

San Francisco
Sentinel

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**The Latest on
AZT**

On Guard!
page 9

Beyond the Sit-In

Sitting Down to Take a Stand

by David M. Lowe

The sit-in protest staged by gay activists at the Governor's office, on September 24, failed to persuade Deukmejian to sign AB 3407, the AIDS Anti-discrimination bill authored by Assemblyman Art Agnos (D-S.F.). The governor vetoed the measure despite widespread state support and additional legislative language including persons suffering from other chronic illnesses besides AIDS.

However, Citizens for Medical Justice (CMJ) believe their actions were worthwhile. "We were able to dramatize the AIDS issue in Sacramento and the Central Valley. That's an important step in educating a group of Californians that often aren't made aware of gay rights issues," contended John Belskus of CMJ. "Because of the extensive press coverage we received in the Central Valley people got a chance to see how the administration reacted to our request to talk with the Governor."

At the protest, lasting nearly two hours in the North hallway of the Capitol Building, eight people were arrested and physically removed by State Police — all before the watchful eye of television cameras, newspaper photographers and numerous reporters.



MARC GELLER

CMJ demonstrators clockwise from rear left Frank Richter, John Belskus, Dennis Dunbar, Ed Wyre, Leo Olsen, Randy Welch and Keith Griffith.

Five people were cited for violating State code 171F.2, obstructing the normal office flow of a government agency. The misdemeanor offense carries a maximum sentence of 6 months in jail and a \$1,000 fine. "We are considering entering a not guilty plea as a group and demanding individual jury trials. Our intention would be to put the state on trial concerning its AIDS policies," said Keith Griffith, one CMJ member who still faces charges. The group is scheduled to enter their pleas in

Sacramento Municipal Court on October 24.

Ironically, the three men who chose not to be cited and take their protest all the way to jail had all charges against them dropped. After spending nearly three hours in The Sacramento County Jail John Belskus and Randy Welch were released without obligation. Keith Hemm, 17, was also released from the youth facility after refusing to cooperate with authorities.

"We were treated pretty well while we were in jail," said Welch. "We did experience some verbal harassment from authorities who were trying to convince us to cooperate." Belskus said: "They insinuated we would be roughed up and possibly sexually assaulted by other inmates if we chose to remain in jail. They were offering us a chance to be bailed out if we would give our names and sign a citation. Randy and I both refused."

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Opposes Rose Bird

CRIR Dumps "Duke"

by David M. Lowe

San Francisco's Republicans for Individual Rights (CRIR) has withdrawn its endorsement of Governor George Deukmejian for reelection. By a vote of 15-14 — four short of the required number for endorsement, CRIR rescinded its support of

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EDITORIAL

TOM MURRAY

Licking La Rouche

The fervor of election season intensifies. We are bombarded daily by media campaigns infecting our lives from the moment we peruse the morning paper until we turn off the tube after the late night news. Glitzy political phrases glare at us from buses and billboards — critical and complex issues are reduced to party politics and public relations ploys. The process provides a national catharsis, renewing our eternal hope for change, our longing for justice.

Democracy places responsibility for our well-being squarely upon the shoulders of each individual. When injustice prevails, it is because the victims have neither united nor forced the system to change.

Last week we heard that Ronald Reagan and George Schultz wisecracked during a private White House meeting about Kadafy. Reagan commented on his colorful clothing and laughed about sending him to San Francisco. Schultz suggested giving Kadafy AIDS. Sick jokes like these may well continue in the White House we allow our leaders to poke at our City, and about our sisters and brothers who may be terminally ill.

Last week we also observed popular fundamental preachers endorsing presidential hopeful Pat Robertson. The gay community may eliminate the religious/political power base of preacher Robertson if we unite. Our numbers are greater, our rights more "fundamental."

Glitzy political phrases glare at us from buses and billboards — critical and complex issues are reduced to party politics and public relations ploys.

In California, candidates and initiatives are critical. Our governor has consistently opposed legislation to protect the rights of gay people. Playing it safe, the Duke perches on the fence when expedient, listens to the loudest voices and takes the fewest risks.

Lyndon LaRouche and his ilk are spending millions of dollars to manipulate the public mind and portray us as dangerous, perverted and sub-human.

We are fortunate to retain the power to elect candidates who support us and work toward the defeat of legislation which would jeopardize our rights. Media saturation in the coming weeks will undoubtedly remind us that our choices are critical. We urge you to study the candidate and the issues, from supervisors to senators, from clean water to government salaries, to AIDS quarantine. Our next issue in the SF *Sentinel* will announce its endorsements. We're doing our homework. Be sure to do yours.

★ ★ ★ ★

It's visible — the *Sentinel* is growing. We're printing additional copies, and extra pages. We're also pleased to introduce **Ken Cady** as a regular columnist. Ken, an Assistant District Attorney in San Francisco, will write on legal issues of interest to the gay community. Ken welcomes your comments and will answer questions, space permitting. You may write to him at the *Sentinel*.

Sentinel

Since 1974

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MARC GELLER

Letters

Mutual Admiration

To the Editor:
Congratulations and Welcome!
The community can and should take further pride in the latest effort on its behalf by Bob Golovich. Making the *Sentinel* a well-produced voice for the best nature and aspirations of this community must be the inevitable result of the talent and will of the man who is Robert Michael Productions.

Whether in the most recent Gay Games, musical celebration at Davies Hall, or his pioneer support of the San Francisco Band Foundation, quality and commitment are the constant for the eminence *grise* of the gay performance arts in San Francisco.

Publishing is a new venture for RMG, yet with his record of quiet discernment, the future for the *Sentinel* readers should be assured.

With wishes for total success, I remain,

Richard Peyton

Sit-In Cited

To the Editor:
Thank you for your excellent coverage of the sit-in in the governor's office in Sacramento by Citizens For Medical Justice. Your newspaper should be commended for having such dedicated reporters as David Lowe who would travel to Sacramento to cover this important story and then rush the story onto the front page in a matter of only hours!

There is one clarification I would like to make regarding my assertion that "nobody else is doing anything." No one should take this as a blanket condemnation of the gay and lesbian community and its friends when it comes to many of the pressing needs resulting from this epidemic. Nor was I ignoring all of the work done by numerous lobbyists and individuals on behalf of our community to secure passage of AB 3407.

What no one else has been doing is making loud, aggressive stands that demonstrate the urgency many of us feel concerning AIDS and issues like the anti-discrimination bill. Six years into this catastrophe and thousands of lives later, we in the gay community must turn up the heat to make the powerful uncomfortable — both in and out of our community.

The September 24 sit-in was hopefully a consciousness-raising experience for all of us who are damned tired of burying lovers and friends.

Anyone of you who've let me know you did appreciate our action cannot stop there. Each of us has the capacity to intimidate, cajole and embarrass people like Deukmejian until they are no longer able to turn their backs on our suffering.

Richard Barker

Fan Male

To the Editor:
Re David Ford. His detractors might make a 'Boycott Ford' coterie, but as for me, and for my money, I think awards should be handed out.

The Galled Mettle for waxing indignant, for spiritual preening, for moral posturing, for the shrill tone ("What kind of sick mind... I mean really."). The winners in the Sensitivity Sweepstakes are those of the herd, whose function is to restrict any inventive thinking [from] its beloved 'Brethren.' They have taken on CALA and KQED, LaRouche is next — Ford is simply target practice. Why not adopt the jack-off journalism of Hellman or Hippler? Speak from your clone heart, David? Where did you get the idea a writer is supposed to write in an original way? David... oh, David.

I ask the reader — where can we find our posteriors better fleshed out in prose? (Examples: "Wet tortilla shells" for Johnny Carson, "Swivel-chair creased" for fat tycoons.) No, I don't expect an answer, but I do expect more creative writing from Davey, Don, Adam, Eric, etc. They make the *Sentinel* my kind of paper, one that I can relate to, find hope in, and throw away with alacrity.

Louis Lane

Sin of Omission?

To the Editor:
We at the Berkeley Rep appreciated Randy Lyman's review of *The Revenger*. We're glad he liked it.

If I may, however, I'd like to register a slight personal complaint.

In my book *San Francisco Stages* (on the stands and in the stores late next month), there is a chapter called "Which Critic Can you Trust?" In this chapter I explain that it is not enough for a critic to have an academic knowledge of the theatre in general. If he is going to review local theatre he must know a great deal about the background of local theatre — and that means he should know our actors, directors, designers, etc., and be familiar with their backgrounds. If he isn't familiar with these artists (and many other facts about Bay Area theatre), his reviews contain sins of omission.

It's hard for me to understand how a critic reviewing a show in which I appear here could give me no more than a cursory mention and neglect entirely to identify me in an accompanying photograph — and it offends me especially, not just because I am very well known here as an actor, but because I am openly gay. A review in a gay paper should express a certain pride in the success of a local gay actor. I'm not being immodest when I say that this omission of any real credit for me in Randy's review might very well be compared to a film review which

neglects to mention that Laurence Olivier or John Gielgud is in the cast. (If you think it is immodest of me to say that, I invite you to read reviews of my Hamlet here more than 30 years ago which compared me favorably with the greatest.)

A reviewer does owe it to his readers to let them know about actors with whom they are familiar; that's just good reporting.

I have nothing against Randy. I don't know him. But I suggest he read what I (and others) have to say about critics in my book when it's published.

Dean Goodman

BAPHR Defended

To the Editor:
Your article, entitled "Tricks of the Trade," has several erroneous statements [about] the BAPHR Foundation, the nature of Caremark and the nature of the recent donation to the BAPHR Foundation which need to be corrected:

1) The donation was given by Caremark to the BAPHR Foundation, not to BAPHR as you misidentified throughout. The Foundation is an autonomous philanthropic entity founded by BAPHR members to address lesbian and gay health care issues.

2) The grant was not, as implied in your article, strictly for "educational" purposes. Fifty percent of the grant will go to projects funding non-reimbursable direct patient care, and the remainder will be placed in the Foundation endowment fund which itself is geared toward funding educational projects.

3) The unique feature of this donation is that for the first time a public corporation is donating funds for direct patient care. Nowhere in your diatribe was this important fact presented. Caremark should be applauded for its vision and in fact, Caremark hopes to be used as an example for other corporate philanthropic endeavors.

4) By stating that "Caremark peddles an intimidating array of highly immunosuppressant antibiotics and assorted therapies," your editorial gives the false impression that Caremark is involved in directly dispensing medication to patients. In fact, Caremark provides service under strict recommendation and supervision of physicians.

These and other biased and incorrect impressions set forth in the editorial were further clouded by your associating the Gemini Club with the BAPHR Foundation. For the record, Gemini and the BAPHR Foundation are in no way related. The Gemini Club graciously hosted the event at the Comstock and Gemini's constant commitment to, and support of, many functions in the Lesbian and Gay community deserve our sincere appreciation.

Caremark's grant to the BAPHR Foundation and the Gemini Club's continued support represent important commitments to our community by business. Perhaps the *Sentinel* editorial staff's time and effort would benefit the community as well if it applauded,

rather than discouraged, support of this kind.

But, if you must editorialize in a non-constructive manner, at least make sure your soapbox is constructed of solid news, fact and correct information instead of inaccuracies, half-truth and innuendo.

Russell I. Kassman
President, BAPHR Foundation

Mr. Kassman's letter merits a detailed response.

1) Granted. First reference should have been to "BAPHR Foundation." The Foundation has the same phone number and address as BAPHR proper, its board of directors are BAPHR members, but technically, it's "autonomous."

2) Okay, so only 50 percent of the grant goes for educational projects. The fascinating bit of data here is the appropriation for "direct patient care." Do the criteria exclude Caremark services?

3) Not so. Our editorial quoted Kassman directly on this.

4) Granted. Physicians, not their patients, make up Caremark's clients.

Finally, no direct association between BAPHR and the Gemini Club was implied or stated. For more "non-constructive" criticism of "hi-tech" medical therapies, see Daniel A. Herman's revealing article on candida, page 11, which details the connection between invasive therapies of the kind Caremark promotes and markets and this devastating, but little understood disease.

— Ed.

Marks on Those Remarks

To the Editor:
I am writing to express my concerns about President Reagan's and Secretary of State Schultz's purported remarks about Khadafi, San Francisco and AIDS.

Their remarks reflect the public's perception of the homophobia and lack of caring — across the board — that has been the hallmark of this Administration since its inception.

Whether it be gays, ethnic minorities, women in the work-place, pregnant teenagers, the poor and the homeless, black South Africans, or people afflicted with AIDS — all are viewed by the Administration as jokes because they don't conform to the experiences of Reagan's "Country Club set" wearing Moral Majority blinders of what "real" Americans are all about — namely themselves.

AIDS is not a laughing matter. Furthermore, as a State legislator who has reported the diversity that is San Francisco for nearly 30 years, I can say that the very diversity that President Reagan derides is what makes the City work. One of the ways that the City has worked in the past five years has been its effective and pioneering response to the AIDS crisis.

If there is a joke, it is on the Reagan Administration and on the American people. While San Francisco has developed the most comprehensive AIDS prevention and treatment programs in the Nation — which are the model for the rest of the World, the Reagan Administration has sat on its hands — particularly in the area of education. Long after the AIDS epidemic has been contained in the gay community of San Francisco, those in the general community who become afflicted with the disease will know where to point their collective finger of guilt.

Finally, for an Administration which professes traditional values, I find a conspicuous lack of traditional values of charity and compassion. AIDS has afflicted thousands of Californians — gays and straights alike. Many are in the prime of life, most have been productive citizens who pay taxes, and have contributed to building a better life for all Americans. If Ronald Reagan is genuinely concerned, he can join the rest of the leadership of the Republican Party of California in denouncing Proposition 64. It's the least he should do.

Senator Milton Marks
State of California

Where Gay's the Issue

Early in my career as a prosecutor in Indiana I became concerned about the plight of a man who had suffered a wretched ordeal in a robbery. In order to convince the judge to appropriately penalize the defendant after a guilty plea, I brought the victim to the sentencing hearing to tell his frightening tale directly before the court.

KEN CADY

Later, in the judge's chambers, I expected his honor to express some sympathy for the victim. Instead, he turned to me and said, "Cady, why did you bring that fruit into my courtroom?"

Oddly enough, the judge had given the defendant a sufficient punishment. But his attitude toward gays reflected a serious need for re-education.

In San Francisco, we have many opportunities to educate our elected officials. Every negative image of us that is portrayed to the nation on CBS is countered by hundreds of positive gay images appearing in the San Francisco work force daily.

Positive gay images have become most apparent in our justice system. Gays and lesbians have taken their place in the district attorney and public defender offices. We are policemen and bailiffs, probation officers and clerks. We have transformed the attitudes of many ensconced in a conservative environment. Our talent, humor and warmth have helped make it possible for the rest of gay San Francisco to enjoy a warmer reception in the courts than the one received by the Indiana man.

This column will profile gays and lesbians in public service. It will inform you of the progress of gay-related cases and discuss gay issues making their way through the court system. From time to time I will try to explain the idiosyncrasies of justice and report on how gays are faring before today's judges.

I will occasionally seek your support to maintain our strength. For example, on the November ballot is the Gann Initiative, Proposition 61. Not so great a threat to us as LaRouche, but nevertheless a serious and significant menace. Gann would cause many gay public employees to leave the system for private sector. Gann would cut salaries way below those received for comparable work outside of government service.

Simply, Gann's 61 seeks to limit any public employee from making more than 80 percent of the governor's annual salary — to be set at \$80,000. But since Gann uses the word "compensation," rather than "salary," medical, retirement and other benefits would limit the actual salaries to approximately \$49,000 rather than \$64,000. Compared to private firms, this salary is scarcely competitive.

Proposition 61 would make it vir-

tually impossible to recruit and retain doctors at public and U.C. Medical Center facilities, where salaries are already below these in the private sector. Gann's Proposition 61, if passed, could be devastating to research on AIDS, indigent medical care, and a number of services to the gay community.

As if this were not enough, Gann would prohibit all public employees from carrying over any earned, but unused, vacation time and sick leave from one year to the next. This would reward those who abuse the system and punish others who conscientiously accumulate time for emergency illnesses. California's legislative analyst estimates it would cost \$7 billion to buy out the vacation and sick leave already accrued.

Proposition 61 is sufficiently ambiguous and poorly worded that its actual effects may not be determined in advance of years of litigation in state courts. Efforts to educate the public are being made by the League of Women Voters, the PTA, the California Taxpayers Association, and many gay and lesbian political groups statewide.

The education of the Indiana judge has apparently been successful. My last

conversation with him on the subject was several years after our first. Shortly before I departed for California the judge told me, "I don't judge a person by what he does in private, but by the contributions he makes in public."

Your fellow gays and lesbians in public service do not expect to become rich. They want to continue their educational process; to continue to make a difference. Let's all see that the Gann Initiative follows LaRouche's where they both belong — down the drain.

Fundraiser for Greg Day

Greg Day, a candidate for the SF Board of Education, will have a fundraiser at the three-story houseboat of Bill Jones in Sausalito. The event — on Sunday, Oct. 12, 4-7 pm — will be a reception by honorary hosts John Molinari, President of the SF Board of Supervisors, and Yori Wada, a Regent of the University of California. The event requests a \$25 donation and will be for the Asian and gay communities.

AIDS ANTIBODY TESTING

Free, Anonymous Test Program Continues in San Francisco

Without revealing your name or identity, you can make an appointment to learn more about the test by telephoning 621-4858, T-Th, 3-9 p.m.; F, 12-5 p.m.; Sat, 8 a.m.-5 p.m. MAKING AN APPOINTMENT DOES NOT COMMIT YOU TO TAKING THE TEST. After hearing a brief presentation at the test site you will have a chance to ask questions. You may then leave or stay to take the test.

The AIDS antibody test detects the presence of antibodies to the AIDS virus by using a simple blood test. This is not a test for AIDS. The test does NOT show if you have AIDS or an AIDS Related Condition (ARC), nor can it tell if you will develop AIDS or ARC in the future. THE TEST DOES SHOW IF YOU HAVE BEEN INFECTED WITH THE VIRUS WHICH CAN CAUSE AIDS.

Although the test is available at other locations, your anonymity is guaranteed if you take the test at an Alternative Test Site. You will receive your test results at the San Francisco Alternative Test Sites without revealing your identity or losing your privacy. Post-test consulting and referrals are available.

Your decision whether or not to take the test is a difficult one. The San Francisco AIDS Foundation is not recommending that you either take or not take the test. YOU MUST DECIDE FOR YOURSELF. We want to provide you with information that will help you make the decision that is right for you.

TDD: 621-5106

Funding for this message provided by the San Francisco Department of Public Health



Authorities finally released Belskus and Welch after being convinced the pair was serious about their intention of remaining incarcerated until Sept. 30, the date Deukmejian had to take action on AB 3407. Hemm's treatment at the youth facility was much the same received by Belskus and Welch except that his meals were served on a paper plate, with disposable utensils, by a guard wearing a mask and rubber gloves.

Reflecting on the manner in which protesters were treated, Griffith commented: "I find it interesting that those who cooperated with authorities and signed citations before going to jail still face charges, and those who did not cooperate had all charges dropped."

The three protesters who were not charged agreed that authorities were not prepared to deal with housing AIDS protesters for any length of time and thus released them to avoid further problems and on-going publicity their incarceration would have generated.

"We have expanded the gay and lesbian movement in terms of its willingness to engage in individual, direct action through non-violent civil disobedience."

Last week, I invited CMJ members who had taken part in the sit-in demonstration to my Castro apartment where we talked about the feelings they experienced during the two-hour protest. Some highlights follow:

Frank Richter: "It was decided ahead of time that I would not be involved in the protest so we would have someone on the outside to coordinate things if everyone went to jail. I saw the protest as a test of our resolve; not only did we make a symbolic statement but we also took direct, obstructive actions through nonviolent civil disobedience. I was there to offer support, a smile.

I got an uneasy feeling in the pit of my stomach when John Belskus was arrested. He was the first, and I was wondering whether it was going to be messy or if anyone was going to get hurt.

Leo Olsen: I felt grateful that the details of the protest unfolded successfully. I'm tired of feeling like a second-class citizen just because I'm gay. We were playing a game then, like we are here tonight, articulating our homophobia in terms of AIDS and the Deukmejian veto.

Ed Wyre: I felt powerful and strong that we were challenging the administration and the police. That in itself is a victory. Gay men aren't supposed to feel strong or stand up to authority. We're supposed to be weak and powerless, especially if we're suffering from a sickness. We weren't weak or powerless; we were powerful people."

Dennis Dunbar: I was scared, but it felt good to be doing something. Something had to be done because so many people just don't seem to care that we're dying. I'm tired of it. I cried when I expressed the loss of my friends to AIDS. I hope now they'll begin to understand our pain and frustration.

CMJ believes they have ushered in a new era in the way the community can respond to threats against its civil rights. "We have filled a void in the struggle against the AIDS epidemic. We have expanded the gay and lesbian movement in terms of its willingness to engage in individual, direct action through non-violent civil disobedience. We believe the movement can become more militant without necessarily becoming negative," asserted Belskus.

Randy Welch: I was scared, too, especially in the patty wagon; but I was committed. It was a nice, natural high. When the four officers were carrying me up the hall, it reminded me of when my father and mother used to swing me as a child. It was great.

"I got an uneasy feeling in the pit of my stomach. I was wondering whether it was going to be messy or if anyone was going to get hurt."

John Belskus: When we walked out of the governor's office after he refused to meet with us, we just looked at each other and decided there was nothing left to do but sit down in the hallway and block the door. There was a mo-

ment of awkwardness — then it became real. It helped renew my pride as a gay man. When they began to arrest me, I put my mind in a trance because I knew I had to be totally limp and show no resistance. The police bitched about me being so heavy as they carried me off. Being in jail was like being on a movie set with a chain gang of criminal robots. I realized it was a whole other world and thought to myself — my God, where did these people come from?

Keith Griffith: I wasn't really scared, but I did experience varying levels of anxiety. I felt secure in the love and trust of the people around me. Being arrested was quite painful. No effort was made to make me feel comfortable even though we were not resisting. When I dealt with the police individually they were civilized — not hostile. In a group they made homophobic statements about us. I think they see a bunch of sexually insecure men."

Frank Richter summed up CMJ's action this way: "Social progress requires certain costs. Five of us are now preparing to pay the cost of up to six months in jail and a \$1,000 fine. In reality that's not high enough given society's oppression towards persons

with AIDS. They are the ones paying the real costs due to the governor's inaction. We just hope we can lower the cost they'll have to pay by helping raise the level of debate and increasing the possibility of change."

"I believe that the liberal votes will retain control of the State Supreme Court but, when Rose Bird goes down to defeat, they will receive a message from the voters to obey the law and enforce the death penalty."

issues then don't vote for Deukmejian."

Following withdrawal of its endorsement of Deukmejian, CRIR clearly stated it does not support L.A. Mayor Tom Bradley. "Bradley's record on gay rights issues is non-existent. He has only appointed two gays to positions during his 14 years as mayor, and those appointments were made in 1984," said Bowman. Asked if he considered Bradley a "Johnnie come lately" on gay rights issues, Bowman retorted: "He hasn't even arrived."

Rose Bird

CRIR also went on record opposing the re-election of Rose Bird, California Supreme Court Chief Justice. "We feel her personal bias on the death penalty has negatively affected the jurist from objectively enforcing the laws of the state," said Bowman.

"I believe that the liberal votes will

retain control of the State Supreme Court but, when Rose Bird goes down to defeat, they will receive a message from the voters to obey the law and enforce the death penalty."

As expected, CRIR endorsed Congressman Ed Zschau to unseat Senator Alan Cranston. On legislative races, Assemblyman Bill Filante received support for a return to his 9th District seat, for his backing of AB 1, AB 3667 and AB 3407 (AIDS Anti-discrimination legislation) — and his authorship of the AIDS vaccine bill, AB 2404. Mike Garza was endorsed for a seat representing the 5th Assembly District, and Jeff Corino received the nod from gay Republicans in his bid to unseat Assembly Speaker Willie Brown in the 17th District.

On the Board of Supervisors — CRIR endorsed Supervisors Bill Maher and Richard Hongisto; also challengers Angela Alioto and Pat Norma. For the School Board, CRIR recommends incumbent Soderia Wilson and challengers Greg Day and Jule Anderson. CRIR picked incumbent Alan Wong and challenger Paul Wotman to sit on the SF Community College Board.

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WORK THIS PAGE

The SF Sentinel is expanding its news coverage to include all segments of the gay/lesbian community. We are looking for freelance news writers, especially those interested in covering the womens community and the many diverse minorities that make us uniquely San Francisco.

Send your resume and writing samples to: David M. Lowe, News Editor

Sentinel

500 Hayes Street
San Francisco, CA 94102

CRIR from page 1

Deukmejian, who failed to meet demands put forth by local gay Republicans in August.

CRIR's Board of Directors asked the governor to oppose Proposition 64, replace monies vetoed from the AIDS budget, sign an AIDS anti-discrimination bill, and meet with gay Republicans and AIDS experts. Of these demands, the governor has only voiced his opposition to Prop 64.

With respect to the other demands CRIR received their response in a letter from Deukmejian's Chief of Staff Steve Merksamer. Merksamer took the administration line on anti-discrimination, leaving its resolution to Fair Employment and Housing to process complaints that alleged AIDS discrimination. He pointed out that California was spending nearly as much as all other states combined on AIDS. He further said a briefing on AIDS and gay issues by the governor's AIDS Advisory Committee and by gay Republicans was "unnecessary": The governor was well-versed on the issues through talks with his senior staff.

Even though CRIR will not support Deukmejian, it has left the door open for individual gay Republicans to vote their conscience. "If your more concerned with the economy, unemployment and fiscal conservatism, vote for Deukmejian," said Chris Bowman, CRIR president. "If your major concern is gay rights and AIDS-related

retain control of the State Supreme Court but, when Rose Bird goes down to defeat, they will receive a message from the voters to obey the law and enforce the death penalty."

Other Endorsements

As expected, CRIR endorsed Congressman Ed Zschau to unseat Senator Alan Cranston. On legislative races, Assemblyman Bill Filante received support for a return to his 9th District seat, for his backing of AB 1, AB 3667 and AB 3407 (AIDS Anti-discrimination legislation) — and his authorship of the AIDS vaccine bill, AB 2404. Mike Garza was endorsed for a seat representing the 5th Assembly District, and Jeff Corino received the nod from gay Republicans in his bid to unseat Assembly Speaker Willie Brown in the 17th District.

On the Board of Supervisors — CRIR endorsed Supervisors Bill Maher and Richard Hongisto; also challengers Angela Alioto and Pat Norma. For the School Board, CRIR recommends incumbent Soderia Wilson and challengers Greg Day and Jule Anderson. CRIR picked incumbent Alan Wong and challenger Paul Wotman to sit on the SF Community College Board.

"I believe that the liberal votes will retain control of the State Supreme Court but, when Rose Bird goes down to defeat, they will receive a message from the voters to obey the law and enforce the death penalty."

issues then don't vote for Deukmejian."

Following withdrawal of its endorsement of Deukmejian, CRIR clearly stated it does not support L.A. Mayor Tom Bradley. "Bradley's record on gay rights issues is non-existent. He has only appointed two gays to positions during his 14 years as mayor, and those appointments were made in 1984," said Bowman. Asked if he considered Bradley a "Johnnie come lately" on gay rights issues, Bowman retorted: "He hasn't even arrived."

Rose Bird

CRIR also went on record opposing the re-election of Rose Bird, California Supreme Court Chief Justice. "We feel her personal bias on the death penalty has negatively affected the jurist from objectively enforcing the laws of the state," said Bowman.

"I believe that the liberal votes will

Trailing the Campaign:

Seeking a Great Day for San Francisco Education

Greg Day is one of three openly gay candidates on the November ballot. Day is a hopeful for a seat on the SF Board of Education. If elected, he would be the first gay ever to serve on the School Board. Day is the Co-founder and Community Relations Director of the Larkin Street Youth Center and Co-Chairman of the campaign to reopen SF playgrounds (Proposition D).



THOMAS ALLEMAN

"For a lot of young people, public education is simply not challenging enough. We have an out-moded, out-dated curriculum which ought to be seriously reviewed and changed."

Interview by David M. Lowe

Why do you think it's important that a member of the SF Board of Education be gay?

We need to have a gay or lesbian person on the School Board so that we can be direct participants in the decision-making process, and so we can hold the district more accountable for implementing policy decisions already made.

We need to have a concrete health and AIDS education plan for middle and high school students. We're five years into the epidemic: We've already had students in the district die from AIDS, and I think the district and the Board have really had their head in the sand on this one. They still do not realize that time and ignorance are our greatest obstacles in preventing the spread of AIDS.

Beyond AIDS, we have an anti-slur policy that has not been implemented; we don't have counseling for gay and lesbian youth, and we're not integrated into the curriculum of the school district. We've had several problems in getting our agenda implemented in the district, and the reason is that it's simply not a priority among current members of the Board.

To be able to provide that direct participation you must first get elected. Do you think you have a significant chance of winning a seat on the Board?

Yes, I think my chances are very good, for a few reasons. First of all, the public is aware of the School Board for the first time in many years because of the tremendous battles that are going on there. Second, I think the public, in general, is dissatisfied with the incumbents on the Board and would like to see changes.

Further, I believe my chances are good since more people will vote in the School Board race this time. (60,000 voters who cast ballots in the last election did not bother to vote the School Board race.) I also believe I have quite a bit of name recognition throughout

What is the greatest problem facing the SF School District?

In terms of advocacy, I think the greatest problem is the apathy of average citizens and their lack of knowledge of what's happening in the school district, what kind of education received by our children, and how the \$330 million budget is spent each year. In the last election 60,000 people didn't bother to turn the pamphlet and vote in the School Board race. We need to get the citizens involved in these issues.

What are your qualifications to sit on the SF Board of Education?

There are three areas of expertise I would bring to the School Board. First is a background of public education of which I am a product. I've taught in an inner-city public school in Atlanta. I

"If we're serious about improving the quality of education, we have to start with the teachers — teachers are public education"

was a university instructor at Rutgers where I taught cultural anthropology. I've lectured throughout the country at Yale, New York University, University of South Carolina, the Smithsonian Institute, and the SF African American Historical and Cultural Society. Secondly, I'd be bringing expertise in management of public funding to the Board. As Chair of the Citizens Committee on Community Development, I recommended over \$70 million in funding for over 200 agencies. At a time when federal money has continually been cut back I succeeded in supporting increased funding for gay and lesbian services and, in particular, for children and youth services citywide. Finally, I'd provide an extensive background in public advocacy for children, youth and family services. Last, I'm a member of the Mayor Council on Children, Youth and Families — an oversight committee that reviews over \$600 million of funds, including that for public education.

classroom, not enough desks for kids, too many students per class, a huge dropout rate, language and math performance levels that are extremely low for the typical student in the district. After we educate the students we need to draw upon their resources. We have the expertise here to have the best public school system in the country, but that connection to these resources has not been made, and I think that's the role of the Board of Education. We need to make connections to the corporate funding community. In Boston, for example, corporations give over \$1 million in targeted funds to the public schools each year. We have a much larger corporate community here, but the necessary liaison task, the responsibility of the Board, has not been accomplished.

We have a highly educated adult population, particularly the gay community, and we need to bring the average citizens of the district who don't have children into the system in

What are the greatest challenges facing the district?

To educate the public about the needs of the district. Why is it that we don't have enough textbooks in the terms of volunteer support by applying their expertise and talents to the district.

What are the problems facing the districts students?

First, the curriculum is not relevant to many students. We wouldn't have a 20 percent dropout rate if that were the case. I've talked to a lot of students for whom school is really punishment. They are forced to sit in a class in which there is no discipline, not enough books, where the subject matter is not made relevant to their lives, and the basic reading and writing skills are not being learned. For a lot of young people public education is simply not challenging enough. We have an outmoded, out dated curriculum which ought to be seriously reviewed and changed. There is, in addition, a very large language minority student population that needs a curriculum designed for them so they can be brought quickly up to the level of students who speak English.

In all instances we need to emphasize the basic core skills of education that are essential — language, math, reading and writing — to be able to compete in the workplace.

Beyond that, we have integration and affirmative action problems requiring us to hire more minority teachers. The majority of teachers are white; the majority of students are not. The district has goals, but can not compete with other districts for those minority teachers. The irony is — we do not pay our teachers enough, benefits are not good enough to be competitive. The classroom working situation in SF is quite bad. Teachers who are talented enough are going elsewhere since they can get a better deal in other Bay Area counties.

What is the solution to these problems?

If we're serious about improving the quality of education, we have to start with the teacher — teachers are public education. If we don't assist in making the teaching profession a better profession, in terms of pay, requirements and training, we're really not being serious. This year, when school opened, teachers went to work without a contract and no increase in pay, despite a budget increase of \$30 million dollars. What kind of message does this send to teachers? If they can get out of the SF public school system, they are going to do it and go elsewhere.

How can you make a difference?

Part of the problem is the continuing battle between the two factions on the school board. Over the years I have established a good working relationship with all seven members of the Board. As an independent candidate I could work equally with all of them as a new member of the Board, working for better cooperation and a clearer focus on improving our children's education.

East Bay Food Bank

Did you get enough to eat today? If so, please share with the clients of the AIDS Project of the East Bay, a program of the Pacific Center for Human Growth. Due to an ever increasing caseload of clients, we are in desperate need of donations to our food bank — the only food bank serving people with AIDS and ARC in Alameda and Contra Costa Counties. Due to their compromised immune systems, people with AIDS and ARC require nutritional, non-damaged foods. Ensure (a nutritional supplement), and canned, dried and non-perishable foods are especially needed — as well as monetary donations. Donation drop off points are the AIDS Project and A Woman's Place Bookstore in Oakland, and the Gay Men's Health Collective in Berkeley.

Reaction to Deukmejian's Veto of AB 3407, AIDS Anti-Discrimination Bill

"The veto of AB 3407 [AIDS Anti-Discrimination Bill] underscores again the Governor's isolation from the AIDS issue. He has demonstrated his willingness to deal with the non-controversial aspects of AIDS, but when something controversial come up he sticks his head in the sand."

Rand Martin, State Legislative Advocate

"AIDS is a very serious problem, and vetoes of this kind don't help. His action is an example of his lack of understanding about the AIDS crisis."

Sen. Milton Marks (D-SF)

"The Governor has simply never made any effort to understand the AIDS epidemic. He does not see gays as a part of the human family and until he does we can continue to expect this kind of inhumane treatment of our community."

Harry Britt, SF Supervisor

"This veto is a devastating and arrogant demonstration of the governor's personal prejudice and stubborn isolation in the face of the biggest health crisis before our state. He didn't dare meet with any of us because he knew that his prejudice would finally be unmasked, a prejudice so deep that it overcomes the need to protect the public — and so repugnant to others that it can only survive in the deepest isolation away from honest men and women who care about our state's health policies."

Assemblyman Art Agnos, (D-SF)



Grant Brady, of the Covered Wagon Saloon, presents a check for \$1,500 to Nancy Gotthart, fundraising coordinator for SF CAN/STOP LaROUCHE.

THE CITY

Prop 64 Parties

by David M. Lowe

With one month to go before Californians step into the voting booth to decide, among others, the fate of Proposition 64, supporters of the NO on 64/STOP LaRouche campaign threw one hell of a party. The giant gala to raise funds to fight the LaRouche AIDS Internment Initiative was held at over 1,000 homes throughout the state, including some 300 in the Bay Area. Nearly \$200,000 was donated to the anti-LaRouche effort, held October 3-5.

The vast majority of the money will help finance a major media campaign in the final days before the election, targeting the unusually huge block of undecided voters. Radio, television and newspaper advertisements in selected markets will attempt to educate voters. "We must keep the pressure on. There is a huge block of undecided voters and others who haven't even heard of Prop 64 that we must reach before election day," said Scott Shaffer, spokesman for the Northern California NO on 64/STOP LaRouche campaign. He further explained, "The educational campaign will focus on myths of how AIDS is spread and assure voters that the disease cannot be casually contacted. It will also emphasize that no one of any importance has endorsed or is supporting the Initiative."

The campaign still faces major expenditures to buy television time during the final days of the campaign. Shaffer says: "It's very important we have the resources needed to finance the media push in the final days before the election. . . . We expect the LaRouche people to begin a massive media push themselves. We must be able to counter them effectively."

The local grassroots effort (SF CAN) has also begun intensifying their visibility campaign in SF and lending their expertise to other Bay Area coun-

CUAV Issues Community Alert

The Community United Against Violence has issued a community alert for gay men. In the past five weeks four men have been killed, at least two of the suspects picked up their victims at Castro area bars. A teacher was killed in the Haight after allegedly picking up someone on the street.

If you meet someone in a bar and want to go home with them CUAV suggests:

1. See if the person is known by other people in the bar.
2. Tell a friend or the bartender what you are planning to do.
3. Be careful if either of you are intoxicated.

If you are walking on the street carry a whistle and use it. Don't walk alone if you're upset, distracted or intoxicated. Be aware of your surround-

ings and those around you. "We are issuing this alert primarily because of the number of homicides committed within such a short time," said Kevin Roe, CUAV, Client-Advocate. "We don't want to scare people or have them not trust others, we just want the community to become aware of a possible danger and watch out for each other."

For more information on community safety contact CUAV, 514 Castro St. or call 864-7233, 24 hours a day.

BALIF Board Vacancy
Bay Area Lawyers for Individual Freedom (BALIF) is seeking a woman to fill the vacancy created by the resignation of Laurel Snyder. The term runs through March, 1988. Interested women should contact Ron Albers by Oct. 13, at 553-1671, or by writing to P.O. Box 1983, SF 94101.

On Wednesday, SF CAN began an intensive phone bank effort designed to encourage persuadable voters to go to the polls for NO on 64. Volunteers are calling persuadable and undecided voters (identified by computer analysis) to present arguments for a NO vote. Volunteers are needed to help with the phone persuasion efforts. "If people think it's too late to become involved, they're mistaken," said Ralph Payne, who represents CAL CAN. "We're engaged in a holy war, and every ounce of energy we can get to fight this hatred will be useful. Our community has an important message to deliver, and we have to defeat LaRouche in a massive way."

To volunteer for any of the aforementioned activities call 621-1145, or stop by the campaign headquarters at 150 Church, SF.

Agnos, Molinari Endorse Pat Norman

Pat Norman's campaign to capture a seat on the SF Board of Supervisors recently received two important endorsements — Assemblyman Art Agnos, and SF Board of Supervisors President, John Molinari.

"Pat Norman's candidacy for the Board of Supervisors offers an opportunity for new, creative and compassionate leadership in issues facing SF. I support her strong efforts to implement progressive ideas to inspire the City and set higher standards for all of California," said Agnos.

Molinari praised Norman's candidacy saying, "Pat Norman's more than 15 years of public service has resulted in the increased effectiveness of every organization with which she has worked. I support Pat because I am certain a better Board and a better San Francisco can be the only result."

It's Cleve's Birthday!

Friends of veteran gay rights activists Cleve Jones will be celebrating Cleve's thirty-second birthday with a party at Cafe Flore on Wednesday, October 15, at 8:00 pm. The party, a benefit for the Friends Committee on Legislation, will include appearances by singer/songwriter Holly Near, and author Armistead Maupin, and various elected officials and candidates for public office.

A resident of San Francisco since 1973, Cleve Jones was an intern in the office of Supervisor Harvey Milk and an organizer of the campaign against Proposition 6, the Briggs Initiative. Jones has served on the Mission Mental Health Community Advisory Board, the San Francisco Delinquency Prevention Commission, and the State Advisory Committee on Juvenile Justice.

In 1982, while working in the district office of Assemblymember Art Agnos, Jones joined with Dr. Marcus Conant and others to found the San Francisco AIDS Foundation. Jones was employed by the California Legislature for five years and was the principal staff person assigned to A.B. 1, the gay and lesbian employment rights bill vetoed by Governor Deukmejian in 1984.

A member of the San Francisco Democratic County Central Committee, Cleve Jones is currently employed as a legislative advocate by the Friends Committee on Legislation (FCL), the oldest public interest lobby in California. Established in 1952 by members of the Religious Society of Friends (the Quakers) FCL maintains a full-time lobby in the State Capitol for peace, justice and individual freedom.

Cafe Flore is located at 2298 Market Street (at Noe Street). A donation of \$10, \$15 or \$25 will be requested at the door. All proceeds will be used to strengthen FCL's advocacy in the State Capitol.

Baybrick Hosts Dance Marathon to Stop Prop. 64

Baybrick Inn, Patrick Toner, and San Francisco CAN/STOP LaROUCHE present "They Shoot Queers, Don't They?", starting at noon, Nov. 1, at Baybrick (1190 Folsom Street). This 24-hour benefit is a dance marathon/barbeque/live music extravaganza to raise money for SF CAN, to get out the vote and to defeat Proposition 64 the LaRouche "quarantine" initiative.

Trophies will be awarded to the Teams that raise the most money and dance for 24 hours. Everyone who finishes receives a prize — but if we stop Prop. 64, we are all winners!

Schedule: Saturday, Nov. 1 — Noon - Opening Ceremonies, 1 pm - Dance Marathon, Sunday, Nov. 2 — 1 pm - Dance Marathon ends! 1:15 - Awards Ceremonies, 2 pm - Live Entertainment & Outdoor Barbeque until 4 pm. Plus -D.J. Dancing until midnight.

To enter the Marathon individuals must form a four-member, sponsored team. Businesses and/or private parties may be sponsors. Each sponsor must pledge \$1 (minimum) per team, per

hour. Teams are encouraged to enlist as many sponsors as possible.

Registration forms are available from SF CAN, 130 Church St., SF 94114 (call 621-1145). The team registration fee is \$20. Registration forms, fees and pledge checks/money orders must be received by SF CAN by October 29.

Those who don't enter the Marathon can help defeat Prop. 64 by coming to Baybrick at noon Saturday, and joining in the Celebration! Cover donation is \$10 (includes admission and entertainment ticket good for 24 hours).

Lesbian/Gay Support for Mayor Tom Bradley

L.A. Mayor Tom Bradley brings his campaign to SF on Monday, October 20. The Democratic candidate for Governor will be the guest of honor at a fundraiser sponsored by gays & lesbians for Bradley. The event will be held at the Comstock Club, 1490 Sutter St., from 6-8:30 pm. Tickets are \$30 or \$50 per person. For more information contact Bernard Turner at 558-8282.

THE BAY

Transsexual Denied

The U.S. Supreme Court on Monday upheld a lower court ruling denying an Oakland transsexual the right to visit her child. Suzanne Daly was seeking the right to visit her 13 year old daughter Mary. Daly's visitation rights were terminated three years ago by a Nevada judge, but upheld by the Nevada Supreme Court last March. The high court allowed the ruling to stand, without comment, finding it to be in the best interest of the child.

Her mother, Nan Daly of Reno, asked that Suzanne's visiting rights be terminated after she had a male-to-female sex change operation in 1982. The mother contended Mary had suffered serious emotional problems after a visit to California in 1982, at which time her then-father, Tim Daly, informed her of the impending sex change.

The Dalys were married in 1969 in Oakland, separated in 1978, and were divorced three years later. nan Daly

had custody of the child all along, but moved to deny her former husband visitation rights after she learned of the sex change operation.

The State Court held, and the U.S. Supreme Court agreed that a parent's rights should be preserved if at all possible, but not at the expense of the court.

Attempts to contact Suzanne Daly for comment have been unsuccessful.

THE STATE

Legislative Year in Review

by David M. Lowe

This year the California legislature dealt with a number of issues of interest to the gay community. As with any session of the legislature there were some victories, some defeats. The greatest setback however, came through the Governor's pen when he twice vetoed AIDS anti-discrimination legislation (AB 3667, AB 3407) authored by SF Assemblyman Art Agnos.

Despite what political observers view as Deukmejian's inflexible stand on controversial AIDS legislation, most do agree that the gay community's strength is growing in the legislature.

"We made out remarkably well given the status of our plight in June. We kept the AIDS program from being derailed or sent off in an unconscionable direction. We have been able to cut off all the bad bills and ended up getting most good bills signed," said Rand Martin, legislative activist.

Martin had been hired by the state's gay political action committees in June to track and influence lawmakers votes on AIDS-related legislation. "Unfortunately, this year's victories are bittersweet with the Governor twice trouncing the single most important piece of legislation. We weren't even sure until the last minute that he would sign the two bills promoting and encouraging the developments of an AIDS vaccine. His signature was a pleasant surprise," stated Martin.

The legislature and the administration also went to battle over AIDS funding which, Martin feels, points out the difference between the two. "Our program in the legislature is pretty much on track. Its going in the right direction, but not far enough or fast enough. However, I place most of the blame in delaying our progress on the

administration. The legislature has been the leader in establishing AIDS programs and the administration has either reluctantly gone along or vetoed legislative efforts."

Martin feels one of his major accomplishments was the education of state legislators and their staffs. "It was very frightening for me to learn that many legislators and their staffs are ignorant about AIDS. They know the basics, but don't acknowledge the awareness that AIDS is not casually transmitted. Many of the lawmakers' hearts are in the right place, and if we can continue to educate them and keep them abreast of new developments we should be able to continue our trend of good public policy."

Martin also found two friends in what he termed "the most unlikely place." Two Senators from traditionally ultra-conservative Orange County, John Seymour and Mariane Bergson, were convinced they should support Agnos' anti-discrimination bills on each of two occasions. "It was the political surprise of the season," said Martin.

For the next few months Martin will spend his time individually educating members on AIDS-related issues in preparation for the next-session of the legislature that gets underway in January, 1987.

YOUR VOTE IS NEEDED NOW

THIS IS THE MOST IMPORTANT ELECTION IN OUR COMMUNITY'S HISTORY.

For the first time in San Francisco, we have three qualified candidates running for three different elective offices.

All three have received endorsements of major Lesbian and Gay organizations. All three urge you to vote:

NO ON 64 YES ON NORMAN, WOTMAN AND DAY



Photo by Rink

PAT NORMAN FOR SUPERVISOR

- An Effective Community Leader
- An Advocate for Equal Rights
- A Voice for Quality Health Care
- A Defender of Affordable Housing
- An Activist for Peace, Jobs and Justice

Paid for by Pat Norman for Supervisor
2940 16th Street, Suite B-1, S.F., CA 94103
Matthew Reed, Treasurer, I.D. #850990
864-3721



Photo by Mick Hicks

PAUL WOTMAN FOR COLLEGE BOARD

- An Activist Community Attorney
- An Effective Political Leader
- Member, Bay Area & California Lawyers For Individual Freedom
- Has Raised Money for Candidates who Support Lesbian & Gay Lawyers
- Founder, Gay & Lesbian Lawyers at Berkeley Law School
- For Responsible Adult Education For All of San Francisco's Communities

Paid for by Wotman for Community
College Board
660 Market Street, Suite 300 S.F., CA 94104
Donald Disler, Treasurer, I.D. #851482



Photo by Rink

GREG DAY FOR BOARD OF EDUCATION

- Co-Founder, Larkin Street Youth Center for Homeless Youth
- Co-Chair, Campaign to Reopen San Francisco's Playgrounds After School
- Chair, Citizens Community Development Council that Recommends Funding of Community and Public Agencies
- Member, Adolescent AIDS Task Force
- Member, Family Life & Health Education Committee, S.F. School Board

Paid for by Committee to Elect Greg Day
2268 Market Street, S.F., CA 94114
Merrill Budlong, Treasurer, I.D. #861495
626-9396



Camping out at the Castro Street Fair

The Nation

Supreme Court Kiss-Off

by David M. Lowe

Wednesday, nearly 100 people gathered on the steps of the United States Supreme Court in Washington, D.C. to protest its decision not to rehear the Georgia sodomy case of Michael Hardwick. The event sponsored by the National Gay and Lesbian Task Force was billed as the "Supreme Court Kiss-Off" and that's exactly what the protestors did: Kiss-off the Supreme Court.

Michael Hardwick was the guest of honor and we presented a NGLTF lifetime membership, an award for being a catalyst for increased political activity, and a giant Hershey's kiss wrapped in silver foil. "The Kiss-Off is in response to their decision on the Hardwick petition for rehearing and to show our

commitment to move forward politically," said Darrel Cummings-Wilson, NGLTF staff member. "It's hard not to be disappointed, given the amount of energy we put into this," said Kathy Wilde, ACLU attorney representing Hardwick. "It was a long shot but we had hoped we could

convince Justice Powell to take another look at some important points."

Despite the courts decision to rehear Hardwick's case Wilde found a bright side: "The community may be better off because of all the publicity generated by this case and the political activity it has sparked."

Last July the court by a 5-4 vote upheld the Georgia sodomy law Hardwick challenged after being arrested in his Atlanta bedroom with another man. "We've had discussions on whether there should be further action on Hardwick's case and decided to begin on finding another case currently going through the courts. That shouldn't be too hard because since the ruling the state of Georgia has been providing us with an increased number of sodomy cases," said Wilde. Hardwick agrees that his chase has finally come to an end. "I'm not disap-

pointed at all, our request for rehearing was a long shot and I expected it to be denied," said Hardwick. "I've already begun working more on the state level. My priority at this point is speaking out and making people aware of the importance of coming out to people who love and respect them and fully realize the opportunity we have to change the way they view homosexuality."

Ex-Wife Drops Demand to Test Gay Father's Blood Legal Hurdles Remain

On the morning a trial was to begin, a Chicago mother stunned a judge and packed a courtroom by dropping her demand that her ex-husband take a blood test before their children can visit him. Her lawyer conceded in court that the HIV blood test, which detects antibodies to the virus believed to cause AIDS, can not indicate whether a person has or will develop AIDS. Nonetheless, the attorney vowed to continue a year-long court battle in *Doe vs. Doe* to deny visitation to the children's father. The attorney claimed that "Mr. Doe," as he is called in court documents, "seriously endanger the children's physical, mental, moral and emotional health" because he is gay. Mr. Doe is being represented by National Gay Rights Advocates (NGRA), the SF-based public interest law firm.

"It's outrageous to suggest that a father can be tested against his will simply because he's gay, and it's clear victory that the demand has finally been dropped," said Benjamin Schatz, Director of NGRA's AIDS Civil Rights Project. Schatz cautioned, however, that the issue of the AIDS paranoia is still central to the case. "They're claiming that since John is gay, he's automatically at risk for AIDS, and is therefore a danger to his daughters," he explained. "Nothing can be further from the truth."

According to NGRA Executive

Director Jean O'Leary, the case involves not only AIDS hysteria, but homophobia as well. "Our opponent contends that John's relationship with another male makes him a bad role model for his children. In fact, John's ability to form a healthy, loving and stable relationship with another adult only speaks in his favor," she said. A special hearing has been set for October 16, when Judge Howard Kaufman will decide whether Mr. Doe can see his children over the Thanksgiving holidays. A hearing has not yet been scheduled on the broader issue of regular overnight visitation. NGRA's cooperating attorney in the case is Michael Closen, a law professor at John Marshall Law School. Co-counsel on the case are Harvey Grossman and Barbara Hirsch of the Illinois Civil Liberties Union.

The Fund for Human Dignity Gets New Director

A longstanding activist in the lesbian community, Ms. Sherrie Cohen, has been appointed Executive Director of The Fund For Human Dignity (FHD). Cohen is the former Deputy Director of FHD and has been involved in creating a number of innovative social outreach programs in New York City.

She plans to expand the scope and outreach of the Fund's National Gay and Lesbian Clearinghouse — the only national source of educational materials on lesbian, gay, and AIDS-related issues. The Clearinghouse provides educational materials to hundreds of government, social service, and health care agencies, high schools, libraries and universities, corporations, religious institutions and individuals throughout the United States. FHD also operates the National Gay and Lesbian Crisis line (1-800-221-7044), the only national toll-free hotline providing information, referral and counseling for gays and lesbians.

ON GUARD!

Hope vs. Hype:

What's Happening with AZT

JOHN S. JAMES

Four months ago when this column first reported on AZT, the problem was digging out the information. Now the problem is digging out from under the avalanche of press coverage released by a public relations juggernaut that may be unprecedented in medical history.

The current campaign for AZT involves a major drug company, several agencies and branches of the Federal government, and a number of major medical centers — all working in a concerted push planned months ago, even before the test results were in.

The dilemma around AZT is that the best information now existing is the results of the recent study in which 145 persons with AIDS took AZT (and 137 others received the placebo, or dummy pill, in the "double blind" trial). Yet physicians, reporters, or independent scientists cannot view these results; they only hear those conclusions which the institutions pushing AZT choose to release. The first scientific report may be weeks or months away (we have heard that the writing has just started). So for now, persons with AIDS and their physicians may have to make decisions based on what amounts to little more than press releases, plus a 15-page protocol giving treatment information for physicians.

Why not simply trust the experts who have the information, and the recommendations and policies they publish? Because no one familiar with how AIDS has been handled could reasonably trust the authorities with his other life. Remember the last officially announced miracle was suramin, which was a disaster in trials. The past behavior of the "AZT juggernaut" also does not inspire confidence.

The government-corporate-university combine behind AZT blacked out all reference to previous antiviral work with the compound, effectively concealing this information from the scientific community. Several papers mentioning antiviral laboratory tests of AZT were published eight years ago, but researchers are unlikely to find them without references.

The references are available from this writer who, incidentally, sat on this information for several months to

reasons, insiders enter into a virtual conspiracy to keep the public in the dark about important news; they justify their actions as avoiding "false hopes" until they have done "more research," which may take years.

This writer, too, has withheld important treatment news, when the scientists feared that if it leaked out in the press, major medical journals would refuse to publish it, regardless of merit. Then their results would be effectively lost, not taken seriously by the medical establishment, and therefore not used for treating AIDS at this time.

AZT does look like the best treatment news in a long time. We know that it can help some people, though it is not a cure.

This system of concealment prevents patients and their physicians from knowing about promising treatment possibilities, many of which would certainly be tried if the available information were considered and the patient's interest were put first.)

What's Is Known?

AZT does look like the best treatment news in a long time. We know that it can help some people, though it is not a cure. And we know that its use involves serious risks, though we don't know how serious.

AZT is a simple chemical compound; it closely resembles another chemical which is a normal component of DNA, the substance which carries the genetic code of living things. AZT enters the cell (including brain cells, since it crosses the blood-brain barrier), and interferes with a key step in the reproduction of a certain type of virus (the retrovirus), — the AIDS virus is one example. A retrovirus, unlike almost all other life forms including other viruses, does not contain any DNA. Instead, its genetic information is in RNA, and this information must be transcribed into DNA by an unusual process inside the cell. AZT interferes with this process, apparently by providing false building blocks which get incorporated into the DNA being created by the virus.

AZT slows or stops the reproduction of the virus, but does not kill it. So

AZT is not a cure for AIDS, but must be taken indefinitely until something better is found.

Fortunately, however, the fact that AZT only inhibits the virus does not mean that it only keeps AIDS from getting worse. Most people who used AZT had significant or major improvement — including weight gain, clearing up or prevention of opportunistic infections, improvement in T-cell counts, and generally feeling better. In the latest trial, 17 patients in the placebo group died but only one in the AZT group died.

AZT does look like the best treatment news in a long time. We know that it can help some people, though it is not a cure.

How bad are the side effects? We have heard contradictory reports. The main problem seems to be anemia and bone-marrow damage, which can be severe in some cases. At press time, this writer has not found out how well physicians have learned to control these problems — by using smaller doses, doing blood tests for early warning, or in other ways. A spokesperson at the official hotline (see number below) justified the strict controls being placed on the use of AZT by alling it a "highly toxic experimental drug."

There is also concern that AZT might cause long range problems which have not yet manifested, especially since it might affect human DNA. Apparently this worst-case scenario is just a theoretical concern at this time; and as long as AZT is used only by those who are already seriously ill and would probably die without it, this possibility doesn't seem like a big worry. But any future move to use AZT as a preventive measure for the millions of people who have been exposed to AIDS but are still well, must be scrutinized very carefully.

Researchers are trying new compounds which might be similar to AZT, but are less toxic. However, these new chemicals have had little or no human testing yet.

Hot To Get It

To find out more about AZT, patients and physicians can call a toll-free hotline at the National Institutes of

Health, (800) 843-9388, from 5 am to 9 pm, Pacific time. Meanwhile, here is what we have heard:

At this time only persons who have had pneumocystis will be allowed to receive AZT. The drug will be provided without charge, under a special plan for greatly expanding the ongoing clinical trials. It is believed that about six thousand people with AIDS will be eligible to get AZT under this rule.

The patient must not currently be getting any other drug for an AIDS-related condition, or cancer chemotherapy, or any drug which could harm the kidney or bone marrow. He or she must have healthy kidneys, liver and bone marrow. There may be some requirements for red and white blood cell counts.

Children under 12, pregnant or nursing women, or women taking birth-control pills will be excluded at this time.

Any medical doctor can prescribe AZT. However, the doctor must first submit special forms, including proof that the patient has had pneumocystis. Then the AZT will be shipped to a nearby pharmacy. To start this process, the doctor can ask for a packet of forms from the hotline number given above.

We have heard conflicting reports about when AZT will be made available to persons with opportunistic infections other than pneumocystis. One leading researcher was quoted as saying that would happen when greater supplies were available. But the AZT hotline denied that supply was an issue, and said that AZT was being made available to persons with pneumocystis now because patients had shown statistically significant longer survival time; that it could be made available to persons with other opportunistic infections when other studies had been completed.

What Has To Be Done

Some points:

- The exclusion of persons with KS, but not pneumocystis, may not be as arbitrary as it sounds. In the earliest AZT trial, (see earlier *Lancet* mention) most patients with KS got worse or did not improve. But this study involved only a handful of patients, so there should be more testing.

Continued on page 10

COMPARE THE CANDIDATES FOR GOVERNOR:

BRADLEY:

Came out early against LaRouche Proposition 64 as "cruel" and "discriminatory."

DEUKMEJIAN:

Waited weeks to oppose Proposition 64 as "unnecessary."

BRADLEY:

Has signed legislation banning discrimination against lesbians, gay men, people with AIDS.

DEUKMEJIAN:

Has vetoed legislation to respect the rights of lesbian/gay people and people with AIDS.

BRADLEY:

Has gay liaison on his staff and has made numerous gay appointments to key positions.

DEUKMEJIAN:

Has made no gay appointments to any state offices.

BRADLEY:

Supported city funding for AIDS services in Los Angeles.

DEUKMEJIAN:

Vetoed and cut millions of state funds for AIDS.

COMPARE THE RECORD: On lesbian/gay rights, AIDS, toxics, nuclear safety, comparable pay, family planning and civil liberties.

CONSIDER THE FUTURE: Deukmejian-packed courts, a devastated coastline, dismantled human services systems.

Tom Bradley

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TALKING ABOUT AIDS DOESN'T HAVE TO BE DEPRESSING

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621-7177

The STOP AIDS PROJECT is funded in part by the San Francisco Department of Public Health and the California Department of Health Services.

On Guard

□ We need detailed reports of the new study just completed, but not yet published. With 145 persons on AZT, and 137 on the placebo, information must have come to light on opportunistic infections other than pneumocystis, and perhaps KS also.

□ We have seen repeatedly that treatment research will seldom move unless there is political pressure. In the near future we will urgently need to make sure that AZT is made available to others who should have it, especially those with serious ARC such as toxoplasmosis, meningitis, or infection of the brain by the AIDS virus. Frequently, no conventional treatment has worked for these people. There is no excuse to wait for a new study, which could take months just to set up, when all available evidence supports the use of AZT.

□ The case of the AZT trials show once again that the division between AIDS and ARC is arbitrary and not medically justified. It serves mainly as a bureaucratic excuse to deny many people the help they need.

□ The availability of AZT, the first AIDS treatment considered effective by conventional medicine, must not be allowed to hamper the development of other experimental or alternative treatments. Remember that the development of antibiotics did not stop with penicillin — and AZT is far less effective than penicillin was.

□ The use and control of AZT will raise privacy issues, especially for the large number of doctors and patients who have not officially been reporting AIDS. Fortunately, the names of patients receiving AZT will not go to Washington; only code numbers will be used. The local pharmacies will know the patients' names, however.

□ A number of practical questions still need answers. How long should one continue taking AZT if it doesn't seem to be helping? Are there any problems with stopping its use? Users will still need to wake up in the middle of every night to take a pill, in order to maintain blood levels of the drug. Is this part of the protocol really worth it for patients who should get good rest and reduce stress levels? Will doses, etc., be set and

changed entirely for the patient's benefit, or also for purposes of collecting clean data? Some of these questions may be answered in the treatment protocol for doctors, available through the hotline number above.

A Personal Note

After following AZT for several months, what would this writer do? Would I use AZT?

If I needed it, yes. If I had had pneumocystis, probably yes, but it would depend on my condition, history, etc. The difference in death rates in the double-blind trial, the published results of the earlier trial, and the anecdotal results leaked out of these studies, are all impressive.

But whether or not I qualified for or used AZT, I would also look closely at other experimental treatments: DNCB, AL 721, ribavirin and isoprinosin, naltrexone (see future *Sentinel* column), and BHT, more or less in that order. Infention on DNCB, in particular, indicates that this substance may be especially valuable to those least helped by an antiviral such as AZT (see our column on DNCB, in the *San Francisco Sentinel*, September 26, 1986).

I would also look closely at diet, vitamins, and herbs; physical exercise; avoiding drugs, intestinal parasites, and other illnesses; and attitudinal and spiritual healing through affirmations, visualization, or whatever worked best for me. I would attend AIDS/ARC support groups.

At this time, AZT shows more proven benefit than any other single treatment — partly, at least, because it has been tested more. But we do know for sure that it is not a cure. It has not made any other treatments obsolete, nor has it overcome the need for individuals to learn about treatments and take responsibility for putting together a total program that works for them.

Toward that end, this column will continue to point out the treatment options which appear most promising — whether they are experimental, alternative, or conventional — and to report on the scientific background behind them, as well as the experiences of the people who use them. ■

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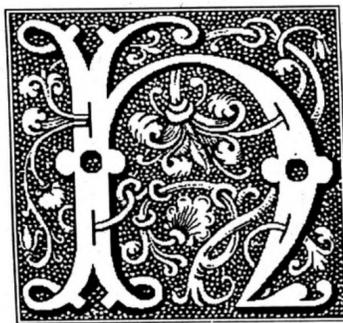
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THOMAS ALLEMAN

CANDIDA: Hidden Killer

A hidden killer compromises the health of people with AIDS/ARC. Its threat to health is not widely understood, detection is haphazard, and standard treatments often compound the problem.

DANIEL A. HERMAN

Candida albicans is a yeast growth present in all of us; normally it is held within normal limits bacteria, but when the helpful bacteria are destroyed, the yeast begins, for some, to invade and colonize the body tissues. These colonies release powerful toxins into the bloodstream and causes an array of symptoms. The medical term for this yeast overgrowth is chronic candidiasis.

Candida, once thought of as a minor nuisance, is now known to place high risk patients in further jeopardy. Excessive use of antibiotics, steroids, alcohol and yeast-containing foods can lead to tissue invasion by this transmissible organism.

Candida places us all in a state of risk. Prescriptions of broad-spectrum antibiotics and immunosuppressant drugs are being filled daily. Five hundred tons of antibiotics dumped into animal feed and the immunosuppressive aftereffects of chemotherapy force us to take the issue of this opportunistic microbe seriously particularly when one manifestation of candida is, in over 50 percent of cases, AIDS.

The question of whether preventative and ongoing treatment for candida in high risk patients is essential is in some respects a philosophical one. If we accept an AIDS death sentence, then we

need not look at contributory and opposing factors. It is reasonable to assume that treatment that will destroy potentially life-threatening microbes and simultaneously stimulate the immune response will serve as an essential adjunct to any protocol that increases one's chance for long term survival.

Candida Infections

Early recognition and treatment of candida infections could save your life.

Researchers at Montefiore Medical Center in New York City examined 22 patients at high risk for contracting AIDS. All patients presented had a mouth infection (thrush*) that normally affects only infants.

Thirteen of the 22 patients with oral candidiasis (59 percent), acquired a major opportunistic infection, such as Kaposi's sarcoma (KS), at a median of three months, compared with none of

20 patients with generalized lymphadenopathy and immunodeficiency (but without candidiasis) who were followed for a median of twelve months.

The conclusion, as published in the *New England Journal of Medicine* (1984, 311:354-8) states that patients at high risk for AIDS presenting with oral candidiasis predict development of serious opportunistic infection more than 50 percent of the time.

The infecting organism, candida albicans, manifests as chronic oral candidiasis, chronic candidiasis with endocrinopathy (involving the endocrine system), and disseminated candidiasis.

In this paper, we will touch on all three types of candida syndromes but, focus primarily on chronic candidiasis and its treatment protocol.

Continued on page 13

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Immune Project Update

In the Inner Space section of the *Sentinel's* last issue, the current work and needs of the Immune Enhancement Project — a group of traditional Chinese practitioners working with the AIDS epidemic — were described. Contact information, however, was accidentally omitted.

You may reach the Immune Enhancement Project by calling Susan Black at 841-7019, or Jay Sordaan, 841-9167. The Project's address is 2016 - 10th St., Berkeley, CA 94710. □

Power Meditation For "No On 64"

"Power Within — Power Without" is the theme of an evening of deep trance meditation hosted by Van Ault and Sean Drake on Sunday, October 5. The event is a benefit for the "No on 64" Campaign, and takes place at 7:30 pm in San Francisco, with a second meditation to be possibly added earlier at 1:30 pm.

The purpose of the meditation is to support participants in empowering their inner selves as masters of their own destiny, so that they can love themselves completely without accepting the negative, homophobic beliefs of the outer world.

We will work to gently confront and transform old self-images of ourselves as victims. Then we'll attempt to extend that healing impetus to the work of defeating and moving beyond the LaRouche Initiative. A minimum contribution to the "No on 64" campaign of between \$5 and \$25 is requested of all participants.

Van Ault is a hypnotherapist and psychic consultant who specializes in using deep trance and visualization with groups. Sean Drake is an artist and metaphysical teacher who gives classes and consultations in the art of personal mythmaking. For further information or reservations, call Van at 864-1362. □

SF Sex Info

Want to talk about sex? SF Sex Information, a non-profit telephone information and referral service for women and men of all lifestyles, will begin its fall training for volunteers and interested others October 11. If you are curious about learning more on the subject of human sexuality or communicating about sex, for either professional or personal reasons, you will enjoy this 50-hour course which, this year at least, is still tax deductible.

Through lecturers' personal disclosures, explicit films and informal small group discussions, SF Sex Information's training provides exposure to the broadest possible range of human sexual behavior. Useful sexual self-help techniques for common concerns and Bay Area resources for non-judgmental counseling, sex therapy and medical aid will be covered as well.

The volunteer training staff for SFSI includes Hunter Morey, author of *Demystifying Homosexuality*; David Lourea, co-leader of the former Bi-Sexual Center; and Isadora Alman, who writes the *Bay Guardian's* "Ask Isadora" column. Join them. Enrich yourself while you help enrich your community. Phone 665-7300 for more information. □

HTLV-III Positive Group

A 12-week therapy group is now forming for gay and bisexual men who have tested positive for the HTLV-III/LAV antibody.

Transforming the anxiety about testing positive into a creative force for living will be the goal of the group. Areas of focus will include concerns regarding relationships, decisions regarding sexual behavior and whether to tell others, reducing stress and maintaining optimal health, and impact on self-image.

For more information, call 864-4338 or 626-9297. □

Candida

Candida: What It Is

Candida albicans, an antibiotic-resistant microorganism, occurs primarily in a commensal relationship with man, and inhabits the intestinal tract of most humans. Although candida is a yeast belonging to the broader classification of fungi, it is comparable to an animal in that it requires oxygen and has a nucleus within its cell. Candida does not make its own food but must consume it.

Candida has historically been considered a nuisance and known to occasionally cause inhalant allergies, esophagitis, colitis, and minor skin exacerbations.

Past descriptions of candida as being a "friendly inhabitant" are widely circulated. It is important to note that in a patient who is already immunocompromised, this pathogen begins to flourish, without hindrance, invading, colonizing, and ultimately destroying organ systems. In this pervasive syndrome known as disseminated candidiasis, patients are highly susceptible who suffer from diabetes mellitus, hematologic malignancy or who receive broad-spectrum antibiotics or steroids. Breaks in the integrity of the skin or mucus membranes may provide access for candida microorganisms to access deeper tissues. Such breaks include indwelling catheters for intravenous alimentation, peritoneal dialysis and intravenous drug abuse.

Disseminated candidiasis may be treated if it is diagnosed early. Most physicians have found the symptoms vague, and a psychosomatic diagnosis has often been impossible to resist. In fact, many physicians have been reluctant to treat patients for candida without an initially firm diagnosis, since the recommended treatment is itself toxic. An estimated 80 percent of cases remain undiagnosed until the patient dies and the fatal fungus is discovered on autopsy.

Causes and Cures

In chronic candidiasis, candida proliferates in the intestinal tract. We maintain that the primary culprits inducing candida's proliferation are broad spectrum antibiotics and immune suppressants — drugs that weaken the immune system.

Chief among these drugs are the cortisone-type steroids, ones used in chemotherapy for malignancy, and some in the treatment of arthritis. Mere excessive consumption of simple carbohydrates and yeast containing foods and beverages may cause this syndrome.

One prominent San Francisco immunologist advises: "Candida is an opportunistic organism, and AIDS patients develop candidiasis because their immune system is so bad. In several patients at high risk for AIDS, whose T-cell helper/suppressor ratio [appeared] as though the patients would develop the disease, the ratio normalized after candida treatment and lifestyle changes. Thus, although a virus causes AIDS, I think there is a chance you might be able to reverse the onset of the disease by getting rid of the candida early on."

Dr. Robert Cathcart, an orthomolecular physician renowned for his clinical use of ascorbic acid, uses a combination of allopathic and holistic treatment approaches.

In private communication, Dr. Cathcart explains: "When I treat patients for pneumocystis or Kaposi's sarcoma, I am not concerned with candida. However, early candida treatment is a must when speaking of a program for prevention of opportunistic infection and long-term survival. I have seen T-cell ratios below 200 go back to over 400 after candida treatment. Although thrush is caused by a T-cell deficit, early treatment for chronic candidiasis should begin immediately. Patients may need to be weaned off of Nystatin [for] new resistant strains of

candida will proliferate [with this treatment].

What keeps this fungus from eating us inside out is our immune system. When we are suddenly immunocompromised, the yeast become invasive. It is almost inevitable that toxins given off by intestinal yeast will cause serious problems down the line. Now you have to realize that when I say "down the line," I expect my AIDS patients to live a long, long time."

Kinds of Treatment

Allopathic physicians who are aware of the candidiasis syndromes and new diagnostic tests for it prescribe either Nystatin or ketakonazole. These fungicidal pharmacological agents, although somewhat effective, are not without contraindications.

Nystatin, the least toxic of the two, is derived from *streptomyces*, a mold, and will cause sensitivity reactions in mold-sensitive patients. Nystatin, frustratingly, does not work systemically and is not able to penetrate or eliminate the intercellular candida. Patients have demonstrated remission of symptoms upon cessation of Nystatin treatment, or experience new and proliferating strains of candida. It is suspected that Nystatin destroys beneficial bacteria.

Ketakonazole also works systemically. Patients need to be closely monitored by their physicians for liver toxicity, and other side effects have been observed.

Orthomolecular and holistic physicians employ a combination of allopathic and holistic approaches. Natural treatments include fungicidal herbs, short chain fatty acids (Caprylic) and live L. Acidophilus cultures. Capricin, Candistat 300, Red Lapacho, and the university-tested DDSI Strain.

The efficacy of the holistic products mentioned have been demonstrated with diverse populations of candida patients. These natural products are virtually non-toxic and work effectively against a variety of candida organisms by destroying them on contact and, in many cases, eliminating the symptoms associated with this syndrome.

□ The natural treatments listed above are distributed by the **Divine Tree, Natural Products Company, P.O. Box 282733, San Francisco, CA 94128. Phone: (415) 661-4222. (Antiparasitic formulas are also available). This special line of products is also available at all Great Earth Vitamin Stores in San Francisco. Phone: (415) 861-1186. Great Earth will be holding comprehensive seminars on Candida beginning in October, 1986. Call for information.**

*Chronic Oral Mucocutaneous Candidiasis

(Thrush), the initial manifestation of the Acquired Immune Deficiency Syndrome, involves the mucosa of the tongue, lips and buccal cavity. The mucus membranes of these patients are coated with a very visible, thick, yellowish-white or brownish pseudomembrane. The major clinical features are pain and tenderness of the mucus membrane.

Candida Symptoms

These include:

- Gastrointestinal and genitourinary-bowel problems, alternating diarrhea and constipation, colitis, distention and bloating, chronic heartburn, and anal itching
- Allergies — sinusitis, hay fever, asthma, hives, food and chemical sensitivities, cravings for sweets and alcoholic beverages

- Mental and emotional — chronic depression, extreme irritability, memory lapses, inability to concentrate, feeling "spaced out"
- Glandular and organ — hypothyroidism (underactive thyroid), adrenal failure
- Generalized — prostate disease, autoimmune disease, psoriasis, eczema, impotence, joint pains and stiffness, etc.
- Family history — Contributory symptoms — thyroid disorders, nervous breakdowns, arthritis, pernicious anemia, cancer, etc.

Some body sites candida may infect include any mucous membrane and the surrounding tissues. For instance the mouth, esophagus, stomach, intestines, sexual and urinary organs, sinuses, lymphatics, eustachian tubes, bronchi, and some other membranes such as those in the meninges and joints.

If several of the above symptoms manifest, along with a combination of excessive use of pharmacological agents, overconsumption of carbohydrates, etc., therapeutic trial with allopathic or holistic modalities is justified and will, in many cases, prove very rewarding. **Important: Candida is very persistent, and treatment should be prolonged well beyond the period of signs and symptoms to prevent recurrence.**

Treatment Protocol

- Eradication of candida — allopathic fungicidal treatments (Nystatin, Ketakonazole), holistic fungicidal adjuncts: (Capricin, Candistat 300, Red LaPacho, DDSI L. Acidophilus.)
- Endocrine support
- Environmental, drug and dietary control
- Hyposensitization
- Strong nutritional support — includes primary and secondary antioxidant nutrients, live L. Acidophilus cultures, thymus and glandular support. In some patients, nutritional deficiencies may need to be corrected to improve immune function.
- Immune Stimulation
- Stress Reduction
- Supportive Psychotherapy

- Hyposensitization
- Strong nutritional support — includes primary and secondary antioxidant nutrients, live L. Acidophilus cultures, thymus and glandular support. In some patients, nutritional deficiencies may need to be corrected to improve immune function.
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- Stress Reduction
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Outlines

- Eradication of candida — allopathic fungicidal treatments (Nystatin, Ketakonazole), holistic fungicidal adjuncts: (Capricin, Candistat 300, Red LaPacho, DDSI L. Acidophilus.)
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- Stress Reduction
- Supportive Psychotherapy

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Practical Support Volunteers do what needs to be done. By assisting with routine chores, volunteers help make it possible for people with AIDS to continue to live independently with dignity and comfort. Join us! Be the one that makes that difference.



Astrologer

Robert Cole

October 10 - 23, 1986

ARIES, THE SHEEP (MAR 21 - APR 19): Your brilliant smile and glowing charm are sure to knock your lover's socks off this time. You've been through all the training courses and therapy sessions; all you need now is a gutsy sense of self-confidence. Put your lingering doubts to rest and shower your lover with the best of your personality. Who knows, you might even hit a big jackpot this week and have enough left over to fly to a foreign land. Now, wouldn't that be simply peachy-keen! Keep smiling.

TAURUS, THE OX (APR 20 - MAY 30): When you say super-wonderful things to your lover, it makes a much bigger impression on you than on him or her. For example, this week, you'll have a thrilling on-going fantasy of sweeping your lover off his/her feet and, believe me, all the stars in heaven are shining in your favor. But just a simple "I love you" is not ever going to get across the heightened message. You could end up feeling that you put all your time and energy into this relationship without receiving much in return. Rather than acting out the drama of love in your head, it's time to speak up, dummy!

GEMINI, THE WOLF (MAY 21 - JUN 20): Off you go on a wild adventure into a land which seems very foreign. This place will be most strange for you, but consider how foreign you look to the people who live there. You may have a couple of old friends in this wilderness outpost: You can count on their assistance if anything goes wrong. Don't be afraid to let your wild and crazy tourist antics shock the natives, and don't be surprised when they bend over backwards to give you special treatment. You're more interested in having fun than in obeying the rules of the land, anyway.

CANCER, THE CRAB (JUN 21 - JUL 22): Pinch your cheeks to bring a little color into that beautiful face of yours. Recent changes in social atmosphere and career designation have left you looking a little pale. Weird feelings of worthlessness can ooze into your personal appearance, so do everything humanly possible to maintain inner peace and temporary satisfaction. Recent earthquakes in your long-established social foundations will turn out to be blessings in disguise. Start rebuilding your life by taking a vacation on your new expense account.

LEO, THE SNAKE (JUL 21 - AUG 22): Light bulbs keep going off in your brain as one discovery after another comes into clear focus in your imagination. Who knows, maybe you will discover the cure to a horrible disease or find a way to solve a great social crisis. Something is bound to happen which will give you a little of that recognition you crave. In those spare moments when you're not tackling the problems of the world, pay your respects to the personal issues right in your own home. The glory you're looking for is much closer than you think.

VIRGO, THE PIG (AUG 23 - SEP 22): Work just a little bit harder at understanding others with whom you are financially involved. To be specific, one of the girls at the office may suddenly begin to pull back from an investment, which means that the whole deal will fall through because you can't pull the deal off all by yourself. Stop using cut and dry logic to express your demands and try more of your natural charm. In a stunning maneuver, you'll win her over by preparing a gourmet dinner and serving it in the candlelight. Such finesse!

LIBRA, THE LEOPARD (SEP 23 - OCT 22): A special birthday greeting will arrive in your mail, and inside will be a check for hundreds of dollars. Someone from the distant past has finally struck it rich and now has an overwhelming desire to pay you back many times over. Steer free of the guilt which your admirer has held onto for all these years, and let him/her express their generosity. Wow! When the excitement dies down, send for your 1986 Birthday Forecast and Star-Chart by submitting your birth date/time/place and \$5 to Robert Cole, P.O. Box 884561, San Francisco, CA 94188. Happy Birthday, Cutie Pie!

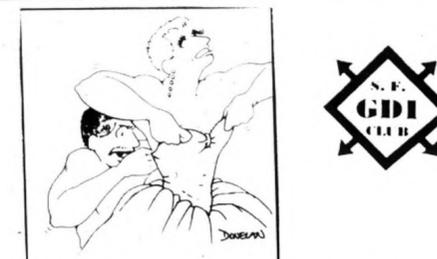
SCORPIO, THE SCORPION (OCT 23 - NOV 21): In the very near future you will be initiated into a magical circle of socially powerful friends. You've heard about these people before, but you've shied away from involvement as their political attitudes are expressly radical. Slip into the inner sanctum and find out what's going on before you make final commitments. Then, when the great day of acceptance comes, you will know what you're getting yourself into. You and your friends are destined to rule the world. Now what?

SAGITTARIUS, THE HORSE (NOV 22 - DEC 21): Do you realize how important you have become to the leaders in the community? It's true, you're an essential part of the style and fashion for which your community has become famous. Take your reputation seriously and make a big publicity splash in the regional media. Stir up business by stretching your advertising into the surrounding regions. And when local big-wigs lavish you with praise and appreciation, take as much as you can get. You're just beginning to feel your oats.

CAPRICORN, THE WHALE (DEC 22 - JAN 19): Another vacation? Sure, you and the gang pack up your travel bags and head out on an adventure with no direction. Anybody else would feel guilty about avoiding household responsibilities, but you have all the basics covered although just barely. Give a relative a key to the house and pay the rent ahead of time. Then go wild in your wanderings. Travel up into the mountains and enjoy the camping you missed during the summer. This is your last chance before the holidays.

AQUARIUS, THE EAGLE (JAN 20 - FEB 18): In the days ahead you will be blessed with incredible talent. The hidden magic of art and music begins to well up in you; in spirit you are carried to dimensions that would have terrified you before. You'll feel the weight of self-criticism dropping away as a surge of genius destroys the usual routine. Oh yes, you are in the vanguard of a major social trend. In this position of leadership, remember that your followers are driven by admiration and not by jealousy. You are the one to watch!

PISCES, THE SHARK (FEB 19 - MAR 20): As the Moon aligns with Jupiter in your sign, extraordinary psychic visions will appear before your mind's eye. You will be able to see right through any of the false images behind which your closest friends are hiding. Look into their souls. Stir up that special sense of destiny which will release them from their paranoia. Now that you are part of their team, they have nothing to fear and everything to gain. Turn up the power of your magic to full blast. You've come to make a difference, not an impression.



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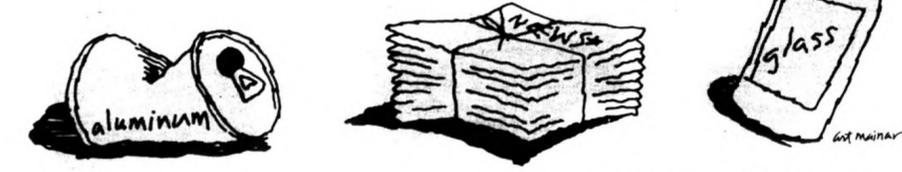
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MARC GELLER

'Song of the Loon' Director: Porn Grand Daddy Joe Tiffenbach Marks His Return

by Patrick Hoctel (Photos Marc Geller)

In 1972, I was a just-coming-out teenager of 16, on the verge of exploring the not-so-hidden delights that the New Orleans French Quarter had to offer a young gay boy in platform shoes and cuffed flairs. A classmate, who would barely make it to 21 and was light years ahead of me in every department, took me, as part of my education, to the Toulouse Theatre one Friday night for a "gay" triple bill: *The Boys in the Band*, *Myra Breckenridge* — and *Song of the Loon*.

Song of the Loon was a revelation for me. Unlike the other films, it wasn't camp — at least not purposely so — no Bette imitations or Mae West up there on the screen. Naked men were touching each other. I'd done it before, but I'd never watched anyone else do it and, fortunately, at 16, I hadn't developed much of a critical eye or ear. I could wade through all of Ephraim's dialogue, while his perpetually stiff coif prompted one black queen to blurt: "Miss Girl found some Hairnet in the Old West!" and I followed the oh-so-slow unfolding of the plot for all those "romantic" (read: nude) scenes.

So almost 15 years later, I was surprised to find myself in my living room talking with the man most responsible for the film's creation. Joe Tiffenbach, who, somewhere in his 60s, is perhaps best qualified for the moniker, Grand Daddy of Porn.

Tiffenbach is a teddy bear version of Johnny Carson — shorter, rounder, and decidedly more animated. This is a man who really

has done almost everything — from playing poker with Judy Garland on Saturday nights to writing scripts for *Death Valley Days* — and filming safaris in Chad and India. Los Angeles-born Tiffenbach's love for films originated with his grandfather, who built sets for Vitagraph in the '20s and was a friend of such luminaries as Chaplin, Swanson and Bow. Every Saturday, when Tiffenbach was a boy, his grandfather would take him to a matinee, then they'd have lunch, and then perhaps another movie afterwards.

After graduating from college around 1950 — he's hazy about dates, Tiffenbach first worked for Fox in production, then in publicity before going to ABC as a film editor. Eventually after another stint at Fox, he briefly went independent as a filmmaker, mainly doing travel films. Then it was back to television as a script-writer for *Death Valley Days*. Hooking up with a branch of the Jack Douglas Organization, Travel Adventure Films, Tiffenbach worked as a film editor and spent years going around the world shooting 16

mm films, often functioning as both producer and cameraman as well.

Tiffenbach's bread-and-butter during the lean times between assignments was the still work he did for nudist and physique magazines. For Ed Lang of *Elysium* magazine — and nudist resort — fame, he moved from still work to actual nudist films. As Tiffenbach recalls, "In those days, naked people playing volleyball was considered a major turn-on." The 400-foot loops he did for an L.A. gay moviehouse, the Park Theatre, plus his cult film, "The Closet," a 21-minute erotic (softcore) work with some special effects — triple exposures — unusual for the time, convinced the Park's owners to hire him on as photographer on a project with porn director Pat Rocco — *Song of the Loon*.

What I wondered, did Tiffenbach have to say now about this icon of my youth, the film that caused me to pull a boner in the balcony of the Toulouse? "The name alone is what does it," he flatly stated. "It's not a good film in the sense that it's not even complete. I've seen it once since it was finished. Everyone calls it a classic, but if you ever pin people down on it, they can't tell you why."

Tiffenbach's words, and the way he turned away from me as he spoke them, made clear that his feelings about *Song of the Loon* were ambivalent at best. As he talked, the bitterness that occasionally crept into his voice seemed more and more justified. In 1969, when Tiffenbach read the original screenplay, supposedly based on the early gay classic, he immediately pronounced it "a piece of shit." The writer had not understood novelist Richard Amory's fantasy one bit, he decided, so, with the help of a friend, Tiffenbach wrote an entirely new script in the space of a month. He then gave the movie's backers an estimated budget, and they gave the go-ahead. Tiffenbach went on location to find the various sites for the film, casting the picture as he went.

Tiffenbach describes *Song of the Loon* as "practically an illusion" and "very soft." Seventeen years ago, actors weren't allowed to sport erections on film; directors could barely get away with full frontal nudity. So even though the movie appears a bit dated and innocent by our standards, it was risky business at the time.

To get around these restrictions, Tiffenbach resorted to techniques that would create the illusion of sex on screen. He used infrared film with filters that changed colors to suggest the "heat" between the participants. One sequence used negative effects with shifting color backgrounds. Another segment was shot with 8mm film,

Continued on page 27

FILM

Bernard Tavernier's 'Round Midnight':

Exploring the French Connection to Jazz

KEN COUPLAND

PARIS, 1959. An aging black jazz musician by the name of Dale Turner clings to life in a dingy Montmartre walk-up. Night finds him playing in a basement bar, scrounging small change from patrons. Hopelessly alcoholic, he can't be trusted with his earnings: A big black woman who functions as mistress and keeper shows up at closing time to collect them. And he's the best tenor saxophone player alive.

Jazz giant Dexter Gordon plays Turner in director Bernard Tavernier's *Round Midnight*, a harrowing yet unflinchingly comic portrayal of the plight of post-war jazz emigres, opening here next Friday at the Vogue. Like Gordon himself, many jazz greats abandoned Manhattan's pressure-cooker club scene in the '50s for continental Europe. In Paris, Stockholm and other capitals, they found appreciative audiences who understood their work, loved it — and clubs where they could work free of the harassment and prejudice they experienced at home.

The subject's a natural for Tavernier, who's shown a flair for brilliant storytelling in films like *Coup de Torchon*, his scathing

satire on colonialism, and a fondness for fact in documentaries like *Mississippi Blues*, a touching portrait of obscure Delta blues musicians that played, wittily, off European conceptions of the black American experience.

Round Midnight, its title taken from one of the most haunting anthems in jazz, weaves narrative and document together in an entirely new way. For his story, Tavernier has borrowed from events in the tragic career of pianist Bud Powell. While it has the look and feel of a major motion picture, and delivers grandly on that score, the film derives its considerable power from its cast of real-life musicians — keyboardist Herbie Hancock, SF-based vibist Bobbie Hutcherson, master bassist Ron Carter, horn great Wayne Shorter and, of course, Dexter Gordon.

It's hard to think of a single American movie about jazz — by way of contrast — that hasn't slighted the contributions of the black musicians who evolved it, polished it and perfected it into America's only truly indigenous art form.

Biographies of white band leaders in the main, Hollywood treatments of jazz usually relegated the music's immortals — Cab Calloway, Fats Waller, Louis Armstrong — to the status of comic relief. *Round Midnight* marks a brave attempt to redress the balance. Be-bop, as Tavernier makes clear, raised the stakes in jazz by introducing an element of improvisation and formal innovation that brought into being a music of astounding sophistication and complexity. For be-bop's royalty, every performance was a challenge to constantly "take the notes by surprise," to reach for something "unheard of"; and the evidence is in the fictional Turner's soul-searing renditions of "Autumn in New York," "Body and Soul," "As Time Goes By" and other familiar jazz standards.

Then there's Gordon himself, at a prematurely old 62, a magnificent ruin of a man. Jazz fans familiar with Gordon's stage appearances may be in for a shock. In the last few years the legendary horn great has aged alarmingly. His features have crumbled, his speech has slurred and his reactions have slowed to a crawl.

With all that, Gordon conveys an authority and conviction that any actor would kill for. And Tavernier's given him a formidable

script — partly based on conversations with Gordon and the other musicians in the film — that provides some startling insights into the nature of the jazz player's art.

"When you have to explore every night," one of the musicians observes, "even the most beautiful thing can be the most painful." The bargain the great jazz musicians often struck was that to make the best music required them to sacrifice themselves first. As veteran Dizzie Gillespie once put it, "[Jazz] is the most serious music ever made in America, and a lot of people died for it."

Sadly, it seems like Dexter Gordon is about to follow them. But in the meantime, there's the music, when he takes the stage, the years seem to melt away. The music that pours out of the man hasn't lost any of its power — it's only grown in stature.

"You don't just go out and pick a style off a tree," Turner observes. "The tree's inside you, growing naturally." Appropriate language coming from Dexter Gordon, who can be said to have evolved one of the most distinctive voices in jazz.

Tavernier lingers on Gordon's solos, cutting away from the action from time to time but always giving the arrangements room to breathe: With 20 or so of the greatest songs in jazz represented, *Round Midnight's* soundtrack album has to be one of the best in years.

There's a core of inexplicable rage in Francis' passion. Rejected by his wife, ignoring his child, he spends his evenings crouched outside the club since he can't afford to pay to get in, hanging on Turner's every note.

Turner eventually takes Francis under his wing. He's a father figure to the young jazz buff in many ways. For Francis, salvaging the old man's career becomes a personal obsession.

At well over two hours in length, *Round Midnight* follows a leisurely course. Francis gets his mentor back on his feet, and provides him with a recording contract, only to have him return to New York (a brilliant, hilarious cameo here, by director Martin Scorsese, as Turner's Stateside handler) and a fate that closely parallels what became of the ill-fated Powell.

Round Midnight reverberates with the celestial music of progressive jazz, touching on issues of the artist in society that recall the words of Thelonius Monk, composer of the title tune. "If you really understand the meaning of be-bop," Monk once said, "you understand the meaning of freedom."

FILM CLIPS

MICHAEL LASKY

Crock of Wit

Crocodile Dundee

Crocodile Dundee is Australian personality Paul Hogan. He's the mate in those ads on the telly inviting us Down Under where he'll "slip another shrimp on the barbie" for you. A regular guy — handsome, virile, vigorously built, Hogan has a guileless, disarming personality that instantly charms you. Which allows him to say and do the most outrageous things without arousing antagonism or resentment. As a self-made mythical Outback hero in this, the most profitable picture in Australian history, Hogan carries his real-life persona with him to create a koala bear and as sexually chauvinistic as Rambo. What we get is the country-bumpkin-meets-the-city-slicker plot — with a fresh twist. He's a con man adventurer who meets up with a typically smug, but sexy, New York City newspaper reporter. She listens to one of his self-perpetuated tall tales, schlepps to the middle of "Knowhere" to interview him, and inevitably falls for him in spite of his chauvinistic bravado. She dares him, however, to try surviving in the Big Apple. In an effort to prove her wrong and as he's simply taken with her own brand of fiery independence, he heads for New York. Dundee's a man who's never been to a city, been on a plane, or even approached an elevator. He's a native stud, a study in contrasts a character Hogan makes genuinely believable. We are beguiled by his innocence, which doesn't appear acted: It feels real. Watching Hogan deal with everyday things we normally take for granted (as if they were tools of the devil) is hilarious. It's hard enough for Dundee to figure out an escalator, a bidet or a TV, but when he meets drag queens, he has to grope their crotches to really be convinced they aren't women. Dundee shares his wide-eyed view of the world with us not as schtick, but by creating vanilla-smooth ambience on film that we haven't seen in movies since the '50s. While he is simple, Crocodile

Dundee is no simpleton. Sure, the movie's a corny love story. And, you can predict what's next. But Hogan's natural, unflappable charm makes it work. It doesn't hurt, either, that his co-star is newcomer Linda Kozlowski. She has that all-knowing smirk you'd like to wipe off her face, and the grace to own up when she's called on it. We root for her as much as we do for Dundee. No wonder Paul Hogan's film debut is now the top box office film in the U.S. as well. **Regency II ★★★**

Less is More

Children of a Lesser God

The kids in teacher William Hurt's high school class seem normal in every way. They wear punky clothes and trendy hair styles, razz each other, pay no attention in class, and like to talk about sex. The only difference is they are deaf. Although all use sign language to communicate, Hurt's special goal is to get them to talk — no easy task considering they can't hear what they say to know if it's right. Although *Children of a Lesser God* is concerned with the problems of deaf children learning to function more like unimpaired people, the movie is ultimately an intensely dramatic romance. Approached as a love story in an unusual setting (a school for the deaf), the film, based on the highly successful Broadway play, seizes our emotions, keeping us spellbound for nearly two hours. Hurt spies a beautiful young woman (Marlee Matlin) who, he's told, has a genius brain. But she seems content doing the school's janitorial work. She seethes with anger. It is her wall of stone that Hurt has decided to break through. Slowly, frustrating, he makes her realize he is on her side.

Still hurt by her past, when she let boys take her sexually in her efforts to be more popular than 'virtuous' hearing girls, she is afraid to speak. Hurt becomes her protector and lover and, in scenes of sensuous beauty and equally painful confrontation, he reaches into her very soul to exercise some of her fears. Directed with a knowing passion by

Randa Haines from a screenplay by Mark Medoff and Hesper Anderson, *Children of a Lesser God* is one of the more moving film experiences in quite a while. William Hurt's performance as the teacher-lover is sensitive and provocative; he is willing to take risks with others' lives. Marlee Matlin, a hearing-impaired actress, portrays the fiercely independent deaf woman with a gutsy truth, every bit equal to Hurt. (In fact, Hurt and Matlin became real-life lovers off the film set.) They are such mesmerizing performers that they use up our energy as well. You walk out from the film feeling drained, but exhilarated. **Regency I ★★★½**

Sean Connery plays the Sherlockian detective, William of Baskerville, who arrives at the remote abbey on religious consultation and winds up embroiled in solving multiple murders. *The Name of the Rose* — reminiscent of a Dark Age prototype of "Murder, She Wrote" — is only fascinating in part. At first, we are curious as the film is peopled with grotesque characters and a castle full of pederastic monks. Then we are lured by the actual murder mystery: Why would there be intramural killings, each more gory than the next. Did Jason leave the set of *Friday the 13th*? The film is impeded by a number of unexplained characters who have nothing to do with the plot. F. Murray Abraham has an unnecessarily small part in the second half as a grand Inquisitor who creates havoc out of an already hairy situation. We want to know whodunit, and Connery, with his Watson-style boy protege (Christian Slater), sleuths a library labyrinth and many Nancy Drew type trap doors. The mystery gets solved at the end, but to no satisfying development.

The Name of the Rose is a close adaptation of the book. The production qualities are top dollar, the acting

splendid, but nearly two hours later, there are still many unsolved questions. Like for example, "Who cares?" **Metro ★★**

Half-Cocked

Half Moon Street

If you have half a brain, you won't bother with *Half Moon Street*, a leaden, schlocky TV-movie in search of a plot. Sigourney Weaver, a feisty, independent researcher on Middle Eastern affairs, is supposedly a regular whiz kid, but she is the dumbest one extant. Living on a lowly salary in a London slum and attending elegant dinner parties at night, she is lured into moonlighting for an "escort" service. Our old Rambo-ette Alien-killer is now a highly paid call girl — but with a difference: She only goes to bed with clients she likes. Nice work if you can get it — or better yet, get away with. Then an Arab acquaintance offers her his posh, furnished apartment in return for nothing. She actually believes an Arab has no ulterior motive, even though she is an expert in Arab behavior. She meets up with client Michael Caine, a Middle East peace negotiator named Lord Bulbeck, and since this is a romance, they do fall in love. Some radicals who don't like peace want him dead. They try to kill him and use Siggy as bait. She pulls off her blouse a few times to reveal her titties and an R-rating results. Nothing in *Half Moon Street* is ever explicable. Sigourney Weaver probably realized she was there just for a big paycheck and stiffly recites her trying-so-hard-to-be-clever lines. Caine seems to be waiting for a call from his stockbroker. Director Bob Swaim would probably have trouble directing traffic, much less a movie. Wait for this one to be on TV — so you can change the channel. **Galaxy ½**

Stop and Smell This One

The Name of the Rose

If you believe that the adaptation of Umberto Eco's cerebral (and unlikely) best seller to the screen might seem a bit heavy going, you'd be right.

It took four screen writers to flesh out the 14th century Italian Catholic monastery murder mystery — and director Jean-Jacques Annaud (*Quest for Fire*) — to make sense of it.

Sean Connery plays the Sherlockian detective, William of Baskerville, who arrives at the remote abbey on religious consultation and winds up embroiled in solving multiple murders. *The Name of the Rose* — reminiscent of a Dark Age prototype of "Murder, She Wrote" — is only fascinating in part. At first, we are curious as the film is peopled with grotesque characters and a castle full of pederastic monks. Then we are lured by the actual murder mystery: Why would there be intramural killings, each more gory than the next. Did Jason leave the set of *Friday the 13th*?

The film is impeded by a number of unexplained characters who have nothing to do with the plot. F. Murray Abraham has an unnecessarily small part in the second half as a grand Inquisitor who creates havoc out of an already hairy situation. We want to know whodunit, and Connery, with his Watson-style boy protege (Christian Slater), sleuths a library labyrinth and many Nancy Drew type trap doors. The mystery gets solved at the end, but to no satisfying development.

The Name of the Rose is a close adaptation of the book. The production qualities are top dollar, the acting

is still all day, staring into space. The girl (Lucy Deakins) learns that his parents died in a plane crash when Eric was five. Since then, he's come to believe he is a plane himself and can fly. Teacher Colleen Dewhurst asks Deakins to befriend the autistic boy and give him what no doctor ever has. L-O-V-E. A number of incidents convince Deakins that he can fly. Of course, nobody believes her until the cops come to take Underwood to the funny farm. Forced into a shit-or-get-off-the-pot situation, Underwood grabs Deakins and they fly, Superman style; this feat amazes the whole town. Directed and written turgidly by first timer Nick Castle, who actually had the nerve to admit to it, *The Boy Who Could Fly* is supposed to be inspiring. It inspired me to nap. So obvious and smug in its calculated manipulation of the audience, this one never has a chance of winning our affection. The boy might fly, but the movie never takes off. **Galaxy ½**

Autistic License

The Boy Who Could Fly

When you walk through the cow pastures of movieland, this is the kind of film in which you don't like to step. A teenage girl and her younger brother move to a new city with their widowed mother, Bonnie Bedelia. Naturally, it's hard to fit in at first, especially when Eric (Jay Underwood), the boy next door, doesn't talk but would sit on his second floor window

ill all day, staring into space. The girl (Lucy Deakins) learns that his parents died in a plane crash when Eric was five. Since then, he's come to believe he is a plane himself and can fly. Teacher Colleen Dewhurst asks Deakins to befriend the autistic boy and give him what no doctor ever has. L-O-V-E. A number of incidents convince Deakins that he can fly. Of course, nobody believes her until the cops come to take Underwood to the funny farm. Forced into a shit-or-get-off-the-pot situation, Underwood grabs Deakins and they fly, Superman style; this feat amazes the whole town. Directed and written turgidly by first timer Nick Castle, who actually had the nerve to admit to it, *The Boy Who Could Fly* is supposed to be inspiring. It inspired me to nap. So obvious and smug in its calculated manipulation of the audience, this one never has a chance of winning our affection. The boy might fly, but the movie never takes off. **Galaxy ½**

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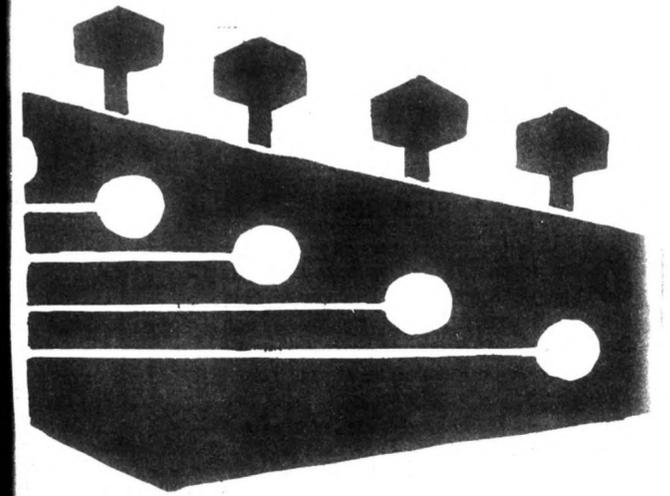
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Film Checklist

Previously Reviewed / Ongoing

- Aliens ½
- At Close Range ★★
- Caravaggio ★½
- Back to School ★★
- Belizaire The Cajun ½
- Blue Velvet ★★
- Desert Bloom ★★½
- Down by Law ★★
- Extremities ½
- Ferris Bueller's Day Off ★★
- The Fly ★★
- Joshua Then & Now ★★
- Men . . . ★½
- Mona Lisa ★★
- My Beautiful Laundrette ★★½
- A Room with a View ★★½
- Ruthless People ★★½
- She's Gotta Have It ★★
- Stand By Me ★★½
- Sincerely Charlotte ★★
- Steaming ½
- Top Gun ★
- Where the River Runs Black ★

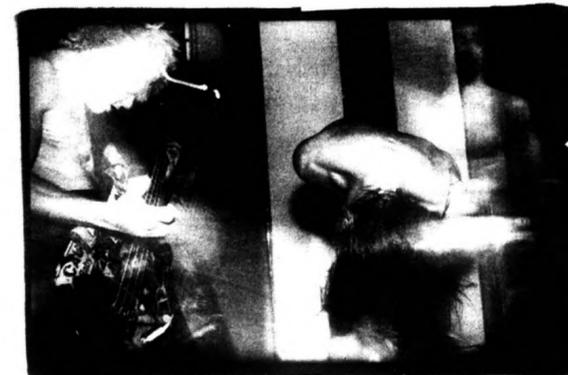
A note on the star system:
 ★★ As good as you'll get.
 ★★½ For what it is, very good.
 ★ Flawed, but worthwhile
 ★★ redeeming features
 ½ I'd pass — K.C.



Marc Geller's performance shots of the LA based Red Hot Chili Peppers in action at the I-Beam several Monday's back caught everyone's fancy. For more, see Don Baird's story on page 25.

We Don't Say It's Hanes Until the Red Hot Chili Peppers Say We Say Hanes

Photos by Marc Geller



Learning from the Legacy

ERIC HELLMAN

It was a week of revelations, personally, and — I hope — for the Bay Area dance community — amid the much-deserved Balanchine mania that accompanied New York City Ballet's engagement at Berkeley's Zellerbach Hall. The aftershock of City Ballet's visit will have a profound influence, I believe, on every dancer and dance enthusiast in our cities by the Bay.

The company's six performances gave audiences the chance to appreciate the impact of Balanchine's profound achievement in art. His choreography and dancers embody a standard of unparalleled excellence, offering inspiration to every performer in the multifaceted world of dance. Paradoxically, perhaps, Balanchine's legacy (he died in 1983) provides a peculiar problem for his own company. City Ballet is at a crossroads in its artistic development, and this was underscored in the company's performances in Berkeley. More, later, on this.

Balanchine's achievement, aside from the sheer number of his dances (he made well over 400 in his prolific career), was, first, a sharpening, refinement and simplification of the formal language of ballet. Balanchine demanded an extraordinarily fast and accurate technique; he defined what we now understand as the "American style" of classical dance. The value or importance of Balanchine's standards, for any dancer or member of the audience, is that he helped us to recognize sloppy, poorly rehearsed and fuzzy articulation of steps and movement. He made us see with greater accuracy and clarity of vision.

Balanchine's second great accomplishment was his extraordinary ability to create endlessly inventive, non-repetitive, non-gimmicky patterns of movement. The complexity of interplay between corps and principals in works like "Symphony in C" or "Divertimento No. 15" (presented last week in Berkeley) and the designs in space that he drew are, upon first viewing, impossible to fully comprehend. We experience the presence of a greater mind, a genius. The lesson that Balanchine suggests for all choreographers, is to strive for movement that — while originating organically with the music — continually adds layer upon layer of meaning. In other words, if you've done it great once, don't repeat it in exactly the same way. Connect, interrelate, expand.

Finally, the greatness of Balanchine is, ultimately, not based in technique, musical sensitivity or organic invention of dance movement. Although these elements are necessary requirements or stepping stones, the true wonder and inspiration of his work is found in a peculiar ideal — a moral code that inspires the master's art. Balanchine, most clearly, was also a poet possessed by a deep sensitivity and concern for the human condition. At the heart of his work is a world view in which grace, harmony and order triumph over adversity and evil. It is a world governed by woman. The ballerina is, indeed, queen of this altered universe. She reigns as the artist's guide — the muse from which all art transpires.

The Balanchine cosmology may not precisely suit every dancer or choreographer's preferences, but the point is that Balanchine's dances, acknowledging their seemingly "plotless" and "abstract" qualities, serve to connect viewers with a metaphysical reality in a world where spirit prevails over technical, logistical, circumstantial or narrative considerations. The technique that the Balanchine dancer incorporates is always used in service of this metaphysical ideal; the dancer functions as angel, and the lesson to be learned is grace.

Balanchine defined what we now understand as the "American style" of classical dance.

Balanchine's fusion of technique, musical sensitivity, spatial design and physical transcendence was nowhere more evident than in City Ballet's performance of "Serenade" on opening night. First choreographed in 1934 for students of the School of American Ballet, this haunting, (ostensibly) plotless dance, tells a story of immense poetic subtlety and depth. It was my first viewing of a piece that, perhaps more than any other, serves as a signature for all that New York City Ballet represents. The ballet, set to Tchaikovsky's nostalgically evocative "Serenade in C Major for String Orchestra," opens with 17 women, motionless and dressed in ankle-length pale blue tulle gowns. They are arranged in diagonals across the stage with their left arms extended, palms flexed, in a gesture of both protection and devotion to the moon's mysterious forces. We sense a foreboding, a disquietude amid the stillness. And then, with a dramatic, potent flick of the wrist, the stillness is broken and the dance begins: a drama of love, loss and immolation.

Balanchine's women (Merrill Ashley, Valentine Kozlova, Kyra Nichols, and four soloists and 13 members of the corps) engage in an endlessly imaginative series of patterns, crossing diagonals, groupings, and counter-groupings. They accept the participation of two men, possibly two poets, danced by Leonid Kozlov and Sean Lavery. The maidens delight, inspire, taunt and abandon their unsought suitors. And the men, of course, most ultimately destroy what they love most: the muse, the angelic inspiration of their art. "Serenade" concludes with a tragic, funeral procession. The leader of the maidens — her arms, head and torso bent backwards — is returned to the divine source of her power and inspiration.

The significance of "Serenade," for me, was its ability to clarify and transmit the various components of Balanchine's genius. I left with a series of images etched in my mind and a sense of a deepened, ennobled inner self.

From a less personal, more professional perspective, I find it enormously difficult to review the performances by City Ballet. There were some exceptional highlights amid a week of superlative dancing: The men (Bart Cook, Mel A. Tomlinson, Victor Castelli and Peter Frame) in "Agon" made their counterparts in San Francisco Ballet's version look positively anemic by comparison; Heather Watts and Jock Soto offered a particularly inspired, dramatic duet in "Symphony in Three Movements"; Ib Anderson

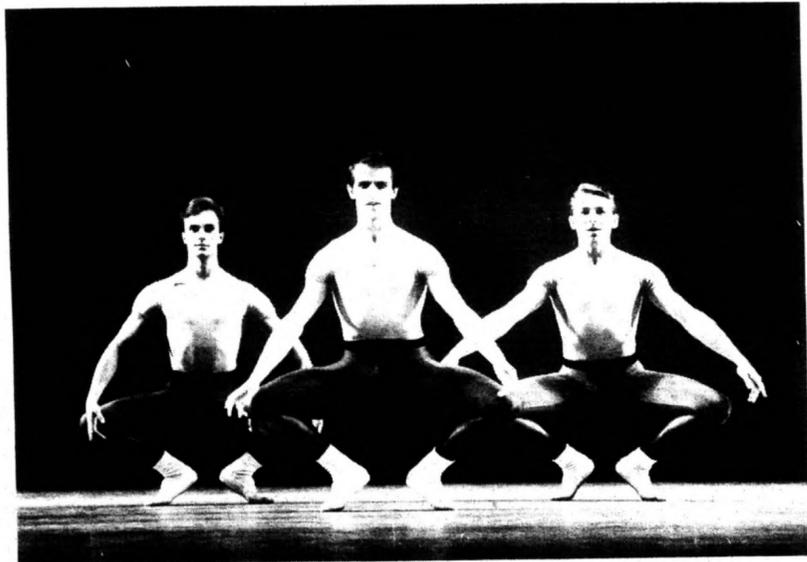
gave a brilliant, relentlessly deferential performance in the "Tchaikovsky Pas De Deux" despite Patricia McBride's fading bravura; and the partnering between Merrill Ashley and Adam Luders in "Divertimento No. 15" was a flawless continuum of perfect sensibility.

The final question to consider is what New York City Ballet's tour to the West Coast can tell us about the future of Balanchine's company and the future of classical dance? The answer (probably no surprise to many, and certainly not to Zellerbach Hall audiences), is that the future of New York City Ballet (and of classicism in post-modern culture) rests largely in the hands of Jerome Robbins.

Robbins' work was represented by two dances, "Glass Pieces" (1983) and last season's revival of "Dances at a Gathering" (1969). Both ballets, in contrasting ways, were exceptionally compelling.

Continued on page 24

DANCE



Footwork's Edge Festival:

Artist as Victim, Artist as Hero

The Edge Festival, produced by the Mission District's Footwork Studio, did exactly what its ambitious title suggested. This recent series of new dance and performance art pushed viewers to the fault-line of our immediate present, forcing audiences to consider their options given the peculiar difficulties and frequent limitations of post-modern life.

The Festival's performers made me ask what, really, is happening today? And the answer that came to mind is this: The predicament of our time is one in which the human spirit is continually denied, while the material self, and the material object, repeatedly assert their desire for total control of our lives. In film, for example, movies have increasingly become feats of empty, technological wizardry. In art, the painting as object (with ever increasing price tag) is hardly a new trend. And, in dance, one performance after another stresses the amazing tricks of acrobatics or gymnastic exercise, telling us little — if anything — about the complexities of the interior self. Today, the phenomenon of technical preoccupation appears common to all of the arts.

The Edge Festival brought us face to face with the conflict: We were asked to consider the artist as victim of materialist oppression and the artist as hero who confronts, conquers and transcends. Of course, the authentic artist is always the performer who functions as hero (however tragic that may be), but this distinction, I suppose, is a topic for another review.

The artist as victim (and as obsessed manipulator of technical options) emerged in the work presented by two of the Festival's performers. Both Elizabeth Streb and Colleen Mulvihill (the latter in collaboration with musician J.A. Deane) offered material denying emotional communication other than a repetitious, dulling re-statement of how bad things already are.

Streb's concert consisted of five short "duets" for herself and dancer Daniel McIntosh, and two solos — one for each performer. All the pieces emphasized the performer's kinetic responses resulting from the manipulation of selected objects. For example, "Backboard," the first piece, opens with the two performers bouncing rubber balls. This, in turn, leads to ball kicking, throwing, more bouncing and a general frenzy of spastic, often improvised movement. The ensuing works were pretty much variations on a theme: A large (5' diameter), circular scooter pad encouraged a particularly abusive range of movement activity (Streb literally threw herself at the floor, grasping the scooter before twirling off for a collision with the studio's wall). Other props included bounceable poles with

rubber-tipped ends, ropes, a hoola-hoop, and a coffin-sized box, displayed on a matching pedestal and open on the side facing the audience. This prop provided the context for Streb's final piece. Encased within the box (but in full view to the audience), she enacts a drama of oppression, contortion and freedom denied. Her movement was painful to watch, awkward in form. The piece ends, as in most of her work, with a final moment of stillness and reverential quiet.

In terms of affective coloring, Colleen Mulvihill's solos (accompanied by a complex, multi-layered electronic and solo trombone score played by J.A. Deane) were remarkably similar to Elizabeth Streb's. Both performers enact dramas of pain and socially-induced oppression. Mulvihill opens her performance with "Miss Pockets," a tribute — of sorts — to the urban bag lady. Mulvihill wears a black, designer-inspired trenchcoat and a silver "cube" head. She slowly and wearily pushes a kitchen-dinette shopping cart while collecting plastic bags of garbage. Later, she abandons garbage collection for a tentative exploration of a freer self — and begins to creep, crawl and spin. Then she goes on a light-hearted walk along the window wells across the studio's back wall; her cube head, nevertheless, continues to pose difficulties. By comparison, the problem of the late modern's Imperial Marginal Crown seemed, well, so benign.

Mulvihill's other dances also centered on a struggle for personal and, I assume, artistic and spiritual freedom. In "Inheritor I and II," she punches her way out of a custom-fitted garbage bag, emerging in a green and black leopard-print top (with hooded face mask), and then dances a sharp, sometimes humorous solo. In "Erector Set I," she climbs and balances on an improvised jungle-gym set while a film projected on the rear wall mirrors her movement activity. The mood for this piece was dark and dreary; a single tone modulated on the synthesizer. And in a final piece, "Prelude for the Bride," Mulvihill wears an improvised bridal veil while wandering in a deranged manner, punctuated by frequent, unexplained dramatic gestures. We conclude that her belief in the successful union of two lovers is not high.

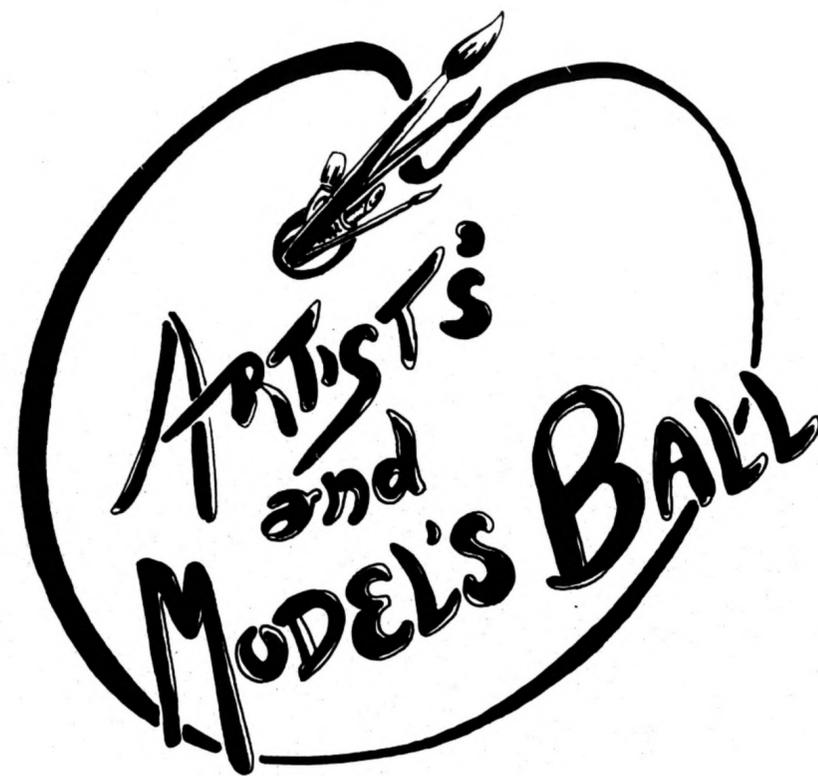
In both Streb and Mulvihill's work, the audience is left dilled by a restatement of the difficulty of present day life. A sense of freedom lost and an imprisoned, powerless, fragmented self, overwhelms. Both performers seem to accurately recognize the large, de-personalizing forces at work in our society. And both performers choose to respond as victims of their oppressors' emotional and spiritual barrinness.

Luckily, the exact opposite was true in the dance/theatre piece presented by the Joe Goode Performance Group. "The Ascension of Big Linda into the Skies of Montana" confuses the senses, confronts expectations and, ultimately, provides significant insight into

Continued on page 28

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'60s Survivors Who've Come Full Circle

KEN COUPLAND

What a study in contrasts: A show of selected works with photographs by Bruce Conner at Fraenkel Gallery this month appears as if it might be the work of two very different people.

Fraenkel's survey makes a case for Conner's continuing involvement with photography, but his current work on view — straight-ahead documentation of SF's punk rock scene — couldn't be further removed from his elegant, intricate assemblages, also on display, dating from the psychedelic era.

That's not to say that the show is misconceived — far from it. But it's a telling indication of how far we — and Conner — have come, that such radically different art could be work by the same person.

Conner's assemblages — reminiscent of the legendary combines of the great, late Joseph Cornell — should be familiar to museum goers, since they're an important part of the SF Museum of Modern Art's permanent collection. In fact, a recent exhibition there, just closed, featured a stimulating pairing of Museum holdings of both artists' work. Fine as they are, the Conners in the collection have been shown frequently enough to lose some of their impact for regular visitors. So it's especially rewarding to be able to view these rarely-seen examples at Fraenkel — culled from private collections of Conner's friends and patrons — of other work from his most prolific period.

Unlike much of the art work produced in the City's heyday as a mecca for the rapidly evolving counterculture of the '60s, Conner's wry, intricate evocations of memory and lost love hold up well today; in fact, very well indeed. They show him as an accomplished abstractionist who wasn't above throwing in a humorous aside: a scrap of cheap landscape painting torn from an old lithograph, a 'Wild West' illustration, or one of his ubiquitous pinups.

Knox, a massive, elaborate work that juggles gorgeous color values and rank, dada-inspired balls of colored cloth, is Conner at his best. Some of the smaller works rely on routine tricks of '60s assemblage (window frames and such) but, by and large, Conner's integration of bravura composition and funky, stoned-out imagery is as good as anything of its kind. The gallery has thoughtfully made available tape cassettes, for home use, of Conner's groundbreaking experimental films. (Through 10/25. Call 981-2661)

Up the street, at Fuller Golden Gallery, Ed Ruscha, another '60s survivor, is showing large, monochromatic canvases that find him coming full circle.

Ruscha first attracted attention in the early '70s with a series of limited edition books conceived in a minimalist, conceptual vein. The artist's deadpan, uninflected photographic studies of L.A.'s urban landscape anticipated much of post modernism's involvement with popular culture. *All the Buildings on the Sunset Strip*, an accordion-fold record of the mishmash of styles that make up that quintessential Californian stretch of real estate, was followed by laid-back snapshots of L.A. apartments and backyard pools.

From book publishing, Ruscha moved into painting — Standard Oil stations rendered in bold compositions, studies of the HOLLYWOOD sign long before it became a cliché on t-shirts and gift shop items, and a clammy convincing fantasy of the hideous L.A. County Museum of Art, engulfed in flames.

Then came a long series of "word paintings" — catch phrases and fragments of conversation written in block letters against hazy, undefined backgrounds. Ruscha seemed to have worn out this formula in recent years as, not surprisingly, his fame and marketability increased; but recent developments in his work find him exploring an eerily sentimental, quasi-mystical vein of imagery. In a number of these paintings, Ruscha seems to have drawn from the loopy visual vocabulary of spiritualism.

His work at Fuller Golden represents yet another departure in his style. If it weren't for a nagging suspicion that he's trying for a new, marketable "look," these canvases would be more compelling.

Ruscha's all over the map here. He appropriates images of wagon trains, galleons and suburban homesteads, all seen through the same fogged-over, murky lens: The work has a decidedly cinematic feel. An unpredictable intellectual who's always flaunted his non-commercialism, Ruscha's engaged in a precarious balancing act.

The paintings and graphics of urbane New Yorker Alex Katz, currently on view at Erika Meyerovich Gallery, project an affluent world, unflinching serene, which raises questions for many viewers (and at least one local critic) about how "sincere" and "committed" Katz's work can be. But to dismiss Katz's art as upscale is to ignore his long apprenticeship as a struggling artist and friend of the arts. Katz labored for many years at exquisite collaborations with New York poets and writers. Poet Bill Berkson returns the favor in his brief introduction to the show's catalog. He pinpoints Katz's "poignancy — romantic and classy, both — [of a kind] that contemporary painting too regularly does without."

Conner's integration of bravura composition and funky, stoned-out imagery is as good as anything of its kind.

In fact, Katz, the subject of prestigious one-man shows at New York's Marlborough Galleries and the Whitney Museum of Modern Art, is about as removed from the sturm and drang of current art trends as you can imagine. There's an underlying innocence — or, at least, an affection for that innocence — about



his modelling and drawing that counterbalances his surface sophistication. Katz's portraits are deeply felt, but wittily observed. Few other painters can pull off a study of the family dog, for instance — Katz does.

There's one large painting in this exhibition — "show" doesn't do justice to the scale of this retrospective, the first (for some reason) of his work here — that adequately sums Katz up. *Twilight* juxtaposes a massive image of Katz's wife (a recurring image for the painter) against a backdrop of apartment towers silhouetted against the evening sky. Boldly composed, exquisitely rendered, light through venetian blinds is captured with a scratchy flurry of strokes. *Twilight* is every bit as classy and romantic as Berkson claims.

Unfortunately, the setting for the show can be off-putting. Gallery owner Erika Meyerowitz is something of a phenomenon on the local art scene. Featured in a fawning profile in a recent issue of the *SF Examiner Sunday Image* magazine, she's brought an aura of hard-sell to the City's art market that is reminiscent of the Sutter Street art mart syndrome.

At Meyerowitz, an over-friendly sales staff works the floor. Prospective buyers are hustled into expensively appointed cubicles to close a deal. It's an uncomfortable setting for a fitting tribute, long overdue. (Through 11/9. Call 421-9977)

The extensive publicity for Imai / Artist and Nature: An Installation, now at Fort Mason's Pier Two, might lead you to expect something a little silly, perhaps somewhat messy, but somehow rather wonderful. Be warned. Imai, a puzzling presence touted as having enjoyed a vogue as an abstract expressionist in the '50s, mass-manufactures oversized gold, silver and lacquer screens that trade on the imagery of classical Japanese landscape painting. They're a blatant rip-off of the tradition.

The artist — loose use of the term here — stencils elaborate patterns of leaves, bamboo and skewed oriental perspective in dense build-ups of detail that — at a distance, and at first glance — appear impressive. But on closer examination they resemble nothing so much as expensive wall coverings, — or better, gift wrap. For work with such hefty price tags, Imai's canvases show some outstanding lapses in composition. His surfaces cynically manipulated. At a press preview the artist rambled on (via an interpreter) about life being "a journey from unknown things to unknown things," and the like, but he's really just another schill trading on the credulity of Westerners with uneducated taste in orientalia. The show is an inappropriate use for Fort Mason facilities and, at four bucks a pop, you'd better give it a very wide berth. (Through 10/26. Call 543-5995)

ART

Photographer Mark I. Chester is a prickly presence on the local scene whose subject matter bondage and graphic sexuality might seem to be the reason he's exhibited at places like the Ambush (where a show of his work recently closed). In fact, it's Chester's bleary print quality and haphazard composition that get him in trouble. His models may be well-endowed, and the situations he records may buttress his public position as a sexual outlaw, but these are snapshots, not photographs.

Chester's work wouldn't bear such scrutiny if it weren't for his blatantly unfair attacks on other artists for what he perceives as dissembling about their sexuality. Chester's recent put-down of photographer Neil Hart's architectural studies at Vision Gallery, duly recorded in the *Bay Area Reporter*, drew indignant replies in that paper's Letters section last week from the artist and his representatives. Hart, and Vision director Joe Folbery, took pains to point out — if it isn't already obvious — that photos of architecture really don't need to be labelled as "homosexual," although gallery releases we received pointed out that Hart is gay.

Chester's trashing of Vision — a gallery which has courageously supported the work of local photographers, many of them gay, and has shown graphically erotic gay work — is unconscionable and, as Folbery mentioned, smacks just a little of sour grapes. ■

"Dances at a Gathering" is a major piece (it runs over an hour) consisting of nearly 20 assorted waltzes, scherzos, nocturnes, mazurkas and etudes (all by Chopin), which provide an endless array of possibilities for solos, duets and ensemble combinations. The costumes are simply dresses for the women and boots with tights and billowy blouses for the men, covering a spectrum of hues inspired, perhaps, by a painting by Watteau.

The delight of this piece — its humanity — was the range of possibilities Robbins suggests for exchange between partners. Couples flirt and compete for attention, make friends, entertain one another, and experience complete ease and happiness in life. The range of movement, though less formal and concerned with spatial design than Balanchine's, is exceptionally inventive, subtle and nearly always tied to an expression of emotional nuance.

"Glass Pieces" takes New York City Ballet in directions that Balanchine would never have been able to conceive; the difference is that of the post-modern and the modern (the latter being the predominating sensibility in Balanchine's art, despite its articulation

of a neoclassical aesthetic). Robbins uses Philip Glass' simple, repetitive two or three note motifs to create subtly changing choreographic patterns that mirror the sound's vibrating pulse. At first, it appears as if a horde of dancers is walking across the stage from all directions and with no apparent organization or purpose. Then Robbins introduces three couples who separately perform more ordered variations before they disappear into the onslaught of the crowd.

Throughout the progress of three movements, Robbins constantly experiments with simple changes in rhythm and direction, or small additions to a previously introduced phrase. There was an electric excitement to this piece that doesn't exist in the more rarified realms of Balanchine's work. There was also the rigor of classical form, occasionally altered for expressive purposes, but never abandoned. Robbins offers continuity with City Ballet's standard of excellence and the possibility for dramatic new departures into uncharted territory. ■

Red Hot Chili Peppers, R.E. Undressing for Success

DON BAIRD

Stevie Nicks favors black tattered dresses. Elton John sports Bob Mackie costumes. The Ramones have stuck with tattered jeans and leather jackets and The Jesus and Mary Chain wear black. Boy George directly ripped off Bea Arthur's *Maude* (not mod) drag with mid-calf length coats and long pants.

Later he adopted a more butch approach in white bomber-style jackets emblazoned with slogans like, "Fuck Me Silly," "Suck My Nob," and — my favorite — "Skin By Heroin." Bowie and Prince change their clothes too often, and Elvis Presley wardrobe gained as much weight as he did throughout his tasteful career.

The Red Hot Chili Peppers sport some of my favorite stage wear ever — of skin. Madonna — bare midriff and all — doesn't hold a candle to this sexy L.A. foursome. I'm not saying that every band should grace the stage in various states of extreme undress — in some cases, I don't want to know — but The Chili Peppers should, and they do. Much of their notoriety lies with nude onstage antics like wearing socks on their cocks and nothing else.

I first discovered this band in — of all places — *In Touch* magazine. They were the most stunning attraction in a pictorial of rock's sexiest men. In the same magazine the group ran an ad reading, "Red Hot Chili Peppers say: Rock out with your cock out!" I immediately ran out and bought their record.

The Chili Peppers' debut LP was a sizzling juxtaposition of L.A. punk attitude and hard-edge funk chords. Their lyrics tell humorous tales of father/daughter incest, of riding paisley dragons through the Hollywood Hills, of thousands of toddlers breakdancing in the streets. Their follow-up LP, *Freaky Styley*, produced by funk granddaddy George Clinton, was a dense, odd record including a formidable cover of Sly Stone's "If You Want Me To Stay." It's no real surprise that the Chili Peppers' manager used to handle The Ohio Players.

The Chili Peppers' recent show at the I-Beam was far better than I had expected. Flanked by shirtless band members, vocalist Anthony Keidis came on wearing a huge top hat and a gaudy housecoat which he quickly shed. Stripped to a pair of white cotton briefs, Keidis acted like some urban ape man, pouncing, jumping, scratching himself, climbing up a tall bank of speakers to adjust the lights. I was suddenly struck with why I as a kid liked Tarzan movies so much.

The entire band maintained a constant athletic motion and a stronger musical showing than in any of their previous dates in San Francisco. The new drummer is very good and much better-looking than the old one. Their music has finally measured up to their showmanship. This was best exemplified by a white-hot and hauntingly similar cover of "Foxy Lady." I couldn't help but notice the tattoo of Jimi Hendrix on the bass player Flea's shoulder.

Flea and singer Keidis seemed in the midst of a conflict during the set. I couldn't tell if the skirmish was staged or not. Lots of nasty comments about a new bass player were flung in Flea's direction. If the conflict was genuine, the rage and anger had a tremendous effect on The Chili Peppers' show. Unfortunately, they didn't take their clothes off, but watching Anthony dance hard in a pair of briefs was beyond titillating.

R.E.M.'s rained out, rescheduled, relocated west at Oakland Coliseum was fittingly opened with a cover of Creedence Clearwater Revival's "Have You Ever Seen The Rain." The change of venue (from The Greek theatre) definitely took away some of the enchantment I've seen this band muster up. The first half of the show was very good, but at a certain point things seemed to fall apart, barely saved by a short set of fun covers of tunes by Wire and Iggy Pop and Michael Stipe and Peter Buck's closing duet on "South Central Rain."

R.E.M.'s music and show was far more stylized than before. The stage included a huge screen for films and slides (images of windmills, coal miners, trains, etc.), and walls of odd-shaped windows with colored lights shining through. The effect was very church-like, as the band's humble beginnings took place in an abandoned church. In spite of the tech, R.E.M. managed to hold on to an important thread of their homespun southern qualities.



Imai: Orientalism served up for western consumption

ROCK

In his constant animation, vocalist Michael Stipe reminded me of a Dickens character, Donovan, the Scarecrow in *The Wizard of Oz*, a Baptist minister with a bit of Jason, the mad killer, thrown in. At times he would step back and gaze intently at the audience, looking at no one. Stipe's voice was strong, and the vocal harmonies with bassist Mike Mills were astonishing. When Mills took center stage and sang lead on "Superman," I was reminded of seeing a mid-'60s pop group on American Bandstand. On the side of the stage, Michael mimicked Superman by tearing off his jacket to reveal a T-shirt that said "Butch" and stretching his arms out in front of him as he sang backup. It was transcendent fun — the high point of the show.

Stipe's banter with the audience was slightly uncomfortable. He compared schmoozing in L.A. with 6,000 people who all knew him to one scene from *Blue Velvet* where ants surround and eat a cockroach. I don't recall the scene exactly as he related it, but I do know that Rock Previews columnist took Stipe to see the film. Now that Dave Ford has been heralded by Boyd MacDonald and Adam Block has entertained Michael Stipe, I'd like to know when the *Butthole Surfers* are going to sleep on my living room floor. I'm

hoping for Halloween. I left the event half-cooked. The show's first half found R.E.M. stronger than ever, and the second half was loose and a bit off. They did battle a huge cold, concrete dome and, in the end, the latter got the better of them. The sensitive closing number restored my faith. It's not easy to be very disappointed with the only band around that can bring tears of joy to my eyes.

I caught *Pray For Rain* at the Oasis for the No Contest show. *Pray For Rain* took big stride towards the top of my ever-growing list of interesting local bands. Their music is accessible, danceable and complete. All members turned out fine performances, including the group's regular bassist who has just returned from touring Europe with songstress Flora Purim. See this band.

David Carpenter, reliable information source and go-go dancer extraordinaire (*The Stud*, *DNA*, *Nine*, etc.), dished a hilarious update on Arturo of Patsy Cline fame. If you remember, Arturo moved to Japan after a barrage of farewell shows with the Memphis G-spots. Now I hear that my favorite drag queen has a new job at Tokyo's Disneyland. In a nation that would love (and pay lots of money) for a cross-dresser singing country/western music, it seems appropriate that Arturo is bidding his time as Prince Charming in the Disney celebrity parade. ■

Legacy from page 22

and both dances address the deficiency or, more politely, the limitation of Balanchine's aesthetic.

Robbins seems to imagine a universe in which his dancers, men and women, are equals at play. The man is no longer simply the consort for the divine female. In Robbins' ballets he suggests a strange and brave new world; however, it is an earthly place in contrast to Balanchine's ethereal heavens. In Balanchine, the role of the male dancer has always been problematical — the man functions as a necessary, but cumbersome nuisance; a bad boy who requires instruction; or a dutiful, submissive, deferential partner. In Robbins, the dancing and power relations are polymorphously perverse his children have reached an ultimate state of mature playfulness. Boys dance with girls, and girls with boys, and boys with boys, and girls with girls. Although rivalries and competition quite naturally ensue, these never become obstacles to a good-natured harmony of relations.

retread of the UK's two-tone vaudevillian zany Madness. They are trying harder on their new LP, *Fishbone In Your Face* (CBS): From the MOR populism of "In The Air," to the Kid Creole sexism of "Cholly," to the album-closing, "Post Cold War Politics," which features maniacal giggling and a drunken brass-band polka — and the results are both impressive and contrived. They've always had more nerve and energy than the cakewalking Busboys though and, live, they may slap these confessions sassy and silly. Yo — Spike Lee! (Stone, 10/10, 8 pm, \$10 day.)

Baybrick Turns Four: No that's not the name of a new band, it's just that the city's most congenial lesbian out-

post has reached the NAMBLA age of consent and will celebrate the landmark with a show featuring those rhythm queens The Blazing Redheads. All genders may boogie on down in deserved gratitude. (Baybrick Inn, Oct. 12, 8 pm, Free!)

Flaming Lips, Mojo Nixon, Boss Hoss: The rating Okie trio haven't been the same since vocalist Mark Coyne dropped out, but they are still thrashing — lately the cuts from their debut LP, *Her It Is* (Pink Dust) are obvious. Mojo's mesacalifofat boy (schooled on John Lee Hooker and Jonathan Richman) gets too old too quick, but occasionally he scrapes the sky with Bukowski's snot-rag. Boss

Hoss are local trouble, fronted by the lady Carmen, breaking in their fourth drummer, and known to obsessive listeners to KUSF for their chestnut, "Train Wreck." If Tom Waits were a Hell's Angel he wouldn't miss this gig. (I-Beam, 10/13, 10 pm, \$6)

Microscopic Septet: A new wave, East coast swing team hit town. What Polkacide is to Lawrence Welk, this lot is to Benny Goodman. I hope Herb Caen makes it. (Oasis, 10/14, 9 pm, \$5)

Frightwig: Don Baird goes into a Val-trance talking about these ladies, shivering, "They are the tough-est bitches. They are just sooo bad!" —giggling.



ing an 3-year-old pyromaniac watching his grade school consumed by flames. Look for their inspirational cult-hit "A Man's Got To Do What A Man's Got To Do," where they habitually taunt men in the audience to come on stage and strip, and for their unforgiving cover of "California Dreaming." All proceeds go to the SF AIDS Foundation, and the venue is the best little queer bar in the world. The "d," 10/14, 8 pm, \$2.

Raucous Hands, Eddie Ray Porter: The New York cow-punks have an P. *Learn To Whip-A-Dang* out on belativity. Eddie Ray Porter is a soulful, dusty-booted local, with his debut LP, *When Morning Falls*, available on Less Records. Memphis Mark will undoubtedly saunter in to compare bolo ties. (Oasis, 10/15, 9 pm, \$6 adv, \$7 day)

Liza Minelli: The Betty Ford Center graduate did one night in Paris to try of this new show and was such a smash that now she has booked in for Five Nights at this suburban theatre with its nausea-inducing, revolving stage (that usually features Motown has-beens and is supposed to be past the verge of bankruptcy). Who is managing the sterile cuckoo? I'd personally like to see her do a month at Club 181. That would be a star turn. Welcome back Liza! You'll always be Mrs. Peter Allen to me. (Circle Star, 10/15-19, 8 pm, \$25)

Art Attacks LaRouche: Another inspired benefit against insidious Prop 64. The tireless, breathtaking Doris Fish will once more dip into her wardrobe and MC. The roster of talent features the inimitable Esmeralda (SF's answer to Kate Bush), those

disciples of Ricky Ricardo — the Blazing Redheads, along with the Out Skirts and other stellar surprises. This should draw a tremendous crowd, particularly when word leaks out that celebrities like Marc Geller, Dave Ford, Don Baird, Memphis Mark and Adam Block are threatening to attend. So, come early. (Club 9, 10/15, 9 pm, \$5)

Love Club: This local, dashing, techno-dance duo have been getting quite the buzz, with singer Deborah Borchers rated as an awesome vocalist. This is a great club in which to shake a leg and draw your own conclusions. (DNA, 10/15, 9 pm, \$5)

John Cale, Chris Spedding, Pray For Rain: A fascinating bill-opening with the "half-gay" locals who scored the instrumental tracks for Alex Cox's *Sid & Nancy*, followed by Britain's premier session guitarist and topped off by the original Velvet Underground cellist, whose solo discs boast some of the most chilling and inspired work in rock. Now a proud father, he's poignant and ferocious. A winner. (Stone, 10/17, 9 pm, \$7.50)

See Page 2: This unfortunately-named pop band are being groomed for mega-success. They come equipped with a dishy lead-singer, and months of rehearsing. This ought to be the perfect hell-holl-in-the-wall to see what they've made of themselves. (Nightbreak, 10/17, 10 pm, \$5)

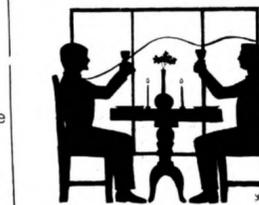
Jazz Against 64: Jessica Williams brings her artful pipes out to face down the LaRouche initiative and warm souls. (Baybrick, 10/19, \$5)

The Fall, TBA: On the heels of their latest LP, *Bend Sinister* (Beggars Banquet) — their 26th, or is it their 43rd? A team of snivelling, bleak limeys, are pulling back into town — still spewing aimless bile and cryptic atmospherics that some find irresistible. Don Baird, often stintily in his tolerance of obscure muck, credits them with cutting "at least one song that is the most annoying thing I've ever heard." Lead singer Mark Smith's American wife Brix has been cited as a salutary influence. I'll believe it when she includes her cover of "Incense and Peppermint" in the set. And they just might. (I-Beam, 10/20, 10:30 pm, 10/21, 8:30 pm; 19 adv, \$10 day)

Robert Hunter: The Greatful Dead's lyricist is a charming salt who whipped out some astonishing stuff back on *Workingman's Dead* and *American Beauty*, and has crafted some tawny shanties and miner's tales since — all of which he'll play solo tonight, unless Jerry Garcia drops in. (Great American Music Hall, 10/21, 8:30 pm, \$9)

Annette Funicello's Birthday: They haven't even announced the band yet, but I figure Mark Rennie & Co. ought to be able to make some whoopie around the anniversary of Disney's answer to Liz Taylor. Call the Club for the scary details. (Club 9, 10/22, 10 pm, \$5)

Annette Funicello's Birthday: They haven't even announced the band yet, but I figure Mark Rennie & Co. ought to be able to make some whoopie around the anniversary of Disney's answer to Liz Taylor. Call the Club for the scary details. (Club 9, 10/22, 10 pm, \$5)



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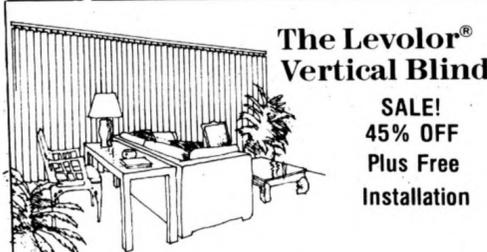
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Porn from page 16

blown up to 35mm to show its grain, then reduced to 16mm with color added. "That," Tiffenbach was careful to note, "is not in the picture."

In fact, most of what survives of these scenes is jumbled together at the end of the movie instead of spliced into the romantic encounters as Tiffenbach intended. A lot of what he wrote or filmed was either cut out, not used at all, or mangled so as to be unrecognizable. Nine weeks into the film, Tiffenbach was dumped by the film's producer who, he suspects, wanted to avoid paying him royalties. (Tiffenbach had arranged for a percentage of the gross.) To this day, he's never seen a nickel from *Song of the Loon*, and his name does not appear anywhere on it.

The irony that this, however, is the work most closely associated with him is not lost on Tiffenbach. But his prime reaction appears to be one of bemused indifference. Tiffenbach doesn't seem terribly concerned with the issue of fame or the unfairness of having his work ripped off and then bastardized for someone else's profit.

What gets him is the state of the film itself — what it is as opposed to what it could have been. Tiffenbach admits quite frankly that he's

"Song of the Loon's was the first. The first full-length, erotic feature film with a gay theme."

passed the producer never even read his script, so that he never realized the picture wasn't finished when he fired Tiffenbach.

The prologue, designed to explain what followed, and the ending, a confrontation that brought the four main characters together in a saloon, were simply never shot. For the conclusion, the film's producer tacked on footage that Tiffenbach had shot with the sex scenes in mind. This abrupt finale, taken out of context, played as a collection of random shots, which confused some reviewers, while others hesitantly labeled it "interesting" or "arty."

Despite all that, Tiffenbach, while a bit mystified by the film's following, believes he knows the reasons for *Song of the Loon's* popularity: "It was the first. The first full-length, erotic feature film with a gay theme. Also, people related to the fantasy element: These

two boys from Boston go out West and meet up with Indians who love to fuck and suck. After much turmoil and 'inner struggle,' Ephraim takes up with Cyrus, the trapper, and Montgomery takes up with the Preacher. Eventually, they more or less live happily ever after."

Song of the Loon, with all its flaws, did give gay people their first on-screen glimpse of men loving men, and that's why it's inscribed in our history books. And a few years later, author Patricia Nell Warren mentioned *Song of the Loon* as the movie the coach takes his love interest to see in her novel *The Front Runner*, thereby further enshrining it as a bit of gay archival lore.

Tiffenbach, who presently lives in a clothing-optional apartment complex in Los Angeles, is as active as ever. Lately, he's been working for Marlowe Productions and has completed 10 gay "porn" pictures for the company, four of them recently released and soon to be heavily advertised. Tiffenbach is quick to emphasize that these are films, not just "loops," with a story — beginning, middle and end. Each has a premise, plot and governing theme. Soundtracks are orchestrated, and the films have been carefully shot and edited — by Joe Tiffenbach.

Tiffenbach began to fidget and started tapping the mike with his index finger. I sensed he had a pet peeve to share with me, an aside on the business. "Big dicks," he finally said with disgust. "That's what they all say they want to see." He leaned over and rapped my knee. "But have you ever worked with big dicks?" He went on before I could respond. "First, they can't get them hard. If they manage that, they can't keep them that way. Or if they can, they can't cum. Really, as long as a guy gets a good hard-on, it stays hard, and he makes it work — I'm delighted." He settled back on the sofa, relaxed now that he'd unburdened himself.

Marlowe Productions' producers have wisely given Tiffenbach carte blanche of late: He tells them what he wants to do, and they give him the money — an arrangement he heartily approves. He's been completely involved in all aspects of these projects — writing, editing, directing. Even after a lifetime in and around films, Tiffenbach never wears of the movie world; his greatest enthusiasm is forever reserved for the next project. "There's always something new, a new angle," he tells me. "Sure, we have our limits. Except for the comic relief, there are no professional actors in porn and that's difficult. But there's always a way around it. Some trick. An idea you've never thought of. That's what keeps me going." ■

This article is the first instalment in a series of Porn's auteurs — Ed.

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10 OCTOBER FRIDAY

★ **"Life of the Party"** Doug Holsclaw's humorous, poignant look at four friends facing the AIDS crisis together, plays Theatre Rhino, 8 pm (Wed. - Sun.) and 3 pm (Sunday matinee) thru 10/26. \$9-12 and \$9-10, respectively, at 2926 - 16th St. Call 861-5079.

Getting the News Out of Chile: Overcoming Pinochet's War on the Press — featuring The Media Alliance's John Ross and Christian Oposso, Chilean journalist: music, poetry, video, 8 pm, donation requested, at Modern Times Bookstore, 968 Valencia St. Call 282-9246.

Carrie Gerendasy — promising musician, powerful vocalist — performs a blend of old & new acoustic tunes, 8 pm, \$5, at Artemis Cafe, 1199 Valencia St. Call 821-0232.

11 OCTOBER SATURDAY

★ **Auction** under the auspices of Art for AIDS Project, 11 am, at Vorpall Gallery, 393 Grove St. Call Christian Andrew at 558-8163 for information.

★ **22 on the Red:** Golden Gate Business Association sponsors its 7th annual gambling/entertainment extravaganza, featuring blackjack, roulette, raffle, a Neiman-Marcus fashion show, first annual presentation of GGBA Foundation awards, and auction to raise money. A gourmet gala dinner has been added. Cocktails start at 6 pm, dinner 7 pm, ending at 1 am with the Raffle. Prices are \$50 (gambling only, at door), \$40 (gambling only, advance purchase), \$150 (individual dinner/gambling), \$1,500 (dinner table sponsor), and \$300 (gambling table sponsor). Call GGBA at 956-8677 for information.

Linda Moakes — Goddess of Gregarious, High Priestess of Pun & Commandress of Comedy — tickles your funny bone, too, 8 pm, \$5, at Artemis Cafe, 1199 Valencia St. Call 821-0232.

Mothertongue, a feminist readers' theatre, presents *Spiritual Women* (new), 8 pm, \$5-8 (sliding), at the Women's Building, 3543 - 18th St. Call 431-1180.

Survival Band plays R&B, 10 pm - 1 am, \$3, at El Rio, 3158 Mission St. Call 282-3325.

12 OCTOBER SUNDAY

★ **"Artists and Models Ball"** auditions (at the Galleria Design Center, Sat., Nov. 1, will be held at 1 pm, at the Jon Sims Center. The five top competitors will be invited to compete at the ball. Details/rules for competition will be mailed to those interested by calling Don Johnson at 986-3185. Limited tickets for reserved seating at tables of 10 are available by calling 986-3185 (Mon.-Fri., 10 am - 5 pm). General admission tickets are on sale at Headlines — General Admission is \$15, Reserved Seating, \$30.

Chrysanthemum Ragtime Band will play for dancing & listing at Ashkenaz, 4-6 pm, \$5, at 1317 San Pablo Ave., Berkeley. Call 525-5054.

Sidewinders play calypso and soca, 4-8 pm, \$5, at El Rio, 3158 Mission St. Call 282-3325.

View Clifton Albergotti's photographs of male nudes at the newly remodeled Walt Whitman Bookshop (thru 11/14). Albergotti's work has been previously exhibited at the Nathan/Hart Gallery, SF Public Library, UC Extension, the California Historical Society and elsewhere; currently he is a faculty member of University of SF. There will be a reception for him from 5-7 pm.

Tour de "Four"ce: Baybrick Inn's 4th Birthday! Blazing Redheads perform new age music, surprise guests, dance with dj Chris Wasmund, 5-8 (invitation only), after 8 pm (open to all), no cover. Call 431-8334.

★ **Vocal Minority**, popular song & dance

TWICE A MONTH

Goings On in the Next Two Weeks



Big Band songstress Kay Starr will perform at the 7th annual Golden Gate Business Associations "22 ON THE RED" gambling night fundraiser, Saturday night, October 11, at the Giftcenter Pavilion, 888 Brannon Street, SF. For tickets and information call 956-8677.

ensemble, debuts a new show, *Coming Out Tonight!* — an exciting blend of songs of some of our lives reflecting, in addition, changes in the lives of gays/lesbians that AIDS has forced into light. 7:30 pm, \$8, at the Intersection Theatre, 766 Valencia St. (also 10/19, 26). Reserve space by calling 621-5619; advance tickets at Headlines or STBS.

13 OCTOBER MONDAY

R&B Jam with Pat Wilder & Rita Lackey. All musicians invited to sit in! 8-10 pm, no cover, at Baybrick Inn, 1190 Folsom St. Call 431-8334.

14 OCTOBER TUESDAY

Fou-Rou is a 10-legged collaboration complexly diverging at the Art Motel (Club Nine). Tuesdays (tonight) & Wednesdays — installed environments of visual impact. Thursdays — unusual forays into live performance. Fridays & Saturdays — interactive d'extravaganzas. Ends October 18, and Tuesdays are free. \$6 at door. Call 863-9990.

Gay Cable Network. Gay & lesbian TV on Cable 6, 9-10 pm (screenings at Maud's, Alamo Square Saloon & The Village). "Pride & Progress" continues with to-the-minute updates on Prop 64, plus news from NY. "The Right Stuff" has an interview with Sara Shelton Mann of the Contra-band Dance Troupe. More nightmarish advice from Dr. Farkle.

Bush Production's BurLEZk, an erotic danceshow for women, 9 pm, \$5; at 9 pm, dj Chris Wasmund spins till 2 am, at Baybrick Inn, 1190 Folsom St. (Also 10/21, 28) Call 751-7341.

15 OCTOBER WEDNESDAY

SF Gay Men's Chorus conducts auditions for new members who wish to sing or be on the staff. Members joining now will sing with the Chorus

in their annual holiday concerts in December. The Chorus also performs at SF General Hospital's Ward 5B, local churches and bars at this time. Call Robert at 469-7323.

Patricia Weiss & Melanie Jones on electric violin & piano jazz, 7-9 pm, no cover; **Back Room** opens at 9 pm with the Gregory James Band (rock/jazz), \$5, at Baybrick Inn. Call 431-8334.

Women's Dance. dj'd by Page Hodel, 9 pm - 2 am, \$3, at Trocadero (also 10/29) Call Fred at 495-6620.

"**Dynasty**" Party at High Chaparral, 9 pm, (also 10/22). Call 861-7484.

★ **Fight Prop. 64** (the LaRouche Initiative). Sponsored by Lawyers Against Prop 64 (proceeds to SFCAN/Stop LaRouche), Club Nine's event hosts Monica Palacios, Danny Williams, The Outskirts, Blazing Redheads, Padrick McLaughlin's 3D Slide Show and others. 8 pm -12 midnight, \$10, (at Harrison). Tickets at door or in advance (send checks payable to SFCAN, c/o BALIF, P.O. Box 1983, SF 94101, by 10/13).

16 OCTOBER THURSDAY

Bonnie Hayes solo performance, 7-9 pm, no cover; **Back Room** opens at 9 pm with the Soda Jerk — Dancing with dj David Ramirez (free soft drinks), no cover, at Baybrick Inn, 1190 Folsom St. (also 10/23) Call 431-8334.

NO 64 "Auction Benefit!" From 7-10 pm is Auction/Entertainment; 10 pm - ? am, dance to the music of dj Beau Thompson, at Trocadero. Call Fred at 495-6620 for information.

BMWT Rap about the AIDS Task Force & Alternative Healing, 7:30 pm, at 1350 Waller St. (between Masonic & Ashbury).

Buns Calendar Contest with Doris Fish — MC is Mr. Marcus: The Endup's Jock Strap Contest. Prizes awarded will be \$100, \$75 & \$50. 10 pm, \$3. Call 495-9550.

resources and aesthetic sensitivity of America's premier dance company? I vote for the latter option — and if we are to judge from the material presented last week in Berkeley, Jerry Robbins is the man with all the keys to City Ballet's future.

Continued from page 22

the tragedy of a single life — a life that could belong to any of us. "Big Linda" takes place in four environments, and the audience wanders at its discretion from one performance area to another before converging (with the entire cast) in the main performance space for a finale. Each of the four dance/theatre environments tells us part of Big Linda's story; each segment is relatively short and repeated several times, encouraging the audience to relocate at appropriate intervals.

17 OCTOBER FRIDAY

Monica Grant performs original/acoustic music with humor & heart, 8 pm, \$5, at Artemis Cafe, 1199 Valencia St. Call 821-0232.

Danny Williams & Karen Ripley's Comedy Cabaret, 8-10 pm, \$5; dj Carol Bever spins from 9 pm - 4 am, at Baybrick Inn, 1190 Folsom St. Call 431-8334.

18 OCTOBER SATURDAY

David Leavitt, author of *Family Dancing*, signs copies of his new novel, *Lost Language of Cranes*, 1-3 pm, at the Walt Whitman Bookshop, 2319 Market St. Call 861-3078.

Maryann Vorasky has a unique blend of punk, folk, pop & rock, fused to create a fresh, original style, 8 pm, \$4-6 (sliding), at Artemis Cafe. Call 821-0232.

Zebra Room (formerly the Cocktail Twins) plays Baybrick Inn, 8-10 pm, \$5; dj Chris Wasmund spins from 10 pm - 4 am, at Baybrick Inn. Call 431-8334.

South of the Border music by Brasil Ja! 10 pm - 1 am, \$3, at El Rio, 3158 Mission St. Call 282-3325.

19 OCTOBER SUNDAY

SF Hiking Club's Day Hike to Mt. Tamalpais State Park/Stinson Beach. Estimated cost per car is \$4. Meet under the big SAFEWAY sign at Market & Church Sts. The Hiking Club needs hike leaders for November-December. Call Don Magruder at 474-6200, or Andy Basser, 863-0548.

High Chaparral presents a SF Forum Beer Bust, 4-8 pm. Call 861-7484.

Benefit for NO on 64, featuring Jessica Williams, 5:30 - 8:30 pm, \$5 (minimum donation), at Baybrick Inn. Call 431-8334.

El Rio's 8th Anniversary Party! Voz do Samba with Brazilian music, 4-8 pm, \$5. Call 282-3325.

20 OCTOBER MONDAY

See country music awards on High Chaparral's big screen TV. Call 861-7484.

22 OCTOBER WEDNESDAY

FOG's first carol practice session — all are welcome. We hope to have a selection of Christmas carols mastered in time for the Holiday Season, 8 pm, at 252 Clinton Park. Call 641-0999.

BurLEZK Goes Co-ed! Guys 'n gals take it off for guys 'n gals (every third Wednesday each month), 9 pm, \$5, at Baybrick Inn. Call 751-5341.

Gay Cable Network. Gay & lesbian TV on Cable 6, 9-10 pm (screenings at Maud's, Alamo Square Saloon & The Village). "Pride & Progress" features pertinent & topical news stories from SF & NY, and other insightful political commentary by Sally Gearhart. Watch "The Right Stuff" to see Phil & Tippi as Ken & Barbie. Gay photographer Bill Bowers will discuss his work.

23 OCTOBER THURSDAY

BMWT Rap on Drag & Makeup for Halloween, 7:30 pm, at 1350 Waller St. (between Masonic & Ashbury).

Lillian Rubin discusses her book *Quiet Rage: Bernie Goetz in a Time of Madness*, 8 pm, free, at Modern Times Bookstore. Call 282-9246. ■

Compiled by Ray Lim.

As we assemble the fragments of Big Linda's life, we discover a post-modern narrative of love and marriage, domestic happiness and pain, abandonment, disorder and disorientation, insanity, death and transcendence. This work, suffused with poetry, reveals the artist as hero, providing a way of understanding that takes us beyond the particulars of Big Linda's private tragedy. The final act was one of the most powerful encounters with dance and theatre I have encountered in a long time.

Joe Goode (and the seven members of his company) took us to the edge of the present and beyond, suggesting new directions for post-modern dance/performance art. Joe Goode uses technique to create theatre — and he uses theatre as a means of communicating the life of the inner self. And this, after all, is what the best art has always been about. ■

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Mixed Reviews

The Critics Choose Favorites

Art

Eric Fischl is one of the most controversial young painters to emerge on the international art scene. Fischl's overtly sexual imagery dabbles in bestiality, incest and masturbation. He'll be on hand to lecture about — and perhaps defend — his work in the first program of the fall series at the SF Art Institute. (10/20. Call 771-7020.)

Dance

Oakland Ballet presents its third fall program, featuring Bronislava Nijinska's two surviving masterpieces. "Les Noeues," a stylized interpretation of a Russian peasant wedding (set to an original score by Stravinsky) and "Les Biches" (The House Party), a delightful satire of Parisian society in the '20s (music by Poulenc). Oakland Ballet is currently the only American company with both Nijinska works in its repertoire. The program also includes Robert North's "Death and the Maiden," set to Schubert's String Quartet No. 14 in D Minor. (10/10-12, Zellerbach Hall, UC Berkeley. Call 530-0447.)

O Vertigo Dance, a Montreal-based troupe, makes its Bay Area debut, opening the 1986-87 "American Inroads" series of contemporary dance and avant garde theatre. This company merges acrobatics and gymnastics with dance, promising an evening of "intense theatricality." Sally R. Somer, in *The Village Voice*, describes O Vertigo Dance as "... teasing the eye and imagination with careening balances, flights, lyrical skids and crash landings. I was

rocked out of my chair." Helmets and seat-belts are advised. (10/10-12 at New Performance Gallery. Call 621-7797.)

Christopher Beck & Company and the Gary Palmer Dance Company present a weekend of shared performances. Beck's new work includes "Judgement," choreographed for 16 dancers and set to a combined instrument-vocal score by Peter Hartman, a Bay Area composer. The program will also premiere a quintet danced by the Palmer Company and set to electronic music by J. Cloyd of the Paul Drescher Ensemble. Tickets are reasonably priced, so don't miss this chance to see new dance (and hear new music) by talented, local artists. (10/10-11, Herbst Theatre, Performing Arts Center. Call 861-5059.)

Film

Lovedolls Superstar, by Dave Markey and Jordan Schwartz, sequel to their low-budget cult hit *Desperate Teenage Lovedolls*, premieres at The Farm. (10/10. Call 826-4290.)

Is *Citizen Kane* the greatest movie of all time? If you've only seen it on TV, it certainly deserves to be viewed onscreen. Orson Welles' first and most accessible film plays opposite five of his other most resonant works. (10/10-16, at the Pagoda Palace Theatre. Call 421-2901.)

Cool Runnings: The Reggae Movie. Filmed by director Robert Mugge at the 1983 Sunsplash Festival in



Bewildered Youth, Germany 1956. See page 21

Jamaica's Montego Bay, teams the best of that island's native musicians and marks the reunion — 18 years overdue — of the frenetic Skatalites. Notices promise excellent sound quality. (10/15-21, at the York Theatre. Call 282-0316.)

Theatre

Mona Rogers in Person, starring the sensational Helen Shumaker, is back

for a limited engagement at Marines Memorial Theatre. (Now through 10/18. Call 762-BASS.)

Aunt Dan and Lemon, Wallace Shawn's Obie Award-winning, Off-Broadway hit, gets a local production at the Magic Theatre. (10/15 through 11/23. Call 441-8001.)

Berlin, Jerusalem and the Moon, critically acclaimed drama by A Traveling Jewish Theatre, opens the

troupe's home season. Franz Kafka returns to life as a stand-up comic in this multi-layered play about the contradictions of modern Jewish identity. (10/15-19, at Theater Artaud. Call 621-7797.)

Can't Find Us?

Check classifieds pages for locations of Sentinel boxes and distribution points.

Less Talk

DAVE FORD

Ronnie Spectre

The Oct. 2 SF Examiner reported that the Washington Post ran a story the same morning claiming that, in an Aug. 14 White House meeting, President Reagan reportedly joked that Libyan leader Moammar Quadaffi should be "invited" to San Francisco "because he likes to dress up so much." Schultz's rejoinder: "Why don't we give him AIDS!"

We will forego the obvious reports, presuming they've gotten a sound airing in the intervening week. We will simply thank these guys for making our job easy — who needs to comment? — and will additionally only wonder aloud just how Schultz proposed to carry out his suggestion. Perhaps, in empathy with the President Anus, the Secretary is planning his own flesh-and-boner polyp probe of Quadaffi's asshole.

Hats off, incidentally, to the Examiner and the Oct. 3 SF Chronicle for featuring the story on page 1; spans to ABC and CBS News (Oct. 2) for omitting the slander altogether.

Pass the A-1

Less Talk is not exactly immune to pleasures of the flesh. So when we saw a particularly alluring headline in the Sunday, Sept. 14 "This World" section of the SF Examiner/Chronicle, we immediately snapped erect. It read: "One Man's Meat Is Another Man's Epithet."

It turned out to be an eye-catching lure for a luggage article by New York Times deputy editorial page editor Jack Rosenthal, who opened: "As meat seems to fall out of the American diet, yielding to fish and pasta, meat seems to be falling into American slang, notably in the ways we express disrespect." Well, maybe if you're straight. While he details the rise of such "epithets" as turkey and hot dog, Rosenthal really hits his stride when he reaches weenie: "It has become fashionable to use weenie, from wiener, to mean a wimp, an indecisive or timid person. . . Last March, Time magazine said that Roger Stone, a prominent Washington political consultant, openly derides. . . Vice President [George] Bush as a weenie."

Straight men often betray a skewed sense of "disrespect." For example, if some burly fag-basher calls Less Talk a "cocksucker," we consider it nothing more than a term of endearment and due recognition for our God-given, earth-rehearsed talents. As for Bush, Rosenthal failed to mention that cocksucker is in fact the modifier, not the noun, that indicates "disrespect." Calling the VP a "weenie" is tantamount to calling him a "cock," which seems to use high praise which Bush doesn't deserve. No, the Vice President is better characterized as "a limp, shriveled, disease-ridden weenie." See, it's all in the flick of the adjective.

Cured Ham, Tooth Fairy, "Hurt Burt" Spurt

Someone in the Chronicle layout department sports a keen sense of satire.

One page of the paper's Sept. 27 news section contained three stories of presumed interest to homosexuals. For the first, the headline writer concocted a nice pun: "Calvin Klein Takes A Designer Bride." As reported in Less Talk last issue, the bride is Kelly Reclor, a Klein design assistant. The story noted that "the tall, dark Klein, whose sexy advertisements for blue jeans and perfume have caused a stir in the United States, wore a gray double-breasted wool suite with wide lapels

and a white camellia in the button-hole." Very tasteful.

Note that the unfortunately uncredited UPI writer stopped short of calling Klein "tall, dark and handsome," presumably because, judging by the accompanying photo, Klein's legendary collagen injections and obsessive beauty treatments are a thing of the past. As for the 'sexy advertisements,' they are the work of noted homosexual photographer Bruce Weber, whose scenarios often imply at least bisexual couplings. Not that Klein wants to promote homosexuality — he's cured.

The second Chronicle story detailed gay fave Liz Taylor's tooth traumas (the Oct. 2 Entertainment Tonight reported she's once again home safe from the hospital), and the third, an AP story datelined Los Angeles, opened with head "Burt Reynold's Manager Blasts AIDS Rumors." The manager, David Gershenson, said an anonymous caller has been spreading rumors that Burt has AIDS, adding: "The rumors are not just that he's sick. They're that he's sick with AIDS, which is a double whammy. That's a disease that's associated with homosexuals and intravenous drug users. The implication is that he's homosexual or a drug user. Both are absolutely untrue."

Neither is it true that the fading movie star is African, Haitian, or a kindergarten — and it's debatable

Continued on page 32

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Talk from page 31

one simple paragraph he contributed mountains of misinformation, all in order to protect the reputation of a man who likes to hang around with Don DeLuise.

Act Natural

The *Chronicle's* recent exhaustive poll of Bay Area morals served up some intriguing statistics, including these: Compared to 60 percent in 1977 and 66 percent in 1985, the number of Bay Area dwellers who believe homosexuals "should at least be accepted and protected by anti-discrimination laws" is a resounding 69 percent. What an appropriate number.

Re-cork the champagne, however. The poll also found that 47 percent of the Bay Area "believed gay sex is for the most part acceptable, and... 48 percent... feel it is almost always wrong."

This indicates an odd schizophrenia. How do you accept people and protect them by law without embracing their sex act? Or, perhaps, it's not *that* odd: We're not sure we accept the heterosexual sex act, leading as it apparently does to the ravings of such men as Ronald Reagan, George Schultz and David Gershenson — not to mention the sniveling of impotent weenies like George Bush.

Jacks(on) Off

Now that *Time*, *Newsweek*, *Rolling Stone*, *The National Enquirer* and *Don Baird* have all commented on it, Less Talk feels it safe to toss in our two cents about pop singer Michael Jackson's hyperbaric oxygen chamber which, Jackson hopes, will keep him young and prolong his life.

What we found most intriguing, naturally, was the stock photo accompanying the story, which showed Jackson lying on his back, apparently at peace under the chamber's clear dome. Since we have no copy to reproduce here, you will have to trust us when we say that the most captivating element of the photo was the very noticeable bulge in the singer's crotch.

This is the first time Less Talk can recall ever having seen any such thing on the quicksilver superstar, which leads us to an obvious conclusion that the machine has nothing to do with oxygen or long life: It is actually a gigantic Accu-Jac.

We would like to be among the first, therefore, to congratulate Michael on finally learning to masturbate — no matter how late in life or by what means he accomplishes the feat. We welcome him to the world of stained sheets, jism towels and, since puberty can't be far behind now, the world of circle-jerks, boy-sex and, eventually, a fulfilling life as a member of the world's gentlest, funniest and strongest "untouchable" cast. Fight with us against the Supreme Court drag queens, Mike — and never forget the sensation of skin touching skin. It prolongs your life and keeps you young.

Rock Sucker

These next two gens are dedicated to our dementedly dashing editor, **Ken Coupland** (known around the office as the Ayatollah Ken Meanie), who recently put the kibosh on Less Talk items hounding "heterosexual" rock stars **David Bowie** and **Mick Jagger**. Never say never, darling.

In *Stardust: The David Bowie Story*, **Tony Zanetta** and **Henry Edwards** concoct a cheesy chronicle of La Bowie's many music business false starts, his overwhelming mid-'70s cocaine addiction and subsequent breakdown, and his early '80s conversation to "normal." Replete with typos, misspellings and five-and-dime pop psychology, the tome nevertheless offers some tasty insights into the "straight" artist's past:

• Bowie, who as a child slept in his older brother **Terry's** bed, cleverly

perceived that the way to break into the gay-controlled English music biz was to play gay. As he created the Ziggy Stardust character in '71, his bisexual wife **Angie** urged him on: "If someone would just speak out on behalf of the gay community, the result would be extraordinary. Think of the attention that person would receive." But according to the authors, Bowie "didn't like the label 'homosexual.' Labels made him feel mortal and ordinary."

• As the 1972 American Ziggy tour wound down, "David made his own choice in Pittsburgh, an attractive black boy. At the end of the tour David summoned the boy to New York to be his lover; on his arrival, he lost all interest in him."

• The tour subsequently trekked to the Far East: "Just before they were to leave Japan, [manager **Tony**] Defries delivered an ultimatum to David. David had asked for eight-millimeter film equipment. If he wanted to bring the Japanese boy back to England, he had to forgo his new toys. David chose the film equipment."

• Rehearsing for the 1974 Diamond Dogs tour, Bowie "found time to go out. At Club 82 he spotted a beautiful Puerto Rican drag queen coming out of the ladies bathroom. He began an affair with the drag queen..."

• Depressed in Berlin in 1976, Bowie took up with legendary female impersonator **Romy Haag**. "It was the strangest love affair I ever had," said the drag queen.

• Then, of course, in 1983 Bowie once again changed his public stance, claiming to be "straight" to the press. The authors chuckle: "What a stunning reversal! Left unchallenged by the press, all of David's statements were taken at face value, and this new assertion about his sexuality was not questioned by the press. Everyone was delighted to believe that he was, and always had been, straight." Well, almost everyone.

But the last word goes to **Ken Pitt**, an early sugar daddy to the teenage

Bowie. During the hot summer of '68, Pitt tells the authors, "David derived comfort from leaving off his clothes, something sitting cross-legged on the floor, encircled by blaring hi-fi speakers, something loping around the flat naked, his long weighty penis swaying from side to side like the pendulum of a grandfather clock..."

Jagger Edge

Finally, this, from family man **Mick Jagger**, quoted in the Sept. 20 *New Musical Express*: "I'm definitely not completely heterosexual these days, but I've slept with more women than men."

Enough said. We rest our case. ■

Scene And Herd

"I heard that **David Lee Roth** is living with some guy, and they've both got AIDS."

New Van Halen lead singer **Sammy Hagar**, quoted in an onstage rap by *Rock Scene*, Dec. 1986, on the former VH singer. In misogynist Hagar's minuscule mind, this line apparently passes for humor.

"Me too."

REM lead singer **Michael Stipe's** response to Less Talk's inordinately fawning admission that we love his new album, *Grant Ave.*, Friday, Sept. 26.

"*The Love of A Big Man* is the title of a chapter of one of his self-promoting books."

Author **Frances FitzGerald**, in her upcoming *Cities On a Hill* (Simon and Schuster, \$19.95, available Oct. 21), on evangelist **Jerry Falwell**, who Less Talk L.A. correspondent **John Cooksey** recently characterized as "the polyp in the anal canal of the late 20th century."

□ We are still looking at media foibles and local follies; we still need your help. Write us c/o Less Talk, San Francisco Sentinel, 500 Hayes, SF 94102. Thanks so much. ■

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YOUNG BOYISH-TYPE WANTED
I'm a goodlooking, stable GWM, 28, 6', 160 lbs. Seeking a horny latino, asian or other dark complexioned younger guy for sex and fun. You should be single, very slender, 18-26 and enjoy touching, cuddling, hot J/O and oral sex. Possible relationship with right person. Other interests are dancing, cooking, music, video & movies, bicycling, parties and some quiet romantic nights at home. Call: 673-3915 evenings/weekends. (P-20)

NO GAMES — JUST ME
Sincere, warm, safe, kind, w/man, educated, nice looking, age 45, five ten, 160, manly, comfortable companion. Does not smoke, drink or drug. Likes outdoors, health/nutrition, French alp, snuggling, openness, respecting privacy. Avoids bars, quickies, Hibernia beachbums. Seeking masculine man, sensitive, handsome, sober, bright, who appreciates men. Am quiet, intense, sensual, seeking buddies. Photo optional, returnable w/s.a.e. Write Hammond, Box 421615, San Francisco, California, 94142-1615. All responses given fair shake, discretion. (P-20)

HAVE A HUGE DICK? UNCUT? BIG LOAD?
Do you have the biggest prick in the Bay Area? Do you have the longest foreskin in San Francisco? Do you drop the biggest load in Northern California, a cupful or more? All three? Let me get it on video tape. Free copy for you — VHS or Beta. Please call 861-3717, 10 am - 10 pm only. Thanks. All races, latins especially needed. (P.S. Dan Gonzalez, Rusty and Kid Billy Carlierro, please call!) (P-21)

HOT HUNG HAIRY TOPS
G-B-M, 39, 5'7", 130 lbs., with smooth buns needs deep plowing long lasting huge hung hairy and Latin tops to fill my hot hungry hole. Condos a must. 282-8940. (P-20)

TIRED OF BULLSHIT? ME TOO!
Straight, bi and masculine gay men. If you are white, trim, hung and want head without commitment, discussion or bullshit... are police, firefighter, security, U.P.S., construction type or business suit wearer; just wanting a fast face fuck, open your fly and pull it out as soon as you get here. Civic Center area. Lunchtimes or after midnight. Start leaving explicit message... I'll pick up if I can. Ron, 775-6553. Safe Sex Practices. (P-20)

STARCHED COLLAR STUD
GWM 32 professional who enjoys golf, tennis and racketball seeks Tom Cruise look alike for recreation. Photo a plus. SUSA Box 829. (P-20)

Take A Break
Lets take a break from the bars, the games, and the nonsense. I'm a handsome dark haired Italian with a great chest, big arms, sweet smile and a nice mustache. You don't have to be gods gift just masculine into working out and one who can deal with a good friendship perhaps more. Write to: 584 Castro Street, Box 442, SF., CA 94114. (P-22)

MIKE D.
Don't treat me this way! I still love you very much and miss you more than you know. Let's remain friends, at least. Please call me. Love. Bill F. NOLA

ATTENTION HOT BOTTOMS
6'4", tall, hot, masculine top. Mature, safe, friendly, 24 hrs. One more curtain call for "Dave, the friendly Biker" 621-8663. No fee or reduced fee to really hot bottoms. 21-35. Beautiful butt a must. (P-21)

ASIAN SOUGHT
GWM, 33, 5'11", 170 #, looking to meet Asian, interested in friendship, possible 1/1 relationship. Hobbies: computers, technology, travel, skiing. Also romantic evenings, cuddling, quiet walks and more. I don't smoke, drink or take drugs. Your age, etc., not important; attitude/intentions speak more highly. SF can be a lonely place; why not take a chance and see what develops. 1716 Ocean Ave., Box 21, SF 94112. (P-21)

LET'S MAKE CONTACT
GWM — 26, 5'10", 135 #, blond hair/blue eyes, non-smoker, non-religious, libertarian — seeks friendship and sex with trim, affectionate men 20-45. Please write with your photo. Mark, 1800 Market St., #250, SF, CA 94102. (P-21)

PLAYFUL BERKELEY HUNK
6'2", 190 #, muscular (work out regularly) handsome, hairy, sensual, trim dark beard, intense blue eyes, 38, needs an easy-going, fun-loving, smiling, sincere, lean, tight, sensual buddy, 18-24 who loves to be massaged and fondled. I'm straight acting/sounding and strong, yet sensitive and emotionally expressive. A.I.D.S. aware and health conscious but I enjoy good grass and seek same. Prefer cute, boyish or smooth body with super hard beautiful throber. Must have your own private apt. Send descriptive letter, phone, photo and S.A.S.E. man, sensitive, handsome, sober, bright, who appreciates men. Am quiet, intense, sensual, seeking buddies. Photo optional, returnable w/s.a.e. Write Hammond, Box 421615, San Francisco, California, 94142-1615. All responses given fair shake, discretion. (P-20)

NAUGHTY BOYS SOUGHT
For bare-bottom spankings. Take charge Daddy (6'5", 210 #, brown hair/mustache/hairy chest/work out regularly) will spank your tight round buns. Kissing & hugging session followed by Safe-Sex will show you that all is forgiven. Your photo and descriptive letter gets mine. SUSA Box 835. (P-21)

SEEKING MAN OF FINE CHARACTER AND PHYSIQUE
I am a bodybuilder with beautifully defined muscular physique, very boyish good looks, dark bronze smooth skin tone, educated, caring, affectionate seeking another bodybuilder or lean muscular athletic, relationship oriented man of any color for friendship and romance. Looks is not as important as fine physique and quality of his character. Reply with photo (will return and reciprocate) — SUSA Box 834. (P-21)

SPECIAL ASIAN GUY FOR 1/1
Sought by GWM. I'm seeking a GAM my age or younger who is bright, articulate, low on attitude, cute, masculine and romantic. I am a 30 Y.O. masculine, sensitive, goodlooking professional who likes nature and the outdoors, music, cooking, cinema and weekend trips. Dislike tobacco and barflies. Lets be 2 in a million! Write Bob, Photo Appreciated. SUSA Box 833

THIS IS A START
Serious, lonely BM seeks companion. Looking for monogamous safe-sex relationship with gentle, quiet, honest man. I'm G/p (non-versatile), F alp. You're 30-45, employed, height/weight proportionate, don't smoke, maybe shy (blue eyes?), white, Latin, Arabic or Persian and not into gay lifestyle, rather a home-body but aware of what's going on around you. I like movies, small restaurants, weekend trips, outdoors, walking, bicycling. I have no interest in games or one-night stands. Please send letter and phone number to SUSA Box 832. (P-21)

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Italian, Hung Big, Will give massage in all the right places. Horny all the time. Call 775-7184.

YOUNG MEN
BI W/M, 38, friendly, intelligent, squeaky clean, and very shy, sexually inhibited, seeks young guys for friendship and very low-key, AIDS conscious, sexually experimental. I like very young guys. Must be friendly and squeaky clean. P.O. Box 22201, SF 94122. (P-22)

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FULL BODY MASSAGE
Enjoy a relaxing, therapeutic massage from a trained, mature professional. I am certified in several types of massage and use a combination for a fantastic feeling. \$30. Call Roy, 8 am - 10 pm at 621-1302. (MA-21)

TAOIST EROTIC MASSAGE CLASS FOR MEN
With Joseph Kramer
This class is about *loving yourself and loving others*. Where most conventional male sexuality focuses on discharging energy from the body, Taoism heals by circulating erotic energy through the body. In this wonderful class you will learn both to give and receive a 45-minute erotic massage. You will also receive a written description of the complete massage. Dates: October 5 or November 8, 10 am - 5 pm. Cost: \$50. More information: (415) 653-1594. Body Electric School of Massage & Rebirthing, 6527A Telegraph Avenue, Oakland, CA 94609. (PG-20)

MALE MODELS NEEDED
Licensed agency is searching for the Bay Area's hottest men for modeling assignments in the adult markets. To register, call (415) 626-3636. If you're curious or not yet ready to put yourself out there, order an informational brochure by sending \$2.00 to MODELING, 2215-R Market St., #148, SF, CA 94114. (JO-21)

VOLUNTEER CLINICAL INTERNSHIP AVAILABLE
Fort Help Counseling Center is seeking gays, lesbians & people of ethnic minorities to join our staff. Free clinical supervision and the opportunity to work with a diverse clientele in a collective setting. Call 546-7779. (JO-21)

GET BLISS!
If you are worthy of the very best tender, loving care, I'll take you on a 75 minute safe, intimate sharing experience. This relaxation and rejuvenation session includes simple techniques of self-hypnosis to achieve deep "alpha" relaxation, also sensual and pressure-point massage, creative visualization, aromatherapy, regenerative whole-body orgasm and the basics of "soft sex," all in a safe, clean, tranquil environment. Fee is \$30.00 LARY COLLINS 626-7696 (MA-19)

INTEGRAL MASSAGE
Stress reduction and strength development through techniques of Swedish, shiatsu, and polarity massage. Elements of body-building. Subscription rates available. Max Marshall (415) 821-2351. Call for appointment. Certified practitioner of wholistic massage, California, 1981. (MA-21)

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CLASSES
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Foot Massage with Joseph Kramer, October 15. Sports Massage with Charles Seltzer, October 25. Zen Shiatsu with Robert Sturm, November 8, 9. Barefoot Shiatsu, November 15, 16. Bioenergetic Body work with Eileen Crean, Drop-In every Wednesday evening. Body work for People with AIDS: November 29-30. Rebirthing with Joseph Kramer, October 21, 23, 28, 30. Reichian Bodywork: Nov. 3, 5, 10, 12. Acupressure with Ruth Scolnick, October 7, 9, 14, 16. Swedish/Esalen: October 18, 19. November 1, 2. Psychology for Bodyworkers with Shimon Attie, November 1, 2. Women's Group Oil Massage Drop-In, Friday evenings, and more. Call for free brochure and class schedule: 653-1594. (MA-21)

PERSONAL GROWTH

PLAYING WITH MYSELF. PLAYING WITH OTHERS. HEALING WITH EROTIC ENERGY
An informational seminar on masturbation and erotic massage with Joseph Kramer. Physical Exercises: To thaw out and wake up the body. To enhance erotic flows through the body. To experience Rebirthing breath. Erotic Meditations: Taoist Ritual: The Great Central Channel. Pandick Press. Erotic Acupressure: Tantric Connections. Erotic Massage and Erotic Rebirthing. Auto-fellatio.

Special Topics: Masturbation as Self-Therapy. Overcoming AIDS panic with pleasure. Six steps to full body orgasm every time. Circulating sex energy within a group. Healing the heart-genital connection. Enhancing and prolonging orgasm. Role of fantasy. Sex magic.

There is no sex or nudity in this class but plenty of creative, pleasurable homework assignments. Dates: October 4 or November 9, 10 am - 5 pm. Cost: \$50. More information: (415) 653-1594. Body Electric School of Massage & Rebirthing, 6527A Telegraph Avenue, Oakland, CA 94609. (PG-20)

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