student organization becomes competitive and attracts funding.

The conference was held at the Federal Reserve as tainted bills, instead sending them to the shred­

"The gay community was feeling
gaysjight back!

with us. Reflect with us.

in another gay pride parade. But we've been afraid to practice medicine, because such a bill is long

"We really fell strongly that the conference needed to be held in the Midwest because there's a lot of anti-gay activity happening in the Midwest."

"The entire gay community was feeling

"We were in the belief that the Chicago electorate was no longer will­

"We were in the belief that the Chicago electorate was no longer will­

"The gay community was feeling

"We really fell strongly that the conference needed to be held in the Midwest because there's a lot of anti-gay activity happening in the Midwest.

"The entire gay community was feeling besieged," says Keller. "Everyone was concerned and very afraid of what was going on. There were attacks on gay people, being attacked in very bad ways. People were being attacked anonymously." In addition to those positive side effects, the goals of the conference were to promote gay activism, to provide an opportunity for networking and brainstorming, to bring gays and lesbians together and to try to decide the law school's conference.

"The entire gay community was feeling besieged," says Keller. "Everyone was concerned and very afraid of what was going on. There were attacks on gay people, being attacked in very bad ways. People were being attacked anonymously." In addition to those positive side effects, the goals of the conference were to promote gay activism, to provide an opportunity for networking and brainstorming, to bring gays and lesbians together and to try to decide the law school's conference.
SPORTLIGHTS

Whooaa Baby!

Southern Pacific will donate the land proposed by Bob Lurie and Mayor Ron. It needs a thorough examination. I had always hoped for a genuine downtown stadium, and this package proposed by Bob Lurie and Mayor Feinstein appeared to be the answer. The Bechtel Corporation has submitted a design for a 42,000-seat, enclosed stadium, with no public financing. What could be better? The park would be nestled in the China Basin area, at the foot of Potrero Hill and bounded by the 280 freeway. With bases and trolley rails available, parking requirements would be minimal. Southern Pacific will donate the land (51 per year for 66 years) in exchange for the city's OK to develop their much-needed Mission Bay project. What a deal! Everybody seems to be endorsing Prop. W, especially with the Giants having one of their best seasons in 16 years.

It's Cold and It's Damp

Giants fever, however, will not result in rain check holders at 7th and Townsend could very well expose themselves to it all that. Obviously, I was unable to determine the wind chill factor Monday night; but it had to be substantial... There were papers flying across the railroad yard that seemingly never came to rest; ice agitated in a base that was wind. I ambled out to the proposed second base, and while looking skyward, toward home plate, the most menacing clouds and a foot of snow roared at me. It was then I began to shiver in earnest. This is not baseball weather.

I spotted a train operator heading his engine, and I approached him to inquire about the weather conditions. He explained that this was typical. He remarked, "It's crazy to move the game here, they have plenty of fans coming to the games now that they're winning." I couldn't agree more. The design of the stadium is really the crux. A downtown stadium gets my backing, but the weather must be rationally considered. At night, San Francisco is cold. No politicking will ever change that. If the fans are to come to this, or any other stadium in San Francisco at night, it must offer some protection from the cold and damp. Call me a sissy if you like, but the unenclosed design submitted by Bechtel is in need of serious reworking. After not we've bought the deal, but now. If you'll recall, Caufield needed to be enclosed — after it was built — and not abandoned.

Multi-Purpose Dome

A retractable, full dome design is the solution. Such a plan might offer additional support for those sponsors who, because of construction, cannot be considered as a city souvenir of the off-season. But above all else, the design must reflect the city, and must be first class. Let's hope the Giants aren't throwing in a spilt fingered bat on this one, because right now they're a big hit.

Attendance Records

The fans have been coming in record numbers. In fact, the Giants announced that this year they're turning a profit because of high attendance: 44,000, 42,000 (Sunday) and 22,500 (Monday). To date, the Giants are 285,000 ahead of last year's total: a whopping 191% increase. The reason is simple: This is a very exciting team on the field, and the fans appreciate it. Give them a good product, and they'll buy.

Dialing for Dollars

If profit is goal to keeping the Giants in San Francisco, then I suggest that Mr. Lurie stop blaming the fans and start addressing himself to the real profit it area: television. Revenues from that source will save 85% of the baseball franchise.

A well thought out television package would guarantee the home porting of the Giants in San Francisco. We know there are fans in San Jose, San Pablo and Sacramento who are able to attend regularly, but certainly their support is out of site, and television is what will reach them. In population centers like New York, L.A. or Chicago, might be feasible to have teams in the same market, but in the Bay Area, it won't happen. Perhaps the A's and Giants should consider a joint TV effort, our new downtown stadium could be a profitable studio as well.
I write to you as a person diagnosed with AIDS. This is the medical diagnosis of a "disease" with which I’ve lived since 1981, although it was not diagnosed as such until the middle of 1984.

Please note, I do not say "person with AIDS" or "person with ARC," but person diagnosed with AIDS or ARC. I will not say own, own self, or person he or she wants to own, or even give space to, the medically and medically-induced belief in the "treatable deaths" from AIDS/ARC. Such a false belief pattern only contributes to the "life-threatening" aspects of the disease—and what we should be about is deconditioning ourselves to the point of life threatening in its fullness.

Is there a lesson for living in this AIDS crisis? Only one? A lesson and, as a person diagnosed with AIDS, the soul of the conflict open before my eyes, are made manifest in my every being. Things grow clearer with each successive step of my journey like the delicate play of light upon every blade of grass and every furthest star, they change. "Change alone is unchanging." (Heraclitus) I must die a little and be reborn a little and be a little each month.

The closing prayer of the script for the ballet-play, The Struggle of the Magicians, mused, "God and God's angels keep me from doing evil by helping me to recognize and, every day, to remember my self." (G.I. Gurdjieff) It is ridiculous to dwell on sickness and death like some Thomas Mann character. I will need all of my strength — and possibly more — along the way. This, I assert, is our "job" — not to die by doing evil, "Memento mori" — we hear the cross of matter by virtue of our living. This is the sign of Christ's power as our "way of life..." The AIDS crisis — "Acquired Immune Deficiency Syndrome" — Anxiety Induced Distress/Dis-ease Symptomatology — presents an opportunity to gain full freedom, an open con

MIKAEL F. M. ITKIN

PERSONAL BEST

WEEKLY ALMANAC: Summer '87

CANCER, THE CRAB (Jun 21 - Jul 22): As long as my body and spirit agree, I can move forward, here and now. I can be fully present. I can communicate my desires and listen to another. With my body and spirit in harmony, I can experience balance and groundedness.

LEO, THE SNAKE (Jul 23 - Aug 22): As I move through the world, let me be loving, kind, and compassionate. Let me be mindful of the impact of my actions on others. Let me be true to myself and to my values.

VIRGO, THE LION (Aug 23 - Sep 22): As I move forward, let me remain mindful of the present moment. Let me be present and attentive to the details of my actions. Let me let go of attachments and distractions.

LIBRA, THE SCORPIO (Sep 23 - Oct 22): As I move forward, let me be true to my values and have integrity. Let me be kind and compassionate to others. Let me let go of fear and anxiety.

SAGITTARIUS, THE HORSE (Nov 23 - Dec 21): As I move forward, let me be confident and bold. Let me be true to myself and my values. Let me let go of fear and anxiety.

CAPRICORN, THE WHALE (Dec 22 - Jan 19): As I move forward, let me be responsible and dedicated. Let me be true to my values and have integrity. Let me let go of fear and anxiety.

AQUARIUS, THE EAGLE (Jan 20 - Feb 18): As I move forward, let me be open and receptive. Let me be true to my values and have integrity. Let me let go of fear and anxiety.

PISCES, THE SHARK (Feb 19 - Mar 20): As I move forward, let me be true to my values and have integrity. Let me let go of fear and anxiety.
Meningitis Advance? Fighting Systemic Fungal Infections

**Fluconazole** is an experimental broad-spectrum antifungal taken orally once per day. About 150 people have received the drug for serious systemic or fungal infections related to AIDS; over a thousand orally for less serious fungal infections.

But despite this widespread and successful use, most physicians know little about fluconazole. They can often obtain the drug if necessary, but they have not been told to use it.

Fluconazole appears to be effective for cryptococcal meningitis, other systemic cryptococcal infections, systemic candidiasis, histoplasmosis, coccidiodomycosis (also called valley fever or San Joaquin fever), and other fungal infections. We first heard of fluconazole several weeks ago when a friend of a person with cryptococcal meningitis called to

**Preventive use simply requires taking the capsules once a day or less, not the repeated trips to the hospital for amphotericin B.**

The only published report of human use, as part of the serious systemic infections, is the letter in the May 1987 Annals of Internal Medicine from physicians at the Pasteur Institute (Duport and Doumet, 1987). An HIV-positive patient with cryptococcal meningitis had been treated for two-and-a-half months with amphotericin B and fluconazole, but toxic effects required that the treatment be stopped.

Several months later the meningitis returned, and because of the previous toxicity with standard treatments, the physicians tried fluconazole. Temperature decreased by the fourth day, and by the tenth day, the headache was gone and the patient was able to walk around in his bedroom. In one month, the organism could not be cultured from cerebrospinal fluid. Still, the physicians are keeping the patient on the long-term maintenance recommended for persons with AIDS; they are using 150 mg of fluconazole twice per week.

Two physicians summarized the results as follows: "The patient is being followed at regular intervals and is asymptomatic and in excellent general condition five months after the end of daily treatment. Clinical tolerance of fluconazole is excellent; hematologic, renal and hepatic characteristics show no abnormalities."

This letter reported only one case. For more information, we called the press office at Pfizer Inc., which referred us to one of Pfizer's researchers. He told us that fluconazole has been used in an estimated 150 to 200 patients with serious fungal systemic infections (as well as many others with less serious conditions). They have not seen any serious toxicity with fluconazole; very few side effects have either been definitely related to the drug or serious enough to cause treatment to be interrupted. Side effects may be similar to those of ketoconazole, but in rare cases can cause serious liver toxicity, so the physicians conducting the clinical trials are carefully testing for any liver problems.

The researcher we spoke with explained that early trials have emphasized preventive use of fluconazole in cases of meningitis had been treated for two-and-a-half months with amphotericin B and fluconazole, but toxic effects required that the treatment be stopped. We asked two leading AIDS physicians at the Pasteur Institute in Paris, of fluconazole: a letter from two physicians at the Pasteur Institute (Duport and Doumet, 1987). An HIV-positive patient with cryptococcal meningitis had been treated for two-and-a-half months with amphotericin B and fluconazole, but toxic effects required that the treatment be stopped. Several months later the meningitis returned, and to try an experimental, non-approved treatment. While exact figures are not available, the numbers suggest that most of those whose cryptococcal meningitis or other serious fungal infections cannot be treated successfully with fluconazole, an effort costing several million dollars already. By contrast, many companies appear to be using.

**Very few side effects have either been definitely related to fluconazole or serious enough to cause treatment to be interrupted.**

AIDS or other immune deficiencies. In Europe, a different branch of Pfizer Central Research in Sandwich, England, has studied fluconazole mainly for less serious infections, such as vaginal candidiasis or fungal skin infections. In Europe, the drug is better known and more widely used than in the US.

The researchers we spoke with explained that early trials have emphasized preventive use of fluconazole in cases of meningitis.
A system of deep connective tissue bodywork employing methods uniquely derived from acupressure, movement awareness, gestalt, Reichian breathing and bodywork methods designed to release tension and stress and ease balance to the body/mind.

Veet Sandecca
Certified Postural Integrator
881-2321

Touch is Healing
Relax in my garden oasis while my sensitive "ants" give you an extraordinary Swedish hot-oil massage. I can help you release negative energies to bring body, mind and spirit into closer harmony.

CERTIFIED EXPERIENCED FRIENDLY
in the heart of the Castro. 430/90 min.

SKY FOREST
(415) 952-4432

Bodywork/Sportsmassage
My work is a combination of styles designed for each individual client, including Sportsmassage, Swedish, Trigger Point, and Deep Tissue Techniques. Clients come to me for chronic pain problems, treatment of injuries, as part of their stress management program, or just to feel wonderful. Gift certificates available. Insurance accepted with a prescription.

JEFF GIBSON, L.M.T.
628-7085

AMERICAN MASSAGE THERAPY ASSOCIATION MEMBER. $50/hour.

MUSCULAR THERAPIST
With Healing Touch
Specializing in:
Restoring mobility to injured muscle tissue and recovery from arthritis and an injury. Multi-bodywork techniques, no removal of clothing or use of oil. Gentle touch for lingering pressure releases chronic pain, sports injury, back, neck, shoulder, pain.

Reeholdy Healthful Office
for more info. J J Newton (415) 532-5602
$50 for 1 hour session. $70 for 2 hour session.

BODY ELECTRIC GROUP OIL
MASSAGE WITH JOSEPH KRAMER
Treat yourself to a relaxing evening of bioenergetic sessions, stretching, group energy, solitude, relaxation, massage. Relaxing Electric of Massage and Retreat. 42740 Eastown Road. In addition to 3 sessions (prepaid) $170 ($30 savings).

PAST LIFE REFORMATION THERAPY
Explore your inner self to develop your greatest potential! Learn to heal, balance, clear sadness and fear barriers through hypnotherapy. Call 884-4425 for Free Consultation. Certified Hypnotherapist

Mind - body - spirit
My work is a holistic synthesis of acupuncture, massage, reiki, physical therapy, meditation. I have been a certified practitioner for six years. Currently I'm teaching workshops in shiatsu and bodywork at the Learning Annex. I invite you to experience the wondrous opportunity of creative self-transformation.

For more information, call Nicholas Joyner at 415-731-1113.

PAST LIFE REFORMATION THERAPY
Experience a unique combination of Swedish massage, Japenese stone treatments and bodywork. Offered 1½ hrs. message for $40.

Certified Massage Therapist - Member American Massage Therapy Assoc.

ALBERT WYSS - 803-0499


Cell, tissue, acupuncture, & deep tissue techniques employed.

Session $40/90 min.

JOE INMMER 415-282-6292

NEW location - off street parking available.

STRESS AND SENSITIVE
Integrate body and mind with a professional massage by an experienced therapist in a clean, comfortable environment conducive to complete relaxation. You will enjoy a wonderful combination of Chinese and Swedish techniques applied with the expert's touch to satisfy your needs while shedding negative energies.


TRADITIONAL JAPANESE MASSAGE
Reducing stress and tension. This block your energy channels and increase productivity. AMMA has a history of over one thousand years based on the scientific principles of Acupuncture. AMMA uses press on points to maximize the effect of the massage. The depth of pressure is allowed to suit the individual client.

1½ HOUR FOR $30.00 IN OR OUT

MICHAEL WEBER 844-1628

VAN R. AULT
Psychic Support
If you could do with your life up a new twist, wouldn't it be? Psychic support can help you reach that peak with psychic readings, we uncover potentials, understand conditions, expand imagination, and see actual ways of improvement. High hopes with hypnosis and Relaxation Techniques. Take the rapid flight to your goal. Ready to speak? Let's do it for a certified Hypno-analyst with 30 years experience in the psychic field. Pleasant Castro location.

864-1363

HELMETWORK
AN ADVANCED, DYNAMIC SYSTEM OF DEEP TISSUE MASSAGE
DESIGNED TO align THE BONES AND RELEASE CHRONIC TENSION AND STRESS.

JIM SANBOW
CERTIFIED HELMETWORK PRACITIONER
INSURANCE CHARGE $100 - $90 OUT-OF-POCKET PAYMENT

B Dupert, MD, and E Drouhet, MD. Cryptogenic Moniters and Flu-}


Seventeen other technical references, mostly animal and laboratory studies, can be found by a Medline computer search. The European database Ex-}

Note: For a longer version of this article, send a self-addressed stamped envelope to: John S. James, P.O Box 11256, San Francisco, CA 94141.

DDE Danger
Some persons have obtained "under-}

American Health magazine, has long circulated in the treatment}

They may begin doing so in the coming weeks. Many of these studies will be double blind, comparing fluconazole with amphotericin B (no placebo will be used), so patients cannot enter if any condition would rule out their use of amphotericin B. These patients should qualify for compas-}

References
B Dupert, MD, and E Drouhet, MD. Cryptogenic Moniters and Flu-}


Seventeen other technical references, mostly animal and laboratory studies, can be found by a Medline computer search. The European database Ex-}

Note: For a longer version of this article, send a self-addressed stamped envelope to: John S. James, P.O Box 11256, San Francisco, CA 94141.

DDE Danger
Some persons have obtained "under-}

American Health magazine, has long circulated in the treatment}

They may begin doing so in the coming weeks. Many of these studies will be double blind, comparing fluconazole with amphotericin B (no placebo will be used), so patients cannot enter if any condition would rule out their use of amphotericin B. These patients should qualify for compas-}

References
B Dupert, MD, and E Drouhet, MD. Cryptogenic Moniters and Flu-}


Seventeen other technical references, mostly animal and laboratory studies, can be found by a Medline computer search. The European database Ex-}

Note: For a longer version of this article, send a self-addressed stamped envelope to: John S. James, P.O Box 11256, San Francisco, CA 94141.

DDE Danger
Some persons have obtained "under-}

American Health magazine, has long circulated in the treatment}

They may begin doing so in the coming weeks. Many of these studies will be double blind, comparing fluconazole with amphotericin B (no placebo will be used), so patients cannot enter if any condition would rule out their use of amphotericin B. These patients should qualify for compas-}

References
B Dupert, MD, and E Drouhet, MD. Cryptogenic Moniters and Flu-}


Seventeen other technical references, mostly animal and laboratory studies, can be found by a Medline computer search. The European database Ex-}

Note: For a longer version of this article, send a self-addressed stamped envelope to: John S. James, P.O Box 11256, San Francisco, CA 94141.

DDE Danger
Some persons have obtained "under-}

American Health magazine, has long circulated in the treatment}

They may begin doing so in the coming weeks. Many of these studies will be double blind, comparing fluconazole with amphotericin B (no placebo will be used), so patients cannot enter if any condition would rule out their use of amphotericin B. These patients should qualify for compas-}

References
B Dupert, MD, and E Drouhet, MD. Cryptogenic Moniters and Flu-}


Seventeen other technical references, mostly animal and laboratory studies, can be found by a Medline computer search. The European database Ex-}

Note: For a longer version of this article, send a self-addressed stamped envelope to: John S. James, P.O Box 11256, San Francisco, CA 94141.

DDE Danger
Some persons have obtained "under-}

American Health magazine, has long circulated in the treatment
Perhaps it is because we exist on the edge — of a continent, of a fault-line, of a civilization. Perhaps it’s because we are hedonists — greedy for new sensations. Whatever the reason, this fall the Bay Area explodes with performances of “new music.”

The situation is old, of course. San Francisco and its environs have long been building this tradition of musical adventure, but the secret is that each time around the music changes. The sounds are re-imagined and the patterns altered.

The problem of listening to contemporary classical music is in essence its great thrill as well. With contemporary compositions, the audience moves from being the beneficiaries of the sifting process of time to acting as its agents. The living, breathing thing is before us. Though repetition might well refine its power, the spark of genius in a work will never glow more brightly than for its own time. Even though all real artists dream of echoing the incomprehensible has been made by reading Robert Schumann’s criticism, you see that he is constantly discussing and often praising composers who are forgotten now. The late 18th century in Europe was a boiling cauldron of musicians, creating an unprecedented amount of mediocre music alongside the works of Haydn and Mozart.

At no concert of representative contemporary music, either now or in the glorious past, can the audience expect to find a predominance of enduring masterpieces. The joy of such concerts is not the satisfaction of being lulled by previously heard music, but the invitation that new works offer to the audience to join in the active decision-making process.

But here’s the rub: during the first half of this century, the general audience felt that it was gradually being excluded from this process. Ever since twelve-tone theory put composers in possession of a language that could delight them but could not communicate its principles to the ordinary audience of its time, there has grown up a barrier between the producers and receivers of modern classical music. Gradually, the creative artists succeeded in getting so far ahead of their audience that the latter felt they could not tell which compositions were good and which were bad. If it all sounded incomprehensible, why pay attention to any of it, the audience eventually came to ask.

The late 20th century has attacked this problem from many vantage points. The most famous revolt against the tyranny of the incomprehensible has been made by the American minimalists, like Steve Reich and Philip Glass, who have sought to make their art available to the widest possible spectrum of listeners — ignoring, if anyone, the most sophisticated among their potential audience.

Another road around this problem has encouraged some composers to use the emancipation of dissonance not as a mandate but as an opportunity. Contemporary composers like to mix their languages, bending the regulations of one to incorporate the felicities of another. John Adams, for example, mixes minimalism with Guerrieri-like chromaticism. Some classically based
One Saturday afternoon, I sat in the gallery of San Francisco’s Museum of Modern Mythology (MOMM) and watched people filter in and out. I also eavesdropped on their conversations.

A woman who looked to be in her early thirties was fascinated by a Pebbles and Dino (“The Flintstones”) plastic bank. “I never thought Wilma was going to have a baby,” she said to her daughter. “And then Barney and Betty adopted Bam-Bam.” The girl, about kindergarten age and obviously no stranger to the Hanna-Barbera characters, nodded knowingly. They moved on to the Jetsons, the Clampetts and the Cartwrights — all famous “families” depicted as dolls, on lunchboxes, on vitamin bottles, etc. in the “TV Made Me What I Am Today” cases.

A man, with a pierced nose and clad entirely in black leather, fastened on a grouping of Snap, Crackle, Pop vinyl dolls. “Hey! I was Crackle,” he declared to his similarly attired companion. He then told how he and two friends had dressed up as the famous Kellogg’s Rice Krispies characters for Halloween after adding costume variations that he imagined the Kellogg’s people would deem inappropriate. As I followed this man’s progress around the room, he exclaimed, “I never knew I knew all this!”

I heard the same sort of remark all afternoon. All it took was a single object to spark a memory and then viewers would branch off to whatever else was on display, making connections as their eyes lit on one item and then another. Apparently, the MOMM’s power lies in its ability to trigger these responses, and because few museums or art galleries manage to stimulate their audiences so deeply and on such a personal level, people keep coming back for more.

The Museum of Modern Mythology is a young institution. At age five, it’s learned to walk and talk, but still has a long road ahead of it. What’s exciting about the MOMM are its undeniable public appeal and, due to its subject matter, its ever-changing nature. Although a lot of improvement requiring time, money and space needs to be done, the museum’s foundation has been laid and is ready to be built upon.

One critic dismissed a visit to the MOMM as merely “taking a trip down advertising Memory Lane.” Not surprisingly, when comparing the museum’s slightly funky accommodations on the corner of Mission and Third in a decidedly unglamorous section of San Francisco to an ancient Greek temple, he found the MOMM wanting. And, in truth, a person walking into the small foyer and accompanying room with the four glass cases and wall displays might be mystified as to what the big deal is about. However, anyone willing to give these advertising characters — artifacts, if you will — more than a cursory glance will soon grasp that there’s more going on here than the Cap’n Crunch doll and the Land O’ Lakes Indian Maiden metal tray might at first seem to indicate.

In August of 1982, when Ellen Weis, now 30, a petite, highly articulate brunette, first spied Jeff Errick’s collection of lunch boxes, buttons, plastic dolls and other assorted paraphernalia, she couldn’t have guessed that what she was seeing would one day form the basis for the MOMM. Nor could she have known that she herself would be that museum’s founder.
and Weis founded the Museum of Modern Mythology dedicated to the task in its unique content. Cohen also had experience in Modern Mythology while they looked for a place of their own. The Cohen moved to Tyler Art School in Philadelphia and had kept in touch after Errick’s move to California in 1976. Both had backgrounds in graphic arts, and Cohen also had experience in fine arts. Weis’ expertise was in literature, fine arts. Weis' initial glimpse of Errick's collection of the personified mass-marketing mascots — otherwise known as advertising characters — examining them as the "God of TV," but if no attempt is made to study and explain their characters and their history — hundreds of stories — that have already been part of their lives, and judgments by those people were feeling "something magical" as well.

What's at least as important about the MOMM is what the person coming in off the street doesn't see. The collection is simply the tip of the iceberg. Beyond the 200 plus objects on display is a whole history — hundreds of stories — that must be researched, documented and archived to preserve the legacy of one part of 20th century mythology. Matthew Cohen wrote that "the earth is littering itself in the context of contemporary media culture," but if no attempt is made to study and explain these characters and their stories, which have ceaselessly bombard ed our conscious and unconscious minds, then a valuable part of our mythology will be lost.

Many of these characters, which have been mass produced; they are not rare. In fact, they are jammed in there — without much careful consideration. An effort has been made to separate the wheat from the chaff, after all) and even interpret the nature of its subject matter. As Weis says that these people were feeling "something magical" as well.

The MOMM operates as a small press publishing and fiction writing. Even though their talents were not geared towards a museum, they had faith in its unique content.

So, in October of 1982, Errick, Cohen and Weis founded the Museum of Modern Mythology dedicated to the task of "housing and documenting a small collection of objects mass-produced by the mass-marketing phenomenon" — otherwise known as advertising characters.

The MOMM operated out of a back room in Errick's Capp Street warehouse space for over three years. Problems with room in Errick's Capp Street warehouse led to the move into the MOMM's back room, but moved into the MOMM's back room, but had kept in touch after Errick’s move to California in 1976. Both had backgrounds in graphic arts, and Cohen also had experience in fine arts. Weis’ expertise was in literature, fine arts.

The difference is that now for the first time, you have a chance to see how all these things connect.

Oddly enough, the dozen number of items displayed, copied with the seemingly haphazard way they were grouped, has the most effect on the gallery visitors, who have been very effective in their gallery viewings. In the current exhibit, over 200 objects are divided among four glass cases. Although the cases are separated by theme ("Meet Mr. Product," "Tell Me a Story" and two cases of "TV Made Me What I Am Today"), the Chock Wagon, Quiqita Bananas and Jelly Olly Oranges are jammed in there — without much discrimination upon first or even second glance.

A glass menagerie: One of MOMM's display cases. And so the germ for the MOMM was realized that what she was witnessing was, in her words, "a cultural phenomenon." And so the germ for the MOMM was realized that what she was witnessing was, in her words, "a cultural phenomenon." and Weis put it this way: "We're just starting out." Ironically, the urgency of her work is all the more pressing because valuable information has already been lost and new material is coming in faster than it can be properly analyzed.

Alan Hess, MOMM board member and author of Google, a study of '50s coffee-shop architecture, stresses the significance of the ephemera, the objects of mass culture, in our society. It's Hess' opinion that all these artifacts — from Colonel Sanders right down to the Frito Bandito — are worthy of preservation. Hess notes that the MOMM has operated until now on a shoestring, but moved into the MOMM's back room, but moved into the MOMM's back room, but had kept in touch after Errick’s move to California in 1976. Both had backgrounds in graphic arts, and Cohen also had experience in fine arts. Weis’ expertise was in literature, fine arts.

Given what the MOMM緊 has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to criticize you for one thing), and even though the MOMM is barely out of its infancy, it's still the only game in town so to speak. Given what the MOMM has accomplished so far on little or no financial support, as much as it would be tempting to stigmatize the MOMM as a "can't-win" project, it's hard to cite
Continued from page 19

gourmet. But at their best, the Kronos players remain the most appealing advocates we have for the music of our time. Their October 16 concert at Herbst Theatre will be one of the group's crossover experiments — by performing in the world of jazz. Clint Eastwood's Bandstand will host the program, which features a new work written by Mel Graves for the Kronos, tenor saxophonist Joe Henderson and vibraphonist Bobby Hutcherson.

The Kronos' December 11 concert features a more classically oriented mix. The Bay Area's own genius from the 1920s and '30s, Henry Cowell, will be represented by his "Euphemistic." Charles Ives, the grandfather of American music, will be heard through his "Scherzos." Ben Johnston's "Amazing Grace," which can be heard on the Kronos' latest CD, White Man Sleeps, opens this program, which is concluded by a Third Quartet of one of the Kronos' most talented finds, Wolfgang Rihm.

San Francisco Contemporary Music Players

The group with the cleverest plan for encouraging the audience to understand and appreciate as much contemporary music as possible. The Contemporary Music Players create music concerts that are more than fun and often illuminating. This season the Contemporary Music Players are in a transition period. For years they have been guided by their founder Jean-Marc LeRoux, who showed astonishingly fine taste but a reluctance to adequately prepare for his concerts. As though in compensation for this last characteristic, he showed as well the ability to attract some of the finest and most committed musicians in the Bay Area.

This season LeRoux's "last" as music director, and the programming already represents a joint effort of LeRoux and Stephen Mosko, this year's guest conductor. As a result, the Kronos' first concert is on January 25, and it will present the work of one of America's most underrated composers, Lou Harrison. In all, this concert will present four of Harrison's works, including his 1959 Violin Concerto as well as more recent compositions. The program will continue with music from the American originator of post-modernism, John Cage, and will end with works by James Tenney and Jannis Xenakis. As the backdrop to this adventure, the museum is presenting "The Universe of Jean Arp."

New Music Ensemble

The San Francisco Conservatory is celebrating American Music Week (November 17) in a big way. This year the conservatory will include several world and West Coast premiers, a musical revue saluting American chestnuts, and an American art song competition culminating in a recital by the winners.

The central core of the conservatory's contemporary music program is Joan Gallegos' New Music Ensemble. On Thursday, November 5, this group will present a concert entitled "California Composers, California Poets," including several works based on the poems of Big Sur poet, Robinson Jeffers. The composers include Robert Basart, Robert Erickson and conservatory faculty members Elinor Armer and David Garner. Then on Saturday, November 7, David Ranumoff will conduct the Conservatory Orchestra in a program highlighting the work of Leonard Bernstein in honor of his 85th birthday.

'New and Unusual Music'

The San Francisco Symphony's "New and Unusual Music" series is, of course, the best funded of the contemporary music endeavors. Now under the direction of Charles Wuorinen, the symphony's second composer-in-residence, NUMS has deserted the almost populist effort that it came to represent under John Adams and has turned to the central tradition of modern classical music from both Europe and America. It is a fitting area for the symphony to explore itself and its own musical repertoire, and Wuorinen is a master guide to this terrain. In addition, Wuorinen is himself an able conductor, and he adds to this series not only his vision and his taste but his ability to bring alive the music he loves.

Highlights of this year's series include a week-long salute to computer music in December; the world premiere of Wuorinen's "baroque burlesque opera" The W. of Babylon on Friday, December 18; and another world premiere from the astonishingly talented Bay Area composer David Carbon on the opening program, Saturday, November 21. The series concludes on March 12, with Garrick Ohlsson performing George Perle's "Six New Etudes" and his "Concerto for Piano, Winds, and Timpani" on a program shared by Oliver Knussen, Edgard Varese and Harvey Sollberger.

Society of Gay and Lesbian Composers

The first concert this season from this enterprising group comes this Sunday, at 4 p.m., at the Noe Valley Ministry, 1021 Sanchez. The group lacks the polish of some of the more established and better-funded ensembles, but they are, ladies and gentlemen, your peers and they speak directly to us. Their concerts — which sometimes contain too much fluff — are nevertheless always an adventure into our souls.

The list of Bay Area musical groups who either specialize or at least foster new music is almost endless. Mills College has been a hotbed of contemporary music for the last fifty years. Ariel is a fine vocal ensemble led by composer Charles Fulkerson. The Bay Area Women's Philharmonic, though it is not solely a modern music group, has a special interest in putting forth new music by women composers. On April 21, for example, the BAWP will pay "Trio for Piano, Violin and Cello," scheduled for April 15 at Herbst Theatre.

The Best of Bay Area Dance!

Sept 11-Nov 15
Tickets $10
Laney College Theatre
5th Street at Fallon
Oakland
Call 464-3543 for tickets and brochure or Mr. Frisby.

Armandi Photographic

The Panama Hotel

Restaurant and Inn

A Bayview Street
San Rafael, CA 94901
415-437-2992

For more complete schedules and more information, call or write: Kronos Quartet, 552-3656; San Francisco Contemporary Music Players, 751-5300; San Francisco Conservatory, 564-4085; San Francisco Symphony's New and Unusual Music, 431-5400; Society of Gay & Lesbian Composers, 226 Market Street #845, SF 94114; Bay Area Women's Philharmonic, 626-4088; Ariel, 723-0038; Mills College Center for Contemporary Music, 430-2191; San Francisco Performances, 552-3656.
A Glib 'Biloxi Blues'  
Simply Simon  

L
ike it or not, Neil Simon is an American institution. Somewhere between the stuffy eloquence of Arthur Miller and the off-beat brilliance of nerd-king Woody Allen, Simon's Pollyanna perspective on Jewish guilt continues to find popular success. At the age of 60, with 25 years of commercial success behind him, Simon is still the ingenue of angst.

Biloxi Blues, now playing at Theatre on the Square, won a 1983 Tony Award for Simon; it was his first Tony, despite twenty previous Broadway plays. The current cast, directed by the playwright's daughter, Nancy Simon, brings sound comic timing and good ensemble acting to this story of youth passing into manhood.

The play opens with five soldiers on a train, headed for basic training in Biloxi, Mississippi. Narrating this event, and the impressions of his latest journey, is Eugene in the process of living and situations that have all been experienced before in the theatre, film or television. We have the ball-busting drill sergeant with a subterranean sergeant with a subhuman flair that makes his perpetual erections and insatiable sexual appetite seem plausible. With Simon's help, Henning also shows us that the character's anti-Semitism is derived from ignorance and not malice. Lennie Loifton does an adequate job in the underwritten part of Hennessey, the company homosexual, and Marvin Greene constructs your average GI Joe for the part of Carney. As Roy Selder, Jerry Gideon seems to be doing a Tony Danza impression, but it fits nicely into the ensemble which is rounded out by Kevin Hardey in the plum role of Arnold Epstein.

In Biloxi Blues, homosexuality, anti-Semitism and the horrors of war somehow seem cute.

Simply Simon  

In this story of youth passing into current cast, directed by the playwright's daughter, Nancy Simon, brings sound comic timing and good ensemble acting to the play that is part comedy, part drama and all Simon. In the leading role, Peter Birkenhead is terminally cute. His Eugene is so engaging, so honest, so sincere that you almost want to send out for insulin. But this is Eugene Morris Jerome — a nice Jewish boy who is trying to live his life and record it for posterity at the same time. The year is 1943 and Eugene copiously scribbles impressions of his latest journey in the diary he calls his "memoirs." It is his ambition to stay alive, lose his virginity and become a writer. Assisting him in this endeavor are a collection of relatively predictable characters and situations that have all been presented before in the theatre, film or television.

The rest of the boys in the bar, starring Lennie Loifton, Jerry Gideon, Kevin Hardey and Marvin Green are reminiscent of two-dimensional snapshots, collected by Eugene as souvenirs of his days in boot camp. Good one-liners make for good laughs, but not necessarily memorable characterizations. Neil Simon's skill at writing this kind of dialogue is both the blessing and the curse of his art.

Biloxi Blues is the middle play of a highly autobiographical trilogy that includes Brighton Beach Memoirs and Broadway Bound. In these plays and many others, Simon speaks to our reflective selves in a contemplative and occasionally self-conscious fashion that inspires emotion but not necessarily memorable characterizations. Neil Simon's work may seem to take time out from living in order to contemplate life's experiences. They are seasons of evaluation and self-examination that usually lead to a new interval of growth. Simon's work often seems groundless, if not stuck, in one of these reflective periods. Because of his uncanny ability to capture the wistful, loving way we ultimately come to perceive life's past experiences, even the horrible ones, he will always find an audience. But for those who do not find themselves in such a reflective period, those who are actively involved in the conscious process of creating life experiences that memory will someday recall, Simon's work may seem insipidly sappy.

Whether he is writing for the stage or film medium, Simon specializes in the remembrances of little things past. For Simon's work may seem

Gingers, Too!  

43 6th Street  
San Francisco  
543-3622  

Dinners Nightly  

BRUNCH  
WITH  
BEVERLY  
Sat & Sun 11-3  

A DOWNTOWN INEXPENSIVE DRINKING BAR FOR PEOPLE WITH MONEY  

THE RAWHIDE II  

THE BIGGEST AND BEST COUNTRY AND WESTERN DANCE BAR IN SAN FRANCISCO  

BEER BUST EVERY SUNDAY  
NOON TO 6 PM  
ALL THE BARG IN BEER  
YOU CAN DRINK: $4.00  
HOT DOGS: 75C  

Happy Hour — 12 Noon to 7pm  
Beer — Wine — Sparkling  
Mon.-Fri.  

FREE WESTERN DANCING LESSONS  
Mon., Tues., Wed.  
6:30PM-7:30PM  

San Francisco Sentinel • September 25, 1987
Radichio’s ‘Rhinoceros’
Promising Productions, Fine Production

Expectations were, shall we say, relaxed. The absence of a press kit and the new company’s lack of any track record or recognizable names were ominous.

Furthermore, the revelation that Radichio Productions aims to combine theatrical endeavors and produce marketing (the eventual goal: “...a store with space for a theater in the back, would be ideal...”) did not inspire further confidence. Only loyalty to the usually interesting Addison Stage space in Berkeley and a desire to avoid the expected Scope-the-Pope-Day fiascos lured me to Radichio’s maiden production of Ionesco’s Rhinoceros on a sparsely attended Thursday night.

Rhinoceros is nearly in-destructible, one of the great achievements of absurdist theatre. It satirizes nearly everything with a gleeful precision that goes beyond malice. In for special panache further confidence: the downtown city crisis and/or AIDS hysteria. A member of the largely gay company said the show had indeed crossed their minds.

The play ends on a note of panic as his over-civilized buddy Berenger can only give in or go angry — maybe join — the converted herd. (He’s also exceptional as office co-worker Duddard, a slightly socially inept, Smith plays in a ponytail and the Salvation Army troops work well enough and don’t become a pointless point-in-itself as such things often do. As the ingenuous, Daily, Terry Furry’s multi-level set design (which makes sense later after seeming to be radically hidden at first), and Stephen Ellis’ chilling electronic score and lighting, the play starts after in- termission at a level of mid-range hysteria and moves to a full fledged paranoid delirium. It’s delightful, and it will make you squirm.

The two principals aside, the cast are a trifle too perky or triples up on minor roles to variable but usually precise ef-fect. Some cross-gender casting in normally gender-specific roles works well enough and doesn’t become a pointess point-in-itself as such things often do. As the ingenuous, Daily, Terry Furry’s multi-level set design (which makes sense later after seeming to be radically hidden at first), and Stephen Ellis’ chilling electronic score and lighting, the play starts after intermission at a level of mid-range hysteria and moves to a full fledged paranoid delirium. It’s delightful, and it will make you squirm.

The two principals aside, the cast are a trifle too perky or triples up on minor roles to variable but usually precise effect. Some cross-gender casting in normally gender-specific roles works well enough and doesn’t become a pointless point-in-itself as such things often do. As the ingenuous, Daily, Terry Furry’s multi-level set design (which makes sense later after seeming to be radically hidden at first), and Stephen Ellis’ chilling electronic score and lighting, the play starts after intermission at a level of mid-range hysteria and moves to a full fledged paranoid delirium. It’s delightful, and it will make you squirm.

The two principals aside, the cast are a trifle too perky or triples up on minor roles to variable but usually precise effect. Some cross-gender casting in normally gender-specific roles works well enough and doesn’t become a pointless point-in-itself as such things often do. As the ingenuous, Daily, Terry Furry’s multi-level set design (which makes sense later after seeming to be radically hidden at first), and Stephen Ellis’ chilling electronic score and lighting, the play starts after intermission at a level of mid-range hysteria and moves to a full fledged paranoid delirium. It’s delightful, and it will make you squirm.

The two principals aside, the cast are a trifle too perky or triples up on minor roles to variable but usually precise effect. Some cross-gender casting in normally gender-specific roles works well enough and doesn’t become a pointless point-in-itself as such things often do. As the ingenuous, Daily, Terry Furry’s multi-level set design (which makes sense later after seeming to be radically hidden at first), and Stephen Ellis’ chilling electronic score and lighting, the play starts after intermission at a level of mid-range hysteria and moves to a full fledged paranoid delirium. It’s delightful, and it will make you squirm.

The two principals aside, the cast are a trifle too perky or triples up on minor roles to variable but usually precise effect. Some cross-gender casting in normally gender-specific roles works well enough and doesn’t become a pointless point-in-itself as such things often do. As the ingenuous, Daily, Terry Furry’s multi-level set design (which makes sense later after seeming to be radically hidden at first), and Stephen Ellis’ chilling electronic score and lighting, the play starts after intermission at a level of mid-range hysteria and moves to a full fledged paranoid delirium. It’s delightful, and it will make you squirm.

The two principals aside, the cast are a trifle too perky or triples up on minor roles to variable but usually precise effect. Some cross-gender casting in normally gender-specific roles works well enough and doesn’t become a pointless point-in-itself as such things often do. As the ingenuous, Daily, Terry Furry’s multi-level set design (which makes sense later after seeming to be radically hidden at first), and Stephen Ellis’ chilling electronic score and lighting, the play starts after intermission at a level of mid-range hysteria and moves to a full fledged paranoid delirium. It’s delightful, and it will make you squirm.
"No Way Out" used to like thrillers; you soon realize that the genre is taken in moderation, though. Every year Hollywood feels compelled to select a dozen genre and batter it into submission, so this has been a year of intrigue-and-deception thrillers, all photo­ graphed to approximate the ext­ eme opaqueness of the subtitle of a Michelob commercial.

No Way Out is probably the least successful of the American thrillers I’ve seen lately, which is less stupid of the American producers than it is into submission, so this has become another forgettable film. Sidious homophobia, and we’ve long since grown increasingly ludicrous, but the routine and the genre is becoming waterlogged, or Brian De Palma’s ‘Tokyo Time’ for the Dying plays at the Presidio, Chestnut near Scott, SF. Call 922-1318.

No Way Out plays at the Coronet, Geary near Arguello, SF. Call 720-4400.

Living on Tokyo Time

A

approaching this with some trepidation, I was pleasantly surprised to see how much the genre does respect and account for the hostility of national politics. (You know, that arch-conservative Congressman Bob Bauman.) Rather than entirely ruining No Way Out, I found this to be a serviceably straightforward film. "Mr. Ken," she says stoically, "I cannot express how much I love with his import brand, although she feels, rather wistfully, that the materialist nature of the young man has made for some wicked digs at Colette. The issue of assimilation and the resultant loss of heritage and language is a timely one, and we’ve seen a lot of it in the editing room, which is not sufficient to elevate him as an instant icon.

So young Kevin is quite good as a young naval officer of national politics (remember Harry Capehart, whom Costner is a trusted in­ stance). But unfortunately, he can’t quite find it, delivering his lines as though convincing himself to audition for the part. An evangeli­list-­vs.-­cy­cnic war of words ensues, and Rouke succumbs to playing the church organ — and otherwise passing the time — with his hunky, blind, angelic niece. When this script wants sentiment, it goes for the full, soggy jugular.

Frankie "types"; I particularly enjoyed his girl in sunglasses and underwear buttons, but is ir­ resistant amid the hostility of national politics. (You know, that arch-conservative Congressman Bob Bauman.) Rather than entirely ruining No Way Out, I found this to be a serviceably straightforward film. "Mr. Ken," she says stoically, "I cannot express how much I love with his import brand, although she feels, rather wistfully, that the materialist nature of the young man has made for some wicked digs at Colette. The issue of assimilation and the resultant loss of heritage and language is a timely one, and we’ve seen a lot of it in the editing room, which is not sufficient to elevate him as an instant icon.

So young Kevin is quite good as a young naval officer of national politics (remember Harry Capehart, whom Costner is a trusted in­ stance). But unfortunately, he can’t quite find it, delivering his lines as though convincing himself to audition for the part. An evangeli­list-­vs.-­cy­cnic war of words ensues, and Rouke succumbs to playing the church organ — and otherwise passing the time — with his hunky, blind, angelic niece. When this script wants sentiment, it goes for the full, soggy jugular.

Frankie "types"; I particularly enjoyed his girl in sunglasses and underwear buttons, but is ir­ resistant amid the hostility of national politics. (You know, that arch-conservative Congressman Bob Bauman.) Rather than entirely ruining No Way Out, I found this to be a serviceably straightforward film. "Mr. Ken," she says stoically, "I cannot express how much I love with his import brand, although she feels, rather wistfully, that the materialist nature of the young man has made for some wicked digs at Colette. The issue of assimilation and the resultant loss of heritage and language is a timely one, and we’ve seen a lot of it in the editing room, which is not sufficient to elevate him as an instant icon.

So young Kevin is quite good as a young naval officer of national politics (remember Harry Capehart, whom Costner is a trusted in­ stance). But unfortunately, he can’t quite find it, delivering his lines as though convincing himself to audition for the part. An evangeli­list-­vs.-­cy­cnic war of words ensues, and Rouke succumbs to playing the church organ — and otherwise passing the time — with his hunky, blind, angelic niece. When this script wants sentiment, it goes for the full, soggy jugular.
Margaret Jenkins/Brenda Way
Post-Modern Choices

Last week was supposed to be the week that was — or not referring to the visit by John Paul II. For dance lovers it was the start of a hectic fall season. But I've vexed to report that all three of the concerts I attended were disappointing. Still, I did discover some dramatic differences between the Bay Area's two leading modern choreographers.

The Margaret Jenkins Dance Company's one-night-only gathering of the tribe — friends, family and post-modern enthusiasts — at UC Berkeley's Zellerbach Hall left me confused. Jenkins is obviously trying very hard to communicate lots of things that apparently matter very much to her fans. But, try as I have, the "message" and the "package" either escape me or fail to move me in any significant way.

The company's program included Life to repeat from this past spring's season at Theatre Artaud and a piece I had not seen before, Pedal Steal (from 1985); and the premiere of a new work, Georgia Stone, set to a sound tape provided by "composer" Yoko Ono with the assistance of three "sound engineers." Jenkins' style can, I believe, be described in objective terms, revealing one of the strongest (but not necessarily the most desirable) options for post-modern dance.

All three works featured a dialog, music, everyday sounds, theatrical interpretation, scene design, props and visual projections. All these elements are not present in every piece, but the various ingredients always re-volve around a general theme — however, whose specific development and implications remain relentlessly oblique.

For many viewers, I assume, there is little consistency in witnessing the murky and ostensibly deep philosophic and artistic meanderings that the Jenkins Company presents. For me, there is a great impatience and unbridled suspicion that the empress, indeed, wears no clothes.

In Shelf Life, the "narrator" (performed by Rinde Eckert who also, conveniently, is the author of the piece's spoken text) spends a great deal of time (more than half of the "dance's duration") talking, musing and, most generally, screaming at the audience. I did not find this to be a pleasant — or enlightening — experience.

Eckert sketches the outline of a cross-country trip by car and delineates his preoccupation with the validity of a literary, i.e., artistic, ordering of reality. His harangue is punctuated by "philosophical" bon mots, e.g., "This is no time to be reading," and passages of mostly isolated movement gestures. My "favored" sequence was one that required the dancers to bend over and grasp their ankles while attempting to walk.

Jenkins' trademark juxtaposition of random movement with situational context found a second incarnation in Georgia Stone. O'ne's tape consisted of sounds from nature (thunder, animal calls, children; human voices (chanting, children talking, text spoken in an Asian language); and simple chord progressions. The scenic design, a circular series of hanging silver tubes (by Alex Nichols), was exceptionally beautiful and mesmerizing. The dancing, despite an amazing assortment of costume accessories, was relentlessly pedestrian (walks, circles, spirals, body lifts) and always private in focus.

I left the Jenkins performance feeling totally out of it, expecting I had accidentally witnessed a private rite but fearing I had encountered a new institutionalization of the avant-garde: one where performers speak only to themselves and to other true believers. And, in case you were wondering, Yoko Ono did wear sunglasses when receiving the audience's applause.

In contrast to the Jenkins performance, the Oakland Ballet opened its new season presenting a deliciously lyrical and tentatively new work by ODC/San Francisco choreographer Brenda Way.

This Point in Time features a sensual, richly hued cassette by painter Wayne Thiebaud and a truly imaginative, appealing score by contemporary composer Conrad Cummings. The dance's only drawback — but a major one — is its complete lack of development; it ends with an abrasiveness that was both odd and disconcerting.

Way seems to be struggling to find a form of modern dance where pure dancing retains its integrity while also contributing to the development of a story that invites audience participation.

Way seems to be struggling to find a form of modern dance where pure dancing retains its integrity while also contributing to the development of a story that invites audience participation.

The Creators' movements are woven in and out of the Subjects' dancing, but we also read the beginning of a story. The artist, clearly, is tempting the wife to abandon her domestic duties. And then, just when you think something is about to start happening, the dance ends and the curtain drops. It was as though choreographer Way started to tell us a "story" and then got scared and ran away. Also included on the Oakland program was a repeat of Eugene Loring's pleasant Americana ballet The Tender Land. Erin Leddom as the Graduation Girl was outstanding; Ron Thiele as the Grandfather had a bit too much pep and agility to be believable.

Besides the Loring ballet, the company danced Rnn Goud's Soave Suite Music and Frederick Hyter's contemporary music. Although this was a major undertaking, academic exercise, designed to show off classical technical ability, the program was a bit too much trombone (and orange with gold trim) would benefit from an overhaul. Pedro Barrios, new to the company this year, was the only standout among the second cast men. Barrios possesses a strong sense of presence and his finishes are always exceptionally crisp.
Bernstein Conducts Mahler's Fifth
A Deeper Vision

He walks carefully to the podium now. His hair is a shock of white. Even since his last visit here two years ago, Leonard Bernstein has grown noticeably older and frailer. Physically, the conductor seems to have shrunk into himself, but spiritually his grasp of the music continues to grow.

Bernstein's appearance last week in Davies Symphony Hall with the Vienna Philharmonic, playing Mozart and Mahler, came only a week into the new season. I would not be surprised if, when it is all over, that concert proved the finest of the whole season.

It was not just the Vienna Philharmonic's famed string sound, though, the violins immediately filled the concrete and plastic auditorium with a warmth and a richness it has rarely, if ever, experienced. Nor was it the fabulous dexterity of Peter Schmidl, the orchestra's first-chair clarinetist and Bernstein's former concerto soloist, that made this performance shine so brightly. Nor even the heroic brass in Mahler's Fifth that roused the audience to a frenzy. It was Bernstein's articulation of the meaning in the music that lifted that evening to legendary greatness.

The Mozart Clarinet Concerto required less from the conductor than Mahler's Fifth Symphony. Thus in the first work Bernstein gave the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently drew out the solos in the limit of Schmidt's breath. Yet occasionally, he let the Vienna Philharmonic do the work.

What emerged was a red satin cloth from the conductor more often than from the orchestra its head more often. He set a lively tempo for the first allegro allegretto and a dreamy one for the middle adagio. He encouraged the players in the motor drive of some of Mozart's more propulsive figures. He frequently draw
Critical Bonding

The 20th Anniversary of the Summer of Love. Manics are screaming up and down Haight Street. To escape, I'm bussing to Marin to visit Pat Bond of Gerty Stein Is Back, Back, fame. Pat's doing a March on Washington benefit at Intersection on September 27th. The phone rings.

"Hi, Steve. This is Gary In-diana."

A friend's joke? Why would the senior Village Voice art critic, the playwright who wrote Curse of the Dog People and The Roman Polanski Story call me?

"Lyne Tillman gave me your number," Gary explains. (Lyne wrote the marvelous new novel Haunted Houses and did the film Committed about Frances Farmer.) "She was impressed how you San Francisco writers actually wanted to discuss her work after her reading." Gary continues. "No one would ever do that in New York. They'd talk about anything but the writing."

So before visiting Pat, I brunch with Gary who's here to read from his own new collection of stories, Scar Tissue (Calum, $6.95) at Artspace. Gary's suffering jet lag and has just learned a close friend has AIDS. He copes, as we often do, with humor.

"Andy Warhol wanted just one word on his tombstone — 'figment.'" Gary laughs, looking somewhat like a young Andy Warhol himself with a mop of bleached hair and dressed in black. "Roy Lichtenstein said he'd like his tombstone to read 'I'd rather be eating ice cream.'"

At the Patio Cafe we exchange and autograph books look at the people he gives it to.

Later, a young friend wonders why I don't hang out with Beatnik-inspired poets. Because I'm committed to the art of the present. We must respect and learn from the past, not imitate it. I think this but don't say it. Sometimes it's hard for a beginning artist or writer to see why some people's 'self-expression' carried more weight. Or am I just a jerk?

Travelling from San Fran­cisco to Marin is not unlike going from NYC to San Fran­cisco. Even the air seems more 'laid back.' As I get off the Golden Gate Transit Bus, I see a weathered board tacked with posters advertising 'Angelic Kingdom Channeling,' "Divine Meditation with Jala-Ja," and "Wendy and the Thugs." Pat Bond, who said she'd pick me up on a moped, arrives in a '70s brown Mercury Cougar.

"Isn't it hilarious that the pope almost got hit by lighting," she says in 'climbing.' "It must be God's response to the Vatican report saying AIDS is the natural consequence of moral turpitude."

We drive to Mom's Diner for coffee.

"There was more gay humor in the '40s and '50s," Pat says, glancing with the radiance that only 63 years can give. "We had a tighter community in those days. I miss the close brotherhood and sisterhood we dykes and faggots shared then. Maybe AIDS will bring us closer again."

A lot of lesbians I know care terribly and are working on this Washington March. I myself have two friends who are dying. That's why I'm doing this benefit."

Then Pat strikes a lighter note.

"Wanna know the first gay joke I ever heard? Two dykes get in an elevator. "Going down?" the operator asks. "No, we're just talking," the dykes reply."

Pat's laugh is rich and deep. She looks no older than when I saw her in the film Word Is Out. "That film launched my career," Pat says. "So never give up on your dreams. I'm trained in theater and writing for 54 years before my moment came."

Pat then reads me the opening of her monologue.

"I was born at this moment on a dark and stormy night. I used to begin every story that way. I thought it was important to be born on a dark and stormy night if I was going to be a great writer, a great actress, or rich — hopefully all three."...

"Besides sharing a Catholic and Midwestern background, Pat and I both admire the work of Robert Duncan, Thom Gunn and Flannery O'Connor. We talk a lot about writing, and Pat realizes an AIDS march we had at SF State. One assignment was to get people to sign a nonsensical petition. Another was to interview Holocaust sur­vivors who worked in a sewing machine factory in Marin. The point of these exercises was to break up your perception.

"Entertainers used to be the core of the gay community," Pat says. "Carole Davis per­formed every night of his life at Ann's 4040 Club. You could always find her there." I ask about current performers Pat has interviewed.

"Quentin Crisp is the most perceptive man I ever met," he replies. "He's so wiry but so wise. It was faggots who taught me to fight with my tongue. Then I got a list from Lily Tomlin. She's worried because we seem to be getting so robotized. We shut off feeling because there's a lot to be afraid of. It's like Brecht says in a poem:

'In the Black Forest I came from my mother's womb.
And the chill of the forest is on me still.'"

But we don't have to be victims, which is how most of us see ourselves.

Other writers Pat's talked to include Dylan Thomas, who said she looked like his wife Caitlin, and Sam Steward.

"I made a big mistake with Sam," Pat says. "He said in a book that he'd seen Gertrude Stein naked. When I was asked about this in an interview, I said I didn't believe it. After all, Gertrude was a very Victorian lady. Well, Sam got mad, but when he saw me do Stein on stage, he called me and said, 'In front of me I saw my friend. I was wrong.' I was absolutely mortified. I was probably wrong, too. None of us is perfect."

Pat then talks about larger issues.

"People worry so much about loneliness," Pat says. "They worry if they don't have a lover. They forget all the people and love they do have in their lives. Make a list of everyone you talk to in one day. What about the bank teller, the store clerk, your friends, your pets? Animals give us great love, too."

"A strange thing happened to one of my friends with AIDS. He lives in the country, and ever since he's been sick, a buck has come to sleep outside his window every night. Isn't that strange?"

"I'm an atheist and never thought I'd get spiritual. The Church was a stumbling block for me. But lately I've been thinking about all the mystery in life. What holds the world together? Einstein showed us that the universe is at one. But we can change the way you look at it. Things are different. You can literally change the world by changing your attitude."

As Pat drives me back to the bus (after introducing me to her poodle, Lily Tomlin. She's worried because we're being so robotized. We shut off feeling because there's a lot to be afraid of. It's like Brecht says in a poem:

'In the Black Forest I came from my mother's womb.
And the chill of the forest is on me still.'"
Hats Off

"We may not agree with all of his opinions, but he sure wears some fabulous hats."
— Patsy Cline, DNA Lounge, Sept. 17, 1987

H e was here; now he's gone. (Kind of like the flu.) In his wake, Pope John Paul II left lots of yawns: despite a lustrous Indian Summer sun, paltry crowds clotted the pontiff's SF visit. Even the vociferous Sept. 17 Mission Dolores protest seemed small — unlike the foot-high pile of clippings covering my coffee table.

The media, indeed, scrambled with true religious fervor, crashing out stacks of irrelevant copy. And they messed up the two good stories: the SF papal protests, and the pope's cool, cool hat.

Hats The Way It Was

Despite their beefed up reporting teams, the local dailies were scooped where it counted. While the Examiner drooled through a Sept. 17 "Special Edition," these: "It's Pope Day in S.F."

...which, and the same day's Chron settled for a p. 1 story on the pope's LA trip (with three pages in the first section devoted to same), the normally damped New York Times checked in with a clearly p. 16 report titled, "AIDS Issues Facing the Church." The quote disarms: "We're all right, but he's too judgmental about the AIDS people and homosexuals."

...And Robert Reinhold's p. 16 report titled, "AIDS Project Manager Scoops Where it Counted. While the Examiner settled for a separate story on p. 16.

Hats The News

The Times craftily unearthed the news nugget the next day, too, as the dailies slipped slightly. The lede of Joseph Berger's p. 1 Sept. 18 Times report ("Pope Stresses Forgiveness as Gay Protectors Rally") read: "As hundreds of homosexual protesters and heterosexual Papal Day gay testers Rally" read: "As hundreds of homosexuals protested against him by lining up along the streets of San Francisco yesterday and embraced its victims." Not bad, not bad.

...But the Chron buried the "boisterous" Mission Dolores protest in a separate story on p. 16, with this winning quote from our supportive, empathetic mayor: "I don't think [the demonstration] reflects badly on San Francisco. In fact, it was not that big a protest at all." AIDS activist (and ex's ex) Leonard Matlovich.

Hats The Winner

But let's be fair: the dailies worked hard. Credit where credit is due: "Pope Embraces The City." But Mary Gans's front-pager on the pontiff's visit with AIDS patients, though it led with the O'Rourke scenario, proved fairly balanced. (While she waited almost until the story's end to mention "barely audible" protesters outside Mission Dolores, she quoted an AIDS patient inside who "appreciated" the demonstrators, because they were "a reminder that everything is not exactly rosy.

...And Marsha Ginberg's p. 2 piece on Dignity's alternative Eucharist, along with John D. O'Connor's and Dennis J. Ojapinen's p. 3 report on the protest itself, rounded out, with few gaffes, the Ex's papal day gay coverage.

The same day's Chron ("Pope's Dramatic Day in S.F.") published a pocket AIDS Sufferers They Have God's Love" with this lede: "Pope John Paul II looked into the face of the AIDS epidemic in San Francisco yesterday and embraced its victims."

Hat's The News

The Times craftily unearthed the news nugget the next day, too, as the dailies slipped slightly. The lede of Joseph Berger's p. 1 Sept. 18 Times report ("Pope Stresses Forgiveness as Gay Protectors Rally") read: "As hundreds of homosexual protesters Pope John Paul II's outspoken opposition to homosexual activity, he forcefully told this city that God is always ready to forgive and welcome sinners back."

...But the news story's lede (i.e., its first paragraph) encapsulates the story's most important new elements, the Times is saying the gay protests counted for something.

Locally, the Ex front-paged a huge pic of the pontiff hugging 4-year-old AIDS sufferer Brennan O'Rourke (a photo opp with the pair with Pros. Reagan's sumber one with the black, AIDS-carrying, Washington, DC baby), under its lead story "...But the Chron buried the "boisterous" Mission Dolores protest in a separate story on p. 16, with this winning quote from our supportive, empathetic mayor: "I don't think [the demonstration] reflects badly on San Francisco. In fact, it was not that big a protest at all." AIDS activist (and ex's ex) Leonard Matlovich.

Hats The Winner

But let's be fair: the dailies worked hard. Credit where credit is due: "Pope Embraces The City." But Mary Gans's front-pager on the pontiff's visit with AIDS patients, though it led with the O'Rourke scenario, proved fairly balanced. (While she waited almost until the story's end to mention "barely audible" protesters outside Mission Dolores, she quoted an AIDS patient inside who "appreciated" the demonstrators, because they were "a reminder that everything is not exactly rosy.

...And Marsha Ginberg's p. 2 piece on Dignity's alternative Eucharist, along with John D. O'Connor's and Dennis J. Ojapinen's p. 3 report on the protest itself, rounded out, with few gaffes, the Ex's papal day gay coverage.

The same day's Chron ("Pope's Dramatic Day in S.F.") published a pocket AIDS Sufferers They Have God's Love" with this lede: "Pope John Paul II looked into the face of the AIDS epidemic in San Francisco yesterday and embraced its victims."

Hat's The News

The Times craftily unearthed the news nugget the next day, too, as the dailies slipped slightly. The lede of Joseph Berger's p. 1 Sept. 18 Times report ("Pope Stresses Forgiveness as Gay Protectors Rally") read: "As hundreds of homosexual protesters Pope John Paul II's outspoken opposition to homosexual activity, he forcefully told this city that God is always ready to forgive and welcome sinners back."

...But the news story's lede (i.e., its first paragraph) encapsulates the story's most important new elements, the Times is saying the gay protests counted for something.

Locally, the Ex front-paged a huge pic of the pontiff hugging 4-year-old AIDS sufferer Brennan O'Rourke (a photo opp with the pair with Pros. Reagan's sumber one with the black, AIDS-carrying, Washington, DC baby), under its lead story "...But the Chron buried the "boisterous" Mission Dolores protest in a separate story on p. 16, with this winning quote from our supportive, empathetic mayor: "I don't think [the demonstration] reflects badly on San Francisco. In fact, it was not that big a protest at all." AIDS activist (and ex's ex) Leonard Matlovich.

Hats The Winner

But let's be fair: the dailies worked hard. Credit where credit is due: "Pope Embraces The City." But Mary Gans's front-pager on the pontiff's visit with AIDS patients, though it led with the O'Rourke scenario, proved fairly balanced. (While she waited almost until the story's end to mention "barely audible" protesters outside Mission Dolores, she quoted an AIDS patient inside who "appreciated" the demonstrators, because they were "a reminder that everything is not exactly rosy.

...And Marsha Ginberg's p. 2 piece on Dignity's alternative Eucharist, along with John D. O'Connor's and Dennis J. Ojapinen's p. 3 report on the protest itself, rounded out, with few gaffes, the Ex's papal day gay coverage.

The same day's Chron ("Pope's Dramatic Day in S.F.") published a pocket AIDS Sufferers They Have God's Love" with this lede: "Pope John Paul II looked into the face of the AIDS epidemic in San Francisco yesterday and embraced its victims."

Hat's The News

The Times craftily unearthed the news nugget the next day, too, as the dailies slipped slightly. The lede of Joseph Berger's p. 1 Sept. 18 Times report ("Pope Stresses Forgiveness as Gay Protectors Rally") read: "As hundreds of homosexual protesters Pope John Paul II's outspoken opposition to homosexual activity, he forcefully told this city that God is always ready to forgive and welcome sinners back."

...But the news story's lede (i.e., its first paragraph) encapsulates the story's most important new elements, the Times is saying the gay protests counted for something.

Locally, the Ex front-paged a huge pic of the pontiff hugging 4-year-old AIDS sufferer Brennan O'Rourke (a photo opp with the pair with Pros. Reagan's sumber one with the black, AIDS-carrying, Washington, DC baby), under its lead story...
I was immersed in the Go-Betweens ("So good. So nice.") We both were touched with sudden glory when Patsy Cline appeared at DNA in a three-foot-tall mirror and matted everything. "'Y'all know the pope has been taking a lot about the afterlife. Well, I've been there. And, ladies and gentlemen -- he has some surprises coming," before tearing into a wondrous, wallowing "La Bamba." Bebo also swears the Donner Party were even better than he'd hoped for. Jerry Sheffer, the Ramones and Bob Goldthwaite kept the faith. Dave Ford did, too.

"'Afraid I missed it," I confessed. In fact I'd found the talentless teabags so tedious, I'd dropped my head in Memphis Mark's lap, hoping to sleep them off. "Wake up," he'd snarled testily. "If I have to suffer you hear what he said?" Dave Ford did, too.

Johnny Winter, John Mayall, Diane Davidson, Buck Naked

Buck Naked is a rock. As Echo launched into a pompous, tuneless trash anthem, "La Bamba," Bobo also returned with the ex-Rolling Stone. Dave Ford did, too.

The headlining albino blues-guitar-hero last caught-a-fire backing up the late Muddy Waters, Brit blues dinosaur Mayall built his rep discovering Clapton and Mick Taylor, and bored fans stupid when he last returned with the ex-Rolling Stone. Davidson is an obscure local shot and Buck will play acoustic sets upstairs while they are moving equipment. The hall is hip; the draw is dementedly brash, congenial, roughhouse fringe-venue for the young and the breathless. (Farm, 9/25, 8 pm, $6)

Morlocks, Black Light Chameleons, TBA

Another wild-card line-up at the fringe-venue for the young and the breathless. (Farm, 9/25, 8 pm, $6)

The drag celebration of gothic tastelessness returns. Shucks — and I was hoping she'd enter the Miss Haight contest. (Kennel Club, 9/26, 10 pm, $5)

Johnny Winter, John Mayall, Diane Davidson, Buck Naked

Buck Naked is a rock. As Echo launched into a pompous, tuneless trash anthem, "La Bamba," Bobo also returned with the ex-Rolling Stone. Dave Ford did, too.

The headlining albino blues-guitar-hero last caught-a-fire backing up the late Muddy Waters, Brit blues dinosaur Mayall built his rep discovering Clapton and Mick Taylor, and bored fans stupid when he last returned with the ex-Rolling Stone. Davidson is an obscure local shot and Buck will play acoustic sets upstairs while they are moving equipment. The hall is hip; the draw is dementedly brash, congenial, roughhouse fringe-venue for the young and the breathless. (Farm, 9/25, 8 pm, $6)

Morlocks, Black Light Chameleons, TBA

Another wild-card line-up at the fringe-venue for the young and the breathless. (Farm, 9/25, 8 pm, $6)


Johnny Winter, John Mayall, Diane Davidson, Buck Naked

Buck Naked is a rock. As Echo launched into a pompous, tuneless trash anthem, "La Bamba," Bobo also returned with the ex-Rolling Stone. Dave Ford did, too.

The headlining albino blues-guitar-hero last caught-a-fire backing up the late Muddy Waters, Brit blues dinosaur Mayall built his rep discovering Clapton and Mick Taylor, and bored fans stupid when he last returned with the ex-Rolling Stone. Davidson is an obscure local shot and Buck will play acoustic sets upstairs while they are moving equipment. The hall is hip; the draw is dementedly brash, congenial, roughhouse fringe-venue for the young and the breathless. (Farm, 9/25, 8 pm, $6)

Morlocks, Black Light Chameleons, TBA

Another wild-card line-up at the fringe-venue for the young and the breathless. (Farm, 9/25, 8 pm, $6)

SPECIALIZING IN PERSONAL AND COMMERCIAL AUTO, BOAT AND LIFE INSURANCE.

PAY-BY-THE-MONTH
NO DRIVER REFUSED
CALL OR DRIVE BY FOR A QUOTE
Commercial Package Quotes Also Available by Phone
A. MASON BLODGETT & ASSC.
1625 VAN NESS AVENUE
SAN FRANCISCO, CA 94109
415-441-9800

Continued on page 32

Miss Haight Ashbury

The 6th annual answer to Miss America draws everything from the demure to mega-dingbat drags. With killer comedienne Linda Hill joining Jeremy Kramer as emcees, this ought to be a boot that could be worth missing Yoakum for. (Great American Music Hall, 9/26, 8:30 pm, $10)

Dead Marilyn

The drag celebration of gothic tastelessness returns. Shucks — and I was hoping she'd enter the Miss Haight contest. (Kennel Club, 9/26, 10 pm, $5)

Whitney Houston, Jonathan Butler

If you haven't gotten your fill on VH1. (Shoreline, 9/27, 7:30 pm, $18.50 res, $16.30 lawn; Oakland Coliseum, 10/1, $18.50 res)

Dave Kurt — Agent

San Francisco Sentinel • September 25, 1987
Bay Area Career Women host a single women’s dance. A great way to meet other single women. Music by Page Hodell — plus a raffle and hors d’oeuvres. An event for women, 9:2 pm - Sunday, 77 Battery St., SF, $37 general/$36 members. Tickets at the door. No refunds.

The SF Symphony does Tchaikovsky: Piano Concerto No. 2 in G major, Opus 44 and Symphony No. 1 in G minor, Opus 13, Winter Dreams. Herbert Blomstedt, conductor; Jean-Philippe Cal​lard, piano; Raymond Kohler, violin; and Michael Gheranati, cello. 8:30 pm, Davies Symphony Hall, Grove St. at Van Ness Ave., SF, $3-336. Tickets/info: 431-5400.

22 on the Red, the annual fundraiser for the GGBA, features a nautical theme for this year’s gala casino night. This elegant evening includes gaming, dancing to the music of Tongue ’n Chic, lavish hors d’oeuvres and terrific prizes. 7 pm - midnight. Pier Two, Fort Mason Center, SF. Tickets are available at all ticket outlets and GGBA offices. Info: 986-3185.

Artists and photographers who’ve ever pictured their creations on the front of a birthday, get-well or funeral card are invited to the Annual of Contemporary Art’s three-day auction of contemporary art. All original prints, paintings and cards will be sold at auction. The sale will be open to the public all day, Thursday, September 25th. 10 am - 6 pm. 300 Alcazar Street, UC Berkeley campus. 855 Reg. Info: 973-3717.

BURMA Shave aficionados (I know you’re out there) be sure to catch monologist Bertin Miskine (the Burma Shave Man) belt out the rest of the billboards that delighted highway motorists for decades: “His face was smooth/and cool as ice/And oh Louise/he smelled so nice/Burma-wood!” for decades: “His face was smooth/and cool as ice/And oh Louise/he smelled so nice/Burma-wood!” for decades: “His face was smooth/and cool as ice/And oh Louise/he smelled so nice/Burma-wood!” for decades: “His face was smooth/and cool as ice/And oh Louise/he smelled so nice/Burma-wood!” for decades: “His face was smooth/and cool as ice/And oh Louise/he smelled so nice/Burma-wood!” for decades: “His face was smooth/and cool as ice/And oh Louise/he smelled so nice/Burma-wood!” for decades: “His face was smooth/and cool as ice/And oh Louise/he smelled so nice/Burma-wood!” for decades: “His face was smooth/and cool as ice/And oh Louise/he smelled so nice/Burma-wood!” for decades: “His face was smooth/and cool as ice/And oh Louise/he smelled so nice/Burma-wood!” for decades: “His face was smooth/and cool as ice/And oh Louise/he smelled so nice/Burma-wood!”
The Tony Award that Simon received for Bilkis Blues was probably given more in recognition of the body of his work than this individual play. It does not strike me as a work of great brilliance but, with a competent cast and good direction, it does make for an entertaining evening. Certainly those who are Neil Simon fans will have a rollicking good time. It is important to remember that Simon has brilliance but, with a competent execution of the body of his work than this individual play. It does not make you wish you had it. Neil Simon fans will have a rollicking good time. It is important to remember that Simon has brilliance but, with a competent execution of the body of his work than this individual play. It does not make you wish you had it.

In the leading role, Peter Birkenhead is terminally cute. His Eugene is so engaging, so honest, so sincere that you almost want to send out for insulin. Biloxi Blues continues at Theatre on the Square, 450 Post Street, San Francisco. Performances are on sale through November 1. For information and to charge by phone, call (415) 433-9000.

AIDS/ARC

A drug or alcohol problem doesn't magically go away when a person is diagnosed with AIDS or ARC. Living clean and sober can stabilize health and improve the quality of life. We provide out-patient counseling to gay men with AIDS and ARC who have drug and alcohol problems. Our sliding scale fees mean no one is turned away. Insurance payments are accepted. Our staff is gay. We understand your lifestyle and concerns. We can help. Call us.

18th Street Services

861-4898

JOSEYMI TE SAMM’S

STEAK HOUSE

“Best little Steak House South of Market!”

Specializing in Charbroiled Steaks & Seafood

DATE NITE MATE NITE

Every Fri. & Sat. Every Wednesday

Two for One Special Two for One Special

Done with pleasure and ease in our

Barbary Coast atmosphere

SAT. & SUN. DINNER

CHAMPAGNE BRUNCH TUES. to SAT.

11 am to 3 pm 6 pm to 11 pm

All desserts, soups, and sauces made fresh daily.

FULL CATERING SERVICE AVAILABLE!

Conference room available for meetings and private parties. Full Service Bar.

917 Folsom at 5th St. • (415) 974-1510

THE RESCH CLINIC OF PLASTIC SURGERY

500 SUTTER ST., SUITE 615, SAN FRANCISCO

CERTIFIED BY THE AMERICAN BOARD OF PLASTIC SURGERY AND THE ROYAL COLLEGE OF SURGEONS OF CANADA

MAJOR CREDIT CARDS • FINANCING AVAILABLE

LEAST TALK

Continued from page 29

• “A sequined yarmulke. It’s comic.” Comic Tom Ammiano.
• “I don’t like hats. But — a beret, if I had to wear one.” Steve Morin, Congresswoman Nancy Pelosi’s AIDS expert.
• “Panama hats. They’re cool.” Time photographer Antonio Sonza.
• “I never wear a hat. I’m wearing this so my runner can get on my head.”

COMPANY: E ssex St uff

BARRY'S

Continued from page 24

voice is finally raised in indignation or terror, it's a jolt — we feel the same reaction to terror, it's a jolt — we feel the same reaction to terror, it's a jolt — we feel the same reaction to terror, it's a jolt — we feel the same reaction to terror, it's a jolt — we feel the same reaction to terror, it's a jolt — we feel the same reaction to terror, it's a jolt — we feel the same reaction to terror, it's a jolt — we feel the same reaction to terror, it's a jolt — we feel the same reaction to terror, it's a jolt — we feel the same reaction

TUNE INTO THE LIGHT
Let in the universal creative energy, with Quartz, Crystals. For healing, meditation, balancing, or whatever purpose you desire. We have a quality selection of Crystal Clusters, Points, Bottles, Pendants, Pyramids, Flourite, Amethyst, and Citrine. Available in all colors, shapes, sizes. All natural, grade A. Also available: books on crystals. For more information, please write to us for a free brochure and price list.

CRYSTAL CLEAR 2215-R Market St. 285-6991.

TUNE INTO THE LIGHT

ON-GOING PSYCHOTHERAPY GROUP
FOR GAY MEN
We have openings in a small, long-term, peer-led, ongoing, guided, interactive group. With comprehension and support, we challenge our own and each other's self-limiting attitudes, feelings and behaviors. Members work on issues such as loneliness, sexuality, self-esteem and grief. Facilitating Bay Area Gay Men's Groups for 9 years.

Meetings are Thursdays evenings, 7:30-10 pm. Call now for an interview. Insurance. Miller, M.S., 826-6692, MFCC Intern, IR 01380. Groups for 9 years. Meetings are Thursdays evenings, 7:30-10 pm. Call now for an interview. Insurance.

M. Dossett, MA — Noe Valley 641-1643 or 824-8747.

NEW RELATIONSHIPS
Psychotherapy for people experiencing difficulty starting and developing romantic relationships. Contact Navin Miller, M.S., 826-6692, MFCC Intern, IR 01380. For more information, call Centerfuse, 844-6597.

COMING HOME TO THE BODY
An exploration of the body and your relationship to it. Using self-massage, movement, breathing and holding a dialogue with the body to receive emotional and practical information. Mondays, Oct 5-Nov 9. 7:30-9:30 pm. $80. For more information, call Centerfuse Movement Education, 863-8159.

IT'S YOUR CALL
Learn adult messages. Send an adult message for you.

1-800-PLUS-TOLL, IF ANY
24 HOURS

GAY MINDS

1 & 2 ROOMS

STUDIOS
1 & 2 ROOMS

ON-GOING PSYCHOTHERAPY GROUP
FOR GAY MEN

MEET ME.
ALL NEW!
Different Introductions
Each Call 976-3800
NEW MESSAGE WITH EACH CALL LEAVE YOUR NUMBER AND HE'LL FIND YOU
ROOMMATES
ROOMMATE Looking for a private room in a drug and alcohol free environment. Prefer Castro, Noe Valley, Duboce Triangle, Height-Ashbury area. Contact David at 681-8100 between 11 am-3 pm.

Private Suite of two rooms and full bath with great view in spacious beautiful house. Buena Vista Heights, Shankitch, living room and basement with full laundry with three others. $575, 683-0342

LANDSCAPE SERVICES
ENVIRONMENTAL TECH Professional landscape services Monthly maintenance, Retainer walls, Consultation, irrigation
Free estimates
361-9209

PHONETALK
M.E.N. WE BRING YOU TOGETHER TO FIND MEN DIAL 1011 MEN

LET OUR ADVERTISERS KNOW Say you saw it in the Sentinel

KRAMER CHORALE NEEDS SINGERS
The KRAMER CHORALE continues to interview FIRST TENORS who have musical experience and some music sight reading ability. Tuesday night rehearsal. Call Dick at 683-0342

COUNSELING
INTIMACY VS. ISOLATION Is being you / your best friend not enough? A support group for issues surrounding intimacy, loneliness, and self-fulfllment. A place to speak your emotional needs using the medium of Group Process, Meditation and Touch.

Office: 1620 Folsom
Director: Carol White
Office Hours: 1-3 pm

FLATS TO SHARE
GWM with KS looking for GM to share my 2 bedroom place. Should be responsible, clean, quiet, PWA/ARC in stable housing. $300.00 month - negotiable.

TOM 285-7814

ROOMMATES
DOLORES PARK FLAT TO SHARE
GWM male looking to move into 2 bedroom apartment in Castro. I meditate daily, live healthy, clean, quiet. PWA/ARC in stable housing. Includes utilities. (415) 375-8171 6-9 pm.

OFFICE SPACE FOR RENT
FOUR ROOMS FOR RENT:
Civic Center Penhouse, 1 or 2 offices available for lease. Bookkeeper or other professional includes Reception, Conference Room, Law Library and Cafe. Modern, Reasonable Rent. Contact Tony — 864-1900.

ROOMMATES
NEED GAS MALE TO SHARE 3 BEDROOM HOUSE. $300.00 per month, V» utilities. 3rd and 4th housemates to share large, sunny 4 bedroom. Oakland Hills house near Montclair-Glenview. Coraliff street, gardens, trees, laundry area — to share my lovely home — your share is $500 a month.

NICE 1 BEDROOM/1 BATH ON 4TH FLOOR. $425 plus V»- utilities. Call 333-9949

APARTMENT IN THE CASTRO
GWM looking to move into 2 bedroom apartment in Castro. I meditate daily, live clean and quiet. No smoking, drinking or drugs. Looking for someone. Please call 339-2045 or leave message if I'm not in.

INDULGE YOURSELF
Your own room and bathroom in beautiful, quiet, sunny, top floor flat with panoramic view from top of 21st Street Hill. One block to J-Church, short walk to Castro. Share with one professional GWM. Fireplace, dishwasher, W/D in walk to Castro. Share with one professional. Includes utilities. $300.00/month, V» utilities. Call 421-2703.

ROOMMATES
MOUNTAIN VIEW
Share unfurnished 3 bedroom, 1 bath apartment with professional GWM, 27, smoker. $300.00/month, ½ utilities. Available 10/1. Call evenings 7-9. (415) 751-4058, M.M.

ROOMMATE NEEDED
Need male to share 3 bedroom apartment, Inner Richmond, $325 month and $400 deposit plus ½ utilities. Contact: JOHN 751-4276

Professional GWM seeking roommate in Potrero Hill. No smoking, no drugs, sunny area — to share my lovely home — your own private bedroom, full bath, kitchen, living room, laundry area. $320 flat rate. "As low as $2.50 per month." (415) 753-9289

IN SAN MATEO
Share 2 bedroom/1 bath with GWM, gay man or woman. $400 plus ½ utilities. (415) 373-4711 9-9 pm.

ROOMMATES
Please call if interested. ROOMMATES OAKLAND/EAST BAY 533-9496
S.F. BAY & SAN JOSE 1-800-821-5262 X126

FLATS TO SHARE
GWM with KS looking for GM to share my 2 bedroom place. Should be responsible, clean, quiet, PWA/ARC in stable housing. $300.00 month - negotiable.

TOM 285-7814

leave message

©1986 RAMPROD PRODUCTIONS
IT'S LIVE!

HOT TALK

MAKE THE CONNECTION

415 • 213 • 818
976-8855

ME
ONE ON ONE
PRIVATE CONVERSATION
SHARE YOUR FANTASIES
YOU
HUNKY SWEDE
Hairy, must., hung, leg hangers, 63", 195 lbs., bookstore, mused the click action.
RICHARD OF S.F. 821-3457

TALL LEAN Texan
Mark. 24. 6', 170 lbs. 40" c, 5'11" w, hairy body, mustache
RICHARD OF S.F. 821-3457

MATTHEW HARD HAT CONSTRUCTION WORKER
23-6', 180 lbs. 44" c, 30" w
RICHARD OF S.F. 821-3457

HOT ASIANS
RICHARD OF S.F. 821-3457
VALUE SEXY ITALIAN
RICHARD OF S.F. 821-3457

VERY SPECIAL ALL DAY or ALL EVENING RATES
RICHARD OF S.F. 821-3457

ADAM
HOT HUNG VERS. FUN
Fantasy Fulfilled
24 hours IN/OUT
864-5741

MANHANDLER
Wrestling jock will turn you every which way. 20, 5'11", 160, aggressive, clean-cut bodybuilder into sweaty action. Rough but safe give and take. Massage skin. Out only.
MATT 824-2312

HOT STRIPPER
RICHARD OF S.F. 821-3457

CUM PLAY WITH ME
Boys/good looks, 21, 5'10", 164#, 26, clean and handsome.
Boy next door. Chillax while you work.
Friendly • safe • fun!
MIKE 664-2057

WATCH THE SENTINEL CLASSIFIEDS
We're setting the pace.

HOT BLACK MODELS
RICHARD OF S.F. 821-3457

OAKLAND PHALIC WORSHIP
Cum play with me. Gentle Top. Safe.
30, 5'9", 136, hairy, hung
MARK 444-3204

MALE STRIPPERS
RICHARD OF S.F. 821-3457

HOT RICHARD OF S.F. 821-3457

CORY JACOBSEN
BLACK VIDEO STAR
THAT'S ENTERTAINMENT
24, 5'10", 170#, 10" cut, smooth lines.
864-5741

COVER MAN
SF, East Bay, South Bay.
RICHARD OF S.F. 821-3457

S&M EDUCATION
Roger — a short, clean-cut bodybuilder, handsome and intelligent, experienced top, but patient with beginners. Explore S&M in a safe place — get into bondage and sensuality, not brutality or fluid exchange. I'm HIV negative and well aware of safety.
(415) 864-5566

S&M Companions
RICHARD OF S.F. 821-3457

Applicants Needed
Must Be Exceptional

RICHARD OF SAN FRANCISCO
(415) 821-3457

Applicants Needed
Must Be Exceptional

First & Foremost
Since 1968 With
San Francisco's Finest
Male Models & Companions
Male Strippers
Private Or Business
Standard Rates
Hour, Day or Week
Models Available For Tour
Or Around The Bay
• Payless Work Crew •
Travellers Checks and
In Our Person Checks
With proper ID and CA
Our Models & Companions are Screened for your
Health, Security and Peace of Mind. So
Stay Healthy With
RICHARD OF SAN FRANCISCO
(415) 821-3457

For your pleasure...
Sexy, clean-cut student.
Smooth, fit & tan.
19 yrs. blue/brown. 5'11", 150#
Young, healthy & safe
Dale 928-4896

CUM PLAY WITH ME
Boys/good looks, 21, 5'10", 164#, 26, clean and handsome.
Boy next door. Chillax while you work.
Friendly • safe • fun!
MIKE 664-2057

WATCH THE SENTINEL CLASSIFIEDS
We're setting the pace.

HOT BLACK MODELS
RICHARD OF S.F. 821-3457

OAKLAND PHALIC WORSHIP
Cum play with me. Gentle Top. Safe.
30, 5'9", 136, hairy, hung
MARK 444-3204

MALE STRIPPERS
RICHARD OF S.F. 821-3457

CUM PLAY WITH ME
Boys/good looks, 21, 5'10", 164#, 26, clean and handsome.
Boy next door. Chillax while you work.
Friendly • safe • fun!
MIKE 664-2057

WATCH THE SENTINEL CLASSIFIEDS
We're setting the pace.

HOT BLACK MODELS
RICHARD OF S.F. 821-3457

OAKLAND PHALIC WORSHIP
Cum play with me. Gentle Top. Safe.
30, 5'9", 136, hairy, hung
MARK 444-3204

MALE STRIPPERS
RICHARD OF S.F. 821-3457

MAL STRIPPERS
RICHARD OF S.F. 821-3457

RICHARD OF SAN FRANCISCO
(415) 821-3457

Applicants Needed
Must Be Exceptional

RICHARD OF SAN FRANCISCO
(415) 821-3457

Applicants Needed
Must Be Exceptional

S&M Companions
RICHARD OF S.F. 821-3457

For your pleasure...
Sexy, clean-cut student.
Smooth, fit & tan.
19 yrs. blue/brown. 5'11", 150#
Young, healthy & safe
Dale 928-4896

CUM PLAY WITH ME
Boys/good looks, 21, 5'10", 164#, 26, clean and handsome.
Boy next door. Chillax while you work.
Friendly • safe • fun!
MIKE 664-2057

WATCH THE SENTINEL CLASSIFIEDS
We're setting the pace.

HOT BLACK MODELS
RICHARD OF S.F. 821-3457

OAKLAND PHALIC WORSHIP
Cum play with me. Gentle Top. Safe.
30, 5'9", 136, hairy, hung
MARK 444-3204

MALE STRIPPERS
RICHARD OF S.F. 821-3457

CUM PLAY WITH ME
Boys/good looks, 21, 5'10", 164#, 26, clean and handsome.
Boy next door. Chillax while you work.
Friendly • safe • fun!
MIKE 664-2057

WATCH THE SENTINEL CLASSIFIEDS
We're setting the pace.

HOT BLACK MODELS
RICHARD OF S.F. 821-3457

OAKLAND PHALIC WORSHIP
Cum play with me. Gentle Top. Safe.
30, 5'9", 136, hairy, hung
MARK 444-3204

MALE STRIPPERS
RICHARD OF S.F. 821-3457

CUM PLAY WITH ME
Boys/good looks, 21, 5'10", 164#, 26, clean and handsome.
Boy next door. Chillax while you work.
Friendly • safe • fun!
MIKE 664-2057

WATCH THE SENTINEL CLASSIFIEDS
We're setting the pace.

HOT BLACK MODELS
RICHARD OF S.F. 821-3457

OAKLAND PHALIC WORSHIP
Cum play with me. Gentle Top. Safe.
30, 5'9", 136, hairy, hung
MARK 444-3204

MALE STRIPPERS
RICHARD OF S.F. 821-3457

CUM PLAY WITH ME
Boys/good looks, 21, 5'10", 164#, 26, clean and handsome.
Boy next door. Chillax while you work.
Friendly • safe • fun!
MIKE 664-2057

WATCH THE SENTINEL CLASSIFIEDS
We're setting the pace.

HOT BLACK MODELS
RICHARD OF S.F. 821-3457

OAKLAND PHALIC WORSHIP
Cum play with me. Gentle Top. Safe.
30, 5'9", 136, hairy, hung
MARK 444-3204

MALE STRIPPERS
RICHARD OF S.F. 821-3457

CUM PLAY WITH ME
Boys/good looks, 21, 5'10", 164#, 26, clean and handsome.
Boy next door. Chillax while you work.
Friendly • safe • fun!
MIKE 664-2057

WATCH THE SENTINEL CLASSIFIEDS
We're setting the pace.

HOT BLACK MODELS
RICHARD OF S.F. 821-3457

OAKLAND PHALIC WORSHIP
Cum play with me. Gentle Top. Safe.
30, 5'9", 136, hairy, hung
MARK 444-3204

MALE STRIPPERS
RICHARD OF S.F. 821-3457

CUM PLAY WITH ME
Boys/good looks, 21, 5'10", 164#, 26, clean and handsome.
Boy next door. Chillax while you work.
Friendly • safe • fun!
MIKE 664-2057

WATCH THE SENTINEL CLASSIFIEDS
We're setting the pace.

HOT BLACK MODELS
RICHARD OF S.F. 821-3457

OAKLAND PHALIC WORSHIP
Cum play with me. Gentle Top. Safe.
30, 5'9", 136, hairy, hung
MARK 444-3204

MALE STRIPPERS
RICHARD OF S.F. 821-3457

CUM PLAY WITH ME
Boys/good looks, 21, 5'10", 164#, 26, clean and handsome.
Boy next door. Chillax while you work.
Friendly • safe • fun!
MIKE 664-2057

WATCH THE SENTINEL CLASSIFIEDS
We're setting the pace.

HOT BLACK MODELS
RICHARD OF S.F. 821-3457

OAKLAND PHALIC WORSHIP
Cum play with me. Gentle Top. Safe.
30, 5'9", 136, hairy, hung
MARK 444-3204

MALE STRIPPERS
RICHARD OF S.F. 821-3457

CUM PLAY WITH ME
Boys/good looks, 21, 5'10", 164#, 26, clean and handsome.
Boy next door. Chillax while you work.
Friendly • safe • fun!
MIKE 664-2057

WATCH THE SENTINEL CLASSIFIEDS
We're setting the pace.
SHARE SOME SWEAT WITH UP TO 8 OTHER MEN

LEATHER • B&D • DADDYS
UNIFORMS • BIKERS
MASTERS • SLAVES
TRUCKERS

415 976-7500

S2 PLUS TOLL, IF ANY.
18+ ONLY.

PHOTO: DRUMMER.
When one just is not enough!

Three minutes of uncensored conversation with up to six gay men calling at random. Fulfill your fantasies, make connections, talk, listen or romance.

415 976-BODS
213
818

ONLY
95¢
+ TOLL IF ANY

NOT A RECORDED MESSAGE
MUST BE 18 OR OLDER
976-2637