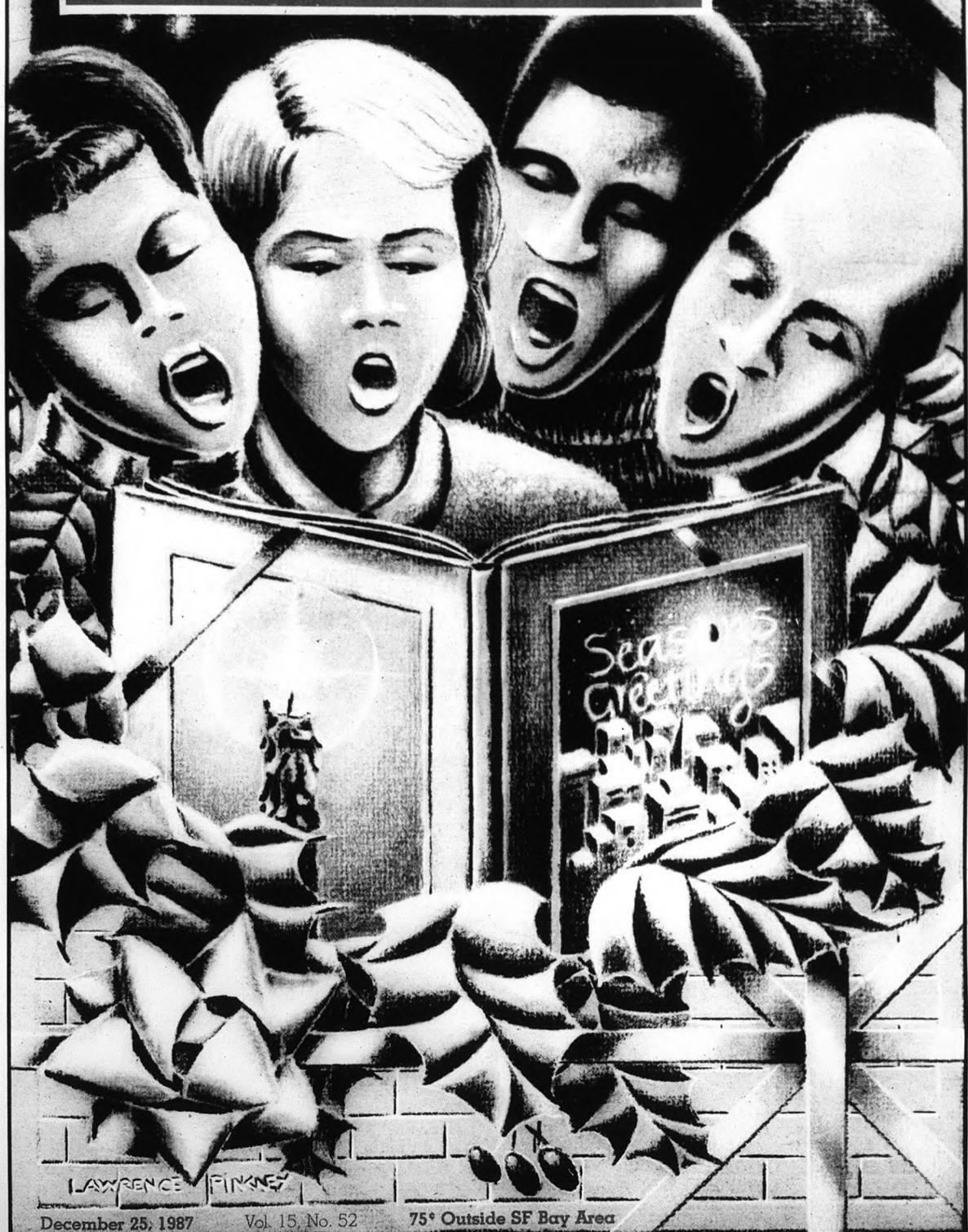


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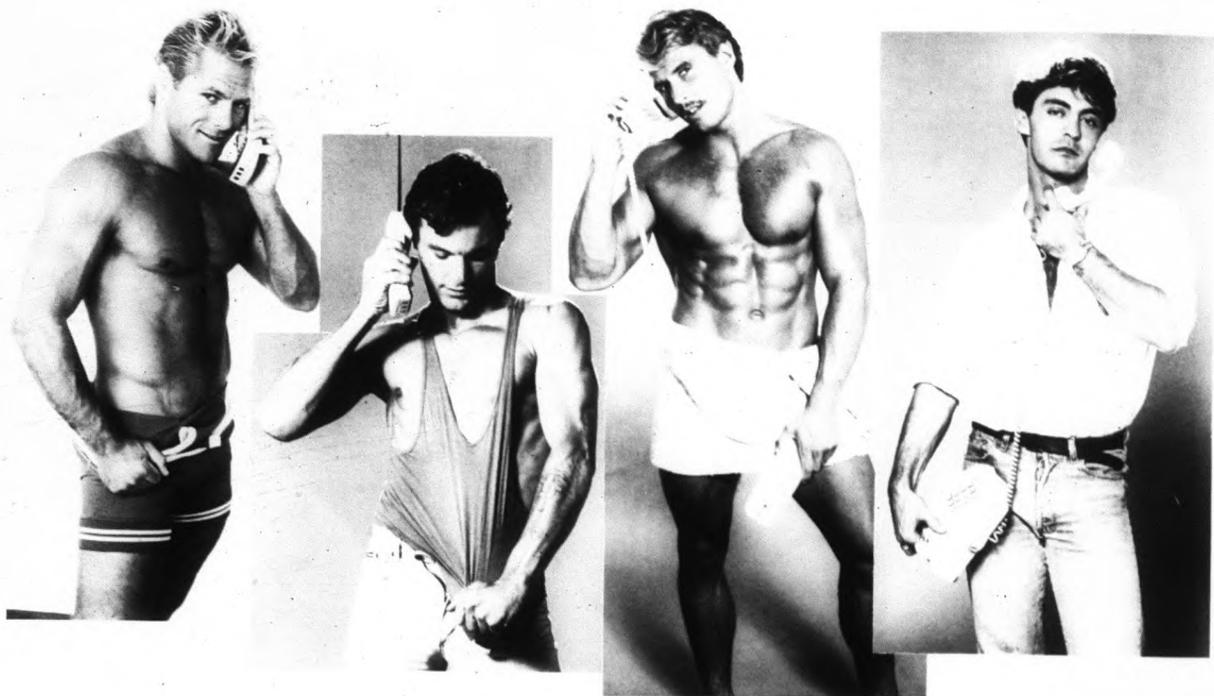


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AIDS Memorial Moves, Dazzles 100,000 Visit 'The Quilt'

by Alex MacDonald

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display last week.

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Bobbi Campbell
Tom Cook
Ramiro Nunez
Nancy Sawaya
Baby Jessica

Silence fills Moscone and flows out of the hall and up to its spacious lobby where panels of the Quilt hanging from

Continued on page 12

Biotech Discovery May Work Against AIDS

by Charles Lineberger

Researchers at Genentech, a South San Francisco biotechnology firm, say that a biotech "decoy" protein that may prevent the AIDS virus from infecting the body's all important T-cells is now ready to test for toxicity in animals.

Genentech scientists and fellow researchers at Harvard University are involved in a race with other private and academic scientists at Philadelphia's Smith, Kline and French Laboratories and Columbia University to be the first to reach the federal Food and Drug Administration (FDA) with a proven and safe protein agent that can be used to protect the immune system

from the AIDS virus.

Both teams of researchers are also involved in a race to be the first to present scientific advances in the direction of such a "decoy agent" to the public. At stake are millions of dollars because stock prices and company profits will skyrocket when investors attempt to get in on the ground floor of what could turn out to be the long-awaited silver

bullet that could cure AIDS. News of the Genentech announcement sent the firm's stocks shooting upward at the Pacific Stock Exchange and on Wall Street.

And in Washington, Dr. Anthony Fauci, a nationally known AIDS researcher at the National Institutes of Health, was reported in the *San Francisco Chronicle* to be "very interested" in the animal tests that are planned to check the safety of the virus-blocking protein.

Said Fauci, as reported in the *Chronicle*, "It works very well in the test tube, and there appears to be an ex-

cellent scientific basis to proceed."

However, Genentech molecular biologist Dr. Daniel Capon told the *Sentinel* of his research team's efforts, "AZT took two years to go from similar assays to being approved. For a drug like this, it's either a quick pathway to approval [by the FDA], or it's oblivion."

Capon described what he thought was perhaps the most significant aspect of the protein "decoy" agent his firm is working on, "It would block the AIDS virus by different means than AZT. So this is in a different class of drugs. Sometimes by combining two drugs

that act in completely different ways, the combination can be more effective than either of the two drugs alone. What's significant is that this is not another improved version of AZT but a different class of drug entirely."

Capon said that the Genentech "decoy" agent would be used as an AIDS treatment rather than as a vaccine since the substance is naturally processed by the body soon after entering the bloodstream. And after the substance was eliminated from the bloodstream, it would no longer have any effect on the virus.

Continued on page 10

Arson Destroys GLSA Booth at Fresno State

by George Mendenhall

The torching of an information booth staffed by the Gay and Lesbian Student Alliance (GLSA) at Fresno State University has set off a highly charged debate over whether the group should be allowed to remain on campus.

Heated debates continue at the present GLSA booth, a temporary structure which was immediately erected upon the charred remains of its predecessor, and on the pages of the campus newspaper and the *Fresno Bee*.

The GLSA site also withstood a challenge by two students who set up an anti-GLSA table nearby to collect signatures in opposition to the group. After garnering 40 signatures within 30 minutes, the anti-GLSA table was closed by Fresno State authorities for failing to obtain the proper permit necessary to operate on campus.

Hecklers also attempted to disrupt a free speech rally attended by over 200 students. The emotional event drew support from a number of other cam-

pus organizations, including the Latin American Club, the Women's Alliance and the Rainbow Coalition. A statement from the school's sociology department was read, which deplored violence and urged continued recognition for lesbians and gays on campus.

"When we started out, our effort was quiet and educational," said GLSA President Angela Welton, "but the torching of the booth has activated us. We now feel compelled to react to what has happened. Now we are more than just a campus organization. We are a tightknit family who are there when we need each other."

The booth-burning on November 29 has also resulted in a number of lesbian and gay students coming out. "Before

MARC GELLER



Santa and Mrs. Claus paid a visit to the Pacific Presbyterian Medical Center last weekend offering gifts and holiday cheer at the Christmas party for people with AIDS. The PWAs were also cheered by a band of delightful elves who volunteered to help the Clauses.

the booth was burned, I would not have spoken out as a gay person," said one student who stepped forward to speak at the rally. "Today, I'm out of the closet — gay and proud."

"They should confine their sexual activity to the bedroom and their political activity to nothing," charged

an antigay speaker at the free speech rally. "Why should we be forced to hire them because they are homosexual?"

The response came from Seri Dworkin, an openly lesbian faculty member who sponsors the GLSA group. "It is not possible for me to disassociate that which is personal and

that which is political. When you're a minority, personal is political."

Dworkin, who has spoken out strongly during the past few weeks, told the *Sentinel* that Fresno State University President Harold Haak and the faculty's Academic Senate have both taken positions against the booth-burning and in favor of keeping GLSA on campus.

The *Fresno Bee*'s extensive coverage of the campus debate on lesbian/gay rights has drawn numerous letters to the editor which are running 4-1 against GLSA. "I'm not surprised at the letters," Welton told the *Sentinel*. "People usually react if they are against something."

Welton, who contends Fresno is "not overly conservative," believes most of the opposition comes from the religious right. "On campus the response has been mixed," said Welton. "One thing for sure, we are now a more exciting group. We have proven that we can stand on the front line of activism and hold our own."

"Overall, the experience has been a good one. It caused many people to talk about free speech, homosexuality and AIDS. It also brought our alliance members closer together. Some male members said they were now relating more to female members of our group," Seri Dworkin told the *Sentinel*. "Some of us were quoted in the *Fresno Bee*, on local television and spoke on radio talk shows. As a result, a number of people in the straight community off campus have donated money to rebuild the booth, and we did not even request help. Teachers tell me that their students say this is the first time they really were confronted with their feelings about homosexuality. We are getting rather brazen — some of us are now talking about our first Gay Pride March in June."

GLSA plans to rebuild their information booth and continue educating students with factual information about AIDS and lesbian and gay lifestyles at the beginning of the next semester in January.

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AIDS Emergency Fund Benefit: An Evening of Good Intentions

by Steve Silberman

Joan Baez and a diverse group of musician friends played a benefit for the AIDS Emergency Fund at the Warfield Theatre on December 17, raising over \$10,000 for the fund's program of direct financial assistance for people with AIDS.

The concert was simulcast live on KQED Channel 9 and KQED-FM, and the performers included the city's two largest gay and lesbian choruses, Linda Tilley, Mimi Farina, Emmitt Powell and the Gospel Elites, and two members of the Grateful Dead.

It was an only-in-San Francisco event, with tinsel, tie-dye and tuxes in abundance. The program, emceed by Scott Beach, ranged from "Deck the Halls," sung by both choruses, to Tilley's soulful, stage-stealing rhythm and blues, to Jerry Garcia's bone-chilling rendition of Dylan's "Knocking on Heaven's Door," to a raucous gospel finale (unseen by the television audience) that ended only when the buxom contralto was dragged offstage.

The sold-out concert was the fruit of a massive collaborative effort between Baez and her philanthropic organization Humanitas International, Supervisor Harry Britt's office, Bill Graham Productions and a long roster of groups that donated everything from the illuminated firs that flanked the stage to the lasagna consumed in the dressing rooms between sets. Two hundred free tickets were distributed to people with AIDS through the fund office, and the ticket price was kept to a modest \$20 so financially strapped people with AIDS would be able to attend. In the words of one fund worker, "It was not so much a fundraiser as a spirits-raiser."

Baez was inspired to organize an AIDS benefit after the death of Fred

memory.

The evening unfolded with professional polish despite a minimum of rehearsal, though the two-hour limit on the TV broadcast precluded an intermission and cut short several of the performances. There was a distinctly Christian flavor to the proceedings — carols, hymns, spirituals and an audience sing-along in Latin.

Dressed in lace and velveteen bodice with her hands clasped in front of her, Baez brought an almost Victorian piety to her performance, but one of the most authentic and compelling moments of the evening came during her rendition

The fund was founded in 1982 as a result of a kitchen table discussion by Walter Mellon, Frederick Booth, Rick Gervais and others who saw their friends' financial security evaporate after diagnosis. The fund provides grants of up to \$1,000 a year to over 700 clients in the form of payment to providers, including allocations for medical equipment, grocery deliveries through the Grocery Express, warm clothing and travel expenses for visiting family members.

In the past, the fund has solicited donations, say Cook, "the good old-fashioned way — pressing the flesh and leaning on friends," as well as less old-fashioned ways, such as sponsoring the Mister Leather Daddy Boy contest as an outreach to the South of Market community. Cook estimates he has attended 90 events this year, and an-



Bob Weir of the Grateful Dead with Joan Baez.

with sister Mimi Farina of a song of secular struggle, "Bread and Roses": *Hearts starve as well as bodies Give us bread But give us roses*

The proceeds will be funneled through the AIDS Emergency Fund's

activities having to raise a million dollars next year if the fund is to meet the needs of its clients.

The fund's programs, the plight or even the presence of people with AIDS were hardly mentioned at the concert, which seemed designed as a holiday

For several people present, the intermingling of Deadheads and the gay community was a dream come true.

many programs, from payment of rent and utility bills, to underwriting the Godfather Fund, the Rita Rockett hot meals program, Open Hand and the Irene Smith massage team — all efforts "to relieve stress for people when they need a stable living environment," in the words of fund president Hank Cook.

confection, as much for the home audience as for those in the theatre. At times the boisterous Mardi Gras compartment of certain members of the audience seemed out of place. For several people present, however, the intermingling of Deadheads and the gay community was a dream come true.



Jerry Garcia.

Hoffman, a classically trained amateur musician Baez met through friends. Baez left a message on Britt's answering machine asking for help, and Britt's aides Jean Harris and Dana Van Gorder handled much of the behind-the-scenes networking. Though Baez's original concept was of a small, outdoor event, Britt felt the recently boycotted KQED "owed the gay and lesbian community some chits," and contacted the station. Bill Graham was called upon to provide his inimitable organizational savvy and muscle, and he pledged use of the intimate, attractive Warfield, which is leased by Graham for rock concerts.

At a Grateful Dead show at the Shoreline Amphitheatre last October, Baez approached guitarists Garcia and Bob Weir, who were immediately enthusiastic. The late public relations wizard Zohn Artman — whose NAMES Project panel reads "A Member of the Bill Graham Family" — was a long-time friend of the Dead, and had hoped to organize a major AIDS benefit featuring local rock bands before his death. It was rumored Garcia and Weir's performance at the benefit was informally dedicated to his



Chris Cummins is embraced by Christian Haren (r) after receiving a bouquet of roses from Joan Baez.

"My two favorite groups of loving, giving people together," *knelt* practical-support volunteer Phil Lechner, surveying the crowded lobby.

If the intended solemnity of the event required a poignant moment, that moment came during "Let It Be" when the gospel singers were joined onstage by Baez and the other musicians. As the group sang together "There will be an answer," an emaciated man in a wheelchair near the stage broke down in

tears. Suddenly the camera was focused on him, and Baez tossed him a bouquet. It was an awkward moment, contrived in the instantaneously contriving way of television, but Baez's earnestness was apparent. Her hard work and the invisible labor of scores of volunteers had put bread on the table. The gesture was roses. ■

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Field Narrows in 18th District
Assembly Race

The Candidates Voice Their Views

by Tim Taylor

With Art Agnos due to vacate his assembly seat January 8, efforts are proceeding within the gay and lesbian community to rally around a single, consensus candidate who can win an April special election.

Winning the seat presents the community — and its prospective candidates — with formidable tasks. Special elections are short, 100-day campaigns, placing burdens on candidates to develop name recognition and grass-roots campaigns. And assembly campaigns are expensive, costing a minimum of \$250,000 and potentially as much as \$500,000.

Nonetheless, several names of prospective candidates have emerged and are generating excitement. Prominently mentioned as successors to Agnos are attorney Roberta Achtenberg, community organizer Pat Norman and AIDS Foundation Executive Director Tim Wolfred.

Also waiting in the wings is Steve Morin, an aide to Rep. Nancy Pelosi, who has said he will run if John Burton defies current expectations and takes his name out of contention.

Jim Foster, a veteran political organizer, called each of the potential

candidates "terrific. Any one of them would do a superb job in Sacramento."

With time as a premium, narrowing the list to one consensus candidate is testing the community's discipline and political clout. Jim Lansdowne, the political action chair of the Harvey Milk Club, said, "If we don't begin to coalesce around a candidate, then we hinder the community's ability to be viewed as credible."

One of the most unusual aspects of the campaign, however, is that the city's most prominent gay official, Harry Britt, has been relegated to the sidelines. Not only is Britt out of contention as a potential successor to Agnos, he is also a virtual nonparticipant in the process now underway to select a consensus lesbian or gay candidate.

Britt's absence, according to gay politicians, stems from his miscalculating the outcome of the mayor's race and his exchange of endorsements with John

Molinari when Britt ran for Congress. When Britt made that endorsement, Agnos' mayoral prospects were bleak, and a few expected the Sacramento lawmaker to skyrocket in the polls — or his seat to become vacant.

But now that Agnos is planning to move his desk to City Hall's Room 200, Britt has seen his chances for advancement evaporate twice — once for Congress and again for the Assembly.

Ron Braithwaite, a candidate for president of the Alice B. Toklas Club, said that when it became apparent that Agnos would win, he and others met with Britt and asked him to step aside and allow a search for an alternative lesbian or gay candidate to proceed.

Maurice Belote, president of Milk, said the desire for an alternative to Britt reflects his view that some degree of damage lingers between Britt and the gay community because of the strident language used in his support of Molinari.

Britt, for his part, didn't object to the entreaties, saying his losing the congres-

sive and minority communities in a successful election effort.

The emergence of former Congressman John Burton for the seat has re-kindled hostilities between the lesbian and gay community and the dominant political coalition in the city.

Lining up to support Burton are Board of Supervisors President Nancy Walker and Rep. Nancy Pelosi. Burton will also make a strong claim on the leadership of labor, peace and tenants groups.

But the lesbian and gay candidates talked about also have strong records in these areas. Speaker Willie Brown, another Burton supporter, angered gay leaders when he said the community's candidates were single issue and uninvolved with other issues.

In fact, the four candidates mentioned have extensive backgrounds that include nuclear power opposition, tenants rights, labor, nonintervention in foreign policy, mental health, education and other progressive issues important to the 16th Assembly District.

"There is no substitute for a clear expression of power, and [vote getting] is the kind of power that politicians respect."

— Achtenberg

sional campaign had left him exhausted and his contributors depleted. He also expressed ambivalence about the commute to Sacramento.

Still, it is an irony of the upcoming campaign that the gay and lesbian community is in the position of not fielding its one contender with a proven ability to attract votes from a cross section of

Brown's remarks prompted a critical resolution from the Alice B. Toklas political club. Brown refused to retract or explain his remark further when asked for an explanation by the *Sentinel*.

Brown's comments may have added fuel to the effort to rally around a consensus gay or lesbian candidate. Each



Roberta Achtenberg.

of the named candidates has expressed resentment over the "single-issue" smear, and the political clubs have been meeting repeatedly to spearhead a campaign.

The candidates have been meeting to see if they can agree among themselves who best can wage a winning campaign. They are expected to announce the results of their efforts soon, perhaps as early as next week.

In the following sections, the top gay candidates present the community with a clear view of the district, their campaigns and their chances of putting together a winning effort.

Roberta Achtenberg

The daughter of Russian and Canadian Jewish immigrants, Achtenberg is the directing attorney of the Lesbian Rights Project. She says forthrightly of the upcoming campaign, "This is an election that can be won."

Continued on page 14



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Activists Bring LIFE Into the Fight Against AIDS

by Corinne Lightweaver
Sentinel Los Angeles Bureau

After little more than a year of existence the fledgling Lobby for Individual Freedom and Equality (LIFE) has proven itself a force to be reckoned with. The only statewide organization whose sole issue is AIDS, LIFE works to prevent irresponsible policy-making around AIDS from becoming state law.

Last August, LIFE flooded Sacramento with more than 70 medical and legal experts and gay activists who testified against Senator John Doolittle's method of fighting AIDS. LIFE managed to stop every Doolittle bill except two which the group took a neutral position on.

Diane Himes, cochair of LIFE, considers the strategy an "unmitigated success," but says the community cannot rest easy.

"I consider last year the first inning of a nine-inning game, and we're ahead. We won the first inning," says Himes. "What I don't know if the community understands is that there are eight more innings. I think things will calm down some after this election year, but it seems rather visible that certain Republican senators are going to use this as an election issue."

This year things are going to get hot and heavy for the gay community and, frankly, for anyone concerned about human rights. Not only is LaRouche reintroducing that timeworn initiative again, with just one sentence altered from last year's version, but Doolittle, Senator Paul Gann and Los Angeles Sheriff Sherman Block may be jumping on the bandwagon with their own initiatives to put before the voters. It's going to be one helluva year.

Fortunately for the gay community, LIFE — a coalition of more than 30 organizations — has already dug its roots in Sacramento, hired a full-time lobbyist and begun the lengthy process of winning credibility among the legislators. But this fight can't be won by one group alone. It requires a massive joint effort by individuals and organizations on a grass-roots level, as well as through legislative lobbying channels.

For that reason, LIFE's affiliates are the main strength of the organization. Begun in April 1986 with just three people putting down their own money and a few others making verbal commitments, LIFE has grown to 37 affiliates: three individuals and 34 organizations representing tens of thousands more. The affiliates support the lobbyist in Sacramento and work within their own communities through lobbying and grass-roots organizing.

Unlike many organizations, information flows in both directions in LIFE, from the lobbyist to the affiliates and vice versa.

"Without the affiliates, we would not exist," says Himes.

In Los Angeles, 15 organizations have joined LIFE, making LA the best represented region among affiliate organizations. Still, considering the number of gay, lesbian, feminist and civil rights organizations in Los Angeles and in California in general, the membership figures are scandalously low. Taking into account the benefits for joining, it is surprising that more groups are not clamoring at LIFE's doorstep.

Last year, LIFE's affiliates raised \$50,000, and this year they're shooting for \$85,000, a "drop in the bucket" for similar lobbying organizations, according to Don Disler, former treasurer.

"We're working very much on a bare bones budget," observes Himes. "Everyone on the board of directors and the executive committee pays everything, their own phone, gas, mail,

funds were available.

Still, Disler believes that LIFE is doing amazingly well with the resources it has. "We're really getting our money's worth. I can't think of a more effective expenditure of funds."

Affiliates participate in the fundraising process by donating \$1,000 to earn a seat on the board of directors and by making regional fundraising commitments. So far, the biggest fundraisers for LIFE have been the Municipal Elections Committee of Los Angeles (MECLA) and the Elections Committee of the County of Orange (ECCO). MECLA raised \$5,000 last year and \$7,500 this year. ECCO has pledged \$6,000 this year as part of a \$20,000 overall commitment by Orange County organizations. When people have made a commitment to LIFE, they've stood behind their word.

"We have not had one case — which I find fascinating — of financial difficulty as far as anyone living up to their word," declares Himes.

Making a financial commitment to LIFE may be difficult, especially for some of the smaller organizations, but Sinee Smolowitz of ECCO says that having an advocate in the state capital is

flights. We pull absolutely no money out of the organization — 100% of the money goes to the lobbyist, office, secretary, phone, mailing, etc."

"We need to spend more money," says Disler. "We only have one lobbyist; we could probably justify half a dozen."

Lack of enough funding has made it necessary to put off some projects such as implementing Legi-tech, a com-



Diane Himes, LIFE cochair.

puterized service which tracks all the bills in the legislature and their status. It would take about \$3,000 to put the system into place, an amount well worth the investment for LIFE if the

vital.

"We believe that it's essential that we have representation in Sacramento around AIDS issues on a day-to-day basis," says Smolowitz. "LIFE's



LIFE's Sacramento lobbyist, Rand Martin.

presence in Sacramento was part and parcel of a lot of influence resulting in the tabling and defeat of certain Doolittle bills.

"We have a big financial commitment to LIFE. ECCO's not the only Orange County member. Collectively it has meant a lot of effort. It has meant raising a lot of money to keep [our lobbyist] up there."

For Orange County, a positive outgrowth of working with LIFE has been the development of an advocacy network which hadn't existed before, notes Smolowitz, so that when there's a need to mobilize quickly or to utilize the resources of other organizations in Orange County, the telephone trees are already in place.

Les Pincu of Gay United Services in Fresno, says his organization joined LIFE to "support the positive bills such as Agnos' AB 1, as well as [fight] the negative ones. Although we're considered in the boones, we do keep up with what happens in the rest of the

state and we're very much concerned."

Gradually becoming recognized as the leading expert and resource on AIDS, LIFE aspires someday to become the organization legislators will turn to first, rather than the California Medical Association or other similar groups that deal with myriad issues.

Last year, LIFE and its supporters monitored and lobbied the California Assembly and Senate in response to 47 AIDS bills stewing in the state legislature. This year, LIFE will be facing more than 65 AIDS bills.

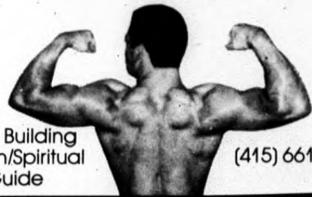
One of LIFE's greatest strengths is the diversity of its members.

Don Disler says one of the organization's greatest accomplishments is "bringing together the disparate organizations that compose LIFE and hammering out the different issues around AIDS legislation. Arguably that wouldn't have been possible in the gay community if we hadn't been faced with such a crisis."

Continued on page 12

BODY BUILDING AS A TOOL FOR PERSONAL TRANSFORMATION ON ALL LEVELS

STEVE KUTTNER



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In Darkness There Is Light

Winter Solstice, December 22, 1987

It is the longest night of the year. On Winter Solstice, an ancient observance is to keep an all-night vigil, awaiting the coming of dawn and the return of the sun. In the darkness of the night, candles are lit. Songs are sung. Toasts are drunk. Fires burn. In the darkness, we prepare for renewal by kindling light, warmth and joy within ourselves.

Christmas and Hanukkah also fall around this time of the year, but the celebration of the Winter Solstice is more universal and perhaps more important because it occurs with or without human observance. The cycles of nature can teach us much. They reveal the inevitability of change, and just when it seems that one trend has gone as far as it can go, a shift takes place, and we move in another direction. Nature's balancing act is profoundly simple.

For gay men and women, the balancing act becomes more profound as the political irresponsibility of our nation's leaders continues, the AIDS epidemic drags on, and we continue to lose people we love. On the surface, it would seem that a cycle of never-ending devastation has befallen us. Yet, looking deeper, there is light in the darkness, if we have eyes to see it.

We see the light in the high level of service so many in our community have chosen to demonstrate. This holiday season we light a candle for the NAMES Project, Open Hand, the AIDS Emergency Fund, Project Inform, the Metaphysical Alliance, AIDS Healing Alliance, the *Healing AIDS* newsletter and so many others. All are fueled with the love, devotion and plain old hard work of people who could just as easily be doing something else, but who choose to contribute in these vital ways.

Many who have been given what mainstream medicine considers a death sentence have inspired us with their courage to powerfully embrace life one day at a time and to make a difference where it counts. New Friends, an

organization composed of PWAs, takes newly diagnosed AIDS patients gently by the hand and helps them find their way in an often confusing maze of adjustments. We light a candle for them, as well as for the Shanti Project, which has trained so many volunteers to sensitively meet human needs.

In these challenging times, we have seen both great suffering and great heights of courage and compassion. We have seen the light that illuminates the best in our human nature and the need for still more light. We see demonstrations of love's devotion day in and day out, as loved ones move through their cycles — some staying, some leaving — most of them learning, growing and sharing their magnificence with us. We recognize our own magnificence by our ability to be touched by them.

In darkness there is light. In the worst of times, the best is revealed. Even in desperate circumstances, the most humbling of situations, something magnificent emerges. In Christian mythology, the divine child is born in a stable rather than in an inn. There is a parallel here: the best in gay men and women is born in times of great rejection. Mainstream society has persistently told us, "No room here!" What is born elsewhere in time becomes a healing force for all who are willing to be empowered by it. The miracle of our lives emerges — no matter how many doors are shut in our face.

Our vigil continues. As the days become longer and the chill of winter hones our vulnerabilities to a fine edge, may each of us see our light. As we gather over the holidays, sharing the warmth of our biological and spiritual families, may we recognize what a gift we are to each other, to ourselves and to the society we inhabit. Even if that society is not yet mature enough to accept our gift, let us keep the candles burning. In darkness there is light. We are that light.

LETTERS

Debby's Innocent

To the Editor:

As someone who has worked both as a journalist and a sound mixer, I'd like to comment on Robert Julian's statement that Debby Van Pouche's sound design was the "Achilles' heel" of Lily Tomlin's show.

Knowing both Robert and Debby to be sincere and talented people, I hope that his misconception of her role doesn't have her kicking a trash can across her hotel room.

Ms. Van Pouche is an employee of Ms. Tomlin, not the other way around. The title of designer means that Debby has many years of technical expertise, which enables her to execute the ideas that Robert objects to. I can assure you that the concepts begin with and are enforced by the Tomlin/Wagner team.

Mr. Julian, to my knowledge, has not spent a lot of time behind a mixing board and should be excused for his executing the messenger in this case, instead of criticizing her mistresses.

Chris Kathman

Correction Noted

To the Editor:

In an article by Tim Taylor in your December 18 issue, regarding safe sex materials, Mr. Taylor incorrectly states that our brochure "Can We Talk?" is the San Francisco AIDS Foundation's publication.

The Harvey Milk AIDS Education Fund is sole publisher and developer of this brochure in its English, Spanish and soon-to-be Chinese translations. We have been publishing

this material long before the AIDS Foundation existed.

The San Francisco AIDS Foundation is merely one of hundreds of distributors of our brochures worldwide. We produce these with funding from private foundations, such as BAPHR Foundation and Vanguard Public Foundation, and distribute them to interested individuals, groups, health departments, government agencies, etc., around the world.

The federal government has never provided one cent towards the development or distribution of gay-related AIDS education materials. Since 1983 we have had to fund and distribute these using our own resources.

In any event, we believe clarification as to who publishes "Can We Talk?" should be made as Mr. Taylor's statement was misleading and noticed by numerous people who called us to point out the error.

David Lewis, MA, Director,
Harvey Milk AIDS Education Fund

AIDS/Syphilis Connection

To the Editor:

The January issue of the *Atlantic* contains a remarkable article about AIDS and syphilis. I urge all health-conscious people to pick up a copy. Mike Smith

Remember Them

To the Editor:

The Emergency Health Fund of Catholic Charities is the only fund in San Francisco which serves both



Joan Baez and Freddy Strong, singer with Enmit Powell and the Gospel Elite, at last week's benefit concert for the AIDS Emergency Fund held at the Warfield Theatre.

people with AIDS and people with ARC regardless of race or creed. Most other funds require a letter of diagnosis for AIDS before they register a client. This leaves many individuals with advanced stages of ARC outside of the AIDS service "net."

Catholic Charities has become a refuge for many people with AIDS and disabling ARC who are financially destitute and yet deserve the dignity of the bare necessities of health care. The fund provides for both traditional and alternative medicine, vitamins and therapies that are not covered by

insurance or government programs. Unfortunately, the fund is rapidly running out of money. We limit each recipient to \$500 a year, but even with this restriction, we cannot take on more than 500 clients. This represents a fraction of the 1,653 current cases of AIDS in the city and the 16,000 cases of ARC. Our waiting list grows every day.

The bottom line is, of course, money. We are not the only direct service organization involved in the epidemic that asks you for money, but we do address an unmet need in this city.

Please remember us when you give. For more information, please call the AIDS/ARC office of Catholic Charities at 864-7400. Bob Nelson
Coordinator of Direct Services

All letters must be typed and legibly signed originals. Please include your complete address and telephone number. Deadline is the Friday prior to publication. We reserve the right to edit or reject any letter submitted. Brevity is a virtue.

FROM THE PUBLISHER

ROBERT M. GOLOVICH

1987 Reflections, Part I — Politics

In his celebrated book, *And the Band Played On*, Randy Shilts describes the tragic growth of the AIDS epidemic in a painstaking, chronological fashion. Month by month, year by year, we watch the characters in the book slowly change from positions of bewilderment to denial to outraged panic about the disease.

For those who lived through that time in San Francisco, reading in detail about our immediate past is something of a revelation. We see how seemingly unimportant and unrelated decisions cast their shadows over the future choices — both wise and foolish — that

various men and women would later make. But then, man's inability to see the consequences of his action or inaction has been an unchanging element in the story of human tragedy.

In years hence, as we reflect back on 1987, no doubt we will have similar

unexpected insights about the wisdom or folly of our actions. And the exceptionally eventful year of 1987 will give us much to look back on.

The sound and the fury of two political races dominated the news in the community for the last year. The first, between Democratic Party insider Nancy Pelosi and Supervisor Harry Britt, ended with a narrow victory for Pelosi and the Burton machine that anointed her. It was the first election since Milton Marks ran against Phil Burton for Congress in 1982 in which the community was significantly divided over whom to support, and there were legitimate arguments on both sides.

Lesbian and gay Britt supporters said that history compelled us to elect an openly gay candidate who could visibly, passionately and uncompromisingly speak for our issues, most particularly AIDS. With equal good faith, lesbians and gays backing Pelosi believed that only someone who could go into Con-

gress with stature and clout, someone who would immediately be accepted and listened to by the power structure, could pass that very legislation.

Did we trade clout for commitment? Would another openly gay official in Congress have forced the government to be more aggressive about lesbian/gay and AIDS legislation? These are questions that may never be resolved. With only six months under her belt, Pelosi cannot be fairly judged yet, although she has performed well thus far. But the election was a crossroads that we will mark either as an opportunity fulfilled or foiled.

The second race, between Art Agnos and John Molinari, ended with a victory once again for the Burton machine candidate, Agnos. Similarly, the community was split, and both candidates claimed fierce adherents.

Agnos supporters believed that he was an articulate and untiring supporter of gay rights who had fought for us for years. They suggested that Molinari lacked that solid commitment. Additionally, they argued that Agnos' social agenda would advance the interests of lesbians and gays along with all other

groups in the city.

Molinari's supporters made the case that he was open to gay people finally becoming full partners in governing the city. Years on the Board of Supervisors had allowed Molinari to do business with a wide variety of gay organizations, and his obvious interest in establishing those ties set him apart. His supporters believed that his election would finally open city government to gay people from all walks of life.

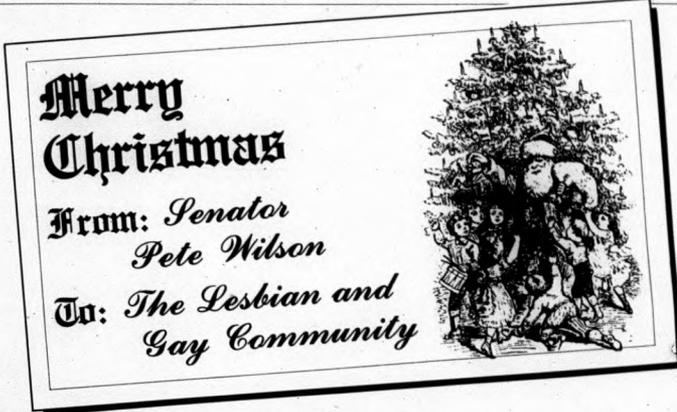
Would Molinari have sold gay people out? Will Agnos' righteousness continue once he is in office, and will lesbians and gay men have any significant role in governing San Francisco in his administration? The first answer is lost to history; the second, only time can answer.

1988 will be a year of decision for our nation, and we will see additional debates about our future in races for the Assembly and for the Board of Supervisors. But in years to come, it is 1987 that we will remember as the great turning point for the local political posture of our community. ■

Next week: *Reflections, Part II — The Community.*

FROM THE DESK

DAVID M. LOWE



There I was, up before noon on a Saturday, relaxing in the shadow of our newly bedecked Christmas tree, attired in my gray sweats, sipping on a warm, sweet cup of hot chocolate, perusing the morning Republican rag, when I stumbled upon what I've since come to call Senator Pete Wilson's Christmas present to the lesbian and gay community.

There buried on page 8 of the *SF Chronicle* under a very understated and unassuming headline was a six-paragraph story that upon further inspection shattered my first real attempt to settle into the spirit of peace on earth, good will towards men.

President Reagan, upon a recom-

mendation from Wilson, had nominated 43-year-old Vaughn R. Walker to be a judge on the US District Court in San Francisco.

Walker is a partner with the SF law firm of Pillsbury, Madison and Sutro and represented the US Olympic Committee's successful effort to remove the

word "Olympic" from what we are now forced to call the Gay Games.

By now you're probably having the same reaction that sent me reeling and scurrying from my recliner to work the phone.

"Have you read the *Chronicle*?" I asked those on the other end. "This asshole Pete Wilson has nominated the most homophobic attorney in the state to sit on the district court — right in our own back yard!" I raged.

Most people marveled that I was awake this early on a Saturday, but after getting over that, they shared my anger and committed to yet another

campaign to keep Reagan from fucking us with another homophobic judge.

I knew I would have no problem whatsoever energizing the three lesbian/gay Democratic clubs who are already at work on the matter, but how was I going to deal with the gay Republicans? "Surely they will work with us on this one," I surmised. "There's no way they can support this nomination."

I decided to call the only gay Republican I knew who might understand. "Ed, have you heard about the Walker nomination?" I asked Ed Lopatin, the only gay Republican who openly supported Agnos for mayor. "Do you think you can get a resolution from CRIR's executive committee opposing Walker's nomination?"

"I don't know, David," Lopatin replied. "They're pretty conservative." I pretended to be shocked, but was really surprised. Despite being a gay organization, CRIR is usually Republican first. Lopatin's assessment and my fears were soon confirmed by CRIR President Brian Mavrogeorge.

"I'd have to know more about him," responded Mavrogeorge on Tuesday evening. "I hope we don't disqualify judges solely on the type of clients they have, but on the job they do."

Say what? This was not just any client; this was the US Olympic Committee that took us all the way to the US Supreme Court over the most outrageous, homophobic case in our community's history.

Yeah, he did a job on us and then even tried to recoup his attorney fees from the estate of Tom Waddell after this prominent member of our community died of AIDS and was honored by the city during ceremonies under the

City Hall rotunda. Catch a clue!

Activist attorney John Wahl summed it up best when he said, "I believe Walker is being rewarded by the Reagan Administration for his virulent and hypocritical attack on our community when he persecuted the real Olympian, Tom Waddell. I don't think we can afford to let this go without a major challenge. This guy will be sitting on the bench with his homophobic predilections, deciding cases that affect our community for the next 30 years."

I agree, this is another nomination we must stop. A number of people in our community are already hard at work laying the groundwork necessary to successfully oppose Walker.

T.J. Anthony, of "Bork-buster" fame, is already well on his way to organizing efforts in opposition to Walker. If you'd like to join the quickly growing coalition of groups preparing to whip Walker, call the Feminist Men's Alliance at 337-2061, and they'll give you the 411. Are you listening, CRIR?

You should also call Representatives Nancy Pelosi and Barbara Boxer and impress upon them the importance of their support for our efforts.

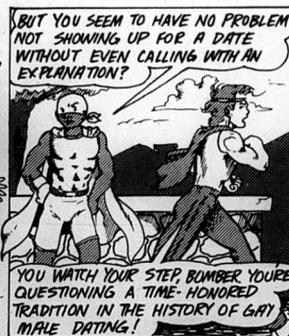
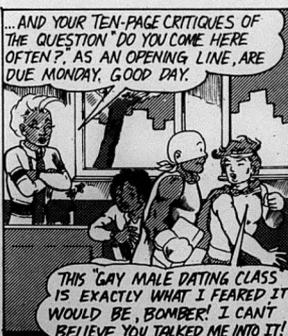
Senator Alan Cranston should be urged to voice extremely strong opposition on the floor of the Senate and inform his colleagues that Walker's nomination is not acceptable.

If you do nothing else, you should at a minimum write or at least call Wilson's office and tell him we're returning his Christmas present unopened and preparing to give him his present early next year when we end his career as a US senator on election day.

Merry Christmas, Pete. ■

CATHARTIC COMICS

Featuring THE BROWN BOMBER and DIVA TOUCHÉ FLAMBÉ by Prof. I.B. Gittendowne



Divva Touché Flambé, The Brown Bomber and Prof. Ivan Bittendorff Gittendowne would like to extend the warmest of Holiday Greetings to all the regular readers of Cathartic Comics.

AT THE COURTHOUSE

KEN CADY

Cops Fear AIDS

Last Friday's *Examiner* carried a banner headline about police officers being increasingly nervous about exposure to AIDS because of "4 to 5 needle jabs per month." Two police officers have become so stressed out that they took disability leaves because of their fears.

As we in the gay community all know, fear that one has been exposed to AIDS is something that can terrify an individual. Every spot on the skin, every sudden cough, a loss of a pound or two, and the heartbeat accelerates. For too many of us, these fears have become realities. We know only too well the fear of AIDS.

To meet our fears, most of us have tried to become educated to the realities of AIDS and how we stand as members of a high-risk group. Education has helped us to meet these fears on a more even level. We know, however, that for gay men, the risk of AIDS is great.

AIDS can be spread from exposure to infected needles. Fourteen health

workers across the country have learned this the hard way. We don't want any police officer to learn this lesson in that fashion. Yet, the fact is, there is no police officer in the entire country to ever become infected with AIDS after being stuck by a needle. Just as some of our fears proved to be unfounded, so may some of the officers' fears be relieved by education. I'm not sure that the *Examiner's* story merited a front-page, headlined position, but since it did contain some educational facts on the subject, maybe many police officers picked it up and learned these facts.

They apparently have not read *NIJ Reports*, a publication of the US Department of Justice. Their Novem-

ber/December issue contains a front-page feature story on "AIDS and the Law Enforcement Officer." This article, written by Theodore M. Hammett, project director of the National Institute of Justice, defines AIDS, testing, transmission and law enforcement concerns.

Dr. Hammett states: "There is no evidence of AIDS virus transmission in schools, offices, churches or other social settings. There are no documented cases of police officers, paramedics, correctional officers or firefighters becoming infected with the AIDS virus through performance of their duties."

Yet Hammett sees that AIDS is a great concern to patrol officers. Ninety-four percent responding to a survey expressed some anxiety about exposure to the virus. This should show that the San Francisco officers are not alone. But Hammett noted that "The level of concern tended to be highest in departments serving jurisdictions with few AIDS cases.... Knowledge and experience tend to calm unrealistic fears about AIDS."

In San Francisco, where AIDS has been seen for at least six years, is the

level of education of police officers so lacking that they may have "unrealistic fears"? Undoubtedly, most officers have already undertaken to educate themselves. The others should take a look at the *NIJ Reports* story by Hammett.

Hammett's survey reveals a fear among officers about spitting, biting and throwing urine or feces. "The fact is," he states, "that one cannot be infected through biting unless the person who bites has blood in his mouth and that blood comes into contact with the victim's blood. The AIDS virus has been isolated in only very small concentrations in saliva and urine and not at all in feces. There are no known cases associated with transmission through saliva or urine."

This is not some gay political group speaking, this is the United States Department of Justice! If police officers cannot rely on this information, then upon what information can they rely? Hammett continues to advise that casual contact does not transmit AIDS, yet "fully two-thirds of the law enforcement agencies surveyed report that staff have expressed concern about becoming infected through casual contact in the performance of their duties."

Hammett recommends education. "It is counterproductive to train staff to wear gloves, gowns and masks for all contact with persons known or

suspected to be infected with AIDS or persons who engage in AIDS high-risk behavior. Such precautions are not normally necessary and may encourage the incorrect view that the AIDS virus can be transmitted by casual contact." He provides suggestions for law enforcement agencies in addition to regular training sessions. They involve the development and enforcement of consistent, rational AIDS policies regarding precautionary measures and protective equipment.

The fear that the officers mention in the *Examiner* article is not unreal. Yet with proper education, it can be mitigated.

According to the article, the police department is issuing written guidelines to officers next week. Counseling will also be made available. Four hours of training about AIDS is being added at the Police Academy and patrol officers will receive a 20-minute "lecture" during morning roll call.

Better late than never. Police officers should not have to be stressed out over fears of AIDS. And certainly, no police officer should have to become infected with AIDS during the performance of his or her duties. We know how to prevent AIDS, and our officers should have this information. If they don't choose to believe it, then that's another story.

Biotech

Continued from page 3

"We are trying to block the virus' ability to attach to certain T-cells. The CD4 T-cells. These are a very predominant part of the T-cells in the blood," explained Capon. "They make up 40% of the body's T-cells. These are the cells that are destroyed by the virus. For example, an AIDS patient may have lost 90% of these T-cells.

"There are other cells that are destroyed by the virus," added Capon, "probably because they also have CD4 on their surface. [CD4 is a molecular substance that sits on the surface of

cells.] Most CD4 T-cells are helper T-cells, by which I mean they give an instruction to the body's B-cells." [T- and B-cells are both members of the family of white blood cells or lymphocytes in the immune system.]

The instruction given to those B-cells, according to Capon, is to make antibodies. "It's not simple," acknowledged the biotech researcher. "When you look at an AIDS patient, they have antibodies, but because the disease is progressive, we can only conjecture how the building up of this particular population [of antibodies] translates into an immune property. But the central cell in these processes is the virus' target. The destruction of this cell

parallels the destruction of immunity."

The protein agent that Genentech hopes will prove a safe and effective way of destroying the AIDS virus and flushing it out of the body is CD4, the same molecular substance that covers the surfaces of the body's T-cells. It is hoped that the virus will be attracted to CD4, which is injected into the bloodstream in the same manner in which it is known to be attracted to the T-cells which are naturally covered with CD4. If the AIDS virus does attach itself to the injected CD4, it will then, theoretically, be flushed out of the body by normal processes.

"We don't know if it is safe," noted Capon. "We have no reason to think it is toxic. It's a protein, and there are plenty of proteins in the blood. And there are plenty of proteins that are put in the blood, such as insulin."

What Capon and his fellow researchers are worried about is the possibility that the injected CD4 might compete for the natural functions which the body's own CD4 cells perform. In that case, an injection with CD4 would only help to weaken an already damaged immune system, perhaps pushing a person with ARC into full-blown AIDS or a person with AIDS into an early grave.

What Genentech has announced are the successful results of test tube, in vitro, experiments, which showed that

the CD4 "decoy" blocked the virus from destroying T-cells. However, similar promising results have in the past often failed to lead to treatments that were safe and effective in human beings. The example of Suramin, which was tested on people with AIDS and ARC after similar promising in vitro results and resulted in many deaths and serious complications when the drug was given in large doses, stands out.

The next step for Genentech is to do animal experiments to find out how safe

with the Genentech announcement was a meeting in Philadelphia between securities analysts and researchers from Smith, Kline and French. So in addition to the question of whether the substance works against AIDS is the additional question, important for investors and company stockholders, of whether Genentech or Smith, Kline and French will be the first to present a safe, effective CD4 "decoy" to the FDA for approval and national distribution.

Far more important than the profit

"We don't know if it is safe. We have no reason to think it toxic. It's a protein, and there are plenty of proteins in the blood."

— Capon

the new drug is; however, these tests are not the final word on safety. Suramin was tested successfully on animals before it was given to people. Following animal tests will be further tests in vitro. "From these, we may become sufficiently confident that if we put it into humans, it wouldn't be dangerous," said Capon. Only after it is given to living human beings can the efficacy and actual safety of the drug be verified.

Perhaps not entirely coincidental

margins of rising biotech firms, however, is the fate of the millions of people estimated to be infected with the AIDS virus. As recent research has shown that most of those infected with the virus will come down with the disease and most of those diagnosed with AIDS will die, the lives of literally millions are on the line as CD4 and a score of other substances are looked at as possible treatments for the AIDS infection.

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Clean & Sober New Year's Eve

The lesbian and gay men of Alcoholics Anonymous will be presenting a clean and sober New Year's Eve party on Thursday, December 31, from 9:30 pm to 1 am at the First Unitarian Church, 1187 Franklin Street, San Francisco.

A tax-deductible sliding-scale donation of \$6-\$10 is requested. Childcare will be available. The dance will be preceded by an AA meeting from 8-9 pm at the Unitarian Church.

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BEYOND THE BAY

March on Washington Makes \$70,000

WASHINGTON, DC — The \$70,000 in surplus funds generated by the National March on Washington for Lesbian and Gay Rights should be divided into small grants and disbursed among grass-roots gay organizations, according to a plan developed by march coordinators.

The plan calls for the march's seven-member executive committee to serve as a foundation that would seek proposals for gay groups, according to Kay Osterberg, one of the cochairs of the march.

The plan, developed at a meeting of the executive committee, must now be ratified by the 70-member steering committee.

The executive committee plan calls for a \$5,000 ceiling on all grants and limits the grants to projects intended to advance gay civil rights or AIDS-related programs on a state or national level.

Twenty-five percent of the grants would be earmarked for groups serving racial minorities.

Altogether the march raised between \$200,000 and \$250,000 for its activities. An audited financial statement will be released next year.

Elect More Women

PHILADELPHIA, PA — More than 500 feminists gathered in a Philadelphia hotel earlier this month to work for the election of more women to public office.

The Feminization of Power Campaign aims at doubling the number of

feminists running for public office.

Patricia Jardine spoke of the need to elect more women, saying, "We are committed to making total change because we're losing our rights. If you are a lesbian or a gay, we want to make it safe in all quarters [of social life]."

Spearheading the drive is Eleanor Smeal, former head of the National Organization for Women. Smeal noted that Pennsylvania ranks fourth from the bottom of state legislatures in the nation in terms of numbers of women in the state legislature. Only six percent of state legislators are women.

Chicago Gay Rights

CHICAGO, ILL. — A gay and lesbian planning group has drafted a proposed human rights ordinance for the city that includes a prohibition against bias on the basis of sexual orientation.

At the same time, a new gay political action committee called IMPACT was formed to advance gay rights causes. Ron Sable, a gay man who ran unsuccessfully for alderman earlier this year, said IMPACT's goals include providing financial support to progressive, pro-gay candidates on local, state and national levels.

The group has already raised \$10,000 and hopes to raise \$30,000 before the March elections.

The rights ordinance has attracted a backlash from antigay opponents who held a rally to protest consideration of the measure. A rally of 1,000 people against the measure attracted the attendance of Rep. William Dannemeyer (R-CA).

A final draft of the proposal will be prepared by the end of December, but

proponents are undecided about when to introduce it. The bill could be formally introduced before the 1988 budget is adopted, or it could be delayed until after the March 1988 local elections and presidential primary.

Gay Rights Bill Stalled

BOSTON, MA — The Massachusetts gay rights bill remains stalled in the state legislature amid concern that the bill, which has passed both houses, will not become law because of an arcane parliamentary rule.

Under the rules of the state Senate, legislation is held in a powerful committee for up to 90 days before it is transmitted to the governor's office for review.

Since the gay rights proposal passed late in the session, it is conceivable to hold the bill past the end of the year, necessitating that the measure be re-introduced next year.

The committee is chaired by Boston Senator Royal Bolling, an outspoken opponent of the measure.

An effort to discharge the bill from committee failed recently, and the setback prompted a noisy demonstration of 50 bill supporters.

That demonstration exposed a rift within the gay community. Lobbyists for the Massachusetts Gay and Lesbian Political Caucus criticized the demonstrators for breaching legislative protocol and potentially alienating lawmakers. However, members of MASS ACT UP, a newly formed group, rejected the criticism, saying lawmakers were already inclined to let the measure fail in committee and only pressure from demonstrations would persuade

them to change their position.

Gay rights activists, noting that Governor Michael Dukakis has said he will sign the bill if it reaches his desk, have called upon the presidential aspirant to help break the legislative logjam.

Anti-Gay Violence Group

SEATTLE, WA — Seattle's anti-violence coalition, which monitors crimes against lesbians and gay men, has met to plan next year's activities and adopt a new name — Shoulder to Shoulder.

Projects planned for the coming year include a whistle campaign, self-defense pamphlets and a possible rally for Valentine's Day.

A Valentine's Day march would be modeled after activities organized by the women's community, like Take Back the Night, which have been held to protest violence against women.

Coalition member Clint Lank said, "The community has shown that [violence] is a significant problem that is increasing and needs to be dealt with directly and responsibly."

Crimes Against Minorities Hearings Set

MINNEAPOLIS, MN — A gubernatorial task force on prejudice and violence has scheduled eight statewide hearings on crimes against minorities, including lesbians and gay men.

The hearings, which will address crimes against people and property, will compile data in an effort to strengthen state laws and adopt greater sanctions against people who commit crimes rooted in bias.

Earlier efforts to adopt such a measure in the legislature failed when

bill opponents objected to the inclusion of lesbians and gay men in a proposed statute.

The governor's panel represents an effort to get around the legislature's inaction.

The 24-member task force includes blacks, Hispanics, Native Americans, Jews, Southeast Asians and representatives from the gay community.

The force is working with the Joint Religious Legislative Coalition, which has recommended data collection of harassment incidents, upgrading of penalties and enactment of laws against organized hate groups with a presence in Minnesota.

Christians Top Deadbeat List

MIAMI, FL — State officials, alarmed by the rising rate of student loan defaults, recently released a survey with a high record of deadbeats, and found the worst offenders attended a homophobic, fundamentalist Christian university.

According to a recent story in the *Miami Herald*, the rate of defaults by students attending Miami Christian University was the highest in the state with 8.43 percent of all loans in arrears.

The university broadcasts a regular radio program dealing with Christian themes and recently attacked a Conference on Developing a Positive Gay/Lesbian/Bisexual Identity.

Selections in this column were taken from the Washington Blade, Philadelphia Gay News, Chicago Outlines, Seattle Gay News, Equal Time (Minneapolis), Gay Community News (Boston) and the Weekly News (Miami). Beyond the Bay was edited by Sentinel Assistant News Editor Tim Taylor.

First Corporate Gift

Chevron Donates \$125,000 to Open Hand

Chevron USA Inc. has made a major donation to Project Open Hand, the first and only meal service in the nation for people with AIDS and ARC, that will allow the organization to purchase a permanent headquarters with kitchen facilities, according to Ruth Brinker, founder and director of Project Open Hand.

"This contribution of \$125,000 will assure our ability to help those who cannot help themselves," said Brinker. "While we still need donations to purchase food and supplies, this grant gives us the stability to grow and serve more individuals."

Open Hand, which feeds almost 300 people daily with AIDS and ARC, was in danger of being without kitchen facilities until Chevron contributed \$125,000 to purchase property with kitchen and office space.

"We hope there will be other donors who will add to Chevron's outstanding contribution," Brinker said.

"This is an important gift to a vital organization," said Bill Steele, Chevron's public affairs manager. "This money will allow Open Hand to find a real home and to expand its services."

"For some the greatest gift at Christmas time is simply a hot meal," Steele added. "Chevron is pleased to be able to help fund a program that provides meals 365 days a year to people who are too weak to make their own."

Project Open Hand, based in the kitchen at Trinity Episcopal Church at Gough and Bush Streets in San Fran-

cisco, must move at the beginning of 1988 because the church needs the space for its own uses, according to Brinker.

Open Hand has placed a bid on an undisclosed property. The group should know in the next few weeks if the bid will be accepted, Brinker said.

Founded by Brinker in late 1985, the nonprofit Project Open Hand is staffed by 60 volunteers who traverse San Francisco with deliveries of two hot meals to each client between 4:30 pm and 6:30 pm daily.

Brinker started the program after one of her friends died because he was too weak from AIDS to cook for himself. "I decided that no one should go through that," she recalled.

Brinker and Project Open Hand have been honored with awards from the National AIDS Network, Americans Who Care and KRON's Those Who Care award.

Open Hand's annual budget comes from private donations and fundraisers. Chevron's contribution is the first corporate gift to the organization. Donations for Open Hand can be sent to 1668 Bush St., San Francisco, CA 94109.

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LIFE

Continued from page 7

A willingness to set aside differences and personality politics and find common ground has made it possible for organizations on seemingly opposite ends of the spectrum to work cooperatively toward a common goal: gay and nongay organizations, Republicans and Democrats, those who work more "within the system" and those who prefer to work outside it. The result is a more powerful and dynamic lobbying force.

Himes says LIFE worked hard at including all parts of the community and creating a balance in terms of both political and regional power.

"We did not want this to be elitist or grass-roots," she explains. "We wanted, for once in our lives, to do a statewide organization — which has never happened before in California — representing all points of view. So we have, for example, Log Cabin in Orange County and Stonewall or Harvey Milk in LA."

New strategies for the year were discussed at the annual board meeting held in San Diego in November. The membership also voted in the new executive committee members: Diane Himes and Don Sloan, co-chairs; Anne Jennings, treasurer; Dr. Will Warner, physician; as well as members Richard Reinsch, Drew Barras, Sincere Smolowitz, Bob Craig and David Kessler.

Three of the committee members are from Orange County, two from San Francisco, one from San Jose and three from LA. And, as is mandated in LIFE's bylaws, there is one co-chair each from Southern and Northern California to maintain regional balance in the organization so neither part of the state wields too much power.

Dr. Will Warner, a representative for Bay Area Physicians for Human Rights in San Francisco, says LIFE's strategy has changed somewhat for the upcoming election year.

"I think we have certainly proven that we are an effective force in Sacramento for the gay and lesbian community and AIDS," says Warner, citing last fall's successes. "This next year our accent is on proactive legislation, drafting bills that address problem areas around AIDS and discrimination, rather than fighting fires started by somebody else."

At the meeting, LIFE adopted several proposals regarding drafting

legislation. The four proposals already in draft form and awaiting refinement in language by the board are:

1) Place in statute timelines for the Department of Fair Employment and Housing to handle complaints filed by people with all terminal illnesses.

2) Prohibit health care institutions from discriminating against a person solely on the basis of HIV infection.

3) Require unlinked (anonymous) studies in prisons of the prevalence of HIV infection. Require the Department of Corrections to develop a plan on how it would accommodate inmates with HIV and protect them against discrimination.

4) Prohibit denial of services if the legal representative of an incompetent person discloses the test results to any third party who is providing services.

Movement toward the proactive stance in influencing legislation could not have happened, though, without the first building a foundation in the capital.

The first half of LIFE's existence was devoted to building name recognition and awareness of the issues, says Rand Martin, LIFE's full-time lobbyist in

"Grass roots should be the most influential part of our lobbying effort," says Martin, emphasizing that the strategy is especially important during this election year. "We're not going to have the money to put into campaign coffers, so we have to do it with people."

Numerous individuals and affiliate organizations have made invaluable contributions to LIFE. Diane Himes, MECLA's representative, has been instrumental in fundraising and getting new affiliates to join. Drew Barras of Log Cabin Club of Orange County has done essential work getting the word out through grass-roots techniques and organizing letter-writing campaigns. Anne Jennings of the Bay Area Non-Partisan Alliance, assistant attorney general of California and a former LIFE co-chair in the first 18 months of the organization, was involved in writing SB 1952, the law which allowed people with AIDS and ARC to have access to experimental drugs not yet approved by the Food and Drug Administration. Pat Callahan of ECCO has provided the Sacramento office with vital feedback on legislation and

Catastrophic health insurance for people who are turned down by other carriers.

• More money for research, education, care and treatment.

• AIDS education in the schools.

• Attempts to force testing on certain populations such as prisoners, prostitutes and marriage license applicants.

What will be hardest for responsible legislators is to respond to the demands of their constituents to "fix the AIDS problem," while balancing responsible policy-making with their goals for reelection. In recent polls, Californians have indicated that they consider AIDS to be the number one health problem. And they want something done about it.

"It's my perception that... most people have never been exposed to *not* having something," suggests Himes. "They have never been through a Black Plague. They have never been through anything that basically couldn't be solved in a 35-minute show. Our entire mindset is that way. People who have been brought up from World War II on

have basically always had it better the next year.

"The legislators — either the homophobic ones and/or the ones who mean us well — are getting a tremendous amount of pressure from their home districts to fix it. That's why a lot of these bills are coming up, and sometimes they're onerous bills, but they're truly well meant."

Patience and dedication may be the key concepts for the community in this next round with the legislature. But overall, a willingness on the part of each individual to contribute whatever he or she can give is most important. In a community steadily drained emotionally and financially by AIDS, the efforts and resources of a few are being spread much too thinly.

"It's my experience that two percent of the people have been doing ninety percent of the work in the gay community, and that's probably true for any community," says one community leader. "I don't think we can afford that anymore." ■

"It's my experience that two percent of the people have been doing ninety percent of the work in the gay community — I don't think we can afford that anymore."

Sacramento.

"Any lobby that starts out is going to take three or four years to build a reputation," explains Martin, noting that legislators need to see that lobbying representatives are legitimate, have viable credentials and represent a constituency.

"It took me a while to prove myself to [Senator] Art Agnos, who is no slouch on the issues," says Martin to illustrate his point.

The lobbyist has found that increasingly more legislators' offices are opening up to him. And not only are they more willing to listen when he approaches them, but they are now picking up the phone themselves to call the LIFE office for feedback and opinions.

Martin attributes that successful development both to the work of the Sacramento LIFE office and particularly to LIFE's consistent grass-roots efforts. When legislators hear from voters who mention LIFE, they're more open to hearing from LIFE's lobbyist.

politics. And the list of contributors goes on...

While the future seems bright for the growing influence of LIFE, Don Disler does interject one note of caution: concern for stability. At this point, he says, if the organization lost Rand Martin or certain other individuals, it would be unstable. Disler suggests one of the main internal goals of the organization this year should be to broaden its depth so that individuals can come and go without throwing it off balance.

For the next inning, LIFE and responsible community individuals have their work cut out for them. The legislature goes back in session on January 4. Some of the issues which will arise:

• A push for widespread routine testing, with no written consent required.

• Insurance issues and an effort to repeal existing law prohibiting use of test results to deny health care.

State Lobby Day

As part of its continuing effort to demonstrate constituent pressure for responsible AIDS policies, the Lobby for Individual Freedom and Equality is planning a lobbying day in Sacramento on Monday, January 11, 1988. Everyone is strongly urged to participate. A similar event sponsored by LIFE last August produced over 70 volunteer lobbyists; the goal is to double that number on January 11.

This day of lobbying is becoming increasingly critical. Consider the following:

- Senator John Doolittle is making noise that he will introduce a new package of AIDS bills in 1988.
- Assemblyman Pat Johnston (D-Stockton), the chair of Assembly Finance and Insurance, told the *LA Times* that he will introduce a bill to repeal the restriction on testing for insurance eligibility.
- The California Medical Association is floating a proposal to remove the requirement for written consent to test and written authorization for disclosure of test results.
- LA District Attorney Ira Reiner is sponsoring a bill to be authored by Assemblyman Gary Condit (D-Ceres) that would require reporting of positive test results.
- The deadline for two-year bills to clear the policy committee in their house of origin is January 15. Many irresponsible measures that were introduced in 1987 may resurface during the first two weeks of the new session.

On the positive side, LIFE will have its package of bills ready for introduction. Assuring legislators that responsible and effective measures will be available for their support is critical to our success in 1988.

Your participation in this lobbying day is vital to our efforts to mold and control the AIDS agenda in 1988. Visibility, concrete proposals and compelling arguments need to combine to shift the focus of legislators toward responsible state policy.

Please make plans now to participate on January 11. Call the LIFE office at (916) 444-0424 to indicate whether you will be in attendance. You may also note those legislators that you would like to visit; the office will schedule appointments for you. ■

Quilt

Continued from page 3

the ceiling meet you as you enter and leave. The night shushes you as you enter. Small knots of people emerging from below make their first soft efforts to speak again. Some sit alone, out of the way, in the lobby's small smoking sections. The silence rides the escalators up and down.

The silence is the sound of thousands of feet slowly walking, stopping, walking again, along the sandy-colored canvas pathways between the squares of color and names. Now and then a sob breaks through the silence. Sometimes a baby cries. And always there is motion, the motion of people watching, listening — speechless people touched by the names, by each other's presence, by the presence of the fallen rising from the floor to dazzle the senses — bringing

the living to remember them as they were when they were alive.

Some remember the Vietnam Memorial and compare. These, too, are war dead, you hear some say: these were the frontline troops. Like the dead in Nam, these fell in a war that was not a war, in a war without rationale, without purpose, a simply calamitous war. Like those other casualties — until the entire nation rose in protest — these, too, at first caused their fellow citizens to avert their gaze, to deny the magnitude and the human tragedy of the war.

Jerry
Joe
Joe
Jim, Bill and Paul
Nurse Nina
Philip & Robert

The casualty lists from Nam did not get the nation's attention until they ex-

ceeded 100 per week. AIDS passed that some time ago. You look at the Quilt, larger now than two football fields and you wonder, how many more? how much longer?

Steve Abrahms
Jimmy B.
Amourd Rolando Gonzales
Mark Feldman
Al Rich

Then you move on, only to stop again, your motion broken by a sudden jarring memory of a name you haven't thought of for a while, and here it is looking up at you: someone remembered it and spelled it out, in lovingly stitched glitter maybe, or deftly drew it out with a felt marker pen and a fine calligraphic hand; a swath of denim from a favorite pair of jeans gives it a historical dimension and so does a stuffed animal. Remembering, you move on. There are so many more.

Freddie Mack Abercrombie
John D. Smith
Amy Sloan
Laura Schaffer
An amorphous, growing, ever-changing work of art, the Quilt — or sections of it — turns up in many places from time to time: on the walls of churches, draped from the facade of City Hall on Gay and Lesbian Freedom Day, on the walls of Brooks Auditorium during the National AIDS Conference.

Continued on next page

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Continued from previous page

It's fullest display occurred during the National March on Washington when volunteers from the NAMES Project spread it out on the Capitol Mall. The display in Moscone Center is only the second on that scale. The NAMES Project currently expects to show the Quilt in 24 cities during a nationwide tour scheduled to begin on April 7 and end on July 27.

The idea for the Quilt came to Cleve Jones when he saw the names of hundreds of San Franciscans taped to the wall of the old Federal Building after a candlelight vigil. The marchers, carrying placards with the names of fallen friends, went to UN Plaza to honor the

American people. The quilting bee, Jones said when he first announced the NAMES Project, is as American a tradition of self-reliance and community as can be found.

Each panel is designed and produced by friends or family or loved ones. They are intended to express how the person is remembered. Collectively, they express the diversity and individuality of the entire community of people, alive or dead, well or ill, who have been struck by the epidemic.

The Quilt touches everyone differently. Larry Goodloe, an electronics technician from Hayward, saw the Quilt on KPIX-TV and came to Moscone for a better look because one of his co-workers has AIDS. He knows no one

enclosed in himself." The Quilt itself, she said, asking to be quoted, "will be a document on the level of the Bayeux Tapestry."

Tony Molina, a person with AIDS, bears a KS lesion on his face. He works in the NAMES Project as a volunteer. "It is a great honor," he says. "When I am close to death, I feel very alive. If you believe in Jesus Christ, you must feel pain." A nurse who came to the United States from Cuba, Molina says of the Quilt, "It is keeping me alive. I am living with AIDS, not dying from it."

Mark Varnadore, a gardener from Santa Rosa, came to find two names in the Quilt. He found only one. "It stunned me," He adds, "I can make

The sight hushes you as you enter. Now and then a sob breaks through the silence. Sometimes a baby cries. And always there is motion, the motion of people watching, listening — speechless people touched by the names, by each other's presence, by the presence of the fallen rising from the floor to dazzle the senses — bringing the living to remember them as they were when they were alive.

two more. If they call for more, I'll make them."

Judy Jacobs, an assistant chaplain for the Episcopal Chaplaincy of San Francisco General Hospital at Wards 86 and 8A, worked as a grief counselor during the showing of the Quilt. "The Quilt," she says, "is so transforming. This room is full of emotion. People have been holding out, holding on to their feelings."

She recognizes grief and goes up to those who need someone. "It's permission for them to have their own feelings." She touches them, holds them as they cry. "The only way we will survive this crisis," she says, "is to hold each other. We've been brought up in denial. The Quilt helps us share each other's loss."

Looking out across the floor of Moscone, she muses, "It's a battlefield. These are young people. Most of us

here have never known loss like that." And of the Quilt she says, "Their presence will continue to teach as it goes around the country."

A call comes over her walkie-talkie. Someone needs her now. She goes to the entrance area of the display hall. Without hesitation, she spots a young man and embraces him. He breaks into wrenching sobs. She caresses his shoulders and arms as she holds him against her. The sobs subside into silent tears, and the tears stop. The exchange some words. The young man smiles. His girlfriend takes his arm. They say goodbye to Jacobs and leave.

The Quilt abides. The casualties mount.

Mark O'Brien
The Unknown Alone
Dennis T.
Jon Sims



ARC/AIDS Vigil encamped outside the offices of the Department of Health and Human Services in protest of federal policy on AIDS. Before long the lower stories of the building were covered end to end with the placards. Then rain and high winds tore some of them loose, and they fell like leaves. Those who were present still remember the moment with awe.

Jones settled eventually on the format of a quilt to bear the names, for the NAMES Project, like the Vigil, appeals to the fundamental decency of the

who has died from AIDS. "It's moving," he said, "but I felt detached." He expects that to change: "I'm sure as time goes on, I will know more. This is a way people can leave something for their friends who have died."

Nancy Turpin, a freelance medical writer from Chicago, learned of AIDS early in its history; she struggled to write about it when it was still an unknown quantity. Like Goodloe, she knows no one close to her who has been stricken. The scene in Moscone Center left her with a sense of "each person

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The Candidates' Views

Continued from page 6

The Los Angeles native notes that power has shifted in the city, a phenomenon proved by Agnos' winning coalition. The neighborhoods are the new "power centers," Achtenberg says, and that's where she intends to build support. "I think that any viable candidate has to understand the new centers of power and be responsive to those, if she or he is going to be successful."

Asked to name the issues that comprise the heart of the campaign, Achtenberg lists state aid for education, strengthened rent control laws, economic development in Bayview-Hunters Point and encouragement for women and minority-owned small businesses.

And she emphasizes AIDS and the "leadership vacuum" that will exist in Sacramento when Agnos departs the Assembly.

"One of the reasons this race needs to be run — and needs to be won — has to do with the incredibly important role that Art Agnos has played in developing the most farsighted and far-reaching legislation as it pertains to sexual orientation and AIDS," Achtenberg said.

The new assembly member, she adds, must be mindful of the national significance Agnos played in AIDS legislation and duplicate his energy and commitment.

Achtenberg, 37, lives in Noe Valley with her lover, Judge Mary Morgan, and 2½-year-old son. She has been a pioneer in lesbian parenting causes.

She attended the University of California at Berkeley and Los Angeles and received her law degree from the University of Utah. She is the editor of *Sexual Orientation and the Law*, a 700-page book on discrimination and AIDS issues.

As dean of the New College of San Francisco, she led the pioneering public-interest law school toward accreditation. Her former students are now active in environmental law and tenants rights, and she says their energy will infuse her campaign.

She also notes her style of law will be reflected in her ability to represent the 16th Assembly District. "The way I [practice law]," she said, "is by trying to listen to my clients and to do what I

machine," although he is quick to try to change the resulting image from that of a group of malevolent power brokers dictating the complexion of the local political landscape to a coalition of labor, women, environmentalists, renters and minorities.

He adds that the gay community ought to be able to find a place under that umbrella, as he has.

A key staff assistant to Rep. Nancy Pelosi, Morin also serves as Speaker Willie Brown's highest gay appointee on the state Council on Mental Health.

In that capacity, Morin has drafted legislation on a range of health issues, including AIDS. He is also the only gay candidate running who can claim the experience of drafting legislation that has been subject to gubernatorial veto.

Of a prospective candidacy, Morin says, "Basically [my] theme would be the Sacramento insider with the tech-



Steve Morin.

nical know-how to make things work in such a way that the district would benefit."

Before Morin makes the leap from aide to candidate, however, he is waiting for final word on whether Burton will run.

Burton's candidacy knocks Morin out of the race. It may even play into Morin's long-range scenario in which Burton abides by his promise to hold the seat for only two terms. Morin believes he would then be in a better

"Basically [my] theme would be the Sacramento insider with the technical know-how to make things work in such a way that the district would benefit."

— Morin

can do collaboratively to empower them and to advocate on their behalf. That's the way I intend to create the trust that needs to be created over time [with the district's constituents]."

Achtenberg is upbeat about her prospects and the need for the lesbian and gay community to field a candidate. "This is absolutely the time [to run]. Either we win the seat outright, as I believe we can. Or, if we don't, we run the most credible and powerful campaign that we can. This is the way you get the issues put at the top of John Burton's agenda or anyone else's. And anyone who thinks it's done differently is sorely mistaken."

She continued, "There is no substitute for a clear expression of power, and [vote getting] is the kind of power that politicians respect. Whether we win the seat or not, we win the race. Plus, we put ourselves in a very good position for the next time and the time after that."

Steve Morin

Steve Morin unabashedly describes himself as "a cog in the Burton

position to win the seat four years from now, after being groomed by Burton's coalition as a successor.

The issues that drive Morin are "assuring an adequate government response to AIDS, assuring an adequate response to homelessness and issues pertaining to affordable housing." He also cites public safety and mental health concerns.

A licensed clinical psychologist, Morin, 42, has written extensively. He played a key role in getting the American Psychological Association to change its view that homosexuality was a mental disorder.

In 1972 he helped found the Association of Lesbian and Gay Psychologists and created a big splash when the group held a press conference calling for reform of how gay people were diagnosed and treated. That push precipitated the later change, and Morin was a principal author of the professional group's official policy statement on homosexuality, which placed gays in a more favorable light. It also led to a personal backlash.

The Montreal press conference

received wide notice in San Bernardino where Morin was a tenured professor with California State University. University officials dismissed Morin from his post because of his sexual orientation. He fought the dismissal, dramatic and was reinstated. In a broader change in the university's posture, two years later Morin conceived and taught the state's first gay studies course.

A Massachusetts native, Morin graduated from the University of Massachusetts and received a masters and doctorate from Ohio State University. He lives in the Castro.

Morin believes the keys to a viable campaign are endorsements, money and campaign workers. He said he has the support of Nancy Pelosi if Burton doesn't run. He also said a candidate needs a good understanding of the legislative process and a strong sense of self-confidence.

"I believe that in order to [run], you have to want it for yourself, not for other people. You have to want it for yourself. And you have to believe you're the best one to do it. My passion comes from my experience of having been there and knowing you can make an incredible difference, that one member can really change things. I happen to believe that the members

"What will the strategy be whether we get to Sacramento or not? How are we going to protect the community?"

— Norman

who are the best at shaping public policy are the ones who understand the technical details of it."

Getting bills passed into law, Morin said, is his strong suit. "That's what I do very well. The technical part of the drafting and the strategy on how to make the bill acceptable to the maximum number of people. Now that is both good policy and good politics."

Pat Norman

Pat Norman speaks of the 16th Assembly District and its diverse interests with the specificity and knowledge befitting the experience of running twice for the Board of Supervisors. "There are many, many issues that need to be addressed and from many different perspectives," Norman said. "I don't see that anyone who runs for the seat can be focused on any one particular issue."

As a black lesbian, Norman spans several of the district's minority communities, and her activities as a community organizer and health care professional have put her in close touch with groups ranging from the Black Leadership Forum and Thursday Group to the Mobilization for Peace, Jobs and Justice, a coalition group she currently heads. She was a national co-chair of the National March on Washington for Lesbian and Gay Rights.

The issues of paramount importance to Norman include AIDS, antidiscrimination, reproductive rights, insurance reform, youth services, economic justice and mental health. On all of these items, Norman said the assembly seat "offers the opportunity for enormous creativity."

But Norman also wants the lesbian and gay community to look at the upcoming election as something larger than an immediate prize to be won. "What will the strategy be whether we get to Sacramento or not?" Norman asks. "How are we going to protect the community?"

According to Norman, the lesbian and gay political agenda has not been focused sufficiently on tangible goals, careening from one crisis to another, from LaRouche to Doolittle. She says no master plan exists to make a gay presence a permanent part of the political power structure.

She said there is a need to build a



Pat Norman.

structure that will advance gay people and causes. "One of the reasons we haven't built that system," Norman said, "is we're constantly, constantly reacting. And what I feel very strongly about is that we've got to take time, in reasonable, rational, cold ways — cold, clear ways — and say this is what we're doing and this is how we're going to get there."

Citing the March on Washington as an example of effective gay and lesbian organizing, she said more leverage needs to be exerted upon current and

prospective officeholders for key staff jobs, efforts on AIDS and other specific requests. Only against these kinds of demands and commitments, she said, can the community effectively monitor the performance of officeholders and then decide who to support and who to oppose.

"I resent with all my being that John Burton has imposed himself on this race. I feel he has shown nothing but incredible disrespect and arrogance." But she adds that heated feelings should not stand in the way of possibly negotiating with him over what a Burton assembly office would promote as priorities.

Norman adds, "For Willie Brown to not acknowledge our contributions over the years, says that people have not been acknowledged. We're invisible. And that kind of invisibility is brought on by people's phobic responses."

Norman is a Bernal Heights homeowner. She lives with her lover Karen. A native of New York's Bedford-Stuyvesant neighborhood, Norman, 48, is the mother of four and grandmother of three children. She is a founder of the Lesbian Mothers Union to help in custody battles. She is a Navy veteran who witnessed 20 of her colleagues receive dishonorable discharges because of allegations concerning their sexual orientation.

"Every time we run a candidate, we build muscle. A political organism has to be constantly flexing its muscles or it atrophies."

— Wolfred

A clinical psychologist with a degree from Antioch College, Norman was the gay and lesbian health services coordinator for the city's Health Department. Other current or former affiliations include Larkin Street Youth Services, the city's Human Rights Commission Advisory Board, the National Lesbian and Gay Task Force and the steering committees for the campaigns to limit downtown growth and establish district elections.

Norman notes that any gay or lesbian representative will face challenges building working relationships within the insular world of statehouse politics.

She says, "Whoever it is who is going to be in this position has got to have an enormous amount of guts."

Tim Wolfred

Tim Wolfred doesn't hesitate when asked to discuss the central theme of his campaign. "There's the obvious one of AIDS. My life, all of our lives, are consumed by making sure that government and other important bodies make the right decisions around AIDS, whether it's funding or policy."

But the executive director of the San Francisco AIDS Foundation doesn't stop at AIDS on his agenda list.

He cut his political teeth as a high school and college seminar student helping migrant workers in Indiana where he grew up. And he was arrested in the massive civil disobedience efforts protesting the opening of a nuclear power plant in Diablo Canyon.

As a two-term member of the Community College Board, Wolfred has worked on labor issues and childcare. He has forged coalitions with the Asian and Hispanic communities in pursuing their agendas on the college board. Fellow board member Julie Tang has offered to cochair his campaign if he runs.

Whether he is the gay candidate or another emerges from the community, Wolfred believes the race should be run. "Every time we run a candidate, we build muscle. A political organism has to be constantly flexing its muscles or it atrophies."

He continues, "Our agenda is the full empowerment of our community. I'm disappointed that the Willie Browns and the John Burtons of the world didn't sit down with us a couple of months ago, and say, 'If the seat opens up, let's talk about it and discuss who's the best candidate for the progressive community of San Francisco.'" Rather, they put up a candidate and say we're nothing but one issue, which indicates



Tim Wolfred.

the need to run somebody. That's a clear signal we are not fully empowered in what's going on."

Wolfred, 42, has a doctorate in clinical psychology from the University of Illinois. He came to San Francisco in the middle of Harvey Milk's successful

supervisory campaign and worked as a volunteer stuffing envelopes. Later, he was Britt's first administrative assistant in City Hall.

That experience introduced Wolfred to the local power brokers and helped him win wide support in his successful runs for the college board. He was also associated with Operation Concern before joining the AIDS Foundation in 1985.

"The gut issue for our community is we want full empowerment," Wolfred says, "and one obvious piece of that is having one of us in the state Assembly."

HEALING RESOURCES

VAN R. AULT

Spiritual Preparations for the New Year

The beginning of a new cycle is always an auspicious occasion for healing and transforming your life. In our culture, the biggest cyclical celebration takes place over New Year's. Even though the spiritual opportunities for this cycle are seldom embraced, it's an excellent time for inner work.

There's so much energy moving towards releasing the old and welcoming the new, that it's a waste not to harness some of it and use it for significant self-expansion. I'd like to share some techniques for moving powerfully into 1988 in this way.

As Margaret Hamilton said in *The Wizard of Oz*, "These things must be done delicately! Or you hurt the spell." This is certainly true when it comes to the implementation of the traditional New Year's resolution. The resolution is often aborted because the person doesn't have the means to work through the underlying issues of their resolution. Just deciding to do something may handle things on the surface, but on deeper, inner levels, there's a lot more involved.

The process I've devised can help you address the critical issues in your life realistically and most emphatically so that your goals have a chance. The process begins where most important ceremonies start — with self-purification and release.

Physical Housecleaning

Start the process a few days ahead of January 1, if you can, with a thorough cleansing of your immediate material world. Your home is symbolic of your overall consciousness, so begin there. Go through your belongings carefully. Take some time — make it real — look at what you have that no longer serves you. Does that old, broken radio serve any useful purpose? Does all the junk in the basement have any part in your future plans? Will you ever wear those old shirts and sweaters, or are they just taking up space? If not, get rid of them.

Give your desk and papers a good purging. Anything you have that does not support you in loving yourself, that feels reproachful, or triggers guilt feelings has no constructive function in your abode. If you like, you might even gather some of these material things together and, with a dramatic flourish, cast them into the fireplace and burn them.

It'll help enormously if you handle any bills or debts lingering from 1987 before the calendar runs out. Give your home a good physical cleansing: windows, floors, upholstery, carpets, whatever needs doing. Don't forget the closets, bookcases, backpacks, briefcases, purses and coat pockets that frequently hold unwanted relics of the past. You'll be amazed at the trash you'll throw out and the wonderful, light feeling you'll carry with you into 1988 as a result.

When you're done, take a bowl of burning sage or frankincense from room to room in your home. (Cut the smoke alarm off first.) Let the rooms fill with the aromatic smoke until it's moderately thick in the air. The effect of these herbs is very purifying, and spiritual practitioners have used them for eons to cleanse negative psychic energies from a dwelling. Open all the doors and windows and let the smoke clear. Notice how much cleaner it feels.

Mental Housecleaning

Now it's time for inner work. Don't skimp with this part: *make* time for in-

trospotion. Your growth is important and you deserve it. Look at what unfinished emotional business you have with other people. Are you angry with anyone and haven't cleared the air yet? Do you need to forgive someone or be forgiven by them? Are there people you've been meaning to acknowledge and support but haven't found the time to do it? Don't put it off any longer. Write down the things that need to be handled. Make the phone calls, write the letters (if only a postcard), and get on with it. Keep the list until it's all done.

Forgiveness is especially important. Grievance takes substantial amounts of your energy to maintain. The more energy invested in grievance with others, the less you have for creative healing purposes. It's heavy psychic

baggage that you don't want to drag into the new year. Forgive others doesn't liberate them to do harm again; it releases you from having to be constantly engaged with their issues.

All you need is the willingness to make a change for that change to begin within you.

Relax, be quiet, and imagine the person you need to forgive in front of you. Say, inwardly, what you need to say to air the grievance (and you can do this outwardly later if you must). Then declare, "I release you and let you go, so that I no longer need to perpetuate this grievance. I forgive you and release you to your highest good. I cut myself free. I take my energy back. I give you back your energy. Go in peace." Let their image fade from your mind.

Don't forget to forgive yourself. Often, the biggest grievances we have are with ourselves. Whatever imperfections you're beating yourself up over,

Healing Resistance

The next segment of the process is to sit down and examine the areas of your life and how they're working. The hard part first: look at the least successful, most challenging aspect. Would that be your love life, your job, your health, your financial situation or spiritual development?

Call up your hottest issue. Now just look at it. Relax, sit back, observe it. Look at the drama of your challenge. What kinds of changes need to be made here? For example, do you need to learn to be more assertive, asking for what you want with your lover? Do you need to redistribute the workload at the job so that you're not doing more than one person's job? Do you need to upgrade your immune system, get more exercise, or fine tune your budgeting? Do you need to learn to be more spiritually alive? What needs to be done?

Now: how are you resisting the necessary changes? You can get this information by just reviewing all your reasons for not doing it. Notice your resistance moving through all of your reasons. Is it too much trouble for you? Would you rather not rock the boat? Would it take time, money or energy you're unwilling to invest? Maybe you're confused and haven't got any idea of what's needed. Just notice your resistance, whatever form it's taking.

Don't judge yourself or beat yourself up, or try and slide around it. Simply observe.

Answer this question honestly: "Am I willing to release my resistance to moving forward?" In other words, are you willing to let go of your "reasons" for standing still? You don't have to know how to do this or have an inkling of what would follow this release. The only question here is: "Are you willing?"

It's fine if the answer is no. At least you'll be communicating honestly with yourself. Also, remember you don't have to make up your mind right away. You can give this some thought. You're basically asking yourself: "Am I willing to get off of it and over it enough to let something better into my life?" It takes guts to go from the known to the

unknown.

If you answer yes, congratulations! You now have made a powerful step in moving towards greater mastery in that particular area of your life. That will also support you in mastering every other area of your life. All you need is the willingness to make a change for that change to begin within you. The rest of the process then organically emerges.

There are many ways to stimulate the release of your resistance to this important shift. You might want to write down, over and over, "I am willing to release my resistance to _____." You can chant it or take it gently into meditation and contemplate it quietly.

Offer it as a prayer to the Higher Power.

Another tool you may find helpful is the accompanying prayer treatment for releasing resistance. Declaring it aloud, or silently, at any time you're really willing to move will activate its power for you. I particularly recommend tape recording the treatment in your own voice and playing it as you go to sleep. If you know how to induce self-hypnotic trance, do that before playing or declaring it, so the treatment flows directly into your subconscious. You can also get together with friends, declaring it in unison, for added power.

One feature of the treatment is that it

Continued on next page

Prayer Treatment for Releasing Resistance

Love is the Highest Power in the Universe — the Source of All Creation. Love is the catalyst for new beginnings and the gentle releaser of endings. Love brings peace, patience, courage and imagination. Love is the universal gift of power that lives in the heart of every living being.

I am one with Love. I am one with the infinite Source of wisdom. Divine insight infuses me, divine creativity encourages me, and divine motivation stimulates me. There is no limitation in the Source. There is only expansion, the power of Love spiraling through me, holding every particle of my perceptions in perfect alignment with my life's purpose. Divine love comes through me now.

I stand steady in the Love of my Source, as I claim the release of all my resistance to change. Love empowers me to completely give up all my resistance to _____, I relax into divine Love and allow tension, fear and anger to melt in the light of healing. I surrender all of my reasons, all of my excuses, all of my need for remaining in limitation. I allow the perfect power of Love to take them from me. Any books in my subconscious mind to the past are painlessly removed as well.

I allow the radiance of Love to touch me profoundly. I am filled with the renewing Love of the Source, and it now carries me forward into triumph in the area of _____. I need know nothing. I simply allow the Source to reveal my next step. I allow the Source to furnish all the guidance, all the support, all the direction and energy I need to move forward. I claim that I am perfectly receptive to the Divine Mind's purpose for me, and I recognize its gentle proddings and perpetual help, no matter how subtle.

I welcome this opportunity for greater self-mastery on the path of wholeness.

I embrace this moment with deep gratitude to the Love that makes this progress possible. I go forward, celebrating the Love that I am, knowing I am open and willing to accept more beauty in my life in all ways.

This is done easily, without struggle, and in great joy. As I decree, so it is!

— Van R. Ault

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Continued from previous page

calls from your higher nature the direct revelation, guidance and strength needed to master the challenge of your hottest issue. Your own higher nature will show you what's next for you, what steps to take, and will make arrangements for appropriate support. Your conscious mind may not need to know anything. It's up to you to be sensitive to the sometimes subtle prods that you'll experience as a result of this.



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Divine Guidance and Right Action

As the Higher Power works with you, ideas and inspiration will flow more readily. Potential solutions to difficulties will present themselves. You may get intuitive flashes — seemingly out of nowhere — on what your next step might be, of what direction to go in. Pay attention to these, however subtle. Don't brush them off with a cynical, "Oh, that's too much." Keep an open mind. Let your Higher Self work cooperatively with you. Listen!

It's amazing the ways divine guidance can come. Often, other people will (unknowingly) be the bearers of this guidance. It might come from a book or publication article you inadvertently pick up. It can also come from an animal, a fortune cookie or graffiti on a wall. I recall once being deeply discouraged about an issue and was invariably prompted to walk down an alley I had never been through. On the wall was lettered, "Trust Truth!" a message that conveyed the right idea at the right time to move me into something better. The divine mind will use anything to communicate its love to you.

At the same time, don't ascribe importance to every whim that crosses your mind. Divine guidance has an identifiable resonance to it: it stirs something deep inside of you, not just on the surface of your mind.

Often, you may find yourself presented with a variety of options. It will be up to you to choose from them. Only you can make that choice, but perhaps the best advice in such a situation is to go for that which you love the most. Life is always willing to lead us in the direction of more fulfillment, more joy. Richer experiences are our birthright, and we must claim that birthright.

As guidance comes through, you'll need to get busy acting on it. Use your common sense and logic here. What's the most efficient, orderly way to proceed? First things first. You might want to map out an agenda. Identify your first step, however large or small it might be. If you can identify the first step and take it, you're on your way, and the limitations of the past are on their way to history.

All of the parts of this New Year's process work together to support each other. The process will show you how willing you are to show up for yourself, to get on with your life, as well as how much resistance you have to improving your reality. My personal belief is that we make change into a melodrama, and that actually if we give up resistance first, it's easy and fun much of the time.

This process can actually be employed any time you need to facilitate inner change. It's perhaps a little more profound to do it around the beginning of a new year, because then you can enter the cycle with momentum that you lacked before. Once you've applied this technique to your hottest issue, you can similarly apply it to the easier ones in your life.

I wish you a loving, prosperous, peaceful, self-expanding 1988 and a New Year's celebration that is deeply ecstatic.

Van R. Ault appears regularly on *Electric City*, gay television, which airs the last Thursday of every month at 9 pm on cable channel 6. *Electric City* also shows on Peralta College cable in Oakland on Sunday, January 3, at 10 pm.



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SPIRITUAL UPRISINGS

A New Book, 'Gay Spirit: Myth and Meaning,'
Examines the Philosophy of the Postmodern Homosexual

by Eric Hellman

The week before Thanksgiving my boyfriend, a man who I have lived with for most of the past seven years, became ill. His sickness began with flulike symptoms and eventually progressed until one Saturday afternoon when he suddenly found it increasingly difficult to breathe. We visited a local hospital's emergency room, and after a relatively short wait, he was admitted for observation and care.

My friend spent a total of three weeks in the hospital, including four days in the Intensive Care Unit. He was released recently and is currently feeling quite peppy. My friend's illness was diagnosed as AIDS-induced pneumocystis pneumonia; his long-term prognosis is uncertain.

Of course, the past month has not been an easy time for me, my boyfriend's family or, especially, for him. It has, however, changed my perspective on life — or, more accurately, my experience of the act of living — in ways that are both profound and enormously positive. I find myself enjoying the smallest details of experience: a morning cup of tea, my favorite purple sweater, the cold, wet drops of a winter rain. Perhaps I finally — and viscerally — understand what Sartre meant when he said an individual only begins to truly *be* when he lives with an acute awareness of his own mortality.

Despite this increase in my minute-to-minute pleasure quotient and despite an even deeper, quietly burning sense of love for my boyfriend, something else has occurred. I feel that my coming out as a gay man — a process that began however surreptitiously the day I was born — has come to an end. I am now ready to simply be a man who happens to find certain other men irresistibly attractive. I am also finally ready to accept the political and, more importantly, the social implications of my condition.

It now seems quite clear to me — and this revelation is not entirely new or original — that us homo boys and girls exist for a very special purpose. Despite what many of our leaders have tried to tell us in the past 20 years, we are *not* "just like our heterosexual friends except for what we do in bed." How foolish and silly and limiting that idea seems to me today!

Each gay boy and each lesbian girl is, most certainly, a gift from nature, a present from the vast nothingness of the cosmos, a messenger from God. It is sad and rather unfortunate that so many societies — especially the great scientific and economic societies of the Western world — have worked so hard to deny this reality. It is also unfortunate that so many gay people have suffered from the extreme hatred, cruelty and fear of many heterosexuals.

But, at present, this is not a time for more anger or recrimination. That may still be needed, and the option of political violence remains a specter that beckons but does not invite. Instead I think it is time for me and for many other gay people to recognize and get busy with our purposes on this planet. We are special and our gifts and powers and responsibilities are many. We homos do get to have more fun — and the reason we get to have more fun is that we've been given the best (and in many ways the most difficult) job.

It seems impossible to not recognize that I am one of biology's transformative agents in the philosophical-religious realm. And my status is similar to that of all homosexuals — past, present, future. What I am trying to say is that gay people are spiritual guides. We function best and we fulfill our destinies when we live lives as teachers and healers, as hairdressers and interior designers, as priests and as



Joel Singer: "Hope of the Human Leap," photomontage, 1986.

artists, or any other role where we effect transformative awareness.

We are the most "gay" whenever we encourage emotional life among other, spiritually impoverished human beings. This idea is, again, hardly new or original, but it hasn't received much publicity in recent centuries, not to mention the past two decades of gay "liberation."

The biological purpose of gay people is, however, the central topic and most often repeated thesis of a new book, a collection

of essays entitled *Gay Spirit: Myth and Meaning*, edited by Mark Thompson and published by St. Martin's Press.

I started reading *Gay Spirit* about a month before my boyfriend was admitted to the hospital, and I finished it just after the Thanksgiving holiday. It was, one might say, a synchronistic convergence of events.

Gay Spirit may be the most important publishing event for gay male readers since *The Kinsey Report* confirmed we really do exist. (Although most of the con-

tributors' ideas are applicable to all homosexuals, I hesitate to include lesbians in my hyperbolic praise because the vast majority of essays both originate with and are tied to the gay male experience.) *Gay Spirit* is an invaluable initial resource; it provides a compendium of short selections (complete articles, excerpts from larger works, or interviews) with major thinkers in the philosophy of the modern homosexual movement. These individuals include Edward

Gay Spirit may be the most important publishing event for gay male readers since The Kinsey Report confirmed we really do exist.

Carpenter, Harry Hay, Michel Foucault, Gerald Heard, Christopher Isherwood, Dennis Altman and James Broughton. *Gay Spirit* also includes a number of silly, irrelevant and, in at least one case, delusional material that detracts from the book's focus and intellectual impact.

In fact, *Gay Spirit* triumphs in spite of its many irritations — a fact that needs to be observed but not belabored. Rarely have I read a collection of essays where the editor's impact seemed so negative. Thompson, in addition to preparing this

book for publication, works as an editor for the *Advocate*. And this explains, perhaps, the annoyingly patronizing and self-aggrandizing aspects of *Gay Spirit*.

In his preface, Thompson warns the reader he is about to encounter a text filled with "far-ranging ideas." And, apparently believing these cautionary words (among others) are not enough, Thompson then proceeds to introduce each of the book's short, easily readable selections with his own tedious, digressive summary.

For example, introducing an essay by Judy Grahn, Thompson says: "Gay sensibility could be defined through certain acts and artifacts arising from a particular type of cultural experience — that is, engagement with the consciousness of difference." I have now read this sentence at least a dozen times, and it remains as convoluted and diffuse as I first suspected.

Thompson also uses *Gay Spirit* as a vehicle for the dissemination of his own specific enthusiasms. The book includes 24 selections total — seven of the 24 (including four interviews) are by Thompson. Despite such an excess of space, his single original theme is the radical fairie movement and its logical extension of the spiritual tradition in gay philosophical thought.

Thompson is certainly correct in asserting

Continued on page 20

NOT FOR PUBLIC CONSUMPTION

The Politics of Art in the Age of AIDS

by Daniel Mangin

Is a fuck scene in a film OK as long as it was shot before 1981? Is an art video still politically correct when two actors fuck wearing condoms but the director cleverly conceals this fact to heighten fantasy? Is unsafe sex erotic anymore under any condition? Can fantasy kill?

It is not news that AIDS has inspired a broad reevaluation of what is erotic and what is not. As the AIDS epidemic entrenches itself, the meanings of sexual acts in works of art have been so irrevocably altered that what once might have symbolized love or liberation now reads only as the transmission of disease. Sex = death

As a use of art to raise consciousness and to transcend negative imagery about homosexuality, the AIDS Quilt is nothing short of a tour de force.

and gay = death are sentiments gaining in currency as images of the physical ravages of AIDS repeat themselves in the media.

But in spite of this, people are still having sex, fantasizing about it and building works of art around it. In the midst of the current medical crisis, many artists are finding themselves increasingly torn between a desire to present the many nuances of human sexuality and a new political pressure over the implications of their explorations.

For some artists, this conflict has led to self-censorship lest either the lesbian and gay audience or the public at large misread their intentions. For others, the fear of sexuality that AIDS engenders has become all the more reason to proceed forcefully.

Guidelines, Disclaimers and Rejections

The dilemma that artists face when portraying sex and fantasy has presented itself in a variety of ways. One local filmmaker, for instance, has tried to pull from circulation one of his earlier films that depicts unsafe sex. His distributor has refused his requests to date, but the artist remains concerned. When reminded that his film is unlikely to be anyone's sole guide to sexuality, the filmmaker allowed that might be the case, but couldn't help worrying about his film being a negative influence.

In the January 1987 *Artforum*, noted gay author Edmund White wrote an essay, "Esthetics and Loss," which offered what amounted to guidelines (use "tact," "avoid humor") for artists dealing with the subject of AIDS. White's position was clearly heartfelt; many of his friends and associates have died of AIDS. But he has been criticized by artists around the country for attempting to set the agenda for discussion of the disease's effect.

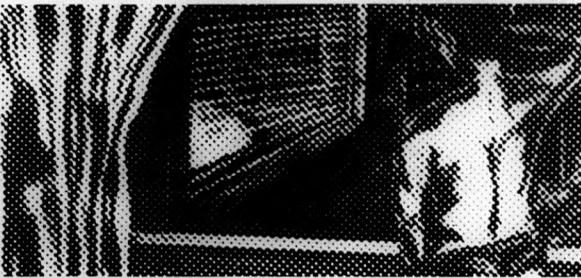
White's dictates would exclude some very valuable works, among them West German film director Rosa von Praunheim's provocative *A Virus Has No Morals*, which has had three separate screenings in San Francisco this year. Von Praunheim's film is a black comedy populated with transvestites, gay revolutionaries and features a crazy ending in "Hell-Gayland." A cutting satire, the film lays bare the hypocrisy of govern-

mental reactions to AIDS.

As a distinctive voice against the devaluation of homosexual lives, *A Virus* is no less important that some of the artworks of which White approves in his *Artforum* essay. Stuart Marshall's *Bright Eyes*, a video commentary on institutionalized homophobia and its connections to representations of AIDS as a "gay disease," is a thoughtful work that makes White's "good list." Marshall deftly uses the media's own tactics, careful juxtapositioning and repeating images, to prove an inbred bias against homosexuality in the media's coverage of AIDS. On its

own level, however, *A Virus Has No Morals* is as strong an indictment of government, science and certain segments of the gay community as *Bright Eyes* or for that matter, Randy Shilts' *And the Band Played On*.

For those who might find Marshall too cerebral or Shilts too heavy-handed, von Praunheim conveys many of the same impressions in a theatrical context with far greater economy. In recommending



against humor, White suggests that the public becomes "indifferent when not uneasy." Few leave *A Virus* without strong reactions to both the film and the filmmaker, and although he may displease White by being tactless and campy, von Praunheim is nonetheless reaching and moving audiences with his work.

Author Robert Gluck adapted to changing notions of the sexually correct with a disclaimer in the front of his novel, *Jack the Modernist*, that reminds readers the novel is set in 1981 and declares that although the author formerly engaged in the exchange of bodily fluids, now he does not. The book was published in 1985. Who was Gluck protecting with this disclaimer? His readers? Himself? His publisher? Why did a writer who fancies himself in the tradition of the iconoclastic William Burroughs feel compelled to preface his work this way? Did it help?

A recent cablecast of "Virtual Cockpits of Tomorrow," a video that points up the militaristic underpinnings of gay male sex fantasies, includes some unsafe ones that are spoken but not portrayed. The screening of the tape prompted a letter of protest to the staff of the local lesbian and gay TV program "Frameline Presents."

The viewer in question found the program "offensive" and intimated that artist John Goss, in his recitation of unsafe sex fantasies, was actually promoting unsafe sex. Was the viewer slow or Goss inept? Is Goss responsible if someone totally misreads his work? If a viewer does misread an artist's work, does it follow he or she will imitate it?

The publisher of the London-based Gay Men's Press recently praised local author Jack Collins for his novella *Nighttime*, a story set in SF in 1980, but then wrote Collins, "it would be a bit difficult to find a home for such a work these days, post-AIDS." Collins has since found a residence for excerpts of *Nighttime* in a forthcoming issue of the *European Gay Review*, also published in London. What is curious about the reaction of the first publisher is that Collins' novella contains only one explicit sex scene (a blow job, about which it is not revealed whether or not the character swallowed). In the chill of "post-AIDS" publishing, apparently even implicit eroticism is taboo.

The Need for 'Complexity'

At a panel on video and sex at the American Film Institute Video Festival in October, Canadian artist and critic John Greyson proposed that beyond any medical concerns it is the image of two men-fucking, safely or otherwise, which really disturbs audiences and that AIDS

controversial because it dared to suggest that desiring sexual pleasure was a worthwhile objective.

Jack Collins feels that people are looking for a scapegoat in the condemnation of sexuality because of AIDS. "People want to blame AIDS on sex, but AIDS is caused by a virus. It is the virus that is pathogenic, not sex. Censorship makes people feel like something has been done about the epidemic, but of course it does nothing.

"I sometimes feel as though the puritanical attitudes we experience today are like the god-appearing rituals of the past: 'I promise to be good if you'll please spare me.' As artists, and homosexuals, we have to be prosexual in the era of AIDS to counteract all the disinformation about sex. We have to be careful, but we have to be prosexual."

Edmund White declares that AIDS is causing homosexuals to reconsider being defined by their sexuality. He opines that "when a society based on sex and expression is deerotized, its very reason for being can vanish."

White may well be correct that we will come to a new definition of ourselves that transcends sexual preferences and takes into account the many facets of our contribution to life. But if we do, it seems far more likely to occur by accepting the challenge of our erotic natures than by "deerotizing" ourselves. AIDS has not obliterated sexuality, it has altered it, and through art and fantasy we can participate in adventures that will create a new legacy of homoeroticism for the lesbian and gay children who follow us.

Toward a New Eroticism

AIDS has shifted the focus of our attention toward the metaphysical, and it is, of course, a fitting response. The epidemic has spawned an entire body of truly moving works, including local efforts such as *The AIDS Show, Coming of Age, I'm Still Alive*, the nurse/patient photographs of Gypsy Rae and the NAMES Project. As an exercise in participatory art, the NAMES Project breaks ground by creating new rituals for grieving our dead. As a use of art to raise consciousness and to transcend negative imagery about homosexuals, the AIDS Quilt is nothing short of a *tour de force*.

Artists dealing with sexuality are responding to the challenges that AIDS presents by creating new contexts for erotic behavior. Suzy Bright, media critic and publisher of *On Our Backs*, a quarter-

Sex = death and gay = death are now sentiments gaining in currency as images of the physical ravages of AIDS repeat themselves in the media.

men loving men ("with a condom for the present") before the public.

AIDS has "upped the ante" for gay artists, Greyson told the AFI audience, because sexuality, gay sexuality in particular, is yet again a suspect endeavor. Greyson analyzes the "acquired dread of sex" in his short videotape, *The AIDS Epidemic*, which was paired at one AFI screening with George Michael's *I Want Your Sex*, a pop music video that became

ly compendium of lesbian erotica, feels that fantasy and imagery become all the more important when physical considerations restrict behavior. For Bright, one of the roles artist's play is in presenting safe sex as a "way to get off" rather than as the inhibiting result of the plague. The fall 1987 issue promotes some cleverly erotic uses of latex.

Bright's magazine is a veritable celebration of lesbian lovemaking from the



Anthony Manglicmot: "Safe Sex," charcoal on paper, 85" x 78", 1987 (photo by D. Mangin).

tender to the tortured, but it has provoked strong reactions from the lesbian community when apparently unsafe sexual acts are depicted. Bright sees such images as fantasy and feels that people "have to learn to make differentiations between 'let's pretend' and reality." She notes that "everyone who sees *Rambo* doesn't have to be told they've just seen a movie and not a war, but when it's a porno movie it's always supposedly a real-time event with a bunch of sex-crazed people with easy hard-ons."

Bright recognizes that people do learn from sexual images, even though some of the images may not have been created for the express purpose of educating the public. But she also points out that part of the education such imagery provides is in separating fantasy from reality.

Overall, Bright believes it is of great importance to preserve the artist's right to talk about what people are thinking and feeling. Echoing Greyson, she asserts that "if we try to suppress what is really going on in our heads, that is when we lose our freedom."

Artists' intentions aside, art does educate, but it does not do so in a vacuum. This is why we needn't fear a retreat to un-

safe sex practices because of a few politically incorrect artworks. Society does provide proper education through other venues and we have much more to lose by curbing the open, varied discussion of sexualities.

Anthony Manglicmot, a San Francisco-based painter and sculptor, discovered an interest in voyeurism as a mode of sexual expression in response to AIDS. Manglicmot's drawing, "Safe

voyeurism in the fourth segment of the British documentary series about contemporary art, *State of the Art*. Fischl compares American and French attitudes toward voyeurism and finds that for Americans, simply to look at another is a form of aggressive behavior.

When one gets caught staring at someone here, even in a nonerotic setting, says Fischl, it's cause for embarrassment. By contrast, for the French, he says, staring is

John Greyson proposed it is the image of two men fucking, safely or otherwise, which really disturbs audiences and that AIDS now gives people a reason for condemning something they have always found abhorrent.

Sex," grew out of a personal search for new erotic imagery and a story he heard about a voyeuristic three-way in the Castro district.

Manglicmot is greatly influenced by the American painter Eric Fischl, who discusses his own attitudes toward

a way of life and "the distance between the watcher and the watched is not nearly as loaded. They simply watch."

Like Greyson, Manglicmot believes that from a political standpoint it is important to keep images of male sexuality before the public. He sees lesbian and gay-

artists as trendsetters in the creation of new icons that legitimize formerly taboo aspects of sexuality such as voyeurism. "We're always ahead of the straight public," he says, "and because AIDS struck our community first, we have been at the forefront, in terms of health care, support systems and political action in response to the disease. It only makes sense that our art would lead the way as well, creating new ways of loving and new ways of expressing that love."

Gay artists provide us, and the straight community, with images of our lives and new possibilities for our sexuality and our spirituality, countering those perpetrated by the uninformed or the ill-intentioned. The medical contingencies of the moment notwithstanding, it is important that we not become obsessed with the political correctness of every last image that appears before us. If there were a collective inclination toward self-destruction, perhaps such a reaction might bear consideration. In view of the overwhelming trend toward a new eroticism that expands our outlook on intimacy, it seems far more logical to support an open inquiry.

SPIRITUAL UPRISINGS

Continued from page 17

ing that the Fairies have drawn their inspiration from many of the ideas outlined by contributors in *Gay Spirit*. But he errs in thinking the Fairies are the predominant contemporary expression of gay spirituality. In fact, the overriding impression one draws from Thompson's description of the Fairies is that of a group devoted to ritualized but exclusionary practices, requiring an anachronistic, artificial use of language.

Still, and despite these objections (among others), I believe *Gay Spirit* is a significant addition to our understanding of gay identity. Most essentially, the book's contributors address three critical questions: As gay people, do we wish to assimilate ourselves into mainstream culture or do we wish to transform it? Is there a gay sensibility and, if so, what are its characteristics and impact? And finally, what does it mean to be gay? Why do we exist?

Insight and commentary on all three questions reverberate from essay to essay throughout the book. But in answer to the first query, assimilation versus social change, the article entitled "Gay People at a Critical Crossroad: Assimilation or Affirmation" by Don Kilhefner is essential.

Kilhefner, a writer and former executive director of the Los Angeles Community Services Center for Gays and Lesbians, offers a clear, pointed overview of the gay movement from the early 1950s to the present. (His comments remain remarkably current despite the fact this piece was originally published in 1979.)

Kilhefner argues that our current gay political leaders have led us astray. He explains how "political success means gay people becoming as power-oriented, manipulative and competitive as hetero men in playing the game of electoral and community politics. At present the gay movement and media are dominated by gay assimilationists. And it's one of the reasons we can't trust our leaders."

Kilhefner later adds his voice to what becomes a firm collective plea from the writers in *Gay Spirit*: "...gay people must begin a radical new process of self-discovery that starts with what is inside of us; we must begin to discover who we really are, and we must begin inventing a language capable of revealing these essential differences to our dominant culture."

One of the first steps in understanding our differentness is the recognition and articulation of the meaning of a gay sensibility. Dennis Altman explores this topic in his essay "What Price Gay Nationalism?" The difficulty that he encounters when considering the idea of a gay aesthetic is that of self-limitation, or imprisonment in a ghetto of gay consciousness. In fact, one of the most puzzling and offensive developments in the past 20 years has been the idea of "gay art" — painting,



Writer after writer in *Gay Spirit* insists that there is a much larger cultural — even biological — purpose to the existence of gay people other than our minority-status preferences when it comes to sexual expression.

dance, theatre or literature that deals exclusively with the gay or lesbian experience.

Altman acknowledges that the search for a gay sensibility often entails a "sort of reductionism that makes us assume that the homosexuality of writers, artists and filmmakers is the most important thing about them." He notes how writers such as James Baldwin and Gore Vidal have always resisted classification as a "gay artist" because of the resulting tendency of such labels to diminish interest in the artist's other work that is not specifically "gay" in content.

Still, Altman recognizes that a more subtle, complex understanding of a gay sensibility is an integral part of gay liberation and, more importantly, the maturation of gay people as effective agents for transformative social change. He explains: "A gay cultural perspective should be one that never denies or hides homosexuality but that uses the experience of homosexuality to illuminate larger questions of the human condition."

And later, Altman adds a more concrete example: "The films of Fassbinder and Pasolini are interesting precisely because they were made by men whose homosexuality infuses their work, and yet they are by no means confined to homosexual themes."

Altman seems to suggest a limitation inherent in the notion of "homosexual themes." This uncertainty or uneasiness is, in fact, the topic that the vast majority of authors included in *Gay Spirit* address. What does it mean to be gay? Their answers, although diverse in manner of articulation, share a commonality that has little to do with the specific acts or contexts of homoerotic affection. Given the politics and rhetoric of the gay movement in the postatomic era, this is surprising.

Writer after writer in *Gay Spirit* insists that there is a much larger cultural — even biological — purpose to the existence of gay people other than our minority-status preferences when it comes to sexual expression.

Contemporary French philosopher and

author of the three-volume *History of Sexuality*, Michel Foucault:

"... what the gay movement needs now is much more the art of life than a science or scientific knowledge (or pseudoscientific knowledge) of what sexuality is. ... Sexuality is something that we ourselves create — it is our own creation, and much more than the discovery of a secret side of our desire. ... Sex is not a fatality; it is a possibility for creative life."

The late author Christopher Isherwood:

"... if gays were to live up to their deeper intuitions and their... flair for dealing with other people, they could perhaps really make a tremendous social contribution to life — a sort of *sanity* that came out of refusing to play the heterosexual role in this society."

The 19th-century author Edward Carpenter, discussing the "Uranian" or homosexual spirit:

"It is possible that the... Uranian people may be destined to form the advance guard of that great movement which will one day transform the common life by substituting the bond of personal affection and compassion for the monetary, legal and other external ties which now control and confine society."

The poet and filmmaker James Broughton:

"Most gay activists are concerned with what society will do for them. They want acceptance, they want to be absorbed into the social fabric of the heterosexual mainstream. I think this is ass-backwards. We should be considering what we can do for them. ... Look at what the heterosexual ethic has done to the earth with its shameless greed and its passion for war. We could show them how to love one another, we could teach them how to trust comradeship, we could teach them the value of hilarity."

The late philosopher-writer Gerald Heard:

"But the rationalists and scientists have been wrong when they said, 'We don't need religion and can get along without it.' *The real religion is necessary to man.* For as Pascal, the great mathematician,

said, 'The heart has reasons which the mind doesn't know.' That means we have, beside our surface thinking mind, a deep mind that knows by feeling."

And, most centrally, Harry Hay, founder of the Mattachine Society and a lifelong gay philosopher, who asks, in an essay entitled "A Separate People Whose Time Has Come," several fundamental questions — questions that the gay movement's more visible, politically active leaders have yet to answer: "Who are we gay people? Where do we come from, in history and in anthropology, and where have we been? What are we for?"

Hay is the most seminal contemporary thinker represented in *Gay Spirit*. His essay, first published in 1983, clarifies the thesis that informs all of the selections included in this anthology. Hay writes:

"On our small planet, it is terrifyingly apparent that... the traditional hetero male-dominated subject-object consciousness is bankrupt worldwide to the point of becoming lethal. A new consciousness must surface to replace it, and I propose that we gay folk, who Great Mother Nature has been assembling as a separate people in these last hundred thousand years, must now prepare to emerge from the shadows of history because we are a species variant with a particular characteristic adaption in consciousness whose time has come."

Gay Spirit, despite its organizational faults and structural irritations, is nothing less than inspiring. Of course, some of the selections are silly (William S. Burroughs, amusingly anecdotal (Malcolm Boyd), contrived (Mitch Walker) or even naively delusory (Geoff Mains). But as a whole, this volume functions as an enormously valuable compilation of thinking on what the philosophical meanings of being gay might be.

One thought that occurred to me after finishing *Gay Spirit* (an observation that is not terribly significant in itself), was that of course Jesus Christ was a faggot. And what I mean, is that this man, this legend who has become a widely admired symbol of human goodness is one archetype for the true meaning of gay. Christ was, or at least so the story goes, a visionary who acknowledged his feminine, transformative powers and then acted accordingly.

The idea of God's son as a homosexual is, admittedly, a rather gross juxtaposition of historical and linguistic contexts. But still, such an equation of values — if properly understood — is obviously true. Thus, my newfound brotherhood with the Good Shepherd provided me with a significant flash of mischievous delight and continuing inner comfort. I even imagined that one day the world's homophobes — given enough encouragement, example and steely determination — might also recognize this obvious historical fact.

Gay Spirit: Myth and Meaning, edited by Mark Thompson, is published by St. Martin's Press, New York, 1987, 307 pp., \$18.95.



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Oliver Stone's 'Wall Street' American Muckraker

Winning all those Oscars for *Platoon* has put Oliver Stone in an almost impossible position — though the more you consider it, the more his professional dilemma corresponds to the contradictions of his work.

There's much to criticize about Stone's new potboiler *Wall Street*, but it's a thrilling exercise in political melodrama, an atmospheric entertainment in the grand tradition of American muckraking. Stone traffics, it is now said, in corny emotional set-pieces and moralistic preachifying. So did the effective and memorable writers I see as his artistic forefathers: early-century social realists like Theodore Dreiser, Frank Norris and Upton Sinclair.

It makes sense to speak of Stone as a son and the artists he seeks to follow as his fathers. *Wall Street* is dedicated to Stone's own father, an unsuccessful stockbroker, and at its most symbolic level the film tells the story of a young man's choice between two father figures, two opposed images of masculine American power. All Stone's work has centered on maleness; in considering his films, I'm reminded of Hemingway's volume *Men Without Women*. No other mainstream filmmaker so keenly captures the structures of fear and hatred — as well as unarticulated, repressed love — that hold the male institutions of our society together.

Organized crime (Stone wrote screenplays for both *Scarface* and *Year of the Dragon*), renegade journalism (*Salvador*), the military (*Platoon*) and now high finance — his next film clearly ought to be about football. By contrast, his female characters are paper-thin decorations when they're not rapid caricatures. One feels him striving to avoid the madonna-whore dichotomy common to much masculinized art, but he exhibits no sense of female community or the innate strength that community can bring to political struggle. His "good" women are isolated, evanescent figures — at the crucial juncture they evade men's physical and emotional grasp, vanishing out of the frame like the other Holy Grails his protagonists pursue.

Wall Street's knight errant is downy-cheeked Charlie Sheen as Bud Fox, an ambitious young retail stockbroker with fashionably slick hair. He sits at a terminal all day "cold-calling widows and dentists to sell them 20 shares of dog shit." Like all the other junior execs on the Street, Bud needs to "bag an elephant" — acquire a heavy-hitting client whose commissions will carry him into the big time. Fox lands not an elephant but a lizard — Gordon Gekko (Michael Douglas), a Boesky-like financial Mephisto who admits Bud to his sanctum partly as a whim, partly in tribute to his persistence. (Those who object to Stone's symbolic nomenclature should read Dickens sometime.)

Stone's early sequences in the Darwinian milieu of Bud's of-

through subway and elevator crowds to his desk, intercut with golden-lit cityscapes and rather ironically set to Sinatra singing "Fly Me to the Moon." (Ex-Police drummer Stewart Copeland has designed an excellent throbbing, obsessional score.)

There's enough fine individual acting in the first half hour of *Wall Street* to fill three ordinary Hollywood movies. Hal Holbrook is particularly noteworthy as an honest broker one suspects may be modeled after Stone's own father. He sagely counsels the young Turks to look for "underlying values" and avoid quick-buck schemes. So what the

the frenetic scenes on the Exchange floor as he did combat in the earlier film. More significantly, this attitude serves to mask the obvious emotional intensity of the two men's relationship. Gekko has quite literally pried Bud away from his own father; Bud trades on inside information his airline machinist Dad gives him to get the wizard's attention in the first place. Charlie's real-life papa Martin Sheen plays the lunch-pail totin' dad; he's the good, honest proletarian father Stone clearly wishes he'd had.

Wall Street grows less compelling as it moves through a

positional palette. Hannah has a witty style and good presence, but there's little dynamism to their scenes together; when Bud turns on his mentor in righteous anger, she evaporates. The beautiful Sean Young puts in an even less useful turn as Gekko's invisible wife.

While Charlie Sheen's performance is competent by any standard, he cannot stand up to Douglas' satanic power. Gekko becomes not only the dark star about whom the other characters revolve, but the mouthpiece for Stone's most radical critiques of finance capital. "I create nothing," he says. "The illusion has become real; that's capitalism at its finest." And later, scornfully, to Bud: "You're not naive enough to believe we're living in a democracy. This is the free market."

Here we find a paradigm not only for this film's problems but for the peculiar problem of Oliver Stone's career. *Wall Street* so intoxicatingly evokes the feel of the corridors of power that Bud's conversion, late as it is, seems implausible. We're as overwhelmed by Gekko's outrageous wealth as Bud is when he's taken out for a limo ride, blow job and cokefest by one of Gekko's whores after a successful deal. For all Stone's positive intentions, the film becomes an appealingly voyeuristic exercise on the order of "Dynasty." If democracy has been undermined by the money-Hitlers of Wall Street, what good is Bud Fox's reservoir of goodness?

Probably we should be glad Oliver Stone is no cynic. He thinks his Oscars, while dangerous, are meaningful. He believes in America and in fatherhood. He even believes in Hollywood and, thus, his *Wall Street* is superior entertainment but only middling political parable.

In a brilliant final scene, Stone's solutions seem positivist and naive; we only have to reject our bad fathers and find our way back to the good ones. He never resolves the sexual and psychological tensions in which his men are enmeshed. But it's not a perfect world. And on balance, our society could do with more naiveite like Oliver Stone's. ■

Wall Street plays at the Alexandria, Geary at 18th Ave., 752-5100; and the Empire, West Portal at Vicente, 661-2539.



Father knows best: Charlie Sheen (left) plays Bud Fox, a young trader, and Martin Sheen (right) is his honest, working-class father in director Oliver Stone's (far right) archetypal melodrama, *Wall Street*.

fic, the stock exchange and surrounding Lower Manhattan streets are among the film's most satisfying. This director remembers what so many have forgotten — building an ambience is more than piling up lighting and camera gimmicks (though

hell, they all wonder, is he doing peddling penny stock at age 60? John C. McGinley is Bud's gangly, garrulous coworker and James Karen is the unctuous asshole boss.

"This is trench warfare," Gekko tells Bud. "If you're

No other mainstream filmmaker so keenly captures the structures of fear and hatred — as well as unarticulated, repressed love — that hold the male institutions of our society together.

Robert Richardson's cinematography is exemplary). Office dialogue is mordant, fast and true, and a brilliant opening montage shows Bud struggling

looking for friendship get yourself a dog." The observation is tired, but it draws the explicit analogy between this film and *Platoon* — formally Stone uses

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Transformation is the key concept of the holiday season. Ordinary homes become glittery and festive with the aid of cheap tinsel and Christmas lights. Crabby bosses and annoying relatives seem to metamorphose into charming creatures overnight, while dwindling bank accounts are magically stretched with credit cards. Things are not what they seem.

Two current installations, while not created specifically for the holidays, share this transformative quality. Both turn buildings and their corresponding connotations into glittering, quasi-religious experiences that befit the season.

The first and most elaborate of the two transforms an entire building of notorious historical significance into a palace of a peculiar personal vision. *The Duquette Pavilion/Canticle of the Sun* is housed in a building at the intersection of Geary and Fillmore that was, successively, a synagogue, the home of Jim Jones' People's Temple and a venue for late '70s punk rock shows. Neither of the last two facts are acknowledged in the current owner's "official" building history.

With the generous donations from Hollywood celebrities such as Mr. and Mrs. Bob Hope and Liza Minnelli, "internationally acclaimed" artist and designer Tony Duquette has turned the building into a large-scale, hodgepodge "tribute" to our city's patron saint, St. Francis of Assisi.

The *Pavilion* is a vision out of 1970s Hollywood that shares much with folk art achievements such as the Watts Towers or the Unknown Museum in Marin. But instead of scrimping and saving to get the work done, Duquette was able to tap into big money with his jet set connections — his resume includes interiors for Mary Pickford, the Duke and Duchess of Windsor, and an Irish castle for Elizabeth Arden. The fascinating result is a whole environment that il-



Paul Kos: *Chartres Bleu*, video installation (27 monitors and 27 tapes, color), 1986.

lustrates the principle that a can of gold spray paint can make empty toilet paper rolls look like a million bucks.

The *Pavilion*, open since last April, has everything, and I mean everything. Walls are covered with glittery abalone shells. Rubber bugs, spray-painted gold, crawl up similarly painted lattices. Roped-off sitting areas, for display purposes only, contain some truly amaz-



ing macrame furniture, Peter Max-style needlepoint pillows and a sunburst tapestry of quail feathers. The altar is comprised of driftwood covered, Hitchcock-style, with fake birds placed in front of a mannequin of St. Francis wearing a green harlequin leotard. And that's barely scraping the surface.

The installation is a compendium of 1970s highbrow hippiness. There are numerous mandalike tapestries, some of which are made from a socialite's cast-off ball gowns. Wall hangings are made up of squares of reportedly priceless brocade upholstery samples. There are mobiles made of mass-produced objects that resemble truffle molds, No-Pest Strips and giant Dairy Queen banana split boats. One entire wall is covered by little altars inside of old medicine chests. Indeed, unmasking the true materials is as much fun as the environment itself.

The focal point of the installation is two overwhelming "religious" dioramas on the balconies of the main auditorium containing eight 28-foot tall sculpted wire angels. These skeletal figures would look perfect as sword-brandishing villains in an animated Ray Harryhausen film. Some of the angels flank an exquisitely detailed altar from a European church. Rather than a real narrative, however, the figures comprise a mishmash of religious references.

The *Pavilion* also features a spacey musical score by Herb Alpert and an invocation by Ray Bradbury narrated by Charlton Heston (which unfortunately was "being worked on" the day of my visit). A group of young women, who were obviously enjoying the space on a different level than I, kicked off their shoes and squealed and sang while staring at the huge overhead sunburst.

Most of the objects in the *Pavilion* have been exhibited temporarily elsewhere and are finding a permanent home here. Ultimately, the building is Tony Duquette's personal museum. He upholds the Californian dream of living out one's fantasies — he has created a building that shares the individualistic,

excessive nature of Hearst Castle and the Madonna Inn. As such, Duquette has managed to slip some sorely needed high kitsch into San Francisco.

But Duquette's major achievement has been to preserve the building once used by Jim Jones. He has erased any trace of the austere strangeness of the cult and replaced it with an equally strong personal vision. That the building remains as a home for such individualism is something

What is so refreshing, and perhaps difficult, about Chartres Bleu is its slow, leisurely approach to video.

to be commended. As someone wrote in the *Pavilion's* guestbook, "For those who find faith difficult," Duquette proves that anything is possible.

Aesthetically, *Chartres Bleu*, by San Francisco artist Paul Kos at the SFMMA, shares little with the *Pavilion*, but it is equally as involved in the act of transformation. Kos transfers classic, high-gothic, stained-glass windows to the very modern medium of video. The sculpture, made up of 27 video monitors turned on their sides, is a life-sized re-creation of a window from the famed French cathedral. With this piece, Kos places the role of the exhibition space, the video medium and the notion of craftsmanship into new contexts.

Aside from an occasional scan line or wavering vertical hold, it's easy to believe we are looking at an actual stained-glass window. The gallery is darkened, and benches are placed at the farthest-most corners of the room. Kos turns it into something that looks like a shrine, but instead of having a religious core, this is a shrine to television. Indeed, the video medium makes the visual aspect almost mystifying. Due to



technical aspects of his medium, it's difficult to really focus on the image. The mystification comes from an external, mechanical source rather than from internal processes.

(Ironically, this piece is also engaged in the process of altering

this particular museum's programming profile. It is the first in the series of shows entitled "New Work," that has been undertaken to make the museum seem more contemporary.)

The video sequence changes only in its lighting. The subtle adjustments to still photographs of the window panes mechanically synthesize a day's cycle of sunlight into a 12-minute loop. The climax of the sequence — high noon — occurs for a short time

when the lighting gets harsh enough to melt the image into blobs of light and color, similar to film burning in a projector. For a moment we believe we are seeing an actual real-time event. As well as a faithful image of the stained-glass windows, the tele-



vision here becomes a dangerously deceptive window on the world.

What is so refreshing, and perhaps difficult, about this piece is its slow, leisurely approach to television programming. *Chartres Bleu* is the complete antithesis of MTV editing style — there are no cuts. One of the most thrilling moments in the piece is seeing the arch on the top of the window materialize in the rectangular video format. Full of technical wizardry, the piece is monumental but hardly splashy.

Essentially, what Kos does here is similar to cloning. Old objects are reworked and modified with new technology. Kos takes a timebound master and is able to make a portable, electronic copy of the object and its real-world function. Once copied, the actual object loses much of its originality. The "authentic" becomes obsolete. Of course we are not seeing stained glass, but we are experiencing the intended effect of the original window.

In this sense, *Chartres Bleu* would not seem out of place next to *The Last Supper* stained-glass window in the collection of re-created religious masterworks at Forest Lawn Mortuary. In addition to making a powerful statement about video, Kos has, like Duquette, tapped into a strange American spirit of modernizing and re-creating European religious masterworks. In different ways, both artists realize that the only kind of religious spectacle that still works is a glittery, mediated one.

The Duquette Pavilion/Canticle of the Sun, located at 1839 Geary Blvd., SF, is open from 11 am-4 pm Wednesday through Sunday. Adults \$4, students/seniors \$2. For more information, call 563-7341.

Paul Kos: Chartres Bleu continues through January 10 at the San Francisco Museum of Modern Art, Van Ness Ave. at McAllister, SF. For more information, call 863-8800.

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Perhaps the central problem facing classical music is the difference in customs between the time in which the music was written and the present. Much has changed even in the hundred years since Johannes Brahms, but too often we treat his music as if it were composed for a world of cars and planes and telecommunications, when clearly it was not.

One of the essential differences between yesterday and today is the loss of the large drawing room in which families once put on musicales for themselves and their close friends. When we go to listen to music, almost invariably we go to the concert hall. Usually it is an enormous barn of a place seating two or three thousand people. Even so charming a theatre as Herbst holds almost a thousand. And that is a far cry from the intimacy of the extended family setting that was once the home of chamber music and songs.

I am not being nostalgic about a time when the upper classes lived in palatial mansions and all the rest of us lived in hovels, but I am stating a real problem for understanding certain forms of music. The size of the room for which music was originally imagined has a direct relation to the dimensions of the musical gestures out of which the composer made his composition. It is because of the rock-solid strength of the greatest music that so much of it survives being overblown in rooms hundreds of times larger than the composer ever envisioned for it, but in-



Rising stars (left to right): Soprano Sara Ganz, bass Monte Pederson and mezzo-soprano Donna Bruno.

Last week this series presented one of the most intelligently arranged and rewarding programs that San Francisco has heard in a long time. It was an all-Brahms evening, planned by pianist-composer Alden Gilchrist for soprano Sara Ganz, mezzo-soprano Donna Bruno and bass Monte Pederson.

All three singers have been heard to advantage in the recent fall Opera season. Pederson's thoroughbred voice lit up a rather tawdry re-creation of the first scene of Puccini's *Tosca*,

chamber duets, "No, di voi non vuo fidarmi." After a few seconds this charming duet proved to be the one that the Baroque composer, addicted to plagiarizing his own material, had used as the basis of the great *Messiah* chorus, "For unto us a Child is born." Ganz and Bruno were a little too solemn, but they were always careful to tune themselves to each other — which is the essence of Handel duets — and Ganz's coloratura especially was remarkable. Bruno, playing cello as it were, underpinned the whole with some really lovely, dark, rich sounds.

The apex of Brahms' lieder came next, "The Four Serious Songs," Op. 121. These are Brahms' last compositions, from that vivid sunset period begin-



ning with the Clarinet Quintet and continuing through those deeply felt and densely thought pieces for solo piano. The four songs, on texts from Luther's Bible, are simple in their construction, but suffused with a sense of the tragedy of life that is almost pre-Christian in its power and starkness.

Monte Pederson is a singer who is headed for greatness. His bass voice is jet black in color, powerful and compelling. When he is in full flight, he even has a

high, soft piano. But best of all, he can knit it all together with a legato that would be rare in any time and in ours is almost nonexistent. In the "Four Songs," Pederson knew that he was approaching one of the greatest masterpieces written for his

voice. There was a resounding stature to his interpretation, but Pederson is not yet free and easy with either the terrifying meanings implicit in these songs or the treacherous demands made by



the composer.

Sara Ganz then sang the "Five Ophelia Songs" in English, which thereby brought these intriguing settings closer to the modern American audience that was listening. I only wish that the program had seen fit to print the English texts. Shakespeare's verse is not always immediately comprehensible to modern listeners and no singer's diction is perfect. It is foolish to deny the singers the help that typing out the English texts would give

them. Though Sara Ganz's voice is not large, it is pure, and because she can keep it all focused within her head, she has a kind of unconscious legato that is most rewarding.

The finest parts of the recital

Monte Pederson is a singer who is headed for greatness. His bass voice is jet black in color, powerful and compelling.

were, for me, the duets, first by Ganz and Bruno, and then by Bruno and Pederson. Bruno's is one of those sumptuous operatic instruments that can use the whole room as a resonating chamber. Those kinds of voices, so proud in their size and power, have a tendency to wow rather than move one, and Bruno did sometimes have difficulty scaling down her sound for the delicate twists and turns of Brahms' thought. Nevertheless, when paired with the other two, she proved an able and dramatic partner.

The "Walpurgisnacht Song," Op. 75, no. 2, sung by Ganz and Bruno, is a mysterious dialogue that is like a latter day version of Schubert's "Erkonia" song. Here the soprano and mezzo with their alternating lines created a drama of compelling power. Bruno and Pederson's last duet, "The Hunter and His Love," likewise built up a chamber-drama whose power was magnified by its restraint.

Throughout the evening, Alden Gilchrist proved not only a brilliant program planner but a supple accompanist. Much of the magic in Brahms' songs resides in their piano music, and Gilchrist delivered that magic without ever calling attention away from the singers.

Much of the magic in Brahms' songs resides in their piano music, and Gilchrist delivered that magic without ever calling attention away from the singers.

evitably there is a loss in clarity and proportion.

Today, rooms the size of those old drawing rooms are found mainly in art galleries. So when James Schwabacher, who was himself once a bit-part operatic tenor and a distinguished singer of songs, inaugurated his Debut Recital series to showcase the up and coming talent from the San Francisco Opera Center, he found a room in the second story of the Vorpall Gallery that put the artists on the same level as the audience. The series encourages the intimacy and direct communication that were once the hallmark of art songs.

when he sang the part of the escaped political prisoner Angelotti. Donna Bruno sang Nicklausse in the second cast of *The Tales of Hoffman*; her voice was rounded and smooth, more pleasing than Susan Quittmeyer's had been in the same part. Sara Ganz, who possesses a perfect lieder voice — clean, elegant and always mindful of the words, proved that she could shine in the Opera House as well, when she sang the few lines belonging to Lisa's maid in Tchaikovsky's *Queen of Spades*.

The recital began cleverly, with Brahms' realization of one of Handel's obscure Italian

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Returns of the Season

Okay, I lied. I swore not to comment further on *The Season*, being pretty deficient in the Christmas Spirit department myself, but I didn't anticipate all those genuinely nice things intended in one way or another for the holiday market. The Bay Area is clearly smart enough to have demanded, and gotten, more than a few seasonal stage gift packages that, thankfully, do not have Handel or Dickens or Tchaikovsky grafted anywhere on them.

Make-a-Circus' *Little Nemo in Slumberland*, which ran through last weekend at Life on the Water, is an unusual stretch for the company. Taking Windsor McCay's wonderful surrealistic comic strip of the 1910s and 1920s about a child's nocturnal wanderings, Make-a-Circus turned it into an all-stops-out musical spectacle — a proposition at once appealing and dangerous. Rather like Disney's film of *Alice in Wonderland*, it vulgarizes the delicate source material a little in the process, but preserves more than enough

of the original spirit to be endearing on its own terms.

Nemo (Patricia A. Howard) is an ordinary little boy by day whose late-night culinary treats invariably result in the most vivid dreams. When sleep takes over, Nemo becomes a playful pawn in a game of one-upmanship as he and Bowery Boys-like pug Flip Flap (Joan Mankin) compete for the coveted status of official playmate to the Princess of Slumberland.

Employing live musicians, songs, tumbling and a cast of, er, several (including children),



Furry critters: Members of ODC/San Francisco dance in the company's holiday production of *The Velveteen Rabbit*.

Make-a-Circus managed a generally delightful jaunt through dream landscapes of amusing illogic and good-natured suspense. Being no circus fan, I could have done without some of the extended breaks for acrobatics, juggling and miscellaneous tricks, and the show's episodic nature let it go on rather longer than my attention span (and those of the kids in attendance) was fully prepared for.

But there were so many inventive touches — starting with the sleepwalking entrance of the musicians, in pajamas — and such an engagingly unforced interest in involving the audience in the action, that there's no getting

oppressed masses.

On the plus side, there were lots of inventive costumes; a cast of multiracial and many-disciplined dozens; and a free-form playfulness in mixing various dance/performance styles, live and recorded music of every genre, narration, comic dialogue and moods from the broadest farce to the spare and plaintive.

On the down side, opening night was a technical mess — disastrous sound, random blocking, some drastically underrehearsed dancing. And it was an artistic blur. One got the feeling that the Brigade involved everyone they knew, and then couldn't bring themselves to say

Hesse, Richard Bach and other literary rites of passage.

Boy gets sawdust-filled bunny for Xmas, then ignores it for weeks as the other, more elaborate nursery toys make fun of its plainness. But when the boy falls ill from scarlet fever, the fake rabbit's presence with him under the covers sustains him, and the boy's love in turn makes the toy "real." Unceremoniously dumped in the trash to be burnt along with the other fever-contaminated items, and already forgotten by the recovered child, the stuffed animal is transformed by the love he's given and changed into a live rabbit, and goes off to join the other wild ones in the forest.

This story has induced or heightened blubbery moods since its introduction to me by a fourth-grade summer camp counselor I still have a crush on. As a result, my tear ducts were on an embarrassing steady slow-drip throughout the 40 minutes last week of the Oberlin Dance Collective's revived 1986 version at the New Performance Gallery.

ODC's effort is about as graceful a translation of a beloved children's story to another medium as one could find. Taking the whole of the recent Windham Hill LP (music by George Winston, read by Meryl Streep) as text and musical backdrop, Katie Nelson's choreography tells the tale in more or less literal but theatrically spare terms. She provides wonderfully evocative movement for lead and chorus dancers that instantly calls up each spoken image or sentiment. Actions delightfully toy-, child- or rabbitlike are invented that somehow bypass excess cuteness — a major achievement in this context.

While I suspect the album would sound a bit treacly without Nelson's superbly conceived and danced visuals, Winston's usual tinkly, ethereal piano sludge works well as program music. And if the always mannered La Streep annoys me once again in little ways (this being a cultured story and all, she feels mysteriously compelled to tell it in a Royal Family at High Tea accent), she does deliver the text effectively enough. Gratuitous (but, of course, aww-producing) climactic use of real children, ODC's *Velveteen Rabbit* is about as flawless as this sort of thing gets. It's one threatened "annual holiday treat" I wouldn't at all mind swallowing once a year.



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The Nutcracker Sweetie came off as a likeable but elephantine variety show sporadically interrupted by hints of linking concept.

cynical about the show. With a bit of tightening, *Little Nemo* could easily become a local holiday staple.

The Dance Brigade makes dances of unabashed radical politicization that can be devastatingly powerful and cogent in small doses. But a whole program of their work tends to wax strident and numbing. So *The Revolutionary Nutcracker Sweetie* sounded like a great idea for them — an opportunity to soapbox again, but with the benefit of built-in humor, whimsy and some ballet deconstruction as leavening agents.

Technical fiascos at last Wednesday's opening notwithstanding, the piece does work to an extent as spectacle and as basic concept, though there's so much tightening and pruning to be done that I stumbled out, fatigued, though not entirely disheartened, at intermission. Given that Act I was 90 minutes long, it seemed fair enough to call it quits before my goodwill had worn out.

The Brigade's *Nutcracker* makes minimal use of the E.T.A. Hoffman story (and almost none of Tchaikovsky's music) as a springboard for some rather predictable but entertaining sickly-bourgeoisie-at-holiday-play satire, while other segments feature folk, jazz and miscellaneous modern dance styles in celebration of various

no to anyone.

How about letting one dancer with a great body show it (and his general *joie de vivre*) off by doing handspins and somersaults in his jockey shorts for three minutes? Suuure. Hey, these women look great as Appalachian ragdolls, hanging by their underarms from giant rubber bands, bouncing and swaying around. So let 'em go for five minutes! The Beat Nigs do this wonderfully intense Last Poets-on-speed-at-art-school dance/rapping act — so what if it seems completely out of place here?

As a result, the *Nutcracker Sweetie* came off as a likeable but elephantine variety show sporadically interrupted by hints of a linking concept. The tightly focused African tribal-style dancing of Shakiri as the *Nutcracker* seemed a reservoir of high-spirited discipline in an evening that had too much soulful falling about both on stage and on the brain.

There was a lot of talent here and no sense of control over it. Hopefully, the *Nutcracker* concept can be retained, refined and compacted into something terrific by next Christmas.

Margery Williams' *The Velveteen Rabbit* is one of those great morose children's fables that former depressed and introspective brats like myself probably still have hidden on the back shelves — next to the

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Inchoate Beauties

Some weeks have all the fun. During what was supposed to be a slowed-down pre-Christmas news lull last week, Demo lunatic **Gary Hart** jumped back in the presidential fray; Judge **Andrew Kennedy** (with his son, Greg) appeared before the Senate Judiciary Committee; **Art Agnos** got propositioned; and Chicago Bears coach **Mike Ditka** threw gum.

Santa came early for news junkies.

Cast Aspersions

"**Randy Shilts** calls me up and says, 'Have I been in **Dave Ford's** column this week?' " *Sentinel* writer **David Israels** reported at a recent Xmas party. "If I tell him no, he says he doesn't want to hear anything else about the paper."

But what? Randy worry? Not since he recently sold the TV rights to *And the Band Played On* to **Edgar Sherick** (*Klute*, *Sluth*). Within a half hour of firming the deal, Sherick convinced NBC to run it during their '88-'89 season. What: no movie? "Well," Shilts drawled over the phone recently, "**Rob Epstein** can make another movie, now that I've written another book he can steal from."

Boys, boys. Let's concentrate on *happy* things—like casting the miniseries. Herewith a *Less Talk* exclusive: Shilts' choices for plum roles:

- Former SF Health Director **Mervyn Silverman**: "Captain Kangaroo."
- Supervisor **Harry Britt**: "Tom Bosley."
- Ex-Mayor **Dianne Feinstein**: "Joan Collins."
- Activist **Cleve Jones**: "Valerie Bertinelli. If she's not available, then **Ron Howard**."
- Randy Shilts: "Dennis Quaid. Of course, he'd have to move in with me for a few months, to get a firm grip on my character. If he's unavailable, then **Mel Gibson**—there's room for him here, too, in my *new apartment*."

Rubber Love

Excellent *Ex* columnist **Rob Morse** noted Dec. 15 that *The Paper*, a hip NY rag, reviewed Randy's book. All the time calling him "**Randy Shields**." Wrote Morse: "That would make a great name for a condom." Not this latex in the game.

Gay Peephole

Morse is consistently cool about gay issues. In a Dec. *San Francisco Focus* profile, he reveals why: "First of all, a lot of my friends are gay, and number two, I just haven't found a bigger issue yet than AIDS. That is the issue of the '80s... and it happens to be very prevalent in the gay community."

Reader response runs rampant, sometimes surprising the scribe: "All I can say is that there are an awful lot of people in this city of tolerance who are very intolerant. They hate gays... [Letters containing a] lot of swear words like 'Finally a column when you didn't write about f...ing faggots.'" (The coyness is *Focus*; the word is "fucking.")

Snit Fit

One of those "very intolerant" San Franciscans is Morse's three-dot rival, **Herb "Walking" Caen**. Though Morse, a decent fellow, refuses to snipe at the *Chron's* quidnunc-carving crone in the *Focus* piece, Caen continues to snub the *Ex* exemplar. (Morse ran an item months ago about Caen and his friends acting up in a Paris restaurant, and quoted the maitre d' as saying, "Zay say zay are from San Francisco, but are zay really? Pair-haps zay are from zee subairbs?")

Caen tells *Focus* writer **Michael Munnell**, "Talk to him. I'm not interested in being in the same space with Morse."

Art Attacks

Not, apparently, in the same city with Mayor-elect Art Agnos. When Caen learned a few weeks ago that Agnos didn't know Sam's Grill (an "old SF" Caen-type hangout), Herb snuffed him in his column. He's since aimed an unrelieved torrent of abuse at the unapologetically "middle-class" (Agnos' words) mayor-elect—ever since Agnos thumped kingmaker Caen's good ol' boy bud, Jack "Refuse to Budget" Molinari.

The resulting ink furor is the stuff of gutter dreams. Right around the time he loosed a Dec. 13 Sunday column calling SF a "clubby" town whose burghers hide behind the safety of their like-minded cronies, Caen also blasted Agnos, who told the Dec. 13 *Ex* that he doesn't lunch at the Washington Square Bar and Grill, Caen's fave power hangout. Early last week, Caen defended the Washbag with what *Ex* columnist **Bill Mandell** subsequently called "aw-shucks faux-modesty." (Dec. 16.)

Enter Morse, also on Dec. 16, who called the *Chron* three-dotted "disgruntled would-be coronator of John Molinari..." He added: "It isn't the Washbag that people hate. They hate all the column inches written about it. Including these, probably."

And these. But two points, here. One: We'll obviously not see Caen and Morse lurching together soon—even, or especially, at the Washbag. Two: Both Morse and Mandell, as I've noted, addressed the Restaurant Issue in their Dec. 16 columns. Couldn't have anything to do—could it?—with the fact that they share an *Ex* office....

Teen Tasteland

Ex political writer **John Jacobs** Dec. 13 page 1 piece, in which Agnos poooh-pooohed the Washbag cabal, also unearthed the far more salient fact—missed by both Caen and Morse—that the



Mary and Josef H.

Christmas 1985

49-year-old Agnos is hot enough to be considered eating stuff by horny teenage boys.

At least that's what happened when Mayor Art shot pool with a 15-year-old runaway at the Larkin St. Youth Center recently. Noting the kid was oozing bad drug sweat, Agnos says, "I said, 'Take your socks off.' He said, 'What else do you want me to take off?' I said, 'Come on, what are you doing, making a pass at me?' He said, 'Why not?' I said, 'Nah, but I'll shoot pool with you.'"

The fact that Agnos had to ask if the boy was throwing a pass shows an endearing naivete. The fact that he handled it with such humorous (and public) aplomb shows a disarming charm. And the fact that he knew just how to extricate himself without damaging the boy's self-image shows an enviable affinity with teenagers.

Teen Players

That'll stand his family in good stead—especially **First Sons Christopher, 10** and **Stephen, 6**. Assuming Agnos is a two-termer, the boys will be 18 and 14, respectively, when he leaves office.

Sports note: Christopher enjoys skateboarding.

Boxing Loves

But don't tell *Ex* film crit **Barbara Shulgasser** I said so; judging by her Dec. 11 review of **Bruce Weber's** elegiac *Broken Noses*, boy-watching offends her.

Even as she pans, however, she fans a hidden flame: "It is no surprise that Weber would be interested in capturing images of boys aged about 8 to 15, their inchoate muscles pushing up alluringly from under thin young skin." ("Inchoate," incidentally, means undeveloped.)

But Ms. Shulgasser does strike a political chord, noting that film subject **Andy Minsker** was abused by his father, and drives the point home with yet another lubricious sentence: "Here is Minsker, former child victim, and here is Weber's camera roaming over the undulating terrain of bare-chested boys."

She also calls the film a "celebration of undeveloped male sexual beauty."

True Man Kaput

At least Ms. Shulgasser picked out the sex vibe, no matter how much it rattled her.

By contrast, *Chron* crit **Mick LaSalle** only saw the film as a depressing commentary on a poor boy's life. He even wrote, "Noses isn't a straight documentary but an art film," but failed to follow up the obvious sexual overtones both of the film and of his description of it.

Shhh, Mick: they might hear you breathing—heavily.

Olympic Flammers

Boys boxing, running, swimming, diving, skiing, long-jumping and more, their inchoate muscles pushing up alluringly from under thin young skin—these are the images I immediately enjoyed when I read in **Leah Garchik's** Dec. "Personals" column that, according to a Pacific Egg and Poultry Association release, "The popular 'Chicken Olympics' returns to entertain everyone."

But then I realized they meant

poultry. And as **Patrick** pointed out, even feathered food fodder gets to use "Olympics," but gays don't. Adding insult to injury, a recent US Olympic Committee mailer featured a pic of spokesperson—and 1984 Olympic Gold Medal Diver—**Greg Louganis**, who talks with a fetching lilt and carries a big chest.

The yolk's on us.

In and Out

- Hed of the Week to the *Ex*, for this Dec. 16 chuckle about chiclet-tossing Bears Coach **Mike Ditka**: "The Smoking Gum."

- Cheers to the *Ex*, too, for their recent Quilt six-parter—and never mind that the paper sponsored the Quilt's Moscone Center showing.

- And cheers to the *Chron's* **Tony Bizak** for his Dec. 16 Quilt story.

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Fact Finder

What does a lesbian mother do when the last of her four kids grows up and leaves home? Shirleyann Garzotto laughs warmly, shaking the hologram mandala hanging around her neck. "I do what I've always done," she says. "Work on my art and my writing."

I'm sitting in her living room, surrounded by three large bookcases, assorted plants and sculptural constructions, stacks of typed manuscripts and drawings, glitter speckled horoscopes, painted canvases leaning against the wall and two meandering cats named Martha and Chester. The apartment surges with a sense of cultural excitement. Shirleyann sits calmly in its center, as if in the eye of a hurricane, her rich, golden-reddish hair cascading over a deep blue, silk kimono. She turns off her 1930s radio and takes a sip of coffee. She doesn't look like a woman who nine years ago was diagnosed with a case of terminal leukemia.

"The doctors told me I'd be dead by now but I proved them wrong," she says. "But that's happened before. A doctor told my mother I'd be born dead, too. I grew up in a factory town near Pittsburgh. Our poor Italian family lived on an alley and had a coal stove. I can still remember the smell of cabbage. Mom forbid us to play with black kids or kids who had lice in

their hair, but of course I did anyway."

After high school, Garzotto attended the Chicago Art Institute and then a commercial art school.

"Mr. Ball, who did murals, was my best teacher," she says. "He taught me that even a wire coat hanger could be beautiful. I got into abstract art and also, unfortunately, into a 'Blue Velvet' gangster crowd. In 1956 I went to Mexico City to avoid some trouble. There I met my future husband, a Mexican national who was doing undercover work for the British Intelligence Service, as I later found out."

In the '60s, Garzotto married, had four children and got into the feminist and civil rights movements. She and her husband opened St. Timothy's Youth Center on Chicago's West Side in 1964. During this time she became friends with Studs Terkel, who later paid for her tuition to study writing at Columbia College when she got divorced in 1969. Garzotto herself won several writing awards,



Eyes of a hurricane: Painter, poet, astrologer Shirleyann Garzotto.

including two fellowships to MacDowell's Writers' Colony. John Schultz, Columbia's Writing Program Director, asked Garzotto to teach at Columbia the next year, and she became friends with poet Bill Knott.

"Bill was the first person I met who really lived off his poetry," she says. "I said, 'Why can't I do that?' I'd always assumed writers had to have another job."

So in 1973, Garzotto sold her house, stopped painting and moved to Boston with three suitcases and her typewriter. She studied astrology with the famous astrologer Isobel Hickey and published poems and stories in Boston literary magazines.

"For the next two years I traveled around the country living with friends," Garzotto says. "I wanted to see how other people lived — the rich as well as the poor. It helped me to define myself. I almost stayed with the Rothschilds once but at the last

minute I chickened out."

"How did you come out as a lesbian?"

"I've always liked women," Garzotto says. "I came close to some affairs in high school but didn't have a really devastating attraction until 1969. I fell for this superdyke who later tried to

women, even if they're gay and lesbian, need each other. Now I have both men and women friends, gay and straight friends, too."

In 1978, Garzotto came to San Francisco with her daughter on a Zephyr train. Her three sons soon joined her and she put her literary career on the back burner for a while. But not entirely. Garzotto gave a few readings, published some fiction in *Soup* magazine, and did a "Bad Girl" cartoon strip series for *Processed World*. Her daughter, who won a scholarship to the San Francisco Conservatory of Music, made an opera of "Bad Girl," but its performance was banned for being too controversial (i.e., attacking the bosses too stridently).

Garzotto has supported her family in San Francisco doing astrology readings for a local magic shop and by teaching an astrology class. Four years ago she decided to just do astrological consultations for a few wealthy clients so as to have more time to devote to her art and writing.

"What's the most devastating thing that's ever happened to you?" I ask.

"Losing my eyesight five years ago," she replies without hesitation. "With the help of acupuncture it's come back some but, overall, it's been much worse than the leukemia. I loved reading Tolstoy, Gogol, Kafka, von Kleist. When one loses the private joy of reading, an inner desolation can come over you. But I also believe there's a way to overcome any hardship. How, I don't know exactly, it varies. But if you look at history, you'll see

Much of what society and the media says is a fact isn't. What is a fact is that modern science — or how we're misusing it — is pushing us towards destruction.

kidnap me with her gang. We were doing a lot of drugs and it got pretty crazy.

"Then in 1970 I joined a lesbian separatist group. I didn't talk to men for a year because I wanted to hear how women sounded. Women's voices have a different music that often gets drowned out around men. It's sad because I think men and

great writers and artists don't come from their perfections but from their flaws, their handicaps. Dostoyevsky was an epileptic and a compulsive gambler. Milton went blind. But if you're really determined in your art, you'll overcome almost any obstacle.

"Writing or painting is like a disease in a way. Some people just have to do it no matter what. Recently to a popular science fiction writer I know came over to visit and asked why I was keeping all these journals. 'It clarifies my thoughts,' I told him. 'It's not about myself so much as about all the people I meet.' I'm like Studs Terkel in that respect. I love hearing and writing down people's stories.

"Or take this F.A.C.T. series I'm painting. Much of what society and the media says is a fact isn't. What is a fact is that modern science — or how we're misusing it — is pushing us towards destruction. So this artwork is my personal Buddhist prayer against bombs destroying the world."

I would have loved to talk longer to Shirleyann, but I had to meet with a student, and she had to talk to a client. Walking me to the door she said that Tibetan Buddhism had a prophecy that the Dalai Lama would be driven from Tibet to give wisdom to the world as well as the learn from the world. "But if the bombs drop," she added, "you can remind your readers that there'll be no one left. And that's a fact." ■

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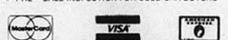
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WEEK AT A GLANCE

EDITED BY JOHN FRANK



Nightly entertainment: Zaftig chanteuse Sharon McNight headlines at the City Cabaret's New Year's Eve gala, 401 Mason Street, SF, on Thursday, 12/31. \$60/person buys dinner, champagne, dancing, a full buffet dinner and McNight's vocal enchantment. A must for all sugar daddies and their beaus. Call 771-6900 to reserve seats.

26 DECEMBER SATURDAY

The Pocket Opera waltzes in the new year with Donald Pippin's hilarious English version of the Frank Lehár operetta *The Merry Widow*. Directed by Stephen Drewes. 8 pm. Through Jan. 3 at Ghirardelli Square's Waterfront Theatre, 900 North Point St., SF. \$18 & \$20. Tickets/info: 885-2929.

Work up a sweat with the **East Bay Front-Runners**. Today's run is a flat three-mile loop around Lake Merritt. Meet at the corner of 14th and Oak Streets near the Cameron Stanfor House in Oakland. 9:30 am. Info: 939-3579, 261-3246.

Egos and the classics collide in Suzanne Osten's *The Mozart Brothers*, playing at the Roxie through Dec. 31. Just when you think you've got it figured out, the film deepens and changes direction, providing an exhilarating experience for fans of opera (particularly *Don Giovanni*), theatre and film. 2, 4, 6, 8, 10 pm. Roxie Cinema, 3117 16th St. (at Valencia), SF. Price info: 863-1087.

Phallic Fellowship provides an evening of camaraderie in the best South of Market tradition. (Oh, you nasty boys...) Sexy movies, refreshments and a midnight snack. 7:30 pm-1 am. 746 Clementina St., Apt. 2. SF. Info: 621-1887.

27 DECEMBER SUNDAY

Bittersuite: Songs of Experience, the NYC cabaret revue that's been eliciting rave reviews locally adds a Sunday evening performance to the holiday schedule. Bourgeois angst set to music. 5:30 pm. Two drink minimum. Plush Room of the York Hotel, 940 Sutter St., SF. \$10. Tickets/info: 885-6800, 762-BASS.

Operation Concern's GLOE (Gay/Lesbian Outreach to Elders) sponsors a **Women's Tea Dance** for older lesbians (60+) and their friends. Good music, refreshments and company. 2-5 pm. 30th Street Senior Center, 225 30th St., SF. Info: 626-7000.

Join the SF FrontRunners for a five-mile **Gashouse Cove Run**. Runners meet at 10 am in the parking lot across from the Marina Safeway and proceed to Fort Point and back along the waterfront. Info: 647-3227, 337-8704.

28 DECEMBER MONDAY

The Pacific Center's **Men's Open Rap** meets every Monday evening at 7:45 pm. The Center is located at 2712 Telegraph Ave., Berkeley. Free. Info: 548-8283.

Relive the *Sturm und Drang* of early-'60s teen life, which is brought to the small screen when Channel 44 airs **Gidget Goes to Rome**. "Starring" Cindy Carol (an impostor — everyone knows that the only *true* movie Gidgets were Sandra Dee and Deborah Walley) and James Darren, of course, as Moonoggie. TV for the brain-dead. 3 pm. Channel 44 (SF Viacom Cable Channel 12).

Footloose Dance Company offers **Holiday Intensive Classes** in singing, dancing and choreography. Basic vocal and movement instruction is led by Mary Alice Fry and Candace Natvig. Through Dec. 31. 12-5 pm (except Tues., 12-8 pm). All Saints Church Hall, 1350 Waller St., SF. \$125. Reg/info: 648-2310.

29 DECEMBER TUESDAY

Movie theme queen **Maureen McGovern** opens tonight at the Venetian Room (where I'm sure she'll sing "The Morning After" from *The Poseidon Adventure*) for a two-week engagement through Jan. 10. Weekdays, 9 pm; Fri. & Sat., 9 & 11 pm. Fairmont Hotel, California & Mason Sts., SF. Info/res: 772-5163.

The Friends of the SF Public Library sponsor a program of free **walking tours** of the city. Tuesday's "Historic Market Street" tour takes you from the foot of Market to Lotta's Fountain. Meet at One Market Plaza (Southern Pacific Building) at 12 noon.

30 DECEMBER WEDNESDAY

ACT revives **The Floating Light Bulb**. Woody Allen's comedy about a shy teenage boy who dreams of becoming a famous magician. Albert Takazaukas directs Joy Carlin, Joe Vincent and Liam O'Brien in a brew of poverty, aspirations and get-rich-quick schemes. 8 pm. 450 Geary St., SF. \$9-\$27. Tickets: 673-6440, 762-BASS. Info: 346-7805.

Anyone can be a comedian at **Open Mike Comedy Night**, hosted by Marga Gomez. 8 pm. El Rio, 3158 Mission St. (at Army), SF. \$2.

The SF Symphony transports us back to a **Night in Old Vienna** — a program of lighthearted arias, with soprano Susan Patterson, and Strauss waltzes conducted by Kurt Woss. Tonight and tomorrow, 9 pm. Davies Symphony Hall, Grove St. & Van Ness Ave., SF. \$5-\$38.50; New Year's Eve, \$48-\$73. Tickets/info: 431-5400.

31 DECEMBER THURSDAY

Silly Girlfriends Productions and Theatre Rhinoceros present **Can't Keep a Straight Face**, a comedy year in revue, starring the lovely Tom Amiano, Doug Holsclaw, Kelly Kittell, Laurie Bushman and Jeanine Strobel. On the main stage. Doors open at 9 pm; show starts at 10 pm. Theatre Rhino, 2926 16th St. (between Mission and So. Van Ness), SF. \$15 includes champagne, non-alcoholic beverages and munchies. Res: 861-5079.

Trocadero Transfer welcomes in 1988 with **Countdown**, the third and final event in celebration of

the Troc's tenth birthday. They provide the music (DJ Mike Jorba), the champagne and the hors d'oeuvres; you provide the dancin' feet. 10 pm. 520 Fourth St., SF. \$15 cardholders/\$20 guests/\$25 general. Info: 495-0185.

In the South Bay, Pacific Friends — an Asian/non-Asian social group — hosts its annual **Potluck and Dance Party** at the Billy DeFrank Gay/Lesbian Community Center. Bring food to share, but please leave the drinks at home as they will be on sale at the event. 7:30 pm. 1040 Park Ave., San Jose. \$5. Info: (408) 379-7170.

stroke of midnight, an audiovisual extravaganza will take you on a journey through "The First Light of 1988." 9 pm-7 am. 888 Brannan St., SF. \$25/\$35 at the door. Tickets: All American Boy. Headlines, Butch Wax, 1-Beam. Info: 668-6023, 661-7553.

When you're alone and life is making you lonely you can always go... downtown to the Bay Area Career Women's **New Year's Eve Dinner Dance**, an event for women that features the big-band sound of City Swing. No host bar; formal attire optional. Buffet, 7:30-9 pm; dance, 9 pm-2 am.



Monkey business: Jean Dunand's "Monkey Among Foliage" (c. 1925) is one of many animal-related works that are included in *Viewpoints: The Peaceable Kingdom* at the M.H. de Young Museum, Golden Gate Park, SF, through 1/31/88. Call 221-4811 for more info.

EVENT OF THE WEEK

The Giftcenter Pavilion is the site of **So Many Men — New Year's Eve, 1988**, featuring Atlantic recording artists Company B, the high-energy juggling team Matt & Chad and music by DJ Michael Garrett. At the

Meridian Hotel, 50 Third St., SF. \$65/\$55 members. (This ain't no rinky-dink affair!) Tickets/info: 495-5393.

SF's own **Queen Ida and Her Bon Temps Zydeco Band** takes the stage of the Great American Music Hall to start the new year right with some good-time Cajun spice. God is alive and She plays accordion. 8 pm. 859 O'Farrell St., SF. \$30. Tickets: 835-3849, 762-BASS.

1 JANUARY FRIDAY

The Red Vic Movie House screens **Swimming to Cambodia**, directed by Jonathan Demme (*Stop Making Sense*). Spalding Gray is mesmerizing as he recounts his experiences during the filming of *The Killing Fields*. Celebrate the power of the spoken word! Today and tomorrow, 2:15, 7:15, 9:30 pm. 1659 Haight St., SF. \$4/\$3 matinee. Info: 863-3994.

The *Sentinel* welcomes submissions of community and arts events for possible inclusion, as space permits, in our weekly calendar. The deadline is eight days (Thursday at 4 pm) or more in advance of Friday publication. Send items to: Calendar Editor, *San Francisco Sentinel*, 500 Hayes Street, San Francisco, CA 94102.



B girls: The members of Company B perform at the Giftcenter's "So Many Men" New Year's Eve bash. See listing for Thursday, 12/31.

Pocketbook Tragedy

The Watchmen

For shit's sake, it's Christmas! Why don't you all just stay home tonight? I mean, the Watchmen are undoubtedly a musical treat, and they may put on a good show, but shouldn't you be curled up near a fiery yule log, surrounded by all your new gifts, smiling, chuckling and deciding what to return? (DNA, 12/25, 10 pm, \$5)

Touch Me Hooker, Hippy Bitch

Well, here's a charming bill to enhance anyone's Silent Night. Two bands will play in a small club with an awful sound system. Stay home and listen to your new CD player instead. (Firehouse 7, 12/25, 10 pm, \$4)

Assassins of God

Okay, this has gone too far! It's Christmas, damn it. As if cruci-

fyng the Christ child wasn't enough. I should stand outside the club with my blaster playing "Do They Know It's Christmas?" in response to this blasphemy. Shame, shame, you naughty band! (Chatterbox, 12/25, midnight, \$3)

Jonathan Richman and the Modern Lovers

What can I say about Jonathan Richman? King of Quirk, yet very influential. He's an odd performer, balancing somewhere between novelty and brilliance for decades while amassing a large cult following. I saw him once and was completely won over. (The Fillmore, 12/26, 10 pm, \$12)

Kats and Kitten

Ever the troupers, Miss Kitty and her faithful band of charmers will put on a show that will pull

you right out of Christmas and right into the joy of another tradition, a set by this humorous combo with boundless finesse who sparkle like a diamond in the South of Market rough. Beats the hell out of *The Nutcracker*. If your mom's in town, take her. She'll love it. (DNA, 12/26, 9 pm, \$5)

The Mentors, Short Dogs Grow

The Mentors are cloaked and hooded fat slobs from LA who hate women more than any gay man I know. I'm tired of taking the gay male misogyny rap when these ugly, heterosexual Mentor scumbags let loose with the foulest, most violent and sexually abusive tirades of degradation I've ever heard. It must be what happens when you're too ugly to date. They are totally sick fucks, and I can't condone this kind of thing. However, Short Dogs Grow are very good, reportedly burning hot at the Chatterbox a few weeks ago. Catch their set and leave promptly. (SF Music Works, 12/26, 10 pm, \$5)

Buck Naked and the Bare Bottom Boys

Like the Mentors, Buck and crew dabble in a bit of sexism, only in

a more humorous, nonviolent and naughty way. Matched to R&B and rockabilly styles and scantily clad band members, it all comes off as politically correct. I mean, they sing, "Sometimes I Like You for Your Money, Sometimes I Like You for Your Tits," while exploiting their own bodies. They should open for U2. (The Chatterbox, 12/26 midnight, \$3)

Camper Van Beethoven, Spot 1019

Why do I hate CVB so much? Their jumbled, playful plodding through a variety of international folk influences, novel in-jokes and an old hippy freak-out record collection have always left me cold. Opener, Spot 1019, have a good record out and a touch of adolescent humor and charm. (I-Beam, 12/28, 10 pm, \$7/\$8)

Red Hot Chili Peppers, Faith No More

I've seen the Red Hots about four times. Half of the shows were great, the other half stunk, but all of these shows had one thing in common: sex. These guys are almost always at least half-naked onstage, a plus considering what fine strapping

specimens of manhood they are. In fact, if you're lucky, you might see a bit more than bare chests. Enough on the visuals, soundwise this foursome delivers a cross between funk and heavy metal that predates the glut of this combination that dominated the charts a year ago. I hope they pull off a tight show; I know they can. Opener, Faith No More, haven't been playing around much lately. Their second LP, *Introduce Yourself*, went by without the notice and praise it deserved. They're humorous, furious and formidable — with musical integrity intact. (The Fillmore, 12/28, 9 pm, \$15)

The Cramps

So I guess the Cramps vocalist, Lux Interior, has returned from the dead. Not really, it was just a rumor. However, I believed it, was quite sad and almost eulogized him in my column. The Ramones started the rumor, but guitarist Poison Ivy says that Lux started the rumor about himself every year. I've always thought of him as the decomposing corpse of Elvis anyway. The Cramps are a killer band. Perversely butt-kicking and grungy, they'll ring in your new year with a trip from a turgid, steaming swamp to a luau in hell. Fathers, take your sons; Mothers, take your daughters. There's no time like now for that important lesson about touching yourself in public or deep throating microphones. The extraordinarily high ticket price includes party favors and free champagne. (The Fillmore, 12/31, 10 pm, \$27.50)

Fishbone, The Limbomaniacs

This could be a great New Year's Eve choice for an upbeat, danceable and wild time. Fishbone puts on a highly energetic, action-packed show with horns, dancing and the works. Their amalgam of styles (ska, funk, rock) has seen them through two unique LPs and a growing reputation as a great live act. Opener, the Limbomaniacs, have a solid debut disc out that's getting rave reports. Nice name, too. (Kennel Club, 12/31, 10 pm, \$15)

Chris Isaak

Out with the old and in with the new? Yeah, right. (The Stone, 12/31, 9 pm, \$25)

Spanish Elvis

Also included on this bill are Special Guests, the hot new band appearing almost everywhere on New Year's Eve. Spanish Elvis seems to be a fave at Nightbreak, like beer and sake. Free food and drink! (Nightbreak, 12/31, 10 pm, \$15)

Kats and Kitten

What could be more fitting than SQMA's Grand Dame Miss Kitty presiding over the night's festivities at the Paradise? This sounds more like it! You know she'll be carrying on in a big way. Even better, as always, the Paradise won't be charging a cover. I don't know how they do it, but I hope they never stop. Free champagne will flow at midnight. (The Paradise Lounge, 12/31, 10 pm, free)

Boss Hoss, Noize Boyz

Raw rock and roll, the purest party siren, will beckon from the Chatterbox. It always does. Free champagne. (The Chatterbox, 12/31, 10 pm, \$4)

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ASTROLOGER

R O B E R T C O L E

December 25-31, 1987

WEEKLY ALMANAC: Time to bid a quick and fond farewell to 1987. Reports from readers indicate there's been an extraordinary compression of time in the last few months; the technology of global communication now permits each person to experience quantum leaps in consciousness daily. Our solar system is being drawn toward a gravity force of tremendous proportions. 1988 promises to be bigger and faster still.

♈ ARIES, THE SHEEP (Mar 21 - Apr 19): Now aren't you somebody special! In 1987 you doubled your personal wealth through both legal and illegal means. You climbed to the top of the pinnacle of personal success without even noticing whose shoulders you were standing on. This week put aside endless ambitions and pay attention to those you've trampled all over in the past. Share a little of the wealth with those who gave it to you in the first place.

♉ TAURUS, THE OX (Apr 20 - May 20): Spend the last few days of 1987 offering thanks to your lover over and over again, even if he/she seems blithely unresponsive to your show of

affection. Despite that rough 'n' tough image of self-sufficiency, it's obvious you're totally dependent on this relationship. 1987 would have been horribly dead and meaningless without your companion's love, and it's time you admit it.

♊ GEMINI, THE WOLF (May 21 - Jun 20): In 1987 you searched everywhere for the perfect relationship and it eluded you. Spend this week going back through your diary and reconnecting with the numerous people you met on your quest for true love; take a second look at those gentle people you hastily discarded months ago. There's one special friend who's tagged along behind you despite your constant denials. Stop looking for perfection and enjoy what you've got.

♋ CANCER, THE CRAB (Jun 21 - Jul 22): Immediately discard your defenses before it's too late. Those ardent lovers who have been pounding on your door all year long are just about ready to give up completely. Set aside all your petty qualifications and justifications; they only reveal a horrible disgust with your own inner weaknesses. Open up to the love which

others keep trying to give you. You have nothing to lose except your loneliness.

♌ LEO, THE SNAKE (Jul 23 - Aug 22): 1987 has proven that you can go for a whole year without romance, without sex, without money, and nobody even notices. Previously you could manipulate your lovers with a playful smile and devastate your friends with a passionate hug, but all that seems so childish now. To be honest, simple lusts have been fully satisfied by the plain Jane/John who lives with you day in and day out. Is this a sign you've finally grown up?

♍ VIRGO, THE PIG (Aug 23 - Sep 22): The lesson of 1987 is that you're much better at taking care of yourself than at trying to save the world. Time after time, your valiant attempts to rescue humanity from its demise have fallen completely apart; you've discovered that the job is just too big even for a dedicated volunteer like you. Put your miracle power to work exclusively for yourself and your dearest lover. Let all the others take care of themselves.

♎ LIBRA, THE LEOPARD (Sep 23 - Oct 22): What would your father think of your accomplishments in 1987? That's a strange but effective question you should ask yourself several times this week. You've been bouncing off the walls of personal frustration like a bozo driven by compulsive consumerism. Your dad's the only one who ever had enough guts to say "No!" It's time to eliminate the debt you've created with out his stern discipline.

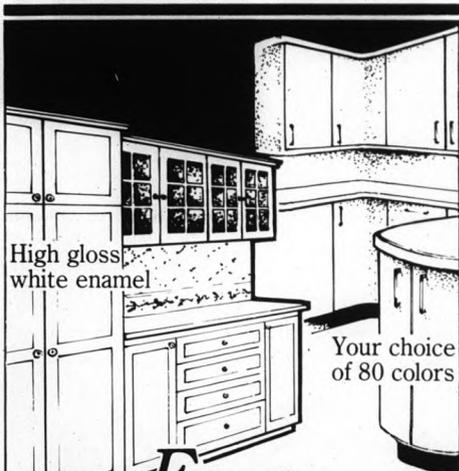
♏ SCORPIO, THE SCORPION (Oct 23 - Nov 21): If there's one thing you learned in 1987, it's that you work better behind the scenes rather than in front of the crowds. You've finally realized that you're not cut out to be a superstar; nevertheless, you are amazingly capable of putting your power behind the ones you love. Now figure out a way to ensure a decent income from such dedicated service by impressing your team with absolute commitment.

♐ SAGITTARIUS, THE HORSE (Nov 22 - Dec 21): Over and over again in 1987 young people and childish adults attached themselves to your strong parental nature. As a result you've matured way beyond your years. Reaffirm your dignity and personal pride because there are signs even more children will gather around you in the year to come. Be the teacher, the model, the leader, the lover. But don't expect much back in return.

♑ CAPRICORN, THE WHALE (Dec 22 - Jan 19): Sandwiched in between the hysterics of the holiday schedule, your birthday party is a microcosm of all of 1987. You've barely been able to squeeze enough love and money out of your friends to survive, and they may show up empty-handed again this time. Continue to apply pressure; it's the only kind of love they accept from you. For your astrological chart, send birthdate/time/place and \$1 to Robert Cole, PO Box 884561, San Francisco, CA 94188.

♒ AQUARIUS, THE EAGLE (Jan 20 - Feb 18): After years of spiritual commitment and discipline, 1987 proved to be a brand new experience in achieving control over the forces of good and evil. Old rules and regulations became meaningless, traditional ethics collapsed under the pressures of survival, and compassion for others took a back seat to personal greed. Old laws are useless when new life's at stake.

♓ PISCES, THE SHARK (Feb 19 - Mar 20): 1987 proved that you'll do anything for money. Grand assumptions and glorious declarations made in the year past just barely covered over the fact that you were flat broke, horribly bored and equally lazy. As the new year dawns, strive to be more honest with yourself and others. It's time to take your freedom from financial responsibilities seriously. ■



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I'm not tall, dark and handsome, but I give excellent head to straight guys 18-35 with good body. Call until 11:30 pm, 647-7775 or 282-0081. Ask for Danny Let's talk.



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I am a gay male, partially disabled from stroke and a former San Franciscan with wide interests seeking Bay Area pen pals. Please write! Phil M. Cappetta, 8090 NW 12th St., #6, Margate, FL 33633.

GWM, HIV + but healthy needs same. I'm 44, 5'10", 160#, 9" cut and fat, bl. eyes, hairy body but balding. Looking for younger, smoother, light-eyed, oral buddy with big enough balls to share the times. Drop a line or whatever to boxholder 402, 2215-R Market St., SF 94114.

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\$600 - 1 Bedroom, 514 Hayes, #3 WW carpeting, curtains and shades, quiet secure building.

\$550 - 1 Bedroom, 419 Ivy, #4D AEK and WW carpeting, tiled kitchen and bath, curtains and shades.

\$550 - Studio, 554 Hayes, #5 WW carpeting, fireplace, great southern exposure.

\$500 - Studio, 501 Octavia #3 WW carpeting, curtains and shades, quiet secure building.

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

863-6262
TOURIST? NEW IN TOWN?
\$125/week room & board in quiet, private flat. Lively inner mission district, only 6 blocks to Castro, one block to BART & downtown business.
863-2079 Don
Continued on page 33

DUE TO THE HOLIDAYS, CLASSIFIED DEADLINE IS DEC. 28, MONDAY 5 PM.

Sentinel Classified Order Form 861-8100
Mail to SF Sentinel, 500 Hayes St., SF, CA 94102.

Category: _____
Text: _____
Headline: _____

Name: _____
Address: _____
City: _____
State: _____ Zip: _____
Phone: _____
Personal Policy: SF Sentinel encourages you to place ads that are lively, creative and health-conscious. We reserve the right to edit or reject any ad whatsoever. Deadline for all classified advertising is noon on the Tuesday prior to publication.

METHOD OF PAYMENT:
 cash check Mastercard/Visa
CC# _____
Expiration date _____
Signature _____

COMPUTE YOUR COST:
40 words or less @ \$10.00 _____
Additional words @ .25 each _____
Subtotal _____
x _____ number of issues _____
Double bold headline \$1.00 _____
Bordered ad \$1.00 _____
Verification charge for Personals using telephone numbers \$1.00 _____
SENTINEL BOXES: 1 Month _____
Will call @ \$5.00 _____
Forwarded @ \$10.00 _____
Total Amount _____

WOMAN TO WOMAN



(213) **976-HERS**
(415)

At last, a hot new fantasy line designed for Gay women. Dial 976-4377 and hear erotic tales of hot lesbian action making your wildest dreams come true. Created for women by women.

It's for you.

Just remember **976-HERS**

Must be 18 years old to call. \$2.00 + tolls if any.

IT'S LIVE! HOT TALK



\$2.00 Plus Tolls

ME
ONE ON ONE
PRIVATE CONVERSATION
SHARE YOUR FANTASIES
YOU

MAKE THE CONNECTION

415 • 213 • 818

976-8855

\$2.00 + toll, if any.

IT'S TIME FOR YOU TO MAKE

THE BIG CONNECTION

24 HOUR TALK LINE

SEVEN DAYS A WEEK

LIVE ACTION LINE

TALK WITH THE MEN
WHO HAVE MEN ON
THEIR MINDS!



SAY WHAT YOU FEEL

OR JUST LISTEN IN

HOT, SAFE SEX

CALL US . . . YOU'RE
GONNA LOVE IT!

213
415
\$19
818

976-3800

You must be 18 years or older. This service is an automated telephone network connecting callers for live, unhibited open forum conversation. We are not responsible for the conversation of callers. A \$2.00 charge will be discreetly posted on your phone statement.

SENTINEL CLASSIFIEDS

MOVING AND HAULING

Continued from page 31



Granny's Movers
EST. 1973
CAP PUCT 1-40305

VISA • MASTERCHARGE
LOWEST LEGAL RATES
HOUSEHOLD OFFICE
MOVING & STORAGE
567-6166

MOVING — DELIVERY HAULING
Fast and efficient
reasonable rates
DAVID 821-2691

MOVING SPECIALISTS
Jack & Ray

821-4755

3055 23RD STREET
SAN FRANCISCO • 94110

"When you have to be sure that your move is right"

GEMINI MOVERS
(415) 929-8609

Specialists in office & households
Licensed & Insured

CAL. T # 142874

JOB OFFERS

MANAGEMENT
Marketing/field rep for SF area 6 unit pizza franchise. Flexible hours, some evenings & weekends required. Need College degree. Spanish bilingual and marketing experience useful. No previous restaurant experience necessary. Non-smoking environment. Yearly salary \$18,200.00, full benefits and company vehicle.
Call Monday and Thursday from 10:00 am - 10:00 pm.
MR. WILCOX 588-3708

TYPESETTER WANTED
Experienced on Compugraphic Edit-writer 7700 (or equivalent) preferred for part time work at SF Sentinel. Call Amy Mon-Thurs at 861-8100.

BARBER/STYLIST
SMALL men's hair piece salon. Must have following. Own private boothwork area. Available, Jan 1st, 1988 — Hayes Valley area.
Bill 864-5156

FOR SALE
1986 Seloflex leg extension and butterfly. Excellent condition. \$475 or B.O.
JOHN 255-1319

GOURMET CHINESE TEAS

THE CHINESE TEA EXPERIENCE
How to brew and enjoy our gourmet Chinese teas fully described in 20-page catalog — send \$1, refundable on tea purchase.
MADAME CHUNG FINEST TEAS, Dept 2, PO Box 597871, Chicago, IL 60659.

VOLUNTEERS WANTED

LIBRARY ASSISTANT
The Sentinel library is the only such facility among the lesbian/gay press in America. We are in the process of compiling and indexing the 13 years of our publishing history to provide our news staff and our community an invaluable resource.
If you're good at organizing with an eye for detail and would like to help with this important project (4-5 hours a week), please contact Keith Clark at 861-8100.

PARTY SERVICES

BARTENDING & CATERING
HARRY GEORGESON
Days 750-5651
Eves 387-8689

PHONE TALK

Meet Students and Beach boys on the best gay connection. Rings till connected. \$2 + toll, 18+.
415/213 976-1881

AROUND THE CLOCK

Bay Area Gay Men are waiting for your call
415/976-LADS
\$2 + toll (if any)
Your own ad is FREE
Call **415/931-9090**

Meet a hunk, on the gay 1 on 1. Rings until connected. \$2 + toll. 415/213 976-3937. 18+.

AUDIO & VIDEO SERVICES

25 DIFFERENT 60-MINUTE JO VIDEOTAPES
Transferred to tapes from private film collection. Dozens of hunky young models, huge equipment. Great blowoffs every 5 or 6 minutes! Good image, good color, soft rock music. All safe sex! Let these videos on your VCR become your favorite home companion! Sorry, no brochures or stills on these. But look into this bargain collection. Each \$24.95 plus tax. VHS in stock. Beta made up on order. Ask for Adonis Cockplay series. ADONIS VIDEO, 3699 Ellis, San Francisco 94102. (415) 474-6995. Open Noon — 6 pm daily. Upstairs over Circle J Cinema. See Hal Call. MIC/VIS OK.

UPKEEP AND RENOVATIONS

RON MacNEAL THE HANDYMAN
626-7632

CLEANING BY RICK
Reasonable Rates
Rick Schultz (415) 346-4364

PRINTING SERVICES

ATTENTION: WRITERS & BUSINESSPEOPLE
EXPERT TYPESETTING
VERY REASONABLE PRICES
Invitations • Articles • Resumes • Ads
Manuscripts • Menus
Design & Paste-up also available.
FIRST GALLERY TYPESETTING
929-2095

FINANCIAL SERVICES

FINANCIAL PROBLEMS?

BANKRUPTCY CHAPTER 13
FREE INITIAL CONSULTATION
WITH EXPERIENCED ATTORNEY
864-0449
Walter R. Nelson Law Offices

HAIR STYLING

NU-LOOK HAIR DESIGN

MEN'S HAIR REPLACEMENT
25% off until Jan. 31, 1988
Free consultation

Custom designed • Looks as if it grows from your scalp • Guaranteed fit & color match • NO Knots • New ultra thin base • Sports — swim, hike, run, etc. • Affordably priced

Bill Norato (415) 864-5156
494 Hayes Street, S.F., CA 94102

MISCELLANEOUS SERVICES

GAY TELEPHONE BULLETIN BOARD
INSTANTLY UPDATED
LEAVE ADULT MESSAGES
SEE IF THERE'S ONE FOR YOU
(415) 976-6677
\$2.00 Plus Toll If Any

MASSAGE

BLONDE CANADIAN

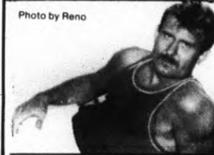


Photo by Reno

Blonde/Blue Eyed Yng Man Mascu. Hard Tan Body Full Nude Erotic Massage
RON 775-7057
451in/60out

FULL BODY MASSAGE
Done by experienced Massage Therapist in Oakland Call after 4:30 pm.
Fees: \$25/hr. \$35/1 1/2 hrs.
MARK 261-3319

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

HOT PUERTO RICAN MASSEUR
▶ REVITALIZING EFFECT ◀
647-4423

HOT & HAIRY
Full body massage for pleasure and relaxation by hot and hairy male.
(415) 255-1619

• **CASTRO MASSAGE** •
Young handsome student with magic fingers. 90 minutes you'll never forget.
\$45 Body Electric Certified
PHIL 864-0849

★ \$25-Hot Athlete. Hung nice ★
★ Bill 441-1054 Massage, etc. ★

SAN MATEO
\$40.
ERIC 570-5216

FULL BODY MASSAGE
Enjoy a relaxing, therapeutic massage from a trained, mature professional. I am certified in several types of massage and use a combination for a fantastic feeling. \$30. Call Roy, 8 am to 10 pm at 621-1302.

ATHLETIC MALE
Masculine male available for strong massage. Evens. & weekends. Out only.
TOM 431-2830

Mirrored board-massage in a garage-master suite-workout-plyroom: strong, gentle, deep, sensuous touching; non-oil massage by Norv, handsome, BB, 50, in Davis. Call 6-9 am or pm. Second BB, 25, when available, add \$20.
(916) 756-8120

GET BLISSED
Feel completely relaxed and rejuvenated by my 75 to 90 min. TANTRA session, a unique caring experience artfully combining guided relaxation/stress release massage and slow-building pleasure in a warm bath. Fee \$35.
LARY 626-7696

A HOLIDAY TREAT

The modestly astonishing Seven-Chakra Swedish-Esalen Bliss Massage. A spell-binding extravaganza starring your body. 18th & Noe. Certified. \$30. Gift certificates available. Jim 864-2430.

MIKE
Offers a 70 minute oil massage in the nude. Plus a complete erotic ending. Handsome, masculine with a beautiful athletic build. 6', 165. 34 years, experienced and friendly, all ages welcome.
\$45 IN. \$60 OUT.
863-6947

Castro location: Massage by a fit man for a fit man. Days: Christopher 431-2630

MASSAGE THERAPY
Goodlooking young guy rubs you the right way: head to toe, back and front, top to bottom, and everything in between. Special day rates. Available evenings also. Call:
J.J. 979-5740

TRIP TO ECSTASY!
Come to my massage! Full body — buns & legs my specialty! Hot man 6', 160#, Br/Br, moust. Call Russ anytime. In/out \$40/\$50, add \$5.00 for VISA/MC. 847-0844. Try me!

DREAM MASSAGE
Hung 9", bisexual, exceptionally handsome, muscular, speedo tan, blond/blu. Are you a young Asian or Latin guy, sensitive and nice? I have a special rate for you
RON 931-3263

DO YOU NEED TO BE TOUCHED?
Why not call me and enjoy the deepest, most sensual massage in town? 75 years experience. In or out, anytime!
ALEX 861-1362

AMMA MASSAGE
Enjoy the nurturing and revitalizing effect of touch through this form of traditional Japanese bodywork. AMMA uses no oils, can be done clothed, and is effective in reducing physical and emotional stress. Treat yourself! Certified.
non-sexual
75 minutes \$20
JOHN 626-1589

A NATURAL MAN
Gives an erotic massage. Handsome, masculine, hung and healthy. Strong but sensitive. Andy, 24 hrs. 864-6097.

«EROTIC MASSAGE»
Hard working — Good looking — Stress reducing — Safe — Perfect for men on the go. 1st class, clean apartment, fireplace, loving hands to revitalize mind, body, spirit, 5'11", 160 lbs., brown, green, smooth, uncult.
Joe 348-2921 95
For Men Only

CHRISTMAS-HOLIDAY MASSAGE
The best massage of your life by professional, certified masseur, seven years experience. Sensitive, caring, very handsome hunk relaxes your body — mind — spirit. Specializes in deep, firm, hot-oil Swedish massage. A Christmas gift to yourself! Castro area. 9 am-9 pm, weekdays and weekends.
WILLIAM 626-6210 PWAs welcome

SENSUAL PLUS!
nude professional
Deep Muscle w/ oil
Swedish/Reflexology
29, ATTRACTIVE
JOHN 861-0843

RELAX IN CLASS A RELAXING MASSAGE
by a handsome, masculine blonde 6', 190, beautifully nude muscular body, summer tan
Firm, Erotic Swedish Massage
Massage Lotion & Talc, Hard to Beat It!
\$40 In/\$55 Out 75 min.
Mike 931-0149 24 hrs.

DOWNTOWN MASSAGE
Whether visiting SF, or if you already live here, you're in for the massage of your life. Exclusive massage by caring young college student. Excellent location: two blocks from Union Square.
441-4224 FRANK

HOLIDAY ESCAPE!
"You give the absolute best massage plus you're nice to be around."
— Businessman —
— EXPERIENCE BLISS —
IN/OUT 24 hours TED Certified
626-1925

ONE OF LIFE'S REWARDS
A healing massage blending strength and sensitivity. I am a certified Swedish/Shiatsu bodyworker with an intuitive and nurturing touch. My style combines gentle and deep work in a flowing massage to release tension, ease discomfort and balance energy.
90 minutes, \$35. Castro location
DAVID BLUMBERG 552-2971

TOM ADVENTURESOME
Built tight, muscular & hung. Very friendly gentlemen over 30 preferred. Sensual massage in the buff. \$40 in \$60 out 24 hrs.

THINK BIG "Danish Built" 6', 180"
Blue eyed, Masculine beauty
Hard Chiseled Body
Hung, Tantalizing 9"
Extra Handsome, Always a Top Man
Nude Erotic Massage
\$50 In • \$70 Out
Friendly & Fun Man
HORST 931-0309

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

"ARE YOU READY FOR ECSTASY? FRIENDLY, HANDSOME, YOUNG MAN GIVES SENSUAL, HEALING, COMPLETE MASSAGE.
\$40 In/\$55 out
DOUGLAS, 771-3817

FOR YOUR WELL-BEING
• Ionic Bath
• Reiki/Energy Balancing
• Acupressure
• Swedish/Esalen
\$30/90 min. Session Non-sexual
MARC 863-1765

Fatal or Romantic Attraction
HAVE FUN
Great Nude Massage
I am a V-Handsome Nordic Man
Swimmer, BB 8" Cut Blonde/Blu 6' 185. Especially Like Small, Cute Asian & Latin Yng Men.
40/in 50/out **931-3263** 24 hrs. Ron

EXQUISITE MASSAGE
I'm a certified, experienced, professional and an instructor at the Body Electric Massage School. I GIVE EXQUISITE MASSAGE! Sensual. Relaxing. Nurturing.
Charlie 821-7607

SOMETHING SPECIAL
Take the time to pamper yourself with a massage which is both relaxing and therapeutic. 75 minutes of individualized attention in an environment designed specifically for massage using soothing music, warmth and positive energy. Height location. Enjoy benefits that go beyond the moment. Only \$30.00
STEPHEN 666-9318

EXCEPTIONALLY HANDSOME
Masseur, straight appearance. Professional, clean-cut young man, 30, athletic. I will massage you in the nude on my massage table for 1 hr. \$35/in. \$45/out.
NICK 771-6731

RELAX IN SAN JOSE!
Be pampered! Treat yourself to a full body Swedish massage in private by warm and caring, qualified massage. Reduces: fatigue, stress and tension, also feels great! Shower available for the man on the go! 24-hour service. \$25 — 1 hour in call. In the mood? Call now! Same day appointments available.
ANTHONY (408) 288-6169

REMEMBER TO GIFT YOURSELF
Revitalizing bodywork by skilled, loving, athletic masseur. From the sensuality of Swedish to the meditation of acupressure, I help you to experience the vitality that is your birthright. When you want massage with feeling —
GLENN 841-8753
Berkeley

TOM ADVENTURESOME
Built tight, muscular & hung. Very friendly gentlemen over 30 preferred. Sensual massage in the buff. \$40 in \$60 out 24 hrs.
567-4572

ONE OF LIFE'S REWARDS
A healing massage blending strength and sensitivity. I am a certified Swedish/Shiatsu bodyworker with an intuitive and nurturing touch. My style combines gentle and deep work in a flowing massage to release tension, ease discomfort and balance energy.
90 minutes, \$35. Castro location
DAVID BLUMBERG 552-2971

TOM ADVENTURESOME
Built tight, muscular & hung. Very friendly gentlemen over 30 preferred. Sensual massage in the buff. \$40 in \$60 out 24 hrs.

567-4572
Continued on next page

SENTINEL CLASSIFIEDS

TELEPHONE BULLETIN BOARD

- Gay
- Rendez-vous
- Introductions
- Personals

IT'S YOUR CALL.
Leave adult messages
See if there's one for you
(415)
976-6677
\$2.00 PLUS TOLL,
IF ANY
24 HOURS

"My girlfriend's gone and I'm horny."



Call 976-RODS
TWO DOLLARS PLUS TOLL, IF ANY. CALLERS MUST BE 18 OR OVER.

FREE! Guaranteed Connection 24 hours a day.

**buttt
love
connection**

(415) 391-6655

**Great Looking Guys. If busy call
(415) 976-MATCH (976-6282)**

55¢ plus toll, if any

Continued from previous page

MODELS & ESCORTS

RICHARD
OF SAN FRANCISCO
(415) 821-3457



FIRST & FOREMOST
SINCE 1968 WITH
SAN FRANCISCO'S FINEST
**MALE MODELS
& COMPANIONS**
MALE STRIPPERS
PRIVATE OR BUSINESS
STANDARD RATES
HOUR, DAY, OR WEEK
Models Available Around Town
or Around the Bay

• Please Book Early •

Travelers Checks and
In-City Personal Checks
with proper ID are OK

Our Models & Companions
are Screened for your
Health, Security and
Peace of Mind, so

STAY HEALTHY WITH

RICHARD
OF SAN FRANCISCO
(415) 821-3457

Applicants Needed
Must Be Exceptional

VIRILE SEXY ITALIAN

Hot, handsome, rockhard muscles &
athletic legs. Versatile, healthy, very
defined, tall Marine type
ANYTIME, NO BS.
DAN (415) 753-8804

**I LAY BACK
FRENCH PASSIVE
8% EXTRA THICK CUT**
Handsome, Clean-Shaven
Boyish Good Looks
6'1", 160, 26 yrs.

MIKE 664-2057
Pager 896-7815 (enter your phone #)
fast call-back

"A NEW MAN IN TOWN"

Just arrived in SF from NYC.
Tall, slender, masculine Irish
STUD! 28 brown, blue moustache
Call ERIC, 541-5018 (leave message)
"Try Something New!"

LEATHERMAN
A man really into the scene! Expert
B&D — S/M. Your fantasy — my
talent. Two playrooms — one South
of Market — other East Bay. Lots of
equipment. Hoods, ropes, gags,
leather straightjacket, handcuffs,
chains, leg irons & lots more. RCA
Camcorder available, slave
available.
Master Jack
(415) 880-8959

• College Jock •
Luke: Warm, sincere,
friendly, engaging smile
24 Hours Weekends
Richard of S.F. 821-3457

S.J. QUALITY ESCORTS
It's fantasy time in San Jose. Try
Executive Escorts; you won't be sorry. Top
quality at reasonable rates. Take advantage
of our opening day offers.
(408) 249-5224

COVER MAN
Scott: 26, 5'10", 160 lbs, 44 °C.
(Hairy), 30" W, Brown Hair,
Green Eyes. Available 24 hrs.
SF, East Bay, South Bay
RICHARD OF S.F. 821-3457

HUNKY SWED
Hairy, masc., hung, big hangers, 6'3",
195 lbs., bin/blu, round the clock action.
AXEL 863-0252

BEST BUNS IN TOWN
DREW: 29, 5'10", Smooth Body,
EVES/WEEKENDS
RICHARD OF S.F. 821-3457



• Tall Lean Texan •
Mark: 24, 6', 170 lbs, 40 °C
31" w, hairy body, mustache
Richard of S.F. 821-3457

THRU THICK OR THIN...
Big guy "Mac Evans" super porn star
with two handfuls of a big thick 9", 6"
around and full low hangers. Always on
top with 90% repeats! (415) 621-1260.
...It's thick that's preferable! (52)

**MOVE UP TO QUALITY,
NOT PRICE**
RICHARD OF S.F. 821-3457

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

MEN CALL NOW!

San Francisco's
LIVE TALK LINE
Talk with up to 5 other
guys all at once.
CALL NOW (415) 976-1221

\$1.75 charge plus toll is any



**1988
ENDUP
BUNS CALENDAR**
NOW AVAILABLE \$12
\$1 Off With Ad

**SEND CHECK OR
MONEY ORDER TO:**
Five Star Productions
995 Harrison St.
San Francisco, Ca. 94107
ca. residents add 6.5% tax



THE ONLY EXCLUSIVE...



**SHARE SOME
SWEAT WITH
UP TO 8
OTHER
MEN**

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

415 976-7500

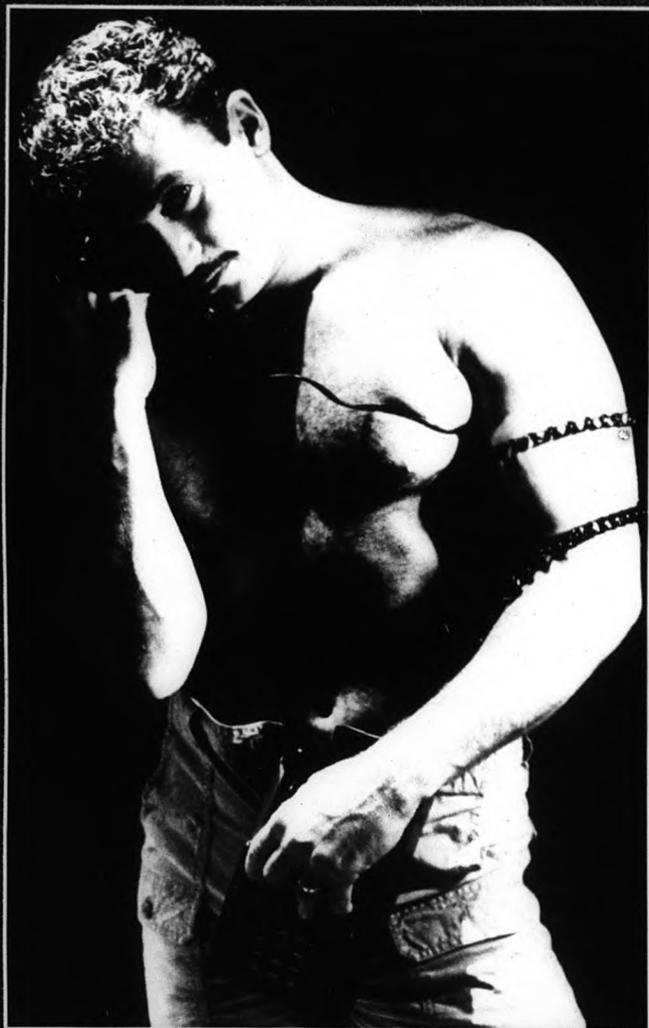
and try our **HEAVY-ACTION CONNECTION** in Chicago

312-855-1951, -1952 or -1953

**\$2 PLUS TOLL IF ANY.
18+ ONLY.
PHOTO: DRUMMER**

SAN FRANCISCO'S NATIONWIDE

24 HOUR HEAVY-ACTION CONNECTION



**GET IN ON THE
ACTION WITH
UP TO EIGHT
OTHER MEN**

**FROM SAN FRANCISCO, L.A.,
CHICAGO, NEW YORK,
HOUSTON, DALLAS,
NEW ORLEANS, DETROIT
AND HUNDREDS OF OTHER
LOCATIONS ACROSS THE U.S.**

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

TWO DOLLARS PLUS TOLL IF ANY. 18+ ONLY.

**415
213
818
619**

976-8500