We’re right in the middle of what we now know is a horse race. We have every intention of making the run-off.”

Those were the words of Bob Murphy, press secretary to candidate Roger Boas, as he characterized the final days of the mayoral campaign. However, the statement could have come from any of the top three contenders now locked in what could prove to be the closest and most surprising mayoral race in years.

Unlike the early days of the campaign when Supervisor John Molinari held a commanding lead that seemed insurmountable, the race has narrowed to the point that Molinari’s own supporters are predicting a “very close race.” Molinari campaign staffer Dennis Collins told the Sentinel that he expected his candidate to win by 2% — predicting that Molinari would garner 38%, Assemblyman Art Agnos 36%, Roger Boas 17%, Warren Hinckle 5% and Cesar Ascarrunz 1%. Collins called the Boas campaign’s predictions that the former SF Chief Administrative Officer would make the run-off “wishful thinking.”

Collins characterized the Molinari campaign by saying, “We are optimistic that we will be in the run-off and will win the final vote on December 8.”

The Boas campaign disagreed. “The Molinari campaign is crumbling in the final days,” said Murphy. “He’s losing votes right and left, and we’re gaining that support.”

“There’s a lot of movement among the voters,” analyzed Agnos spokesperson Scott Schaeffer. “The undecided voters and even some voters who have been with other candidates have been coming our way.” Schaeffer told the Sentinel he had no recent polling data to confirm the candidate-switching among voters, but based his conclusions

Continued on page 17
NO ELECTED OFFICIAL IN AMERICA UNDERSTANDS AIDS TESTING AS WELL AS ART AGNOS

Sacramento, March 5—U.S. Surgeon General C. Everett Koop, left, spoke today at an historic joint session of the California State Legislature on AIDS. He hailed the compassion and reasonableness of Assemblyman Art Agnos’ AIDS testing law. “I’ve said it many times,” Koop told Agnos, “that we are fighting a terrible disease, we are not fighting the people who have it. And by your actions, you have made the government of this state a strong ally in the campaign to make sure that Americans know and respect the difference.

Art Agnos knows what a false positive means in a test... and the false security of quick-fix testing solutions.

And no other elected official in America can match Art Agnos’ record of confronting the AIDS epidemic with the real solutions we need.

Agnos wrote the toughest law in America against mandatory testing... the 1985 California consent and confidentiality law:

No testing without consent, no disclosure without consent

And he passed the law and got it signed before the test was even on the market.

And when Senator John Doolittle tried to overturn it, Art Agnos was credited with having stopped the Doolittle bills in the State Assembly.

Today, California law prohibits use of the antibody test for insurance and employment... or any other mandatory purpose.

And that’s not all... Art Agnos has been on the frontline of every AIDS issue, from initiating a State AIDS consumer fraud task force to protect PWAs, to the nation’s first-ever law for state reimbursement of investigational drugs, to a fast track system for AIDS discrimination complaints, to AIDS drug counseling programs.

We Proudly Endorse Art Agnos for Mayor:

If you like what Art Agnos has done as an Assemblyman, imagine what he could do as Mayor!
ARC/AIDS Vigil Marks Rainy Anniversary
by Charles Linebarger
Rain greeted the second anniversary of the ARC/AIDS Vigil at the city's old Federal Building. The evening's candlelight celebration on Tuesday, October 27, went on as planned despite the steady downpour — through the candles had to be sheltered under umbrellas.

Several score of undaunted supporters of the vigil hurried to cluster near one of the ornate doors of the building to hear the speakers because the electrical sound system wouldn't work in the rain.

"It is appropriate that we are gathering here in the rain tonight," said Supervisor Harry Britt, "because these people have been staying out here for two years in all kinds of weather. "I hate to have you ask to stay out here for another year or another two years or three years," continued Britt, "but I have to because what you are doing here is very important. We need you here. This vigil has taken on an important significance to people all over the country as we wait for the federal government to address this epidemic." Gay Viet war hero Leonard Matlovich braved the weather to speak to the gathering despite his diagnosis with AIDS over a year ago.

"You know there are both young heroes and Across heroes in the gay movement," said Matlovich. "You his walking stick into the Cranston lobby carpet and yelled at ruffled senatorial aides, "He [Cranston] thinks AIDS is an afterthought. He's going to finish his term and retire, so he thinks he's not accountable to us. Well, I demand a personal meeting with Cranston. I've been a personal friend of Cranston's for 30 years, and he gives me this bunch of crap." John Belkas of Citizens for Medical Justice, whose booming voice has put the urban AIDS commissioners on notice, threatened the Cranston aides with civil disobedience and was applauded by the throng that was too large to allow the outer door to the senator's office to be closed.

Said Belkas, "We have done sit-ins at Governor Deukmejian's office, the old Federal Building and the new Federal Building, as well as at Burroughs-Wellcome Pharmaceuticals and vaccine for the disease and decent medical care for those suffering with AIDS," exclaimed Eric Basher. "I don't have ARC or AIDS, but I am antibody positive. I think it's sad that we have to be out here to educate the federal government about this epidemic for the last eight years.

The memorial celebration ended with a silence remembering of those who have died of AIDS or are suffering with it today. On the tents behind the small rain-swept thief, a faded, weathered sign The AIDS service providers across the country are saying that they agree with Helms that this bill is going to hurt safety education. I have no choice but to go back to my people and tell them to accelerate the campaign against Cranston. I am very disturbed that he hasn't realized that he made a mistake here.

Said Terry Blankenship of the ARC/AIDS Vigil, 'We can't vote for genocide and then send you guys here to tell us he's our friend.'

The meeting in the lobby of Cranston's San Francisco office ended with an angry demand from those present for a meeting with the senator.

The meeting earlier in the day with Wilson aide, Jack Marshall, was much quieter. Fewer people made it to the morning meeting, and the Wilson aide ushered the protesters into a conference room overlooking the Bay Bridge and flying seagulls.

Marshall said that a joint letter would be coming out of Cranston's office, which Wilson would probably sign, in which Senator Cranston's office would state that the interpretation of the Helms amendment did not include a wholesale defunding of graphic safe-sex literature aimed at the gay men's community.

Said Marshall to the stunned protesters, "Not all graphic safe-sex literature will be defunded because of the bill. It still has to be determined who will be affected.

A reporter asked Marshall if the Helms amendment would have passed if Senators Kennedy and Wilson and Cranston hadn't worked out the compromise which deleted references to promoting drug abuse while leaving in the reference to 'promoting homosexuality.'


Speaking for Mobilization, Payne asked Marshall why Senator Wilson had voted in June for the Helms bill calling for the mandatory AIDS testing of all immigrants and why he voted for the Helms bill which destroyed Washington, DC's insurance protections for people with the HIV virus. (Cranston also voted for both bills.)

"I don't have antibody positive," said Payne. "He [Cranston] voted to destroy people's lives on a moral issue that he was afraid to vote for. People will die as a result of his vote."

The Vigil, now beginning its third year, will remain at the old Federal Building until their demands are met.

Supporters of the ARC/AIDS Vigil at UN Plaza on one of the more sunny days during their two-year protest against the Reagan Administration's new response to the AIDS epidemic. The Vigil, now beginning its third year, will remain at the old Federal Building until their demands are met.

Jack Marshall, aide to Senator Pete Wilson, meets with gay activists.

Senators Get Dose of Gay Anger
by Charles Linebarger
Just days after the anti-gay vote in the US Congress, gay anger over the vote bubbled over in the offices of Senators Alan Cranston and Pete Wilson.

A dozen gay activists met with Wilson aide, Jack Marshall, on the morning of October 27, while more than twice that number met with Cranston aide, Russ Low, in the afternoon. The gays were clearly not mollified by the explanations for the Senate vote that they were given.

"I'm going to work to retire the jerk," shouted Ralph Payne, a commissioner on the mayor's rent board, to the
Britt Puts Olympic Challenge on Hold

by Charles Linebarger

Supervisor Harry Britt told the Olympics to San Francisco has been put on hold until after the November elections.

"The mayoral election doesn't have anything to do with it," said Britt, "though, frankly, there are a lot of things we are putting off until after the inauguration just because Dianne [Mayor Feinstein]. My sense is that the next mayor, whoever it is, including Bob [ indentifiable Roger Boas], would be much more understanding of our problems with the US Olympic Committee in general."

"I've talked to [State Senator] Quentin Kopp about this," continued Britt, "I've talked to the members of the Bay Area Olympic Committee, and my sense is that we may be able to do something about this in the coming months."

The supervisor said he had "no problem protecting homosexuals," but what he preferred was an opportunity to change the US Olympic Committee's policies aimed at the Gay Olympics.

"The item [the resolution challenging Feinstein's effort to bring the Olympics to San Francisco] will come back," added Britt. "My sense is that it will come back sometime in mid-November."

Britt vigorously denied the possibility that the Olympic issue might have been pushed back until after the mayoral election to spare mayoral candidate John Molinari embarrassment. (Molinari has come out in support of the Britt resolution, according to the gay supervisor, but Molinari's best-known endorsement has come from Mayor Feinstein. Feinstein, a longtime candidate Roger Boas|, would be involved in helping to get the San Francisco business community behind our Olympians.)

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Minorsities Get Funding in AIDS Battle

by Alex MacDonald

Mayor Dianne Feinstein, president of the University of California, at a joint press conference last Tuesday announced a $7.1 million federal grant to fund AIDS prevention programs among minorities and drug abusers in San Francisco.

The new programs amount to a unique partnership between UCSF, UC Berkeley, the SF Department of Public Health and the Review-Hunters Point Foundation.

Feinstein, in remarks prepared for the press, defined the goals of the research. She noted that the rate of HIV infection among gay and bisexual males had fallen to less than 1% of that population. "The gay community," she went on, "responded with a sophisticated educational program that changed the social behavior that was producing AIDS. The task now is to find a way to repeat that success and halt the spread of AIDS in the minority communities," the mayor concluded.

The new grant comes at a time when public officials and community leaders finally recognize that AIDS threatens heterosexuals, infants, women and ethnic minorities as well as gay men and IV drug abusers. Thomas Coates, for example, the director of the Behavioral Medicine Unit at UCSF, pointed out that 82% of the pediatric AIDS cases occur among ethnic minorities. "This makes the partnership with community health providers," according to Coates, "who are themselves from ethnic minorities, especially vulnerable."

Feinstein, who is nearing the end of her long term of presiding over the development of model programs in the San Francisco gay community's struggle to combat and stop AIDS, departed from the text of her speech to offer some impromptu remarks on the lessons of the last eight years.

"The gay community mobilized," the mayor said. "They got the information out. The spread stabilized because of truthful information."

Leaping ahead to the so-called "second wave," the mayor told the researchers and the press, "Time is our most precious commodity. This grant buys time [for] movement in the minority and IV communities. Be direct, be candid. Tell people the truth in a way that permits them to address their own situations."

Still speaking off the cuff, Feinstein

UCSF Aims for 'Designer' Drug

by Alex MacDonald

In a cautiously worded statement, officials of the University of California in San Francisco last Tuesday announced the beginning of a major effort to design a drug which will kill the Human Immunodeficiency Virus (HIV) without causing serious side effects to the virus' human hosts.

UC officials believe that this is the first time that drug design has been used in the attack on a major disease. The techniques are so new that no drugs developed in this way have yet reached the market.

The head of the UC team, Professor George Kenyon of the School of Pharmacy, caustiously against hope for results in the near future. "Targeted drug design," Kenyon said in a prepared statement, "is in its infancy. Long-range projects like this typically have a ten-year lead time after a promising drug is found. Even if we can cut this in half, that still means a lot of time and a lot of money invested in its development."

The project, funded for a five-year period by a $4.5 million grant from the National Institutes of Health, brings together a team of eight UCSF scientists with expertise in computer-assisted determination of protein structures and the design of drugs which can knock out enzymes crucial to the life cycle of the virus.

Drugs such as AZT and Ribavin, which help to prevent HIV from taking over the genetic machinery of host cells, often produce moderate to severe side effects. They came into use against AIDS as a result of trial-and-error testing of large numbers of naturally occurring compounds.

Drug design circumvents the often hapless process of trial and error. New techniques of threedimensional imaging and x-ray crystallography allow for computer simulations of specific interactions of engineered drugs with the macromolecules which allow the virus to survive and multiply.

With the structure of, for example, Continued on page 16

Happy Birthday, Danny

Entertainer of the year Danny Williams gets a big hug from AIDS Emergency Fund President Hank Cook during Williams' 35th birthday celebration last Friday at the SF Eagle.

Donations from the party benefit the Fund that provides direct services to people with AIDS.

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Lezbian Political Action Conference

Lezbian Agenda for Action, c/o SF Women's Bldg., SF 94110 552-5677

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MISSION HIGH SCHOOL
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Happy Birthday, Danny

The Comstock Cordially Invites You to Participate in our Anniversary Celebration

Qualified men and women who are interested in experiencing the intimate, comfortable surroundings of the Comstock Mansion, attentive service, superb food, complete fitness center and the utmost respect for privacy, are invited to call Jerry Yerrick, General Manager, or John Schmidt, President, for details of membership.

The Comstock
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(415) 885-6700
Plan Safe Halloween

Castro Braces for Ghoulish Gathering

by David M. Lowe

Preparations for this year's always spontaneous, but unstoppable Halloween night celebration in the Castro District appear to be the best organized ever.

For the first time in the history of the sometimes raucous event, SFPD and MUNI will implement predetermined, time-certain plans. In the past, police and transportation officials only closed the Castro District in response to swelling crowds filling the streets.

However, this year there's a new commanding officer at Mission Station, and his plan for dealing with the Halloween street party is markedly different. "Every year we battle the crowds and traffic until we're forced to drag out the barricades in a very disorderly fashion," declared Captain Michael Brush, commander of Mission Station. "This year we're more organized. I believe it's better to be pro-active than reactive, especially since we know exactly what's going to happen."

Brush's plan includes closing down the Castro District at 5:30 pm to insure security is in place before dark, removing all cars from the streets where the celebration will occur and rerouting MUNI buses at a specific time.

Tomorrow afternoon all cars parked on side streets when people are as well as autos parked on Castro Street between Market and 19th, will be towed. Brush believes the tag and tow plan will eliminate drivers having trouble getting out of the Castro once the celebration begins, provide better safety for the revelers and remove the possibility of damage to autos that frequently occurs when they're left on the street during the festivities.

The barricades closing four blocks of the Castro District will be erected at Market and Castro, Castro and 19th, Collingwood and 18th, and Harvard and 18th at 5:30 pm. The barricades will remain in place until police determine the crowd has sufficiently dispersed — probably around 3 am Sunday morning.

Brush was also responsible for negotiating this year's bus rerouting plan with MUNI. "No buses will be allowed to pass through the barricades after 6 pm," Brush told the Sentinel. "MUNI has agreed to run diesel buses all day on affected lines so that rerouting can be swiftly accomplished and completed prior to the 6 pm deadline."

In the past MUNI attempted to change from electric to diesel-powered buses just prior to rerouting, often missing their agreed deadline and causing a number of traffic problems.

The executive director of Community United Against Violence, Diane Christensen, is pleased with the MUNI plan but is taking a wait-and-see attitude. "Brush has taken a no-nonsense attitude towards this year's Halloween," Christensen said. "However, I'm offended by MUNI's history of not following through with their commitment to divert buses in a reactive, especially since we know exactly what's going to happen."

Once the barricades are up and MUNI buses rerouted, security becomes the major focus and concern for SFPD and CUAV. Checkpoints will be set up at the barricades to prevent dangerous weapons from being brought into the area. Police will also attempt to restrict individuals or groups whom overrides their intentions appears to be to disrupt the celebration.

CUAV will have teams of monitors dressed in white sweatshirts and caps patrolling the district, as well as accompanying teams of police officers. The team will also be on the lookout for weapons throughout the night. Police have also requested that bars and liquor stores in the area not sell bottled beverages. Brush is concerned that the empty bottles could be used as weapons or that the street might become littered with broken glass.

CUAV has also issued a number of suggestions on how people can increase their own personal security. "People who are wearing high heels as part of their costumes should not put them on until they arrive in the Castro," urged Christensen. "They should wear tennis shoes on their way to the Castro so they can easily run to escape an attacker."

Christensen also suggests that you prearrange transportation to and from the celebration and avoid walking alone on side streets. "Most people are safe while a part of the crowd, but many attacks on Halloween night occur on the less-crowded side streets when people are alone," said Christensen.

CUAV also suggests you carry readily available change for the telephone in case of an emergency. Christensen also urges people to carry enough money for a cab ride home whether you anticipate using a taxi or not. Finally, CUAV reminds you not to become so intoxicated that you become vulnerable to attack or forget to make correct decisions based on common sense.

First aid will be available at CUAV headquarters at 584 Castro Street. SFPD will establish a special outpost for the night at the Collingwood Recreation Center.

Have a safe and happy Halloween!
JOHN MOLINARI received a clear majority (53%) of the votes at the Alice B. Toklas Lesbian/Gay Democratic Club endorsement meeting.

JOHN MOLINARI won the overwhelming endorsement of the Political Action Committee.

JOHN MOLINARI is endorsed by 12 of 15 members of the Alice Executive Committee.

JOHN MOLINARI is endorsed by the current Club President and 5 former presidents.

A MESSAGE FROM ROBERTO ESTEVES,
PRESIDENT, ALICE B. TOKLAS LESBIAN/GAY DEMOCRATIC CLUB:

"JOHN MOLINARI is the choice of Alice's leadership, past and present, and a clear majority of our members. He has earned our support through accessibility, accomplishment and a commitment to the empowerment of lesbians and gay men. We urge you to support JOHN MOLINARI for Mayor on Tuesday, November 3rd."

WE JOIN THE BROAD COALITION OF LESBIANS AND GAY MEN WHO SUPPORT JOHN MOLINARI FOR MAYOR, INCLUDING:

- Stonewall Gay Democratic Club
- Concerned Republicans for Individual Rights
- Bay Area Non-Partisan Alliance
- Bay Area Reporter
- San Francisco Sentinel
Flo Kennedy talks — to everybody

by Cathy Cockrell

Flo Kennedy claims she has climbed up off her deathbed to appear at this media event. She arrives early in drawing-room pants, black patent leather shoes and headband, weighted with rings and bracelets, leaning on an ornate Mexican cane. She is here at the Flood Building to lend her renown as black feminist, activist and lawyer to columnist Warren Hinckle's bid for the San Francisco mayor's seat. Placing herself in a chair at the edge of the room, she scoops out the best place to situate herself. She wants a background that will look good for the cameras and a table in front "to hide my broken bone."

A tiny white poodle named Mr. T is jumping ecstatically in the center of the carpet. His owner, Missy, is negotiating intensely with Renzo the caterer over the placement of lunch meats. Flo claims, planting a smooch on the other woman's cheek. "I get them in...." Esther bends to whisper something in Flo's ear. "I'll be damned!" Flo responds. Esther goes to arrange tall red gladiola stalks beneath a "People Before Politics" campaign poster. "I'm not even sure what she said," Flo confides out of the side of her mouth. "Now you wait for the campaign workers are discussing where to put beverages; the sandwich man prepares to leave. "Excuse me, just once," she says. "See you, Renzo! Missy, I think we have an extra vase at the table. Do you need it or not?"

"Hinckle is the kind of person who should be in politics. His flippancy and fun is needed."

— Kennedy

Feminist legend Flo Kennedy.

I'm serious about him are because... he's, uh... " She stops, her attention riveted on the room's commotion.


"Oh, I care very much," says Flo. "He has taste and brains and he has humor."

"You could be describing Flo Ken­

Reply your own ideas..."

Continued on page 15

Flo Kennedy Talks — to Everybody

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"WEEKEND WHEELS"

Re-Elect

District Attorney
Arlo Smith

Continued on page 15

Hello." she interrupts herself. "These are all the Hinckle committee people. I get Flo to talk a bit about her law work to make $1,500," she continues. "But then I discovered you could make a speech. In those days, around 1967, the fee was $600 or $700. I couldn't believe it! Now every time I get arrested I raise my fee, so I'm up to $3,000."

Abruptly, she ceases to speak. "Go on," I urge, then look up and see an inflated balloon at her lips. She clamps her fingers together to capture the air inside.

"Oh, I forget," she says. "About Warren. I think Warren Hinckle is the kind of person who should be in pol­itics. His kind of flippancy and fun is needed in the campaign. The reasons

I raise my fee. so I'm up to $3,000."
ENDORSEMENTS

WE WANT THE BEST AIDS SERVICES IN THE WORLD... San Francisco, already the model for the world in its response to AIDS, faces an ever-increasing strain on its health-care delivery system. As more and more of our people are diagnosed with AIDS or ARC, and as more and more life-extending treatments become available, new funding solutions must be found. We want the new mayor to make AIDS the highest priority of the administration.

WE WANT A LESBIAN/GAY COMMUNITY CENTER... There is a growing need for a center dealing with the myriad of medical, social, cultural, and recreational needs of our community. We want in San Francisco what already exists in Fresno, Vancouver, Los Angeles and elsewhere. We want our own community center, and we want it soon.

WE WANT DOMESTIC PARTNERS LEGISLATION SIGNED INTO LAW... We want full recognition of our relationships. We want a vehicle to register our life commitment to each other, and we want benefits equal to those accorded to heterosexual spouses such as life and health insurance, bereavement leave, and visitation rights. Many California cities have already enacted similar legislation. It's time that San Francisco recognized the legitimacy of Lesbian and Gay relationships.

WE WANT AN END TO VIOLENCE AGAINST LESBIANS AND GAY MEN... There's no excuse for our people having to fear walking on the streets, riding on MUNI, or strolling in the parks. MUNI or the Police Force or both should be shaken up. The next mayor must make it happen.

WE WANT FULL EMPOWERMENT OF LESBIAN AND GAY PEOPLE... We want the new administration to have Lesbians and Gay Men fully integrated into the system at every level of government. We want equal access to the powers that run our city. We want a mayor who listens to us and who helps us achieve our goal, not one who dictates to us.

For many years our community has given its liberal friends the full extent of its support. In return, we must demand their support of us and who helps us achieve our goal, not one who dictates to us.

In a completely open and democratic process, we evaluated the candidates and their track records. We kept our goals in mind and considered what we want from a mayor. Only one candidate passed the test. Supported by a majority of our Executive Board as well as every Club President since 1979, our members overwhelmingly decided that...

Stonewall has been fighting for Lesbian and Gay Liberation for thirteen years. Nothing comes before that goal. We've never been dictated to by a party machine, a favored politician, or anyone. We don't make deals, we make demands.

WE WANT THE CANDIDATE WHO IS WITH US ON THE ISSUES THAT MATTER:

JOHN MOLINARI FOR MAYOR

MIKE HENNESSEY FOR SHERIFF

ARLO SMITH FOR DISTRICT ATTORNEY

YES on... A Police Facilities F New Parking P District Elections W A New Ball Park

Yes on B C D G H I J L N O Q U & V

Remember to Vote: Tuesday, November 3rd!

FOR INFORMATION ON MEMBERSHIP CALL CLUB PRESIDENT WAYNE MOORE 864-6096

PAID FOR BY THE STONEWALL GAY DEMOCRATIC CLUB
The Sentinel's Ballot Recommendations

POLICE FACILITIES BONDS: We support police facilities initially. It would be $20,000,000 for the improvement of various police facilities in the city and county of San Francisco.

STREET IMPROVEMENT BONDS: We support public street improvement bonds, 1987, to incur a bonded indebtedness of $27,000,000 for the improvement of streets, sidewalks, and the existing asphalt plant in the city and county of San Francisco.

HEALTH FACILITIES BONDS: We support public health facilities improvement bonds, 1987, to incur a bonded indebtedness of $25,000,000 for the improvement of the public health facilities within the city and county of San Francisco.

RECREATION & PARKS BONDS: We support public park system improvement bonds, 1987, to incur a bonded indebtedness of $15,000,000 for the construction and recreation of Kezar Stadium and various other recreational facilities in the city and county of San Francisco.

PARKING REVENUE BONDS: We support this plan for the city to enter into leases with the San Francisco Parking Authority to finance the construction of certain neighborhood parking lots and garages.

CITIZEN COMPLAINT AGENCY BUDGET: We support the elimination of the limit on the annual budget of the Office of Citizen Complaints.

DEPUTY SHERIFF RETIREMENT PAYMENTS: We support the limiting of retirement contribution of deputy sheriffs to seven percent of their wages.

EMPLOYEE RETIREMENT: We support the city allowing system representation for time they spend on leave from city service representing city workers.

NURSES RETIREMENT EXEMPTION: We support the city excluding extra hours worked by nurses on a day-to-day basis when calculating their retirement benefits.

Appointments of County Clerk: We support the county clerk being appointed and holding office at the pleasure of the mayor.

CANDIDATE FILING DEADLINE: We support the filing deadline for candidates for municipal office being moved back from sixty days prior to election to sixty-eight days prior to election.

Health Service Board Election: We support retired city employees being allowed to vote for members of the Health Service Board.

District Election of Supervisors: We support the election of members of the Board of Supervisors by district rather than by at-large vote. Under the current at-large election system, candidates must spend hundreds of thousands of dollars to run. This creates a situation that favors incumbents, wealthy candidates and those supported by big money. There is direct representation in our Congress and state legislature, and there should be in our city government as well.

Minimum Firefighter Staffing: We support the city providing a minimum number of firefighting personnel, stations and equipment, for procedures for moving or closing fire stations, and requiring the mayor and the Board of Supervisors to appropriate funds to maintain these services.

Public Utility Tax Repeal: We support the prohibition of any local tax on residential, electric, water or telephone bills.

Public Property: We support making it the policy of the people of San Francisco to provide public access to the ocean on the sale or transfer of public land under specified conditions. This poorly worded proposition will damage the city's efforts to provide affordable ocean access.

Nuclear Free Zone: We support a policy of the people of San Francisco to declare San Francisco a nuclear free zone.

Consumer Condemnation: We support a policy of the people of San Francisco to support a consumer boycott of companies which profit from South Africa.

Baseball Stadium: We support building a baseball park at 13th and Townsend streets.

Drown the Rats

The members of the CRIR always seem to be walking around with their knees in front of the Republican enemies of the gay community. The results of their doing slave-service for the Republican Party are rather gross:

1. The Republican Party has not appointed any CRIR leaders to any important political posts. Meanwhile, the leaders of the Harvey Milk, Alice and Stonewall clubs have won lots of positions in local Democratic Party.

2. Statewide, the Republican State Central Committee passed calling for compulsory jailing of gay and lesbian rights come first among those who work within the Republican Party. The contamination of the gay political agenda would be done "behind the scenes" that we were there. In our community, anything different from being a particle, ""premature"" or "irresponsible" in attacking the "Republican Party."

3. Duane Strohlein is a gay aide to Cran- l covered by PostOffice, San Francisco, California. The entire contents of the Sentinel are copyright 1987 by GayFirst, Inc., and may not be reproduced in any way without written permission from the Editor-in- Chief.

March Aftermath

To the Editor:
The tears have dried, the cheers are mute, the bodies tired, and pride, happiness subdued. What did we learn? What were our gains? The answer is 500,000 positive people that will return to every corner of the USA and spread a story of love, sorrow, and injustice. What were our gains? The answer is 500,000 positive people that will return to every corner of the USA and spread a story of love, sorrow, and justice.

And bless you, Sentinel staff! Your coverage was better than the Wash- ington Post's coverage of other Bay Area paper because you were there.

Thanks!
Bill Gere

Chronicle columnist Herb Caen with partygoers at the I-Beam's tenth anniversary bash.

Posturing Politicians

To the Editor:
Our community's response to the gay-baiting legislation by Sen.

Alan Cranston offers us all an il- luminating example of how gay and lesbian civil rights efforts can get en- tangled in the cold-interest of Democratic Party machine politics. The dismal lack of forthright response by some of our purported "progres- sive leaders" provides quite a contrast to the Republican Party's response to the Milk Club leadership has been very slow to act, while some members of our purported "progres- sive leaders" provides quite a contrast to the Republican Party's response to the Milk Club leadership has been very slow to act, while some members of

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Doing Anything to Win

Sometimes offhand remarks, like Freudian slips, reveal the most about people. The San Francisco Chronicle recently quoted such a remark by Art Agnos that pretty well sums up his entire campaign in the gay community. Agnos said, "I'll do anything do win."

The Button

Last Saturday at the corner of 18th and Castro Streets, I saw that attitude in action. What caught my eye was one of the Agnos campaigners handing out literature and wearing a very curious button. It was a John Molinari button, but it was circled with red and had a red slash across it. It was the international "No" sign — as in "No Molinari." As in "Stop Molinari." As in the same buttons and signs you've seen recently in the "Stop Beer" campaign.

Has our community come this far only for one of our oldest friends to be equated with overt and hated enemies of gay rights? Are Art Agnos' supporters in the gay community so desperate to make their case that their pitch becomes, essentially, "Anyone but Molinari"?

Straight People Know Best

I entered into a discussion with the man wearing the button, who made a very interesting comment. "Look at the polls," he said, referring to those that show Agnos pulling up even with Molinari. "At least straight people are showing some common sense and are coming over to the right side."

So it's come to that. A gay man at the corner of 18th and Castro Streets wears a button which implies that one of our friends is a universal enemy and then cites the attitudes of straight people to argue Agnos' case to his fellow gays.

The Flyer

On one of his Milk Club flyers there is the outrageous assertion that "John Molinari refused to endorse Harry Britt for Congress unless he would agree to a deal to end his threat for mayor and cover up his longstanding feelings about Molinari."

Do you remember 1984, when Harry Britt and John Molinari were the two vote-getters in the Milk Club endorsements for the Board of Supervisors? Do you remember when the Milk Club was unified with the rest of San Francisco against a fellow member of the liberal, straight machine.

Harry then talked about how John Molinari has always been there, both as a fellow legislator and, more importantly, for the gay community whenever its rights were challenged. He said that even though he and Jack sometimes disagreed, that Jack was fair, was honest and independent enough to invite lesbian and gay people into a true partnership in running this city.

Agnos has staunchly fought for our community and our city next Tuesday. I urge you to vote for John Molinari for mayor.

We don't need a mayor who will do anything as in. With John Molinari we will have a mayor who has done everything to make sure that if he is elected, we will win. And that's the difference.

FROM THE DESK

DAVID M. LOWE

Progressive Empowerment

After nearly a decade of absence from the mantle of power, the progressive community stands poised on the threshold of reclaiming their rightful place at City Hall.

Despite a relentless campaign to discredit Assemblyman Art Agnos, it appears that voters are ready to overwhelmingly elect him the next mayor of San Francisco.

Recent polls show that Agnos has overcome what seemed insurmountable odds and leaped into the lead over once front-runner Supervisor John Molinari. Most political pundits credit Agnos' recent upward movement in the polls to his positive, issue-oriented campaign.

Agnos presented voters with clear, sometimes unpopular choices, and they responded with support.

When every poll in town showed overwhelming support for homegrowing of the Moscutar, Agnos stood his ground and fought for our rights as lesbians/gay men by supporting anti-discrimination language that even Supervisor Britt couldn't accept. He stood for what he thought was good and what he thought was right, even though he and Jack sometimes disagreed.

Agnos' proven support for the progressive community, even in the face of adversity and political unpopularity, is the best indicator that he will not abandon us when the going gets rough.

I would urge you to take back the power we lost at the hands of an assassin's bullet nearly ten years ago and cast your ballot next Tuesday for Art Agnos for mayor and Yes on P for the Democratic Club.

Assemblyman Art Agnos campaigns in the Castro district with one of his most ardent supporters, Maurice Bole, president of the Harvey Milk Lesbian & Gay Democratic Club.

Assembly despite major and often vicious opposition from conservative, right-wing fundamentalists.

Agnos was the only candidate to support downtown growth control and is truly committed to once again empowering the neighborhoods. His consistent support of district elections further ensures that empowerment.

Agnos is committed to ensuring that San Franciscans can afford to live in this city and has always supported rent control and has taken the strongest policy on vacant control.
Tough times will tax any person. The homeless will appear on our streets. Seven years of Reaganomics — more economy appears to be suffering from ing to be removed at great expense. The AIDS epidemic will require increasing to have a very tough job. Not only are agree on is that the next mayor is going into the job. Molinari has been endorsed by the current mayor, Dianne Feinstein. Given her recent incarnation as Senator John Doolittle, that alliance would indicate that Molinari may be suspect in his dedication to gay issues. But we’ve always known that Diane didn’t really like us. Now that she has little need for us, she’s free to let her true feelings surface.

This is the mayor who shuns our parade, who vetoed domestic partners legislation and who turns her nose up at the reality of gay sexuality. Maybe she really is just a prude, I don’t know. But I do know that John Molinari not one of his own to Congress, John Molinari didn’t worry about the opinions of the folks in the more conservative neighborhoods. He came out with a strong endorsement of Harry Britt and followed up with enthusiastic the state legislature with his annual ef­forts of some members of the Harvey community. When the Alice B. Toklas club attempted an endorsement in July, a new low was reached in club behavior that I personally felt was the fault of some of Art’s ardent advocates. This campaign is going to end, but our fight has a long way to go. There’s no need for hatred to develop over a choice between two good candidates.

I don’t have a personal friendship with John Molinari, nor do I seek any position in his administration if he’s elected mayor. I do want him to be responsive to our needs and to listen to our concerns. He has already pledged his support for domestic partners legislation.

For the past 15 years, John Molinari has stood with the gay and lesbian community. When I look at the challenges facing the next mayor of this diverse city, I want a candidate who unites people, not one who creates divi­sions. A candidate who knows the workings of city government inside out.

That candidate is John Molinari.

The campaign Agnos has waged in the gay and lesbian community. When I look at the challenges facing the next mayor of this diverse city, I want a candidate who unites people, not one who creates divi­sions. A candidate who knows the workings of city government inside out.

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What was a radical idea even in the gay community when Harvey Milk presented it is now obvious: that gay people should not count on tolerant, powerful straight people to take care of us but should elect our own.

It is this idea of gay empowerment that so clearly sets Jack Molinari and Art Agnos apart.

Jack Molinari has been a great ally and activist for the lesbian and gay community for over 15 years. He has been solidly with us during major legislative efforts—AIDS funding, domestic partners, the No on 64 campaign and many others.

Even more important than his record on the issues is Jack’s commitment to the empowerment of gay people.

Not only did Art Agnos run against Harvey Milk for his Assembly seat, he did what he could to see that Harvey was never elected a Supervisor. In the midst of the AIDS epidemic, when the presence of an openly gay member of Congress from San Francisco could have made a major difference, Jack Molinari understood and was there with us. Art Agnos spoke to me only of his longstanding friendships.

Jack Molinari is someone our community has always been able to work with. He seeks and listens to our advice. He defers to our judgment and allows us to take the visible role in pressing our agenda. In sharp contrast, Art’s campaign signals a return to a time when powerful straight people dictated to our community and made us grateful for their generosity.

By supporting Jack Molinari, I believe we can set a course for our issues that is our own, and which empowers each of us.

I urge you to join with the broad coalition of lesbians and gay men who will be voting for Molinari for Mayor on November 3rd.

Harry Brit

Together there’s nothing we can’t do!

John Molinari for Mayor
Questionable Climate

To the Editor:

This weekend at 18th and Castro St., I had a flyer literally shoved in my face by an Agnos rallies who was standing directly in front of the Stonewall table for John Molinari. He and his friends seemed desperately afraid some passerby might get some information from the Stonewall people favoring Molinari. They apparently have no respect for our individual judgment or for a free exchange of ideas.

In tones meant for a wayward child, they instructed me that Molinari is "against gay rights" and that the gay Molinari supporters have "sold out the community."

The flyer had a list of Agnos endorsers described as "people you can trust." The Sierra Club is on the top of the list. I recall that last year the Sierra Club leadership displayed some very ugly homophobes by rejecting a proposal for a gay and lesbian chapter.

I don't trust pseudo-liberal Sierra Club executives, and I certainly do not trust some of the fanatics pushing Agnos in our community. They tell me I need to know about what kind of political climate we have under an Agnos regime.

Tony Moore

A Vote for Art

To the Editor:

The lesbian and gay community is very fortunate in having the major mayoral candidates friendly to its cause. Still, we must ask ourselves if "friendliness" is the crucial issue in this election. Isn't effectiveness a more important consideration? When we look at AIDS funding, equal rights and experience, Art Agnos, I think, is the candidate who will provide the leadership, the effective leadership, that San Francisco and the lesbian gay community needs.

A few months ago, I heard Agnos speak to a largely non-gay group in a private home, and he made it very clear this straight audience that AIDS is his number one priority, and that further, he would work to get federal and state funding for San Francisco. With his experience in Sacramento, he is clearly the candidate most likely to succeed in this area.

Also, Agnos should get credit for his basic attitude toward our community. At the March on Washington this past month he stated that all people, regardless of sexuality, are part of the larger community. How many other straight politicians have arrived at this level of consciousness? How would we come right out and say it publicly?

We need leadership that is going to help direct public attitude in a positive direction, not just a "friendly" mayor who will alter his configuration every time the wind changes direction. Our city and our government need a mayor who stands for something and will be effective in working for equal rights.

The only sexual act that has a high correlation with AIDS is anal sex bottom. To assert that gay men are at high risk because a minority of them are sodomites doesn't make any more sense than asserting that all sodomites are gay. As a matter of fact, most sodomites are straight.

We should demand that the AIDS Foundation remove gay men from the high-risk category and, instead, list "bottom sodomites." And oral sex be removed from the "un-safe sex" list and listed as "safe sex."

To save lives and expose a hoax, I am advertising a cocksucking orgy. I promise to cancel the event when they produce a statistically significant correlation between AIDS and the sexual act. The AIDS Foundation has deceived us for too long and it is time for them to put up or shut up.

Rev. Donald Jackson

Gingers, Too!

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Brunch Sat. & Sun.
Mexican Night every Tuesday

Special Halloween Dinner
October 31 6-10 PM
$6.99

Prizes for Costumes
Judges: Lily Street, Sable Clown

A DOWNTOWN INEXPENSIVE DRINKING BAR FOR PEOPLE WITH MONEY

Concerned Republicans for Individual Rights urges you to support

John Molinari for Mayor

This AD PAID FOR BY THE FOLLOWING MEMBERS OF THE JERRY ROBERTS, DOUG AMBROSON, ED IAO EY, NIKI WOOD, NORM LARSON, JAY LINDHOLM, ROBERT E. BART, CHRIS ROYER, ALPHONSE SLIGHT AND OTHERS.

Setting the Record Straight

To the Editor:

This week's letter to the Sentinel regarding the mayoral endorsement vote in the Alice B. Toklas Lesbian and Gay Democratic Club is so full of inaccuracies that I think it is necessary to set the record straight. The writer accused the Molinari campaign of attempting to "throw out the bylaws" and to disenfranchise new club members. The fact is that only after repeated charges of "vote buying" and in response to a legitimate concern about the credibility of our endorsement, some of Molinari's supporters of packing the club bylaws to make only those people who were club members as of January 1, 1987, eligible to vote in the October mayoral endorsement. This amendment was introduced, publicized, debated and voted on, in all complete accordance with Alice's bylaws. After accusing Molinari's supporters of packing Alice's membership, it is ironic that we are now accused of trying to disenfranchise those same members.

In character with the rest of his letter, last week's writer ended by repeating a nasty personal rumor about the publisher of the Sentinel. He admitted he didn't know if it was true or not, probably he didn't care.

Like last week's writer, I hope that Alice (and the whole gay and lesbian community) can pull together and move forward on matters of common concern. We cannot have unity, however "broad" in concept.

Richard Young
Flo Kennedy
Continued from page 8
right flush! We want them, on the camera. The media is where it's at... Hey, I finally tied a balloon!" "Oh goody," chirps Esther. 'Alma steps over, takes the balloon. "Let me blow. You talk." "Oh, that's right," Flo says. "I have a theory about how much fun politicians can be. I just think if it's properly done it's really..." A round faced, wide-eyed young man has come into her line of vision. "Want to blow up a balloon!” she offers. "He's a trumpet player!” someone volunteers. "Oh, he's got strong lungs," says Flo. "See how innocent he looks!" Missy leans over solicitously: "Are you kids getting your interview?" "No," Flo says. "I'm interrupting her every minute. It's just chaotic. She's learning a lot about me. As she sees, I can't stay on the subject. Don't you want a campaign button. Missy? Now, I'll behave." Another question: What experiences led her to become a feminist? "Well, I guess because I'm a woman, but with him they want a campaign button. Missy? Now. I'll behave." "Some people want to be in the beginning of fashion. I want to be in the beginning of ideological thinking."

— Kennedy

Flo lets her head drop back to its normal position, spits the horn man. "Oh God," she says, "is he a doll! He's a trumpet player, and he's blowing up balloons like crazy!"

The musician, pleased, steps forward and hands Flo Kennedy one of his flyers. He, too, is running for mayor -- on the Party of Life platform "Every Man a King! Every Woman a Goddess and Babies Are Best!" Flo gladly accepts the literature, plus a pink promo­leters. He has shown me how to train hard and combine bodybuilding with aerobic exercise. The result is evident in three weeks. I've lost 20 lbs. and am ready to sign up for life.

Michael and his program are truly amazing! I've lost 20 lbs. in 6 weeks in all the right places!

Mike has tailored his programs meet my individual goals.

I gained 18 lbs. in 6 weeks in all the right places!

John Schoens

San Francisco Sentinel • October 30, 1987 15
AIDS Funding
Continued from page 5
then addressed the financial strains in which the city finds itself and said there "must be an infusion of money from the state. The city's revenues are beginning to decline while state revenues are growing."

After alluding to the diversion of funds from other city programs to the fight against AIDS, Feinstein wound up by saying, "I hope the next mayor will be able to do a better job than I have done."

Her off-the-cuff remarks underscore the seriousness with which officials regard the health crisis. Even Feinstein's most stringent critics consider her treatment of AIDS in San Francisco as outstanding and a suitable national model.

The new grant will allow researchers to study some 1,500 San Franciscans. The research marks the first time health professionals have undertaken to study what has become known as the AIDS culture. Research will focus sharply on how messages about sexual behavior and drug use are heard in minority communities and how they can be most effectively presented.

The studies undertaken with the grant money will occupy some 50 researchers in epidemiology, the behavioral sciences and health policy analysis. In addition, approximately 150 outreach workers will carry results to the field even while the studies are in progress.

UC Berkeley and UCSF will ensure the scientific quality of the studies and policy analysis. San Francisco public health officials will be responsible for providing expertise and sites for research. Minority researchers and the Bayview-Hunter's Point Foundation will guarantee the appropriateness of the research to the communities at high risk and provide expertise for carrying it out.

Because of the large size of the groups under study, significant outreach to the communities at risk will become an ongoing feature of the research. Among IV abusers, health officials report that the rate of the spread of HIV infection now approaches 17% and is rising.

Among adolescents — another target group — the incidence of AIDS remains low, but the incidence of sexually transmitted diseases (STDs) is high and growing. In the gay community, STDs have virtually disappeared. STDs have proven to be one of the most reliable predictors of HIV infection through a population.

The new studies, then, will look at the following:
- Risk factors for HIV infection in black, Latin and white single men and women, ages 20-44, who live in high-risk neighborhoods in San Francisco;
- Institutional and educational programs aimed at reducing the risk of AIDS in sexually active adolescents;
- An outreach program for IV drug users and their sexual partners to investigate the impact of intensive counseling, social support and antibody testing on reducing AIDS risks (results will be applied to health workers nationally);
- An international exchange program to promote AIDS prevention programs in Africa and Latin America;
- An analysis of state and county prevention programs throughout California.

Both the setting of the press conference in UCSF's School of Pharmacy and the cautiously dry language used by academics to describe their work proved provocative for some members of the press. One exasperated reporter, calling the research project a waste of precious time in the midst of a crisis, demanded to know why they don't "just get out there and do something!"

Professor Cours, among the reporter addressed her question to another speaker, took the floor and called the question "naive. Only San Francisco provides data on what works and why," noting that behavior change requires coordinated, concerted effort.

"If we don't do this kind of work," he said, "we will have the same kind of carnage in minority communities as in the gay community."

The grant to UCSF comes jointly from the National Institute of Mental Health and the National Institute of Drug Abuse. It will bring the total expenditure on AIDS by UCSF to $60 million. Expenditures by the city have risen steadily from $170,000 in the city's first AIDS budget to the current level of $30 million.

'Designer' Drug
Continued from page 5

An enzyme in hand, the drug designers can then use older, well-known techniques of cloning and chemical synthesis to produce virus killers with specific properties and, at least in theory, low toxicity for humans.

According to Charles Craik, a molecular biologist in UC's School of Pharmacy and a member of the research team, researchers have identified at least eight and possibly twelve internal sites which are identical and stable in all known variants of the highly mutable virus.

One such site chosen for special attention by the UC team, the so-called pol gene, produces enzymes which digest proteins and allow the virus to slip into its own genetic blueprint (DNA) into its host cells. Inhibiting the virus at that point in its development promises protection for the immune system, especially the T-4 helper cells, from the massive carnage characteristic of HIV infection.

The UC team expects to go through the following steps before producing a drug suitable for human testing:
- Obtain quantities of enzymes sufficient for laboratory use;
- Model the structure, in three dimensions, of a computer, and tailor-make inhibitors, that is, molecules that latch onto the protein and incapacitate it;
- Finish the chemistry to predict which inhibitors will work;
- Synthesize the inhibitors and test them in cell culture;
- Test successful inhibitors in animals for toxic side-effects;
- Begin clinical trials on humans.

The UC group believes they have one inestimable asset going for them: They have worked together before successfully. "A team effort is necessary," team leader Kenyon is quoted as saying, "to solve a sophisticated problem like this."

Less officially, Kenyon told the Sentinel that work on hormones members of the team recently completed with the same techniques now seemed "like a rehearsal for AIDS."

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

Tips on AIDS
Condoms are inexpensive. Every drugstore sells them. Headlines sells them for as little as nine cents each. It takes maybe nine cents of your money and twenty seconds of your time. Condoms can stop the spread of AIDS. Use 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 415-864-6006

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CELEBRATE DIVERSITY!

The Blue Muse
409 Gough St.
San Francisco, CA
is pleased to announce that Pipit Rungson, Executive Chef at Victoria Plums' 429 Gough St., and his staff are being added to the staff at The Blue Muse starting November 3, 1987

We welcome them and all of you.

Lunch - Dinner
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**SPORTLIGHTS**

** Locker Room Democracy**

With election day at hand, it seems appropriate that I, too, should offer opinion and counsel on the myriad of heretofore unknown sports propositions perplexing the voting public.

These policy-statement-type propositions were first proposed in the August issue of your *Jock Survival Handbook*, next to the pop-up Lite Beer advertisement. Considered from A to Z (with my brief explanations) are *Sports Props '88*.

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** Finish Line**

*Continued from page 1*

on reports from over 400 precinct cap-
tacts actively working the city for Agnos.

"We're feeling good about the move-
ment we're seeing," said Schaeffer.

"We're particularly gratified that our
lead appears to be increasing in the pre-
cincts around the Castro."

When asked where Agnos would
place with the voters on Tuesday,
Schaeffer predicted a tough run-off with either
Littlejohn or Molinari,

"However, we are quietly confident and
undecided voters you can never be sure.

Unfortunately, Schaeffer said, "With the number of
hours working MUNI stops
on reports from over 400 precinct cap-
tacts actively working the city for Agnos.

"We showed them more respect, gave them
more substantive ideas and positions to
evaluate," contended Schaeffer.

"It's been a fun campaign because it was so
positive, even during the darker days
when virtually everyone was writing us off as a
candidate. During that period
we're seeing," said Schaeffer.

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HEALING RESOURCES
VAN R. AULT

Dialogue with the Dead: Healing in the Spiritual World

As everyone knows, October 31 is Halloween. Also know as Saint John, All Hallows Eve, All Saints’ Day and the Day of the Dead, this occasion from ancient times has been used in

* HAUNTINGS AND HEALINGS: *

In recent years, there has been a renewed interest in the spiritual world and the presence of those who have passed on. Many people are seeking ways to connect with their loved ones and find healing through these ancient traditions of communication with the spirits of the dead. These traditions support humanity in understanding and embracing life with more depth and greater joy. It is in observance of these ancient ways that the following article is presented.

The author relates this article to the eternal spirit of Ron Cohen and to the spirits of all who have died of AIDS and have no one to remember them.

"I'll pray for his soul" is a statement you sometimes hear from people when a loved one has died. Praying for the soul of the dead sounds like a nebulous idea. But what if your loved one has died, you can still communicate with the spirits of the dead. These traditions support humanity in understanding and embracing life with more depth and greater joy. It is in observance of these ancient ways that the following article is presented.

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October 30-November 5, 1987

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Continued from previous page

Ghostly Drama

Surprisingly, there are some beings who are so locked into a traumatic earth-life memory that they will not let go of it until after death for the great Judgment Day when they'll be re-integrated with their deceased physical forms for another go-round of earthly life. They're still hanging around the gravestone. There are also beings who are disoriented after their transition and don't even realize they're dead. (Sort of walking around as a ghost and not recalling what happened the night before.)

Some spirits are so locked into traumatic earth-life memory that they can't see they have any other options but to continue repeating those same scenes. Entities may even create disturbances in an environment, such as moving physical objects or making noise.

One time, this person went to a theater to see a documentary on the supernatural. As the film started, the theater began to shake violently. The person then heard footsteps, doors opening and closing. The next day, the person went to the dwelling he shared with his mother. He found a vice, and there's nothing served by being a phony psychic and helping to recreate the wailing wall and helping to recreate the scene. Entities may even create disturbances in an environment, such as moving physical objects or making noise. (Sort of walking around as a ghost and not recalling what happened the night before.)

While there's something to be said for free entertainment, what really counted was calling for a healing of the entity.

In most cases of genuine hauntings that I've observed or heard of, the occupants of the house were in very little danger. The worst that happens is the entity frightens the occupants or creates a disturbance. When children insist a ghost is harassing them, they should be dealt with not with energy in the only way they know how: by hooking into a living, embodied person. They should be dealt with not with energy in the only way they know how: by hooking into a living, embodied person. They should be dealt with not with energy in the only way they know how: by hooking into a living, embodied person.

Children seem to be favorite prey for other spirits. A little girl, about ten years old who had died in the area about a hundred years ago in an accident and hadn't moved beyond it, I spoke the word for healing, and he was instantly lifted to a higher expression of life.

To do a healing, it's not necessary to know that entity's whole dramatic story. If there's something you need to find out to create completion, find out, but there's nothing served by being a phony psychic and helping to recreate the wailing wall.

One time, I performed a healing on a young boy about ten years old who had died in the area about a hundred years ago in an accident and hadn't moved beyond it. I spoke the word for healing, and he was instantly lifted to a higher expression of life.

By the authority that I AM, by the beauty and gentleness of the Higher Power, the directed force of your attention, in intention and will, you can release the spirit from the merrily-go-round of earth life and send him forward into the light of greater freedom and continued growth. It is not difficult to do this once you know how.

To that end, I want to share some techniques to support you in encounters with discarnates. The Ritual of Releasing is designed for an individual's use in completing unfinished business with a loved one and giving him an exquisite send-off. It can be the great cosmic push for a soul who is choosing to hold himself back from the cosmic tune-in. It's, of course, recommended that you adapt the techniques to whatever the spiritual/matrix you're operating in. Bring in all the flourishes and ground yourself by imagining a cord extending from the base of your photograph. Standing together in a row in front of the photograph, rest your eyes, begin to breathe slowly and deeply. Use any meditative technique you know to bring yourself into a serene, centered state of consciousness.

If you don't know any, try counting ten from twenty down to one very slowly, telling yourself that with each number you descend you become more and more relaxed. Open your eyes. Look at the photograph. Stare into the eyes of the image until you feel a sense of connection with the person. The purpose of doing that is to have your attention strongly aligned with your memory, feelings and relationship with the person. In some cases, their actual spirit may seem to be present.

When communicating with a spirit that requires healing, talk gently to it, silently or aloud, and affirm that it is healed and forgiven, that the past is over, and that it is safe and appropriate for it to go into the light.

Ground yourself, and with the deepest authority of your soul, declare the following treatment—over and over if necessary—until you feel a resolution has taken place. When calling in the beings of Love to assist you, make sure you are summoning the highest force you know, an agent of Light, so that agent is completing the healing, not you. If you do this, you need not have any fear of any circumstances present from the spirit world.

Life is limitless and eternal. Life is the endless expression of creative energy, manifesting, decaying, recreating itself through endless forms and infinite time. This Life force is the Source of all creation. This Source is all Love, all Compassion, all Joy, Ecstasy, Peace and Wholeness! I, __________, am one with this Source, and I know this entity, __________, is one with this Source. From this unity, I claim this absolute healing of this entity's expression: the wordless joy of the Higher Power ignites within his awareness. This joy of love melts any residual fear, anger, resistance and sorrow. The limitations of the past are healed this instant! Any negative attachments to any form of human life are now surrendered and buried into divine fire. All of these thought forms are consumed in light, leaving only the clear, perfect wholeness of that I AM, that I AM, that I AM.

The Higher Power, all is healed and forgiven. I call forth this entity's Higher Self to mold it in perfect peace. I call on the guardian spirits of Divine Love (if you know of any) to appear and assist with any task as you call them on (by name) to align in this instant and transport __________, this entity, to its proper place in the Light.

By the authority that I AM, with the beauty and gentleness of the Higher Power, I command that this is now done in perfect peace, impeccably pure, I claim and accept total harmony for __________, this entity, and for myself. I give thanks to the Higher Power for this absolute healing. I gratefully embrace the perfect radiance of this moment for all concerned. I praise theSource from which I came, from which I draw this strength, that I, __________, am an instrument for healing.

All is well. As I decree, so it is.
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HOLISTICS

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Walking the earth upon which I make my home. I imagine him at his most radiant. As you do, feel the radiance within you joining and supporting him in this moment of peace. You may feel like resting in silence for a time during this segment. Light the last candle. Say, "This represents the future: limitless possibilities. The power that made you know exactly what is needed for your perfect unfoldment and guides you every step of your journey. Perfect peace and joy renew you. I bless your future and release it into the light." Visualize the person as peaceful, serene, content. You might wish to imagine him at his most radiant. As you do, feel the radiance within you joining and supporting him in this moment of peace. You may feel like resting in silence for a time during this segment. Light the last candle. Say, "This represents the future: limitless possibilities. The power that made you know exactly what is needed for your perfect unfoldment and guides you every step of your journey. Perfect peace and joy renew you. I bless your future and release it into the light." Visualize the person as peaceful, serene, content. You might wish to imagine him at his most radiant. As you do, feel the radiance within you joining and supporting him in this moment of peace. You may feel like resting in silence for a time during this segment. Light the last candle. Say, "This represents the future: limitless possibilities. The power that made you know exactly what is needed for your perfect unfoldment and guides you every step of your journey. Perfect peace and joy renew you. I bless your future and release it into the light." Visualize the person as peaceful, serene, content. You might wish to imagine him at his most radiant. As you do, feel the radiance within you joining and supporting him in this moment of peace. You may feel like resting in silence for a time during this segment. Light the last candle. Say, "This represents the future: limitless possibilities. The power that made you know exactly what is needed for your perfect unfoldment and guides you every step of your journey. Perfect peace and joy renew you. I bless your future and release it into the light."
Close Encounters with an American Queen

Liz Taylor Visits SF, Flashes the Krupp Diamond, Sells Perfume and Explains the Origins of Her AIDS Activism

by Robert Julian

Why is Elizabeth Taylor, at the age of 55, beginning to discover herself, while her contemporary, Marilyn Monroe, has been dead for a quarter of a century?

I t only takes a few seconds to realize this is not going to be the routine press conference I had anticipated. Like pre-schoolers on a field trip, the press corps is instructed to follow the publicist, stay close to each other and walk single-file through the crowd. Over a thousand people, some who have waited for hours, are jammed into the aisles of Macy's cosmetics department waiting for Elizabeth Taylor to introduce her new Passion perfume. As we cautiously weave our way through the crowd, the onlookers stare daggers at our press badges. Their faces betray a jealous contempt for the 24 reserved seats awaiting us in front of the stage.

The photographers are perched on top of make-up counters, setting up for that perfect shot, while Chen Sam, Taylor's long-time personal assistant, coordinates activities on the floor. Miss Sam wears a purple satin jacket with "Elizabeth Taylor's Passion Fall '87 Tour" embroidered on the back. It produces a peculiar effect, making her look not unlike an aging groupie for a rock band. This effect is not quite as amusing as the dozens of men in blue blazers and gray slacks wearing badges that identify them as "Elizabeth Taylor's Passion Security. ' ' 

As we walk single-file behind Miss Sam, I reflect, I have never done this before. It gave me an opportunity to meet people and go through this kind of experience. Taylor responds, "Because I've never done this before. It gave me an opportunity to meet people and go through this kind of experience. I've never done personal appearances before and at first I was frightened. It's all part of a process I'm going through, a sort of evolution, discovering more about myself, being freer and more open with myself."

This statement is given more meaning by a conversation I've just had with the woman behind me in the press area. She was the unit publicist on a film Taylor made in 1968 with Warren Beatty called The Only Game in Town, and I asked her if Taylor was drinking a lot at that time. "Sure, but we all were. There was alcohol on the set, and there would be parties every night after shooting. But what impressed me most was how sheltered she was from the world around her. She was surrounded by this entourage of people that followed her everywhere and kept her insulated. For instance, if she wanted to know what the weather was like, she would turn to one of them and ask, then they would go to the window and give her the answer."

Taylor's problems with pills and alcohol have been well publicized, as was her stay at the Betty Ford Clinic. She has been quoted as saying, "I can't remember a time when I was not famous," and she refers to her years under contract to MGM as "eighteen years of penal servitude." When you consider Taylor's personal problems, the bizarre nature of her public life, and the pressures of sustaining a forty-year career in the most schizophrenic profession imaginable, you get some feel for the kind of determination she must possess. It's no small accomplishment to be standing in front of this crowd looking as good as Taylor looks.

Inevitably, the topic of AIDS comes up, and I ask her how her experience as a senator's wife affected her approach to the floor. Her make-up and hair are flawless and she looks exactly like what she is: an uncommonly attractive 55-year-old woman.

"Sprinkled through the crowd, and the press corps, are assistants with microphones. Soon the questions start coming. More often than not they are expressions of adoration for Taylor's beauty or her movies. Somewhere in the middle of all this I start wondering, "Why is this woman selling perfume?" As soon as the thought crosses my mind, I hear the question come from someone else's mouth. Taylor responds, "Because I've never done this before. It gave me an opportunity to meet people and go through this kind of experience. I've never done personal appearances before and at first I was frightened. It's all..."
Boys (and girl) in the band:
Members of American English (top) Daniel, Mike, Laurence, Roxie; (bottom) Julia, Michael and Jeff.

Two SF Bands Add Their Own Brand of Music to the Newest Wave of Rock 'n' Roll

For much of its short history, the music of the collective gay community, both here and abroad, has been either disco, opera or classical — anything but rock and roll.

and pelting out loud, high energy rock music. All around them, a co-ed crowd of young, all-in-black rock and rollers are dancing and drinking. Two women in motorcycle jackets and blue hairspikes stroll pass the fan dancers and, after giving them the once-over, one of the women asks, "You boys lost or something?"

Obviously, these two disappointed disco enthusiasts somehow missed the recent barrage of print media surrounding the historic debut of Rockers, San Francisco's first gay-specific rock club located at the End Up bar. Every Wednesday night, using live rock bands and rock records spun by DJ Kim Danders, the End Up — a longtime bastion of gay disco culture — is transformed into a club that's about as far from disco as you can get.

Another equally confusing moment was had by scores of leather-and-chain-clad gays and lesbians this summer at the Dore Alley Street Fair when local rockers American English climbed on the stage, plugged in and began pumping out rock music more akin to the Fab Mab than a homosexual block party. Even more surprising than that, however, was how quickly the band became a hit with the crowd.

Homosexuals and rock music have

by D. Robert Foster
Photographs by Stan Maletic

Now I'm not dumb, but I can't understand Why she walk like a woman and talk like a man.
— Ray Davies in "Lola"

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Homosexuals and rock music have
other bands like Culture Club, Bronski Best and Erasure to follow. A short time later, back in San Francisco, the city's premiere gay discotheque, the I-Beam, raised everyone's eyebrows j

co, the city's premiere gay discotheque, j

Beat and Erasure to follow.

other bands like Culture Club, Bronski j

of gay men and women have started j

queens."

with leather queens, but with "punk I

night, South-of-Market was crawling, not I

transformed into the dance/rock 2140 j

schedule. Alfie's, another disco den, was j

ble examples of that phenomenon in ac­

disco could never accommodate. j

rock, this time around they've begun to j

Fair. j

Parade. Most recently, both bands were j

American English was put together by j

"Seven people it pretty unusual for a j

people, too," says Collins, who always j

mean, one night Roxie might dress in drag j

while our other vocalist, Julia Rose, is j

American English is gay. According to Michael Col­

singer of England's Bronski Beat. j

("The last time I spoke with Somerville j

American English are two of the more recently visi­

disco could never accommodate."

Locally, the She Devils and American English are two of the more recently visi­

able examples of that phenomenon in ac­tion. The She Devils have been popping up everywhere lately, south and north of Market. And if you didn't see American English at the Dore Alley Fair, then you might have caught them at the Gay Day Parade. Most recently, both bands were invited to perform at the Castro Street Fair.

Boasting seven members — five men, one woman, plus a lead singer who describes himself as "a bald-headed nut who has seizures on stage" — it's difficult not to notice American English wherever they perform. Not everyone in American English is gay. According to Michael Col­

lice, lead singer and mut, only be, bass player (and lover) Laurence Martin and guitar hero Roxie Toxic are gay. "Even lyrically we're not blatantly gay," says Collins, "We get such mixed audiences because I think what we do is so real."

American English was put together by Collins and Martin — a British ex-patriot — who met Collins after an aborted rela­tion­ship with Jimmy Somerville, ex-lead singer of England's Bronski Best. j

singer for Somerville asked him for a loan," says Martin, "but he turned me down."

"So much for sup­

porting the arts," snarks Collins.)

"Seven people it pretty unusual for a j

rock band, and we're seven very different j

people, too," says Collins, who always j

performs in bare feet and a T-shirt. "I j

mean, one night Roxie might dress in drag j

while our other vocalist, Julia Rose, is j

American English would seem to be a j

band built on dichotomies like male/ j

female and gay/straight. Musically, the j

juxtaposition of Collins' unique rock j

vocal style and Rosal's trained, operatic j

soprano is contradiction enough, but j

when two or three of the group's "of­

ficial" male go-go dancers climb on stage j

with the band, the results can be, well, j

unusual. "You should see all of us trying j

to practice in our tiny garage," grins Col­

lines.

though certainly less overpopulated j

than American English, the She Devils j

have been popping up everywhere lately, south and north of Market. And if you didn't see American English at the Dore Alley Fair, then you might have caught them at the Gay Day Parade. Most recently, both bands were invited to perform at the Castro Street Fair.

"We want to look good on stage," says Byrne, j

"otherwise we're labeled a dyke punk band and we'll never get booked. On the other hand, if we look too good, we become just another silly girl group."

member 曰

The She Devils (left to right): Kate, Frances, Kathy.

was our turn to play," recounts Byrne. "We were so scared our legs were shaking." Fully expecting to be booed off the stage or even physically removed, they went on nonetheless. Much to their surprise, says singer/ bassist Kate Aragon. "Everyone was very polite — we were amazed! Anyone who didn't like us just went outside. The really weird part, though, was the people who stayed behind to watch: the girlfriends of all those crazed skinheads and the musi­

cians from the other bands who were com­

pletely shocked that we could actually play.

And play they can. Together for less than a year, the British-born Byrne, along with Aragon and drummer Catherine Curphey, already display amazing balance on stage. "We're very close-knit and we understand each other musically and emotionally. Sometimes," laughs Cur­

play, "it feels like we're married." All three write songs, though none of their songs are co-written. Collaboration does not begin until the song is finished and ready to be practiced. "All of our songs are about love and day-to-day emo­tion," explains Curphey.

"But," Aragon interjects, "they tend to all be a bit short 'cause we're real scared of boring ourselves. Actually we'll get a song from anywhere we can — you step on that cat, we'll take it from there. Members of both the She Devils and American English all seem to concur: the time is ripe for musical change here. "A lot of the businesses South of Market have turned their backs on the people who live here. That's a dangerous thing to do," warns Collins. "I mean, someday the Oasis could become a desert, if you know what I mean."

Byrne believes, "There's a real hunger out there for good clubs and good live music and I think the She Devils have hit town at just the right time."

"Plus," adds Aragon with a grin, "a lot of lesbians are in real need of a women's band — whether they know it or not."

"You know," says Collins, "rock is so much more lyrically powerful than disco. Rock, even when you dance to it, is all about doing whatever you feel like. Maybe people are ready to hear things again and maybe people are ready to listen instead of twisting around to a backbeat with poppers up their noses."

The She Devils and American English will be together on the same bill this Wednes­

day, 11/4, at Rockers (End Up), Ninth and Harrison, SF. Call 495-9550 for more info.
The bureaucracy in search of AIDS funding.

"I think I learned from being a senator's wife that there is no way of tiptoeing around the issue. That's why I've been to Washington and all the other AIDS funding wasn't an issue that could be dealt with safely. One simply has to walk the corridors, knock on the doors, put a force yourself - create meetings, create one-on-one situations to make people listen to you."

When Taylor remarks that a large percentage of her personal profits from the sale of Passion in going to AIDS, someone asks why she decided to support the AIDS Foundation and AIDS research.

"It was months before I even knew my dear friend Rock was sick. They asked me to be general chairman at a dinner in Los Angeles which was the first fund-raiser for AIDS in the world. I accepted and I thought people would want to offer their talent, services and money to help the oncoming epidemic that was so frightening. But I kept running into a brick wall. People were not interested, they didn't want to discuss it. AIDS had a stigma attached to it that they did not want to become involved with, or lend their names to. It angered me so that no one was doing anything, nothing, no one was saying anything. I then thought about it and I decided that for once I could use my fame in a positive way and I made my name heard above the hum, and I will try and make it heard."

Thirty minutes after her arrival, Taylor wraps things up by autographing the large photograph she has been standing in front of and we all file slowly out of the store. On the sidewalk, I pause to watch the videotape that runs on the monitors in Macy's windows. Nolan Miller, English dress designer, talks about Elizabeth Taylor for the camera. In addition to designing for Taylor, he is the man who creates the costume collection for Dynasty.

"You Americans have no royalty, so you make your movie stars your royal family. When Marilyn Monroe died, you lost your princess. But you still have Elizabeth Taylor, and I think I have made her your queen."

I'm not sure I agree with the analogy, but I find it opens an unexpected response in my mind. Why is Elizabeth Taylor, at the age of 55, beginning to discover herself, while her contemporary, Marilyn Monroe, has been dead for a quarter of a century? Is it sheer determination that made the difference, or could it have something to do with transcending self-interest - rising above ego and seeing a larger purpose? To the best of my knowledge, Marilyn never did anything more philanthropic than sing "Happy Birthday" to President Kennedy at Madison Square Garden in 1962. Nevertheless, I have always been her fan - in a way I thought impossible for anyone over the age of 13.

I am almost embarrassed to admit that a few years ago, while on a trip to Los Angeles, I actually made a pilgrimage to the Westwood Mortuary where Marilyn is interred. Access is obtained by following the arrow on a sign, and proceeding down a long alley between two high-rise buildings. It is a small cemetery in an area that seems inevitable. Her decision to use her fame for humanitarian purposes seems a wise choice under the circumstances.

Someday, in the middle of all this, I start wondering, "Why is this woman selling perfume?"

I parked the rental car and instinctively walked directly across the cemetery to the north wall of the columbarium. There in the middle was a small square of white marble with a bronze plaque containing the words "Marilyn Monroe 1926-1962."

A wilted flower rested pathetically in the small bronze bud vase that is permanently affixed to the marble. At the time of Marilyn's death, Joe DiMaggio placed a standing order to bring fresh roses to her grave each day. Years later, the order was canceled.

I remember the thought that kept running through my mind, reinforced by the marble and bronze austerity that confronted me. "So this is what it all boils down to - after all the posing and posturing, all the fame and notoriety, you end up a cadaver on the shelf of a mortuary someone would love to demolish and replace with a high-rise."

Elizabeth Taylor isn't there yet, but a similar fate seems inevitable. Her decision to use her fame for humanitarian purposes seems like a wise choice under the circumstances.

As the pedestrian crush of O'Farrell Street pulls me back to reality, I tear myself away from the sound of Nolan Miller's voice and my posthumous memory of our "American princess." How my close encounter with E.T. and this long-forgotten experience got connected by my brain is something I can't explain; just as I cannot explain why I added that rather peculiar stopover to a routine business trip so many years ago.

As I walk down Powell Street toward the MUNI underground, several people hit me up for spare change and a tourist asks which cable car she should take to Pier 39. All the while, I'm trying to figure out what I'm going to do with the audio tape I made of Elizabeth Taylor's question-and-answer session. The whole afternoon had sort of a surreal quality. Each question I ask myself about the experience just leads to another question. I descend on the escalator, drop three quarters into the turnstile that leads to the stairs and the subway below.

"Sebastian suddenly said to me last summer: 'Let's fly north little bird - I want to walk under those radiant, cold northern lights - I've never seen the aurora borealis!' Somebody said once, or wrote, once: 'We've all lost the way, we were kindergarteners trying to spell God's name with the wrong alphabet blocks.'"

- Catherine Holly,
  Suddenly Last Summer

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**American Queen**

Continued from page 21

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**American Queen**

Continued from page 21
Two New Novels

The Aerodynamics of Pork
by Patrick Gale
E.P. Dutton, New York
$15.95, hardcover, 185 pp.

With the impending opening of a third bookshop in the Castro devoted to “gay literature,” one wonders whether the supply might not soon overreach the demand. The publishing industry, however, seems to be doing its part to keep the production end up. Two works of fiction dealing primarily with gay characters and themes, one British and one American, have recently been issued by major houses.

The Aerodynamics of Pork

Patrick Gale’s The Aerodynamics of Pork is a well intentioned but ultimately preposterous story of sexual awakening masquerading as a detective mystery. The central character, and the one with whom Gale most sympathizes, is a likeable 15-year-old named Seth Peake, who is — what else? — a violin prodigy.

We first meet Seth on the train down from school, surreptitiously reading a dishy gay rag, The Aerodynamics of Pork. “What is refreshing about Gale’s book is the matter-of-factness with which he presents his gay and lesbian characters. (Many minor ones appear alongside the four already mentioned.) They function in the real world without the need to offer apologies for their sexual orientation. This is wonderful but also difficult to dislike the ingenuousness of these characters and the ease with which they handle their personal crises. But it is that very ease which is also the novel’s weak point.

These people never feel real pain, only a passing discomfort. The kinds of problems that make for tension and movement in plot — like Seth’s sister’s false pregnancy, his mother’s marital problems or Mo’s memories of her first lover’s death — are never invested with their full psychological importance. The most anguished character of all, Seth’s father, is hardly seen at all and neatly commits suicide off-stage, relieving Gale of the need to deal with his moral ambiguity. The novel is hardly well constructed enough as a detective story to grip our interest. The criminal’s motivation is at best farfetched, and one wonders why Gale even bothered at all to mention it. He is only superficial in his attempt to construct an entirely believable universe around it. What substance there is comes mainly from a few tightly drawn characterizations. Seth’s mother Evelyn is perhaps the most fully developed of Gale’s creations. Middle-aged, affable and caring, she maintains a tightwire act between the demands of her growing children, a failing marriage and the commitments of her social calendar.

Even considering his public school education, Seth himself is almost impossibly precocious, and his conversation glitters a bit too brightly with the wit and insouciance of the Oxford common room. Gale has a good ear for the elliptical manner of educated British dialogue, but the love-banter of these two young esthetes is hard to take at times. When Roly questions Seth’s naive taste in music (Tristan, no less), Seth shrieks: “Arrogant monster!” Roly counters a few lines further on with a mock-serious “Wretch!” You get the idea.

The characters that surround Seth and Roly are an agreeable potpourri of affable types who share a certain liberal sensibility and who can discuss the sordid laws in company without blushing. They observe and even encourage Seth’s burgeoning — and illicit — love affair with a kind of bemused benevolence.

Gale seems a little less sure of himself in delineating the lower-middle-class milieu of Mo Faithe and her punk-rocker girlfriend Hope. Mo expresses herself at appropriate times with proletarian expletives such as “Coi!” and “Ruddy Nora!” Hope lives in a squat and drinks her whiskey from the bottle. Their affair goes over a rough spot when Hope discovers that Mo is a police officer, but everything gets patched up in due time.

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Christopher Coe’s first novel, I Look Divine, is an elegiac mood-piece. Narrated by a middle-aged man on the occasion of his younger brother’s death, it is cast in the form of a reminiscence. Both men are gay and apparently of a socio-economic status that gives them the leisure to sit at hotel bars in every jet-set port of call between San Francisco and Rome.

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San Francisco
Noel Greig’s ‘Poppies’
British Know-How

England may have lost us as a colony, but it’s retained our servitude through cultural intimation. In the theatre, the English Factor has often bordered on a sort of pleasant tyranny.

Many state-side actors continue to make their mid-Atlantic tidiness obvious by aping faint Oxfordian inflections as mysterious proof of Good Training. In recent years the import business in scripts and productions has been consistently yanking the rug out from under homegrown plays for the awards and popular success. While the major musicals (Cats, Les Miserables, etc.) can be partially discounted as “international” in feel — i.e., they had aspirations toward US dollars in mind from the point of conception and developed accordingly — it’s harder to shrug off as a fluke the prominence that serious British playwrights have achieved over here of late.

It’s not surprising that when the type of high wit and proficiency of British authors conceal a total or partial void, we’re all breathlessly impressed anyway. Noel Greig’s Poppies, currently a surprise hit at Studio Rhino, is a semi-sweet reflection of the trend. Busy, clever, wordy yet light on its feet, it knows how to give the impression of a profoundly refined talent even when it’s just treading water. Just shy of the finished depths that make a major play, it’s still skilful enough and so well served by Nicholas Deutsch’s staging — to evoke all the pleasures (if a few of the pitfalls as well) of the modern British theatre voice. It’s Remembrance Day 1989, and under a cloud of gloom — nuclear warfare seems imminent, and the radio waves are filled with unconvincing attempts to soothe or at least silence the anxious masses — elderly lovers Sammy (Robert Coffman) and Snow (Nello Carlini) arrive for a sort of farewell picnic on London’s crusty Parliament Hill. It’s particularly sad day for Sammy, as his annual “remembrance” involves relying once again his romance with John Lawton (with the dashing Flag (James Pat Kennedy), who dies in WWII while Sam stayed home as a conscientious objector. This visual display of the past doesn’t sit well with Snow who, after ten years in the relationship, still feels emotionally isolated by Sam’s obsessive regret and nostalgia.

Arriving on the scene to stir up trouble — though he turns out to have a surprising connection to the couple — is Hippo (Todd Meeks), a young skinhead-type punk whose undirected anger always seem on the verge of bursting into violence. Watching the simultaneous unfolding of Remembrance Day and modern edge-of-WWII action are two comic “Moudly Heads” (Gary Wuland and R. Michael Ferro), amiably semi-decomposed corpses who, while awaiting reanimation offer ironic commentary on the mixed pleasures of being dead vs. being alive.

Cleverly juggling its several strands of storyline and viewpoint, Poppies moves toward a rather predictable closing tone of bittersweet life-affirmation. But the road to that point is mostly maudlin and humorous rather than poignant.

Author Greig’s major shortcoming may lie here. While Poppies is never less than entertaining, its restless need to keep us amused shortchanges the essential human warmth and frailty it seeks to affirm. Sammy and Snow — and Sam and Flag in flashbacks — spend most of their time sparring, fussing and trading bon mots; we’re allowed to accept their affections on faith. As an inevitable redeeming bittersweet life-affirmation. But the road to that point is mostly maudlin and humorous rather than poignant.

There’s a certain lyrical beauty built right into Greig’s multi-level structure and playful language. But for such a meditative piece, Poppies is surprisingly reluctant to allow more than a fleeting moment or two — it’s felt sentiment — rather less than it needs. It’s not surprising then that Greig’s writing and true observations are channeled through the two Moudly Heads. Cloaked (by good) theatrical gimmickry and Monty Python-esque gross humor, they allow the author to wax honestly sappy and impulsive while the “live” characters often seem emotionally constipated.

If Poppies is cautious enough to prefer cleverness over depth much of the time, at least it’s delightfully clever on the whole. And there are isolated moments of charming poignancy. The eventual melting of punkoid Hippo’s rough exterior is fairly simplistic (he just needs a Dad-figure) but touching recognition that suddenly melts the mourned past, troubled present and eternal future into one pristine chord.

The script could easily benefit from trap doors and a physical expansiveness Studio Rhino doesn’t allow. By necessity, the
Karen Finley Fights with Fame
The Right Hole

Karen Finley scares people. The mere mention of her name to some conjures up images of a horrifying monster. The ultra-hip stance of an outspoken Sentinel rock columnist was ruffled at the mere mention of an interview. And fear is precisely this country's most controversial, and perhaps most popular, performance artist's stock in trade. Finley's concerns are in unflinchingly addressing our deepest, darkest taboos — and flinging them back in our face.

To see a Finley performance is to stumble upon a world where the id knows no bounds. The performances are shocking, but they are not about gratuitous perversion. Finley's use of taboo subject matter is laced with humor. Finley creates a sense of trust and amiability. Finley then

One would be hard-pressed to find an artist whose work deals the penis a harsher blow. Finley strives to "replace penis envy with womb envy."

betrays the audience's faith when she absurdly eliminates the sexuality presented here is anything but erotic. Abuse is a universal idea/act, having no sexual or social limits. It is something that lurks as a possibility in the hearts of everyone. Finley has no qualms with bringing these ideas to the surface.

In a small space Finley comes across as a more powerful performer. Her work becomes all the more biting as there isn't the distance to make it seem safe.

Finley talked about the differences between performing in theatres as opposed to nightclubs. "One dresses up differently for each environment. It's kind of like regardless of difference between going to the library or going to the mall," says Finley. Finley often performs past midnight to an audience that has been primed with drinks, drugs and darkness. Clearly attention spans are not at their zenith, and

Desire, commissioned by the NY performance space, The Kitchen, is abuse and the unending lack of satisfaction. In her powerful vocal style, Finley takes on, loosely, a number of female persons who tell stories of sexual abuse and dissatisfaction. It is a world of horrifying and strangely humorous fantasies. The power of the work comes not only from talking about bizarre sexual appetites, incest, rape and the use of her own body, but that Finley is a woman doing these things. Finley strongly deconstructs notions of gender. The sexuality presented as there isn't the distance to make it seem safe.

Due to the explicit and disturbing nature of her work, Finley has had more success performing on the nightclub circuit than in the theatrical/art world. The club setting is perhaps one in which the work can be taken seriously, thereby offering room for experimentation. Over the past few years, Finley has the "fortunate problem" of selling out many of her shows. Finley considers her past San Francisco audiences at DV8, Media and Club Nine to have been too large. In a club setting, Finley often performs much past midnight to an audience that has been primed with drinks, drugs and darkness. Clearly attention spans are not at their zenith, and

Gender bender/ritual ripper: Performance artist Karen Finley attacks taboos and deconstructs gender traditions in her new age guerrilla theatre.

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I've Heard the Mermaids Singing
Diary of a Klutz

Toronto filmmaker Patricia Rozema’s much-acclaimed film I’ve Heard the Mermaids Singing evidences a spirit and style that jaded audiences are hungering for in the ever-escalating sensation threshold of today’s movie market. Rozema’s film asks, “What is creative fulfillment?” — and answers this question as much through its unassumingly cinematic grace as through its story and characters.

The film is the story of Polly Vandersma (Sheila McCarthy), a sort of feminist Judy Holliday whose last boss at a temporary job told her she was “organizationally impaired.” Her red hair looks like it was trimmed with garden shears, and her hooded eyelids and clown mouth give her expressions an indescribable charm that could be sexy if it weren’t quite so vacant.

The film is clearly an equal collaboration between McCarthy and Rozema. McCarthy’s presence immediately sets a tone of subtle satire that transcends the already excellent script. The story centers on Polly’s platonic crush on her new boss, a bisexual art gallery manager named Gabrielle (Paule Baillargeon), and on Gabrielle’s rejection of Polly’s photography.

There is an overwhelmingly modest feel to the film. Rozema apparently thought of her story as having a limited, quirky appeal. Its vast success (Prix de Jeunesse at the 1987 Cannes Film Festival) caused her to remark, “It shows that the deeper you look within yourself, the more universal the result. I guess I’m more normal than I thought I was.”

Stylistically, this modesty is reflected in an unpretentious eclecticism. Unlike many first films (Rozema directed one earlier 16mm film), Mermaids appears to have no particular theoretical agenda. Feminist deconstructive devices coexist happily with ’60s influences. A self-reflective framing structure (Polly’s video narrative/“confession”), freeze-frame photographs, quotes of Richard Lester (The Knack), Antonioni (Blowup) and Jim McBride (David Holzman’s Diary), and grainy fantasy sequences are all to bear on the film’s celebration of the creative process for its own sake.

Much has been made by the critics of Polly’s ‘realness’ as a “type” — that we’ve all known somebody like her. On one level this was true for me, but what I felt more profoundly about Polly was how much she was an external reflection of the inner me. Awkwardnesses I rarely confess to myself, let alone others, were affectionately manifested and laughed about, from invisibly following a dinner partner’s cues as to what to do at a restaurant, to just missing the “decisive moment” taking pictures.

Polly is removed from the way others see her. Polly’s power is not robbed by the images of her because she participates in creating these images. We feel a happy relief when her grainy video face reappears after some embarrassing episode. She is, thus, us. In a sense she is the best part of us, the part that persists in being ourselves no matter what the rest of the world says. For women and feminist audiences, this is tremendously refreshing after being so well trained by Hollywood to see through male eyes and objectify women in films. So many cinematic women, even in hip, arty-type films, are set up in an “I should try to be more like her” mold — for heterosexual men to drool over and women to envy. They don’t have cellulite, they merely pick at their food (if they eat at all), they have effortlessly perfect sex. Polly Vandersma validates that beauty and strength of real women which undercuts and ultimately vanquishes the desire to be somebody else.

Another aspect of Polly’s control of her image through video is her status as watcher. She uses the video camera at one point to spy on her boss and her boss’ lover in the gallery, and has a generally voyeuristic relationship with the idealized Gabrielle. Instead of the passive impotence usually implied by the idea of (male) voyeurism, in the hands of a female character it is a kind of reappropriation of the gaze. Polly becomes in a literal sense — a “looker” — rather than someone merely looked at.

Polly’s “gets a kick out of” doing photography and is momentarily crushed but not destroyed when her boss unwittingly dismisses her pseudonymous work as “trite made flesh.” Gabrielle confesses to Polly her desire to create great work, and a duality is set up between the two approaches to creativity.

Polly “discovers” Gabrielle’s paintings by secretly bringing one of them into the gallery where a critic raves about it, and Gabrielle bask in sudden fame. It turns out that the paintings are actually by Gabrielle’s lover Mary (Ann-Marie McDonald), and Gabrielle feels guilty about the deception, while Mary likes the arrangement because she hates the public eye.

Gabrielle’s desire for immortality and Mary’s preference for anonymity and process over product are both treated as valid approaches, but is eventually Polly’s joy in sharing her vision of the world that resolves the film’s thematic question. Gabrielle and Mary come over to apologize to Polly for deceiving her, and realize that the scorned photographs are hers. Polly opens her apartment door onto an enchanted forest, saying, “Come...

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Theater of the Mad". He had earned the privilege of working on such an enormous imaginative program. Still, he wanted to make the Opera on the Rocks a success, naturally wanted to see his company back in the black. If we can afford greatness, we must pay the price. Steward (left), soprano Elizabeth Connell and tenor James McCracken.

A thrilling coup de theatre: SFO's new production of Beethoven's Fidelio stars baritone Thomas Sadow (left), soprano Elizabeth Connell and tenor James McCracken.

Last fall, the company once again cried poverty and canceled Adler's last extravaganza, the Summer Season. The move represented an important re-think, leading San Francisco away from its status as a great opera house and into the mediocrity of the artists, never­theless the productions and the mediocrity of the artists, nevertheless (we were told) put the company back in the black. Adler has his faults. He was a difficult man. He downgraded the importance of the conductor, especially in the Italian repertoire. And he had an inordinate appreciation of wobbly Slavic voices. But at least he was a visionary. He believed that San Francisco was more than an out­of-the-way theatre, three thousand miles from New York and twelve thousand miles from Vienna and Milan.

As we now grind towards mid­season, it is time to ask if we are willing to settle for provincial status after we have tasted greatness. Ultimately, my complaint with the psychology prevalent at the Opera House these days is not that it is overly obsessed with the ledger books, but that it is too little concerned with discovering new and exciting solutions to old problems. Furthermore, why must the greatest master­pieces bear the brunt of the penny­pinching? There has to be a more imaginative answer, if possible.

Boleza. But the reward was ill­considered. Stapp does not have the temperament necessary for a real Tosca. She is no actress, and her Tosca is without a glimmer of effective psychology. Admit­tedly, when compared to Shat­inaru a couple of years ago, Stapp sang like an angel, but it's a pretty rusty heaven she was inhabiting.

Ermano Mauro proved to be a graced Cavaradossi. He bellowed when he's excited, and he hardly even bothers to define his pitch when he is not. Only Alain Fondary as Scarpia had the ability to mold a musical phrase. On­ly he could integrate the words into the music. Only he possessed the necessary legato by which the singer knits together the individual notes into a melody. But, unfortunately, Fondary does not possess a particularly big voice, and in our wastefully large house, he did not make the effect of which he seems capable. He launched into the Act I finale, for example, with a beautiful tone and an apt personality, but as the tension mounted, his voice got lost in the crowd. Part of the responsibility for Fondary's diff­iculty must be laid at the feet of conductor Richard Bradshaw, who has always had the problem of encouraging his orchestra to cohere.

In this Tosca, Bradshaw seemed incapable of making a point without over­making it. Perhaps he just did not want to hear what he was hearing from the stage, but then he could not at least have made an exception for the Scarpia. If I am not mis­taken, this time our house heard really great con­ducting in the central Italian repertory was Riccardo Chailly's Turandot in 1978. It is simply not cricket to treat these masterpieces as though they were galleys slaves just because you can fill the house no matter who is singing or conducting. They deserve better.

The Tosca production, bor­rowed from Chicago's Lyric Opera, is by Pier Luigi Pizzi, who last year gave us a riveting Macbeth. Pizzi's Tosca sets are sumptuously authentic. The Farnese Palace looks like the Farnese Palace, even if the church looks like Sant'Andrea's. Into these sets, however, San Fran­cisco has poured its own direc­tions.

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Continued from previous page

For Beethoven's Fidelio, the Opera built a fine new production of their own. In two separate instances — in the prisoners' chorus and in the transition from the dungeon scene to the finale — real imaginative thought graced the stage of the San Francisco Opera. Both were thrilling coups de théatre and proved the kind of standard that ought to be extended to all aspects of the music and the drama.

The heart of Fidelio sits in the hands of the conductor, but on Wednesday, Oct. 21, it was but feebly handled. John Pritchard gave us maybe six minutes of genuinely energized conducting in the dungeon scene, but for the rest of the evening, his beat was so lax that the artists usually couldn't find where it was. The result sounded more like a free-for-all than a disciplined rendi-

Tosca flashback: Renata Tebaldi and Jussi Bjorling appeared in SFO's 1956 production worthy of one of the greatest monuments in Western music.

FURTHERMORE, Pritchard's idea of putting the "Leonore III" overture in place of the one that Beethoven wrote for the revised version of Fidelio was pure self-indulgence. It confused Beethoven's key sequences at exactly the point when such confusion would inevitably have the longest lasting and most disruptive — even if unconscious — effect: that is, at the opening of the opera.

I realize that Beethoven himself muddled the waters of his key-center when he did that 1814 revision, but to compensate for the change, he switched the first two numbers and thereby made a smooth path into his drama. Pritchard, however, simply jumped over a yawning cavern. If Pritchard wants to play the earlier overture, then let him play the earlier version of the opera as well. That would make musical sense and be a new treat for the opera house audience.

This great overture might have made some theatrical sense if it had been well played and tautly conducted, but it was not. The orchestra wandered around looking for the beat, each section opting for a different one. The offstage trumpet was loud and vulgar, and when his music reappeared within the opera, his call came from an entirely different place in the house than in the overture. Pritchard simply couldn't think his musical innovations through; it was the same with his cuts in last year's Don Carlos, which, though it was long, was by no means complete. All my friends have been raving about Elizabeth Connell's Leonore, but on Wednesday night her tone could barely cut through Pritchard's admittedly overloud orchestra, her scale was uneven, and her dramatic poise was blunted. Perhaps I caught her on an off night.

The pleasant surprise of the evening, however, came in James McCracken's Florentia. Now nearly 60, McCracken still commanded the grueling tessitura of this part. The tenor still has a ringing upper register, and he projected the torture of the prisoner's despair.

Unfortunately, Thomas Stewart did not have enough voice left, but Don Fernando, the deus ex machina who comes in to bring peace and freedom had more dignity than voice. Franz Ferdinand Nentwig was a brash villain. Cheryl Parish, one of the rising stars from the SF Opera training center, was most credibly overwhelming by Pritchard's orchestr- ra. Apparently the music director does not yet feel that he has a responsibility to help these young stars shine.

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SAN FRANCISCO SENTINEL • OCTOBER 30, 1987
The Washington March.

He stared straight ahead. A Sentinel lay on top of his backpack, the commemorative issue on the Washington March.

San Francisco ever open a gay and lesbian senior citizen center? "My friend's real sick," Clint tells me. "She went to work anyway and now she's so sick she can't get out of bed. She has no medical insurance and her folks won't help her either."

"Why not get something together with her friends?" I reply. "Bring food, read poems, play music. Ask everyone to donate $5 or whatever they can. We have to start learning to take care of ourselves."

But my suggestion's just a stopgap measure. Clint himself is homeless, has been staying with various friends for the past several weeks. With what he earns behind a coffeeshop counter, he can't afford more than $200 a month rent. Rents like that are hard to find.

"In Tokyo you can rent a plywood box for $5 a night," Chris says. "It's just big enough for sleeping mat. Each box has a TV, too."

Will San Francisco parks start filling up with plywood boxes, converted drainage pipes? If America's trade and budget deficits push the economy into a tailspin, will New York and San Francisco become like Rome, Mexico City and Third World capitals where the homeless gather at the edges of the metropolis in shantytowns?

After WW II, when thousands of Germans were bombed out of their homes, Theodore Adorno wrote a brief essay on the homeless. If you own a home, Adorno said, all your physical and psychic energy goes into maintaining it. You imprison yourself. But if you rent, you have no drama if it's cold and sick, no drama if it's cold and rainy. You move on.

If statistics on the homeless included all those staying with "friends," the number of those listed as homeless in urban areas would more than double.

To be born in the street means to wander all your life, to be free. It means accident and incident, drama, movement. It means, above all, dream. A harmony of irrelevant facts which gives to your wandering a metaphysical certitude. In the street you learn what human beings really are; otherwise, or afterwards, you invent them. What is not in the life of a 16-year-old runaway selling his ass on Polk because MacDonald's doesn't pay a living wage.

"Wrong life cannot be lived except under the mercy of landlords and real estate speculators the most evil of capitalists according to Karl Marx and Walt Whitman. So what is one to do?"

Some problems have no easy solution. You can only survive by choosing the lesser of evils. Or in Adorno's ringing conclusion: "Wrong life cannot be lived rightly."
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No Comment

It was a week of failure: the hoped-for superpower summit fell by the wayside; the stock market fell and rose and fell again, boring everyone but cooked-out arbitrageurs; and US ships fell on two Iranian radar platforms in the Persian Gulf. Diffi's Big Mo plan bit it, too — thank God, or Dullens.

It seemed like everything was doomed to fail.

Aashes to Aashes

Including my grandmother's heart. After struggling through a questionable bypass operation in Portland, Maine, three weeks ago, she was recuperating nicely — an average guy's dream. But suddenly, however, her heart stopped Friday.

Good-bye, Bosie. It's going to be a lot emptier down here without your columnist.

March Wear

It's going to be a lot emptier on my coffee table, too, now that I've cleared off the 19-foot mound of March on Washington clippings amassed by the redoubtable Patrick Clifton, who snagged newspapers nationwide from airport shops on his flight home. My unfiltered view of him as the wisest, wittiest and handsonest research assistant I've ever had in my way devolves, I assure you, from the fact that he's my new boyfriend.

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The Post's even-handed Oct. 11 Wedding story (by Linda Wheeler) disasterously featured a large pic of MCC's Rev. Troy Perry in front of protesting fun­dies and another of a marvin'd dragqueen. The "straight" press loves boas and Christians.

* The New York Times. Unnamed USA Today columnist generally warm and sensitive coverage, the Times remained austerely em­battled. The lead: "...a demonstration reminiscent of the civil rights demonstrations of the 1960s, 200,000 march Amer­i­cans and a diverse coalition of supporters marched here today. . ." Not bad. Lena Wil­liams' story went on to quote an 82-year-old gay grandmother without making her seem an aberration. Oddy, however, the story jumped from p.1 to p. D1.

We start out on the front page of the Times, but wind up among its dead. Coincidence?

* The Washington Times. The Moonie-run rag, which is the capital's only afternoon paper, featured a stunning p. 1 color photo of the Quilt — but the head gave away the game: "Gay Rights Marchers Revel in Bok's Pith." In graph 4: "The rally took on an air of celebration over the presumed defeat of the nomination of Judge Robert H. Bork to the Supreme Court." Need I mention the paper was pro-Bork? * USA Today. I've heard McPaper in the past; its AIDS coverage conference a few months back shined. Well, I'm reconsidering. They stuck Cheryl Mattix Berry's incon­sequent 11-graph story on p. 1 with this ghoulhead's quote: "Last Chance for Some." Some "newspapers," that is.

* SF Chronicle. Randy Shilts' front-pager proved a model of restrained reporting — for the most part. The head: "Hundreds of Thousands March for Gay Rights." The subhead: "Gay Activists March in Washington." The uncredited Maclean's p. 1 story, which noted the fundies up in the 4th graph, contained this gem: "Because AIDS is usually associated with controversial sexual practices or narcotics abuse, the lobby has few public supporters on Capitol Hill." Ah, the age­old "AIDS lobby" — as though we're lobbying to get the fucking disease. The rest of the piece was an AIDS funding printer with very little on the March. Bizarre.

* Twin Cities Star Tribune. Mike Connolly's p. 1 story noted the "holiday aspect" to the March. We call that "accentuating the posi­tive." The Ex's comprehensive coverage also included Candy Cooper's Quilt story; her piece on Bay Area AIDS patients at the March; and a tiny little "col­or" — believe it or not, the obit page. * SF Examiner. The head: "Festive Mood at Gay Parade in Washington." Mike Connolly's p. 1 story noted the "holiday aspect." * SF Examiner. The head: "Gay Activists March in Washington." The uncredited AP story noted that Jesse Jack­son "spoke to AIDS victims [sic] in wheelchairs near the stage. He shook their hands and said, 'God bless you.' " Compare that to the Washington Post: "Jack­son . . made a special visit to the nearly 200 AIDS patients at the rally, many of whom cried as he leaned over to touch and talk to them." We call that "atmosphere." And "good reporting," * Time and Newsweek. Not one word. WHY? WHY? WHY?

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The first annual Great Halloween and Pumpkin Festival! While pumpkins await the visitors in a patch on Clement Street, the street between 49th and 96th Avenues will be lined with arts and crafts booths, food, wine, and singers with music and comedy entertainment both today and tomorrow. Plus hayrides, pumpkin-carving (with demos by Sam Gedrus) and pie-eating contests — and a haunted house! 10 am-5 pm.

Black and White Men Together hold a Halloween Costume Ball, an evening of dancing, fun and cash prizes in the categories of best drag, best comedy entertainment both today and tomorrow.

Nightmare on Valencia St. II: Terror strikes Valencia St. when several haunted instalation transform Intersection for the Arts into a haunted house for the second annual Halloween extravaganza by Bay Area performance artists, including Hyena Cabaret, music and a costume contest. 10 pm-2 am. 20th and Valencia St. (between 18th and 19th), SF. $5 at door or Intersection box office. Info: 626-3311.

Grace Cathedral hosts a Day of Remembrance for all those who have died in the AIDS epidemic, featuring a free afternoon performance of opera, dance, and lighting of candles bynamespace  

San Francisco Sentinel • October 30, 1987 35
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
NOT A RECORDED MESSAGE
MUST BE 18 OR OLDER
976-2637
HUNK SEARCH!

I'm a 23 year old Spanish gay, goodlooking, 5'11" - 160 lb. Work out, nice body, want to meet white guys 18-26. Call me at 624-6370 9:00 to 5:00 pm, San Francisco, CA. Atto

GWM with mild ARC seeks same. Stable, honest, oral, well hung, blue eyes,岸s body, nice face with some hair. For just buddy or more, drop a note or whatever to Boothler 195, 2155 Market St, SF 94114.

LATIN LOVER LOST FOR Some masculine, intelligent, respectable yet very wild male, 5'11", 150, 43, both wants dark-skinned lover who is masculine, hard-working and ambitious.

EXHIBITIONISTS WANTED Voyeurographer wants photographer to show it off for hot photo sessions or just for fun. All types encouraged, especially the young and the super hot. Contact Boothler before photo, PO Box 596081, SF. CA 94159.

I'm not tall, dark and handsome, but I give excellent head to straight guys 18-35 with good body. Call until 11:30, please, 277-7715 or 655281. Ask for Dan- ny. Let's talk.

THE MOCKINGBIRD IS COMING!!!

ROCK GROUP FORMING For serious musicians. We're financially successful rock songs then creating, producing, and releasing new songs so that all members of group can become millionaires. Write White Trash at Sentinel Box 430.

STILL SEARCHING FOR A GWM young 40's, nice looking, mascu- line, 5'8", 135lbs, blue eyes, intelligent, stable, handsome, HIV nega- tive, moustache, beard nice. Contact at anytime. You: under 40, focus on nothing but sex. Still looking for someone. Can get you on the phone. Ask White Trash, Made in SF.

Muenster Advertiser wants men who would like to thank the gang from Polk St. for all their help on the "March on Washington" issue. Thank you.

[...]

From the Staff

I'm in pain. Tommy. Sentinel Box 44C.

Meet a hunk on the gay 1 on 1 Rings plastic model. Phone, call in, return. 718/356-2401 or 415/992-3977.

Bijou Bar, 1000 N. Market St.

RECEIVING, LOVING AND GIVING THROUGH WOMEN'S OWN NATIRES ELECTRONIC NETWORK, W.M.E., THAT TELLS A SPEAKS KNOW WHAT WE AND.

W.A.M.E. W.A.M.E. ADVANCED MEMBERHSDーシュロルDAYS 4/34 ATTRACTIVE FOR MORE INFORMATION

SITE CUTS SEELOVERS

GWM young 40's, nice looking, mascu- line, 5'8", 135lbs, blue eyes, intelligent, stable, handsome, HIV nega- tive, moustache, beard nice. Contact at anytime. You: under 40, focus on nothing but sex. Still looking for someone. Can get you on the phone. Ask White Trash, Made in SF.

UNCUT SHOW ME Well hung young man to play with it in front of me and my video camera. 991-3711. Call between, before, and 10 pm SF. JQ. Docking... (No phone sex.)

ALL QUIET ON THE WESTERN FRONT Growing weary of Maryann BARFing all over the place at Dizayan, Sentinel Bar, 277715 or call (No phone sex) with a glass tip.

BODY AND WILLING Goodlooking guy, 18 lbs, 5'11", good body, wants to expand limits with goodlooking men 30-40's into TT, Ass, Body, Bum, Latex, leather, Jock, htb/Voyeur, Photo/video etc. Call 774-7601. No phone sex.

Continued on next page

SOFT AND TENDER Touch...

The only place to be in San Francisco gay tonight looking for good- looking GWM, 26, looking for young GWM. 25,5'10, 160 lbs. sought for safe sex. Contact at anytime. You: under 40, focus on nothing but sex. Still looking for someone. Can get you on the phone. Ask White Trash, Made in SF.

MEN'S ELECTRONIC NETWORK. CREATIVE AS YOU DARE BY JOINING WORK. YOUR SEARCH IS OVER! ONE THROUGH MEN'S ELECTRONIC NETWORK. Call the East Bay. Call. You never know be loved. Monogamy a must. I'm a bot- pointments, love. He should love the perverted slug? Why not do it where I can watch. Rose near the grocery store any mid­ day. . .  The only places to meet goodlook­ ing young, tall, big, black guy.

There are a few who don't quite fit the std stereotypess? I don't. Are you...

I'm not tall, dark and handsome, but I give excellent head to straight guys 18-35 with good body. Call until 11:30, please, 277-7715 or 655281. Ask for Dan- ny. Let's talk.

THE MOCKINGBIRD IS COMING!!!

ROCK GROUP FORMING For serious musicians. We're financially successful rock songs then creating, producing, and releasing new songs so that all members of group can become millionaires. Write White Trash at Sentinel Box 430.

I'm in pain. Tommy. Sentinel Box 44C.

Meet a hunk on the gay 1 on 1 Rings plastic model. Phone, call in, return. 718/356-2401 or 415/992-3977.

Bijou Bar, 1000 N. Market St.

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Continued on next page
AIDS: 6 week + support/healing group.

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DO IT NOW!

Goal oriented, down to earth counseling in the here-and-now for the individual or couple wishing to work on issues of life’s frustrations and transitions, relationships, illness and injury. Take care of today’s problems today.

Contact Carol Fishman (415) 391-0188

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Counseling

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Learn to live in full capacity and energize. We are two sensitive body workers and touch specialists. We will work with you in a group or in individual sessions using breath and touch every Tuesday Night. Call us to find out more about it. $25.00, PWAs welcome.

SAM 640-3252
PHIL 804-0449

Buy it, sell it, or rent it in the Sentinel classifieds.

TGAT EROTIC MASSAGE

A Class With Joseph Kramer. Where most conventional male sexuality focuses on discharging energy from the body, Tantric bodywork is re-energizing energy through the body. In this pleasure class you will learn both to give and receive an hour erotic massage. You will also receive a written description of the complete massage. This hands-on class is done nude. November 7, 7:30-10:30 pm. $25. Body Electric School.

Call 653-9145 for reservations, reservations and free brochure.

Extra Christmas Cash

Need nude models/couples, must be 16-30 yrs old, body types preferred, super body, $40 per hour. San Jose Area only, (408) 249-5224.

For the Gay '90s. Call 653-1964 for reservations and free brochure.

Environmental Chemist

A Fortune 500 company is looking for an individual with a BS in Chemistry or related field for employment in the Alameda Area. Duties will include the segregation, packaging and shipment of waste chemicals for disposal. If interested please send a resume to: M. Fernandez

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C & W k/w carpeting, tiled kitchen and bath, southern exposure. Unique.

$500 — 1 BR, 419 Ivy, #4

AEK & w/w carpeting, tiled kitchen and bath, curtains and shades. Quiet secure building.

$500 — 1 BR, 419 Ivy, #42

AEK & w/w carpeting, tiled kitchen and bath. Curtains and shades.

$500 — Studio, 911 Octavia. #3

W/carpentry, curtains and shades. Quiet secure building.

Stove, refrigerator included. Cable ready. First and last months rents required. No deposits. Must be employed.

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Beautifully furnished room in private home. All amenities. Must see to appreciate. K, L, M and N lines direct. (Gents preferred) S. Francis Wood — West Portal. Call after 5 pm weekdays, anytime weekends. $500 up.

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ROOMMATE NEEDED
To share 2 bedroom apartment on Bronson Street near Guerrero and Duboce. Your share of the rent would be $250.00 month plus utilities, $175.00 deposit. Available 1/1/87. Non-smoker preferred.
KEITH 552-4311

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Go for it! Willing to share my home—comfortable living room with fireplace and front yard parking at all times—sunroom Potrero Hill classic downtown via very quiet street — your own private full kitchen bath — carpets and hardwood floors— eve 7108243440.

OAKLAND HILLS
Two guys in very large home with spectacular bay and city view. Quiet and easy going. $320 plus 1/4 utilities. Call Bernard evenings. 530-4859.

HOUSE TO SHARE WITH COUPLE
Stable W/M couple seeks same to share large SF Victorian home. Includes 2 large private rooms, private shower and utilities. 5 common rooms, plus extra. We like Polesim scene and entertainment. Double occupancy, $850/mo.

SHARE CASO DIVISADERO
3 bedroom, 2 baths, 2 story, 7 room flat, view, fireplace, roof garden. $420, includes maid service, plus 1/3 utilities. Non-smoker. 861-2231.

ROOMMATES

REDWOOD CITY HILLS

LEFTIST GAY MAN
wants for large household (women, man) in Upper Haight. Share food, flat, yard, storage, sunshine. Must have great sense of humor, like arts, enjoy group living. No tobacco or red meat in house. 1 year commitment. 755-2387.

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Studios available for dance, ballet, points, fencing, aerobics, jazz dance, clogging, square dance, tap, piano, chorale, cheer. Reasonable rates. South of Market, good transportation. Call Stan, 621-6161 Afternoons Monday—Friday.

FOR SALE
Gay Bar and Restaurant For Sale Portland OR, the Livable City! Very Large and well equipped. Owner wants Freedom!
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Free the captive dancer in you. Basic Baliet — morning and evening small classes in a supportive atmosphere.
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WANTED
GENITAL WARTS/SUPERFICIAL SKIN INFECTIONS
Volunteers needed for medical studies. All visits and treatments at UCSF private practice free.
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Room to share — possible own room by mid-December — in Alamo Square. Rent $175. Call Joe or Eric at 977-1380.

ROOMMATES WANTED

5305 New 3 BRZ BATH
Sunny all electric kitchen, bath, W/D, cable TV, garage, clean, share with 2 quiet gay male. Available Nov. 1. 19th and Dolores — 494-4150.

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**AIDS BULLETIN BOARD**

**ENERGETIC PWAs**
Meet also PWARIC and Sero Positives
The group, formerly known as C.P.P, now meets twice every week: Wednesdays on Two Peaks Boulevard and Sundays in the Castro from 6:30 pm to 9:30 pm. For more information call Jan at 826-4672, Ron at 431-7887 or Todd at 883-1270

**PHONE TALK**
Meet Students and Beach boys on the best gay connection. Rings till connected. $2 + to ll, 18 +.

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**TRAVEL AND ACCOMMODATIONS**

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The Sentinel Library needs to locate complete copies of some missing issues of the newspaper between 1974 and 1984. Anyone having complete copies of the newspaper during this period please contact Keith Clark, Librarian, 5th Sentinel, 600 Hayes St., SF Ca 94102 or phone (415) 861-8100.
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Achieve optimum relaxation, reduce stress and tension in your body and mind. Treat yourself today to a sensual Hot Oil Massage you'll enjoy. It's non-sexual and wonderful nurturing in a quiet, warm, pleasant environment. 800 min. $25.00

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MY MASSAGE IS A TRIP: BETTER, IT'S A JOURNEY...
- Ionic Bath
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RON 931-3263

FULL BODY MASSAGE
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Stimulate your muscles, brain, nerves and organs. Increases cellular respiration. Prevents muscle pain. Makes every part of your body feel good! Professional non-sexual in only.
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Experienced, talented and intuitive.
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Age: a short, clinical bodybuilder; handsome and intelligent, experienced toy top, but patient with beginners. Inexpensive $40 a safe place — get into bondage and smutmuck, not brutality or fluid exchange. I'm HIV negative and well aware of safety.

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Mark: 24, 6', 170 lbs. 30 c 31" w. hairy body, mustache Richard of S.F. 821-3457

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- Please Book Early -

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DREW 29, 5'10" Smooth body, Versatile, simple, nice.

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San Francisco Sentinel • October 30, 1987

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