

S A N F R A N C I S C O

Sentinel

**Claiming
Your
Highest Good
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UNVARNISHED ART



The blunt-talking mayor of San Francisco lets his hair down in an exclusive *Sentinel* interview. In the first of a two-part series, Agnos revisits the Olympics controversy, and has some pointed brickbats for those in the gay community who have second thoughts about continuing that fight. "This is a war," Agnos says, "and in the middle of a war you don't blink."

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MARCH ON SACRAMENTO

A week of rallies, marches and demonstrations precedes the Main Event. For a detailed schedule, see inside.

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UNVARNISHED ART



The blunt-talking mayor of San Francisco with his hat down in an exclusive *Sentinel* interview reveals the chaotic controversy and has some pointed remarks for those in the gay community who have second thoughts about supporting the fight. This is a war, Agosi says, and in the middle of a war, you don't back down.

MARCH ON SACRAMENTO
A week of rallies, marches and demonstrations precedes the Main Event. For a detailed schedule, see inside.

EVERY FRIDAY
Look for the
S A N F R A N C I S C O
Sentinel

at these **NEW** and continuing Bay Area outlets

Boldface listings indicate new outlets.

UPPER MARKET/CASTRO

- Aardvark Books (Market)
- Aardvark Used Books (Church)**
- Amazing Grace**
- Au Naturel
- Butch Wax Records
- Cafe Flore
- Cafe San Marcos
- Carbon Alternative**
- Castro Country Club
- Castro Kiosk
- Castro Station
- Church St. Station
- City Athletic Club
- Connie's Cafe**
- Different Light Bookstore
- Double Feature Video**
- Eagle Creek
- Eureka Valley Foods**
- Francine's
- The Galleon
- German Oak**
- Great Earth Vitamins
- Headlines
- Hennessey's Liquors
- Hot 'n' Hunky (18th St.)
- Hot 'n' Hunky (Market)
- Image Leather
- Just Desserts**
- Limelight Books**
- Liquor Express
- The Love That Dares Bookshop
- Mailboxes Etc.**
- Market St. Mailhouse**
- Men's Room
- The Metro
- Midnight Sun
- The Mint
- Moby Dick's
- My Favorite Video**
- Names Project Workshop
- Operation Concern
- Patio Cafe
- Pendulum
- Phoenix
- Pilsner Inn
- Record Finder**
- Rolo's**
- Rosenberg's Market
- Rosie's Cantina**
- 17th/Sanchez Laundromat

Soho

- Sparky's**
- The Special
- Street Lights Records
- Sun Days Tanning Center**
- Superstar Video**
- Sweet Inspiration
- Tower CDs and Video
- The Transfer
- Twin Peaks
- Uncle Gaylord's**
- U.S. Video
- Vibrant Health Center
- Viking Subs/Frozen Yogurt
- The Village
- Walgreen's
- Wait Whitman Bookshop
- Women's Training Center**

Haight/Fillmore

- Blue Moon Saloon**
- Booksmith**
- Cafe International**
- Casa Loma
- Community Blend Cafe**
- Daljeets**
- Delta's Depression Dough**
- The Deluxe
- Distractions**
- Haight/Fillmore Book Gallery**
- Haight/Fillmore Natural Grocery**
- Liquid Experience
- Maud's
- Mommy Fortuna's**
- Naked Eye Video
- Nightbreak**
- Peipour**
- Pork Store Cafe**
- Reckless Records**
- Walgreen's (Haight @ Fillmore)**

PACIFIC HEIGHTS/DIVISADERO

- Alta Plaza
- The Cafe Cafe**
- Gramophone Video**
- JJ's Piano Bar
- Kennel Club
- Lion's Pub
- Pacific Heights Health Club**
- Sweet Inspiration

THE MISSION

- Amelia's
- Artemis Cafe**
- Cafe Gitanes
- Cafe La Boheme
- Cafe Picaro
- Chatterbox**
- Community Thrift
- Crystal Pistol**
- El Rio
- Elaine's**
- Esta Noche
- Footwork Studio
- Intersection for the Arts**
- La India Bonita**
- The Loading Zone
- Los Portales**
- Modern Times Bookstore
- Old Wives' Tales**
- Quan Yin Acupuncture Center
- Rainbow Grocery
- Roxie Cinema
- Women's Building**

NOE VALLEY

- Bud's Ice Cream**
- Cybelles's Pizza**
- Meat Market Coffeehouse
- News on 24th

SOMA

- Billboard Cafe**
- C W Saloon
- DNA Lounge**
- DV8 Club**
- Eagle
- Endup
- Gay Rescue Mission
- Hamburger Mary's
- Line-up**
- Mr. S. Leathers
- My Place
- Paradise Lounge
- Powerhouse
- Rawhide II
- The Stud
- Studstore
- 24-Hour Video
- The Watering Hole

POLK GULCH

- American Rag**
- Ben-Her
- Body Center
- Cinch
- Double Rainbow**
- The Giraffe
- Gramophone Video
- Grubsteak II
- Headlines
- Kimo's
- Le Salon
- Locker Room
- The N'Touch
- New Bell Saloon
- Paperbook Traffic**
- Polk Gulch Saloon
- Polk Rendezvous
- QT
- Reflections
- Books & Records**
- Royal Liquors
- The Stallion
- White Swallow
- Wooden Horse

NORTH BEACH

- Captain Video**
- City Lights Bookstore
- Las Delices Cafe**
- Quality Postcards**
- Savoy Tivoli**
- Tower Records**
- Washington Square Bar & Grill**

FINANCIAL DISTRICT

- Chez Mollet
- Shanti Project
- Sutter's Mill
- Theatre on the Square
- Trocadero Transfer
- 22 Belden

TENDERLOIN

- Alvin's
- Camphus Theatre
- Circle J
- The Gate Bar
- Gilmore's

Ginger's One and Two

- Golden Gate Theatre**
- Hob Nob Lounge
- Kokpit
- 222 Club
- U.S. Mission

CIVIC CENTER/HAYES VALLEY

- Blue Muse
- Bunkhouse
- Civic Center Pharmacy
- Club Intra-Red**
- Ivy Hotel
- Linden Cafe**
- SF AIDS Foundation
- SF Public Library**
- Sentinel Office
- Teddy Bears
- Underpass
- Zuni Cafe**

BERKELEY

- Berkeley Free Clinic
- Bizarre Bazaar**
- Black Oak Books**
- Coccolat
- Cody's Books**
- Pacific Center
- White Horse
- Women's Health Collective**

EAST BAY

- The Bench & Bar (Oakland)
- Big Mama's (Hayward)
- Cabel's Reef (Oakland)
- Club Pegasus (Vallejo)
- Coffee Mill (Oakland)
- Driftwood Lounge (Hayward)
- The Hub (Walnut Creek)
- Mama Bear's (Oakland)
- Paradise Bar & Grill (Oakland)
- Spoiled Brat (Hayward)
- Town and Country (Oakland)
- Turf Club (Hayward)

MARIN

- BJ's (San Rafael)
- Cottage Bookstore (San Rafael)
- Sausalito Inn (Sausalito)

...and in street-side news racks at

- Hall of Justice
- Federal Building
- Van Ness & Market
- Moscone Center
- Transbay Terminal
- Southern Pacific Train Station
- Golden Gate YMCA
- City Hall
- Opera House
- UC Berkeley
- California & Market
- Sacramento & Front
- California & Kearny
- Post & Market
- Kearny & Sutter
- California & Hyde
- Grove & Market
- Hayes & Franklin
- Hayes & Octavia
- Castro & Market
- Noe & 24th
- Sacramento & Fillmore
- Clay & Fillmore

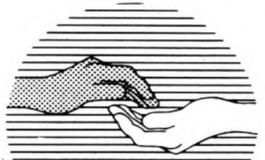
Director Resigns over Conflict with Board
East Bay AIDS Project Reorganizes

by Charles Lineberger

The East Bay AIDS Project, the largest AIDS support group in the East Bay, is reorganizing following the sudden resignation of Philip Tsui, the director of the Pacific Center, the overseeing agency for the project. The group had to turn back two service contracts — for AIDS education and client services — after experiencing a severe cash shortfall. Alameda County will take over many of the services previously provided by the project until the agency completes a reorganization, expected by July.

Tsui told the *Sentinel* that he felt misjudgment in the fundraising capability of the small nonprofit agency by the project's board of directors and the previous executive director, Jose Garcia, precipitated the need to revamp the agency.

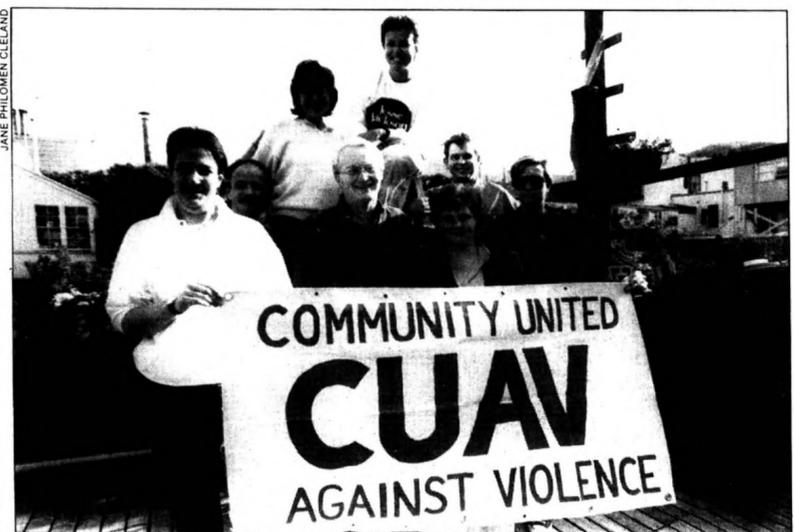
Talking about the board of directors of the Pacific Center, Tsui said, "I think that in the fundraising area, they knew they would have to raise a certain amount of money, but they assumed it would come in regularly. They were ap-



AIDS PROJECT OF THE EAST BAY

Project staff refuted reports in the *SF Chronicle* that the agency was closing its doors. "There will be very minimal disruption of services," Tsui said. For example, the Food Bank continues to operate, although organizers are feeling the pinch in their fundraising drives because of the erroneous publicity.

parently unaware of the donation cycle. You can't expect \$100,000 in a year and then divide that into 12 months. People don't contribute money after Christmas and during income tax time. "I think it's a reasonable deduction that there was a lack of expertise on the board," said Tsui. "They have mostly



Everything back in order at CUAV: After a period of staff upheaval, Community United Against Violence has a full complement of workers again to fight antigay violence. From left to right, they are: Jill Tregor, program/volunteer coordinator; Randy Schell, senior client advocate; Beverly Mesch, executive director; Lester Olmstead-Rose, community organizer; Melinda Paras, Speakers Bureau coordinator; Sharon Silverstein, Domestic Violence Project coordinator; Jim Elberly, client advocate; and William Hunt, office manager.

community people on the board whose roots were in the Pacific Center, but it would have been very helpful if they had had people with more expertise in financial management and in the operation of nonprofit organizations on the board."

Said Tsui, "Alameda County has the third largest number of AIDS cases in the state, but there isn't enough public money to support the program. Alameda County, when compared to San Francisco, is in the stone age on AIDS." But, added Tsui, "Don't blame this county. The state of California itself hasn't done enough to provide

services for AIDS."

Tsui said he resigned as director of both the Pacific Center and the East Bay AIDS Project because "I don't think it's possible for me to do my job unless there is new blood on the board. There has to be more expertise on the board of directors. People have questions about this board's ability to manage money."

It was the Pacific Center that told the county that the nonprofit agency could no longer carry the financial burden of covering the AIDS Project's deficits. The Pacific Center has reportedly given more than \$25,000 in its general funds



Lesbian Agenda for Action member Ruth Mahaney sees lesbians making great strides in the political arena.

Lesbian Leadership Conference Stresses 'Visibility'

by Cathy Cockrell

Visibility emerged as the number-one concern of the 100 or so lesbians who gathered in Irvine, California, April 17, for the "Putting Lesbians in Power" lesbian leadership conference. The day-long meeting was put on by the Elections Committee of the County of Orange (ECCO), a gay and lesbian organization. With a large representation of lesbian professionals from the organization Southern California Women of Understanding, it was geared to social and business concerns as well as to electing lesbians to political office.

The conference agenda included keynote talks by Minnesota state representative Karen Clark, the highest-ranking, openly lesbian, elected official in the US, and San Francisco attorney Roberta Achtenberg. Workshops covered a variety of topics — from "Building a Strong Board of Directors" and "Video: Using Public Access Cable" to "Lesbians and Gay Men Working Together," "Lesbians of Color" and "Making a Difference in the Political Arena."

"My overall impression is that a real change is happening in terms of being out," reported Ruth Mahaney, a teacher at San Francisco State's Women's Studies Program and a member of Lesbian Agenda for Action (LAF). For example, a lesbian journalist at one of the workshops made the standard plea that she be allowed to tape the proceedings and the familiar

promise not to reveal people's names in her article. One woman immediately objected, saying "I want you to use my name, I just want you to spell it correctly." The majority of the workshop participants chimed in to agree.

To nearly every issue raised at the conference, Mahaney said, the "sub-answer" was the need for lesbian visibility. "It felt very hopeful. It felt as if we are at a new stage," she said. Conference coordinator and ECCO co-chair Pat Callahan echoed that impression, saying, "I believe the era of the invisible lesbian is coming to a grinding, slamming halt."

The conference was advertised by mailed invitations, though the method determining who got the invitations was not entirely clear to those who attended. Southern California, especially Orange County, was heavily represented. Very few women of color were present in the

audience or visible at the podium, and one woman of color gave a talk criticizing racism in the conference planning. Mahaney's impression was that the organizers were "well meaning in that regard, and seriously listening, but not knowing how to start." She thought, though, that some of the ways that white women approached the need to include more women of color was "sort of yucky." Mahaney remarked that what women at the conference seemed to be asking was, "Can women of color teach us?"

"Lesbians of color pointed out that white women need to deal with racism in an upfront manner," said Callahan. Rather than segregating the issue of racism to a single workshop, they suggested it be discussed in a plenary session where the whole group deals with it.

Minnesota representative Karen Clark, who managed a 28-hour trip to California in the midst of a heavy legislative session, gave the luncheon keynote speech. "Rather than lay out a heavy-duty analysis, I did a day in the life of a lesbian legislator," she told the *Sentinel*. Clark described her private and public life — what she does at home in the morning and the issues she deals with in her job, from the homeless and the elderly to Native American land rights and labor and gay issues. Mahaney described Clark's talk as "an incredible weaving of so many issues."

"Every gay and lesbian person I know elected to public office is a kind of coalition builder," Clark commented. She said she hopes that by demystifying the process, more lesbians will be encouraged to run for office. "Roberta Achtenberg hasn't made it yet, but I'm sure she will," she predicted. Clark said she is still the only open lesbian state legislator in the US, but "I want to give that up."

Jesse Jackson and John Dukakis Featured Speakers

Thousands Anticipated for March on Sacramento



The corner of 18th and Castro is a prime spot for eliciting interest in the March on Sacramento. Mobilization Against AIDS chair Ken McPherson has been there every Saturday handing out flyers.

A revised parade route and itinerary for the March on Sacramento have been finalized, and organizers are planning for tens of thousands of demonstrators to descend upon the state Capitol on May 7.

Presidential contender Jesse Jackson will be a featured speaker, and will be joined by John Dukakis, the son of the Massachusetts governor who currently is the odds-on favorite to win the Democratic Party presidential nomination.

March organizers emphasized the importance of ensuring a massive outpouring of gay and lesbian participation to drive home to state lawmakers the importance of adopting the gay civil rights and AIDS agendas.

Ivy Bottini, statewide chair of the effort, said, "Politicians respond to their constituents and we need great numbers... in front of the state Capitol to make them sit up and notice."

Ken McPherson, the chair of Mobilization Against AIDS and a local coordinator for march activities, likened the upcoming event to the historic March on Washington, which he called "a life-changing experience for everyone who went." Noting that the proximity of

ence, will shame those who would ignore this epidemic.

In Sacramento, the marchers will congregate at Winn Park on "P" Street between 27th and 28th streets. A two-mile march to the state Capitol will precede a noon rally. In addition to Jackson and John Dukakis, speakers at the rally include Pat Norman, Paul Boneberg, Geni Cowan, Ivy Bottini, Morris Kight, Pat Callahan, Leonard Matlovich and others.

Entertainment will break up the political speeches and will be provided by drag queen Deena Jones, the Vocal Minority, Marga Gomez, Sistah Boom, Danny Williams and others.

Immediately following the rally, there will be a block party and street fair on 20th Street between "K" and "L" streets.

On Sunday, a "Die-in" demonstration is scheduled for 11:30 am on the steps of the Capitol to bring renewed attention to the urgency of the AIDS epidemic.

On Monday, people participating in the lobby day activities will meet in

Room 4208 of the state Capitol to coordinate appearances before legislators under the auspices of Lobby for Individual Freedom and Equality, the Sacramento-based gay rights lobby group.

ACTION FOR LIFE

A Week of Activities to Fight AIDS

Friday, April 29

"Dying from Red Tape" demonstration and march to protest the denial of social security benefits to people with AIDS and ARC.

10 am Gather at Harvey Milk Plaza, Market and Castro Street.

10:30 am March down Market Street.

11:30 am Picketing and civil disobedience at the offices of the Social Security Regional Commissioner, 100 Van Ness Ave.

Saturday, April 30

"Spring Mobilization for Peace, Jobs and Justice" annual rally and march from Precita Park to Dolores Park.

11 am The Fight AIDS contingent will meet at the corner of Precita Park and Alabama.

Sunday, May 1

"Quarantine the War Machine, Not People with AIDS" demonstration at the Concord Naval Weapons Station to stop arms shipments to El Salvador, sponsored by Pledge of Resistance and CISPE.

11 am Lesbian and gay contingent gathers at main gate on Port Chicago Highway (car pool and buses available).

Monday, May 2

Forum discussion "Women Get AIDS Too," featuring women with AIDS and ARC, community organizers and grass-roots activists.

7 pm Women's Building, 3543 18th Street (near Valencia). Child care provided.

Wednesday, May 4

"Treatment Now — Available, Accessible and Affordable" demonstration and tour of several sites, including the state Department of Health and the regional offices of the Food and Drug Administration and National Institutes of Health.

3 pm Gather at Civic Center, corner of Polk and Grove.

Thursday, May 5

"No Mandatory Testing or Exclusion of Immigrants" demonstration.

1 pm Gather at Immigration and Naturalization Services System office, Duboce and Mission.

Events are sponsored by the AIDS Action Pledge. For information on activities, including transportation to Concord Naval Weapons Station, call 821-9087 or 255-1088.

Black Gays Move Headquarters to Detroit

The board of directors of the National Coalition of Black Lesbians and Gays (NCBLG) has announced the relocation of its national headquarters from Washington, DC, to Detroit, MI, effective May 16, 1988.

NCBLG is this country's only national black gay and lesbian organization and has been in existence for ten years. Through local chapters established throughout the country, NCBLG provides an active support system for black lesbians and gays and works with other organizations to combat homophobia, racism, sexism and other forms of oppression. In addition, NCBLG is dedicated to the implementation of programs designed to address issues of special interest to black lesbians and gays and to the education of the black community at large about gay and lesbian concerns and realities.

NCBLG's executive director, Renee McCoy, said, "Moving to Detroit will make the organization more accessible to blacks in the central areas of the country and, thus, better enable NCBLG to provide technical assistance and leadership training to beginning groups."

NCBLG's new office will be located at 19641 West Seven Mile, Detroit, MI 48219.

Hard Times on the Horizon?

Gay/Lesbian Collection Thrives

by Cathy Cockrell

In the beginning there were four shelves and 100 books. That was early 1979 when the staff at the Eureka Valley-Harvey Milk Memorial Branch of the San Francisco Public Library first gathered together every book in the branch by, for or about lesbians and gay men. Putting all the materials together, it became the first — and still today, the only — separately shelved gay/lesbian collection in a public library in the United States.

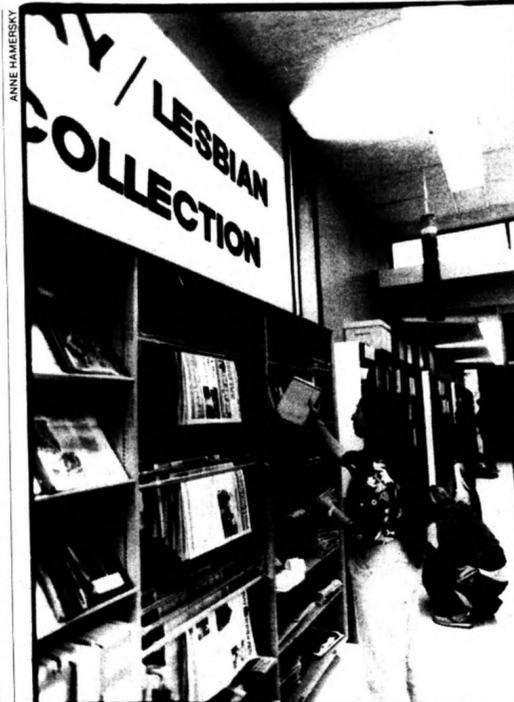
Since then the collection, a memorial to Harvey Milk, has grown to over 1,000 books and 20 periodicals occupying one wall of the building on 16th Street near Market. There's a huge lavender banner above the shelves reading "Gay/Lesbian Collection." ("Our pride and joy," declares the branch librarian Flo Mitchell.) An active citizen's advisory committee of 10 to 15 members oversees the collection, and a new series of evening events began in February. You can visit the collection for a talk-and-slide show on lesbian pulp of the '50s and '60s; to consult the AIDS Treatment mini-library on treatment options; to browse back issues of *Quest*, *Gayly Oklahoman* and *Partners: The Newsletter for Gay and Lesbian Couples*; or to check out a safe sex manual or a lesbian poetry anthology.

There are 50 gay archives in the US housing manuscripts, literature and memorabilia, says Mitchell, but libraries, particularly branch libraries, "are quite different. Rather than holding and

categorizing, as archivists do so cleverly... the whole point is to be accessible and open." Popular libraries weed out commonly unused materials that can choke the shelves and "block access to new, fun stuff."

While the criteria for inclusion in the Gay/Lesbian Collection was "very liberal in the beginning," Mitchell says, it has become more narrow as gay and lesbian characters have become more common in literature. "We can't put every Robert Ludlum novel into the collection just because we happen to have a homosexual walking down the street in his book," says Mitchell.

The branch works closely with the San Francisco Bay Area Gay and Lesbian Historical Society, which gives high priority to archiving periodicals and donates copies to the Gay/Lesbian Collection once it has several complete sets of its own. The collection, following its philosophy of accessibility, then circulates the periodicals, "which is death to a



The collection of lesbian and gay literature at the Harvey Milk branch library has grown steadily since its founding nine years ago.

periodical," says Mitchell. "You can only circulate a periodical so many times before it just becomes dust."

New fiction is the most popular item,

Mitchell says, but acquiring fiction or other materials for the collection sometimes demands a more aggressive approach than for the general collection. A

lot of new lesbian and gay publishing, like much women's and black publishing, is by small press houses. Mitchell visits local bookstores several times a year to find new titles. Buying books directly from a bookstore also saves a substantial amount of the \$40 — over and above the price of the book — to catalogue and process a new library book through the regular process.

Mitchell says the branch's budget has not gone up since 1978, though the price of books and nearly everything else, of course, has risen. Even at that, cutbacks could be in the branch's future when measures to reduce the city's budget deficit are announced in June. "Maybe we've been living in dreamland," says Mitchell. "Maybe these are the good old days." She says the neighborhood is very supportive of the collection and that some think of the special collection as a possible bargaining chip against either cutting back the branch's hours or even closing the branch.

Low staffing and the furniture arrangement have until recently made evening programs impossible, says Mitchell, but the collection's newly rejuvenated advisory board, by organizing events, has changed that. A reading from James Baldwin's work, shortly after his death, drew 40 or so people for, according to Mitchell, "a wild, just amazing sharing of energy" between black and gay people who had read and loved Baldwin's work for years.

The next program is scheduled for the evening of Wednesday, May 4, at 7:30 pm, and features author/historian Hubert Kennedy speaking on his new book *The Life and Work of Karl Heinrich Ulrichs, Pioneer of the Modern Gay Movement*. The library is wheelchair accessible.

Demo Party Caucuses This Sunday Push Is On for Gay Delegates to '88 Convention

by George Mendenhall

Democratic Party caucuses will be held on Sunday, May 1, to select potential delegates to the Democratic Party National Convention, and a major push is underway to attract participation by a large segment of the gay and lesbian community at those gatherings to assure there is a substantial gay presence at the conclave to be held in Atlanta, starting on July 18.

San Francisco's 5th and 6th congressional districts will each send seven delegates and two alternates to the convention. Although the principal contest will be between Jesse Jackson and Governor Michael Dukakis, delegates will still be fielded by Senator Albert Gore, even though his campaign has officially ended.

Separate caucuses will be held for supporters of each of the contenders. Caucus doors open at 2 pm, and participants must arrive by 3 pm to be eligible to vote for delegates. Which delegates actually go to the convention will be determined by the percentages that

the presidential candidates obtain at the June 7 primary election. A minimum of 15% is required before a delegate can be chosen.

Determining who the lesbians and gays are who will be on the caucus ballots here has been difficult. Those wishing to run submitted their names to the party office. The campaigns select those they wish to be on the May 1 ballots, but no advance list is available. There is gender parity with an equal number of women selected.

Special interest in the political gay community appears to be centered on the Jesse Jackson caucus in the 5th Con-

San Francisco Directory of Caucuses for Democratic Delegate Selection

Delegates for Jesse Jackson

5th Congressional District: Everett Middle School, 450 Church Street, San Francisco.

6th Congressional District: San Rafael High School Auditorium, 185 Mission Street, San Rafael.

Delegates for Michael Dukakis

5th Congressional District: State Office Building Auditorium, 350

McAllister Street, Room 1194, San Francisco.

6th Congressional District: Picklewood Community Center, 50 Canal Street, San Rafael.

Delegates for Albert Gore
5th Congressional District: Hastings Law School, 198 McAllister Street, San Francisco.

6th Congressional District: CTA Building, 210 North San Pedro, San Rafael.

SHOULD YOU TAKE THE AIDS ANTIBODY TEST?

Possible Benefits

- People who get test results usually reduce high risk behavior
- By taking the test, you find out whether or not you can infect others.
- Regardless of the result, testing often increases a person's commitment to overall good health habits.
- People who test negative feel less anxious after testing.

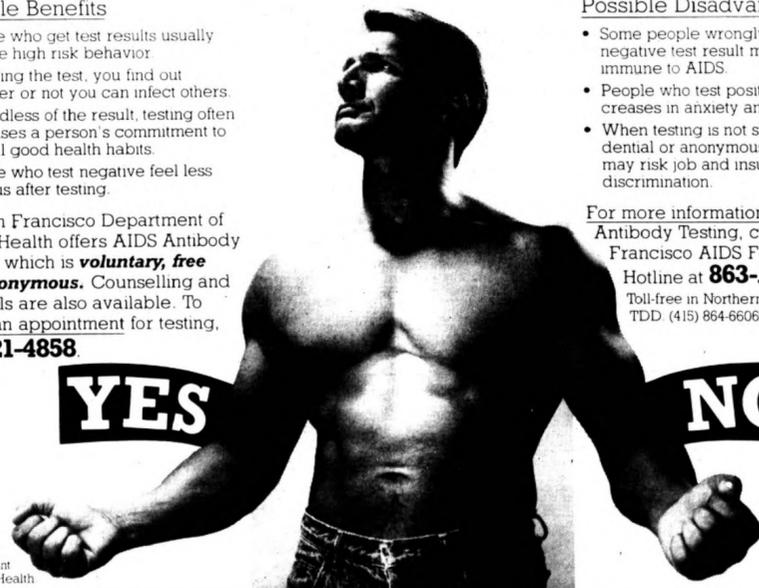
The San Francisco Department of Public Health offers AIDS Antibody Testing which is **voluntary, free and anonymous**. Counseling and referrals are also available. To make an appointment for testing, call **621-4858**.

Possible Disadvantages

- Some people wrongly believe that a negative test result means they are immune to AIDS.
- People who test positive show increases in anxiety and depression.
- When testing is not strictly confidential or anonymous, some people may risk job and insurance discrimination.

For more information about AIDS Antibody Testing, call the San Francisco AIDS Foundation
Hotline at **863-AIDS**

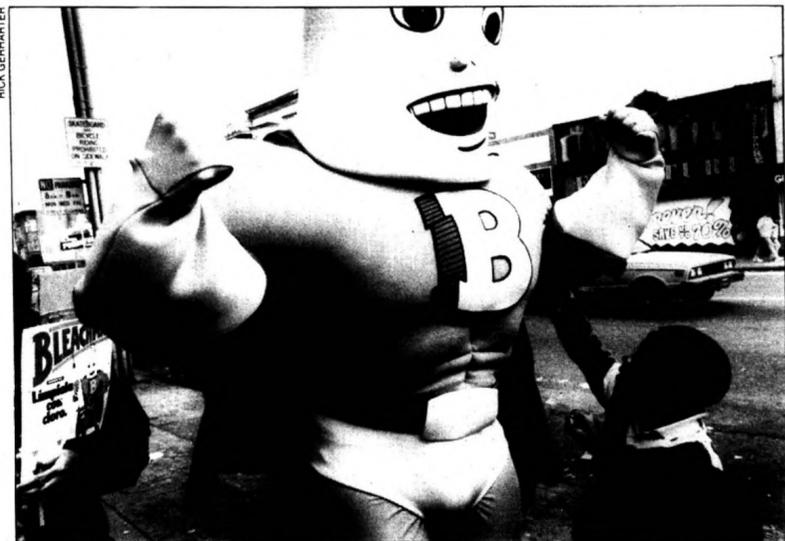
Toll-free in Northern CA (800) FOR-AIDS
TDD (415) 864-6606



Funding for this message provided by the S.F. Department of Public Health



GET THE FACTS. CONSIDER YOUR FEELINGS. THEN DECIDE.



The latest hit sensation in the streets is Bleachman.

On the Streets with Bleachman Superhero Battles AIDS among SF Drug Users

by Alex MacDonald

It's four in the morning. Outside a Tenderloin hotel several hookers, shoulders hunched against the cold, pace nervously back and forth and glance about impatiently, looking for a prospective john or anxiously sizing up a plainclothes cop. Pedestrians — vice or narcs? — stroll casually by. A small-time dealer on a skateboard swoops around the corner speeding towards the consummation of a deal.

A man in full drag rattles the door to the hotel. The clerk buzzes him in, and he hurries over to the desk to ask from the depths of his mezzo voice, "Can I have some condoms." The clerk reaches into a drawer and gives him a handful. The man asks for another, "Just in case I'm lucky." The clerk arches an eyebrow but obliges.

The man starts to leave, then turns back and asks, a worried frown threatening to shatter his make-up, "Do you have any bleach?" The clerk opens the drawer again and pulls out a

two-ounce bottle of laundry bleach. The man smiles sweetly and asks for another "for my girlfriend." Again the clerk obliges and says, "Be sure to clean your socks." The man drops the bottles and the condoms into his purse and, hurrying out, calls back over his shoulder, "Honey, I've got the cleanest socks in town."

The clerk goes through the same scenario several times a night, as do other hotel clerks, prostitutes and IV drug users throughout the Tenderloin. The scenario represents a recent addi-

tion to the cultural repertory of the city's premiere free trade zone in sex and drugs.

Free condom and bleach distribution began last year under the guidance of the Mid-City Consortium to Stop AIDS after the San Francisco Department of Public Health determined that the "second wave" of the AIDS epidemic was about to hit the city's IV users. In parts of New York and New Jersey, IV users already account for more than half of the cases of AIDS.

Encouraged by the success of educational programs which reduced the spread of new AIDS infections in the gay community to less than 1%, Mid-City and the DPH sought ways to save San Francisco from repeating the experience of the East Coast cities. Because HIV is transmitted primarily by sexual contact and contaminated needles, consistent use of condoms and clean needles will reduce or halt transmission in a threatened community.

Some brainstorming research by

Condoms and bleach are the most recent additions to the cultural repertory of the city's premiere free-trade zone in sex and drugs.

outreach workers at the Haight-Ashbury Drug Detoxification Project found that ordinary household laundry bleach, in the words of one worker, "blows the virus to smithereens." But would IV users use bleach and condoms? Workers who knew IV users felt certain that most users care about their health. Appearances to the contrary only reflected the distrust users feel about conventional authority. They habitually gravitate toward clandestine or unorthodox sources for health care and information just as they do for drugs — often the same sources.

Pilot programs in the Tenderloin and

South of Market confirmed the expectations of the outreach workers. Word of the programs spread rapidly among the targeted populations. As demand rose, Mid-City and the DPH determined to reach all of the city's estimated 20,000 IV users. But how to reach all of the furtive suspicious, often isolated members of that population? Enter Bleachman.

He's seven feet tall, maybe. His muscles bulge like Superman's. His blue, foam-padded tights accentuate his washboard abdomen. A huge "B" dominates his chest, but he lacks Superman's cape. His head is a white bleach bottle with eyeholes, and a smile-shaped slash seems to amplify and deepen his voice. He sets out from the San

with the street denizens killing time, coming down, going up or waiting to score outside the porno shops, the porno theatre, the corner grocery, the bar, the bookstore. A Lutheran missionary from Frankfurt, vacationing in San Francisco, tagged along with a Polaroid camera and gave one-of-a-kind photos to residents who wanted to be seen with an arm around Bleachman's waist. Outreach workers handed out scores of condoms and bleach bottles. Progress up Eddy was slow: two blocks in 20 minutes.

At Eddy and Jones, the street population thinned out and Bleachman and his retinue, all of them wearing official Bleachman T-shirts (available online to outreach workers and volunteers),

Bleachman and his retinue move with precision, generating maximum enthusiasm for his tours.

Francisco AIDS Foundation on Valencia Street, site of his mythic conception and birth, each Saturday morning to seek out his special proteges in the South of Market, Mission, Upper Haight and Polk Street areas.

Last Saturday, Bleachman had a rendezvous with the Tenderloin. Preceded by a small group of volunteers and outreach workers who plastered the streets and shops of the area with Bleachman's picture, the Man of Chlorine turned up, just a mite late, at the Ambassador Hotel on Mason and Eddy.

In a neighborhood where necessity sometimes dictates that wardrobes are assembled from the leavings at the laundromat and no garb is too bizarre, Bleachman commanded the smiling, awestruck approaches of toddlers who reached out to confirm the apparition with a tentative touch. Adults were less tentative in their appeals for condoms and bleach.

Bleachman obliged them all, of course. Then stooping low to clear the lintel, he entered the lobby of the Ambassador. Word spread quickly through the 150-room building, and the lobby filled with residents who came to enjoy the spectacle and hear the brief simple instructions on how and why to keep

lined up for the benefit of a photojournalist covering the event for an international news agency based in London. The photographer left after taking several group pictures.

Bleachman crossed Jones Street and entered a new population. Eddy from Mason to Jones is speed country; crack dominates the street from Jones to Hyde. The two populations relate primarily by mutual aversion.

Bleachman's advance crew of outreach workers and volunteers prepares for the weekly sorties from the AIDS Foundation offices with an hour-long training session. The day's route is outlined on a map. A few minutes of role playing rehearses the scripts to be used when asking merchants and shopkeepers to display the colorful Bleachman posters which show how to clean a needle.

Outreach workers then describe what to expect on the street, take questions from the volunteers, and bring up any new problems that may have arisen on the last sortie, such as how to explain to a small child just what Bleachman is doing out there. Details of posterage are explained. Dealings with the curious, the indifferent and the hostile are reviewed (if they're hostile, keep moving). In general, merchants and hotels cooperate cheerfully. Last Saturday was no exception.

The advance crew then leaves the foundation offices together. They emerge from the building at 333 Valencia Street and take the bus to the part of town targeted for that day.

As they wait for the bus, they are watched by curious onlookers from the crack-infested Valencia Gardens, the scene in recent weeks of open combat between uniformed police and teenage crack dealers and users in which both sides sustained injuries. But even in the wake of that combat, residents of the project welcomed Bleachman when he toured the area two weeks ago.

Les Pappas, the AIDS Foundation's campaign coordinator who dreamed up the idea of Bleachman, finds that the character has almost universal appeal. The response of the Tenderloin to Bleachman, Pappas told the *Sentinel*, was typical. Even Sixth and Mission, an area so fragmented and down on its luck that few regard it as a neighborhood, responded enthusiastically, just like other parts of the city, according to Pappas.

The practical limits of the Bleachman campaign, Pappas thinks, are determined by the AIDS Foundation's ability to make grass-roots connections with IV drug users before going into a neighborhood. So far CHOWS (Community Health Outreach Workers) from the Mid-City Consortium have established those connections and accompany Bleachman on his tours. Projects in relatively insular communities have not yet been approached, but Pappas believes Bleachman's campaign will soon reach all neighborhoods and enclaves in the city. ■

Members Retreat into Private Session Charges Fly at Shanti's Board Meeting

by Charles Lineberger

The press crowded into Shanti's monthly board of directors meeting on Tuesday, April 26, to hear the board get the official word from its attorney on the legal actions that have been filed against the AIDS support organization. At the same time representatives from the city's Latino community charged that Shanti is ignoring the spread of AIDS in the minority communities.

"I haven't seen any answer from Shanti to the complaint from the Human Rights Commission," board member Dr. Shelly Fernandez told Shanti director Jim Geary at the meeting, "and I don't understand how you can answer that complaint on behalf of Shanti without discussing it with this board. There hasn't been a meeting of the board [since the complaint was filed]. What I'm concerned about is whether the charges are against the Shanti Project or just against Jim Geary."

Shanti's attorney John Salazar responded that the charges were against the Shanti Project. Said Salazar, "So

a little more hurt and pain, then we all just have to face it."

Fernandez used the occasion to express concern that Shanti's financial records were not explicit enough in defining whether grants Shanti received for specific purposes came from corporations or individuals.

Shanti finance director Jess Randall responded, "The amount that is restricted is so small that I didn't feel it was important to separate it out."

However, a glance at the "Financial Statement Report [on] Noncity Income," which was given to board members at the meeting, showed that last December, alone, more private

"The staff will be putting together a plan to improve our public image, how to boost our image in general in the community."

— Jim Geary

grants came into Shanti as restricted grants than as unrestricted. In December 1987 Shanti received \$45,700 from noncity sources in restricted grants. That same month Shanti received \$3,000 less in noncity unrestricted grants, or \$42,000.

Fernandez then mentioned the recent hiring by Shanti of a white male to take the place of Bea Roman as the agency's development director and brought up the Human Rights Commission's allegation that Shanti is not hiring enough women and minorities. Said Fernandez, "I just want to express concern again that we are still hiring white males. Are there no minority candidates, no women candidates? Do we really have a commitment?"

Geary responded, "That is part of the Human Rights Commission's investigation in terms of looking at our hiring. Women and minorities were looked at for all positions, but we went with the best candidates."

Geary noted, "The staff will be putting together a plan to improve our public image, how to boost our image in general in the community. Greg Day

and Holly Smith will be working on that." And then alluding to a spate of letters critical of Shanti which have appeared in the *Sentinel*, Geary added, "A lot of people don't read the *Sentinel* and aren't even aware of the letters published there, and we want to take a very aggressive stance vis-a-vis our public image."

Before the board went into executive session, Dr. Ramirez talked to the *Sentinel* about his concerns over Shanti. Said Ramirez, "It's not news to us that there is a lack of services for women and



Let's hear it for a little leg action: (Above) Enthusiasm continues to build for the AIDS Bike-a-Thon scheduled for May 14. Volunteers can call 771-0677. (Below) San Francisco FrontRunners hone their skills in preparation for a car wash to benefit Gay Run '88 and the AIDS Pledge Run. The car wash is Saturday, April 30, from 10 am to 5 pm, at the Duboce Triangle Union 76 service station.

minorities at Shanti. There are no bilingual or bicultural services. Therefore a lot of people who are monolingual don't feel they can get good services here because they don't feel they can talk to people at Shanti."

"Shelly Fernandez brought up the hiring of minorities, but they just brushed over it," said Ramirez. "The services now are geared toward whites and that's good because there are so many of them with AIDS — but plenty of minorities are also getting AIDS. And I don't think they welcomed us.

The fact that there is going to be a closed executive session means that they don't want our input. The only way we'll hear what happened now is through gossip and leaking."

Ramirez added, "Are we talking about image or real problems? Shanti gets \$1 million from the city. That's taxpayers' money. So they are not doing us any favor. This is something long overdue."

Geary did not return *Sentinel* phone calls to comment on Ramirez' remarks. ■

AIDS & ARC SWITCHBOARD

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Free Workshops for Care Givers

Free workshops for friends and family taking care of AIDS and ARC patients at home will be offered in May. The five-session series, sponsored by Home Care Partners, is an intensive practical training program with an emphasis on sharing and discussion. It was developed by a group of friends to answer the major questions they themselves faced when caring for someone.

Topics will include medical problems, drugs and side effects, alternative health resources, legal affairs, community agencies, coping with dementia and home safety guidelines. Speakers/demonstrators will include physicians, nurses, a social worker, lawyer and advisor on memorials. Speakers include Dr. Patrick Swift, a resident radiation oncologist; Dr. Samuel Tucker, a

psychiatrist; and Richard MacIntyre, RN. Speakers have been sought with both professional and personal experience with AIDS.

Home Care Partners was founded by Scott Jones and Celi Phillips, and its workshops are based upon their personal experiences of providing at-home care for AIDS patients. The organization is modeled after I Can Cope, an innovative program operated by the American Cancer Society for the families of cancer patients.

A unique feature is a hands-on, home-nursing session with a bed and equipment at hand. Bedbaths, turning, massage and bedmaking will be demonstrated. Another session will outline a method for recruiting your friends and organizing your calendar to provide

around-the-clock bedside care without going nuts. Participants will be given a master list of community resources. The emphasis is on helping patients, and the people who help them, become comfortable.

Home Care Partners is seeking help in obtaining photocopying, printing of brochures and fliers, and typing. An experienced grantwriter is also needed. Nonprofit status is being filed for, meaning contributions will be tax deductible.

The first workshop series will meet May 16-20 from 7 to 10 in the Medical Center of the University of California, San Francisco. Preregistration is requested. For information and registration, call Scott Jones or Celi Phillips at 824-3269. ■

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UNVARNISHED ART

When the Going Gets Tough, Agnos Refuses to Budge

by Tim Taylor

"You shudn'a dunnit babe," Mayor Agnos says several times at the start of a 45-minute conversation in his City Hall office. "This is a war, and in the middle of a war you don't blink." The subject attracting Agnos' ire is the Olympics and his reference is to a column I had written a week earlier. It suggested a possible truce could be arranged in that *sturm und drang* by repealing the supervisors' pro-gay resolution in exchange for an agreement to remove the pro-Olympics ballot initiative from the June ballot.

know you're going to quit halfway through."

Agnos points to the pattern of controversial issues in this city — the Olympics, homeporting the USS *Missouri*, and AIDS — in which gay civil rights have been an expendable commodity to some in the larger community. "We must be strong, firm and clear on what it is we stand for. And not back down, because that's seen as weakness," he says. "It's seen as a lack of conviction. And that's not what I feel."

This is part one of a two-part series.

The idea was a lot of bunk, Agnos says, as he launches once again into the Olympics fray. With an undercurrent of exasperation he says several times, "You've got to keep your eye on the ball," making it plain he has the stomach to play political hard ball even if no one else does, and he has no intention of backing down from a fight when he believes principles are at stake.

"You say, well, the Olympics isn't worth making a stand on. So you let that one slide. And you lose some ground. When it gets heavy duty on AIDS and we feel the pressure, we don't make our stand there, and pretty soon there's no place to make a stand. And that's what this issue's about."

Then Agnos speaks slowly, emphasizing each word for maximum effect. "You've got to make a stand every time." As he lets the words sink in, he adds, "Sure it's uncomfortable. You think I enjoy it. You know the beating I've taken out there?"

Perhaps because of that beating he has little patience with Monday morning quarterbacks who want to rethink the strategy once the heat is turned up. Agnos is clearly rankled by cracks in the gay ranks, citing Mary Dunlap's support of Prop. M, the Olympics ballot initiative (and continually jabbing away at that column). It doesn't help that a recent poll suggests that upwards of 40% of gay people may vote for Prop. M.

PHOTOS BY MARC GELLER



"I happen to believe that gay rights is the most unpopular civil rights issue of all time because it involves sex rather than skin color or ethnic background."

anybody.

"If it's not worth fighting for, don't start the fight. Don't start the fight. But once you do, if you know what you're getting into, stay with it, because [otherwise] those oppressors out there

He continues, "You must take on oppression every time it rears its ugly head. In this case it was the Olympics. The next case it might be, who knows?... which is why the gay community has to be very clear and un-

equivocal in its understanding of what this is all about. It's not about the Olympics. It's not about the *Missouri*. It's not about AIDS. It's about them. Them."

How is it that the City of St. Francis, with a bawdy past of which the gay mecca is only a chapter, could so easily shed gay human rights when public policy questions arise?

"In this city, unfortunately, people have been, I think, seduced by an air of tolerance, an appearance of acceptance," Agnos says. "But the struggle

But raise the basic economic questions like the *Missouri* or Olympics — where the specter, real or imagined, of jobs or fiscal payoff exists — and Agnos says the fragile thread of tolerance snaps.

The son of Greek immigrants launches into another soliloquy recalling the Day of Remembrance in Japantown last February where he saw Japanese break down "as they recalled 40 years ago the shame and humiliation and the pain of being uprooted from their homes and from their businesses, their jobs, and



"Should one of my sons turn out to be gay someday, I want him to look at me and say, 'Dad, what did you do about [discrimination] when you were a politician?'"

going on every day, every week. We must never lose sight of that. Never. And I think some people do because it's not easy to stand up every single week." To Agnos the thin veneer of tolerance is a mask, and San Francisco is not the Millennium.

"Sure people are tolerant when it comes to Halloween," he scoffs. "Hey, that's nice. Let everybody get dressed for Halloween and we can let the people walk down Castro Street. Okay, we can accept that."

being shoved into American concentration camps.

"We found out in 1942 what this tolerant city thought of Japanese people, as we did throughout the West Coast. We said, 'Put them in concentration camps' because of racism. Nobody stood up at that time."

Several times in the discussion, the issue is framed in terms of Agnos' questioning whether he would have passed the test of the times, would he have

Continued on next page

Continued from previous page measured up or faltered with them.

"What would I have done in 1942 as mayor of this city? Would I have said, like the mayor did at that time, 'Put them away'? Or would I have said this is the wrong thing to do, these are our friends and neighbors? ...

"What are we seeing [today]? Congress is passing bills to repay them. Right? We're passing resolutions. All the politicians line up to come in with their resolutions to say this was awful.

convinced you're on the team.

In that regard, sitting with Agnos is much like being in a small room with that paramount ethnic politician, Mario Cuomo. If Agnos is rougher around the edges — lacking Cuomo's philosophical (some say pedantic) touch — he still possesses that same raw will to have his view dominate in a conversation.

There is in Agnos a similar use of hands, the same magnetic draw into his



"You must take on oppression every time it rears its ugly head. In this case it was the Olympics. The next case it might be, who knows?"

And we're ashamed today. Well, the test of conscience is not 50 years after the fact. The test of conscience is when [the issue] is before you. Like the Olympics is before us; the *Missouri* is before us. I'm not saying they're the same as the internment order of 1942, yet. But in proportion it's the same principle." When Agnos gets his momentum on a topic he proselytizes with the intensity of a preacher saving souls. He wants you to "get it." And he's relentless in hammering home his point until he's

sphere, the conspicuous pride in his ethnicity and the bulldog determination that also compels Cuomo to convert his opponents.

Agnos says, "Maybe it's ironic coming from a straight man, but you have to keep your eye on what the struggle is all about. The struggle for the gay community has not been won in this city. It has not been won."

"I happen to believe that gay rights is the most unpopular civil rights issue of all time because it involves sex rather

than skin color or ethnic background. That adds an overlay that is hard for the ordinary person."

So why does Agnos, the straight politician with an inevitable eye to the mechanics of winning elective office, invest hard-earned political capital in such an unpopular cause? He returns, again, to the test of conscience and the need to measure up.

"You can't blink if you believe it," he says. "I believe it. It's no different than what I remember in my own life being treated differently because I am Greek."

He describes the aversion of neighbors to him because of his different religion, funny last name, unorthodox food. "So people didn't want me to date their daughters. Whether it's against gay people, black people, Greek people, whatever. You're asking me why. Because it's a principle I believe in."

The gay people Agnos has known have all described to him the agonies of coming to terms with a different sexual identity, and he has witnessed the different paths people take with that phenomenon; the trauma of coming out, the episodes of public sex in bathrooms as repressed needs bubble to the surface, the alcoholism of those who can't make a healthy adjustment, and the fulfilling lives of those who do.

Again, the preacher kicks in. "What our goal has to be is to have a society where people can be who they want to be without those kinds of agonies."

And again, there is the test of conscience. Will he measure up? What will history say about him as a politician? What will his family say?

"Should one of my sons turn out to be gay someday," Agnos says, "I want him to look at me and say, 'Dad, what did you do about it when you were a politician?' And that's it."

Next week Agnos talks about AIDS, lesbian and gay health, the city budget, homophobia and the quality of gay politics, and his endorsement of presidential candidate Michael Dukakis.



Gearing Up for Bay to Breakers

The Heal AIDS With Love Centipede will make another appearance at the annual Bay to Breakers marathon May 15. Breakers is the world's largest foot-race, an opportunity for thousands of fun-crazed Bay Area residents to descend upon the ocean in lemminglike fashion. In true "any reason for a party" form, centipedes offer more frivolous runners the chance to dress up in costume and run as a unit in the race. The Heal AIDS With Love Centipede is a way to help raise public consciousness about AIDS in a light way. To find out how to join the centipede, or participate in pre- and post-race festivities, call 621-4284.

HEART OF THE BAY

VOLUNTEER OPPORTUNITIES

Project Open Mind, a lesbian and gay coalition for educational improvement, is looking for people to address and monitor lesbian/gay concerns within the educational system. Our initial project is visiting SF high school principals to survey current practices regarding lesbian/gay issues. Orientation is scheduled for May 19 from 6 to 8 pm. Call Chris Nunez at 387-9981. Our approach is broadly based, and we are also seeking volunteers to work with us in addressing other aspects of education. If interested, contact Richard Carrazza at 621-6393 for more information on Project Open Mind's general meeting May 11.

The Heal AIDS with Love Centipede is looking for men and women to run in its third annual appearance in the Bay to Breakers race May 15. Runners of all abilities are welcome to join the SF FrontRunners practice at Stow Lake Boathouse every Saturday at 9 am or call Peter Trevino at 621-4284 for more information.

The AIDS Day Care Services Center is looking for volunteers for typing, general office duties and data entry (MacIntosh). A minimum commitment of four hours a week for six months is required. Contact Sharon Fluet at 391-2555 during regular business hours.

The Godfather Service Fund is looking for people to visit and provide personal services to PWAs in city hospitals (reading, writing letters for them, cutting hair, giving massages — virtually any sort of personal service that might be useful to someone who is hospitalized). Contact Tony Trevino at 558-8100 or 552-6383 for more info.

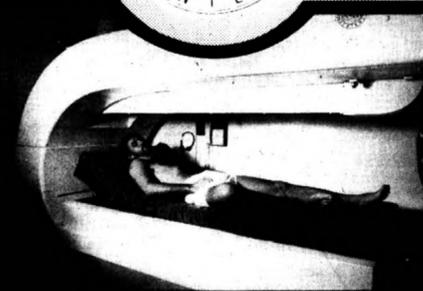
The San Francisco FrontRunners are looking for people to help with GayRun '88, July 24 in Golden Gate Park. People are needed to help control water, water stations, refreshments, etc. For information call Alan Miles at 563-8857 or Mike Ruth at 563-4372.

Community United Against Violence (CUAV) is looking for a number of volunteers to do a number of jobs in its multifaceted programs. If you're a good typist or word processor (IBM-PC using Wordstar), you can help in CUAV's offices typing letters, preparing drafts of grant proposals, typing minutes, etc. Two volunteers are needed in CUAV's domestic violence project to solicit donations from merchants. And five to ten volunteers are needed to give presentations in the public schools on "Demystifying Homosexuality." People of color are especially encouraged to apply. Contact Jill Tregor at 864-3112 during regular business hours for more information.

The San Francisco AIDS Foundation is looking for volunteers through May 28 to work on Saturdays as street outreach workers on the foundation's "Bleachman Campaign" to post flyers, distribute brochures and help distribute bleach and condoms. Contact Irene Wysocki at 864-4376, ext. 2051, during regular business hours for more information.

The Lyon-Martin Women's Health Services, the city's only nonprofit women's health facility that provides general medical care for women by women, with a special sensitivity to lesbian health care needs, is looking for ten special projects assistants to work two (or more) hours per week for at least a three-month period to help with direct-mail fundraising, staff special events, mailing list updates, and also to help prepare the service's "Safe Sex Kits for Women." Call 641-0220 for Jennifer Kennedy during regular business hours.

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Congress Hears Testimony on Hate Crimes

In detailed testimony before Congress on April 12, the National Gay and Lesbian Task Force (NGLTF) urged Congress to make violence motivated by bigotry a fiscal priority in 1988. Testifying before the House Appropriations Subcommittee on Commerce, Justice and State, NGLTF Antiviolence Project Director Kevin Berrill called for funds to be earmarked for the National Institute of Justice (NIJ), the research arm of the Justice Department, to initiate a major effort to improve the criminal justice system's response to crimes of bias.

Berrill described the "epidemic" of antigay violence and noted the dramatic increase in reports of violence against Arabs, Asians, blacks, Hispanics, Jews and Native Americans. "These crimes undermine the very basis of our pluralistic society, our rights to freedom of speech, freedom of assembly and freedom of association," Berrill said.

In his testimony, Berrill described a 1987 exploratory study on bias crime

sponsored by the National Institute of Justice as "a groundbreaking achievement." The study, which examined crimes based on race, religion, sexual orientation and ethnicity, concluded that hate crimes are widespread, that such crimes are devastating to victims and their communities, and that the criminal justice system has not responded adequately to hate crimes.

Berrill urged that money would be earmarked for NIJ to conduct a follow-up study on hate violence that would highlight successful law enforcement programs and offer guidelines for criminal justice agencies to respond to such crimes. He also cited letters signed by 61 members of the House of Representatives and 13 senators urging that NIJ support this research on hate violence. These letters were circulated by Rep. Nancy Pelosi and Senator Brock Adams at the request of NGLTF. ■

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Kids on the Street: Nowhere to Go

San Francisco, open your Golden Gate: You make no stranger wait outside your door. — Gus Kahn

Despite the rosy and self-congratulatory lyrics of the song, perhaps some 2,000 young strangers wait outside the firmly shut door of our city each night, locked out of "the city that knows how" on street corners, in darkened doorways, in alleyways or abandoned buildings for any kind of shelter.

Most of these kids come from homes where they were routinely beaten by abusive parents. They have run away for the sanctuary that has been the promise of our city since its beginnings. Many are gay. You can drive up and down Polk Street all night long and see them, waiting for the miracle that's supposed to happen in our mecca.

For most the only "miracle" that will happen is a john who'll pay them a few dollars for a blow-job and maybe some crack to get them high — if they're "lucky," that's all they'll get from the transaction. Addiction to metamphetamines is alarmingly high among teens, and AIDS is increasing among urban young people at a disproportionate rate.

There are only some 40 beds available to these kids through such agencies as the Larkin Street Youth Center and Covenant House. The tireless commitment of such organizations to helping young people is inspiring. But inspiration alone will not solve the problem. The rest of these kids must shift for themselves as best they can. And the best many can do is grim by any standard.

In August 1984 the Social Services Commission committed the city to undertake a "comprehensive effort to deal with the 1,000 to 2,000 homeless teens" in San Fran-

cisco. It is now almost four years later and little has changed in this deplorable situation: little, that is, except the numbers are perhaps a little higher and the problem more desperate.

It is time — and past time — to ask if this situation cannot be more effectively dealt with; to ask if our city cannot do somewhat better with the limited resources at our disposal to address this tragedy in the making; to ask whether, in fact, we can continue to make these young strangers wait outside our door any longer.

Marshaling Our Forces

The March on Sacramento May 7 comes at a critical juncture in our battle with the political forces that surround AIDS in California. With the LaRouche initiative on the June ballot and some 140 bills in the state legislature that in various ways undermine the civil liberties, the dignity and indeed the hope of our community in effectively fighting this disease, it is crucial that we once again marshal our forces as we did in the National March on Washington.

The list of endorsements for the March on Sacramento alone is an impressive mustering of support by politicians and activists throughout the state, and the presence of Jesse Jackson in Sacramento gives our actions there a national attention that is important in convincing legislators and the citizens of California of the urgency of our concerns.

But the best of endorsements and the presence of Jesse Jackson are not, in themselves, sufficient. The March on Sacramento must have the strong, visible force of our community clearly present.

And the only way that's possible is if we are there by the thousands on the steps of the Capitol at noon on May 7. ■

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POINT OF VIEW

ANONYMOUS

An Invitation to Death

Last January, the Journal of the American Medical Association reported the case of Debbie, a pain-wracked young woman who was close to death. A physician who was summoned to her bedside in the early morning hours interpreted her request to "get this over with" as an appeal to end her life.

Although he was not her regular physician — in fact, he had never seen her before — he complied with what he took to be her wish and administered a lethal dose of morphine. Published anonymously, the report aroused a storm of controversy in medical circles, among ethicists and in the mass media.

The case of Debbie occurred fortuitously at a time when, in psychotherapy, I had been examining a similar incident in my own life. When I was eight years old — more than 40 years ago — I chanced to be present at the bedside of my grandmother when our family physician gave her a lethal injection. She had been comatose for some time as the result of a massive stroke.

The doctor and my mother became aware of my presence only after the hypodermic was removed and the doctor had commented to my mother, "That will ease her on her way. She'll be gone by tonight." And she was.

His words have remained emblazoned in my memory and in my mother's, who has repeated them to me

on several of those occasions when she has been overwhelmed by memories of that moment in our lives.

In the context of psychotherapy, my concern centered more on the consequences of that event for my family than on the ethical questions. For me personally, it was something of a disaster. In the minds of my parents and my grandmother's eight children, I was a witness to something that, in law, amounted to murder.

At the very least, they gave their tacit consent. My grandmother had been a burden to her children and their families even before her stroke. The family as a whole had suffered severe poverty both in their native country and later in the industrial Northeast.

At the time of my grandmother's death, however, they were experiencing for only the second time in their lives a burst of prosperity. Like most people at that time, they recognized that their jobs were generated by the war economy, and they fully expected hard times to return once the war ended. My

not so much to me as to the relationships between me and the rest of my family.

And to my mother. Following the death of my grandmother, my mother entered a period of chronic ill health, which — I am now convinced — was at least partially caused by the emotional burden she carried for having been involved in an irremediable act. Her health went into crisis four years later when I began to show unmistakable and rather scandalous signs of being gay.

To them, gay sexuality meant a pathology that could best be explained by the supposed trauma of sharing their dangerous secret. My mother's recognition of my sexuality brought on a life-threatening attack of hypertension.

Although therapy directed my attention to my grandmother's death and its effect on my life, the case of Debbie forced me to broaden my concern and consider it in the contemporary context of the euthanasia debate which, partly as a consequence of the AIDS epidemic, has arisen in the last two or three years.

I have to ask myself now whether we can even surmise what my grandmother may have understood about what was transpiring around her bedside on that day. Have we enough insight into the comatose state to reconstruct the subjective experience of a helpless lost soul receiving overly anxious care from a burdened family?

Of this, however, I am certain: neither family nor loved ones nor medical professionals should ever be allowed to initiate the decision to end a life. Only the person whose life it is that right, a right denied my grand-

mother. The circumstances of my grandmother's death point also, after almost half a century, to the economic pressures which make euthanasia seductive for families and, above all, for patients, who too often feel some guilt for expensive, protracted and ultimately futile treatments and care.

The medical profession, I believe, must do more than condemn euthanasia. It must take the lead in demanding that the costs of medical care — adequate and accessible medical care — be borne by society as a whole.

I understand the dread and fear in our community which tempt us to support legalization of euthanasia. I think I can also understand the frustration of the medical community, especially its younger members, as AIDS defeats them time after time. Yet I cannot help wondering whether a genuine sense of compassion is not leading us into issuing a less than compassionate and terribly subtle invitation to gay men and IV drug users to die quietly, quickly and cheaply.

Although the case I have presented here would, in the hands of even a mediocre polemicist, lead to the conclusion that legal euthanasia could have prevented much of the suffering I have alluded to, I draw a different conclusion: the consequences of euthanasia for the survivors are terrifyingly unpredictable. Perhaps it is better, especially in our current circumstances, to leave things as they are.

The author requested anonymity to protect the privacy of participants in the story who are still living.

CITISENSE

TIM TAYLOR

Turning the Corner on Homelessness

One of the tawdriest legacies of the Feinstein reign — warehousing of the homeless in fleabag, one-night-stand hotels — may be on the verge of collapse. With little fanfare, but in a move that will shake the foundations of a lethargic city policy, Bob Prentice was appointed last week the mayor's homeless coordinator.

Heretofore, Prentice has labored deep within the bureaucracy of the health department, a singular voice of reason in crafting policies to develop stable, permanent low-cost housing solutions to homelessness. His initiatives, paradoxically, were as well respected as they were widely ignored. His voice was often stifled.

The prevailing thief of the Feinstein capos was to avoid at all cost the development of stable accommoda-

tions of the city's streets. And the city's residents grew increasingly exasperated by the growing presence outside their doors.

Increasingly, the ranks of the homeless included a subgroup of society's most vulnerable — people with AIDS and ARC. Prentice saw the growing dimensions of the problem, estimating that more than 400 people with AIDS were roaming the streets while only a handful of permanent beds were available to house them. And he knew that stable housing was a basic principle of sound health policies.

He rallied against a city policy, executed by the Department of Social Services, that wouldn't accommodate this new group.

Now Prentice is the boss of the people who formerly ignored him. They can no longer slough off the policy changes he envisions.

Prentice is indignant at the wasteful city spending practices that tolerates the hotel operators, and envisions a transition that makes the city less dependent upon their "services." The transition will take time, but finally there's hope, for the first time, that it will be made.

He also helped bail out the AIDS/ARC residential program operated by Catholic Charities after the Department of Social Services hopelessly screwed it up. It took time, but it was rescued from the clutches of a homophobic manager of a dingy facility, and is moving to a clean, well-kept building in the Western Addition.

Prentice may feel like he's jumped out of the frying pan and into the fire. His roots are in the nonprofit, grassroots community and he is uncomfortable with the bureaucracy. His discomfort may be our salvation in tackling the problem.

The enormity of the job has humbled others before him. The Health Commission, in a burst of well-meaning compassion, passed a resolution last fall calling for health officials to develop a master plan for permanent housing solutions, hoping to make the plan available to the mayor-elect in January so he could "hit the ground running" the first day he took office.

Then, in February, the commission wimped out, passing a new resolution asking that the plan be coordinated in the mayor's office, instead. So much for grandiose expectations.

Now, finally, common sense may prevail, and for the first time it may emanate from City Hall.

C'mon Down

The March on Sacramento is building steam, and organizers are hoping the city will be swamped with people mad as hell and unwilling to take it any more.

Numbers-counting politicians are also likely to be keeping a keen eye on the turnout as they consider the 148 AIDS bills currently in the legislative hopper.

Doolittle isn't as noisy as he was last year, promoting his regressive AIDS legislation. The low profile may only make him more dangerous.

Saturday is the main event, but it comes accompanied by a plethora of ancillary demos, rallies and block parties. Politics may be the main course, but a generous helping of entertainment will also be served.

Jesse Jackson plans to show, but Dukakis is sending his son John. Seems Mike and Kitty plan to keep a rendezvous with a long-planned vacation.)

Local Hero

Leonard Matlovich plans to move this weekend to Los Angeles. The stairs at his 18th and Castro flat are getting too much for one of the city's preeminent PWAs who has tackled the epidemic. His move is a great loss.

LETTERS

Reverse Ageism

To the Editor: As a good-looking, socially active, 24-year-old gay man who has attended many BOY Party-type events, I deeply resent several of the points made in Marc Breindel's article, "BOYS Will Be Boys" (Sentinel, 4/22).

First, it angers me that Mr. Breindel characterizes persons under 30 as vacuous, self-serving, prissy jerks. It is unfortunate that this opinion is life in our community. Ageism is the primary reason our community has little sense of heritage.

Second, Mr. Dhong's opinion that "We aren't involved [with AIDS] at all" is pathetic. Fortunately, my age group has been educating itself on healthy sex. We have lost fewer people in their early twenties to AIDS than some other age groups, but AIDS affects everyone. I feel sorry for anyone who cannot grasp that point.

Third, not all of us wish to "fit in to society." How can we fit into a society in which we cannot acknowledge our same-sex lover for fear of incurring its wrath. This urge to "pass" has always crippled any struggle for rights.

Christopher Michael Thorne

Life Deniers

To the Editor: I know you folks blend an eclectic mix of topical subjects from various parts of our community, but you really blew it with "BOYS Will Be Boys." Somebody ought to inform these juveniles who took the punches and beatings for them back in the '70s so they could play out their immaturity and denial with as much guilt and self-loathing as they display

in the article. Please deliver us from twinkies! They have nothing that I want. To deny life is to die not having known what it is to live.

Jimmy Crotty

A Boy Among Men

To the Editor:

There is now doubt that BOY party founder Ben Dhong has done an excellent job creating an alternative to the San Francisco gay bar scene as reported in Marc Breindel's article "BOYS Will Be Boys." However, while Mr. Dhong understands some of the social needs of a younger generation of San Francisco gays, I find his views on their politics callous and shortsighted.

Ben Dhong makes several statements about the attitude of gay men who frequent his parties. Among other things he is quoted as saying "AIDS is out there, but we aren't involved at all." Mr. Dhong's smug attitude toward a disease that has taken the lives of nearly 3,000 San Franciscans of all ages and infected thousands of others is offensive. The gay men with AIDS today are the ones who created a San Francisco where a new generation of gays will have the freedom and power to reach their full potential.

As a 23-year-old gay man, I hope that the leaders of my generation have more vision, hope and compassion than exhibited by the premiere BOY and his followers.

John Beattie

BOY Coordinator 'Shocked'

To the Editor:

As the coordinator of the BOY Party, I was shocked by Marc

MISE EN SCÈNE by Anne Hamersky



BROTHERS

Breindel's article "BOYS Will Be Boys," — not because of its criticism of the BOY Parties — such debate is healthy and welcome — but because comments attributed to me in the article do not reflect what I said or meant.

At every point in the article, my comments are either misquoted, taken out of context, or misinterpreted by the reporter to fit into his editorial conclusions. The result is that my original comments are distorted into outrageous misquotations — perfect for selling papers, but unfair and irresponsible journalism.

I would like to clarify some points of what I did say:

I said to the reporter that it is a shame that younger gays aren't as in-

involved in the fight against AIDS as they should be. I did not say that we young people are somehow above the problem, as the article implied, but rather that I felt that young people are not playing a big enough role in fighting the disease.

The reporter portrays me as having avoided a particular BOY Party AIDS fundraiser — therefore giving the impression that I wanted to be removed from the AIDS issue. Your reporter's conclusion is completely baseless. I was less than enthused only about this particular fundraiser — because I strongly felt that paying \$20 and renting a tuxedo would make it economically inaccessible to most young people — that it would be using AIDS for social dress-up and

prestige, and most importantly, that it would not raise enough money for AIDS.

I said to the reporter, and believe, that the fight for gay rights in the '70s required a certain militancy to wake up the establishment and create a stronger sense of gay identity. It was, after all, the black and Hispanic drag queens of Stonewall, who did much more for gay advancement than the closeted, white preppies. I believe that the best way to win gay rights in the '80s does not require the same tactics as in the '70s. The reporter unfortunately twisted this around to imply a personal attack on, and "rebellion" against, the gays of the '70s. This does not reflect what I said, or believe

Continued on page 12

CAFHARTIC COMICS

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



AT THE COURTHOUSE

KEN CADY

New York Law: Part I

Closet Doors Opening for New York Lawyers

When a New York jury deadlocked last week in the trial of two men accused of killing a police detective, the mother of the victim jumped to her feet in the spectator section and yelled to the jurors, "Just remember one thing! They killed him! They killed him!"

"Yeah, you were there," a defendant, Federico (Fritz) Giovannelli, retorted from the defense table 15 feet away.

Mrs. Venditti, the victim's mother, screamed at him in Italian. The 56-year-old man replied in Italian,

Then, as reported by the *New York Times*, the victim's wife leaned over the railing separating the spectators from the defendants and said, "Why? I just want to ask him why? Mr. Maltese, why did you do it?" she called to another defendant. Both women were then

"They don't treat me as the gay assistant and I prefer it that way. I've been judged on who I am and not on being gay."

— Evan Wolfson

growing more agitated with each word. Then, as defense lawyers struggled to keep him in his seat and one lawyer put a hand over his mouth, Mr. Giovannelli tried to rise, yelling in English, "She called my mother a whore! My mother is a saint! You couldn't walk in her steps!"

escorted from the courtroom.

If that scene were in a script from "LA Law" it would probably hit the cutting room floor. But according to Brooklyn assistant DA Evan Wolfson such events are not uncommon in New York courtrooms. He recounts one trial where a defendant threw a chair at him

and another where the defendant threatened him to his face in the courtroom.

Wolfson has been an assistant DA in Elizabeth Holtzman's Brooklyn office for 4½ years. Recently he was promoted to the homicide unit, traditionally a top spot for trial lawyers. He is the first openly gay man in a New York prosecution position.

His escape from the courthouse closet occurred shortly after he was fired. Since government attorneys generally cannot represent anyone other than the government, Wolfson had to obtain special permission to do free legal work on the side. He then petitioned his office for approval of his desire to become a volunteer for Lambda Legal Defense and Education Fund, a gay New York group similar to the National Gay Rights Advocates in California. It then became apparent that at least one of Brooklyn's 400-plus assistant DAs was gay.

Wolfson has taken on eight assignments for LLDEF, including a "friend of the court" brief on the *Hardwick* sodomy case in Georgia and another brief in the *Dronenburg* case where Robert Bork upheld the Navy's discrimination against gays.

Brooklyn at one time had two assistants open about their homosexuality. Lesbian attorney Rosalyn Richter left the office to take a position as an administrative law judge, leaving Wolfson the only openly gay assistant. Last August Manhattan district at-

torney Robert Morgenthau hired his first openly gay lawyer among over 600 staff attorneys.

For Wolfson, being openly gay has been without problems. New York DAs are restricted from partisan politics so he has not had to become involved in New York's gay political scene. He has, however, offered advice on several occasions to his boss on matters dealing

with Harvey Milk. On his desk he keeps a picture of his lover.

Since DA salaries in New York are considerably lower than they are in California, there is heavier turnover and thus more opportunities for gay and lesbian attorneys to apply for these jobs. Additionally, Holtzman's liberal operating methods have caused many of the old-line attorneys to leave her of-

Many thought Wolfson would meet some obstacles when transferred from sex crimes to homicide, the "macho" unit, but he says it hasn't happened.

with gay and lesbian issues within the office. "They don't treat me as the gay assistant," he says, "and I prefer it that way. I've been judged on who I am and not on being gay." His sexual orientation has never become an issue and he encourages others to come out of the closet. "I know there are other gays working in the office. I think that if they come out, it will help raise consciousness and awareness among others both inside and outside of the office."

Many thought that Wolfson would meet some obstacles when transferred from sex crimes to homicide, the "macho" unit, but he says it hasn't happened. "It's been no problem," he told the *Sentinel* last week. "After the *Hardwick* decision came down, I wore a pink triangle on my lapel. People asked 'what?' and 'why?,' but I didn't receive any negative response when I explained it." On his office wall is a pic-

ture for new jobs. According to Wolfson, the office "doesn't look for gays," but "it wouldn't make any difference if they are open about it in their application."

There were 585 murders in Brooklyn last year, compared to 417 in Manhattan, 365 in the Bronx, 293 in Queens and only 31 on Staten Island, so Wolfson is well placed to get in on some exciting cases. The most prominent gay-related case in the office, the alleged killing by the owner of New York's Uncle Charlie's bar of his lover, is being handled by another assistant. Wolfson does not look forward to seeing tragedy in his own community, but is ready to present a gay point of view when it happens. That point of view is becoming increasingly present, as next week's column updating events in the Manhattan DA's office will demonstrate.

At a March 17 military hearing, Lance Corporal Carrie Prusa and Private First Class Jill Harris, testifying under immunity, accused their respective drill sergeants, Sergeant Cheryl Jameson and Staff Sergeant Bonnie Ferguson, of committing homosexual acts.

Hearings for Captain Judy Gretch and Sergeant Mary Kile, two others accused, were scheduled for later dates in March. The hearing officer can recommend dismissal of the charges, initiation of administrative action or court-martial proceedings.

Students loyal to Umpierre are boycotting classes taught by a substitute. "We paid our tuition and signed a contract to take courses with her because she is an excellent professor who cares deeply about her students," said student spokesperson Maria Garzon. "The administration is not living up to its end of the bargain."

Utahans Protest AIDS Bills
SALT LAKE CITY, UT — More than 50 people lit candles and sang hymns outside the Utah governor's mansion Monday, March 14, to protest two AIDS bills passed by the state Legislature and awaiting the governor's signature.

Governor Bangerter vetoed the two controversial pieces of legislation on the testing and reporting of HIV carriers the following day.

"I basically support the concepts initially introduced in both bills," Bangerter said during a news conference. But the attorney general's office, he said, had advised that both had "serious constitutional issues."

HB 220 would have required people involved in auto wrecks and other medical emergencies to be tested for HIV and hepatitis B, either on request or by a court order secured by emergency services personnel exposed to blood or other body fluids.

The second bill required doctors and public health officials to report the names of people who tested HIV positive and mandated contact tracing.

Parishioners Stage Action for PWA
HOUSTON, TX — In the second public action in support of a horn player with AIDS who was fired from an orchestra at Houston's Second Baptist Church, a group of people wearing buttons, ribbons and other signs of support held a walk-in at the church's 11 am Easter Sunday service.

The *Sentinel* welcomes your letters. All submissions must be typed, double-spaced and no longer than 200 words. Brevity is a virtue. We reserve the right to edit according to our space needs. Please include your name, address and phone number for verification purposes.

LETTERS

Continued from page 10

in — for without the work and pain of discrimination of previous generations — my generation would not have the freedom we now enjoy and take for granted. As I told you reporter, if I had been "out" in the '70s, I too would have been militant in the gay rights movement.

These are only a few of the distortions and errors in the article; however, I feel they are the most important because such sensationalist reporting can only cause hurt and division within our community.

Benjamin B. Dhong

Dinosaur Politics

To the Editor:
Aaargh! The interview with Eileen Hansen (*Sentinel*, 4/11) illustrates

perfectly why lesbians and gays are apathetic about so many of our so-called "leaders."

If Hansen were as dedicated to uniting the lesbian and gay community as she is to being a malcontent, her value would be incalculable. Instead, she insists on playing the misanthropic harpy, wasting energy telling the gay (white male) community what bad boys they are. As with so many of the dinosaurs in gay politics, Hansen chooses the easy (and non-constructive) way out.

Those white gay males that Hansen derides are the backbone of a movement that has incredible influence in relation to the length of its existence. Do we white gay males need to strive for a more diverse cultural representation in the AIDS movement? Yes. Do we owe a debt of gratitude to those lesbians prescient enough to understand that AIDS af-

fects them as well? Absolutely.

But instead of discussing these issues with concern and hope, Hansen infers that women are collecting political chits for their AIDS work in some grim trade-off for thousands of dead gay men. Well, I've got news for Hansen. The lesbians I know doing AIDS work are doing it for more altruistic reasons than hers.

I will concede that gay white males are often insensitive to needs different than theirs. But I am offended that Hansen chooses to chide "us" in entirety. That is as wrong as me assuming that all lesbians are as insipid as Hansen's interview presents her to be.

Jeffrey S. Eperly

Possible Poverty

To the Editor:
Congratulations on your fine publication and its exceptionally thoughtful coverage of the contemporary arts. I especially enjoy Andrew O'Hehir's ongoing, structuralist-inspired analyses of the collapse of late capitalist society via popular cinema. I did, however, detect a certain failure of critical ideology in his recent review of *Babette's Feast*.

O'Hehir's charges of "escapism" and lack of serious content seemed both odd and intellectually naive. The film (and its literary inspiration) asks us to consider the relation of art to life, religion to spirituality and individual choice to happiness — among other considerably less abstract but equally valuable topics. These questions are then framed within a filmic context of great subtlety and stark beauty. If none of this is worthy of serious consideration, then — surely — the collapse has already occurred and it is time to abandon all critical, or artistic, endeavors.

It is also possible, I suppose, that O'Hehir's methodology contains a poverty of aesthetic feeling — and thus a blindness to great art in plain packages.

Erik Fulsang

Fettner Fan

To the Editor:
Thank you for the article by Ann Giudici Fettner. In the early years of

the epidemic, there was absolutely nothing like the series Fettner did for the *New York Native* on AIDS.

When people say the *Native* deserved a Pulitzer for its AIDS coverage back then, it's Fettner they're talking about. It was very exciting for me to see her byline in a local community weekly.

I hope you can induce her to write more for the *Sentinel*. To my mind, no other popular science writer has her acuity, wit, experience and plain old nerve. More regular features by Fettner would be not only a pleasure, but a service. (And of course, she could be in no better company than John James.)

Patrick Mulcahey

Greater Concerns

To the Editor:
Those of us who feel empowered by the PWAs who are and have been our Shanti clients are concerned with the possible effect on potential volunteers of recent press articles concerning Shanti.

The entity that is Shanti and the purposes which it serves in giving practical and emotional support to PWAs, their family and loved ones remains deserving of all of our support. We hope that all who are considering becoming volunteers will not postpone their decision. The objective of the agency and the work that is done with the assistance of volunteers is much greater than the current concerns.

Please continue your support; much needed services will not be available without you.

Practical Support Group:
Brian Bigney
Bill Heap
David Howard
Jack Ondzes
Pete Peterson
Will Skoglund

Cahn Corrects

To the Editor:
I am writing to thank you for David Nahmod's lead story about the Women's Needs Center (*Sentinel*, Frontline, 4/15). However, there were several inaccuracies which we feel

should be corrected.

Most important is that we do not do primary or prenatal care, including treatment of colds and flus. We primarily do basic gynecology. Almost all of our clinicians, nurse practitioners and physician assistants are paid. Our volunteers are our health educators who do the initial education about birth control and basic gynecology care. Our birth control and family planning services are available to any woman, not just "single, straight women and low income families."

Again, thank you for the focus article.

Meredith Cahn, MPH
Director

Right Quote, Wrong Context

To the Editor:
Your article on the Achtenberg/Burton race (*Sentinel*, "Achtenberg's Gay Vote Falls Short of Earlier Turnouts," 4/15) contains a quote from me that is entirely accurate in content but inaccurate in its context. The article is discussing the charges against John Burton that he conducted a "homophobic" campaign. Rick Paccarur is quoted as saying that he is "bitter" at this charge.

Your reporter then goes on to say, "But the view from Achtenberg's headquarters was different. Milk Club member Catherine Cusic said, 'If a lesbian with no name recognition can run against the Burton name and get 36% of the vote, that's a tremendous victory.'"

My quote has absolutely no relationship to the question about homophobia. At the time I was quoted, I was asked how I felt about the results of the election. At no time was I asked, nor did I discuss, my opinion of the campaign run by John Burton.

Catherine R. Cusic

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BEYOND THE BAY

Gay Farmers Article Wins Pulitzer

ST. PAUL, MN — A sympathetic three-part feature series titled "AIDS in the Heartland" published by the *St. Paul Pioneer Press Dispatch* was awarded a prestigious Pulitzer Prize in journalism in late March.

The article by Jacqui Banaszynski with photos by Jean Piers tells the story of two gay lovers, Dick Hanson and Bert Henningson, who lived and worked in the rural farming community of Glenwood, Minnesota. Its text, which runs the length of a short novel, and photos depict the couple's meeting, courtship, love and life struggles, then the diagnosis and death from AIDS of first one, then the second partner.

The series was originally published on two consecutive Sundays last summer and an epilogue was published this April 3, just after the Pulitzer Prize announcement. The *St. Paul* newspaper has promised to republish the entire series in early May.

Lesbianism Alleged on Parris Island

PARRIS ISLAND, SC — At least four female marines have been charged with committing indecent acts in an investigation of homosexual activity at the Parris Island training facility for women.

At a March 17 military hearing, Lance Corporal Carrie Prusa and Private First Class Jill Harris, testifying under immunity, accused their respective drill sergeants, Sergeant Cheryl Jameson and Staff Sergeant Bonnie Ferguson, of committing homosexual acts.

Hearings for Captain Judy Gretch and Sergeant Mary Kile, two others accused, were scheduled for later dates in March. The hearing officer can recommend dismissal of the charges, initiation of administrative action or court-martial proceedings.

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Judge Protests Kissing Settlement

ST. PAUL, MN — Judge Alberto Miera began a 40-day fast and public speaking campaign April 1 in connection with a charge of sexual harassment brought against him by a man who was once his court reporter.

The 37-year-old Ramsey County judge was found guilty of assault for trying to kiss Neil Johnson, the court reporter Miera says was once close to him. Miera was fined \$375,000 in damages. The fine subsequently was reduced to \$125,000. He was temporarily suspended from the bench, and the Minnesota Supreme Court is to decide soon whether to suspend him permanently.

Miera says the size of the award granted by the jury proves their prejudice against homosexuality. It is difficult, he says, to find any similar awards in cases involving heterosexuals, even when a male attempted to rape, or actually raped, a female. He is asking for a retrial.

Alternative to NAPWA Urged for Minorities

BALTIMORE, MD — Minority AIDS activists in the National Association of PWAs have called for an alternative organization for people of color. The call came after a March 19 meeting

of the NAPWA Board of Directors, where an ad hoc minority affairs committee was formed.

Afterwards, Laren Laureano, a Latino AIDS activist, expressed skepticism about the ad hoc committee's actual power within the organization. He said that although NAPWA's board includes more people of color than almost any other national organization, the extent of the AIDS epidemic in minority communities warrants more than "token" representation. Fighting racism in white-run organizations only adds to the burden that people of color with AIDS must already face, he said, and people of color are still "desperate for service" and for organizations where they feel comfortable.

NAPWA, founded in 1984, serves as an advocacy center for 24,000 PWAs and 68 AIDS coalitions around the country. Their address is 2025 I St. NW, Washington, DC 20006. Anyone interested in a national organization for people of color with AIDS may contact Laren Laureano at Box 980261, Houston, TX 77089.

FCC Asked to Define 'Indecent'

WASHINGTON, DC — The National Association of Broadcasters and 15 other groups have filed an appeal for clarification concerning the meaning of "indecent" as stated in a 1987 Federal Communications Commission ruling banning "indecent" material on radio and TV.

The FCC issued the noncommercial, listener-supported station KPFK-FM in Los Angeles and its parent, Pacifica Foundation, a warning last November for their late-night broadcast of *Jerker*, a play about AIDS. Broadcasters say the ruling on *Jerker* struck fear in broadcasters who don't understand the ruling.

The groups are asking the US District Court of Appeals in DC to force the FCC to spell out the meaning of indecent. They seek reinstatement of 10 pm as the "safe harbor," the time after which "questionable" material may be aired. The FCC's ruling, they say, is "contrary to public interest, improperly drawn, vague, [with] no place in free, over-the-air broadcasting."

"It's very hard for broadcasters to comply if they don't know what the ruling is," said attorney Steve Bookshester, attorney for the NAB. He said the association's main concern is the ruling's impact on arts programming, documentaries and news.

Gay American Indian Conference Planned

MINNEAPOLIS, MN — A gathering of American Indian gays and lesbians is planned for June 18-19 in Minneapolis. The conference is being organized as a result of a consensus decision of American Indians who participated in the National March on Washington for Gay and Lesbian Rights.

Those invited to attend are American Indian gays and lesbians, their partners, and gay, lesbian and American Indian service providers. Workshops may be segregated to allow participants to discuss issues freely. Planned workshop topics include AIDS, spirituality, reservation/urban issues, homophobia, internalized oppression, being out, the politics of racism and family issues.

Items in this week's *Beyond the Bay* were selected from GLC Voice (Minneapolis), Montrose Voice (Houston), Triangle Community Digest (Salt Lake City), Gay Community News (Boston), Womanews (NYC), NY Native and Gay News Telegraph (St. Louis). The column was edited by *Sentinel* Assistant News Editor Cathy Cockrell.

TRANSITIONS

Gay Novelist Dead at 71

Gordon Merrick, author of *The Lord Won't Mind* and some dozen other gay novels, died of lung cancer in Colombo, Sri Lanka, on March 27. He was 71 years old.

Mr. Merrick's first novel, *The Strumpet Wind*, was published in 1947. His best-known work, *The Lord Won't Mind*, appeared on the *New York Times* best-seller list for 16 weeks in 1970 to become the first overtly gay novel to reach that venerated status in publishing history. He also wrote *An Idol for Others*, *Forth into Light*, *Now Let's Talk About Music*, *The Quirk*, *The Valency Tradition* and *One for the Gods*.

His novels have been described as "vital, vulgar, short on meaning and long on plot." Yet his natural storytelling ability made him a highly influential writer on a whole generation of gay novelists.

The publication of *An Idol for Others* caused a storm of protest from gay rights activists throughout the country because of its portrait of a hero who is horrified by his own homosexuality. In a 1979 interview Mr. Merrick addressed this criticism: "Obviously one has to set things in the certain milieu one knows. What I've known is people who've had a fairly easy life. I

think that's perfectly legitimate. I'm trying to deal with homosexuals not as problems, but just as people. . . . There seemed to be a general movement of outrage because [*An Idol for Others*] was thought to be antihomosexual. How they worked that out, I don't know. It's all seen through Walter's [the hero's] eyes, and Walter was horrified by the whole idea. Nowadays it would be a very different story, if he were 20 today. But the book began in the '30s. And things were very different then."

Mr. Merrick was born in Cynwyd, Pennsylvania. He left Princeton University in his junior year to become an actor. He appeared in the original production of *The Man Who Came to Dinner* at New York's Music Box Theatre in 1939. In 1941 he became a reporter for the *New York Post*, then served in World War II as an officer in the Office of Strategic Services.

After the war, Mr. Merrick lived in France and Greece and later divided his time between Normandy and Sri Lanka.

He is survived by his brother, Samuel, of Washington and by his companion of 32 years, Mr. Charles G. Hulse of Normandy.

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Claiming Your Highest Good

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To claim your highest good is to embrace your spiritual birthright. The Source of all life knows exactly what is needed for your fulfillment. This Source — commonly called God/Goddess/Higher Self — gives 100% of itself 100% of the time. It is one with you right now, closer than the tip of your nose. To avail yourself of the Source's all-loving, all-knowing wisdom, you must create a *conscious link* with it.

INNER SPACE

VAN R AULT

For millennia, humankind has been approaching the Higher Power as if it were some stern-faced, far-off deity, contemptuous of or minimally concerned with our very human needs. This approach, particularly manifested through religions and traditional forms of prayer, has not been effective in advancing civilization beyond the level of sheer survival.

In order to elevate consciousness above the slavery to outer world conditions, you must first heal the sense of separation from Source. Then, and only then, will your highest good become your living reality. It will become reality by your ability to unite with Source and claim it.

Let's explore some practical techniques to help you actually begin claiming your highest good.

Prerequisites

The first thing required to create your highest good through the Source is receptivity. How receptive are you to experiencing something that will truly serve you? Are you willing to let yourself have real nourishment? If you're unresponsive, closed down and shut off from the possibility of positive change, you're doomed to repeat the patterns of victim or martyr (see part I of this series — *Sentinel*,

4/15).

See if you can open up space in your consciousness for the highest good by being willing to move beyond the disappointments and limitations that seem to encumber you. Of course, to do that, you have to also surrender the payoffs of being a victim/martyr: all the bitterness, all the grudges, all the delicious resentments, feelings of blame and self-pity. What you'll get back, however, is your spiritual birthright.

Also along the lines of cultivating receptivity is the need to sometimes set aside your own notions of what's appropriate for your life. Can you be receptive to the Higher Power's loving perspective on the subject? We humans are so self-determined, so sure that what we want is in our best interests. We can be just like little children who, when left to themselves, would eat can-

It's possible that the Divine Mind has a more beautiful, scenario for your life than you do.

dy all day instead of nourishing food. What we think we want may actually be more of a hindrance than a help.

It's certainly okay to claim what you specifically want, but it pays to be flexible about it. Modern metaphysics places too much emphasis on "manifesting what you want" without encouraging you to carefully consider the consequences of having it. Seldom are we taught discernment skills to help us choose wisely.

It's quite possible that the Divine Mind has a more beautiful, fulfilling scenario for your life than you do. Your receptivity can bring this information

clearly through to you, so that you waste no time or energy and your actions are in alignment. Your highest good manifests much more efficiently this way. This is especially heartening to know when you really aren't sure what you want or what would work for you. Receptivity can definitely be consciously cultivated. Here's one technique for doing that.

Receptivity Meditation

Get quiet and centered through whatever meditative techniques you know. Let your breathing slow down, and let your thoughts just come and go. Imagine your thoughts like cars, passing back and forth on the street where you're standing. Take a mental step back from that street to observe your thoughts coming and going. Just let them come and go. Slowly shift your focus to your heart. Keep breathing.

Take the word "receptive" and repeat it silently, over and over for a while. When it feels right, stop the repetition and just be quiet. . . . Let the receptivity you've meditated on come alive in you. Be still. Be open. When you feel you are complete with this process (a few minutes is sufficient), say, "I am receptive to my highest good." Get up and go about your business.

During and after this meditation, you may have insights and creative ideas that never occurred to you before. The meditation is a contemplative method for unobtrusively opening your hands to receive the highest good in a given situation. Try making it a part of your daily routine for a while and notice the inner changes.

Prayer Treatment for the Highest Good

There is one Source of all Creation — the God/Goddess/Higher Self within me. I know this one power is whole, and its creativity, compassion and beauty are mine.

I am one with the Source, and so I am whole. In the perfect flow of that wholeness, I here and now claim my highest good. I claim the perfect fulfillment of my need and desire in the area of _____.

Divine order infuses my reality, assembling all necessary elements into practical form for my use. In Divine order, my highest good appears now. I am perfectly receptive to the flow of love and wisdom as this takes place. I allow myself to be nourished on all levels of my being.

I surrender any need to remain in unsupportive conditions. I release any belief that those conditions are appropriate — they have no power, for I rest in the One Power which is whole. Any resistance to positive change within me is transmuted into willingness to grow.

I accept my highest good with great joy. I embrace the Divine Mind's perfect manifestation for me in the area of _____, whether I know what it is right now or not. I recognize the appearance of my highest good easily.

I give thanks to my Source that my highest good is given me, naturally and peacefully, without struggle. I express my wholeness in new ways, in harmony with all.

I release this now to the One Mind by which this decree is fulfilled. And so it is.

— Van R. Ault

counterbalance to the receptivity you've also cultivated. You need a balance between these two intensities of energy to stand complete and whole upon your spiritual birthright.

As always, feel free to modify the words in the treatment to more suitably correspond to your own needs. (It's far more powerful to completely create your own prayer treatments.)

An Unfolding Process

Your highest good is that manifestation of life that is the most orderly, harmonious and compatible with your growth and the needs of all other life forms. As it appears, everything will fit together in a way that works for everyone concerned, that harms no one and by which the most peace can be created.

Because you've successfully created it doesn't necessarily mean all your issues in that area of your life will be resolved. Your highest good may manifest as a process rather than a specific outcome. For example, if you're ill, it doesn't mean your illness will completely disappear (though it may). The highest good may manifest as clear information, insight, support and healing strategies that you will need to recover. If you're confused, it won't necessarily mean that you'll be totally self-confident and

together, but perhaps you'll manifest the clarity you need to develop more sense of direction.

Remember that your highest good is claimed through and from the Higher Power. Because it is one with you, everything and everyone else, the Higher Power appears as your highest good. What you'll experience will depend upon the conscious link with the Source. It may also depend upon your beliefs in the nature of change and growth.

If you believe transformation is tedious, painful and slow, and are unresponsive to it being another way, then that is how your highest good may have to come about — slowly, painfully and tediously. Periodically appraising your resistance to change and releasing that resistance can smooth the process amazingly.

Anything you can do to deepen your conscious contact with the Source will heighten the joyful experience of your highest good. A daily meditative practice is essential to this purpose. Even if it's no more than ten minutes per day, that alone will support you substantially. Also, focusing on gratitude for the good that you already have — no matter how limited it may seem — helps amplify the joyous nature of that inner link.

Finally, it may be useful to point out that using these techniques and reaching out of your doldrums to embrace the all-loving beauty of the Source is never any imposition on it.

Continued on page 16

People and PAWS

A Hare-Raising Approach to AIDS

Well-documented medical evidence has linked house pets to certain diseases to which PWAs may be susceptible. As the question of disease and pets is not raised in the following article, we urge readers who have AIDS to be aware of this when considering pet ownership.

— The Editors

Christopher West, 35, has had several bouts with pneumocystis and is now unable to work. He was mistreated by his roommates, and as he watched his T-cell count drop to a dangerous 109, he began to wonder how much longer he would live. He wasn't sure he even cared. Then he became involved in an organization called PAWS, which turned his life around.



Rabbit love: Christopher West cuddles new friends Jasper and Jasmine as PAWS board member Steve Gauger looks on.

FRONT LINE

DAVID NAHMUD

two little fellows came along. I thought it was going to be sooner, not later."

"The presence of the rabbits in this house has made an incredible difference in Chris' life," said his friend Chere. "His whole outlook has changed. He's so much happier and looks so much better."

"The two rabbits perched on Chris' lap. "These two little fellows have given me such unconditional love," he smiled.

structure against it, so I came to San Francisco, to the heart of the gay community and the AIDS epidemic. But once here, it was quite a shock! Reading about it and seeing it are two very different things. I was at first so terrified that I did nothing.

"About a year or so later, I was lying in bed with a back injury. As a cat owner, unable to care for my own animal, I thought, 'What does a person with AIDS

"These two little fellows have given me such unconditional love," Chris said and smiled. "There's joy in my life again."

"There's joy in my life again."

Besides Jasper and Jasmine, Chris has a human buddy courtesy of PAWS. Steve Gauger, a PAWS volunteer, also has rabbits and helps Chris by helping him take care of his rabbits when illness runs him down. Steve is also available to help Chris keep vet appointments should

do in such a situation? How can a sick person walk a dog or go to the vet? And I thought of Tom, my cat who'd kept me company all through my otherwise lonely recuperation period. He was always there, another living creature for me to love. And I thought that pets would be wonderful support for people with AIDS

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or ARC." Right now PAWS is looking for proper office space and is in desperate need of volunteers to answer the phones and help out with clerical work. Very much a grass-roots organization, PAWS thus far has subsisted on donations and money put in by members of the board.

one-to-one level. They can deal with AIDS by caring for the pets of PWAs."

People who had signed up either as volunteers or clients for PAWS before February 9, 1988, should contact the office again. Due to the change in administration that took place at that time,

PWAs and volunteers alike have said they found PAWS to be among the most joyous organizations they have ever come in contact with.

"I hope that Bike-a-Thon riders will donate part of their sponsor money to PAWS," says Steve Crider. "At this early stage in our existence, it's hard to make ends meet."

Financial troubles aside, PAWS is bringing a great deal of happiness to many people in the community. PWAs and volunteers alike have said they found PAWS to be among the most joyous and gratifying organizations they have ever come in contact with.

"Many of our volunteers have been women," Crider continued. "Likewise, many of our financial donations have come from women. When standing by Hibernia Beach soliciting donations one recent Saturday afternoon, we were stunned by how many women took an interest in us and how quick they were to pull out their checkbooks in support of PAWS. We really owe the lesbians of San Francisco an enormous debt of gratitude. Without them we might not have survived the winter."

"PAWS is a wonderful way for people who want to help in this time of epidemic but who cannot deal with PWAs on a

some of the records were mislaid. "We want to serve everyone who needs us," says Steve Crider. "We don't want people to think that they are forgotten."

PAWS is available to all people with AIDS or ARC who require their unique service. Call 861-1777 if you need them or if you wish to volunteer your home to care for or adopt a pet. Messages left will be returned.

Come and party with the people of PAWS at a benefit celebration on Sunday, May 29, from 5-9 pm at the Rawhide in San Francisco. A \$5 donation is requested, and entertainment will be announced.

Whole Life Expo Events

The Whole Life Expo returns this weekend, exploring issues of mind, body and spirit. Once again, a diverse collection of luminaries in the field of human transformation will present their perspectives on an equally wide variety of issues. This year the expo takes place at Showplace Square, 8th and Brannan

Continued on next page

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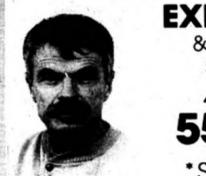
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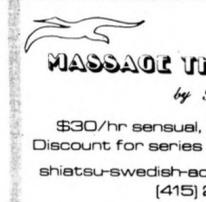
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FRONTLINE

Continued from page 15

streets, in the city. The event runs 1-9 pm on Friday, April 29; 9:30 am-9 pm on Saturday; and 9:30 am-8 pm on Sunday. One-day passes cost \$8, and a three-day pass costs \$16.

The lectures and panels listed below are free with general admission to the expo. The workshops cost \$25 each. Tickets can be purchased at the expo or charged by phone at 392-SHOW. For other information, call 566-0797 or 566-0539.

Friday

"The Myth of Incurable Disease in the Time of AIDS" is the theme of a panel discussion featuring the *Sentinel's* Denise Buzbuzian with Ruby Rose, Pax Cheng and John Marino at 4 pm.

Van Ault, a psychic and hypnotherapist as well as the *Sentinel's* Healing Resources columnist, will lecture on "Exploring Past Lives" at 5 pm. Stephen Kuttner's talk on "Self-Healing Through Body Building" takes place at 7 pm. Kevin Ryerson's workshop, "Spirit Communication," goes from 8:30 to 11 pm.

Saturday

Reverend Matt Garrigan discusses "Living from the Unlimited You" at 10 am; Betty Kamen explores "New Approaches to Immunity" at 4 pm; and at 5 pm David Quigley talks about the "Use of Hypnotherapy to Strengthen the Immune System and Heal Diseases."

Terry Cole Whittaker, from 10 am to noon, will lead participants in a workshop entitled "Your Cup Runneth Over and Over."

Healing Alliance in Concert

A benefit concert for the AIDS Healing Alliance and for establishing Dr. Emanuel Revici's West Coast Patient Care Program will take place on Sunday, May 8, at 2 pm at the First Unitarian Church, 1187 Franklin Street, San Francisco. Admission is \$15 in advance, \$18 at the door and \$8 for people with AIDS or ARC. Tickets are available at the Vibrant Health Center, 2301 Market Street, or call Ilana Goldner at 668-5111.

Help us spread the word! Events, classes and workshops dealing with health, healing and transformation (mental, physical and spiritual) should be sent to *Holistics* Editor, SF *Sentinel*, 500 Hayes Street, SF, CA 94102.

INNER SPACE

Continued from page 14

The Divine is limitless. Its nature is to constantly unfold its limitlessness within us to the extent that we allow it. Anything we can do to allow Divine limitlessness to reveal itself through our day-to-day experience is a contribution to the work of God/Goddess/Higher Self. It's our gift to the world we live in.

The Source is already doing everything that it can for us: it's given us everything. As we have mastered the unfortunate art of creating separation from Source and one another, so we can master the art of healing separation. It is our birthright to be fulfilled, peaceful, creative, healthy and whole. There is no need to remain at the mercy of conditions that obstruct the expression of that birthright. We transcend those conditions by relentlessly claiming our highest good in every situation and letting the Higher Power do the rest.

Van R. Ault will appear at the *Whole Life Expo* this weekend. See *Frontline* on page 15 for details.

Also available from this author: "Healing Discouragement," "Beyond Spiritual Struggle: Changing With Ease," and "Claiming Your Highest Good, Part I: Principles of Self-Mastery." For a copy of these, send a large, self-addressed envelope to: Van R. Ault, 519 Castro, #23, San Francisco, 94114.

When I think of a company CEO, the image of an overweight, cigar-chomping man in a red power tie — alternately sweating and swearing — invariably materializes in my brain. So much for years of consciousness-raising! It took meeting Judy Dlugacz, the president of Olivia Records in Oakland, to forever shatter that stereotype. She dresses like me or any number of my friends — from her loose-fitting cotton tops and pants right down to the color-coordinated socks and tennis shoes.

The calm demeanor Dlugacz (pronounced Duh-LOO-gatch) recently displayed gave no clue to the myriad situations needing her attention: fine-tuning four major concerts celebrating Olivia's 15th anniversary (locally at UC Berkeley's Zellerbach Hall on May 13); checking the press run of a brochure announcing Olivia's 100th anniversary concert in 85 years; supervising production on Dianne Davidson's first album for Olivia; posing for photos and juggling interviews to herald Olivia's evolution into the oldest and largest women's recording company in the world.

When Dlugacz, a Queens, New York, native, started Olivia as a collective with nine other self-described "radical lesbian feminists" in 1973, she had just moved to Washington, DC, after completing college at the University of Michigan and was planning to attend law school. She was 20. Singer-songwriter Meg Christian was another of these social activists seeking a career that would offer the opportunity to create community and do her political work full-time. Already performing in the area, Christian discovered Cris Williamson's music, played it for her friends and included it in her act. They met when Williamson came to Georgetown University to sing. It was the beginning of what Dlugacz calls "the most significant musical relationship in the development of women's music."

The fact that they had neither money nor business and record experience didn't faze them. Their new mission — to create a women's music label — reflected their politics, and they immediately set out to develop women-specific music — music that spoke about women's lives from the perspective of being a woman.

"Our goal was to develop artists and give women the opportunity to develop their skills so they could have an equal footing with men in the music industry," says Dlugacz. "The opportunity has never been there for women. This is why I promote artists who I believe are phenomenally talented but who have been passed over by the industry because it's so incredibly sexist."

The Olives — as the collective called themselves — devised pioneering methods of doing business. "We made everything up —" Dlugacz laughs, "how to develop artists, technicians, record producers, concert producers and distributors. We learned as we went along, and ultimately built a distribution network that spread our product to a growing network of people — our audience."

By the time Olivia's first album, Christian's *I Know You Know*, came out in 1974, the collective had relocated from DC to Los Angeles, where Holly Near, Margie Adam and Cris Williamson were making music. "We felt we had to be closer to the music industry," explains Dlugacz, "and that was New York or L.A." But within three years, the flourishing label moved to Oakland and set up headquarters.

statement about what we were doing," she recalls. "But collectivity became difficult once we expanded. We became weighted down by diverse opinions among ourselves and realized that we were maintaining the entity at the expense of developing the structure. So collectivity stopped working for us after six or seven years, and now basically we have a situation where I'm the responsible party and the major

decision-maker." Alternately described as a women's, feminist or lesbian label, Olivia is — of course — all three. But Dlugacz switches terms depending on who she's talking to. For the mainstream media, she often uses "women's music," since lesbianism is just about as unacceptable as it has ever been outside of the Bay Area. Even if she carefully explains the meaning when she

Continued on page 20

Odyssey of the Olives

JUDY DLGACZ, 'WOMEN'S MUSIC' AND THE OLIVIA RECORDS LABEL

by Monica Levin



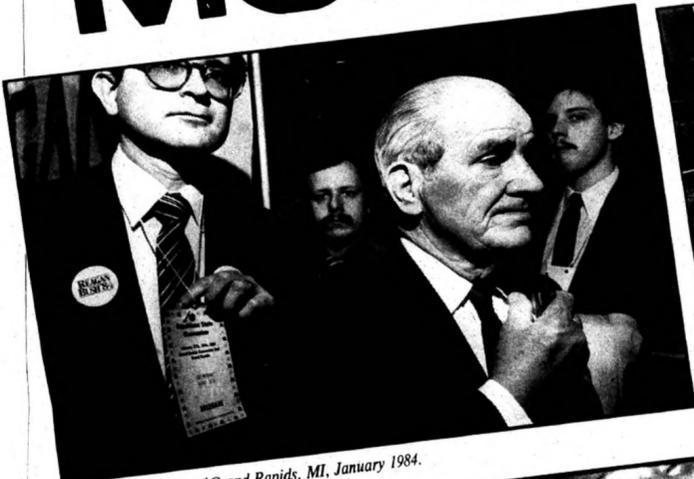
I Know You Know was an incredible success (to date, it has sold 75,000 copies), thanks mostly to the network of volunteer distributors who hand-carried it, along with Olivia's first record (a single featuring Williamson's "If It Weren't for the Music" on one side and Christian's "Lady" on the other), back to their burgeoning communities. In turn, listeners helped to establish and nurture Olivia. *Ms* magazine and the feminist and lesbian movements were all just starting to flex their muscles.

The strong record sales sent the encouraging message to the Olives that a real demand existed for women's music. So Olivia kept it coming — in all styles. Christian and Williamson played folk acoustic guitar, while Teresa Trull performed blues, pop and country songs; Linda Tillery sang powerful R&B; June Millington recorded a collection of mellow rock; and Mary Watkins did women's music's first jazz-fusion album. Olivia has mellowed and changed from its original collective of ten women to what 36-year-old Dlugacz, the sole remaining member, now calls a humanistic hierarchy. "A collective for many years, we were proud of developing alternative structures. At the beginning, we felt that everything should be done by women because we wanted to make a very strong



DECISIVE MOMENTS

PHOTOGRAPHS
by
THOMAS
ALLEMAN



Political Convention/Grand Rapids, MI, January 1984.



Wedding/Dearborn MI, June 1983.



Family Christmas/Detroit MI, December 1987.



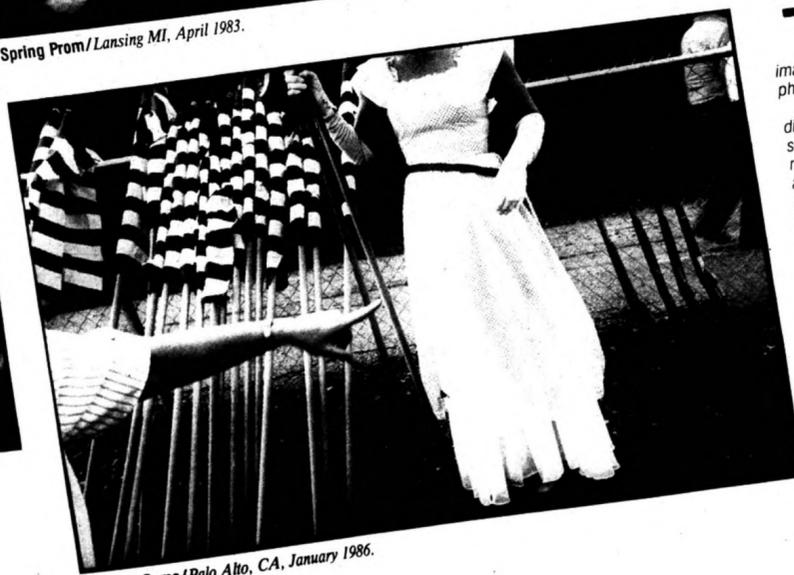
Spring Prom/Lansing MI, April 1983.



Graduation Ceremonies/East Lansing, MI, June 1983.



Jesse Jackson Campaign/Oakland, CA, March 1988.



Football Game/Palo Alto, CA, January 1986.

Thomas Alleman is the San Francisco Sentinel's senior photographer — and a much-admired and much-loved colleague of our editors, writers and production artists. Alleman's dedication to journalistic quality — via images that vibrate with emotional intensity — is reflected in more than 300 of his photographs which have appeared in our publication during the past three years. The pictures which appear on these pages are, however, fundamentally different from Alleman's journalistic aesthetic. These photographs, taken from a series of 40 or so images, represent an extension of the photographer's craft into new, more complicated territory. Alleman's initial impetus toward visual anthropology is, instead, translated into essays in space and form. The photographer's subject matter becomes the emotional exchange between an environment and its human inhabitants; a relation in which participants are frequently at odds.

Thomas Alleman was born in Warren, Michigan (a working-class suburb of Detroit). After graduating from Michigan State University in 1981 with a BA in English, he spent two years waiting tables in Lansing and taking pictures. He eventually became a staff photographer for several Michigan-based newsweeklies, and in 1986 Alleman moved to San Francisco.

Besides the SF Sentinel, Alleman's work has appeared in Time, the Village Voice, the SF Examiner, the SF Bay Guardian, the Advocate and many other publications. As a further note of distinction, he has never been a recipient of the Cable Car Awards' "Photographer of the Year."

Persons wishing to contact Alleman concerning possible purchase or exhibition of his work can write to him in care of the SF Sentinel, 500 Hayes Street, San Francisco 94102.

Odyssey of the Olives

Continued from page 17

does call Olivia a lesbian label, the interview tends to turn into an exposé on lesbians because it makes good copy, while the real story of Olivia gets lost. "It's an education process," sighs Dlugacz.

A recent concert by Williamson in North Carolina in February underscores this sobering, but unsurprising news. The local paper there did a piece about how all the lesbians would come out to her concert; the local right-wing reactionary reverend got on his very high horse; and a big media response followed, which resulted in picketing outside the concert hall.

"We're constantly dealing with that kind of stuff," Dlugacz says, "so we're very much on the cutting edge and aware of what is and is not happening out there."

"The 16-year-old lesbian in the closet today has more chance of finding out that she's not isolated now, because there are books and records."

We also get the positive and negative from our own community," she smiles ruefully. "You're not lesbian enough." "You're too lesbian." In the early days we often did women-only concerts and got a lot of flak for it. Then when we started doing concerts for whoever wanted to come, we got flak for that."

Since Olivia's artists are given a lot of control over their individual work and decide who they want to work with, the company dropped its women-only policy a couple of years ago. Its

staff of six in Oakland remains all women, and it continues to record only women artists, but male musicians, engineers and technicians are now being used.

Christian retired from recording in 1984, after making six albums for Olivia — including *Meg & Cris at Carnegie Hall*, commemorating the label's tenth anniversary. It was a major blow to Dlugacz, who had shared co-ownership of Olivia with her when the rest of the collective moved on. "Meg was Olivia's message-bearer and lightning rod, she was the symbol of what women's music was all about, and she was there at every meeting from the start — breathing, eating and sleeping Olivia." In comparison, Dlugacz sees herself as Olivia's custodian. Christian's exit also meant

financial consequences for Olivia because the singer's record sales were second only to Williamson's. "Meg and Cris really enabled us to do everything," Dlugacz admits. However, it's not unusual for one performer or group to carry a label. Creedence Clearwater Revival was Fantasy Records' breadwinner and Holly Near is Redwood's.

The Changer and the Changed, Williamson's first Olivia album, has been its lucky charm. It has sold over 250,000

copies since it came out in 1975, making it women's music's best seller. It is now available on compact disc — another milestone in Olivia's "herstory" — marking the company's second foray into the new technology after *Wolf Moon*, Williamson's latest.

Over the years, Olivia has been recognized by the local community as well as the national music industry. Its awards in-

any better than this. Dianne will be at our 15th anniversary concerts and she'll knock people out. She rounds it out for us in terms of the styles of music that we have — she does rock/blues and she also sings some incredible ballads and a gospel tune on this new album."

Olivia and its president are thoroughly intertwined. Dlugacz speaks of women's music and



have been touched, on budgets you wouldn't believe!"

Although Olivia is a for-profit corporation and has sold over 1 million copies of its 31 albums, it has always had financial concerns. "We need to let people know how essential their support is," Dlugacz stresses. "A lesbian label trying to develop for the cultural movement — which I believe needs to exist for at least the next 100 years to do the job — really has to be supported," she declares. "It can't survive on record sales alone."

Olivia's 15th and 100th anniversary concerts are both geared toward raising as much money as possible. Without a profitable response, Dlugacz suggests, Olivia will no longer be able to

Dlugacz speaks of women's music and culture passionately — as one would a lover.

produce records.

The 15th anniversary concerts are scheduled in Cleveland, Boston, LA and Berkeley, and will feature all of Olivia's current artists plus some surprise guests. And if Dlugacz's innovative fundraiser for its 100th "event of the century" catches on, Olivia's future will be firmly secured. Tickets are available now for a concert targeted for Saturday, January 21, 2073. The promotional literature proposes "our own pavilion for 50,000 women and gentle men from all over the world to celebrate the legacy of a generation of women who not only fought to create a safe, woman-identified space in the world, but dared to build a culture to sustain it."

You can't plan that far ahead? Not to worry. Tickets, though nonrefundable, are transferable, and can be willed to a beneficiary if you don't expect to make it. ■

For more information — or tickets — to Olivia's 15th or 100th anniversary concerts, call 655-0364 or write: Olivia Records, 4400 Market St., Oakland, CA 94608.

clude Bammies, Cable Cars, New York Music Awards and countless others.

"I have been very, very lucky to have this job," Dlugacz emphasizes. (Olivia's youngest member, she became president by volunteering for the position in 1973 when the collective decided it needed one.) "When I hear a tape for the first time of a new artist like Dianne Davidson [whose debut album for Olivia, *Breaking All the Rules*, will be out this summer], I realize this is why I do what I do. It doesn't get

culture passionately — as one would a lover — and proudly describes Olivia Records as the best coming-out tool that has ever existed. She has received thousands of letters (and many checks) over the years from grateful women whose feelings of isolation and invisibility led them to believe they were the only lesbians until they heard Olivia's music on records or at concerts.

"We've offered them tremendous support," Dlugacz relates. "Our mailing list [Olivia offers its records plus books, crafts and T-shirts through mail order] is a wonderful example of how we're a sort of lifeline. Most people, even here, are not out of the closet. The 16-year-old lesbian in the closet today is really no different from the 16-year-old lesbian in the closet in the past. But she has more chance of finding out that she's not isolated now, because there are books and records."

"So if we close down tomorrow and do nothing else, we have done more than we ever thought was possible. Millions of women

DANCE

ERIC HELLMAN

A 'Swan' Debuts

There is only one work in the classical dance repertoire that resonates with an endless depth of possible meanings — and that work is the ballet called *Swan Lake*. Last Saturday evening, Helgi Tomasson and the San Francisco Ballet presented a lush, visually astonishing new *Swan*. But even more importantly, Tomasson has given us a *Swan* which reasserts the primacy — and power — of Romantic vision.

The San Francisco *Swan* is an interpretation which asks us to believe in both the beauty and moral rightness of romantic sexual love. And in this way, the ballet condemns a world where social responsibility encourages a tyranny of the material and the emotionally repressed. A world, it seems apt to note, not unlike our own.

Tomasson's romanticism, and the special appeal of this new *Swan*, is made especially evident in the choreographer's choice of artistic collaborators. The noted Danish designer Jens-Jacob Worsaae has created a decor that transposes the setting from the traditional (and physically heavy) medieval Gothic to 18th-

century France. Here, the jaded, lust-inducing imagery of a faux Boucher or Fragonard seduces our senses. This is exactly the type of society that has little to offer a poetic young prince, especially when awakened by a potent vision of eroticized spiritual beauty.

Similarly, the designer's costumes are resolutely sensuous — satin, lace and stretch velvet predominate — and deliciously colorful without being either garish or sentimentally weak. The costumes also appear to be remarkably light, emphasizing the quality of line which always informs Tomasson's choreography.

Equally seductive is the lighting by San Francisco Ballet's resident designer David K.H. Elliot. He repeatedly cuts dramatic slices of lighted space through the set's purposefully hazy upper regions. And throughout the ballet, while the lighting permits a clear reading of the stage's central activities, it

makes a similar point in a number of ways. In Act One he adds a lonely, introspective solo for Prince Siegfried, and in the third act's second scene Tomasson introduces a poignant, clarifying adagio for Siegfried and Odette set to Tchaikovsky's "Serenade Melancolique (Op. 26)." The choreographer insists on a definitive statement of love's significance and its triumph.

One of the most interesting stylistic aspects of this production is the opportunity it offers to compare Tomasson's neoclassic-inspired style with the traditional Petipa/Ivanov choreography used for Act Two and in the Black Swan Pas de Deux (Act Three, Scene One). The exactness of the classic style appears to be particularly acute due, in part, to Irina Jakobsen's production assistance. Madame Jakobsen, widow of the famous Soviet choreographer Leonid Jakobsen and a former soloist herself with the Kirov Ballet, joined the faculty of the San Francisco

Ballet School in July last year.

Still, the most exciting, viscerally compelling aspect of this production is the quality of dancing offered by the San Francisco Ballet dancers. Led by principals Karen Averty and Jean Charles Gil on opening night, the dancers performed with an exuberance and verve that belied the pressures of performing before an audience filled with nearly 50 of the nation's dance critics.

Gil's psyche appears to be perfectly attuned to the lush romanticism this production suggests. From the moment he first entered the stage, Gil established the detachment of a dreamer with a vision. He re-

a young dancer. Her Odette was defined by an unchanging sense of tragic remorse, and her Odile was cunning, yet sunny and pert. In future performances, however, it may be possible to expect

The ballet condemns a world where social responsibility encourages a tyranny of the artificial, the material and the emotionally repressed.

greater emotional variation and a more impassioned connection with her Siegfried.

One of the unquestioned stars of this new production is veteran

especially beautiful sequence of twirling piroettes on the diagonal; Nissinen performed with extraordinary relish and speed; and Berman's velvet leaps were exceptional.

Other notable performances were given in the character dances that make up most of the third act's final scene prior to the Black Swan Pas de Deux. Linda Montaner, Pascal Benichou and Keith Scheaffer danced an especially spirited Spanish. Timothy Fox and Pascale Leroy were outstanding — sinuous and snappy — in the Russian. Kathleen Mitchell and Marc Spradline made a vibrant impression in the Polish Mazurka.

The other dancers who ought to be mentioned — each by individual name — are all of the corps and soloist women. The swans in this production offer a remarkable standard of technical precision and emotional conviction. The four Cygnets — Cynthia Drayer, Shannon Lilly, Elizabeth Loscavio and Linda Montaner — were exacting and a delight to watch.

It should also be added that this *Swan* established a new level of musical excellence for the San Francisco Ballet Orchestra and their leader, maestro Denis de Cocteau. I have never heard the orchestra provide such clarity and robustness of sound; even the horns discovered the virtue of playing on key.

In sum, Helgi Tomasson and the San Francisco Ballet have given us an immensely appealing new *Swan* — the type of production that clarifies the company's status as an international arts organization. But besides such worldly ambitions, the San Francisco *Swan* invites us to believe in ourselves; it suggests a touchstone for the fulfillment of our emotional dreams.

Performances of San Francisco Ballet's *Swan Lake* continue through Saturday, May 14. For ticket information, contact the Ballet Box Office at 621-3838, or to charge tickets by phone, call 762-BASS.

dancer Jim Sohm. Dressed in the rags of a lordly swamp creature, he delivers a lithe, utterly malefic interpretation of the enchanter Von Rothbart. Overcome in the final scene by the power of Siegfried and Odette's love, Sohm gives one of the most theatrically satisfying death scenes that I have ever witnessed.



A captive swan: Jean Charles Gil embraces Karin Averty in San Francisco Ballet's new production of *Swan Lake*.

fused to play Siegfried as either dolt or unknowing victim of evil powers. His dramatic abilities were matched by formidable technical skills; the two became more and more closely wedded and effective as the first night's performance progressed.

Averty as Odette/Odile gave a superlative first performance for

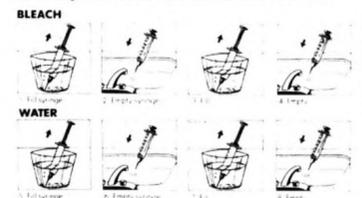
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Beacons in the Dark

Contemporary art sometimes seems diseased. It has become more and more difficult to see art as a fresh and useful thing — perhaps because many artists really don't have much to say or lack the talent to say it with. Often it is all too apparent that art is a business that people are in to make a buck while getting their 15 minutes of fame in the process.

When art exists only within the signified gallery/business context, it is often insular and stale. The purpose for this work is unclear. Who are artists creating art for? When the answer is "for themselves," the results are frequently uninteresting. Exposure to self-centered artwork clearly takes its toll on those of us who get too much of it. Desensitization is the first symptom of this art-viewing malady.

In this climate, artists whose intentions have glimmers of honesty and artistic commitment shine like beacons in the dark. New York artist Ross Bleckner's luminescent paintings, which shine with honesty and skill, fit this scenario perfectly. His paintings, which have begun to restore my faith in the painting medium and art in general, are concerned with light coming out of a brooding darkness — a clear metaphor for the strangeness of the times we live in.

Although Bleckner, at 37, is having a good deal of international success, he is relatively obscure in the Bay Area. His current show of oils and watercolors at the San Francisco Museum of Modern Art, as part of its New Work series, is Bleckner's first one-person museum show, as well as his first major show in San Francisco. While it is not the best selection of Bleckner's work, it does offer very welcome examples to a local community starved for art of this caliber.

Initially, Bleckner's paintings are unnerving. They are blurry, shiny, wavering and occasionally vertigo-inducing works that force the viewer to perceive in a new way. The artist is working simultaneously on three different series of paintings — emblems, dots and stripes — all of which are represented in his current show. In each of these series, the paintings are a striking combination of abstract and representational elements that depict emotional states rather than specific visual subject matter.

Bleckner sees the despair of our times but remains hopeful. He takes a genuine, responsible attitude towards what art can possibly accomplish. In an interview Bleckner stated, "Aside from the immediate fact that people are sick and dying, it is not yet clear what effect our changed views of mortality and sexuality are going to have on our culture. Art must comment on more than art, it must encounter mortality, change, desire, the fact that nothing is certain and nothing is unalterable."

The clearest memorial type references are the emblem paint-



Ross Bleckner: *Fallen Object*, oil on linen, 48" x 40", 1987.

While the primary visual element in Bleckner's work is light, his underlying expression is a hopeful elegy. And though he doesn't ram the subject down our throats with graphic imagery, many of his paintings are memorials to people who have died of AIDS.

ings, which depict urns, chandeliers and flowers. These are glittering, melancholic visions seen through a Vaseline-covered lens. Indeed, Bleckner's use of varnish recalls just that substance while also adding a Renaissance feel to the pieces. These paintings, which are like dusty,

funereal memories, display a theatrical quality and reflect a homosexual aesthetic in their ornateness. They depict a shimmering beauty that, though difficult to see clearly, can never be completely obscured.

While the primary visual element in Bleckner's work is light, his underlying expression is a hopeful elegy.

Bleckner creates abstract images that force the viewer into

from a fog, though occasional dots of pure white strew the canvas. The small circles look like a scattering of bullet holes or a constellation of stars. The light seems to metamorphose into birds, ghostly figures and outstretched hands. There is a murky liveliness about this work that is strangely mesmerizing.

Stranger yet is Bleckner's inspiration for this series of work. The artist claims the idea for his dot paintings came from seeing photos of Kaposi's sarcoma lesions and finding a visual beauty and dignity in them. "I'm trying to find a way of saying what's obvious — and what's inevitable — could also be beautiful," the artist stated in a published interview, "and certainly that no one can judge others before they themselves have to face their own death. I would like to somehow pause from 'cultural production' and remember that we live in a moment and are surrounded by people with an amazing amount of courage. Remember them."

(Surprisingly, addressing AIDS directly is still a touchy subject in the art world. At the show's upper crust Collectors' Forum reception, Bleckner addressed the small, wealthy crowd without ever mentioning AIDS by name, speaking of "It" as though it were a well-understood concept. Similarly, an odd note is struck in museum director Jack Lane's essay on the show which clinically describes the disease as the "health emergency." This careful tactfulness draws attention to itself, especially in San Francisco where AIDS is matter-of-fact subject matter. We are beyond the point of needing to be so careful.)

The most striking painting in the show, *Unknown Quantities of Light, Part IV* (1988), is a painting of vertical black and white stripes that turns into a dizzying field of energy. Visually, the piece employs op art strategies, but Bleckner has far more on his mind than mere optical tricks. The painting exudes a quiet, forceful energy. For me, it was the same kind of energy that I was confronted with when viewing the closed coffin at the funeral of a close friend. It is a powerful, disarming energy that is both frightening and inspiring.

Remember Them (1987) is another stripe painting that works quite differently. In this piece, the optical effects are much subtler as is the more subdued yellow-and-silver color scheme. Here the artist adds sculptural elements and text. A relief of the painting's title is integrated into the stripe motif and painted over. It functions as a gentle, insistent reminder of those who have died. The edges of the canvas are curved, creating a plaquelike object. Bleckner combines the idea of the memorial urn seen in the figurative paintings with the more conceptual stripes — with light acting as the connecting agent.

Light in Bleckner's work is

blue- and green-tinged circles of light rising out of a dark background. The circles are painted as though they are emerging

Lolita on the Violin

She was Lo, plain Lo, in the morning, standing four feet ten in one sock. She was Lola in slacks. She was Dolly at school. She was Dolores on the dotted line. But in my arms she was always Lolita."

We begin rather far from the point, with the opening of Vladimir Nabokov's most famous novel, and a bit irreverently, but the memory of those few tantalizing lines floated through my head last week as I watched Anne-Sophie Mutter's svelte form up there on the Davies Hall stage and listened to her thread her ravishingly beautiful tone through Felix Mendelssohn's Violin Concerto. This enormously talented young lady was 12 when the conductor Herbert van Karajan first discovered her in 1976. The maestro was then considerably older than Humbert Humbert, Nabokov's protagonist, but still the non-musical attraction is obvious.

In this case, however, there were also abundant musical reasons for the maestro's interest. Mutter, who plays a 1710 Stradivarius, has the sweetest, pure tone to fill Davies Hall in a very long time. Her sound may not have the noble depth of Nathan Milstein's, nor the high-gloss polish that Itzhak Perlman customarily puts onto his, nor the cheery smile that Pinchas Zukerman can sometimes coax from the music he plays, but Mutter has strength, and behind that easy, clear tone there resides a master musician.

Viktoria Mullova, who visited the San Francisco Symphony last year with the Paganini Second concerto, possessed a more mature and more sophisticated range of colors. Mullova also phrases with a more haunting hand. Yet Mutter is not exactly an innocent young thing with no ideas of her own. She forsook the traditional approach to the concerto, which is open and grand and a little pompous. Instead she played with it like a kitten playing with a mouse. She alternately rushed and slowed

text-based. They see the words as the source of the music, and the drama of the music as an expression of the story. As a result, these singers are careful to pronounce every word clearly and, when they can, they shade their sound to bring out the ever-varying poetic drama. What makes Schreier special, even in this group, is the way he inte-

Mutter relished every hairpin turn and every bravura run. The articulation was astonishing in its clarity and its rhythmic alertness.

grates this searching textural presentation with an equally penetrating presentation of Schubert's musical content.

Schreier, who was born in 1935 and thus is 53 years old now, gave an amazingly apt portrayal of the young man who leaves his home to meet up with a brook and a mill and a maid with a wandering eye. The enthusiasm of the early songs found Schreier in easy, lyrical voice. The call of the wild, the urge of abandon, found Schreier lifting easily over the break into a lovely pure head-tone. There was nothing false or falsetto about this sound. It was radiant.

As the love story evolves, the young man wants to know, yes or no. In this song, Schreier displayed not only the full range of the emotions of the situation, but he completely fulfilled the music drama that the composer himself had found in the poem. For the

A Schreier Recital
Peter Schreier continued San

opening. "I do not ask the flower, I do not ask the star, what I want to know so much," Schreier kept a light sound and put a twinkle into the rhythm.

At the center of the song is a long and supple melody, when the boy turns the brook and ventures to ask his question. Legato singing, the art of knitting the individual notes together into a musical line, was completely under Schreier's command; he sang Schubert's flowing tune not just in one breath but in one mood, as one continuous appeal.

Then comes the recitative of the actual question, yes or no. Here Schreier invested the drama with a weight and significance that made it poignant and heart-breaking. This man really did believe in the drama he was singing. Then came the repeat of the

broad, flowing melody at the song's center. And Schreier now added a hushed excitement to the still beautifully threaded legato line.

When the love story reaches its peak and the singer is most con-

a tragedy, and this is the moment of quiet before the realization that the maid pretty much likes any handsome young man who wanders by. It drew from the young composer one of his tightest constructions, whose inward turning

Schreier invested the drama with a weight and significance that made it poignant and heartbreaking. This man really did believe in the drama he was singing.

tent, he pauses. "I have hung my lute on the wall and wound a green ribbon round it. I sing no more for my heart is too full." Schubert's *Schoene Muellerin* is

energy is what gives the song its pith and sublimity.

The piano does much of this work and here, as throughout the cycle, Schreier's accompanist, Norman Shelter, proved a full and subtle musician. (Though my only serious qualification of the evening must also fall at Shelter's feet, for he sometimes pounded his piano as if he were trying to fill a much larger auditorium.)

The singer's part in this song is to make Schubert's thoughtful melody stand out with an utter simplicity that is at the same time beyond the deepest depths. The task is, of course, technical: the singer must master the line perfectly. But the importance of the moment involves more than technique. It is a matter of stance, of psychology, of meaning, and here Schreier has few peers.

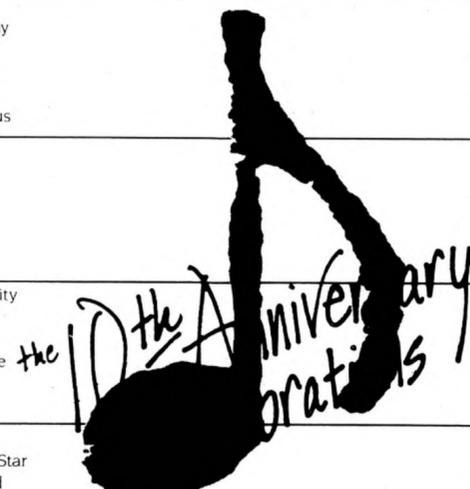
I don't think we have had a greater song recital in this town since Lucia Popp and Hermann Prey did Hugo Wolf's *Italian Songbook*, though Jon Vickers's *Winterreise* was an astonishing achievement too. Didn't Vickers sing that concert because Schreier canceled due to an extremely grave illness? Now that he has returned to heart, doesn't Schreier owe us a *Winterreise*, too?



Classical art: Violinist Anne-Sophie Mutter.

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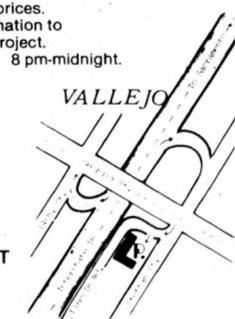


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Bird man: Michael McShane plays Epops, King of the Birds, in ACT's comic fantasy, *Feathers*.

ACT's 'Feathers' and Eureka's 'Kiss' Two Takeoffs

The revived ACT of Edward Hastings has quickly developed a sort of signature show, one that seems designed to offer direct compensation for the budget-bleak last years of Bill Ball's reign. High-gloss, high-tech productions like *Faustus in Hell*, *Diamond Lil* and even *The End of the World* seek to reconcile the cultural high turf of a major rep company with the accoutrements of a Broadway-style, middle ground — large casts, conspicuous expenditure, the feel if not quite the form of musical comedy.

The intended mixture hasn't quite jelled yet. Still a little wobbly on making the distinction between satire and silliness, ACT's spectacles don't have a tangible center like the vaguely similar demi-punk blowouts Sharon Ott

devises once or twice a year at Berkeley Rep. Still, this one is, as formulas go, pretty audience-friendly. The current *Feathers*, Stanley R. Greenberg's "Variations on Aristophanes' *The Birds*," toss-

es up so much theatrical extravagance and fun that you probably won't — and shouldn't — eventually care that it doesn't find a definite tone or point to make. The "variations" in the subtitle marks a crucial distinction. It allows Greenberg to cheerfully jettison fair sums of the original work's narrative and moral con-

Feathers signs off ACT's current season with a lot of pleasurable noise. If you're looking for a little semipagan theatrical flash, here it is.

cerns in favor of its whimsical comedy skeleton — just the outer "feathers." The frivolous results are mostly delightful — if they leave little to meditate on. Merchant (Lawrence Hecht) and Wife (Kate Brickley) are presented as Yuppie Couple in Flight, anxiously escaping the urban clamor of ancient Athens for a utopian ideal they're still anxious to paste suburban values on. Calling up the King of the Birds, Epops (Michael McShane), they fearfully propose an aviary kingdom that will hover between those of gods and of men, demanding a toll charge of worship from each.

Needless to say, this doesn't sit at all well with a nervous Zeus (Peter Donat), who isn't enthralled by the concept of demigods interfering with his sovereign rule. Soon the brave new "Cloud Cuckoo-Land" crashes in a chaos of infighting, military overkill and godly subterfuge.

John C. Fletcher's ACT staging is a stimulating if incompletely realized hybrid of various approaches. His heavy visual emphasis mixes engagingly stripped acknowledgements of stage illusion (via visible cranes for "flying," etc.) with the full-blown fantasy of Beaver Bauer's origami-style bird costumes. Act One's lengthy Ziegfeld-chorine promenades and unremarkable dance routines hit the Broadway nail on the head with an impressive but somewhat gratuitous whack. The collapsing-empire plot turns of Act Two help Fletcher locate a more interesting blend of satire, spectacle and mild suspense. The balance may be precarious, but it certainly doesn't err in the direction of excessive restraint.

The script is primarily at fault for the inconsistencies of tone here. A curious choice for this adaptation, Greenberg (known mostly for TV movie biographies) settles for a frilly pastiche of middling contemporary puns that reveal more hesitation than joy about the rich source material. A clever ruse, his text needs more work before it will sparkle by itself.

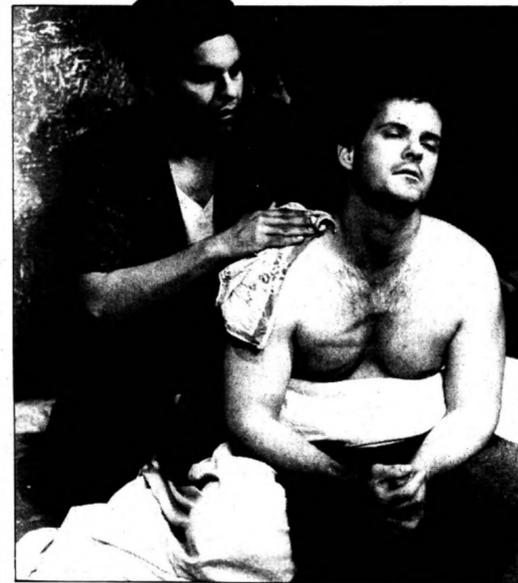
The production shimmers all right on its own, though. Lawrence Hecht anchors the whole production with his endearingly buffoonish Merchant (though he's not very well-balanced by Kate Brickley's more sitcomish Wife). Michael McShane finds his best stage vehicle for semi-improvisational silliness to date as the deified chicken Epops; Peter Donat lends a delightfully flustered comic aura to his *deux-ex-machina* appearances as Zeus; and Howard Swain and Liam O'Brien make achingly funny Cuckoo Birds.

Feathers signs off ACT's current season with a lot of pleasurable noise. If you're looking for a little semipagan

theatrical flash, here it is; if you're looking for ACT to deliver the KO spectacle it keeps threatening, you might wait another season or so until the formula is perfected.

I've never been able to work up much enthusiasm for *Kiss* of

the *Spider Woman*, neither in the chilly literary experiment form of Manuel Puig's original novel or in the glossy humanism of Hector Babenco's film. Puig's character contrasts, kitsch film nostalgia and political undercurrents are a potent mix, but the air of intellectual distancing in his



Friends and lovers: Hector Correa (left) plays Molina and Jeffrey King plays Valentin in the Eureka Theatre's production of *The Kiss of the Spider Woman*.

authorial manipulations makes his characters seem pawns in a high-grade literary game.

This is, however, very much the minority opinion. The ambivalence I felt once again walking away from Puig's own stage version (translated by Alan Baker) probably won't be shared by most audiences of Susan Marsden's current Eureka pro-

The reductionism tends to make this Kiss a fairly simple study in character bonding and contrast via a series of seriocomic spats.

duction. Shorn of the book's long psychoanalytic footnotes and the movie's opened-up political specifics, the play narrows the focus down to the very crux of the author's formula. Flaming queen Molina (Hector Correa) and young guerrilla Valentin (Jeffrey King) are thrown in together as cellmates in the nameless, placeless prison they've both been sentenced to — for "corruption of a minor" and terrorist acts, respectively.

Molina's essentially romantic, escapist mentality has little seeming overlap with Valentin's revolutionary fervor. But he passes the time for both of them by viv-

ing floridly remembered recitations of favorite old films. Though he appears to cooperate with the prison authorities in their efforts to wheedle info about Valentin's secret party comrades, Molina's loyalties are sentimental rather than self-preserving. Finding in gruff Valentin the kind of "real man" he's always longed for, Molina confers a timorous, housewifely love that, in his reluctant way, Valentin eventually returns. Tragic in its results, their friendship still serves as a small gesture of defiance against society's oppressors.

In stripping the story so clean of surrounding context, this stage adaption gambles on a universalism that isn't entirely apparent. Removing any trace of specific political time/place (and casting Waspy Jeff King as revolutionary Valentin) may make *Kiss* a purer allegory, but these days a suggestion or two of

Latin American specifics could only make the action more potent.

The reductionism tends to make this *Kiss* a fairly simple study in character bonding and contrast via a series of seriocomic spats, directed with briskness and assurance by Marsden. On Bruce Brisson's spare cell set (beautifully lit by

Redford's 'Milagro Beanfield War' Mixed Messages

For his second feature film as a director, Robert Redford (*Ordinary People*, 1980) has chosen John Nichols' novel about Northern New Mexican people and their battles against land development. The movie he has made of it, with producer Moctezuma Esparza (*The Ballad of Gregorio Cortez*) is both exhilarating and disappointing. It focuses on a specific cultural milieu that exists within this country which has up to now been virtually invisible in cinema. Yet it does so from the inescapably limited viewpoint of an outsider.

The story concerns a handyman named Joe Mondragon (Chick Vennera) who decides to divert some water — belonging to the state and earmarked for a major recreational development — to his fields to grow beans. The people of the town of Milagro are stirred up by his audacity, which causes their awakening to the imminent threat to their way of life that is posed by the development. The town is united by the cause and eventually influences the governor to withdraw his support of developer Ladd Devine (Richard Bradford) and his project.

There is a mystical element weaving through the story, seen primarily through Joe's neighbor Amarante Cordova (Carlos Riquelme), the oldest man in Milagro, who refuses to die, and his conversations with an angel who keeps him informed about what's happening in the town.

There is also a woman activist, Ruby Archuleta (Sonia Braga), who runs a local garage. She sees what the town is up against sooner than most, and has faith in the people to put a stop to it. She enlists the grudging aid of a cynical has-been progressive lawyer named Bloom (John Heard) who runs the town newspaper and cultivates daisies.

The good news is the script (by Nichols with David Ward); it brings a complex story involving many people (50 speaking roles)

The idea that these people lack the curiosity or ability to understand their own political situation is both untrue and a sadly familiar white view of nonwhite peoples.

deftly into being with a minimum of confusion and loose ends. The movie gives you your money's worth of storytelling — although it can be boiled down to a simple David and Goliath theme — and it also allows complex interweavings of character and action to flower. Watching such a film is gratifying to movie audiences who are increasingly resigned to having their intelligence insulted.

One of the things that enables this flowering to happen is the interplay of the characters with the land, the light and the spaces surrounding/separating/uniting them. It has become a cliché to say "the land (or town) is a major character in the story." What seems more true here is that people's relationships to space and to their particular spot on the planet are the fuel that ensures the success of their struggle.

The direction and the cinematography by Robbie Greenberg

of his feet walking, seen in closeup from behind and backlit by the sunrise, is one of the most beautiful images of the film.

It is also true that a little of the mystical, magical hocus-pocus goes a long way. An unfortunate preciousness accompanies many of these overorchestrated scenes. At times I am reminded of the life-as-circus conceit of some of Fellini's films that has always annoyed me and seemed a patronizing romanticism of *The Simple Folk*. In particular, a scene where the angel keeps Bloom's newspapers from going unread by creating a wind that takes them into the sky (that old *Red Balloon* "flight equals freedom" cliché, complete with swelling violins) and into the hands of the townspeople, gives the game away.



Progressive Journalism: Ruby Archuleta (Sonia Braga) reads an article written by newspaper publisher Charlie Bloom (John Heard) in *The Milagro Beanfield War*.

offer up beautiful high-contrast, grainy vistas of New Mexican earth and sky, and low-angle shots of people which emphasize both their interconnectedness and their rootedness. These images allow neither the audience nor the characters to take it all for granted. Wide-angle tracking shots through the deliciously nonlinear town center evoke a sense of the town's life that is

Both Redford and Nichols came to Northern New Mexico from elsewhere and have spent relatively few years there. Their attempt to give the people whose stories they tell a voice in the telling is well meaning but inevitably falls short. The idea of white Americans presenting images of indigenous cultures comes loaded with a long history of often well-intentioned misrepresentation, exploitation and even genocide. You might say it's a touchy issue. To the extent that the filmmakers are sensitive to this, *Milagro* offers some true moments of recognition in which the spirit of the people of New Mexico emerges.

Yet it's hard to get past a few overriding strategic errors in the film's production, like the fact that several of the Mexican leads are played by non-Mexicans, such as Sonia Braga, a Brazilian; Chick Vennera, a Brazilian-Argentinian; and Ruben Blades, a Panamanian. Braga and Blades, in particular, bring a lot to the film, but they also bring the

unintended stamp of the outsider. Braga's lush Portuguese inflection cannot be disguised, nor can her Brazilian superstar status be disregarded as we watch her in her role as Ruby. Her stirrings-up of the town thus

The movie gives you your money's worth of storytelling — it also allows complex interweavings of character and action to flower.

tend to be seen as those of an "outside agitator" in spite of the dialogue which roots her to the town. At another level, these casting decisions unwittingly give off an "all brown people are alike" message.

In the context of these produc-

land development will bring the town. The idea that these people lack the curiosity or ability to understand their own political situation (without white lawyer Bloom to explain it to them) is both untrue and a sadly familiar white view of nonwhite peoples.

Still, some aspects of the town's portrayal are heartening. There is a sustained attempt to include both women's voices and a female point of view. Our first impressions of the burnt-out Bloom through Ruby's eyes nail his self-pitying cynicism with an engaged, female flair. She tells him, "I don't know where you come from, but things must really turn out shitty there."

Joe's wife Nancy (Julie Carmen) observes her husband's activities with a skepticism which colors our perception of him, keeping him out of the realm of the simplistic good guy. When he banteringly threatens to hit her she spits back, "I'll hit you so hard they'll arrest you in El Paso for speeding." When the sheriff (Blades) leaves his house in the morning, saying, "There's something about this day..." his wife comes back with, "Oh, c'mon, hon, let a smile be your umbrella," in a tone that carries both affection and several levels of irony.

Milagro is not a simple film, and if only for that reason is an important film. There is so much material to look at and think about that it's possible to take what you like and leave the rest. Only when the residents of the Milagros of the world make their own films will we start to get the whole story.

The Milagro Beanfield War is playing at the Kabuki 8, Post and Fillmore, SF. Telephone 931-9800.

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Continued from page 22

everything. It is refined to an essence, which appears to be the source of the paintings' energy. Each of the types of paintings act

the light "source" for a stripe painting like *Unknown Quantities*. The former being an increased abstraction of the latter.

The power behind the stripe paintings is profound. Bleckner is able to work a seemingly mun-

"I would like to somehow pause from 'cultural production' and remember that we live surrounded by people with an amazing amount of courage."

— Ross Bleckner

as a filter, creating levels of abstraction. The artist conceptually sees the light from one of the figurative urn paintings as

dane image into something remarkable. The artist claims he decided to work with stripes as a challenge to see if he could mine

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something new from what he considered an "exhausted" image. The artist has successfully accomplished his goal. Bleckner's process itself is also a clear parallel to AIDS — a ravaging, exhausting challenge that has turned into an incredible show of affirmative strength and community.

Ross Bleckner continues through June 12 at the San Francisco Museum of Modern Art, 401 Van Ness Avenue. Call 863-8800 for more information.

LOCK

Continued from previous page

club's listings in the Pink Section. Gone are the days of predominately wretched heavy metal bands and four-day runs by Robin Trower. Tonight the Gerrards bring another touch of class to Broadway with charming political activist/busker Billy Bragg whose live shows are always brilliant. Last time through he performed the most soulful version of the Jackson's "I'll Be There" that I've ever heard. Berryhill is a new artist in the folk vein, far more rough and twisted than Suzanne Vega. My better instincts say don't miss this one. (4/30, The Stone, 9 pm, \$12.50/\$14)

Terence Trent D'Arby

Ah, yes, he's back. The Ali of pop music returns to SF for a two-night run at the Fillmore. His debut LP is good, but only one cut, "Wishing Well," really stands out. He's got a great voice, good looks and the belligerent audacity to claim he is the greatest. Perhaps he hasn't

heard of Prince. I predict this one-year-old star to fade faster than Michael Jackson's skin color. He's loopy. (5/1-2, Fillmore, 8 pm, \$19)

Primus, Eskimo, Sordid Humor, Carnival Law, Mud Puppies

Tonight is a benefit, raising funds for the promotion of KUSF DJ Germ's compilation LP of SF bands. I haven't seen any of the bands on this bill, but DNA is a fine place to be — and five mystery bands in one night certainly takes care of business. (5/1, DNA, 7 pm, \$4)

Love and Rockets, The Mighty Lemon Drops

Love and Rockets is a trio, all remnants of Bauhaus and Tones on Tail. Their first LP was interesting enough, but compared to their past outings, it was kid stuff. Also, their cover of "Ball of Confusion" is unforgivably lame. They are touring in support of their second LP, a record that further chains them to a fan club of mostly 13-year-olds. Openers, the Mighty Lemon Drops, are a taut, energetic live act, but I've heard the entire Echo and the Bunnymen catalog already; I don't want to hear it from these five tea bags. (5/4, Berkeley Community Theatre, 8 pm, \$17.50)

HEATER

Continued from page 24

By contrast, King, one of our most subtle and sympathetic local actors, seems ill at ease in Valentin's shoes. His powerful presence mostly carries the role,

but he's a little too eager to fly into nervous hysterics, throwing off the base of earnest political belief that should balance his strength against Molina's. After the play's one discreetly staged sexual action, King acts tender in a way that confuses the tension between Molina's romantic and Valentin's comradely love.

Puig's stage adaption provides a few grace notes — in particular it makes the ending more poignant than ever by paring its melodrama down to dual voice-over narration from beyond the grave. In some ways an improvement on, and in other ways a weakening of, the material's previous incarnations, Eureka's *Kiss of the Spider Woman* remains an effective variation on Puig's basic character study.

The Birds continues in repertory through May 28 at American Conservatory Theatre, 450 Geary Blvd. Call 673-6440 for show dates and ticket prices.

The Eureka Theatre Company's *Kiss of the Spider Woman* continues through May 15 at 2730 16th St. Performances are Wednesdays-Saturdays at 8 pm, Sundays at 2 pm and 7:30 pm. Tickets are \$13-16 (half-price and discount available). Call 558-9898 for further information.

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WEEK AT A GLANCE

EDITED BY JOHN FRANK

30 APRIL SATURDAY

Tibetan art, crafts, carpets and food are on sale at **Tibet Day**, an exposition of that country's politics and varied culture. Also offered during the afternoon are demonstrations of Tibetan painting, folk-dancing and panel discussions. Sponsored by the Bay Area Friends of Tibet, 11:30 am-4:30 pm. Fort Mason, Bldg. A, SF. \$3.50. Info: 524-0593.

After years of "rum, sodomy and the lash" under its masts, the historic square-rigger *Balclutha* is welcomed back to Hyde Street Pier with a free day-long **Homecoming Party**. The National Maritime Museum presents live music, demonstrations of sailor crafts, a boatbuilding exhibition and tours of the ship. Hyde Street Pier, near Aquatic Park, SF.

The Bay Area Bisexual Network sponsors a **Spring Dance**, 9 pm-1 am, at the Humanist Fellowship Hall, 411 28th St., Oakland. \$7/\$5 members. Info: 522-5553.

EVENT OF THE WEEK

Satisfy your bubble curiosity at the Exploratorium's **Bubbles 88**, with bubble performances and demonstrations, bubble boutiques, bubble exhibits, bubble movies and a do-it-yourself bubble orchestra. Today and tomorrow and May 7-8, 10 am-5 pm. 3601 Lyon St. SF. \$4.50 (6-month pass)/\$2.25 seniors (lifetime pass). Info: 563-7337.

That hotbed of hortiphilia, the Strybing Arboretum Society, announces its 21st annual **Sale of Uncommon and Unusual Plants**. Because of the prolonged dry spell, drought-tolerant plants are included, as well as tips on plant care during drought. 10 am-1 pm. SF County Fair Building, Ninth Ave. & Lincoln Way, Golden Gate Park, SF.

Keep the spirit of recent antiwar demonstrations alive with today's annual **March for Peace, Jobs and Justice**. Assemble at Precita Park, one block south of Folsom & Army Sts. at 11 am; march begins at noon; rally in Dolores Park, 1 pm.

At 1:30 pm KQED-FM broadcasts **A Closer Look: Can't Keep a Straight Face**, which focuses on the lives and times of six lesbian and gay comics. Tonight at 11 pm the station presents the first program of the series **Faces, Mirrors and Masks**, highlighting 13 significant writers of Latin America. Nobel Prize winner Gabriel Garcia Marquez's "The Solitude of Latin America" is the subject of tonight's show. KQED 88.5 FM.

1 MAY SUNDAY

Photographer Lynda Koolish traces 15 years of **The Evolution of Lesbian and Feminist Culture**



Torch song duo: Ray Santos (left) and Jennifer Boyce star in San Francisco State University's production of Harvey Fierstein's *Torch Song Trilogy*. Wednesdays through Sundays, 5/5-8 and 5/12-15. Little Theatre, 1600 Holloway Avenue, SF. Call 338-2933 for tickets and info.

through her portraits of women. On view through May at Modern Times Bookstore, 968 Valencia St., SF.

Past and present members of the **SF Gay Men's Chorus** perform a vocal and instrumental soloist recital, 4 pm, at the First Congregational Church, Post & Mason Sts., SF. Free.

Planning to ride in the AIDS Bike-a-thon? Get in shape with this 75-mile **Training Ride** starting in front of McLaren Lodge at Golden Gate Park's Panhandle at 9 am. Meet new friends and practice for the big day, May 14.



Murmurs of the heart: John O'Keefe's *Babblers*, a short theatrical work that centers around the ramblings of a stroke victim, runs Wednesdays through Sundays, 5/4-21, at Intersection for the Arts, 766 Valencia, SF. Also included is *Jesus Boy*, another short work that exposes materialistic obsession in a Silicon Valley think tank. Now that's what we call a double bill! Call 626-ARTS for tickets and info.

James Weinrich reads from and signs copies of his recent **Sexual Landscapes: Why We Are What We Are, Why We Love Whom We Love**. 7:30 pm. Different Light Bookstore, 489 Castro St., SF. Free. Info: 431-0891.

Stanford University kicks off its **Gay and Lesbian Awareness Week** today with a panel discussion on "The Black and Gay Communities" (Ujamaa House, Lagunita Hall, 6:30 pm) and a dance at the Vortex (260 California Ave., Palo Alto, 9 pm-2 am, \$2-4, s/s). Among the week's events are a concert, a rally, comedy, theatre and film. Call 723-1488 for schedule and other info.

Help AIDS charities and eat yourself into a stupor at the Hayes Street Grill's **May Day Benefit** for Project Open Hand and AmFAR. The evening begins at 6 pm with hors d'oeuvres, complimentary wine and champagne, and a no-host bar. Cabaret entertainment, raffle drawing (9 pm) and dancing until 11 pm. \$50. Res/info: 863-5355.

Ahavat Shalom and Sha'ar Zahav invite you to a **Book Drive and Israel Fair** to send books, tapes and records with lesbian, gay or bisexual themes to those communities in Israel, promoting a progressive vision for Israeli society. Slides and presentation on "the life" in Israel, folkdancing, discussion of progressive movements in the Middle East, refreshments. 4-7 pm. Women's Building,

but panels continue to arrive, generating work for busy seamstresses. 5-9 pm. 2362 Market St., SF. Info: 863-5511.

3 MAY TUESDAY

If Stonewall means "Fight Back," it's high time we did. Beginning classes in **Aikido** are available on an ongoing basis at the Sunset Recreation Center. Aikido, combining rigorous physical discipline and practical effectiveness, is not developed to win, but to neutralize an opponent's (read "basher's") power. 7:30 pm. 28th Ave. & Lawton St., SF. \$20 for eight weeks. Info: 952-1571, 369-8451.

Pianist **Alfred Brendel** continues his tradition of exploring the works of individual composers with an all-Schubert recital in Davies. The program includes Three Pieces, D. 946; Sonata in A Major, D. 959; and Four Impromptus, D. 935. 8:30 pm. Davies Symphony Hall, Grove St. & Van Ness Ave., SF. \$9-38.50. Tickets: 431-5400, 762-BASS.

4 MAY WEDNESDAY

The Berkeley-based **Plutonium Players**, creators of *Ladies Against Women*, bring their topical, toxic satire in a performance at La Pena Cultural Center. 8 pm. 3105 Shattuck, Berkeley. \$5. Info: 849-2568.

Gay and Lesbian Outreach to Elders' popular **Wednesday Matinee** changes location to 363 Golden Gate Ave., SF. Join them for a lively afternoon of movies, discussion and refreshments. 2:15-4 pm. Free. Info: 626-7000. GLOE also sponsors free **Writing Workshops** for older lesbians and gay men (50+) every Wednesday evening, 6-8 pm. 1853 Market St., SF.

5 MAY THURSDAY

Professor of Slavic Languages Simon Karlinsky speaks on a symptom of decadent bourgeois capitalism, i.e., homosexuality, in his presentation, **Russia's Gay Literature and Culture: Repression and Liberation**, which examines Russia's rich lesbian and gay heritage. 7:30 pm. Women's Building, 5343 18th St., SF. \$5/free to Gay/Lesbian Historical Society members.

Divertissement for couch potatoes: **Frameline Presents** shows excerpts from "Two in Twenty," a soap opera chronicling the trials and tribulations of "sensitive" Helene, know-it-all therapist Nikki and hard-working Lee. Also: a look at recent protests at Burroughs-Wellcome by AIDS Action Pledge and sneak previews of the 1988 SF Lesbian/Gay Film Festival. 8 pm. Viacom 25. Figure out how to set your VCR to record one show while watching another, because the debut of **Community Action News** is on Viacom 6 at 8:30 pm. As reported in last week's

Sentinel, this biweekly show promises "60 Minutes"-style news and investigative reporting about and for the lesbian/gay community. Check it out!

Photographic portrayals of '30s glitz and glamour are exhibited in Mark Vieira's **Hollywood Glamour at the Diva**, opening tonight and running through June 15. The show features original movie star photos from Vieira's upcoming book *Hollywood Portraits*, as well as his own '80s portraiture done in a style reminiscent of the heyday of Hollywood. Satellite Gallery, Hotel Diva, 440 Geary St., SF. Info: 885-0200.

6 MAY FRIDAY

The Hispanic Coalition of Contra Costa County sponsors a free **Cinco de Mayo Celebration**, featuring Ballet Folklórico de San Antonio. 7 pm. gates open at 5 pm. Concord Pavilion, 2000 Kilmer Pass Rd., Concord. Info: 762-2277.

Cal Performances presents the Bay Area's own **Ellen Webb Dance Company** in a program premiering *For Me, This And/Or That*, *When Women Were and Mountain/Tree/Water*. Webb's intuitive, sensual work is rich with images, often providing three-dimensional commentary to collaborator Sandy Walker's films and paintings. Tonight and tomorrow, 8 pm. Zellerbach Hall, UC Berkeley. \$14. Tickets/info: 642-9988.



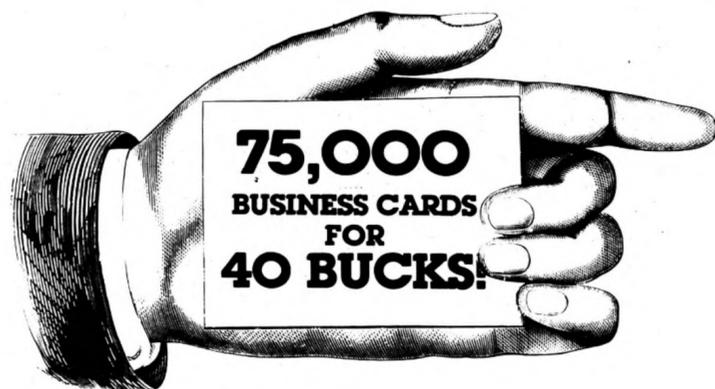
Another unshaven face: Maxwell Caulfield stars in the new production of Anthony Shaffer's Tony Award-winning whodunnit thriller, *Steuth*, which opens Tuesday, 5/3, at the Curran Theatre, 445 Geary Street, SF. Call 243-9001 for ticket info.

Youth for Jackson hosts **Jam for Jackson**, a dance party featuring a fresh DJ, fabu food and the Rappin' for Jackson Showcase with Dominique Di Prima of KRON-TV's "Home Turf." 8 pm. 358 Golden Gate Ave., SF. All proceeds benefit the Jackson campaign. Info: 474-5588.

The Bay Area Chapter of the National Coalition of Black Lesbians and Gays invites you to a **Kick-Off Celebration**, 8 pm-midnight. Fun, music and dancing at the Western Addition Cultural Center, 762 Fulton St., SF. \$3. Info: 864-0876, 431-8333.

Get some gravy on your mashed potatoes at a **Spring Hop**, sponsored by Skiers and Gay Athletes (SAGA). Throw on your most fab '60s outfit and Aqua-Net (or Butch Wax) your hair into a frenzy, because costume prizes are being awarded in several categories. (— And we're all into prizes, right?) Hors d'oeuvres, wine, beer and punch provided, not to mention Shirelles, Chiffons and Shangri-Las. 8 pm-1 am. 1187 Franklin St., SF. \$19.63 adv/\$25 at the door. Tickets/info: 928-1736.

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



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HAIR-DRESSER

Supermarket Scandals and Beyond

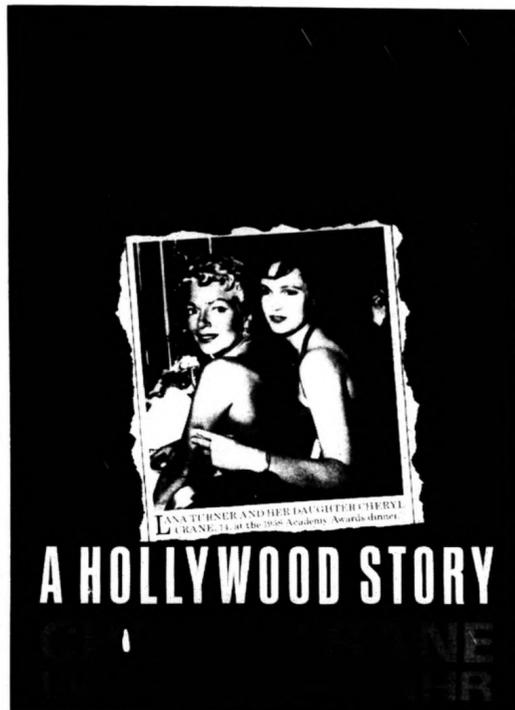
DETOUR
by Cheryl Crane with Cliff Jahr
Arbor House/William Morrow, New York, 1987.
334 pp., cloth, \$18.95

On Good Friday in 1958, 14-year-old Cheryl Crane stabbed her mother's boyfriend to death during a moment of frenzied domestic violence. Her mother, screen legend Lana Turner, had a knack for attracting — and being attracted to — men who were, to put it kindly, wrong for her. On that night, Cheryl rushed to her mother's defense as she was being threatened in her Beverly Hills bedroom and killed mobster Johnny Stompanato.

It's amazing how that one act has become such a well-known moment in American pop-cultural history. Even people who don't know the specifics are aware that Lana Turner and her daughter were involved in a scandal, and the incident has never been allowed to transcend the exaggerations and distortions that came with its scandal-sheet origins. For years cynics have ex-

ploited the killing without regard for the feelings of either Cheryl Crane or Lana Turner, often suggesting that Lana herself killed Johnny Stompanato. Because of its near-legendary status, this is one of the few Hollywood stories that actually deserves to be told.

Cheryl Crane's new book, *Detour*, is full of surprises. It takes a notorious incident and, in



a very low-key style, fits it into the life of a woman who is both extraordinary and completely average. Without compromising, Crane opens herself to the world at large and provides a thoughtful, almost analytical look at a Hollywood family in turmoil. In the process she successfully takes her life back from the sleazy world of *Photoplay* and the *National Enquirer*. While Christina Crawford seemed to joyfully use life with mother to join the supermarket rag crowd, Crane has wisely avoided the temptation. Not that either Lana Turner or

Cheryl Crane were angels. But Crane manages to be bluntly critical of her family without seeming bitter — the entire book is informed with a sense of self-understanding. Describing the night Lana took her mother and Cheryl to the 1958 Oscar ceremonies, she writes:

So here we sat in our golden coach, the three Turner girls — all gowned, coiffed and lacquered to death. Carefully, we held in our bottoms so as not to wrinkle the dresses — just the way we held in our thoughts so as not to let out real feelings. You see, even when we were together, we were still alone. In this family, souls never touched.

For most of her early life, Cheryl felt ignored by her mother and confused by Turner's status as a major film star. She didn't see her first Lana Turner film until her early teens and was allowed little independence and few outside friendships. She recalls examples of Lana's inattention, her obsessions with men and her fading film career as well as a near Joan Crawford-like stranglehold on her children's manners and behavior.

There is an occasional bite in

QUAINTANCE



Now, for the first time ever, the work of legendary artist George Quaintance has been collected in one fantastic full-color volume—The George Quaintance Treasury of Illustration—featuring over 50 of his greatest paintings (many unseen in over 30 years!)

Compiled from gay archives and art libraries all over the world, this is a truly stupendous collection, sure to be loved by fans of bodybuilding, art, nostalgia, and gay history.

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While Christina Crawford seemed to joyfully use life with mother to join the supermarket rag crowd, Crane has wisely avoided the temptation.

these recollections. Describing Lana's reaction to new stepchildren, she writes that "Mother sniffed that her newly installed stepchildren were wild and needed 'manners taught them.'" Mother "sniffing" is not the most complimentary of images, but she balances it in the next sentence by writing that Lana ended up having a warm, loving relationship with her new stepson.

Her problems with mother were nothing, though, compared with the trauma she suffered at the hands of one of her stepfathers, Lex Barker. Cheryl was repeatedly raped by Barker (a

'50s Tarzan) and lived for months feeling guilty and confused by the brutality of the assaults before her mother found out and divorced him. The details of the rapes are excruciating.

After the killing of Johnny Stompanato Cheryl was sent to a reform school, ran away several times, and eventually ended up in the Institute for Living, a mental institution for the rich and famous.

It was after this period that Cheryl went to work for her father, Stephen Crane, a hugely successful restaurant owner, as a hostess. During that time she met a beautiful model, Josh LeRoy, at a party thrown by Wally Cox. They fell in love and have been together since 1970.

Crane's sexuality is incorporated into *Detour* without skipping a beat. There is an obvious temptation for straight critics to connect Cheryl's lesbianism to the ordeal of her early life (Bryant Gumbel took a crack at it on "The Today Show"), but she meets them head-on and offers insightful (though too brief) observations on both sexual politics and her family's reaction to her lesbianism. She also does a good job relating her initial discovery of her lesbian feelings.

Crane writes about her first big crush while away at reform school:

I met Maria when my room assignment was reshuffled that fall. She lived at the end of the corridor in the serene privacy of her own single room. She was 17, a pretty brunette with flashing dark eyes and curls down her back. . . . We glanced at each other with interest and, during evenings after dinner, embarked on a fortnight of pouring out our souls to each other. Soon there was touching, then petting, then one night a kiss.

It will be interesting to see if that scene makes it into the upcoming film version of *Detour*. It will also be interesting to see if the producers will portray Crane's relationship with LeRoy, as she does in the book, as the silver lining at the end of some very dark clouds and not as an extension of her "detour."

Many of us remember Lana Turner best for the films she made late in her career: overblown melodramas like *Imitation of Life* (1959) and *Madame X* (1965) that were to drama what Doris Day movies were to comedies — plastic and near perfection. There was no end to the twists and turns of the tragedy in

those movies, but Crane's life took a decided turn for the better after her detour. She is in a successful relationship that her mother accepts and has been able to put her past in perspective. *Detour* creates a vivid impression of a woman who refuses to exploit the awful details of her life but who instead uses them to tell a legitimate, compelling story.

500 HAYES STREET
SAN FRANCISCO, CA 94102
415 861-8100

Heroine Hits Town

Americans seem to have a funny concept of the Irish. They seem to think all Irish women are mystics and all Irish men are rogues," said Sinead O'Connor at an afternoon press conference prior to her show at the Stone last week. For two hours Sinead and her manager, Faulkner, addressed questions from 30 press members, told prior to not ask about her hair or U2.

I was busy cutting fish in the basement of my workplace at the time, but my faithful colleagues, Marc Geller and Adam Block, aptly covered and recorded the conference, one they claimed was possibly the best and most civil they'd ever attended. Arriving midway through the event, Michael Snyder, critic for the *Chronicle*, barked out, "Will we be seeing more of your hair?" Sinead looked him square in the eye and said coldly, "Absolutely not."

The 21-year-old Irish vocalist/songwriter and mother of a seven-month-old baby covered a lot of ground: from the first LP she ever bought to her vehement stance on Britain's Clause 29, a move towards banning all federal funds and government facilities for any activity that treats homosexuality as an acceptable lifestyle. Inquiring minds want to know — that first LP was *Led Zeppelin IV*, although when her brother brought the Smiths' first record home, it was revelation by comparison. Her current favorite reading material is a book of interviews called *The Women of Northern Ireland*, and the inspiration behind her first hit single, "Mandinka," was the book *Roots* by Alex Haley. When asked about the origin of her latest single, "Troy," she referred to it as the most personal song on her LP and chose not to discuss it.

Sinead expressed an interest in acting, a playfully carnal fondness for Mickey Rourke, and discussed the type of role she'd like to try, something like Sally Field in *Sybil*. "It would be challenging," she declared. Her current musical interests are hip hop and women rappers. She liked Salt and Peppa until she saw how they looked — "I like them, I don't like the lipstick." When asked how she feels about being compared to Kate Bush, Sinead replied, "Well, it's better than Joan Armatrading or Suzanne

Vega!" A vocalist she'd like to work with in the future (and probably will) is Bjork of the Sugarcubes.

On politics in pop music, O'Connor finds the tackling of issues generally positive but is definitely suspicious of some bands' motives. There are certain political causes she'd like to support, like the IRA, but would do it financially if not musically. Surprisingly, she also cited U2's music and stance as bombastic.

In response to her looks and sudden fame, Sinead remarked that lesbians tend to recognize her in public and that she has a lot of gay fans. When asked how she feels about this, Sinead said, "It's nice to have fans. I wasn't around a lot of gays while growing up, and I wouldn't want to be gay in Ireland. It's a very religious, repressive place. They burned down the gay center in Dublin last year, and there were fag-bashers in the park — really pathetic."

The subject of gayness led up to her strong position on Clause



New mom and Irish rockette: Sinead O'Connor.

29. "I consider Clause 29 to be the most despicable, fascist piece of legislation, along with the British antiterrorist act, in this century and another example of something I would want to fight against."

Someone asked Sinead if she wants to have another child. She playfully replied with a beguiling smile, "Yes, actually I'm looking around." Michael Snyder suddenly interjected, "I've got a few minutes." "I don't," she said, returning that same cold glare seen earlier.

Sinead O'Connor's performance that night was amazingly precise and charismatic. The au-

The Rollins Band The Grapes of Wrath

Henry Rollins, ex-Black Flag vocalist and Renaissance man of hard-core, fronts a new band tonight. Expect violent and unpleasant Southern Cal imagery, lots of tattoos and a crowd that worships damaged, shirtless beefcake visionaries. The Grapes of Wrath are a jangly Canadian band fronted by Henry Fonda. (4/29, Kennel Club, 10 pm, \$6)

Depeche Mode, OMD

It recently crossed my mind that Depeche Mode never ages. As soon as a member stops looking like a thin, Germanic 16-year-old

with a crewcut who can sport a self-serious pout, they boot him! It's just like Menudo. When I hear Depeche Mode at a club, I like them, but at home, they're cold, depressing, emotionless and riddled with just enough touches of random perversion to sound mod and on the "cutting edge." OMD used to be brilliant. Now they could be anyone else. Dress warm and bring extra cigarettes for the natives, preferably clove. (4/29, Shoreline, 8 pm, \$18.50)

Gladys Knight and the Pips, Alexander O'Neil

I've always loved Gladys and Co. Remember their summer television variety series a la Tony Orlando and Dawn? She racked up numerous hits back then with her strong vocals and those groovin' Pips. Anyone who spits that much when they sing has got to be good. Alexander O'Neil is a fine choice for the opener. His sexy voice has smoothly graced several Jam and Lewis-produced solo singles. He filled the steamy gap left by Teddy Pendergrass' crippling accident. Just listen to the single "What's Missing," and see for yourself. (4/29-30, Paramount, 8 pm and 10:30 pm, \$12.50)

Billy Bragg, Cindy Lee Berryhill

Since local booking agents Olga and Jerry Gerrard have been handling some events at the Stone (Village People, Sinead O'Connor, Zodiac Mindwarp), it's time to stop ignoring the

Continued on next page

DANGEROUS CREATUREZ by Gentry Johnson

IN THIS TIME OF PLAGUE WE GAY PEOPLE ARE TAKING ALL SORTS OF PRECAUTIONS TO AVOID CATCHING AIDS. WE CALL THIS 'SAFE SEX' BUT HAS SEX EVER BEEN SAFE?

AT FIRST GLANCE THIS SPECIMEN APPEARS TO BE ACTUAL BOYFRIEND MATERIAL — IT IS INTELLIGENT, AFFABLE, SPIRITUALLY AND POLITICALLY AWARE, AND, IN THIS CASE, QUITE CUTE — PLUS, IT HATES WEARING CLOTHES! UNFORTUNATELY IT ALSO EXHIBITS AN ALARMING INABILITY TO FOCUS ON ANYTHING — FOR INSTANCE, IT MIGHT SAY TO YOU, RIGHT IN THE MIDDLE OF INCREDIBLY HOT SEX, 'DID YOU KNOW THAT THE VATICAN BANK LAUNDERS MAFIA FUNDS?' THE OVERLY SIMPLE BLAME THIS CONCENTRATION PROBLEM ON THE HUGE AMOUNTS OF DRUGS THESE CREATURES INGEST.



die was hers immediately, yet she never took that for granted, maintaining a constant, consistent strength throughout the set. Her solo encore of "Troy" was as bold and intense a moment as I could have hoped for or have seen by any other performer recently. I recalled her statement about Irish women being thought of as mystics. Tonight was no *Brigadoon*, mind you, but Sinead was definitely magical.

The Sea Hags, House of Wheels

With their debut LP near completion, a quasi-heavy metal look and a sound similar to an Aerosmith eight-track tape being played in a rusty, moving truck, the Sea Hags win my vote as the band most likely to befriend those homely, homophobic riff rapists, the Cult. The hard-rocking openers come recommended. (4/29, Firehouse 7, 10 pm, \$6)

SENTINEL CLASSIFIEDS

THE EXCHANGE



SAFER SEX GUIDELINES FOR GAY MEN (& EVERYONE)

Safer sex is great sex! It can be fun, exciting — hot, horny — and completely satisfying. It is absolutely possible to continue having great sex!

WHO IS AT RISK OF AIDS?

Guidelines for safer sex should be followed by everyone. Anyone who is sexually active is at risk of exposure to the AIDS virus. The only exception is the couple who has been in an exclusively monogamous sexual relationship since 1978. To date, gay and bisexual men, IV drug users and their sexual partners have been most often affected by the disease.

Because many people already carry the AIDS virus (especially in SF, NYC and other major urban areas), reducing the number of different sexual partners does not guarantee safety from exposure. All it takes is one infectious partner for exposure. But even if one has been exposed it is thought to be important to avoid repeated exposure to the virus.

Risk reduction practices must always be followed in every sexual encounter. Have all the sex you want — just be sure to always make it safer.

AIDS IS TRANSMITTED THROUGH THE EXCHANGE OF CERTAIN BODY FLUIDS — YOU CANNOT GET AIDS FROM CASUAL CONTACT (hugging, kissing, sharing bathrooms and kitchens.)

The exchange of cum and pre-cum should be avoided:

- in oral sex:
 - ... avoid putting the head of the penis into your mouth.
 - ... never allow anyone to ejaculate into the mouth.
 - ... use a condom for the greatest freedom in oral sex.

- in anal sex:
 - ... always use a condom, with water soluble lubricants such as KY®. Some experts encourage the use of spermicidal jelly containing Nonoxonyl-9.
 - ... withdrawing before ejaculation even with a condom, is safest, since a condom can break.
 - ... under no circumstances should you ejaculate semen into the anus. This may be the highest risk activity for AIDS. Use a condom.

- in vaginal sex:
 - ... always use a condom. If you use a lubricant, it should be water soluble, such as KY®.
 - ... withdrawing before ejaculation, even with a condom, is safest, since a condom can break.

- The exchange of blood should be avoided:
 - **Fisting is dangerous!**
 - ... and carries the risk of AIDS transmission through the exchange of blood. If you do it, always use a rubber glove.

- If you inject drugs, never share needles, cookers or other drug paraphernalia.
- If you are lesbian or bisexual, avoid contact with menstrual flow. Use a condom.

- What about saliva?
 - The virus has been isolated in saliva, though rarely and in very low concentration. The exchange of saliva is generally thought not to be a risk for AIDS.

- What about urine and feces?
 - Although the virus could theoretically be present in any body secretion, urine, feces, sweat and tears are not known to contain any of transmission. Oral contact with fecal material (rimming) should be avoided to reduce the risk of other sexually transmitted diseases. One should use a condom, finger cot or rubber glove if giving a rectal massage. Avoid oral contact with fingers after this.

- Alcohol and drugs may impair your judgment and may compromise your immune system.
- Poppers (Inhalants) have been linked to Kaposi's sarcoma, a cancer associated with AIDS. DON'T USE POPPERS.

- Ultimately, practicing safer sex is a personal choice. These guidelines will help to give you enough information to make responsible choices.
- Mutual masturbation, hugging, frottage (body rubbing), cuddling, showering together and massaging do not involve the exchange of body fluids, and therefore are considered safe.

- Be creative. Enjoy Safer Sex!

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ANNOUNCEMENTS

ANNOUNCEMENTS

ATTENTION SAN MATEO COUNTY JESSE JACKSON SUPPORTERS

Delegate selection for 11th Congressional District. Representation at Democratic National Convention will occur SUNDAY, MAY 1, at 3 pm at:

San Mateo High School
506 N. Delaware
San Mateo

SUPPORT DOUG HANDERSON, a member of our community and candidate for delegate. Please show up and vote. (No one admitted after 3 pm.) Help make sure National Ticket and Platform include our issues!

(Thank you dinner to be provided afterward — call (415) 326-2173 to leave message that you can attend.) (18)

AIDS BULLETIN BOARD

As a community service the SF Sentinel offers AIDS Bulletin Board listings free, space permitting.

PWA SUPPORT GROUPS
Currently accepting new members for PWA/PWARC support groups in a private practice setting led by a psychologist-living-with-AIDS. Small groups, insurance accepted, sliding scale. Vincent Sofia, PhD, 25 Van Ness, 621-2962. (ind)

VOLUNTEERS NEEDED
who are HIV positive, asymptomatic or have ARC, for a study of an experimental immune modulating drug being conducted by Dr. Marcus Conant at UCSF. For information contact Leland Traiman, RN/FNP. 753-2304 (21)

SOCIAL GATHERING
of H.I.V. +, PWAs and PWARCs meets Sundays, 6:00-9:00 pm at MCC, 150 Eureka. Listing of personal ads available at meetings. Bring a friend, make a friend. For info call: 337-1194 PETER (ind)

VOLUNTEERS NEEDED

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. (18)

GAY GRANDFATHERS
Need gay grandfathers for research interview. Call Dr. Fred Bozett, (415) 255-0816. (19)

Need something hauled to the dump — and you don't even know where the dump is? Check out the MOVING/HAULING section of the Classifieds. Sentinel Classifieds work!

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It's Here — You've Heard about it and Read about it. GROUND FLOOR BUSINESS OPPORTUNITY. Dealerships available to market Genesis Immune System Builder, featuring SHARK CAPTILAGE. Sold only through our Dealers. Earn \$150 to \$1,000 a day. Please Send for Free Marketing Kit. Seven Seas Health Products, 35250 Date Palm Dr., Suite 268, Cathedral City, CA 92234. Include your phone #. (24)

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Preferred Housecleaning pays \$8/hour to start (\$7/hour with car). These are full-time, permanent openings. Non-smokers given first consideration and experience helpful. Two local references are required. Call 561-9285 for return call. (18)

PROGRAMMER
S.F. based consulting company needs p/t DOS/INFORMIX programmer for short term assignment. Call Russell 415/474-5253. (19)

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WRITER-EDITOR
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MASTER YOUR MIND

Continuing support group led by Mary Richards for PWAs & PWARCs taking charge of their own healing. Focus on clearing blockages from the past through meditation, moving toward empowerment and health. Warm, supportive people in peaceful environment. This group could change your life. 333 Valencia St., 4th Floor, SF. Noon-2:00. May sessions: 5/3/88 & 5/17/88. Not affiliated with the SF AIDS Foundation. No fee. Info: 945-0941. (18)

COUNSELING

ONGOING PSYCHOTHERAPY GROUP FOR GAY MEN

We have openings in a small, long-term, professionally guided, interactive group. With compassion and support, we challenge our own and each others' self-limiting attitudes, feelings and behaviors. Members work on issues such as loneliness, sexuality, self-esteem and grief.

Facilitating Bay Area Gay Men's Groups for 9 years. Meetings are Thursday evenings, 7:30-10 pm. Call now for an interview. Insurance. Dave Cooperberg, MA 431-3220

or Pedro Rojas, MA 841-9198 (ind)

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CLASSIFIED AD POLICY

Ad Placement: Classified ads may be placed by mail, in person (or after business hours — 9 am-5 pm, M-F — by using the mail slot in our office door at 500 Hayes Street). Ads are NOT taken over the phone. Payment MUST accompany ad order and is made by check, cash, money order or credit card (VISA, M/C).

Deadline: Tuesday noon prior to publication.

Discounts: 10% for seven or more insertions of ad.

Sentinel Boxes: For convenience, you can rent a Sentinel box number for your replies. Rates are \$5 per month to pick up your mail at the office, \$10 per month for mail forwarding to your home address.

Ad Changes/Errors: The Sentinel does not provide tear sheets for classified customers. If you detect an error grave enough to render the ad useless, e.g. wrong phone number, missing information, etc. it will be corrected and run again the following week free. Changes (to be made by mail or in person) in ongoing ads may be made for \$5.00 plus 25 cents per word. Payment must accompany the changes.

Editing Policy: The Sentinel encourages you to place ads that are lively, creative and health-conscious. We have the legal right to reject an ad for any reason. We reserve the right to edit ad content for racism, sexism, unsafe sexual activities, illegal activities or for any other reason.

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GIANT headline \$3.00 _____

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(415) 976-5757 PLUS TOLL IF ANY.

COUNSELING

ON-GOING GAY MEN'S PSYCHOTHERAPY GROUP

Now Accepting New Members

- San Francisco location
- Meets Thursday evenings
- \$30/session, sliding scale, insurance accepted.

PASQUALE CALABRESE, MS, MFCC (ML22791) 566-2666
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Counseling
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 SF and East Bay (415) 832-1254
 MW023205 Sliding Scale Fees Insurance

HEALTH

MALE SUBLIMINAL COACH NEEDED

No psychotherapy please. Just nurturing hypnotherapy guaranteed to enact a conversion that will structure my sex drive into weight trained sinews.
 Bill 415-567-8077, 8 am-4 pm, M-F(19)

Are you still searching for that special person?
 Check out the personals in the Sentinel Classifieds.
 There is someone for everyone.

MASSAGE THERAPY BODY WORK

BODY AND SPIRIT
 Allow me to touch your mind, body and spirit in a session of deep tissue (oil) massage combined with acupuncture and reflexology to bring you to a deep state of peace and well-being. Certified. Call Bill at 552-1768. (18)

SWEDISH MASSAGE
 Feel good about your body! Enjoy 90 min. oil massage in my Berkeley studio. Graduate of Body Electric School of Massage. \$35.00. Nonsexual.
 Steve 689-3472 (18)

ORIENTAL MASSAGE
 Full-body relaxing in private by an experienced, young, good-looking Asian masseur. All ages welcome. Bob, 387-1192. In/Out. SF. Travel to Bay Area. 24 hrs. (21)

HAUNTING HANDS, HANDSOME MASSEUR
 If a sensual, Swedish/esalen massage from a young, handsome masseur is what you want, then I've got what you need. In or out, anytime. \$40 in/\$55 out. Discounts to PWAs and students w/school picture IDs.
 Alex... 861-1362 (ind)

I DON'T CARE!
 I don't care how old you are or what you look like. With your permission I'll turn you into a pile of glowing cherry Jello! A superb Swedish/Esalen oil massage! Certified. 18th & Noe. \$30.
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POINT OF VIEW

CITISENSE
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 Traditional Japanese bodywork. This acupressure style massage uses no oil and is highly effective in releasing physical and emotional stress. Treat yourself! Certified. 75 minutes. \$25, nonsexual.
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MASSAGE MATES
 Need to give a massage as well as get one? Join a confidential massage exchange group - interracial, open to all ages, all experience levels from beginner to advanced. Write: MM, Box 421028, SF, CA 94142-1028. (18)

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 A satisfying massage? Try the experienced hands of a certified Esalen-trained professional. Indulge yourself in a fantastic full-body massage at my 17th St. studio near Dolores and BART. \$30. Roy, 621-1302 (18)

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 Tension release massage given by man of sensual talents.
 Doug. \$25.00/hr. 661-1621
 Everyone Welcome (18)

RELAXING SPACE
 Warm, soothing massage by friendly masseur. \$35.00 in, out negotiable. For appointment, call ADAM at 664-2756. ENJOY! (20)

FULL BODY MASSAGE
 Done by expert Massage Therapist in Oakland. Call after 4:30 pm.
 Fees: \$25/hr, \$35/1 1/2 hrs.
 MARK 261-3319 (19)

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 Whether visiting or if you already live here, you're in for the massage of your life. Exquisite massage by caring young college student. Excellent location: two blocks from Union Square.
 441-4224 FRANK (18)

E. BAY BEAUTIFUL MALE MASSAGE
 Top, bodywork by certified blond masseur in Swedish, Esalen, Barefoot Shiatsu (I walk on your back, as you like) & most types Body Electric grad. Private sundeck. EZ parking; 6 minutes from highways 880 & 24. \$65 for 90 minutes.
 (415) 848-2625 Seamus (18, 20)

ACCEPT PLEASURE
 Rhythmic, integrated, penetrating, nude massage will eliminate personal pressures. Enjoy an unhurried, nurturing oil massage by a handsome Swedish reflexology expert. IT WORKS!
 IN/\$30 OUT/Negotiable
 JOHN 861-0843 (18)

SENSUAL ART
 For stress relief or personal pleasure, integrating choices from Swedish/Esalen, Acupressure, Shiatsu, Rebirthing Breath and Erotic Massage in a warm environment with quiet music.
 By appointment/Nob Hill
 Tony - Certified Body Electric
 415/656-4956 (18)

VIDEO MESSAGE IN S.R.
 Quiet, secluded Hour Drive from S.F.
 (707) 526-9752 (18)

FEEL SO GOOD
 I am "handsome, clean-cut, friendly, masculine, healthy, very hot, decent, young & bright," who will give you a nude, sensual, strong, relaxing, executive oil massage for 1 hour out \$40.
 Call 773-8596 (18)

STUDENT MASSEUR
 Who's young but knows what to do. Also teaches at Body Electric.
 Richard 668-8309 (18)

DEEP MUSCLE MASSAGE
 by exceptionally handsome young student. Very clean cut & friendly.
 MATT 431-9080 (18)

SEXUAL HEALING

Spirit, Mind and Body Incorporated
 Sensual Swedish/Shiatsu Massage
 You deserve a loving massage
 Peter 864-5483

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
 863-8947 (18)

— "ready to turn over?"
 — "... got a spatula?"

ridiculously relaxing certified massage
 Robin Levitt • 567-6918

YOU DESERVE IT



BE GOOD TO YOURSELF WITH MASSAGE
 Lic. #9739 ROBERT 626-0667 (20)

DON'T FORGET — Deadline for THE EXCHANGE and STRICTLY PERSONAL is TUESDAY NOON prior to Friday publication.

REAL ESTATE/RENTALS

RENTALS OFFERED

1-BEDROOM APARTMENTS, \$500, \$535
 Near Hayes/Laguna. Dishwasher available. Pets negotiable.
 550-8392 (18)

Bunkhouse Apts.

Office: 419 Ivy Street
 San Francisco
 Mon.-Fri. 1-6 PM

Commercial Space Available for Retail

\$600 - 1 BR Apt., 562 Hayes #4
 Hardwood floor, tile kitchen & bath, curtains & shades.

\$600 - 1BR Apt. 419 Ivy #17
 AEK, w/w carpet, curtains & shades, southern exposure.

\$550 - 1BR Apt. 419 Ivy #4-D
 w/w carpet, AEK, ground floor, curtains & shades.

\$500 - Studio, 419 Ivy #8
 AEK, w/w carpeting, curtains & shades. Quiet. Perfect for the right person.

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

863-6262

RENTALS OFFERED

STUDIO
 Very spacious studio near Alamo Square. Completely refurbished. Laundry. Off-street parking for \$50 extra. Sunny unit. Hardwood floors. Large closets. \$525. Open for showing Sunday, May 1st, 3:45 pm. 1270 Grove St. cross street Divisadero. 836-2825. (18)

Dolores Street charming 2-bedroom
 Edwarian flat. Top unit, hardwood floors, fireplace, new kitchen and bath, dishwasher, formal dining room. Sorry, no garage. Cat OK. Available May 1. \$1,140 month. Call Jim 626-7858. (18)

SUMMER SUBLET
 Responsible person wanted to rent furnished studio for June/July. Close to downtown, bus lines, laundry. Call Russell (415) 474-5253. (19)

TWO BEDROOM FLAT
 Spacious 2-bedroom Victorian, formal dining room, fireplace, second floor, yard. \$850. Open for showing Saturday, April 30th, 4 pm. 434 Page Street, between Buchanan and Webster. 836-2825. (18)

RENTALS TO SHARE

\$310 SERRAMONTE MALL AREA (ONLY 15 MIN. BY CAR TO MID-SF)
 SAVE money! Share modern Daly City home/utilities with two quiet GWM housemates. Garage, 3 bedrooms/baths, laundry. Prefer employed, responsible, nonsmoker, no pets. First, last, deposit. Loren.
 992-8627 (18)

Large sunny bedroom avail. now in 3 bedroom beautifully furnished apt. Own bath, all amenities. Laundry, sundeck, hot tub. Safeway nearby, transportation nearby. \$475 + util. Must see.
 863-5060 (18)

SERVICES

CLASSES / WORKSHOPS

FRENCH LESSONS
 • Study the language with a native and experienced teacher from Paris •
 • Graduated at the Sorbonne University •
 • All levels: beginners — intermediate — advanced •
 • Grammar — conversation — translation •
 • One-on-one \$12/hr •
 • Special rates for 2 or more •
 MARG • 773-8718 (18)

WOMEN! Be the first on your block to run an ad in the Sentinel's new PERSONALS — WOMEN category. Sentinel Classifieds WORK!

FINANCIAL

FRESH-START BANKRUPTCY SERVICE
 1304 CASTRO — NOE VALLEY
 (415) 641-7620
 FLAT FEE \$95 (18)

FINANCIAL PROBLEMS?
 BANKRUPTCY CHAPTER 13
 FREE INITIAL CONSULTATION WITH EXPERIENCED ATTORNEY
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 Walter R. Nelson Law Offices (in)

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HOUSEKEEPER
 Busy schedule, no time for housecleaning? Hire me: energetic, reliable, efficient, flexible housecleaner. \$10/hr or by the job/negotiable. References.
 ILENE 552-5648

if no answer call
 921-0880
 leave message (ind)

REMODELING/RESTORATION
 License 497053
 Robert Olsen 731-6748 (20)

Lovers, friends and passionate attachments. There's someone for everyone in the PERSONALS. Sentinel Classifieds WORK! (18)

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Some People Don't Need My Help.



But If You Do Call Chris

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 • CARPENTRY
 • FREE ESTIMATES
 • PROMPT SERVICE

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- Hauling to dump
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Jason 821-3574 (19)



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ORGANIZATIONS

TILLING-BY-THE-BAY
 The Tilling Society of the Bay Area is now forming in appreciation of E.F. Benson's Mapp and Lucia series. Monthly teas, occasional wedding, and, of course, Mozartino. Italian is optional. Phone 863-1409 for information. (18)

STRICTLY PERSONAL

PERSONALS

David, meet me at the Endup this Fri. night for their \$1 beer & well drink special from 10-11 pm. Eric. (18)

BOUND TO PLEASE
 Youthful bi WM, 45, seeks munificent gentlemen desiring bottom to discipline by prolonged erotic stimulation under isometric suspension. I'm handsome, tanned, robust, disease-free, bright, sane, fun, cultured, discreet. Same only. Trust first. Box 306, 1375 Calif., SF 94109. (18)

COUPLE SEEKS COUPLES
 Down to earth couple (30, 35) of 8 years looking for couples for social outings and fun. We live in Fremont/get out and around. Wide range of likes. Hoping for new experiences and friends to share them with. Write PO Box 2683, Fremont, CA 94536. (18)

MATURE, attractive, healthy, HIV-neg
 CS Slave seeks mature, hung, healthy, HIV-neg top for daily worship. Uncut, hunky, titwork, attitude, tobacco/alcohol/drug-free are pluses. All answered. Sentinel Box 18A. (18)

PERSONALS

NATURAL MEN/COUPLES
 Successful businessman who's well-adjusted, fun-loving & good-looking would like to invite UNCUT men to his beachhouse weekends. New friends and safe/sane good times are more important than 1 hot weekend. Leave a message at: (415) 726-4903. (ev122)

FANTASY EXPLORER
 Bright, handsome, masc GWM, 5'10", 155#, with intense, unusual fantasies but no experience, seeks similar Asian/Latino, 30s, to explore exciting ass fantasies in safe ways. Imagination important. Exchange letters, photos, calls first. Relationship possible with right guy. Write Mark, Box 402, 2215-R Market St., SF 94114. (18)

HANDS ON EXPERIENCE
 Need the touch of another man's hands on your body? Want to run your hands over his? Join *MassageMates* — an interracial massage exchange group open to all ages and massage experiences. Covers whole Bay Area. Write: *MassageMates*, Box 421028, SF, CA 94142-1028. (18)

PERSONALS

TRAVELING COMPANION
 Are Sweden, France, Germany in your travel plans? I am planning a trip to Western Europe during June/July and looking for someone to share expenses and adventures with. I will have a car, and an open itinerary. Call Russell (415) 474-5253. (19)

WHITE TOP SEEKS HOT BLACK BOTTOM
 I'd like to light your fire and show you how HOT safe can be. Me: 28, 5'7", brn/grn, mustache, hung right. You: over 18, trim, dark & smooth a plus. You love being Fria, Grip. Send letter w/phone #. Sentinel Box 17B. (18)

NEED A NUDE PHOTO?
 Need photos of yourself to answer ads with? I'll use my Polaroid. CK, PO Box 4077, SF, CA 94101. (18)

FF TOP OR BOTTOM
 My master has ordered me to find an attractive young man for 3-ways. Master: very muscular, bodybuilder, clean-shaven, 44, lives in SJ. Slave: slim, clean-shaven, smooth, jogger's build, 34, lives in SF. Gloves only. 2261 Market #274, SF, CA 94114-1693. (18)

PERSONALS

SEEKING YOUNG BUDDY
 WM 40, friendly, sense of humor, but with lots of psychological problems seeks similar guy for friendship and sex. Ideally you're very young (18-30), skinny and smooth. Please include photo (a must, I'll return). PO Box 22201, SF 94122. (18)

FFers
 Reclaim your right to ecstasy. Bring out your latex gloves and your red hankies. We're doing it again and we're doing it safely. Time to network. Write: A.S.P., PO Box 14543, SF 94114. (18)

COCKSUCKERS WANTED
 Slave attitude is a plus. To service one or both of us — your choice, not a three-way situation. We are GWM, 36, 7" cut, and 58, 8 1/2" uncut. Both HIV NEG. You are 18 to 45. Looks not as important as eagerness to please. No heavy S/M or drugs. Smoke is OK. Safe only. Send contact info and photo if possible to Sentinel Box 18B. (18)

THIN ASIAN, LATIN OR?
 Warm-hearted WM — 38, 6'2", 170 lbs., slim, clean-shaven, blue eyes seeks slim or skinny, warm-hearted guy 20-36 for possible relationship. I'm nonsmoking, HIV negative. Enjoy exercise, movies, massage, meditation, affection. Not into Greek. Bob, PO Box 14794, San Francisco, CA 94114. (20)

HAIRY ASS
 Good-looking Arab is looking for someone who likes a hairy ass. He is healthy and trim and 28yo. Any race. Blacks very welcome. Can travel. Write to: PO Box 3088, Stanford, CA 94309. (18)

PERSONALS

LET'S GET GORGEOUS TOGETHER
 Partner(s) wanted. Nutrition, workouts, tanning, beauty. The whole self-centered, narcissistic trip. East Bay Berkeley Y or Norman Marks Oakland. (Or eventually our own home gym since I've got equipment stored if you've got the location.) 843-2293, or George, 2919 M.L.K.Way, Berkeley, 94703. (18)

HANDBALLING
 Leather/Rubber Daddy has rack, sling and plenty of rubber gloves for long, deep sticking sessions. Seeks trim guys, 18 to early 40s, who are both top and bottom or top only. Daddy is 5'10", 150 lbs., 54, nonsmoker, with brown/graying crewcut and no facial hair. 584-4783 after 6 pm weekdays. (18)

INTRODUCTION THEATER
 736 Larkin
 Be introduced to people of like interests
MAY SCHEDULE
 FRI & SAT — looking for a lover — gay men
 SUN — looking for a lover — lesbians
 MON — looking for a roommate
 Starts at 8 PM • \$2 admission
 Reservations advised
 431-7421 24 HRS.

GBM, 30, 5'11", 190#, professional, wants to meet other black men, 25-40, for recreation and possible relationship. Prefer tall, very dark, masculine top, but I value good friends more than weekend sex. 893-6674. Ask for Rick. (20)

TELEPHONE BUREAU BOARD

- Gay
- Rendez-vous
- Introductions
- Personals

IT'S YOUR CALL.
 Leave adult messages
 See if there's one for you
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MAKE THE CONNECTION

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Three Minutes Of Uncensored
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Gay Men Calling At Random.
Fulfill Your Fantasies, Make
Connections, Talk, Listen Or
Romance.



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YOU MUST BE 18 OR OVER

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