Congress Hears Suggestions on Fighting AIDS

by Tim Taylor

A visiting congressional committee heard San Francisco AIDS/ARC care providers and activists call for increased federal support for education, treatment and home health care programs. In response, sympathetic members of the panel predicted that ongoing politization of AIDS by the right wing and recalcitrant officials of the Reagan Administration will continue to prevent many proposals from becoming law.

Rep. Ted Weiss (D-New York) said, "The Reagan Administration has been extremely reluctant to finance and lead this fight. I believe many deaths that could have been prevented were not because of delay and inaction."

Rep. Barbara Boxer (D-SF/Marin) added, "This is the first epidemic in the history of the United States where Congress had to push the administration." She called the federal response tantamount to "murder."

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Meredith Miller (below) with Glen Colthorp.
The Quilt is home for the Holidays!

5 AIDS
KPIX LIFELINE
and
San Francisco Examiner

present

The NAMES Project at Moscone Center

December 17 – 20, 1987

Re-enactment of the Inaugural Unfolding at the March on Washington
Thursday, December 17, 1987
7:00 p.m.
$50.00
Proceeds to benefit The NAMES Project National Tour

Tickets on sale beginning December 1 at The NAMES Project Workshop only (2362 Market Street, near Castro)
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Three-Day Exhibit of over 100,000 square feet of the Quilt (larger than the inaugural display in Washington)
Friday, December 18
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FREE ADMISSION

Watch for details of KPIX’s “Threads of Love,” a live television special airing Friday, December 18th at 8:00 p.m. from the Moscone Center display.

The NAMES Project is accepting donations of canned food and clothing for People with Aids during the Holiday Season. You may drop off your contributions at The NAMES Project workshop or bring them with you to Moscone Center.
Gay Rights Advocates Win Major Victory

by Alex MacDonald

Gay rights advocates won a major victory last week when the District of Columbia Court of Appeals ruled 5-2 to overturn a trial court judgment which allowed Georgetown University to violate the district's ordinance outlawing discrimination based on sexual orientation.

This is the first time that a high court has ruled that a compelling state interest outweighs the first amendment rights of speech and association. The court went on to say, "We consider that the Council of the District of Columbia acted on the most pressing of needs when incorporating into the Human Rights Act its view that discrimination based on sexual orientation is a grave evil that damages society as well as its immediate victims. The eradication of sexual orientation discrimination is a compelling governmental interest."

Clint Hockenberry, a San Francisco attorney with Bay Area Lawyers for Individual Freedom, hailed the decision as a major breakthrough for gay rights and predicted that the ruling will have a positive impact on efforts to carry anti-discrimination legislation in legislatures around the country. Hockenberry was a student at GU's Law Center when the case was brought before the lower court.

Hockenberry and other Georgetown students sued the university under the

Continued on page 14

CUAV’s Still in Business

by Alex MacDonald

In spite of internal stress, the loss of half its staff, the resignation of its director and a freeze on hiring, Community United Against Violence (CUAV) remains in business.

"I just want people to know," Randy Schell told the Sentinel, "we’re here for people, and we’re continuing our work."

Schell, who heads the Victims’ Services Unit of CUAV, says the agency is being bombarded with clients in spite of the recent publicity about CUAV’s internal upheavals. "A lot of things are happening in the Castro area," said Schell. "We’ve had some killings which have been pretty serious and some forced sodomy. It’s getting to be a little bit much."

CUAV, Schell reports, is further taxed by calls from outside the Bay Area. "CUAV’s reputation and name are such that other parts of the country are being bombarded with clients in spite of the loss of half its staff."

In spite of an increased administrative burden because of the loss of staff, Schell still offers his help. "In Long Beach right now, there’s an extortion case I’m looking into. By being here for over eight years, I’ve got to know people. All we can do is apply pressure from a political standpoint: gay rights advocates or people in the DA’s office." says Schell, who credits a corps of volunteers who have remained neutral throughout the crisis.

Nor does all the burden come as a result of internal politics. Some of it, Schell thinks, is seasonal. "At this time of year, we end up getting into what we call holiday crimes, which involve not only anti-gay violence, but robbery and assault.

Schell adamantly refuses to talk about CUAV’s internal problems. In the last several weeks, four of nine longtime employees left the agency. The board of directors is in the process of reviewing the structure and lines of authority among the personnel. In general, even former employees who do talk about CUAV’s problems say little that is substantial, CUAV Director Diana Christensen, though she confirmed published reports of her resignation, would not give a reason for resigning or state when the resignation takes effect. She did, however, promise a statement for the Sentinel on some time in the future. How does Schell manage to keep up in this atmosphere of tension? He will only say that his main concern is for the public, that which he feels is happening in the Castro area."

"I called Bill Graham," Baez said at a press conference. "We decided that the event, as Joan said, is a spirits-raiser.

Baez said the idea for this concert came to her within 48 hours of learning that an acquaintance of hers had died of AIDS.

"Jerry Garcia is the person I approached," she said. "He said ‘yes’ before I finished the sentence.

"I called Bill Graham," Baez said. "When you’re putting on a benefit you

Continued on page 14

Baez Throws A “Spirits-Raiser”

by Caden Gray

Nine years ago, on November 27, 1978, folk singer Joan Baez offered her support to gay and straight San Franciscans in the wake of an historical crisis.

She stood in front of city hall and sang while thousands of mourners placed candles and flowers on the front steps.

"We called on Joan when George Moscone and Harvey Milk were killed because some special kind of beauty and inspiration was needed that night," Supervisor Harry Britt said at a press conference last week. "It’s very fitting that she’s come forward now at a time when we all need those good feelings again.

Joan will perform a Christmas concert to benefit people with AIDS at the Warfield Theatre on December 17. Joining her in concert will be Jerry Garcia and Bob Weir from the Grateful Dead, the San Francisco Gay Men’s Chorus, the Lesbian and Gay Chorus, Eminent Powell and the Gospel Elites.

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San Francisco Sentinel • November 27, 1987
A HISTORY OF GAY RIGHTS AND THE UNITED STATES SUPREME COURT

By Lisa M. Keen

"Once in a while the judiciary gets a scunner against a group," wrote former US Supreme Court Justice William Douglas in his autobiography The Court Years, "and disregarding high principles and standards of justice and equality, allows government or individuals to get after a person or class of people."

In 1966, the Supreme Court allowed the government to "get after" blacks. In a 7 to 1 decision, the high court ruled, in Pless v. Ferguson, that "separate but equal" facilities for blacks and whites was constitutional.

By 1927, the government was after Chinese people, and the high court ruled in Wong L. v. Rice that Chinese children in Mississippi could be required to attend black schools. In the 1930s, the target group was communists. But in most cases, the Supreme Court has not yet stopped the government from getting after gays.

In 1987, the high court eventually reversed itself on the principle of "separate but equal," and in the 1960s, it struck down the Subversive Activities Control Act which attempted to register and root out communist children in Mississippi could be reined from it determination that laws prohibiting homosexual sodomy in the US Olympic Committee's right to "equal" facilities for blacks and whites. The court also ruled, in 1967, that "separate but equal" facilities for blacks and whites is constitutional.

The Court did not, and in his second arguments handicapped his ability to win other justices' votes. In the Board decision, Chief Justice Warren also dissented from the decision but did not join Douglas' dissents. In the Boutilier decision, Justices Brennan and Abe Fortas also disagreed with the majority's decision, but only Fortas joined Douglas' fiery dissent.

Brennan and others, however, eventually came to assume Douglas' role as the high court's leading advocates on gay rights issues but with a bench and a style that would win more votes and decision. "The 'Conscience' Still Burns" From the footsteps of his dissented in

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Continued from previous page

the recollection in his memoir, Douglas had a knack for detail. In his autobiography, The Court Years, he recalled walking into Room 6103 of Georgetown University Hospital at 4:30 on the afternoon of December 10, 1972, when he died. Warren's last words to Douglas warned him that the Supreme Court must get back to work on Watergate tape.

"If Nixon loses," he said, "Nixon means the law as he goes along — not the Congress nor the Court," Douglas recalled Warren saying. "The old Court and I served and along will not be worthy of their traditions if Nixon can't, turn and fashion the law as he sees fit."

"As you tell Bill Douglas," Warren reportedly added before collapsing with exhaustion, "if you are not perfectly satisfied with the way you write, speak up. They feel afraid of you because you are the conscience. Speak up. Don't fail. Then all will be well."

Ironically, Douglas did not write another opinion in support of gay rights issues after the 1967 Bowers case.

Beginning in 1970, Rep. Gerald Ford, then House minority leader, threatened Douglas with impeachment proceedings, charging that Douglas had participated in cases in which he had a conflict of interest, but Douglas, a Roosevelt appointee, insisted that Nixon would not support a move to remove him from the court. When Nixon was lying on his sickbed from surgery, Douglas reportedly added, before collapsing, "I'll be back." He reported getting a tremendous volume of hate mail. A 1958 term was a fluke or a change for O'Connor moved from among the ranks of the high court's ultra-conservatives when 1958-1966, to the middle swing-vote arena during the past year. (Eisenhower) Although her vote could not be seen in eight cases, her votes in the 1986 term will, of course, be many cases more before the record will show whether the 1965 term was a fluke or a change for the people we need to volunteer a few hours of your time each week at

Shanti Project at 777-CARE.

An additional Training will be held on December 11th.

The next Emotional Support Practitioner Training will be held on Thursday, December 6th and December 7th. One volunteer may attend the weekend of January 15th.

To volunteer, please call Shanti Project at 777-CARE.

One way to show that you care about what is happening in our community is to volunteer a few hours of your time each week at Shanti Project.

Volunteers Needed

With more than three new cases being diagnosed in San Francisco each day, Shanti Project is in critical need of volunteers to provide emotional support to persons with AIDS and their loved ones. Currently, all of our 500 volunteers are at or near capacity. In order to avoid a waiting list for the people we serve, we need a minimum of 70 new volunteers for each training.

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Little Controversy Over Kennedy Nomination

by Tim Taylor

Civil rights groups — exhausted from the bitter struggle to defeat the Supreme Court nomination of Robert Bork — have gotten off to a slow start in assessing the qualifications of Judge Anthony M. Kennedy to sit on the nation's highest court.

So far, only the National Organization for Women (NOW), League United of Latino American Citizens (LULAC) and the Mexican American Legal Defense and Education Fund have publicly opposed Kennedy.

Washington-based civil rights groups such as the Leadership Conference on Civil Rights and the NAACP, traditionally heavy hitters in Supreme Court confirmation hearings, have not yet taken a position, and may not intervene.

NOW President Molly Yard denounced Kennedy as "sexual" and "a disaster for women." Of particular concern, she said, was a Kennedy decision that overturned a Washington state regulation concerning comparable worth pay scales that established parity in wages for jobs held by women that are similar to those held by men. Yard

had years of inflammatory rhetoric and published materials to account for in which he called into question constitutional rights of privacy.

According to Leonard Graff of National Gay Rights Advocates, "My reading of Judge Kennedy is that he is a true conservative. He's not an ideologue like Bork."

Graff noted that Kennedy has upheld the right of the Navy to dismiss members of the service because they are gay, and he also upheld an immigration ruling which deported a Australian man who had lived in the United States for eight years. The deported gay man had said that to return to Australia would cause him social and economic hardship, but Kennedy dismissed the claim.

But unlike Bork, Kennedy stayed away from stodgy rhetoric in writing his decisions. "Kennedy doesn't pro

vote the same kind of anger that Bork did," Graff said.

Jeff Issi, executive director of the National Gay and Lesbian Task Force, said he has asked for time to study before the Senate Judiciary Committee. "Kennedy's decisions have been wrong on gay issues, and that needs to be brought out in the committee," Levi said. But he added that among other national civil rights organiza

tions, "I'm not sure there is going to be a consensus on the nomination."

There is a meeting scheduled next week for the San Francisco-based Coalition for Civil Rights, an umbrella group of a dozen advocacy organizations, and Eva Peterson, the group's chairwoman, said a local effort against the nomination may grow out of that meeting. The group includes the American Civil Liberties Union, Equal Rights Advocates and the Lesbian Rights Project — among others.

Time is short to mount an effective campaign, however. In a move that rankled many rights activists, Senate Judiciary Chairman Joseph Biden recently announced his committee would fast-track the confirmation hearings, starting them on December 14, on

ly one month after President Reagan made the nomination.

In contrast, 70 days passed between the date of Bork's nomination and the start of the committee hearings, giving opposition groups crucial time to organize. Biden said he expected the hearings to take no longer than a week, a timetable he called "dangerous". A vote by the committee is not expected until January.

California Senator Alan Cranston released a statement calling for a slow review of Kennedy's background. He said the experience with Bork and the

Committee Hearings Start Dec. 14

T.J. Anthony won't be mounting a petition drive against Kennedy like he did against the nomination of Robert Bork to the US Supreme Court.

"There's a sentiment out there that the more you get to know Kennedy, the more you dislike him."

— T.J. Anthony

McGovern. he said, was a Kennedy decision that overturned a Washington state regulation concerning comparable worth pay scales that established parity in wages for jobs held by women that are similar to those held by men. Yard

also noted that Kennedy was a member of the all-male Olympic Club in San Francisco until recently.

But with more than 400 Kennedy decisions to review — some of them anti-gay — other civil rights advocates have been slow to mobilize.

Mary Danup, head of the Northern California Anti-Bork Coalition, has announced his opposition to the nomination. She acknowledged the relative lack of controversy so far explaining, "Part of it is homework, part of it is fatigue, and partly he looks better than Bork."

T.J. Anthony, a feminist gay rights activist who helped found the anti-Bork coalition, said, "Some people are turned off by the Bork nomination. Some people don't think they can do it one more time."

But Anthony added, "There's a sentiment out there that the more you get to know Kennedy, the more you dislike him." And Danup added, "I think the civil rights groups are organizing slowly but surely."

Kennedy's low-key style as a judge makes him a more elusive target than Bork, who is a scholar and professor

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In an effort to better serve our readers and advertisers, the Sentinel is conducting a survey during the month of November. In this reader poll we would like to know a little more about who you are, your likes and dislikes, and your suggestions and comments for how we might continue to grow and serve the gay and lesbian community.

For taking the time to fill out and return this questionnaire, we are offering a chance for a 4-day "Supercruise"® to Mexico and R/T airfare to Los Angeles provided by Cruise Holidays, 957-1808, 333 Third St., SF. I

continued on page 12...
Catches Fire

The Penny Jar Crusade to raise money for the AIDS Emergency Fund began inside a bar called The Gate at the corner of Pine and Jones streets.

It was David Slocombe's idea, remembers bartender Fred Skau. "He threw the idea out and then he left for England two days later." But it was a novel idea, the kind of thought-provoker that doesn't just slip off the bar stool onto the floor.

Almost everybody hordes pennies, and Slocombe knew this, according to Skau. Almost everybody puts pennies in their dresser drawers or in a money­-naze jar under the kitchen sink and saves them forever. "So why not put these pennies to good use?" Skau remembers Slocombe saying. "Why not have everybody bring their pennies in?"

Fred Skau thought about Slocombe's brainstorm, and toward the end of August while Slocombe was still away in England, Skau decided to do something about it.

Skau borrowed a five gallon glass jar from his boss and placed it at the end of his bar. He put a bumper sticker on the jar that says "Every Penny Counts." The idea worked, and his jar was full at the end of one week.

Three months later, 19 bars, restaurants, a theatre and other locations are playing host to penny jars, and Skau is a full time penny collector as well as a full time bartender.

To date, the Penny Jar Crusade has raised more than $10,000, roughly 200,000 pounds of pennies, and more than half of that came in through The Gate.

Once a week Fred Skau and his driver, Duane Fortier, collect between $600 and $1,000 in 500 pounds of pennies from every penny jar located in San Francisco.

"My pick up truck is kind of an uncovered Loomis," said Fortier. They take the pennies to American Savings. The bank counts them and deposits the amount directly into the AIDS Emergency Fund.

"Skau decided to do some thing about it. My pick up truck is kind of an uncovered Loomis," said Fortier. They take the pennies to American Savings. The bank counts them and deposits the amount directly into the AIDS Emergency Fund.

"I think we have to make it in a bigger bag of pennies," said Luna. "They filled up all the jars. Other people waiting in line noticed what we were doing. The idea is catching on," said Luna.

Much of the penny drive's success is due to individuals like Berkeley Ray. Last Saturday Ray parked his car in front of the Gate and unloaded 150 pounds of pennies. Fred left the bar and helped his friend carry the pennies inside. They bagged most of the pennies because they wouldn't all fit into the jar. Ray said he collected the pennies from co-workers, neighbors and friends.

Skau said that shortly after his crusade was mentioned in the Examiner's Rob Morse column, a woman drove in all the way from Fresno with a pint jar. "This has been sitting on my dresser since my husband died 12 years ago," she said. She gave the pennies to Fred LuMurr Fields of the AIDS Interfaith Network said there are penny cans in his office at the Tenderloin Neighborhood Development Corporation. "I'm not sure they really understand," said Fields. "But when children come in with their parents, they put pennies in our can." Fields said he sent jar stickers and information to his contacts at the Department of Education in Sacramento. "I am expecting pennies from Sacramento," he said.

There is a one gallon penny jar on the counter behind the bar at Kimo's on Polk Street. It is nestled in between two side doors of Continental and Bruniand and doesn't attract attention to itself. But even that jar is full.

Skau's original goal was to raise $10,000, to raise money for the "Every Penny Counts" project in three short months is phenomenal.

"The money goes directly to landlords, PG&E, the phone company, grocery expenses for our homeward bound, and emergency needs," said Fink. "We really want to push this thing through the month of December." said Skau. "I was discussing this with my truck driver this morning... I think we're going to need some help." But the coin cans have been bringing in a steady trickle for years, the amount of money raised by the "Every Penny Counts" project in three short months is phenomenal.

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"People are throwing things other than pennies in it," said Fitzgerald. "People are throwing things other than pennies in it — quarters and dollar bills. It's amazing how people are supporting it." — Fitzgerald

FREE AIDS HEALTH ASSESSMENT

"No matter how healthy you feel, you need to take care of yourself and those with whom you care enough about to be sexual."

- Complete physical
- Complete blood testing (HTLV3 optional)

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Skau's original goal was to raise $10,000 by the end of the year. Monday, he said, "I think we can double that."
The Helms Amendment's easy passage through the US Senate and subsequent ratification by the House of Representatives holds power­ful lessons for lesbian and gay activists. When Congress voted its homophobia to prevent the use of federal funds for AIDS educational efforts which explicitly encourage or are open to gay men, the message was clear: gay people are politically expendable at the na­tional level. In a sense, our marginality as a people has been the defin­ing characteristic of the Reagan Administration’s response to the entire health crisis.

We need to key the Helms Amendment in historical perspective, and turn our attention to developing a national political strategy on AIDS that is anticipatory, creative and uncompromising.

Congressional action on AIDS since the early years of the health crisis has been grossly inadequate. Apart from the annual budgetary battle, no major piece of federal AIDS legislation was introduced until this year, when Reps. Barney Waxman and Sen. Edward Kennedy put forward their comprehensive education/prevention research and non­discrimination bills. One reason for the silence on provocative AIDS legislation has been the openness of our enemies — namely Jesse Helms in the Senate and William Dannemeyer in the House — in sabotaging efforts with which they politically disagree.

The National Gay and Lesbian Task Force (NGLTF) has for the past four years found itself frenetically defending against negative riders to bills put forward by the Right, or trying to block threatened amendments which would destroy whatever limited federal funding we have so far been able to secure. We believe it is past time to change tactics. We cannot allow the agenda of the Right to dictate the pace, tone and content of the federal effort on AIDS. We believe that we must immediately expand two time-tested strategies for achieving political change: we must create ef­fective grassroots constituency networks, and we must undertake massive AIDS education of legislators. The underpinning of these strategies is the well-documented, informed and unafraid lesbian and gay electorate — which is not hesitant to employ a full range of tactics to achieve its just goals.

The beginnings of a nationwide constituent network now exist at NGLTF. Building on the involvement of our members and the hun­dreds of participants in the National Lobby Days which preceded the March on Washington, we must set as our goal the ambitious and essential task of identifying constituents to pressure virtually every member of Congress. This longterm strategy will allow us to respond quickly to the next round of repression.

We may not win the initial battles, but our political strength will in­crease with each constituent action we energize.

State and local gay and lesbian organizations are vital to the develop­ment of constituent networks, many already have such networks in every state. The AIDS Action Council, the American Social Health Association and many others have prepared a detailed briefing book for legislators. The briefing book covers all aspects of AIDS — from transmission issues to the treatment of prisoners with AIDS. It is a useful organizing tool because it allows us to present some basic public health messages to legislators before they face a repressive bill.

A conditioned version of the briefing book, with talking points outlining the prevailing public health positions, will be available short­ly from NGLTF. This briefing process must be replicated by organizers in every state.

It is our belief that legislation similar to the Helms Amendments will be introduced at the state level. The AIDS Action Committee in Massachusetts is already fighting an effort to control the state AIDS education funds they receive. Massachusetts Gov. Michael Dukakis supports this Helms-like measure.

By implementing, ground-up strategies like the two proposed here, we not only set the stage for a future progressive legislation, but we also directly advance our struggle for freedom in every part of the country. There is no substitute for grassroots involvement in the achievement of political success. Our goal as gay and lesbian activists remains clear. We must reach and involve each of you, the readers of this paper, with a simple message. We can win if we will prevail, but only with your ongoing involvement in your local, statewide and national movement.
Giving Thanks

There was never, nor will there probably ever be again, a more significant contemporary political landmark for San Francisco than the assassination of George Moscone and Harvey Milk, the anniversary of which we mark today.

It is hard to remember how strange life had become in San Francisco in the years leading up to Dan White's fatal rampage. We had seen the Zebra shootings and the Zodiac killer. Bombs were planted at the homes of prominent politicians. The city was the center of the bizarre odyssey of Patty Hearst—a story that transformed a kidnapped heiress into the outlaw "Tanya."

Though these events had touched the fingers of the political realm, the insanity struck the heart of San Francisco politics in November, 1978. First there was Jonestown. People reacted in shocked disbelief to the news that Bay Area Congressman Leo Ryan was dead on a tarmac in Guyana, and hundreds of former Bay Area residents killed themselves at the command of their crazed leader, Jim Jones. Jones and his cadre of followers had once been a recognized political force in San Francisco, serving the powerful liberal establishment machine of George Moscone and his allies. The sinister ripples of Jones' demise reverberated through San Francisco as there came reports of Jon Jones' renegade squads that might kill politicians. Paranoia was in the air.

And then, on a beautiful Monday morning, the shocking news came of the murders of Moscone and Milk. An intra-party dispute between Supervisor Dan White and the mayor had suddenly erupted into a murderous explosion that reshaped our political landscape. A shaken Dianne Feinstein was the bearer of the tidings and, suddenly, our new mayor. The White Night riot and police rampage in the Castro were the final footnotes and aftereffects of that event. They were the last episode in San Francisco's era of madness. It is ironic that the anniversary of these murders coincides so often with the Thanksgiving holiday. In the first years, there was little any of us could think of to be thankful for when reminded of that terrible event of 1978. But with nine years behind us, we can see the great difference it made in our city since that time. The 1970s in San Francisco were a time of great polarization, especially between the white, conservative, native San Franciscans (so perfectly embodied by Dan White) and the immigrant, racially diverse and sexually liberated new San Franciscans most visibly represented by gay people.

A great many people have found it fascinating to mourn our political leadership in San Francisco. Yet what a relief it has been to have our politicians work towards consensus rather than to wage all-out war over every issue. And while Mayor Feinstein has certainly not been perfect, least of all on some issues of importance to lesbians and gay men, she has operated our city government without a hint of corruption. Many cities would give a lot for a mayor like that.

We can be thankful for the fact that over the past nine years gay people have taken senior positions in virtually every city department. Gay staffs of politicians are the rule, not the exception. We have two mayoral candidates vying for the gay vote, and there is a likelihood of increasing gay influence in the years ahead.

We can be thankful that our leaders have never shirked from standing up for fund funding for AIDS, even when it was costing the city hundreds of millions of dollars. No doubt there are a great many citizens who blame the current budget problems to a large extent on city spending for the disease. But we can be thankful that our state public official has sought to exploit that potential discontent.

Tonight, as many hundreds of us march in solemn silence, candles alight, to the scene of our city's greatest political tragedy, we should give thanks. We should give thanks that the San Francisco we have built together over the last nine years is much the same city that Harvey Milk and George Moscone had hoped it would become.

Roselli Resigns, Day Dumps Dianne

Another member of the lesbian/gay community has resigned from San Francisco's Human Rights Commission and expressed "strong displeasure" with Mayor Dianne Feinstein's failure to reappoint Esta Solar as chairperson.

Sal Roselli, former president of the Alice B. Toklas Lesbian and Gay Democratic Club, joins longtime lesbian activist Phyllis Lyon in protesting Feinstein's actions.

Roselli resigned last week, citing increased responsibilities at Hospital Workers Union Local 250. However, Roselli told the Sentinel his letter of resignation stated, "It would be irresponsible for me not to express my strong displeasure with your decision not to reappoint Esta Solar. I urge you to reconsider that decision." Feinstein fired Solar for her role in the HRC's passing strong lesbian/gay anti-discrimination language for inclusion in the memorandum of understanding between the city and the US Navy to berth the Missouri in SF Bay. Thank you, But No Thanks

Feinstein rejected Roselli's advice and asked Shanti Project spokesperson Greg Day to join the HRC. Day in- formed the mayor that the HRC was a "wonderful organization," but that he was not interested.

"There are some ethical issues that need to be resolved before I consider serving on the Human Rights Commission," Day told the Sentinel. "Fein- sstein's failure to reappoint Solar calls into question whether the commission is free from political pressure to perform its duties. It will be interesting to see who the mayor chooses to represent our community on the HRC and how they'll be able to justify accepting under current conditions.

Serving in Sacto

Speculation continued this week on who would be the likely candidates to run for the 16th Assembly seat should voters elect Agnos mayor of SF on December 1.

My sources tell me that Supervisor Mary Dunlap, Judge Mary Morgan or Supreme Court Justice Mary Morgan or Community College Board of Trustees member Roberta Acktenberg. I believe all of them would be fine choices, but I doubt Britt could accomplish the same.

Renne Recants

Despite earlier assertions that Assemblyman Art Agnos had accepted "tainted money from land deals," City Attorney Louise Renne decided this week that Agnos should be the next mayor of SF.

Before Renne finished her endorse- ment statement on Tuesday at Agnos mayoral headquarters, she could sense the press was ready to pounce on her about her sudden turnaround concerning the Agnos candidacy. Renne nervously explained that since that now famous summer press conference and City Hall confrontation with Agnos that Agnos had adequately explained to her and the voters the committee overriding alleg- lation. "If I had to do it over again, I would not have had the press confer- ence," said Renne, "not only has it been explained things well to the people of this city, but I really respect the manner in which he has done it."

Continued on next page

FROM THE DESK

DAVID M. LOWE

There was also talk this week about who might make a good Assembly can- didate from the women's community. Four names surfaced: Donna Hitiches, Mary Dunlap, Judge Mary Morgan or her lover Roberta Acktenberg. I believe all of them would be fine choices, but the problem is getting one of them to run.

There exists the possibility that one of these women could unite the lesbian/ gay community behind one candidate. I doubt Britt could accomplish the same.

Assemblyman Art Agnos looks on during City Attorney Louise Renne's endorsement speech Tuesday afternoon at Agnos for Mayor headquarters.

Harry Britt and Community College board member Tim Wolfford have decided not to run against each other. Britt and Wolfford have met on the mat, but no one is saying what decision was reached.

I'll venture to guess Britt will not step aside for Wolfford. However, word on the street is that Harry may decide to get out of politics. I find that hard to believe. Even if he chooses not to run for the Assembly, I can't believe he wouldn't take a shot at being elected president of the Board of Supervisors if the mood strikes him.

It's a shot Harry has a better than great chance of winning.
Taste in Advertising

Is the Sentinel a sex rag for gay men or a serious journalistic endeavor to serve the lesbian and gay community? It's a sex rag when you look at the increasingly ribald advertisements. It's a serious journalistic endeavor when you see issues like the March on Washington special, or when you read our AIDS treatment columns and our increasing coverage of news events, or when you look at the high quality of our arts section. It's trying to serve the entire community when substantial sums are spent to improve the look of the paper and make it easier to find, when more women are added to the staff as well as people of color.

For years and for years, the Sentinel has tried to present the view that when you look at the increasingly ribald advertisements to the point where you'd think that the the back page of every gay magazine was a sex ad for poppers. Then along came AIDS and public pressure caused those ads to be banned. It used to be that what was happening in our community. It has made a concerted effort to be more attractive to the women in our community who are reading the Sentinel. It has made a concerted effort to present to our community. It is of course expected that my opinion will be countered by charges of prudishness on my part, or that the gay press can't survive without the sexually explicit advertising. The gay press used to advertise kiddo porn, complete with pictures of preadolescent boys. Then along came AIDS and public pressure caused those ads to be banned. In each case the gay press survived without those revenues. I propose that ads depicting or promoting sex for money be not be accepted for the Sentinel. This still allows every gay newspaper in town to advertise in the paper, but allows the paper to set its own standards of community taste.

It may be that I am wrong, that community taste fully accepts the explicit ads of which I complain. Yet it seems to me that many readers of the Sentinel and the Advocate, classified ads offer "j.o.." a term which is not allowed in Sentinel classifieds. There is a law against offering sex for money, and the Sentinel feels that that law may be violated by advertising "j.o.." for dollars in its pages. Coming Epq news

FROM THE DESK

Kennedy Endorsement

Senator Edward Kennedy took time out during his weekend trip to SF to endorse Agnos. It was a great moment for the Agnos campaign which is now attracting regional, state and national leaders to the coalition. Kennedy's endorsement shows the liberal wing of the party is pleased that SF will finally be in the hands of a progressive leader.

Hard to Pass Up

The Kennedy endorsement led to an inside joke that's just too good not to pass on. It concerns the Sentinel picture of Ted talking to Sherri Agnos following his speech. "Looks like Art is making sure Ted is not trying to pick up Sherri and is getting ready to inform the senator, 'Hey, Ted, that's my wife, and she's not available,' " noted one viewer. The originator of the observation asked not to be identified.

Agnos' Next Endorsement

At the Renne endorsement press conference, a member of the Board of Supervisors was passing around a joke about who would be the next person to endorse Agnos. When asked who that might be, the supe replied, "Louise and Lisa Molinari.

No Joke Here

On Wednesday, the Chronicle listed the top ten contributors to the Agnos and Molinari campaigns. Number 6 on the Molinari side was the SF law firm of Pillsbury, Madison and Sutro. They are the people who represented the US Olympic Committee against the Gay Games.

Number 6 on the Agnos list was the LA law firm of Abbot and Bennett. Diane Abbot was co-chair of the NO on 64 campaign that successfully beat back the LaFouche initiative last year.

Morse Code

For the second time in as many weeks, I've picked up my favorite manstream column only to learn that Rob Morse beat me to it. Last week it was the story about the Agnos signs going up near Molinari's new headquarters in the Sunset. This week it's about those much-in-demand, but virtually impossible-to-obtain buttons with the slogan "Member, Forces of Darkness and Doom." They're being worn around by ardent Agnos supporters who enjoy poking fun at Morse. No one knew on election night that we were trying to bring back the "darkness and doom" of the '80s.

As Morse staffer Sharon Johnson put it, "Despite what Molinari thinks, we're really the forces of hope and light. You may have heard about it first from Rob Morse, but you can actually see the campaign classic by Dana Caruana's VP at the Pacific Stock Exchange, right here in the Sentinel. Hey, Rob, I think I might be able to get you a button, but I'm not sure. I'll let you know.

MEMBER, FORCES OF DARKNESS & DOOM

10

PASSPORT TO LEISURE

Travel

RSVP CARIBBEAN CRUISES

Experience the ultimate in gay travel adventures: a cruise to the Caribbean in February or Jamaica in March.

FESTIVE HOLIDAYS

A very special gay tour to Rio for Christmas and New Years. Gay tours for Carnival in February are also available. Call for details.

ANYTHING ANYWHERE ANYTIME

As always we are pleased to provide friendly personal service on competitively priced trips to Hawaii, Mexico, and Europe.

4111 18th Street at Castro, S.F. 94112-8300

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And that is precisely what Supervisor John Molinari is reminding the electorate in this 35-day runoff period.

But that Molinari strategy seems unlikely to catch on. The electorate this year was eager to hear an issues campaign. Agnos supplied it; Molinari did not. Now Molinari’s new approach is striking people as an afterthought. Issues ignored when Molinari was a distant front-runner are suddenly relevant to their view.

Recent events have raised the possibility that the electorate this year may be more attuned to the issues than in the past. The next few weeks will tell whether this is true.

Pricking the Balloon

Ironically, it was Agnos who highlighted the issues differences. In the early going, to separate himself from a crowded candidate field, he emphasized those matters — and something to lose from his liberal supporters. Thus the no-issues Molinari campaign. Time enough to respond the differences when he and Agnos were in it alone for the runoff. From the viewpoint of July — if Molinari and Agnos were to be running in the final days.

What the Molinari campaign could not have foreseen was the powerful impact of the Agnos book, released in early October, of his plans for the city. It directly fed the already present emotional need of people to invest in a political figure — any political figure — a belief that he can solve their problem.

Perhaps Molinari would have had difficulty building an issues campaign — projection of a set of identifiable, consistent beliefs — under any circumstances. As a public official, he once opposed abortion, then switched. He once was a Republican, now a Democrat. He once backed Deukmejian for governor, then retreated. When asked for a vision of the city, Molinari would talk about double-parked trucks and not being able to see the Bay Bridge coming down Bush Street.

Molinari has been an active supervisor, but what the public saw amounted to little substance for the long term: preferential parking in neighborhoods, diagonal parking, opening neighborhood playgrounds after school, a moratorium on financial institutions and fast food franchises. Not insignificant, but not dramatic either.

And certainly not the types of things that inspire streams of volunteers for an effective precampaign. Having little to offer the voters in terms of identity, Molinari’s electoral balloon was pricked by a candidate who was exactly the opposite: Agnos is a clearly identifiable liberal Democrat.

Already benefiting from the voter’s inclination to go with anyone who gave them a vision of the city, Agnos benefited again with the first Molinari mass-distributed mailings. They were negative pieces against his opponents, leaving voters to wonder whether that was all there is to Molinari — no vision, just criticism. Their doubt was reinforced with an outbreak in the first television debate which left voters additionally wondering whether there is a viable side to Molinari.

Consequently, Agnos was able to triumph on both ingredients that combine to decide elections. Having just won on the hunger voters had for a vision of the city. Molinari would have no vision debate which left voters additionally wondering whether there is a viable side to Molinari.

The twin forces, issues and personality, not only built an Agnos lead but magnified it — so much so that the wait to highlight the issues difference for the runoff was rendered meaningless.

Insiders and Bandwagons

If all turned out so crucially for those who jumped aboard the Molinari bandwagon early out of a belief that there was the only way to maintain their political standing.

In campaigns there are early stages, when candidates are formed and made credible by type and depth of support. Early stages are for political activity. There are later stages, when outreach is made to the general public. Activists do not have the luxury of ordinary voters to wait developments. If they want non-civil service or management jobs, appointments, implied promises of down-the-road political support or just access for promoting an issue, they must guess who is likely to win, declare support and put cash early.

According to several not-for-attribution reports, the Molinari campaign had made the most of this phenomenon. The message to activists was Molinari is inevitably the next mayor, and all the understood rules of politics apply.

That inevitability was not unreasonable to accept. Molinari had started moving immediately after winning the

Continued on page 15
sign complaints. Now, according to your article, Shanti is reluctant to disclose its participation, and Father Connors is saying everything is OK. People with AIDS suffer enough from their impoverishment and the misery of their condition. To tax their misery by stealing their money and their assets and their life in­surance is unconscionable. At a meeting of the Stonewall Club a resolution was made requiring Shanti to make a full disclosure. I was amazed to hear Greg Day (who is the Shanti PR person) make a blatant

misstatement on the floor in order to diffuse the situation and face the fact of this matter elsewhere. Greg Day did not work for Shanti at the time these things happened. He does not know what he is talking about. He should check his facts carefully and always be careful to speak the truth. Although I was hardly a victim of Jim Mulligan’s alleged operations, I can tell you that I did have dealings with him; I found him to be callous, ruthless and vicious.

A Person with AIDS

"What Happened?" The following letter was sent to Senator Alan Cranston.

Dear Senator Cranston,

I am writing to express my anger and shock at your vote on October 14 accepting Jesse Helms’ amendment and the homophobia based measure which would deny funds to organiza­tions which “promote or facilitate homosexuality” or “indirectly, homosex­ual sexual activities.”

I don’t think it is necessary to remind you that the gay communi­ty has taken the lead in effectively educating people about AIDS. This is a deadly disease, sir. Over 30,000 people have died of AIDS in this country. It is dishonest to see you vote to deny vital information that can save the lives of people who have suffered most from AIDS.

A letter to one of the

numbers and discovered that the

case — identified as John Doe —

and his mother, Geraldine, and loving

day. November 17, in the company of

Kenn Purnell passed peacefully Tues­

day. November 17, in the company of

Kenn Purnell was an active volunteer

of the Crown Room at the Fairmont

Hotel in San Francisco, where he served

as a member of the Board of Directors of the San

Francisco Lesbian and Gay Freedom

Foundation. In addition, he served as the

Chairman of the AIDS Emergency Fund, which

was the lead agency in the Gay and Lesbian

Freedom Foundation’s campaign against

the hospital’s practice of denying

treatment to patients with AIDS.

Kenn Purnell was a dedicated advocate for the rights of people with AIDS, and his death was a great loss to the San Francisco community and beyond. He will be remembered for his tireless efforts to improve the lives of those affected by AIDS and for his unwavering commitment to social justice.
Weiss is conducting a series of national field hearings on AIDS as head of the Human Resources and Intergovernmental Relations Subcommittee of the House of Representatives. He expressed strong concern that the burgeoning number of people with AIDS is outpacing the capacity of the health care system to provide care, and predicted that unless a crash training program for medical professionals begins immediately, the system will fall into "chaos."

The hearings Monday were conducted in San Francisco at the behest of Rep. Nancy Pelosi (D-San Francisco), joining the committee was Rep. John Conyers (D-Detroit).

The hearings were a friendly encounter between panel members who have supported affirmative AIDS legislation in the House and pioneers in the development of community-based programs. But overshadowing the proceedings was the specter of a divided Congress which last month approved amendments introduced by Senate Jesse Helms (R-North Carolina) and Rep. William Dannemeyer (R-California) that bar the use of explicit educational materials as an essential piece of the education materials funding and noted that Helms amendments would still fall short of the need.

Dr. Paul Volberding, director of AIDS services at San Francisco General Hospital, noted that existing concern among medical personnel that they risk exposure to AIDS infections was contributing to a reluctance to provide care. Speaking of a recent, well-publicized case of a worker at San Francisco General Hospital who recently became infected after a needle-stick accident, Volberding said, "As the number of occupational transmissions increases, so will the fears among doctors and nurses."

Weiss noted that a publication produced by the AIDS Foundation that tells IV drug users how to clean their needles and practice safe sex was threatened by state and federal limitations on the use of funds. "I believe thousands of lives are at stake in this censorship fight," Wolfred said. "What we need from Congress is legislation that permits, if not mandates, the distribution of explicit educational materials as an essential piece of the AIDS fight."

But Weiss was pessimistic that Congress would be able to summit the current impasse over education materials funding and noted that Helms and Dannemeyer have vowed to introduce additional amendments to interfere with the adoption of affirmative AIDS legislation.

Throughout the hearing, Weiss hailed the "San Francisco models" as a national trendsetter in the provision of care. He nonetheless expressed concern whether local medical facilities had sufficient capacity to handle the growing number of patients.

"I just see sheer chaos, medical chaos and societal chaos," said Weiss in reference to a national shortage of facilities for care and treatment of people with AIDS. He added that Congress and the Reagan Administration had not paid sufficient attention to the growing need and urged local health officials "to sound the alarm. It's going to have to come from within the scientific and medical community before the short-sightedness on the part of Congress is exposed."

Health department director Dr. David Werdegar responded that in San Francisco community hospitals were equipped with sufficient beds, but faced an impending crisis in a shortage of trained medical personnel, including doctors and nurses.

Weiss added that if a "crash program" were started immediately to provide new training, the new personnel would still fall short of the need.

Dr. Paul Volberding, director of AIDS services at San Francisco General Hospital, noted that rising concern among medical personnel that they risk exposure to AIDS infections was contributing to a reluctance to provide care. Speaking of a recent, well-publicized case of a worker at San Francisco General Hospital who recently became infected after a needle-stick accident, Volberding said, "As the number of occupational transmissions increases, so will the fears among doctors and nurses."

Weiss noted that there remains a glaring hole in San Francisco's care for people who are unable to live independently, but who do not require hospital stays and that Congress should subsidize these initiatives.

The day's most poignant testimony came from Meredith Miller, a 55-year-old woman with AIDS who surrendered custody of her two children after she was diagnosed.

Miller deplored the stigma attached to the epidemic, which she said her children who are healthy had been subjected to when they lived with her. She said the existing AIDS care facilities are insensitive to the medical needs of women and are not conducive to keeping families together.

According to Miller, the constant repetition that the primary risk groups are gay men and intravenous drug users has helped to make women invisible victims of the epidemic which she said has contributed to inferior services for women and children. "Take the labels off AIDS," Miller said. "We are people of all backgrounds."

"I'm just a Carthath, a person with AIDS, called for congressional action to reverse the escalating cost of AIDS drugs, and noted as an example that medicine for pneumocystis carinii pneumonia has increased fourfold since it was first used for treatment. Carthath referred to congressional wrangling of explicit AIDS prevention materials as a disincentive that does nothing to stop the spread of AIDS, remembrance to Helms he said of the increasing price of drugs, "Now that's something for a senator to get upset about."

City health department officials considered the surprise appearance of Con...
AIDS Emergency Fund co-designer Hank Cook talks with Supervisor Harry Britt about the upcoming "Joan Baez and Friends" benefit.

Georgetown Victory

Continued from page 3

Human Rights Act in 1979 because GU denied gay people of Georgetown University "university recognition," a formal status which allowed GPUS to apply for funds from the university, access to a mail box and use of GU's computer mailing service. The case took eight years to settle and cost over $1,000,000. Hackenberg calls it "the case of the million-dollar mail box."

For the student groups that used will now attempt to recover the costs of the suit from Georgetown. The victory of the gay students against GU is less than complete. The appellate court only required GU to grant gay student groups the "tangible benefits" of university recognition, but not full recognition. The suit did not demand full recognition. Associate Judge Terry, concurring with the ruling that granted access to tangible benefits, dismissed in part "because the opinion" does not go far enough... I see no meaningful difference between the tangible and intangible benefits which these appellants are seeking from the university. To sustain the granting of the former without the latter would be a violation of the statute. The president of GU told the appellate judges that he objected most to the intention of a gay student group to assist Georgetown's gays in the "development of responsible sexual ethics consonant with one's personal beliefs." Recognition of the group, it was argued, would conflict with Georgetown's obligation not to undermine the Roman Catholic teaching that "human sexuality can be exercised only within marriage."

The appeals court's opinion overturned a ruling by a trial court which found that Georgetown violated the Human Rights Act when it denied full recognition to the gay student groups, but was entitled to do so under the first amendment guarantees of the free exercise of religion. Sylvia Bacon, the trial judge, found that the teachings of the Catholic Church hold that homosexual acts must be viewed as "gravely evil and a disorderly use of the sexual faculty...Corollary with the Human Rights Act, therefore, places a burden on the free exercise of religion."

Georgetown asked the appeals court to uphold Judge Bacon's ruling, but did not challenge the finding that GU was in violation of the statute. The president of GU told the appellate judges that he objected most to the intention of a gay student group to assist Georgetown's gays in the "development of responsible sexual ethics consonant with one's personal beliefs." Recognition of the group, it was argued, would conflict with Georgetown's obligation not to undermine the Roman Catholic teaching that "human sexuality can be exercised only within marriage."

The trial court judge concluded, "The District of Columbia's Human Rights Act must yield to the constitutional guarantee of religious freedom. Georgetown, in defending its position before the appeals court, argued that giving full recognition to the gay student group implied an "endorsement of the positions taken by the gay movement on a full range of issues." Compelling recognition, therefore, amounted to a compelling endorsement, GU argued. The appeals court, in its majority opinion, rejected that claim out of hand. Calling the connection between recognition and endorsement a construction of the university, the court stated, "The constitutionality of the statute cannot depend on the university's internal linkages."

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Continued from page 3

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The ruling of the court, then, follows essentially a middle ground between the dissenting opinions of two of its judges, who argued for full recognition of the gay student groups and the claims of Georgetown to a right to discriminate based on the group's religious beliefs. Either way, the student plaintiffs asked for no more than that.

Joan Baez Benefit

Continued from page 3

Bill Graham. He said that he would give his services free of charge to produce the show. Joan asked Bill in October to assist her in planning the concert. "We selected the AIDS Emergency Fund because it is directly involved with the care of the life needs of people..." she said. Bill said, "We want to make this a very personal event."

"AIDS: The Second Great Plague" was conceived and executed by Hank Cook as he explained exactly how proceeds from the concert would be spent. "The AIDS Emergency Fund provides direct financial assistance to AIDS patients here in San Francisco," Bill said. "We pay the rent and put food on the table. We provide counseling and pay the PG&E bill. We feel that we are necessary and we feel that these patients have enough problems as it is as they should not be under any financial strain."

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Congressional Hearing

Continued from page 3

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board presidency in 1984. If he was dry­ ing up all the conservative and moderate money and support early, there would be little more to be had from that quarter. That just left the liberal side of San Francisco politics. Agnos was likely to be that candidate, but liberals command only one third of the electorate.

Despite that, Agnos, throughout 1986, kept insisting there was plenty of time to build his candidacy. That ex­ aggerated his supporters and even caused some major defections. Then Agnos' tax and development liabilities surfaced. Given the inherent public skepticism about politicians, his pre­ saged political death.

All insiders know, of course, that votes of the political public decide elec­ tions. But their experience is that the public — absent firsthand knowledge of the issues and personalities — usually takes the advice of a few inside people they trust on these complex things. In advertising and mailings, issues can be reduced to general themes that identify a candidate with whatever different political approach he or she wishes to hear. There was no reason to expect the 1987 mayoral election would be any dif­ ferent.

Gambling and Winning
What people who are insiders with regard to city politics forget, however, is that there is an entirely different group of insiders who are connected to state and national politics. There was a feeling among some Molinari backers that they shouldn't be intruding into city matters. But, even so, they are just as expert. They gambled on what tech­ niques for this particular election would work best — and won.

They gambled that the Agnos liabilities, if addressed immediately and directly, could be defused. Who hasn't had problems with complex tax forms? Who among successful San Francisco city politicians hasn't accepted the largesse of developers? They gambled that the Agnos book would work. It could just as easily been taken as a joke (just as the Renne "big boys" sign were; they were all been deemed brilliant by the Renne campaign had pro­ gressed). Apparently, since it waited until too late, the public didn't feel right. There was no reason to expect the 1987 mayoral election would be any dif­ ferent.

The startling turnaround of this election may change campaigning here for a long time to come. Perhaps never again such early, snug bandwagon jumping. Perhaps more of an even distribution of money early on, as a hedge against late developments, to any viable candidate, who agrees with you on issues. Perhaps everyone will do a book in the next election until that too is seen as little more than propaganda glorified a cou­ ple of intellectual degrees.

The Agnos victory could hardly have been more sweeping: 30 of 21 regist­ rared neighborhoods. An outright Agnos majority in 11. Agnos finished with over 50% of the vote in 312 precincts out of 711. He was over 40% in such conservative areas as the Excelsior and Lake Merced. There were no precincts in which Agnos received less than 20%. By contrast, Molinari had less than 20% in 117 precincts. He was not over 50% in a single precinct. Molinari’s best was at Fulton and 20th Avenue, whereas Agnos was likely to be that candidate, but liberals command only one third of the electorate.

A Thorough Sweep
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First with the facts.
In this day of high-tech medicine and pharmaceutical wizardry, many people are rediscovering herbs as allies in health building and maintenance. Centuries before the first prescription was cracked across a page by a physician, man was exploring the curative properties of plants and herbs.

Each culture developed in its own tradition of herbal medicine, which was then passed along through the generations. An old saying goes, "an herb's effectiveness is largely determined by its freshness." Many herbs were traditionally gathered from a nearby area, dried and used quickly to ensure maximum potency. Most herbs lose their vitality as they age. Some herbs contain healing compounds in the form of volatile oils which are delicate and break down rapidly. It is very important to find the freshest source of herbs that you can.

An herb's effectiveness is largely determined by its freshness. Herb's cultivation and hand-picking is a task that few people today undertake. The best assurance is to buy herbs directly from the source of production. This is very important to find the freshest herbs quickly to ensure maximum potency. For this reason, many herbalists recommend using herbs that are gathered and dried almost immediately after harvest.

**Building Immune Strength**

*Denise Buzbuzian*

Immune-Building Herbs

Herbs promote health in a number of ways. Some herbs are loaded with antioxidants to fight free radicals in body tissues, while other herbs may stimulate glandular functions. Many herbs help the body's cleansing process and relieve stagnant organs. The herbs that support immune system function are called immune-building herbs. The Chinese have a long history of using astragalus and ginseng for their immune-stimulating properties. Reishi mushroom combination is believed to stimulate the production of interferon.

There are also a number of herbal formulas from Eastern traditions which show very promising immune-building qualities. The Chinese have a long history of using astragalus and ginseng for their immune-stimulating properties. Reishi mushroom combination is believed to stimulate the production of interferon. These immune enhancers are available in a number of formulas. Rainbow Light produces a formula called Immune Defense Synergy, which blends astragalus, ginseng and the reishi and shiitake mushrooms with pu-erh and other strengthening herbs.

**Intuition and Selection**

Most herbs are ingested in tablet or capsule form so people don't taste them. Taste, however, is one of the primary means of determining whether herbs and foods suit our constitution at particular times. It serves as a means of connection with our higher intuitive sense of what's best for us at that time. It is also a very good idea that it's hard to believe we've separated ourselves from it to the greatest extent we can. Intuition is always telling us that we're hungry and what would be good to eat. It's nature's voice speaking directly to our minds. Using herbs as foods and learning their tastes is the simplest, most accessible intuitive method for building optimal health and positive life energy. Anyone can do it. It helps us establish personal relationships with the herbs, empowering us to better understand more about nature's ever-present guidance in our quest for real health.

An herb's effectiveness is largely determined by its freshness.

**Building and Maintenance.**

Centuries before the first prescription was cracked across a page by a physician, man was exploring the curative properties of plants and herbs.

**Inappropriate application of herbs can be dangerous.**

However, in modern times, with the advent of more advanced technology, herbal medicine is more popular than ever. Herbs are used to treat a variety of conditions, from colds and flu to more serious illnesses. However, it is important to use herbs responsibly and sensibly, as inappropriate application of herbs can be dangerous.

**Avoid a winner/loser attitude because it won't let up until sometime after New Year's.**

You wanted action? Get ready, it's coming. And it looks like the party is going to do — work, exercise, relax or sleep — it will feel natural. Intuition helps us know which herbs and foods are best for us even if we've never tasted them or felt their effects. The hardest part of interpreting intuitive flashes is determining exactly what they mean when they appear at a particular point in time. If your intuition is attracted to an herb formula, take a moment to interpret what your intuition is telling you. For example, you may suddenly want to order something new or later. It may be your intuition is trying to show you something new about your life. It may be you need to use a new approach or technique.

Inappropriate application of herbs can be dangerous. Be mindful of your intuitive guidance as well as your feelings. This is quite a bit different from impulsive buying or careless use.

When every food, exercise, herbal formula and activity enters your life, it is because your body is crying out for a change. A healthy will inevitably grow stronger as you grow older. The process is endless. In order to maintain health, any herb or herbal formula you take must result in you getting more energy. It is not enough to feel better. You must get more energy. This energy is called life energy or vital energy.

When you eat an herb and you sense that you feel better, it's not magic. The herb is actually altering the chemistry of your body. It's doing this by increasing your energy, sophistication, and awareness of your own body, and by helping you to become more mindful of what you are doing.

**Your previously silent and boring environment is transformed into a three-ring circus.** And it looks like the party is going to do — work, exercise, relax or sleep — it will feel natural. Intuition helps us know which herbs and foods are best for us even if we've never tasted them or felt their effects. The hardest part of interpreting intuitive flashes is determining exactly what they mean when they appear at a particular point in time. If your intuition is attracted to an herb formula, take a moment to interpret what your intuition is telling you. For example, you may suddenly want to order something new or later. It may be your intuition is trying to show you something new about your life. It may be you need to use a new approach or technique.

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Music for Self-Expansion

Music has always played a powerful role in the inner growth process. But never before has it been so widely and acknowledged as a tool for lifting, healing and self-expansion. Healers, bodyworkers, meditation circles and individual spiritual seekers have become the audience for a whole new genre of music developed for transformational purposes. It's commonly called "new age" music. And the genre is so diverse, with many subgenres, that there's really something for everyone.

As in any art form, the products available fall into a quality spectrum: excellent, good, mediocre and vacant. There is new age music that is as boring as elevator music and only a slight cut above Muzak. And music that supports as elevator music and only a slight cut above Muzak. And music that supports only on cassette with the exception of a turd that sometimes give you goosebumps. Although he wrote none of them. Byers gives them so much clout you'd think he'd written them out of his own deepest experience. Byers sings of planetary oneness ("One Human Family"), finding one's spiritual direction ("I Set Myself Free"),

With the help of professional psychics, she says she's verified those contacts with spiritual masters. "I've spoken with entities about Newos, and they say, 'As you know, there were many entities working with you on this album. The music represents a realm in which we live, in which there is no suffering, no struggle, no lack or limitations such as you have on earth.'"

There are numerous fascinating stories. Demby has to share about the receptions her music has received. She tells of a moving story of a man in San Francisco, dying of AIDS, hooked up to life support systems in the hospital. He was brought a recording of Newos, and it was played for him. "Pretty soon," relates Demby, "doctors, nurses and attendants were filling the hallway outside his room."

Apparently, some part of the man's consciousness was deeply engaged with the music of Newos, for as the final note on the tape sounded, he made his transition. "It was obvious he was enjoying the music, and they had to hand out Kleenex in the hallway because it was such an incredible, moving event for everyone."

Constance Demby says there's another album waiting to be born. "I'm gathering-my new alphabet of the music, and they had to hand out Kleenex in the hallway because it was such an incredible, moving event for everyone."

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Compendium: Music for Inner Space

Music is one of the most important subgenres of new age music. It seems to temporarily free the listener from the confinements and frustrations of life on earth, while sometimes activating higher centers of consciousness. Compendium Demby is in the forefront of the space music composers.

She is the creator of five exquisite recordings which she has composed and produced herself. Skies Above Skies, Santhone, Sacred Space Music, Live at Avalanche and her tour de force, Novus Magnificat. Through the Steeple. Her latest, Light of This World, is a sampler of the five previous albums plus a few new age pop songs never before released. Each one is a special tribute, available only on cassette with the exception of Novus and Light, which are on CD as well.

What is most striking about Demby's compositions is the feeling of universal reverence. This is somehow more abun-

The kind of music that would be played in a space cathedral.
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- release your personal power

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HEALING RESOURCES

Health & Healing Resources

Dedicated to the healing of mind, body, and spirit.

Continued from page 17

HEALING RESOURCES

Continued from page 17

Oh, thank you for sharing
Thank you for stating your case
Thank you for sharing
Now won't you please get out of my face.

That And Can Fly is worth purchasing
for the song alone! I think this tape
would make an excellent tonic for someone who is totally down on his luck and ready to hang it up. It lifts you up, gives you a shot of energy, and is always very comforting, heartfelt and patient in answering your questions. They carry many of the recordings mentioned in this article.
Six of the Sentinel's distinguished critics and writers offer their suggestions for holiday gift-giving — and getting. Book recommendations are based on each writer’s professional expertise, personal experience and momentary whim. All of these titles are currently in print, but some may not be readily available. Please consult your favorite purveyor of fine books. And finally, we hope the pleasures of the written word will both brighten and inform your holiday celebrations!

Jim Van Buskirk,  
*Book Review Editor*  

Eric Hellman,  
*Arts Editor*
IN A SHALLOW GRAVE by James Purdy

Purdy is generally known as the author of some pretty dark books about love and life. He puts a great many people off because he is not afraid to mix the horrible with the humorous or to explore the interconnection between sex and violence. But in this beautiful novel, Purdy tells the heartbreaking, yet ultimately redemptive story of Garnet Montrose, a man hideously scarred in the war who learns to love again. The allegorical underpinnings never once obstruct the remarkable storytelling. Purdy’s most accessible and (oddly enough) successful novel.

THE CARNIVOROUS LAMB by Agustín Gómez-Arcos
Plume, 1985. 369 pp., paper, $6.95.

How can I begin to describe how good this novel is? The tale of a close-knit, eccentric family in post-Civil War Spain, it focuses on Antonio and Ignacio — brothers and lovers. There are touches of Buñuel and Marquez, subtle political symbolism and enough erotic passages to send you running for a cold shower. Thanks to William Rodarmor’s luminous translation, this astute, hilarious and sexy novel gave me the most satisfying and exhilarating reading experience I’ve had in years. Oh yeah, the cover’s great, too.

THE LITTLE DEATH by Michael Nava
Alyson, 1986. 165 pp., paper, $6.95.

Mysteries are so bound by certain rules of the game that they make for rather predictable and boring reading. This little gem is different. Set in a very realistic San Francisco, Nava introduces us to a handsome, young (of course) criminal lawyer named Henry Rios as he searches for the murderer of a former boyfriend. The Little Death is as good as the best of Joseph Hansen’s Dave Brandstetter novels and will hopefully be the start of a series all its own. Why doesn’t someone make a movie out of this?

THE FRANCOEUR NOVELS by David Plante
Dutton, 1983. 547 pp., paper, $10.95.

Just the mention of David Plante’s name makes me want to say three Hail Marys. Plante is one of America’s most talented writers and watching his character Daniel Francoeur come out over the course of four novels (five, if you include The Foregone) is a little like falling in love. The prose style ranges from sparse to baroque but is always staggeringly appropriate. P.S. You can read just one book without reading the others (if you insist) and you don’t have to be Catholic or French-Canadian to enjoy them.

THE FETISHIST by Michel Tournier, translated by Barbara Wright
Plume, 1985. 212 pp., paper, $6.95.

Tournier combines the madness of modern life with the timelessness of fairy and folk tales, presenting violence, insanity and sexuality in a magical and sometimes disturbing new light. Reading this collection of short stories (Tournier’s latest book) is like reading the Brothers Grimm translated by William Burroughs. The title story is a mesmerizing dramatic monologue of frustrated sexuality, while the others range from ironic yet oddly epiphanic “Christmas Stories” to touching and shocking tales of puberty. Bedtime stories for adults.

NO TELEPHONE TO HEAVEN by Michelle Cliff

At the opening of No Telephone to Heaven, a young woman — 36 years old, a descendant of British landowners and of African slaves, schooled in the classics as an elite English institution — is riding in the back of a truck with a young woman — 36 years old, a descendant of British landowners and of African slaves, schooled in the classics as an elite English institution — in the preface Bryant explains how she came upon Mei-li’s manuscript, agreed to edit the 27 notebooks, and made only essential changes and deletions. And so begins the fun.

Between the sedate covers of Confessions of Madame Psyche lie the delightful “spiritual memoirs” of California medium and mystic Mei-li Murrow, the latest fictional invention of the Bay Area’s prolific and idiosyncratic Dorothy Bryant.

In the preface Bryant explains how she came upon Mei-li’s manuscript, agreed to edit the 27 notebooks, and made only essential changes and deletions. And so begins the fun. (On the facing page, in small italics: “This is a work of fiction.”) Buried somewhere near the center of the volume are archival photos of Mei-li’s family and of places mentioned in her “memoirs.” The rest of the pages are devoted to Mei-li’s first-person account of her life story.
Born in San Francisco in the mid-1800s to a Chinese mother and white father, she falls in with an all-white community at an early age, learns the tricks of the trade and begins her long career as a medium. "Madame Prym's" pilgrimage takes her through the 1906 San Francisco earthquake, World War I England and Italy, a utopian community in the Santa Cruz Mountains during the '20s, then the Santa Clara Valley and Napa, where she dies in 1959. Hokey seasons, lesbian love, a wandering Italian opera car is all there — not to mention detailed history of the Bay Area over a half-century's time.

CHILD OF HER PEOPLE by Anne Cameron

Canadian lesbian writer Anne Cameron has won a loyal following for her tales of Native American and pioneer women of the West. Her 1986 novel, The Journey, featured a pair of female adventurers in the Canadian West during the late 1800s. Now comes Child of Her People, a handsomely designed release from a San Francisco feminist press.

It is the late 19th century on the North American plains, and white man is in the process of destroying the wild buffalo herds and a way of life that he has no idea how to depend on when. Then a Cree woman stumbles upon mystery and adventure. When Fraser's father has disappeared, she names her child "Girl of Her People" and raises her in the tribe. The books tell of Child of Her People's fortune, malfeasance and survival in a violent time. Myth and historical novel, anthropological study of one tribe, it is one of contemporary feminist concerns with American Indian history in prose that is vibrant and vivid.

GHOST DANCE by Carole Maso

San Francisco's own North Point Press has earned its name, in one of the finest independent literary presses by publishing lesser-known authors of high quality like Paula Fox, Beryl Markham and James Salter. Among its recent discoveries is New York writer Carole Maso, in whose lyrical First

Now that Barbara Pym's works have been reissued in contemporary looking editions, the tricks of the trade and begins her long career as a medium. "Madame Prym's" pilgrimage takes her through the 1906 San Francisco earthquake, World War I England and Italy, a utopian community in the Santa Cruz Mountains during the '20s, then the Santa Clara Valley and Napa, where she dies in 1959. Hokey seasons, lesbian love, a wandering Italian opera car is all there — not to mention detailed history of the Bay Area over a half-century's time.

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This hard-to-find import (try San Francisco Camerawork Bookstore and A Clean Well-Lighted Place for Books, San Francisco) is crammed with superb reproductions of Italian paintings and reproductions of Italian paintings and manuscripts illuminations from the 15th century. the book spans the entire range of Kertesz's career, from his earliest work in Hungary to his last images of Central Park. Like Augen and Brassai, Kertesz's love affair with Paris, and it is photographs from this period that form the core of the present volume. The book is a beautifully produced tribute to the career of a long way toward rectifying this neglect. It is an unfortunate characteristic of our time that an impoverishment of resources reads as "modem." The poetry anthologies of our era are crammed with reactionary escapes into designated forms; seemingly, the only alternative is to be found in language that abandons the expressive possibility of speech. Robert Duncan invades his art and the entire culture by refusing to surrender any of poetry's sacred means — rhyme, incantation, metaphor. The volume if the fruit of Congregation Sha'ar Zahav in San Francisco, 1987. 215 pp., paper, $12.95. By Elsa Gidlow pp., paper, $5.95. Bay Area science writer Harold McGee's 600-plus-page encyclopedia is not another dust-dry food chemistry book: the author's literary and love of some devotees of Jewish cooking: elaborately gilded folios you may find yourself leafing through just for pleasure, but good that a great cookbook can be a very personal one. This book is to be treasured for the intelligent, gentle soul that dwells in its pages. This is a book to keep the unmistakable mark of the true poetic image-bank yields up lyrical pictures possess­ing the image of an understanding, humane intelligence: hair-raising vividness. It is the wise friend who insists on re­minding you of your own innate wisdom. Irena Klepfisz moves through pro's?, journal and diaries, discourse — while furthering his poetry's sacred means — rhyme, incantation, metaphor. He is the wise friend who insists on reminding you of your own innate wisdom.

ON FOOD AND COOKING: The Science and Lore of the Kitchen by Harold McGee New Directions, New York, 1984. 175 pp., paper, $7.95. What makes this cookbook different from all the Hadd逊h compilations languishing in garage sale cartrone. This bright, humor­ous volume is the fruit of Congregation Sha'ar Zahav's experiment in creating a community in the image of an understanding, humane God — a God whose literary grows out of human needs. The spirit that an impoverishment of resources reads as "modem." The poetry anthologies of our era are crammed with reactionary escapes into designated forms; seemingly, the only alternative is to be found in language that abandons the expressive possibility of speech. Robert Duncan invades his art and the entire culture by refusing to surrender any of poetry's sacred means — rhyme, incantation, metaphor. The volume if the fruit of Congregation Sha'ar Zahav in San Francisco, 1987. 215 pp., paper, $12.95. By Elsa Gidlow pp., paper, $5.95. Bay Area science writer Harold McGee's 600-plus-page encyclopedia is not another dust-dry food chemistry book: the author's literary and love of some devotees of Jewish cooking: elaborately gilded folios you may find yourself leafing through just for pleasure, but good that a great cookbook can be a very personal one. This book is to be treasured for the intelligent, gentle soul that dwells in its pages. This is a book to keep the unmistakable mark of the true poetic image-bank yields up lyrical pictures possess­ing the image of an understanding, humane intelligence: hair-raising vividness. It is the wise friend who insists on reminding you of your own innate wisdom.

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Selected book jackets were provided courtesy of San Francisco Camerawork Bookstore and A Clean Well-Lighted Place for Books, San Francisco.
Falling Off the Edge

A t first, I thought I might title this piece something like “How I Spent My Wednesday Evenings During the Past Two Months.” But then I realized this would inevitably require too many personal digressions, as I hadn’t really spent all of my Wednesday nights at Footwork Studio’s “Edge Festival.” It just seemed that way.

In fact, there were just about as many nonperformance weeks during the Festival’s duration as there were weeks with performers on a stage. This observation, mixed with my own reactions to what I had seen, forced me — mixed with my own reactions to others on a stage. This observation, during the Festival’s duration as digressions, as I hadn’t really spent Wednesday Evenings During the Past Two months. Does the Edge Festival go beyond dance to begin with? Perhaps the really wasn’t interested in new Festival director Vernon Fuquay carefully enough? Perhaps my advance press material timistic. Still, I remained op­ the unpleasant odor of market­ as many nonperformance weeks Festival.” It just seemed that way. But then I realized this would inevitably require too many personal change.

The answers to these questions remain purely speculative. But after considerable reflection, I think it’s safe to say the Edge Festival did confirm that many tensions and uncertainties still underlie our contemporary understanding of modern dance.

Actually, I’ve suspected for some time now that many modernists really rather be doing something else — like act­ ing or otherwise emoting in a way that agitates directly for social or personal change. And that’s exactly what three of the Festival’s performers — Blue Palm from Paris, Tim Miller from Los Angeles and Ruth Zaporah from Berkeley — made adamantly clear. All three are performance artists who possess varying degrees of talent, and all three share little, if any, interest in dance as a means of artistic communication. Kimi Okada, a Bay Area choreographer, was the fourth creative personality included on the Festival’s roster. Two of her works were danced by the members of ODC/San Fran­ cisco. And, although Okada does seem to still be interested in communicating through move­ ment, there wasn’t much of anything new or substantive to report about her work — especially if you have even the slightest understanding of the ar­ tistic revolution that boy-wonder Mark Morris has unleashed. But that, indeed, is another story.

F or me, the Festival’s highlights was the hilarious, meticulously scripted comic monologue by handsome, en­ daringly earnest Tim Miller. Earlier this year, his perfor­ mance at Theatre Artaud was one of the spring season’s biggest disappointments. (Miller embar­ rassed himself and most of his audience with a cloying, go no­ where tale of innocence lost amid numerous kinetic and multi­ media distractions.)

This time Miller’s solo perfor­ mance, entitled Some Golden States, was offered without any serious attempt at kinetic com­ munication. He also abandoned the onstage assistance of his lover, Douglas Sadowskian, an accomplished journalist but an irritating, brittle actor. What Miller delivered was a humorous and ultimately moving tale of one gay man’s passage from youth to adulthood in our troubled times. It was a remark­ ably honest yet thoughtful eve­ ning of one-man theatre.

If Tim Miller returns to the Bay Area soon — which I suspect he will — I strongly encourage anyone, especially gay men, who saw him the first time to try again. Miller seems to have found his voice and the right vehicle for its expression. He’s an immensely engaging per­ former with a strong commit­ ment to making theatrical art with a social conscience.

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Three Productions of ‘Gay Theatre’ Past, Present, Future

The meaning of “gay theatre” is one of those questions sure to eventually destroy relationships and entire continents if dwelled on. Three recent openings do, however, offer a neat, almost stereotypical view of gay theatre’s past (drag staging of a classic play), present (same-sex sitcom), and possible future (performance art with gay content but not identity).

The young Britisher David Cale is one of the most gifted of those solo performance artists currently making inroads nationally. What separates Cale from his peers a little is his gentility and self-effacement. His non- sented appearance and the absence of costumes/props add to the sense that he sees himself more as an empty vehicle for his characters than as their raison d'etre. The Redthroats, unfortunate- ly already gone after a limited run at Life on the Water, combines three of his earlier short pieces into a single cohesive, if digressive, narrative. It starts out as a quintessential cartoon of English domesticity. The Weird family lives in a modern industrial town, at once a part of its depressive batality and isolated by its members’ yearn-ings for something, anything. Mum endlessly prattles out a litany of lonely nagging to a monosyllabic husband whose only online is looking himself in the bathroom to drink sparkling wine and pore over soft-core porn mags. Eleven-year-old Stephen obliviously stumbl- ing into hustling older men in the Suspense-Comedy. The play raises some serious

Dancing in the Dark made me laugh a few times, and maybe that’ll do. But like the family in The Redthroats, I kept wanting something, anything, more.

Partners in bondage: Chuck Kubick (left to right) and Steve Abel are held captive by Randy Weigand in Theatre Rhino’s latest mainstage production, Dancing in the Dark.
Nuts is a courtroom drama about a high-class hooker accused of manslaughter, whose family is trying to get her declared incompetent to stand trial. Barbra Streisand plays Claudia Draper; she also produced the film and wrote the music. Streisand and director Martin Ritt have made a film with a surprisingly strong feminist message, given the ideological constraints of high-concept studio filmmaking.

Nuts was originally a play by Tom Topor, who collaborated with Darryl Ponicsan and Alvin Sargent on the screenplay. The writers do an admirable job of removing the film from the deadly category of the "filmed play." Although restricted for the most part to three settings — courthouse, mental hospital and Claudia's apartment — the dialogue has been "cinematised" so that we get none of the psychic claustrophobia that spoils theatrical dialogue gives us. (See Lindsay Anderson's The Whales of August, for example).

Of course, courtroom dramas involve speeches, but this one manages to use this feature to advance its theme. Nuts reminded me that courtroom dramas are not about justice, they're about language. The film concerns how language is used against women, to discriminate and contain them into categories that men can understand and control.

Claudia's first appearance in court has her decked in her court-appointed lawyer and being reassigned to a reluctant Richard Dreyfuss as Aaron Levinsky. Streisand and Dreyfuss draw out.

In the process, the film considers questions of sexuality and power which have been raised before by feminist filmmakers (Marlene Gorris' A Question of Silence, Lizzie Borden's Working Girls) but are for the first time being brought to a mass audience in a big way. In a final speech Streisand says, "I'm not just a picture in your heads" (a whore, lover, wife, client, good girl, sick girl, a line which marks the climax of the film, for she is finally heard.

The drama of Nuts is a woman's quest to be heard. We see how the language of psychiatry works to contain her — her outburst at her first lawyer becomes "a violent episode" for Wallach, and her other psychiatrist comments fondly on it: "Passion is good for the bed, but not for here." The courtroom is in a male province, where the language of legal sparring is seen at first as waterbugs skaking the surface of the situation.

Streisand's intervention forces openings in these systems by confronting the men with just what they fear in her, her sexuality. She flashes Wallach, asks Dreyfuss if his wife gives good head, and propounds the prosecuting attorney, in the process telling him, "I make $50 an hour. How much do you make?" Having been denied the power that is the prerogative of these male-dominated social systems, she uses the power she does have to speak on her own behalf outside their discourses and upset the contained categories within which she has been boxed.

A recurring element of the dialogue is the judge's handling of people speaking out of turn in court. The judge (James Whitmore) reprimands Dreyfuss severely at first when Streisand interrupts. He gradually becomes more lenient as Streisand becomes more focused and the courtroom system, while seeming to become more chaotic, actually comes more under Streisand's control.

On another level, we can see this film itself as a kind of containment. The choice of James Whitmore as the judge tells us much about the ideological underpinnings of the narrative. Whitmore is best known for his fellow prostitute cellmates at the beginning of the film, a mostly black crowd which the camera treats as wallpaper framing our nice-girl-gone-wrong. It is these women for whom prostitution is one of your more creative career options, and for whom, as the Panthers put it, justice ends up being "just us."

Yet once the inevitable Hollywood soft-pedaling of politically
Chez Mollet
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PRIME RIB
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$16.95 Complete Dinner

Plate
Carrot Soup with Sherry
Grapefruit Sections with Avocado
and Poppy Seed Dressing
ENTREES
Champagne Roasted Tom Turkey With Cornbread/Sausage Dressing
Baked Ham with Raisin Sauce
DESSERTS
Homemade Pumpkin Pie
Homemade Pecan Pie with Bourbon
BEVERAGE
Settings at 4 pm, 6 pm, and 8 pm.
Reservations Please

THE PIANO BAR IN THE PACIFIC HEIGHTS.

Second Glance
STEVE ABBOTT
Visiting with Odilon Redon
Ecstasy and Death

Odilon Redon, a sickly child, was born in 1840 and raised by an aged uncle in a haunted mansion in the isolated, swampy region of Medoc, France. One hundred and twenty-five years later I discovered his art as a closeted freshman at the University of Nebraska.

Redon’s impact on me — both his “black drawings” and colorful, floral still lifes — rocked me more powerfully than did my first LSD trips.

The realism of Zola. They loved the velvety blacks of his charcoals and lithographs, the “morbid genius,” as Huysmans put it, of his shadowy anthropomorphic creatures. Redon himself observed (as if a prophet of today’s New Wave fashion): “Black should be respected. Nothing prostitutes it. It does not please the eye and does not awaken sensitivity, except the agent of the spirit much more than the splendid color of the palette or the prism.”

In this phase of his work, Redon illustrated texts by Poe, Baudelaire, Bulwer-Lytton and the Belgian satanist poet Iwan Gilkin. Don Larson’s weird “Far Side” cartoons might be said to echo the Redon of this period.

But then Redon suddenly embraces color in a turnabout as astonishing as Van Gogh’s when the latter entered a mental hospital. And the colors of both artists are brighter than life as if in protest against the impoverishment of daily life under Industrial Capital.

Whereas Van Gogh encased every object, figure and flower in heavy outlines, Redon’s objects, figures and flowers merge into their surroundings. The gold cloak of The Druidess (1910), for instance, hovers today’s New Wave fashion):

Leonardo Da Vinci hinted at this insight but Redon alone gives witness to its dual or paradoxical nature: ecstasy and death, transgression and transcendence are inextricably linked. The marriage of heaven and hell Blake aspired to, Redon achieves. For form must fall in formlessness if it is to re-emerge as a phoenix on its funeral pyre.

Redon’s Ophelia pastel (1905-1907) is especially telling in this respect. As Hamlet’s girlfriend sinks into her watery death, flowers burst forth from her breast. A preternatural bright blue (water or sky?) forms a crescent halo above her limply arched torso. Blue then bleeds into a pale, formless, bright blue (water or sky?) that seems to echo the Redon of this period. In this mutating dance, we continue to observe the subject’s expression. It is the agent of the spirit much more than the splendid color of the palette or the prism.

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Continued on page 33
A Personal Reminiscence

Iridescent Harmonies

I feel awkward writing a review of the world premiere of David Carlson’s *Rhapsodies* at the first concert of this season’s New and Unusual Music series, because I know the composer well and cherish his friendship as much as I cherish his music. But I also feel that this friendship is a poor reason to pass over such an event in silence.

To my ears, David Carlson is an enormously talented composer, who possesses a lyrical voice of often ravishing beauty. He has an instinctively dramatic sense of melody — both in terms of what it is doing in the context of a whole work and in the sense of the musical adventure within the melody itself. He can conjure up a mood in a few quick strokes and he can color it with a deep sense of the orchestra. But at the front of his genius is an irre¬
dent sense of harmony.

Since *Rhapsodies* is, in many ways, a sympa¬thetically wrought out of some of the ideas from Carlson’s opera *St. Sebastian*, (whose libretto I wrote), I have decided that it might be time to tell the story of the making of that opera and thereby give a sense of David’s musical personality.

For me, the beginning of a musical journey from a Spring Opera performance out at the Palace of Fine Arts. We were in a group of com¬


aphorist, who possesses a lyrical voice of often ravishing beauty.

In past centuries, composers have tended to adopt whatever musical language they heard around them and to think nothing of it, but in this century, a composer’s choice of a style is a major aesthetic declaration.

A very promising young man: Composer David Carlson.

Richard Strauss. "Things could be a whole lot worse," I thought and trusted urged.

I wrote the final scene first, I reasoned, and I thought that we needed to know where we were going before we could start out on our journey, and I was flattered when David liked the reflective version I had created. The libretto is an odd duck among creative artists, because his task is basically to inspire the com¬

poser. In many essential ways, a libretto has only one fresh reader — the composer. After the later has done his work, everyone else reads the words for their connec¬

tion to the music rather than for dying for themselves. Yet that one reader is enough for me — partly because his reading is one of the most profound a poet can receive. And David was clearly excited by my words.

David composed that final scene first as well. Then one evening he invited me to his apartment to hear the sketches. Playing awkwardly, stopping to apologize here and to point out different aspects of the music there, David presented first the shimmeringly beautiful Sebas¬
tian theme and then he worked his way through the scene. He showed how he worked with the melody and how he worked with the words. A writer whose words have been set to music first at the composer’s declaration, and so I looked immediately at the rhythms in which the words were expressed. I was pleased. We did not always agree, but I could see that David thought the was the meaning and the music of my words.

If David’s rhythms made me feel secure, his harmonies excited real enthusiasm. That first time the excitement generated by the sequence of intervals in that Sebastian melody overshad¬

owed, for me, the sweep or the line of the melody itself. But now that I look back on it, I think it was David’s hesitancy that ob¬

scured the shape of the whole. However, I wasn’t worried any¬

more. In fact, I went away thinking that I had struck it rich. David was actually going to make something of my libretto. And potentially I was going to do something important for the music: I was going to help a composer find his voice.

I can best discuss the voice of a work by listening to Arnold Schoen¬

berg’s *Gurrelieder*, though as I understand it, David did

Continued on page 33
Empty-Headed Art

It has often been argued that painting is dead. Just what this means involves a complex interplay between technology and the relevance of particular styles. Enough has been said and written about the subject to fill volumes.

But every so often, something comes along to hammer another nail into a coffin that also houses the art world in general. The Roxie Cinema recently presented a film about painters that, in the words of the artists themselves, shatters the myth of the socially conscious, starving artist, replacing it with crass mediated success.

The film, A New Spirit in Painting: Six Painters of the 1980s, reveals some of the world's most successful painters to be pompous and empty-headed. In the 1984 film, written and narrated in art world-ese by New York art critic Donald Kuspit and directed by Michael Blackwood, six of the world's most successful painters, none of them women, are interviewed and shown at work in their studios. The artists include Germans Markus Lupertz and Georg Baselitz, Italian/American emigres Sandro Chia and Francesco Clemente, and Americans Julian Schnabel (whose work will be seen at the SFMMA in February) and David Salle. Except for Baselitz, the artists are all under 40.

All of the artists presented in New Spirit, to varying degrees, appear to be self-centered and inarticulate about their work. This is not to say that those qualities are essential to creating stimulating artwork. The artworld is the articulation. But it is easier to discount the validity of an artist's work when that artist gives a very different impression in speech or writing. That is if that artist chooses to appear publicly outside of his work. It is a sad reflection on the evolution of the artist's role to discover that the most critically and financially lauded artists lack a sense of modesty and the ability to explain their work.

Since the extraordinary career of Picasso, the role of the artist/painter has never been the same. Picasso, an artist of immense talent, was rewarded with astronomical wealth and fame, and consequently became the first artist media figure. Warhol achieved success basing his career on notions of fame and commercialism. At the same time, his work discarded the importance of painterliness in favor of processes like silkscreen, or by leaving the work to assistants. His fame and success revolved around being a painter who often didn't paint. His public persona became as important as his work, if not more so. Warhol devised a situation where the artist's function is split between the act of thinking and creating art, and creating a persona, both taking up a good portion of his time.

It is this kind of success that confuses the issue of the artist's role. Young artists now have the system is a major component of success in the art world. Marketing strategies similar to those that apply to the recording industry now apply to young "avant-garde" artists and writers. Painters such as Schnabel and Salle, and authors like Brett Easton Ellis and Tama Janowitz, were chosen from a plethora of artists for their marketability and their publicity push. Art dealers see to it that the chosen artist gets their full attention, while other, equally talented artists languish in obscurity.

If the publicity machine works, the artist's popularity often seems to rise too quickly. There is little to base an artist's longevity on before they are 30. Instant success can be crippling as it becomes more difficult to experiment when much is expected. The myth of the old master vanished along with the notion of the starving artist. Once they've achieved commercial success, these artists are ready to conquer the history books. A retrospective, at an early age, ensures the work's future investment value. At this point the work often becomes directed towards a museum context rather than an art-going public. But what does the artist do after a retrospective before 40? Does he reach a peak level? Only time will tell if a contain...
Stanford Spies


Judge Not Your Fellow Man

WASHINGTON, Nov. 11 — President Reagan today nominated San Francisco Circuit Court Judge Anthony M. Kennedy to the Supreme Court, his third such nomination in two months. "Kennedy and the president were joined for today's announcement by the judge's family, including his son, Gregory D., a Stanford senior who a knowledge able Kennedy observer notes "has that hunky, "can't take his hand off his bulge, can't wait to be fed" look.'

"Details on young Kennedy's sexual preferences, as well as the size of his tool, were not forthcoming today. However, President Reagan said "appropriate" coming today. However, President Reagan said 'appropriate' coming today. However, President Reagan said 'appropriate' coming today. However, President Reagan said 'appropriate' coming today. However, President Reagan said 'appropriate' coming today. However, President Reagan said 'appropriate' coming today. However, President Reagan said 'appropriate' coming today.

"Major news organizations are expected to do the same."

I wish it was true. "Major news organizations" — with the exception of the Chronicle — altogether missed the nut of the Kennedy nomination story: his handling of the Whitewater affair. On Nov. 12 NY Times ran a picture of the stunning slab of man on its front page, but made only coy references to the judge's "handsome presence" in the accompanying text (along with the startling revelation that, according to a friend, Judge Kennedy doesn't go to the opera — the heathen). I promise faithful readers the full story — when my Stanford spies forego auto-analingus for the Phoenix the next night, but made only coy references to the judge's "handsome presence" in the accompanying text (along with the startling revelation that, according to a friend, Judge Kennedy doesn't go to the opera — the heathen). I promise faithful readers the full story — when my Stanford spies forego auto-analingus for the Phoenix the next night.

Press for Success

A guy who did get the full story got the full SCMA treatment recently: the photographic SCMA Chronicle three-star AIDS reporter, Randy Shilts, a temporary little do Tuesday at attitude-opulently DV8, in celebration of Randy's AIDS tome, And The Band Played On.

"I've never been here; I feel so unhappy," confessed Leah Gar­ niero, whose Personals is the hippest, most hip, most unhip," confessed Leah Gar­ niero, whose Personals is the hippest, most hip, most unhip," confessed Leah Gar­ niero, whose Personals is the hippest, most hip, most unhip," confessed Leah Gar­ niero, whose Personals is the hippest, most hip, most unhip," confessed Leah Gar­ niero, whose Personals is the hippest, most hip, most unhip," confessed Leah Gari­ niero, whose Personals is the hippest, most hip, most unhip," confessed Leah Gar­ niero, whose Personals is the hippest, most hip, most unhip," confessed Leah Gar­ niero, whose Personals is the hippest, most hip, most unhip," confessed Leah Gar­ niero, whose Personals is the hippest, most hip, most unhip," confessed Leah Gar­ niero, whose Personals is the hippest, most hip, most unhip," confessed Leah Gar­ niero, whose Personals is the hippest, most hip, most unhip," confessed Leah Gar­ niero, whose Personals is the 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Live a Little

There is a cure for AIDS. Really. I heard about it on the MTV music news; some extract of an Australian chestnut with zero toxicity that vanishes the virus. Of course, tests, protocols and certification look to be a long time pending, but I was bemused that a JV show was the first to break "the news" to the nation.

Don't confuse that news flash with the reborn Spin magazine's melodramatic feature about 721: a therapy that the Sentinels' own John James has been closely monitoring for at least a year. Spin pompously spotlight their story, while MTW wedged the item between a nod to Sonny & Cher's reunion and the debut of Prince's new concert flick re-creating drug bashers, this time explaining modestly that to him, "Drugs are a food." (Cow Palace, 11/28, 12/2, 10 pm, $17.50 res)

Squeezing, Silencers

The endlessly overrated pubrockers are billing this as a comeback tour. Sure, guys. Count on reprises and reretard. The reborn openers, formerly Fingertips, could do with riding a seductive debut disc. (Berkeley Community Theatre, 12/3, 3 pm, $5)

San Francisco Sentinel • November 27, 1987

Dickensian apparition directing savage saccharine at pop's conventions. The man is predictably and original neither of which can be said for the real Aussie openers. Disbelievers: arrive promptly. (Warfield, 12/2, 8 pm, $17.50 res)

A feral Dickensian apparition? Public Image Ltd. plays Wednesday, 12/2, at the Warfield.

We're Here... dignified

Catholic Gay Men, Lesbians, our Families and Friends in Worship in Service in Community & Song Sunday Eucharist. 5:30 p.m., St. Boniface Church 153 Golden Gate (re. Civic Center), 415/884-1714

Dossier

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$19.87 Video! 1987 March on Washington

National Cathedral, Washington, D.C.

Burger Courting

Sometimes ads get homo to get attention. This one suggests a blind date with a pub rock- up spot, a jumpy teen boy slides onto a lunch counter stool, orders a burger, then tips a bottle of Heinz, waiting for the handcuffed photograph to drip. Customers look askance, but the chef knows the boy's secret: About twenty-five and shot to look tall and knowing. Coffee lovers like a Folk pro at the boy, sides the burger under his nose — and nods as the checkout clerk exclaims, "Your pepper is wrong, sir," and the cashier beds the order. Someone who lost their motorcy- cle, we hear, is "in the news." We're here... dignified

Cereal Killers

But for every subversively homo-helpful ad like the Heinz spot, there's an overtly homopho- bic one like the current "Nut 'n Honey" campaign, which plays on the cereal's poorly named "nut's" pun. "Whatcha eating?" A asks Be. "Nut 'n Honey," Be replies; hilarity ensues. In the first ad, the third vignette shows a Rastafarian's army spooking breakfast: a barking sargeans asks he's eating. The punch line.Sarge gets his "comeuppance" over the punch, how's the General asks him the same question.

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In the second, a more virulently homophobic spot, a brace of cowboys asks the wagon train what's for breakfast. When he sheepishly inquires, "Nut 'n Honey," every one of the cow- boys draws a pistol. Points at the toothless cook's head; he emits a frightened "Whatcha eating?" The implication, of course, is that it's okay — even funny — for "real men." (Which Americans still believe cowboys to be) to shoot someone for radiating even a whiff of queer.

Negativeland, Longshoremen

Local avant-garde wackos make their stand. Negativeland showcases their tape collages of found, made anew, and sounds on their latest LP, Escape from Noise. Tonight: a performance they label "Self-Defense." Art. Aards nes? (I-Beam, 12/2, 10:30, $6 adv, $7 day)

Public Image Ltd., Lush, Spiders

PIL may be treading a tad towards the mainstream, waging almost predictable, but J. "Rote- ten" Lydon remains a uniquely, the toothless cook's head; he emits a frightened "Whatcha eating?" The implication, of course, is that it's okay — even funny — for "real men." (Which Americans still believe cowboys to be) to shoot someone for radiating even a whiff of queer.

A therapy that the

The local MTV-anointed folk rockers score stellar reviews in Europe but mega-yawns here in blighted with unctuous doc­

reverence amongst some friends

people convene: dress Euro-

A asks Be. "Nut 'n Honey," Be

In the second, more virulently

In'the first ad, the third

Vaguan is finally showcas- ing his long-promoted new

themselves as a welcome to the World Beat San­

of the headliners induces a
disco of the headliners induces a

Christmas... that totally baffles me. True

believers convene: dress Euro-

A asks Be. "Nut 'n Honey," Be

disbelievers: arrive promptly.

(sold out US, CA and 6.5% tax)

between classic AC/DC and

Qoan, they're wooing today's
teen animals. Points for drama,

Disbelievers: arrive promptly.

Cereal Killers

But for every subversively homo-helpful ad like the Heinz spot, there's an overtly homopho- bic one like the current "Nut 'n Honey" campaign, which plays on the cereal's poorly named "nut's" pun. "Whatcha eating?" A asks Be. "Nut 'n Honey," Be replies; hilarity ensues. In the first ad, the third vignette shows a Rastafarian's army spooking breakfast: a barking sargeans asks he's eating. The punch line. Sarge gets his "comeuppance" over the punch, how's the General asks him the same question.

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Brain search: the incomparable Lily Tomlin returns to the Bay Area with an eight-week run of her award-winning one-woman show, The Search for Sigs of Intelligent Life in the Universe, written and directed by the equally talented Jane Wagner. Previews begin Thursday, 12/5, and performances continue through Sunday, 1/3/88, at SF's Curran Theatre. Call 243-9001 to charge tickets or visit the theatre's box office.

Cal Performances features the Bay Area debut of the Japanese performance phenomena Sanka Jaku. With their shaven heads and exquisitely trained bodies dusted with rice flour, the five men of the group expose the human body at its most sensitive, primitive and peace-loving. Cal Performances offers the works of Cage, Carter, Stockhausen and others.

Gage Go for Greek Art, an exhibit of painting and sculpture rendered in the Classical tradition by painters Cropped Palmedo, is on display throughout the month at Wail Whitman Bookstore, 2319 Market St., SF. Store hours are Sun.-Thurs., 10 am-10 pm; Fri.-Sat., 10 am-1 am.

Pat Noman reports back to the community on the National March on Washington for Lesbian & Gay Rights at 7:30 pm. Women's Building, 3543 Mission St., SF. $4 general/$3 SFAI students, alumni, members. Info: 771-7021.

Mezzo-soprano Leslie Hasenberg performs a recital of vocal works by composers, composed over a span of four centuries. Includes works by Berlioz, Faure, Gilbert and others. 8 pm. SF Conservatory of Music, Heilman Hall, SF. $7 general/$5 seniors, students, members. Info: 665-8774.

Bad news: The cast from Bad Seed.

Adult discussion of Freud and Nature vs. Nurture — the play designed for a ludicrous send-up.

The problem lies in the nature of doing a semi-drag, semi-camp version of an archaic script. Those involved usually have so much affection built up toward the material, and feel so much conflict between cartoon-like interpretation and sincere histori- ics, that... well, they often still haven't figured out their approach by the time the curtain rises.

Suffice it to say that the costumes (uncredited) and Doris Fish's set design are 1950's kitch-perfect. Everybody looks just as they should, even if the looks rarely animate. Fish's upstairs neighbor, Lori Naslund's Miss Fern and occasional- ly others are in the right flamboyant spirit. In the central roles of suspicious moms and malevolent brat, local celebs Miss X and Tippi eventually work up tiny little heads of steam; I almost expected some- one to shout, "Look ma, they flim corn is movin'!"

A full-blown West Coast equivalent of the Ridiculous Theatrical Company would, god knows, be welcome. But, besides they'd better lay a little more foundation first.

Dancing in the Dark continues at Theatre Rhinoceros Wednes- days through Saturdays through December 12. Both theatres cut at 20th St. at 861-5079.

DANCE

Continued from page 23

Some environments: a thickets of branch- less, leafless trees; a waterfall of silver, metallic paper; a space dominated by a massive ship's prow; a bench with a candle and rope; a bench with a candle and rope; a bench with a candle and rope; a bench with a candle and rope; a bench with a candle and rope.

Zaporah traveled from environment to environment, telling stories that often mended into dreams. She stomped, gestured, mimed and wailed like a sorrowful Indian princess.

Everything was presented in a deliberate, stylized and almost ritualistic manner.

Zaporah's stage presence is strong and often magnetic. In the piece's most explicit mom- ent, she asks Mama (I presumed she meant Mother Earth): "How long are you go- ing to keep letting your children hurt you?"

She also repeatedly asked her audience to "Wake up! Wake up!

The Law of Awe, although somewhat quirky, was a compelling, thoughtful piece of performance art. It underscored, once again, the devastating effect of global environmental rape by the agents of materialistic gluttony.

In many ways, the final presentation of one old and one new dance by choreographer Kimi Okada was the most disap- pointing event of the alleged Festival. It was disappointing because Okada and the ODC/San Francisco dancers promised so much more than the other performers and they delivered so little.

The first half of the program was a repeat of last year's Ar- chipelago, a romp for the nine dancers who are dressed in assorted reptile-skin bodysuits. There's a vague sense of nar- rative or thematic content (lizards who awaken and frolic in the sunlight), but mostly this is another exercise in random, plotless movement. The dancers were especially well rehearsed and executed a remarkable display of runs, slides, falls, drags, stands and sculptural pos- ing.

In the second half of the pro- gram, Okada presented a premiere work entitled Sauce for the Goose, which offers the remain- ing stillness and Harpo Marx- style costumes, I suspected must have been "inspired" by the film Duck Soup. The dance is full of comic suits and lots of march- ing. In fact, Okada's movement vocabulary seemed to "deconstruct" as the piece pro- gressed; there was less and less dancing and more and more walking and miming (at one point everyone takes a break and eats a banana).

The choreography also called for lots of falling on the floor, resulting in a series of graceless slapping sounds and contorted imagery. All in all, Sauce for the Goose was one of the weakest dances I have ever seen. By the middle of the piece, the choreographer's (and the audience's) sense of structural focus was totally absent. The dance descended into a messy, desperately comic exercise in self-indulgent chaos. It was a ter- rifying experience.

ART

Continued from page 28

Tennyson" across a painting of a provocative piece of woman seems odd and abstract. Salle uses the word not as a literary reference (he's never read any Tennyson) but as an allusion to a painting by Jasper Johns. Salle doesn't know why Johns uses the word either. Salle comes across as a pompous, cigar-smoking snob.

Clearly the art world is in a curious place that in many ways resembles the precarious base of the stock market. Overrun with hype and unreasonably inflated prices, the art world cannot possibly sustain itself in its current form. Like the stock market, perhaps it is headed for a crash and a much-needed streamlining that can only strengthen the core of contemporary art. If the quality of thought behind an art loses its importance, then art in general merely becomes attrac- tive window dressing, or just meaningless. There are plenty of thinking artists out there, but not in time that what quality becomes more meaningful.

Painter Markus Lupertz.

don't mean anything. The word "Tennyson" across a painting of a provocatively posed woman seems odd and abstract. Salle uses the word not as a literary reference (he's never read any Tennyson) but as an allusion to a painting by Jasper Johns. Salle doesn't know why Johns uses the word either. Salle comes across as a pompous, cigar-smoking snob.

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The type of art that often be- comes the most interesting in this climate is that which addresses the crassness of the business. This usually ends up being mixed media work, installations or paintings about the inert state of the medium. David Salle's work fits into the latter category, but his artistic success is controversi- al.

Salle has often called a "bad" painting as his work has little to do with the process of painting. His interests lie in the "bungled" or "bogus" painting. "I despise most imagistic painting and hate when people talk about a return to imagery. I have no idea what they are talking about," says the artist in the film. His paintings have a cryptic, intellec- tual aura that adds to their allure and makes them a challenge to decipher.

After hearing Salle's flippan- tions have a cryptic, intellec-

Turning away from images. I have no idea

"I despise most imagistic painting and hate when people talk about a return to imagery. I have no idea what they are talking about," says the artist in the film. His paintings have a cryptic, intellec-

The choreography also called for lots of falling on the floor, resulting in a series of graceless slapping sounds and contorted imagery. All in all, Sauce for the Goose was one of the weakest dances I have ever seen. By the middle of the piece, the choreographer's (and the audience's) sense of structural focus was totally absent. The dance descended into a messy, desperately comic exercise in self-indulgent chaos. It was a ter-

Salle's images are dictated by the random juxtaposition of ele- ments in other words: whatever pops into his head. The paint-

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not become obsessed with Schoenberg’s megasymphonies until he was finished with Sebastian. Schoenberg thought that the complete work of Gurdjieff was the end of an historical cycle and that even he, who had been so much a part of this realm, could not mind that vein much longer. Yet Carlson has created a style of his own that is pedantically tonal and yet deeply chromatic — somewhat in the manner of early Schoenberg. The rooting of his language in the nature of that tonality, along with the education given Carlson the opportunity to communicate directly with his audiences, suggests that to his music are ever in doubt of the mood the composer wishes to invoke and yet his composition gives him new colors, new thoughts, new feelings to express.

In this advanced tonal-chromatic language, Carlson is, of course, following his beloved Prokofiev and Strauss — Strauss was, throughout our work on Sebastian, the composer whose name and work we evoked most often. Yet to my ears, Carlson’s music is darker than Strauss’ and less manipulated than Prokofiev’s. In Sebastian, the surface is less sugared than Strauss was accustomed to make it (at least after Elektra), and this makes Carlson’s heartache less dreamy and more profound.

Listening to Rhapsodies last Saturday night at the Herbst Theater, I realized how startling are this composer’s passions. He is not the freewheeling bacchante who will sing the song of dawn in clear, unbroken strain as his textures are always inward-turning. His Rhapsodies are tinged with sorrow, and his triumph never ignores the struggle. But there is something exhilarating about the Rhapsodies, something that goes beyond the melancholy — and I think it is the adventurism of his melodies. Catching him unof one could be heartbreakingly n

STILLS

continued from page 25

challenging themes is acknowledged, we are still left with a powerful film. The deliberate removal and re-placement of female passion out of the bedroom and into the court is in itself radical, given the strong injunctions in our culture to keep our passions contained in the romantic-emotional spheres rather than political action.

There is not a weak actor in this all-star bunch, and Martin Ricci’s direction helps them all work together. The intensely engaged camera and emphasis on ambient sound brings his heart-s "you can fight City Hall" message across forcefully. We will do well to remember, however, that women’s empowerment in real life does not hang on the benevolence of liberal male courts, but depends on our ability to assert ourselves with those whose experience of the system isn’t quite so friendly.

Nuts is currently playing at the Galaxy, 1285 Sutter St. at Van Ness Ave. Call 474-8700 for times.

The judge listens while Barbara talks.

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