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Sentinel

Voice of the New Generation • 415-861-8100 • Vol. 13., No. 6 • July 18, 1985



ROBERT PRUZAN

The Parade had passed by for this lone celebrant; it was another lingering image of Gay Pride Week '85.

Final White Night Lawsuit Closed; City Pays \$125,000

Concord Man Suffered Head Injuries. Psychological and Physiological Trauma in Police Beating, Attorney Says

by John Wetzel

The City of San Francisco has agreed to pay a stiff \$125,000 in compensation to a Concord resident who suffered severe blows to the head during the so-called White Night riot in San Francisco in 1979. The settlement ends a six year cycle of litigation against police actions brought by more than a dozen White Night victims.

The award is the largest and the last that will be dispensed to victims who have alleged police brutality occurred on the evening street rioters burned and vandalized, in protest of the Dan White verdict of May 21, 1979.

The city was set into an uproar that evening, an uproar of protest which turned to frenzied anger, leaving civil chaos stretching the distance from the city's Civic Center area to the Castro District.

A majority of San Franciscans were later shown to believe that too lenient a sentence was accorded Dan White, the City Supervisor who assassinated fellow Supervisor Harvey Milk, and Mayor

George Moscone.

Jack Scott was beaten severely by police over the head as he walked away peacefully from the initially peaceful Civic Center demonstration, following the White verdict, his lawyer argued.

Since the beating, attorney Anne Menasche said, Scott has undergone trauma-related ailments, psychological stress, a possible exacerbation of his epilepsy, and adaptability problems.

Menasche estimates that Scott's medical bills totalled approximately \$26,000 with a projected expense of around \$9800. Attorney's fees amounted during Scott's litigation to some \$80,000.

Menasche told Sentinel USA Scott sustained a subarachnoid hemorrhage to the head, and came out of the attack with a reaction called post traumatic stress syndrome, the identical condition of shock many war veterans, and many Vietnam veterans, experience.

She said Scott still is "terribly afraid" of police and has been having nightmares since the incident.

In a formal statement, she said, "Feinstein and Gain (the mayor and ex-police chief) knew that the police were out to get the gays that night, yet they ordered the clearing of the Plaza without even first warning the peaceable majority gathered there. In so doing,

Continued on page 3

SF NOW Condemns Abortion Challenge

The San Francisco Chapter of the National Organization for Women (NOW) adopted a resolution Tuesday opposing the U.S. Justice Department request that the Supreme Court overturn a landmark 1973 abortion ruling.

The chapter resolution reflects the position of most feminist, "pro-choice" and sexual liberties groups. The resolution urges supporters of such groups to become vocally opposed to attempts by the Reagan Administration to change legal precedent protecting abortion rights.

The department request, an amicus (friend of the court) brief filed in a current Supreme Court case, is the most direct administration attempt to redirect the effects of the 1973 Roe vs Wade decision that made abortion "a private matter between a woman and her physician."

The national president of NOW, Judy Goldsmith, called the administration's position on abortion a "war on women," according to The

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Improper Conduct Found in Gay Jail

Hennessey Suspends
Deputy for Bias

by John Wetzel

Sheriff Mike Hennessey Monday ordered a three week suspension without pay for a sheriff deputy for improper conduct. The deputy was found to have held a man with ARC in custody ten hours in spite of the man's medical condition, and in spite of the fact that charges against the man had been dropped.

The suspension takes effect July 30, according to San Francisco Sheriff Department spokesman Ray Towbis.

The deputy, whom the department refused to identify, was accused of intentionally failing to release 35-year-old Alex Rasch, even after Rasch requested a release. The deputy had been with the Sheriff's Department 14 months prior to the incident.

Rasch, who has had an AIDS-related condition (ARC) for three years, said one other deputy, upon his release, referred to him as "the AIDS faggot."

"I think the suspension sends out a message," Towbis said. "I think it is a tough suspension. It is Sheriff Hennessey's policy that everyone at the jails, no matter how long or short they stay, be treated decently and courteously. Mr. Rasch identified a deputy, a hearing was convened, and the charge was upheld.

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Part VIII
Unorthodox
Medicine
Page 9



On location. Producer Peter Adair and co-host Roz Abrams discuss production of a new video on HTLV antibody testing. The video has not been released for use at alternate site counseling centers.

Sleek New Image for Atlas Savings

Gay Bank Goes High Profile With New Branch Opening
by John Wetzel

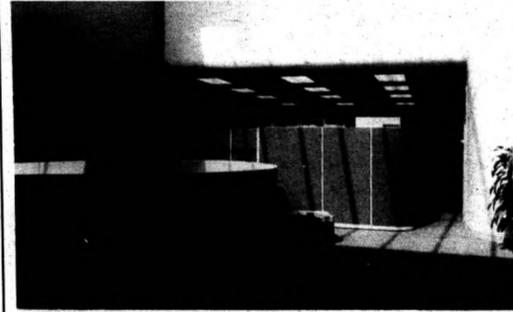
One year behind schedule, and one \$2 million price tag later, Atlas Savings has settled into its home base — a new steel and glass administrative headquarters and Castro Street branch.

The bank has been in operation since 1982, working from leased quarters. But now the world's first gay-controlled financial house owns its banking center — and has won an exclusive Castro Street address to boot.

Facilities in the new building include a conference room, a reception lobby, the bank president's office overlooking very gay Castro streetlife, financing department, lounge, deck and board room.

Downstairs, eight teller booths and two merchant windows are hoped to improve service to the bank's depositors. Customer service will begin at the branch after next week, replacing all services currently provided in the Atlas branch located at 4126 18th Street.

President James Bowersox says the bank will seek to achieve a higher profile in the community after moving, the new building being but one facet of that approach. "I'm not making an invitation out of this, but since Atlas is committed to serving the community, and there are a fair number of community members in the area, we may be more amenable to establishing lines of credit or business loans which could let people expand businesses or open businesses," said Bowersox.



Atlas Savings and Loan: upstairs reception area in new Castro Street headquarters.

have been required to go into a reserve, in deeds and trusts, to offset further bad loans, and show as losses.

Bowersox said he expects business at the new branch to double, based on the large size of the facility alone, as compared with the cramped quarters in the branch on 18th street.

Atlas has grown at an exceedingly rapid pace since its inception, drawing, as it does,

on a ready-made market. It has been the oddity of the finance world, and for its size, has received an extraordinary amount of attention all the way from Wall Street to the Montgomery Street canyons.

Atlas' assets now total a whopping \$85 million, making the bank a viable competitor for the local market. The bank has three branches in San Francisco, including one on Bush Street and one on Market Street.

President of the area's Eureka Valley Merchant's Association Michael Hall is optimistic about the bank's new posture, saying he believes the bank would be successful by developing more of a high profile in the community, and of-



Atlas Savings and Loan: upstairs reception area in new Castro Street headquarters.

fering expanded commercial services. "As long as they have the right blend of services to the area, they can be successful," he said. Hall is also a stockholder in the bank.

Automatic tellers were expected to go on line today at the new facility and Bowersox said, the bank hopes to be in operation at the 333 Castro address by the first week in August.

Atlas has grown at an exceedingly rapid pace since its inception, drawing, as it does,

Polk Street Disco Bans Poppers

by John Wetzel

Buzzby's, a dance club on Polk Street, has prohibited the use of "popper" inhalants on its premises because employees reportedly have been concerned with the risks associated with exposure to nitrite fumes in the club.

Use of nitrite inhalants (poppers) has been associated with the development of Kaposi's Sarcoma in men with impaired

immune systems. The club's ban has been the first documented case of a business prohibiting the use of poppers because of potential health

risks associated with the fumes.

The club began presenting notices to patrons advising them of the new no-poppers policy, according to literature, "In the interest of our patrons' well-being." The club has also published notification of the prohibition in advertising.

Nitrites are sold as room deodorizers but are commonly used as recreational mind-altering stimulants via the direct inhalation of their vapors.

In 1983 San Francisco's Board of Supervisors approved

Sierra Club Group May Tip Elections

by John Wetzel

A Sierra Club group has laid plans to influence November balloting in that conservationist club's local Executive Committee (ExCom) elections, Sentinel USA has learned.

"The Committee to Form Gay and Lesbian Sierrans", with a platform encouraging greater gay/lesbian participation in club social activities, claims to have amassed a mailing list of 500 gay and lesbian San Franciscans interested in working with the local chapter of the San Francisco-based club.

Distributing a newsletter and leaflets in largely gay areas of the city, the group plans to recruit voting Sierra Club members to overturn the candidacies of four incumbent board members, a group spokesman said. The four ExCom members last March opposed official Sierra Club sanctioning of a separate lesbian/gay social activities section.

"We fully expect to have a functioning Gay and Lesbian Sierrans activities section by January," said Thomas Oliver, a spokesman from the group's governing body. Other members also insist the group cannot win recognition with the current ExCom makeup.

The Sierra Club's local chapter engages in wilderness excursions encouraging members to experience environs of the landscape and to socialize in activities sections, such as one called the "Sierra Singles" section. The gay group claims that the existing activities sections have the effect of excluding gay men and lesbians because they cater predominantly to heterosexuals.

Some gay group members say that because the groups are set up to be social contingents, the differences in interests between heterosexuals and homosexuals make social interchange uncomfortable for gays and lesbians. The group says that environmental awareness among club members does not

make gays acceptable among some club members.

Opposition to the gay group has come from the local Executive Committee, which this month adopted a gagging resolution forbidding any further discussion of the matter for six months.

National Sierra Club President Michelle Perrault, with support of ExCom members, has indicated that a new group would tend to be divisive and that gay and lesbian Sierra Club members should integrate into existing sections.

The San Francisco Bay Chapter ExCom passed a resolution in March forbidding discrimination in sections on the basis of sexual orientation, ethnicity and other attributes.

Oliver said he is not satisfied with provisions in the new non-discrimination clause and called it "meaningless." He also said that by-laws creating activities sections specifically call for formation of groups based on interests.

"The clause does one of two things," he said. "Either it is meaningless because the sections continue to discriminate on the basis of marital status and age, or else it would serve to prevent recognition of our section."

During the March ExCom meeting, in which members voted against formation of the group, President Perrault reportedly told ExCom members that there was concern that formation of a gay group in San Francisco would damage the club's extensive fundraising base. The club relies on donations from many areas of the United States, many very conservative.

The group now has organized into committees and conducts regular wilderness outings, continuing to function without the blessing of the club.

Couple Wins Refund on Umbrella Policy

A San Francisco gay couple who filed a discrimination complaint against State Farm Insurance has won a refund of a year's premium.

The complaint alleged that State Farm discriminated against Robert Anderson and Roy Bateman in refusing to issue an umbrella liability policy covering them jointly, when it routinely issues such policies to married couples.

As a result of the complaint, State Farm has issued a memorandum to its agents advising that such policies may be issued to "two unrelated persons living in one household", with the premium calculated "in the same manner as if the two persons were related."

Robert Anderson and Roy Bateman applied jointly for an umbrella liability policy in July, 1983. Umbrella liability policies provide additional liability insurance on top of that provided by auto and homeowner/tenant policies. They were told that such policies were issued jointly only to married couples, and that

an ordinance requiring establishments that sell nitrite inhalants to post notices warning of possibly dangerous side effects associated with the chemical fumes, including brain damage and immune suppression which had been linked to nitrite inhalation.

Recently, more evidence has shown a possible link between the use of poppers and certain AIDS-related conditions. The sale of nitrite inhalants currently is not regulated by the U.S. Food and Drug Administration because they are sold as home furnishing products. ■

Continued on page 8

Health Commission Talks Tough on Ambulance Woes

by John Wetzel

San Francisco's Health Commission bore down hard this week on representatives of the city's emergency medical response system, questioning why ambulance response time in the city is substandard relative to situations in similar communities.

Shortages in the ambulance fleet (each vehicle costs \$40,000), outdated dispatch technology (no computers), irregular personnel policies and poor relations with the private HMO's which provide backup services all were cited as potential problem areas in the ambulatory response system.

The system takes a minimum of 7.8 minutes to deliver a medical vehicle to the scene of an emergency from the time of an emergency telephone call at present. In 1983, the Health Department stipulated a cutoff goal of a maximum of 6 minutes ambulatory response time.

Discussion over ambulatory response has arisen as a priority on the mayor's agenda of health care needs in past months. It was stated to be one of the top four health priorities in the city at the time of the installation of the new health commission in April and the appointment of temporary Health Director Dr. David Werdegar.

White Night Suit

from page 1

they showed deliberate interference to the rights of Scott and others.

She said the settlement also was made on the basis of civil rights violations and the denial of liberty without due process. "Hopefully," she said, "large settlements like Scott will help deter police from further brutality against lesbians and gays and force City officials like Feinstein to take some action."

Pleased that the court maneuvering is over with, Scott said, "Once I get these bills paid off I want to start a new life." Scott has been litigating with the city since 1980. Since then he has undergone intensive scrutiny by city attorneys and physicians.

The settlement, which was accorded by one of the most conservative judges on the Superior Court bench, was a personal victory for Scott, who

would like to put the violent incident and all its repercussions behind him.

The incident had been precipitated when an unidentified police officer attacked him from behind without warning, yelling, according to Menasche, "We're going to kill all you fucking faggots."

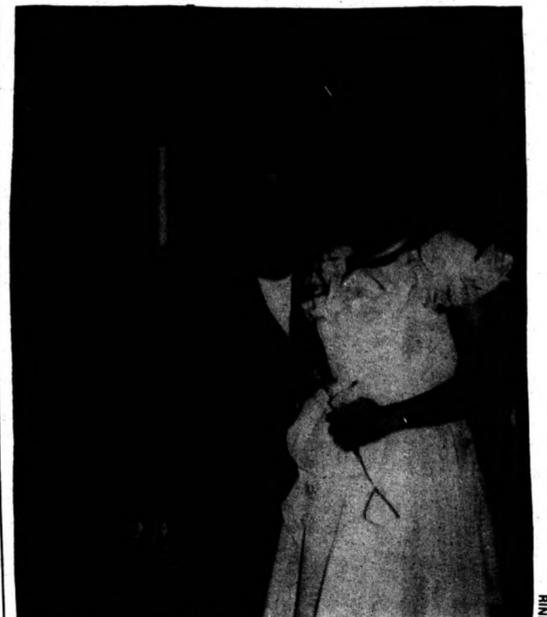
Scott was hospitalized for ten days, and psychological trauma caused a semi-paralysis of his right leg, Menasche said, from which he still suffers.

The settlement, finalized last Friday, July 12, still requires approval by the Police Commission and the Board of Supervisors. The original suit named as defendants, the City and County of San Francisco, Mayor Dianne Feinstein, Police Chief Charles Gain, and ex-police Captain George Jeffery of the Mission Station.

Scott's other attorney was Julie Johnson. ■



Attorney Anne Menasche



Grand Duke and Dutchess at Cotton Club party

Shanti Needs Help

Shanti Project, a volunteer based organization which provides support to persons with AIDS and their loved ones, is currently facing a critical shortage of volunteers for its emotional support volunteer program. A waiting list situation for newly diagnosed persons with AIDS requesting emotional support services will be implemented failing a sufficient response to Shanti's current

plea for volunteers for its next training, July 19, 1985.

With two new diagnoses of AIDS being made each day in the city limits of San Francisco alone, Jim Geary, Shanti Project's Executive Director, estimated that 80 to 100 new volunteers will be needed for the July 19th training in order to avoid implementation of a waiting list for requests of emotional support services by persons with AIDS and their loved ones.



EBL/GDC Member Susan Ganz donating blood at Alameda/Contra Costa Blood Bank June 29, where lesbians and gay men set up a blood account for the community.

East Bay Activist Appointed To Community College Board

Political activist Leland Traiman has been appointed as the first openly gay person to hold a seat on the Peralta Community College Board of Trustees.

Traiman has been active in East Bay and Berkeley politics for the better part of 15 years, always punctuating his decisive actions with a notoriously outspoken style.

In philosophy and his stand on issues, Traiman is among the most openly gay people to have entered the East Bay's political arena. His appointment to the Board opens up an important building block of support networks for further political involvement for most trustees.

Traiman's appointment, however, occurred at the Col-

lege Board meeting as an action from the Board chair, who declared a majority of sitting trustees had voted for Traiman, despite the fact that two other trustees were awaiting a swearing in and would have made Traiman's three votes a minority vote.

The matter is expected to come before voters for clarification.

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State OKs Proposal on High-Tech Data Service

Local Groups Expand AIDS Information Programs
by Robert Haas

The Advisory Committee of the State Department of Health Services has approved a proposal submitted by the San Francisco AIDS Foundation which continues funding for their Computerized AIDS Information Network (CAIN). A final amount for the grant has not yet been set, pending recommendations from the Department's staff and director.

The network was established last year to provide health practitioners and the public a central location where up-to-date information on AIDS would be readily available. To date the federal government has not established a comparable system.

In its first year, the program was jointly administered by the S.F. AIDS Foundation and the Los Angeles Lesbian/Gay Health Services Center. Under the new proposal, the L.A. center will administer and market the program, while the Foundation will assume responsibility for updating the

system's data bank. The L.A. center has submitted a separate proposal for their part of the program. Holly Smith, spokeswoman for the Foundation, explained that the new plan will increase the program's effectiveness by centralizing administrative functions. Under the plan, a half-time employee will be hired at the Foundation to organize new information for CAIN and to supervise volunteers who will enter the data into the computer.

Billy Hilliard, who helped implement the computerized operation during its first six months of service, will now work fulltime as an administrative assistant in the organization's education department, gathering new information for the network.

In a separate but related development, the Research and Documentation Committee (RDC) of Mobilization Against AIDS announced it has left its parent organization effective July 13, and has formed an independent group called Documentation of AIDS Issues and Research (DAIR). According to committee member and former RDC Co-Chair Jeoffin Roh, the group will now be able to qualify for government funding and other grants since it is no longer affiliated with a political organization.

Roh said the group possesses an extensive library of AIDS materials which they hope to expand and make available to health care providers, service groups and individuals. Plans are underway to edit videos of six AIDS forums and prepare 30 and 60-minute programs for viewing by television audiences, civic organizations, and other groups. DAIR maintains an informal network of volunteers, according to Roh, some of whom live in other countries, and who regularly send in magazine and newspaper articles as well as unpublished research studies.

To support its work, the group has begun applying for local, state and federal monies as well as for private grants, and plans to develop a computerized network of AIDS materials.

Hilliard said the AIDS Foundation's CAIN has started to prove its value for smaller cities and other areas which don't have the resources to develop programs themselves, such as those at the Foundation. "A lot of newly formed AIDS organizations in relatively rural areas of the country have subscribed to CAIN and are finding it the most efficient way to obtain information about AIDS," he added. Hilliard described how CAIN assisted an AIDS project based in Santa Barbara where one person was attempting to provide services to a four-country area. The project director had requested infor-

Continued next page

Continued from last page

mation about the HTLV-3 test and about the meaning of positive and negative test results, Hilliard said. By using CAIN, the Foundation quickly prepared a brochure which the project director was then able to use at HTLV-3 alternative testing sites in his region.

Because CAIN is a relatively new system, many of those involved in AIDS research or health care remain unaware of its most useful features. Hospitals with little or no experience caring for persons with AIDS or ARC (AIDS-Related Conditions) may request infection control guidelines from the system. Physicians in areas with few AIDS cases, or those who have not before treated PWAs, can receive reports detailing symptoms, testing, treatment protocols, and expected results.

The system also permits individuals to interact with others throughout the country. Anyone who is a subscriber may place notices on the computer's bulletin board as well as read others' notices. The bulletin board could, for instance, announce an upcoming AIDS conference. Mobilization Against AIDS used it to

according to Smith. All they need do is call the Foundation and indicate what topic they are researching. "We'll run the article or whatever info. they need and then make a copy for them," said Smith. "Up to this point we haven't asked people to pay for this service. Down the road if we become swamped with individual requests we might have to charge something, but we certainly hope we don't have to," she said.

Roh gave two reasons why DAIR was undertaking its work. "The AIDS Informa-

tion Office at the Centers for Disease Control (CDC) doesn't maintain a comprehensive library of AIDS information, so we're trying to become what does not exist," he said. Roh also cited a lack of trust between gays and the government as a reason gays should continue to do a majority of AIDS-related work themselves. "I wouldn't trust the federal government or the CDC to be the sole collector of AIDS information based on their inaction in AIDS education and research," he added.



Bobby Hilliard, instrumental in getting CAIN on the map, sits before VDT at SF AIDS Foundation.

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"We've all now recognized the potential power of the computer in exchanging information on AIDS"
—Holly Smith, AIDS Foundation

display their recent petition demanding governmental action and requested that people in other communities duplicate the form, collect signatures, and then mail it back to their organization.

CAIN also contains the capability for individuals to arrange "conference calls" by typing to one another via their own computer terminals. Researchers from around the country can share data and then respond to it through the system. Similarly, PWA organizations might arrange a conference call to speak with one another. Theoretically anyone could suggest a topic and a time for discussion through the network. Commenting on the system's versatility, Holly Smith observed, "We've all now recognized the potential power of the computer in exchanging information on AIDS."

CAIN contains articles, references for further reading, abstracts, information on opportunistic infections and infection control guidelines, epidemiology and viral studies, and numerous lists such as AIDS-sensitive physicians, therapists, service organizations, and recommended reading. There is a one-time subscription fee of about \$50 in order to access the system through a company called DELPHI, and an annual \$12 fee for those outside California. On-line time charges include \$16 per hour from 8 am to 6 pm, and \$6 all other times and holidays. Information can be copied to your own computer disk and then printed out later to avoid costly charges. Persons who do not own computers can still use CAIN.

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St. Paul's Lutheran Church

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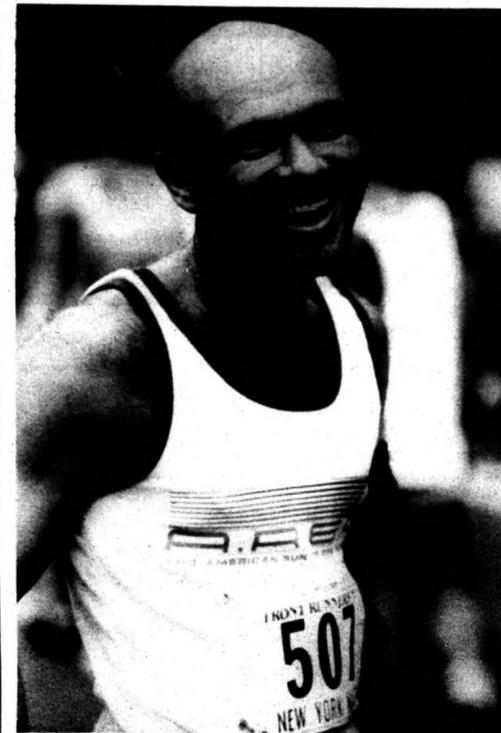
Brent Nicholson Earle of New York City is in San Francisco this week networking for The American Run For The End Of AIDS. He intends to run around the United States beginning next march in New York and then running through most of the major cities in the U.S., and some in Canada, to raise funds for AIDS, as well as raising consciousness and public awareness about the disease. He hopes to reach San Francisco by the summer of 1988, in time to participate in the Gay Games II.

This week Earle in the San Francisco Front Runners' Gay Run and through sponsors secured by the fundraising efforts of his host in San Francisco, John Calori, was able to bring in over \$850 in contributions for the San Francisco AIDS Fund. He is meeting throughout this week with

representatives of several of the AIDS support organizations and other groups and individuals involved in making a significant difference in the battle against AIDS. He will conclude his promotional activities here by representing The American Run For The End Of AIDS in the 1985 San Francisco Marathon on Sun-

day. For the remainder of the summer, Earle will continue to network in Los Angeles, where he will be participating in the AIDS Walk on July 28, and in Vancouver, where he will be taking part in the Gay Games, one of the major events of that city's Pride Festivities in the first week of August. From Vancouver he will travel to Toronto, where he will be a participant in the first International Masters Games.

For further information regarding The American Run For The End Of AIDS contact The A.R.E.A. Committee at 2350 Broadway, New York, N.Y. 10024, (212) 580-7668. ■



Brent Nicholson Earle

Theaters Funded

As part of its Arts Spaces Initiative (ASI) the San Francisco Hotel Tax Fund provides grants for theater groups to renovate theaters, add seating and lights, and bring their spaces up to code. ASI funds are allocated as matching grants to those who have received loans from the Non-Profit Performing Arts Loan Program (NPALP).

Grants Recipients Announced on June 20:

Centerspace

Centerspace houses the Gary Palmer and Christopher Beck Dance Companies ASI grant: \$16,000; received \$50,831 NPALP loan in FY 84-85.

Arts Spaces Initiative match will pay for additional fire and safety renovations. Centerspace is a resident of Project Artaud.

Eureka Theatre

ASI grant: \$50,000; received \$100,000 NPALP loan in FY 84-85.

Arts Spaces Initiative match will help retire part of Eureka Theater's NPALP loan, as well as completing fire and safety code renovations. Eureka was homeless for three years due to arson at original space in 1981. Eureka's location on 16th Street solidifies the new theatre district in the Mission.

Studio Eremos

ASI grant: \$10,336; received \$21,500 NPALP loan in FY 84-85.

Arts Spaces Initiative match will help this small performance space, which is popular with emerging artists due to its low rental fees, complete electrical, ventilation and fire-wall work.

Theater Artaud

ASI grant: \$50,000; received \$100,000 NPALP loan in FY 84-85.

Arts Spaces Initiative match will help pay for electrical work and a handicapped access ramp for the theater. Theater Artaud is housed in Project Artaud, and is one of the city's most versatile theater spaces, with a length of 300 feet and a three-story high ceiling. Artaud currently presents such groups as Eureka Theater, Pickle Family Circus and I Fietelli Bologna.

New Performance Gallery

Owned by Oberlin Dance Collective and Margaret Jenkins Dance Company ASI grant: \$35,835; received \$71,699 NPALP loan in FY 84-85.

Arts Spaces Initiative grant will enable the New Performance Gallery to have an up-to-date seating system which will raise their capacity from 180 to 230.

New Performance Gallery in two years has established itself as San Francisco's most prominent and successful mid-sized performance space, presenting local and touring dance, theater and performance arts companies.

Theatre Rhinoceros

ASI grant: \$50,000; received \$100,000 NPALP loan in FY 84-85.

Arts Spaces Initiative grant will provide lighting, fireproof and soundproof draperies, and other code work.

Theatre Rhinoceros is San Francisco's only professional gay theater, presenting new and classic gay and lesbian plays.

AIDS Update

Fifty-four (54) newly diagnosed cases of AIDS and forty-nine (49) deaths due to AIDS were reported to the San Francisco Department of Public Health in June, 1985. The number of deaths is the highest ever reported during any one month while the rate of increase in new reported cases continues to decrease. The vast majority of AIDS cases continue to involve non-intravenous drug using gay and bisexual men suggesting that in San Francisco AIDS is primarily a sexually-transmitted disease.

The City and County of San Francisco began its Alternative Test Site program, offering free anonymous blood testing for antibodies to the AIDS-associated retrovirus, the agent implicated in the development of AIDS. These tests started on July 1st. Although not a test for who will and who will not develop AIDS, the test can determine if a person has been infected with the virus. The testing program stresses confidentiality, education as well as group and individual counseling both before and after the test. Persons interested in being tested should call the AIDS Hotline at 863-AIDS for more information or 621-HTLV to schedule an appointment. □

Antibody Forum

Should you be tested for the AIDS antibody? Find out at a free public forum for the community on AIDS antibody testing at Alternative Test Sites in San Francisco. The forum will be held on Tuesday evening, July 30th at 8 pm at Cole Hall in the Medical Sciences Building of UC Medical Center at 513 Parnassus.

The forum, which is free and open to the general public, is sponsored by the San Francisco AIDS Foundation and funded by the San Francisco Department of Public Health. Speakers will include Dr. Constance Wolfsey, co-director of the AIDS Clinic at San Francisco General Hospital who will discuss the pros and cons of being tested, attorney Matthew Coles who will discuss the legal aspects of the test as well as issues surrounding anonymity and confidentiality and Marc Gold of the AIDS Health Project who will discuss counselling for those who have been tested.

This is the second in a series of public forums designed to educate the general public about the specifics of the Alternative Testing Program.

Each speaker will make a brief presentation before answering questions from the audience. Anyone considering being tested or those with serious questions about the testing procedure or the consequences of the test, should attend.

General information about AIDS related issues or the antibody testing program in San Francisco can be easily obtained by contacting the AIDS Hotline at the San Francisco AIDS Foundation, 863-AIDS in San Francisco or 800-FOR-AIDS toll-free in Northern California. □

Gay Games Auction

A fun-filled auction to benefit Gay Games II will be held Wednesday, July 31st at 7:00 pm at MAUDS, 937 Cole Street. Mark your calendar today and bring your extra dollars and your check book so that you can make a tax deductible contribution towards making Games II happen in 1986.

Guest Auctioneers will include San Francisco's very own comedian extraordinaire Tom Ammann; GSL Commissioner Rick Brattin; S.F. Emperor XIII Ken Wright; and "steal a deal" auctioneer Chris Puccinelli.

The evening promises to be filled with lots of crazy deals and much fun. If you have items to be added to the wonderful collection of valuable "collectibles" and "junk" which will be auctioned off, please call 285-0641 or 861-8282 so that your items can be picked up. You can also deliver items yourself the evening of the Auction directly to MAUDS, between 6:30 - 7:00 pm. □

TV Union

The Communications Workers of America has announced the formation of a lesbian and gay caucus. The caucus will promote lesbian/gay rights and equality in the telecommunications industry. □

The caucus presented its agenda this week, operating a Moscone Center booth at the union's national convention.

Membership is open to all non-management employees of the companies that CWA represents and those who wish to be represented by CWA, who identify themselves as lesbian or gay.

Regular pot luck brunches will be held on the third Sunday of each month. There is an annual membership fee of \$25, but the caucus requests prospective members attend a brunch before joining. Members come from all segments of the industry, according to caucus chair Anne Hendrickson. "We are united by our belief in trade unionism and equality," she said. For information call 587-7489. □

Park Pow Wow

Gay American Indians (GAI) will be celebrating its 10th Year Anniversary on July 20, 1985 in Golden Gate Park, Peacock Meadows, from 9:00 am to 4:00 pm.

Activities will include Breakfast at 9:00 am, Bar-B-Cue at 12:00 noon, Games throughout the day, disc jockey and MUCH MORE!!

For more information please call GAI at (415) 621-3485. □

Norman Benefit

The Friends of Pat Norman, along with nine City and County of San Francisco Supervisors and other City and Community Leaders, are co-hosting a "Retire the Debt" fundraiser in behalf of Pat Norman. This benefit will be held Thursday, July 25th from 5:00 pm to 8:00 pm at the home of Dr. Tom Waddell, 141 Albion Street, San Francisco.

The proceeds from this benefit will pay campaign debts incurred during Pat Norman's bid for Supervisor last November. The party features an Hors d'oeuvre buffet and no host bar. Requested donations range from \$20 - \$150. □

Sentinel Astrologer

Robert Cole

July 18—July 31, 1985

Aries (Mar 12-Apr 19). This week marks the halfway point in the long journey to your ultimate goals for this year. From here on out all you have to do is sit back and watch your labor ripen to full harvest. Open your heart wide to the adventure of romance. Live every moment in the present because the stars indicate that your future is secure in good fortune. Those who love you now will love you more and more in the months to come. Trust your fate.

Taurus (Apr 20-May 20). Next Monday you will begin a six-month period of involvement which is likely to thrust you into the center of community politics. You've done all the necessary work on yourself, and you have firmly established your primary relationship. With all of that out of the way, your unlimited energies can now be devoted to civic action. Put your heart and soul into pushing the bureaucracy to its limits. Your successes will benefit many!

Gemini (May 21-Jun 20). As the Sun enters Leo it makes an enchanting sextile aspect to Gemini that will last for the next four weeks. Your new look and your new social position are so much more refreshing and you know it. You dumped your yuppie-image just in time; high-priced wines, foreign sports cars, and designer jeans don't scare you any more. Get back to the earth where you belong. Invite your down-home friends over for a potluck. Get in touch with your family.

Cancer (Jun 21-Jul 22). You deserve a slap on the back for the big break-through you made in the past four weeks. Your birthday apparently had a tremendous impact on you this year. Everybody notices the dramatic transformation, but only your lover has the guts to puff up your ego a little more this week. Take all the love you can get!! Special Happy Birthdays to: James Cotton, George Dawson, Jason Gray, Terry Ossman, Carol Hartman, James Curtiss, Jerry Schwartz, and Tom Murray.

Leo (Jul 23-Aug 22). There's just a few loose odds and ends to be resolved in your past before you can jump free-form into your future. Take care of those troublesome mistakes before the weekend and then celebrate your release on Monday. But remember, there are so many ways to say good-bye without creating pain; the best way is to assure those who are attached to you that you'll be back in no time at all. Admit that this is not the end but a new beginning.

Virgo (Aug 23-Sep 22). No doubt you have super-charged your life with possibilities in the last four weeks; now you are faced with the tests and challenges which those fabulous fantasies will demand of you in the next four weeks. You will have to prove that you have control of the situation and that your leadership is dependable. Plow through the barriers with self-confidence; hold on to your dream despite all the tempta-

tions to let go. This is the best time of the year to develop a deep respect for authority — YOUR OWN!!

Libra (Sep 23-Oct 22). The first day of Leo, this Monday, is the astrological signal which starts your annual growth cycle. You have reaped all of your past harvest and now you will feel a deep desire to get started all over again. Let your imagination run wild this week. Share the excitement with friends and co-workers. Explore every new possibility without making a commitment to any one. It'll take at least a month before your plans become perfectly clear.

Scorpio (Oct 23-Nov 21). The week represents the climax to a year's worth of intense self-development and formal restructuring of major relationships. You deserve to stand proud and tall for your accomplishments. You've changed so much that your old friends barely recognize you anymore. However if you're still "faking it" with someone close to you, make a concerted effort this week to reveal your true self. It's your last chance.

Sagittarius (Nov 22-Dec 21). Your lover becomes your teacher this week, and it looks like you're in for a rigorous four-week training course in morals and manners. Immediately let go of your old attitudes and dissolve your rusty convictions. Everything you thought was right is wrong. You must place all your trust in your lover without any reservations. Go wherever he/she wants to take you because great treasures are waiting there for you both. Neither one of you would make it all alone.

Capricorn (Dec 22-Jan 19). Your lover thinks you're marvelous this week. He or she just can't leave you alone and you don't seem to mind the persistence in

the least. You've been waiting and waiting for this overwhelming intimacy and now you've got as much as you can handle. Surrender all your objections and let yourself be loved over and over again.

Aquarius (Jan 20-Feb 18). As the Sun enters Leo it moves in direct opposition to your sign this week. This is an omen of physical stress and mental polarization. The first signs of a problem come from co-workers who are tired of your grinding objectivism. While everyone else wants to kick back for the summer, just the mention of a vacation sends you into a tizzy. The real problem is not your companions' laziness, it's your workaholic compulsions. Enough is enough!

Pisces (Feb 19-Mar 20). Fun and games turn into profitable work this week. Your recent artistic endeavors and romantic indulgences have drawn a crowd of interested capitalists around you. You have all the qualifications these money-mongers are looking for, and you have a spectacular personality to boot. Make them raise their bids; your talents are worth much more than they think. P.S. The next four weeks are the best time of the year to get your annual physical check-up. Make your appointment this week.

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Jail from page 1

"This type of conduct was improper and will not be tolerated by the San Francisco Sheriff's Department. The deputy was suspended for three weeks without pay at the cost to him of \$1792," Towbis said.

Commenting on the disciplinary measure, Rasch said yesterday in a telephone interview, "I'm very satisfied with that and I think it was fair and just. There are good cops and there are bad cops. And the bad cops need to be disciplined. We need to keep the system clean."

Rasch had been incarcerated on first-time misdemeanor charges which were dismissed by the court at approximately 10:30 am Monday June 4. He was not released until about 8:30 pm that day and then only on the urging of a medical examiner.

Rasch is on a daily intake of phenobarbital, which he uses to control adrenalin-related seizures. While in jail, he underwent a rapid wearing-down because his medications were not accessible; he says he had felt throughout that his release was imminent, and that he would at any moment be able to obtain the medicine.

Rasch had told sheriff investigator Peter Lichtman he felt the staff on duty the day of June 4 was in "collusion" in his over-extended incarceration. He said an unusual two body counts were taken while he was there. But sheriff investigators were only able to implicate the one deputy, who admitted to the charges.

Friday, Rasch signed a complaint against the city, through a Attorney Sally Bracho which will be filed shortly. The basis of the complaint is that medical and other mistreatment was involved with his case, and with other cases of people he saw within the gay tank during his incarceration.

Rasch's complaint will be either settled by the Board of Supervisors, or else he will be forced to go to court. Bracho said she may move forward with a civil complaint against the City but will first meet with Sheriff Department officials.

Umbrella from page 2

they would have to obtain two separate policies, at nearly double the premium. Anderson obtained such a policy in July 1983, Bateman obtained a separate policy in June, 1984.

In April, 1984, Anderson and Bateman filed a complaint with the State Department of Insurance, arguing that State Farm's practices violated the California Insurance Code and Unruh Civil Rights Act. Three months later, State Farm offered to issue a policy to Anderson and Bateman jointly.

However, a survey of 20 State Farm agents in August and September, 1984 indicated that State Farm agents were still routinely refusing to issue such policies jointly to lesbian/gay couples. Accordingly, Anderson and Bateman refused to drop their complaint.

State Farm has now instructed its agents to process unmarried couples, including lesbian/gay couples, applying for umbrella liability policies in the same manner as married couples. A recent survey confirmed that

agents in the Bay Area will not routinely process such applications. State Farm has further refunded to Bateman all premiums paid under his policy.

Several years ago, to settle a suit threatened by the Lesbian Rights Project, State Farm agreed to treat lesbian/gay couples in the same way as married couples for the purchase of homeowner/tenant insurance. This action brings State Farm closer still to equal treatment of lesbian/gay

couples. Insurance companies vary in the degree to which they afford equal treatment to lesbian/gay couples

Lesbian/gay couples who have been forced in the past to pay for two separate umbrella liability policies should contact their agents to consolidate their policies. It is not yet clear whether State Farm is willing to make a general refund to all lesbian/gay couples of excess premiums paid in the past. ■

Abortion from p 1

Washington Post, but said it was "predictable."

Local NOW President Kathrine Dodd asked the group to approve the resolution by acclamation. The resolution came as part of an overall strategy the organization will be conducting in opposition to what members say is a well-funded anti-abortion movement.

The organization, and other local groups, has been organizing against a series of abortion clinic bombings recently, and an upscaling trend in the anti-abortion movement which seems to threaten gains "pro-choice" groups have made.

San Francisco NOW plans to run a full page advertisement in the San Francisco Chronicle in October outlining its position on abortion and on threats to the choice of women in reproductive matters. ■

Holistic Health



David Y. Avina

I do massage for men. As a bodytherapist, I am experimental in philosophy, seeing particular strokes as individual and as personal and intimate as the individual I am with, and as timely as the moment. Therefore, a developing, growing, psycho-physical appreciation of the self develops. My massage is relaxing, sensual and involves total release. I am also a certified hypnotherapist. Ca. 957-9715.



Doug Fraser

When the body is relieved of its tensions and blockages, its energies are allowed to flow. I combine various traditional and intuitive skills of sensitive massage, therapeutic bodywork, and acupressure for a wonderful 90-minute session. I also specialize in deep tissue work and postural re-education to help ease chronic pain. \$35 (sliding scale for men with AIDS). 863-5315.



Milo Jarvis

Massage — Experience wholeness and well-being through massage. Nine years experience. Individual massage at SF studio or your home. Weekly massage class for gay men on Thursday (4 sessions). Group oil massage for men meeting every Sunday — a chance to be massaged by 6-8 hands. For more information, contact Milo Jarvis at 863-2842.



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Firm pressure, Swedish style bodywork by a certified therapist oriented to your body, not your mind. Come for a workout after your next workout. No sex, no BS, no tension when you leave. Call Jim Kaatz at 641-9812.



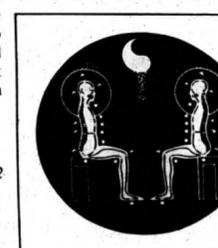
Steve Kuttner, B.A. Dip. Hum. Psych.

FACE DEATH — ACCEPT LIFE
Physical dis-ease and emotional dissatisfaction are symptoms of a deeper spiritual illness within. When we confront the reality of our death we lose all fear of the unknown and discover love. The healing force within is then allowed to flow unimpeded. I have 12 years counselling and bodywork experience. Sliding scale Call 661-6227.



Stefen LeCaste

The combined techniques of European Swedish, Shiatsu, Acupressure, and Esalen create a massage collage. The space is clean, quiet, bright, airy; with celestial music, it's truly an experience! 18 years of bodywork began with training at Hippocrates Health Institute, Boston. Certified through International School of Massage Therapy, San Francisco. \$30 per session. AIDS Patients welcome. 431-0468.



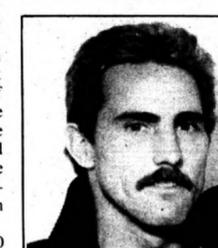
Men Nurturing Men

A workshop exploring healing and eroticism with Bruce a facilitator at Body Electric. Simple, easy, playful steps enable participants to freely interact in Frottage, Erotic Movement, Play and Heart Communication skills. A supportive, trusting environment. Sat., Aug. 3, 10 am to 5 pm. Body Electric School, 6527-A Telegraph, Oakland, CA. Cost \$40.00. For information call Craig at 845-2670.



Gregory Ranno Massage Therapist

Relax, let go, let fly... When you're ready to float away then come and enjoy a holistic, professional massage designed to bring you in tune with your center. I include such techniques as Reflexology, Swedish, and Polarity; but what's most important is that you'll leave feeling warm and wonderful. Call 928-5951 feel free to leave a message.



Bill Strubbe

The acknowledgment of the Body - Mind - Spirit connection is the fundamental basis of all holistic health. Recognizing our own god-ness and good-ness allows us the infinite capacity to bring ourselves back into balance. The relaxing, sensual, stress reducing technique of one caring being touching another is one of the greatest healing balms we have to offer. California certified. 621-5810.



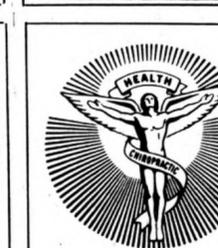
William Teeter, C.A.

My practice combines acupuncture, herbal therapy, and shiatsu to treat problems such as sports injuries, back and neck pain, headaches, gastro-intestinal disorders, viral diseases, pre-AIDS syndrome, chronic infections and inflammations, generalized fatigue, and allergies. I also provide nutritional and supplemental counseling to help patients maintain good health and prevent disease. 621-2921.



Jesse Vargas

As a physical therapist I specialized in back, neck, and sports-related injuries, until a lover introduced me to "healing touch." I combine Swedish massage with acupuncture and stretching to help you feel good while toning and balancing your body. My healing hands can be found in Contra Costa County. Evenings and weekends only. Out calls can be arranged. 686-0682.



Tom Volenik, D.C.

A holistic practitioner specializing in the treatment of back and joint problems. Having taught hatha yoga for fifteen years in San Francisco and Los Angeles, the practice is a synthesis of Eastern and Western approaches to health maintenance. Located at 1350 Church Street (at Clipper), on the J-Church line. By appointment, call 282-4622.

LIFE AFTER AIDS

There is a real risk that research into the cure for AIDS will go the way of cancer research in this country, and that similar obstacles will be placed in its path.

Part VIII

Unorthodox Medicine:

False Hope or Suppressed Cure?

by Ken Coupland

Readers of this series will be familiar with the contention that AIDS has been proven to be susceptible to alternative methods of healing — and in carefully monitored studies. Also, we have put forward reasons why we think the medical establishment has so far ignored these approaches. Floundering in the midst of the AIDS epidemic as we are, it's possible to lose perspective on the relation of AIDS — as well as ways of treating it — to cancer and various other viruses. And we must realize that this refusal to pay attention to alternate methods of treatment extends to other diseases.

The history of the search for a cancer cure has, over the past fifty years or so, revealed a shameful complicity between practitioners, researchers and manufacturers (as well as the various government bodies that are involved) to ignore or suppress any number of therapies that threaten the status quo in the hospitals of this country. There is little reason to think that, without strenuous efforts in the community and at the legal and legislative level, the story will be any different with AIDS.

In this installment we discuss three institutions outside the mainstream of medical research which have offered cures for cancer. In all three cases, these groups are now tackling the treatment of AIDS.

Institute of Applied Biology

Promising results in the treatment of as many as thirty people with AIDS have been reported at this New York-based institute headed by Dr. Emanuel Reveci M.D., a Rumanian-born physician whose research into the role of lipids in the body's immune system has dominated his work for the last sixty-five years. Clinical application of Reveci's research in AIDS began in late 1982, and to date only two deaths have been reported, one a suicide (see below), the other due to bacterial pneumonia in a patient who refused hospitalization. Reveci's very first patient, who came to him diagnosed with PCP, is still alive and well although he has left treatment on multiple occasions for as long as six months and continued in a sexually promiscuous lifestyle. The patient experienced several relapses of opportunistic infections and KS which responded rapidly to Reveci's treatment. Many other patients who have been in treatment for more than a year have shown a return to normal of their white blood cell counts.

To date, Reveci has employed more than a dozen medications he has developed and found to be useful in the treatment of AIDS. The treatment has two major thrusts; the first is aimed at restoring the immune system impaired by the virus, the second is aimed at the underlying viral infection.

Background

Dr. Dwight L. McKee M.D. who is leaving his Marin practice for New York to devote his energies full-time to Reveci's research, spoke with this writer recently and gave us his impressions of the significance of Reveci's work. Reveci's successes have hardly been confined to AIDS; the general use of lipid

"If cancer treatment was subtracted from the American hospital system... the system would collapse."

groups has apparently been effective in the treatment of diseases as varied as schizophrenia, drug addiction, and cancer. A history of the hostile reception to Reveci's research is too complicated to go into here, but it seems to have coincided with the development of chemotherapy during the Second World War under the auspices of the Army's Chemical Warfare Department. Up to this time there has been agreement among European and American observers about the significance of Reveci's work, especially in cancer.

It wasn't long before attacks on Reveci's research and his results began to appear in American medical journals. However, Reveci was independently wealthy from lucrative patents he had developed in Europe in the thirties, and was able to continue his experimentation — and to see patients — without government or university funding. A protracted silence about his research in American medical literature came to a head in 1961 when government agents seized and burned every copy they could find of Reveci's 700 page treatise on his cancer research, which had been published by the well established science publisher, D. Van Nostrand.

In conversation Dr. McKee was surprisingly candid about the reasons for what seem to be unwarranted attacks, to say the least, on the work of a reputable medical scientist, which he believes "is totally compatible with mainstream science." The cancer establishment, McKee maintains, has "enormous motives" to keep cancer cures out of the medical marketplace. As he puts it, "if cancer treatment was subtracted from the American hospital system [as it could be if cancer treatment was swift and sure], the system would collapse."

The Present

McKee points to "a whole spectrum of tools in the last ten or fifteen years that do work" and supposes that "if [the medical establishment] had to admit these things worked with AIDS, it opens up a whole can of worms about other things." In other words, we shouldn't confidently expect a cure for AIDS to come from government or uni-

versity research, any more than experience would expect us to with cancer.

The negative mindset regarding AIDS being promoted by the medical community — as well as grass roots organizations set up to administer to people with AIDS — have created tragic situations. McKee points out, "Once people have accepted the emotional decision that they're going to die, it's very unsettling for them to do anything that might change that."

As an example, McKee cites the case of one of Reveci's AIDS cases. "One patient came to Reveci in mid '83. He'd checked himself out of Bellevue Hospital because he knew he was dying. He had pneumocystis; he was on bacrin, among other things, and he couldn't eat anything because he was nauseous. He pulled the IV out of his arm and walked out of the hospital... he was a basket case emotionally, but Reveci started him with injections... his fever broke, his appetite returned, and in a week he felt so much better he went down to the Gay Men's Health Crisis Center [in New York] — and they read him the riot act. 'You're in the hands of quacks', they told him, 'They don't know what they're doing, get back in the hospital!' and they terrified him back into Bellevue. He checked back in, and then he got sick again. In another two weeks he checked himself out, went back to Reveci and started the treatment again — and a week later he killed himself."

This episode demonstrates all too well the importance of providing moral support to persons pursuing unorthodox methods of treatment.

□ The Reveci program is not expensive (unless you include the costs of visiting and staying in New York). The first office visit costs \$150, additional visits, \$75. Injections of thymus extracts Dr. Reveci has chemically synthesized are administered at each visit. Typically, three visits the first week are followed by injections twice a week, then weekly. McKee maintains that after a month or so of Reveci's treatment patients felt "pretty good" and that opportunistic infections tended to disappear after several months. Reveci himself is always available for phone consultation without charge.

Inquiries should be addressed to the Institute of Applied Biology, 164 East 91st Street, New York, NY 10128, or by calling Tony Romano at the Institute at 212-876-9669.

Gerson Institute

The Gerson Institute is another well-established organization with a long history of legal battles with the medical establishment. Dr. Max Gerson, M.D., the Institute's founder, spent over fifty years working with cancer patients, and claimed thousands of successes with incurable cancer. Gerson's methods, he insisted, elevated the immune system to such an extent that they didn't cure discretely, rather, they not only took care of cancer but cleared up any number of other physical problems as well.

Gerson concentrated on cutting down the amount of work the body does by digestion, which involved administering vegetables and fruits, juiced and pressed, sometimes administered on an hourly basis. This therapy can be followed at home by the patient if he is well enough — that is, if he has the strength to process for himself up to twenty pounds or so of foodstuffs daily as the treatment requires.

The Institute will not take patients who have received chemotherapy, believing that their immune systems have been compromised beyond help. Also, the group can only take persons with AIDS on an out-patient basis, because current difficulties with Mexican medical authorities, compounded with homophobia, could threaten the existence of their operation there.

Max Gerson's book *A Cancer Therapy - Results of Fifty Cases* provides sufficient information for home treatment, and is available by writing to the Gerson Institute, Box 430, Bonita, CA 92002. The cost is \$9.95 plus \$2 handling and 6% California sales tax. The Institute will also send free information on request. Phone inquiries should be made to 619-267-1150.

Bradford Institute

Located here in SF, the Robert W. Bradford Research Institute is part of a complex of groups involved in the research, development and application of metabolic and nutritional therapies in the management of chronic degenerative disease.

The Bradford Institute and its associates have been at loggerheads with government enforcement agencies for decades, most visibly with regard to laetrile and its role in controversial cancer cures. As a result of a series of legal battles, California has legislation on the books that make it a criminal offense to prescribe unorthodox treatments in the cure of cancer. Consequently, the Institute has been obliged to operate its hospital facilities in Mexico, while research goes on in the U.S.

The Institute's approach to the treatment of AIDS is not radically different from their approach to asthma, allergies, MC, lupus and cancer, all diseases for which they claim startling advances in treatment. Treatment includes immune-boosting substances, megavitamins and megaminerals, herbs, experimental drugs, dietary management, and what they term "21st century diagnostics". They report marked improvement in the several cases of AIDS they have treated, with patients showing t-cell counts "within a whisker" of being normal, and symptoms disappearing.

The Institute points to the overarching importance of building up the immune system in such cases, as well as the necessity of dealing separately with as many as eight or nine opportunistic infections, including parasites, which may be present. Acknowledging the possible value of the half dozen antiviral drugs in existence that have proved to be useful for that purpose to some extent, the Institute favors acyclovir, a drug designed in research hospitals for use against herpes, as perhaps the most promising, and probably superior to the much discussed ribavirin and isoprinosine. The key to the anti-virals seems to be their ability to inhibit an enzyme which is called reserve transcriptase; since they all usually have strong side effects, the Institute strongly emphasizes nutrition and immune-building as part of the program.

An interesting recent development is the discovery by Bradford researchers that a little-known herb, greater celandine, contains at least three or four antiviral agents and eight different substances all of which include either antiviral or immune stimulators. The group is investigating the possibility of an herb tea prepared from greater celandine and other substances as an adjunct to other therapies.

The Institute prefers to see early-stage patients because they firmly believe that early-stage, end-result pathologies like KS and PCP are reversible with immune-enhancing substances and adjunctive therapies that include treatment of parasites, cleansing of the gastrointestinal tract, etc. In this respect they point to the case of one AIDS patient who had been given days to live when they admitted him for treatment. He was not expected to survive (although he did live for some weeks longer), but the group monitored a dramatic switch-over in T-cell ratios that indicated that, had they been able to intervene earlier, the patient could almost certainly have been salvaged.

Interested readers should contact Mr. Mike Culbert, vice-president of the Foundation, at 415-392-1034, or by writing Robert W. Bradford Research Institute, 11 Ellis St., Suite 300, SF., CA 94102.

SF AIDS Alternative Health Project

A meeting is scheduled to decide on tactics for setting up a network of holistic practitioners and concerned lay people to provide alternative health care for people with AIDS and AIDS related conditions, and to monitor results.

The meeting will be held next Wednesday evening, July 24, at 7:30 pm at Quan Yin Acupuncture and Herb Center, 513 Valencia St. (at 16th). For further information contact the Center at 861-1101. ■

Tom Murray

Carrying On at the River

During May we ruminated editorially about the continued presence of rednecks and fag bashers in the Russian River area.

Since then there has been another tragic instance of moronic, destructive behavior in vacation land. Terry Herzberg, Mr. Russian River, was traveling home late at night recently with his roommate. Their motorcycle was run off the road and Terry was seriously injured. He spent days in the intensive care unit and is slowly recovering from a broken jaw, elbow, nose and cheekbone. The good news is that the Russian River gay community rallied round and hosted a smashing fundraiser at the Woods last week to garner money for Terry's medical expenses, which have already exceeded \$10,000. Our great friend Sharon McNight once again generously contributed her time, energy and special magic to the event. One more ugly instance of violence had been counterpointed by a communal response of generosity and concern.

While violence remains a constant in society at large, and painfully common in the gay and lesbian community, we still pause to confront its myriad of expressions when good, innocent sisters and brothers are victimized irrationally.

Perry's Delicatessen in Guerneville was singled out in that editorial as an establishment where gay people have been verbally abused by clerks. We suggested a boycott. The local newspaper pursued our statements and printed an apology from the owner in a story the following week. We spoke with him recently, trying to understand the tensions that erupt in his store, a microcosm of local feelings and attitudes. This is how he views the situation:

- (1) The influx of gay and lesbian people, both residents and tourists, has brought a powerful, public change to the area.
- (2) Some longtime residents were threatened by the change and moved.
- (3) Some residents were threatened by the change and remained, attempting to resist accepting gay people and expressing their frustration through acts of violence.
- (4) Some residents have attempted to adapt to the change, educate their neighbors and integrate old and new.

The owner of Perry's added that he finds talent and energy in his young clerks, and tries to educate them to offset the often negative training they receive at home concerning gay people. He also claims that gay customers sometimes fuel adolescent bigotry by "carrying on" in ways that are not appropriate in public.

Oftentimes it is simpler to move on or move out than to stay put and adapt. It is also easier to propose a boycott or condemn injustice than attempt a dialogue, make an effort to understand the dynamics that lead to violent acts.

No amount of "carrying on" justifies fag bashing, and gay people wisely should refuse to patronize businesses that treat them as second class citizens; yet our hope for the future remains in working with people like the owner of Perry's who attempt the slow, uneven process of integration with us.

Guerneville reflects the tensions present in San Francisco, and anywhere that social change is underway. Ultimately our strategy for success must transcend the necessary political process and be firmly grounded in patience, compassion, communication, and an unwavering determination that justice will prevail.

Sentinel USA

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VOICE OF THE NEW GENERATION

LETTERS

Still Alive

Dear Editor:

A slight error appeared in your May 23 story on the second "Fighting For Our Lives" AIDS march which I would like to correct.

Reporter David Lamble quoted Dan Turner, a longtime surviving AIDS patient, as saying that — except for Bobby Reynolds — all the speakers at the first "Fighting For Our Lives" march on May 2, 1983 were now dead.

Not so. At least, I don't believe I'm dead quite yet; just out of sight.

Some people who have taken comfort in the fact that I have survived with AIDS for slightly more than five years now and who remember that I spoke at that very first AIDS march may have been disheartened (others, I'm sure, could not care less; but let's set the record straight — pardon the pun — at least) to learn, although prematurely, of my death in such a roundabout way.

For the record: Charles Lee Morris, former publisher of the Sentinel, gay activist and longtime AIDS survivor, is alive (though no fool would also add "and well") and, for the first time in my life, living a quiet non-public life with my wonderful lover of almost two years.

I appreciate the concern which the May 23 story aroused in some people and am happy to set the record right and allow those who wondered what had happened to me to know that I am marvelously happy with one of the world's most extraordinary men. Two months ago I experienced another bout of pneumocystic pneumonia and I wish to publicly thank all those who phoned or sent cards or notes. That, coupled with my mate's unending love, proved to be a strong antidote to the bugs ravaging my body. Bless you all.

Charles Lee Morris

Who is to Blame?

Dear Editor

There was an interesting letter in the Chronicle (July 10) from Glenn A. Bernd who was assaulted by a gang of hoodlums on Polk Street. I'm in full sympathy with Mr. Bernd, but have reservations about his extending the blame to organized religion and political demagogues.

I doubt that any of the gang members involved in Mr. Bernd's attack had any strong religious affiliation, spiritual awareness, or defined political orientation. They are the creatures at a loss to comprehend their own alienation to human society.

However, I personally dislike the use of the term "fag bashing," not because it isn't accurate, but because it puts a special emphasis on the Gay issue in the mind of much of the public. What happened to Mr. Bernd wasn't so much a violation of his Gay rights as of his civil rights. Isn't it time Gays started thinking of themselves as citizens of the United States who enjoy all the civil liberties guaranteed by the constitution rather than pleading

for what other citizens feel are special privileges?

The negative effects of organized religion and political demagoguery on homosexuality are certainly quite real, but secondary to the issue at hand, Mr. Bernd's right to be safe from unprovoked attacks.

Tom Younghblood

Sierra Club

Dear Editor:

A short time ago you ran two articles on Sierra Club President Michelle Perrault's efforts to prohibit gays from associating their name with the Sierra Club. It was Ms. Perrault's position this would "be counter-productive to national fundraising". (Read "might be a threat to my high salary".)

I have been a member of the Sierra Club for several years, contributed to various special funds, and volunteered in fundraising. I found Ms. Perrault's comments not only offensive, but ignorant of the fact that the success of the Sierra Club depends on its appeal not to the rich bigots, but to social progressives.

I communicated my displeasure to the local chapter and as a result was wiped off the membership of both the chapter and the national organization. Ms. Perrault not only does not want to have the G Word associated with her Sierra Club, she wants to assure that no one who even mentions the G word will appear in her organization. Perhaps the next Lesbian/Gay Freedom Day Parade might route itself past the Sierra Club offices to demonstrate that gays and lesbians are a significant factor in our community.

Jerry Jansen

East Bay AIDS Fund

Dear Editor:

In your June 20th issue, you printed an article by John Wetzl regarding a meeting of the East Bay AIDS Fund called by Pacific Center AIDS Project Coordinator, Jeremy Landau. This article included many inaccuracies which must be corrected. Mr. Landau, who is not a member of the E.B.A.F. used letterhead stationery belonging to the E.B.A.F. to mail notices of a meeting which he was not authorized to do, and which were not identified as to the sender. The E.B.A.F. is not accountable to Mr. Landau personally, and the status of the fund is available to anyone who requests it.

It was stated that MCC bailed out of processing funds when word reached the church that an investigation might be requested. MCC did not "bail out" of anything. The committee determined that disbursement of funds could be handled just as efficiently by the Tavern Guild and the decision was made by all the members of the committee.

Remarks were cited that the E.B.A.F. has a monopoly on fund raising in the East Bay. This is ridiculous because anyone can conduct an AIDS fund raising campaign. In fact, approximately a year ago, Ed Paulson and Little Mother who raised most of the funds for the

E.B.A.F. discussed a fundraiser for the Pacific Center. The event was cancelled because they were unable to get a definitive answer as to how the funds would be spent. The Town & Country in Oakland had discussed a similar fundraiser for Pacific Center which was also cancelled for the same reason.

Mr. Landau claimed at the meeting that there were two cases in which people died of AIDS before receiving assistance from the E.B.A.F. Mr. Wetzl failed to report that when Mr. Landau was questioned, he admitted that AIDS patients had died within only one week after applying for assistance from the E.B.A.F.

There were numerous other inaccuracies and misrepresentations made by Mr. Landau, and in the article written by Mr. Wetzl to which the E.B.A.F. could make a response; however, the committee has no need to belabor the issue when the facts speak for themselves.

It is interesting to note that the meeting covered by Mr. Wetzl occurred on June 3rd. Since that date, none of the people at the meeting, including Jeremy Landau of the Pacific Center who made the accusations of inactivity against the E.B.A.F. have referred a single application to the E.B.A.F. for assistance. At that meeting, Mr. Landau agreed to contact a member of the committee at least once every two weeks regarding applications for assistance, and he has not been heard from since June 3rd.

East Bay AIDS Fund Committee

Composer's Symposium

The society of Gay and Lesbian Composers will hold its next meeting on Thursday evening, August 22, 1985, beginning promptly at 7:00 pm. A composers' symposium will be held. All composers are invited to present their works. Plans will also be finalized for the first public concert to be presented by the Society this Fall. Composers must reserve space on the concert no later than August 15 and must be a member of the Society to appear on the concert. Dues are \$40.00 per year, payable in quarterly installments.

Founded in 1981 by Paul Attinello and Rodger D. Pettyjohn, the SGLC provides composers with the opportunity to share ideas and encourages the composition of works that convey the attitudes, ideals, and experiences of the gay and lesbian cultures. The Society also serves as a resource center for performing groups. Membership is open to all composers regardless of style or medium and to performers and other persons who would like to support these goals. Attorneys, public relations consultants, and fund raisers are especially needed.

Persons interested in attending or desiring further information should write: SGLC, 2269 Market St. #335, San Francisco, CA., 94114. Please include a phone number.

Commentary

Politics

Guest Column

An Open Letter

We are in a struggle for survival because of AIDS. We did not expect it, we would like to deny it, but here it is. And all through the community, we have a crisis of spirit.

AIDS has already taken some of our finest brothers; it will take more. Already there are more than 11,000 cases in the country. There are 900 cases in Los Angeles County alone. AIDS presents our community with a crisis of the spirit as well as a health crisis. Together we can make it through this horrible nightmare that is AIDS. We can support those who are sick and dying; we can comfort

friends and families; we can learn about and give assistance (time and money) to local AIDS organizations.

We need your help, not just to make it through this health crisis; but also to make sure we grow ever stronger as a community through all of this. We need your strength, we need your compassion, we need your commitment. Since there is no cure and no vaccine in sight, education and preventive behavior are essential to stop the spread of AIDS. No one can do this for us.

Each person needs to make important decisions for him/her self. We would like you to think about the following:

- (1) Learn the safe sex

guidelines and begin incorporating them into your life. Most gay organizations provide this information.

(2) Encourage your friends to talk about AIDS. Their fears and worries, their habits and lifestyles.

(3) Give time and/or support to an AIDS organization.

(4) Enjoy lots of safe sex with the few partners you know well.

(5) Avoid multiple, anonymous contacts that involve unsafe sex practices, avoid going to the baths.

(6) Encourage your favorite bar, your physician, and your club to post useful information about AIDS, including the safe sex guidelines.

(7) Take care of yourself: stay healthy, eat well, exercise regularly, get plenty of sleep.

(8) Write your local, state and federal elected officials and urge them to see that AIDS research, education, and direct services are adequately funded.

None of us can do all this adequately on our own. If we support each other and work together, we can emerge as a stronger community in spite of AIDS.

Be well.

City of West Hollywood

Valerie Terrigno,
Mayor

Stephen Schulte,
Councilmember

John Heilman
Councilmember

A Disturbed Peace

Brian McNaught

Serenity

Hanging on the wall of our cabin is a hand-painted plate which my partner Ray and I found in the basement of an antique shop and which captures for us the essence of our struggle as gay men today.

The molded, three-dimensional scene is that of an elderly woman asleep in a comfortable chair in front of the fireplace. At her feet are a dozing dog and cat. On the table in front of her is a pot of tea. The drapes behind her are open, allowing the sun to pour into the room.

"She looks so secure," I said as we sat with the lights out one evening, the room lit by a fire and a candle beside the plate. "No," I said, correcting myself, "she's not secure. She's serene." Ray layed back and nodded his approval. "Do you know what the difference is?" I asked excitedly, thrilled by my own observation. "Being

secure means feeling safe from all of those horrible heterosexuals and self-hating homosexuals out there who cause us pain. But being serene means that you aren't even thinking about them. You don't need to be safe from something you don't allow to affect you."

For the last several years, Ray and I have invested a lot of time, energy and money attempting to become secure. Undoubtedly, we will continue to do so, insofar as we both feel "unsafe" and it is easier to buy security than it is to work for serenity. But it is serenity which will enable us to quit hurting, to quit being angry and to quit feeling unsafe.

I'm still hurting. I'm a self-

affirmed 11-year veteran of the Gay and Lesbian Movement, a certified sex counselor, a sex educator and a generally happy man but deep inside of me, at the soul of my being, there is a horrible, gnawing pain. It's a pain which often prompts me to drink too much. It's a pain which can prompt me to cry silent tears when no one else is around and to occasionally lay awake at night as others sleep soundly. It's a hurt which sometimes makes me very angry.

I say I'm "still" hurting because like every gay man or lesbian I know, I have been hurting since I was a child. I have been in pain and I have felt unsafe. I have always felt disenfranchised and vulnerable. My hurt resulted from wanting to be part of the group and knowing that no matter how good I was, how smart, how kind, how generous, I would never really fit in.

I thought that when I "came out" that the hurt would go away, but it didn't. I thought that the changes which resulted in this country from the Black, Hispanic and Women's Movements, the Second Vatican Council, the Vietnam War and Watergate would eliminate the

hurt, but they didn't. I thought that winning awards from heterosexuals and from the Gay Community, publishing a book, getting standing ovations from straight college students, and working in the Mayor's Office would stop the pain, but they didn't. I thought growing older, becoming financially secure, contributing to Democratic candidates would make me feel safe, but it didn't.

I am a good man, a loyal and loving son and citizen. I smile a lot, say "please" and "thank you" and give money to people in need. My home is wonderfully embracing. My relationship with my lover is nourishing and inspiring. My bills are paid; my dog is well-trained; my lawn is mowed, my flowers are the envy of the neighborhood and I always put down the toilet seat when I'm finished, so why do I sometimes hurt so bad? And why am I so angry?

Should a 37-year-old man flip the bird at the sight of Ronald Reagan, Pope John Paul II, Massachusetts Governor Michael Dukakis, Jerry Falwell, Boston Cardinal Bernard Law, Sandry Day O'Connor and Eddie Murphy? Per-

haps I'm not alone. How many of you cheered when you heard that the Pope was booted in the Netherlands? How many of you loved all of the heat Reagan took on his visit to Bitburg?

Besides raising the middle index finger of my right hand with more frequency, I also swear more than I ever used to. Likewise, I am now more prone to climb on soap boxes, even with my friends. Just the other day, we were all having a fun time when someone raised the subject of gay foster parents. The allegedly liberal governor of Massachusetts, Michael Dukakis, recently ruled that gay men and lesbians ought not to be foster parents because the children deserve to be placed in a "normal" setting. Without prompting, I took the stage and reminded us all that children are always used by bigots to cloak their motives. Did not Anita Bryant call her hate mongering "Save Our Children"? And what did family members murmur when our Greek Christian Governor married his Jewish wife a few years ago and later adopted her son? How long ago was it that "decent" people opposed

Continued on page 20

Straight Talk

Robert Cromey

Jealousy

Jealousy is just awful. The gnawing pain in the pit of the stomach. Shortness of breath, sleepless nights, no appetite, invading painful fantasies all happen. Jealousy is aptly dubbed the green eyed monster.

You get jealous when your lover flirts or dates someone else, when your lover has sex with someone else (then you really get jealous). You feel angry, resentful and fearful. You fear your beloved will leave you, go away and be lost forever.

While jealously about the unfaithfulness of a lover is the primary focus, we also get jealous of people who are richer, have a better job, car, apartment or cat. That jealousy is more constant, more

fleeting and less painful.

But to get back to the agony one feels at the unfaithfulness of a lover. That feeling of pain is the focus of poetry, song, paintings and stories. It is a universal feeling in the body. People throughout history have gotten jealous. People have murdered, stolen, and maimed because of jealousy. It is one of the most powerful combination of emotions known to the human condition. It is a mixture of anger and fear and often sexual denial. The body racked with

feeling wants to explode. But people often stuff the jealousy inside, and simmer and eat themselves up. Then the powerful triple load of emotions pours out in rage, tears or physical damage to people or property.

More than one suicide has been attributed to the anguish felt when one loses a lover to another person.

Well then, how do you deal with this painful monster? How can I make the feelings stop? What can I do to help myself or a friend afflicted with jealousy?

The very first thing to do when you feel jealousy arise in you is to allow that feeling to be there. Don't deny it or pretend it doesn't exist or lie about it. Admit the trust, "I am jealous."

People will say, "Jealousy is not a worthy emotion. "Civilized relationships in our modern age are such that there is no need to be jealous." There are many denial mechanisms to keep you from feeling the pain. But if you want to handle jealousy you start by admitting

the simple truth, "I am jealous." I am jealous that Sam is having sex with George.

The second thing to do is to allow the jealous feelings to exist. Notice them, feel them, allow them. Feel them in your gut, your chest, your tightened jaw. Feel those feelings in your eyes, allow yourself to cry, feel sad, lost, bereft. Feel them in your fists and go pound on a pillow. Instead of trying to get the feeling to go away, allow the feeling to exist and press in on you. You will be tempted not to allow the feelings. You'll want to drink them away, dope them away, sex them away; eat them, smoke them, sleep them away. For a time each day self consciously allow those feelings to just be there. The way out of painful feelings is through them. That means you have to pass through the painful, bodily, emotional feelings in order to come out the other side whole again — and peaceful.

The third thing to do is to talk about your jealousy to one or two friends whom you trust. Ask them to be silent and just

listen. Tell the story, cry the cries, open to a soft comforting shoulder. Allow the naked raw emotion to pour out in words. Jealousy is not a thought or concept. It is an emotion. It doesn't fit laws of logic. It just is. So talk about your lover lost, tell the story of why it happened. Blame yourself for a while — then stop that. Blame your lover for a while and stop that.

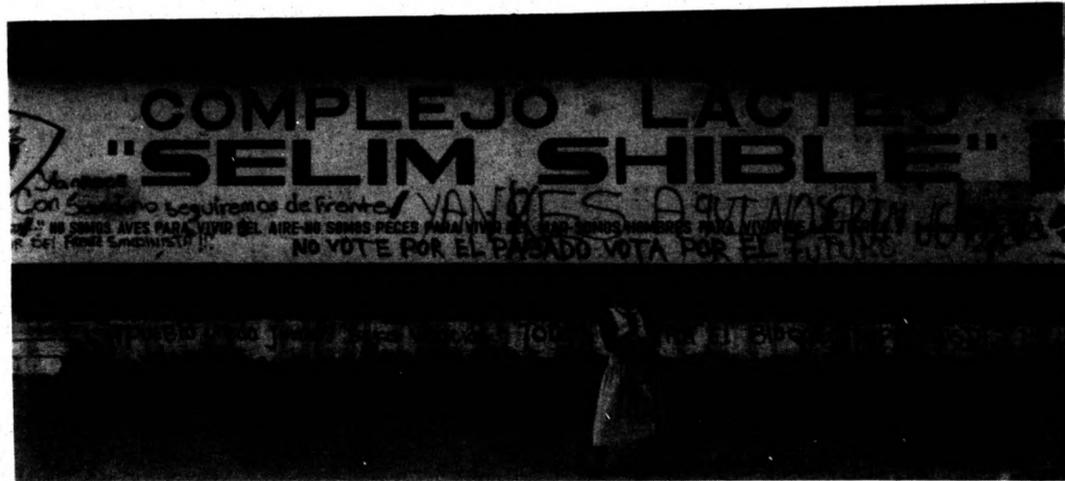
The fourth thing to do is to be good to yourself. After you've experienced all the pain for a while, have a drink, a good meal, a massage. Have sex if that comforts you. Be good to yourself. Make a list of your virtues, strong points and powers.

The fifth thing to do is to stop the blame. If your partner fell in love with someone else and left you, it was most likely because his feelings for you ended or changed. Most likely it was nothing you did or didn't do. It just happened. Endless going over the past, seeking his faults or yours will need to happen at first. But

Continued on page 20

NICARAGUA: Front Line Report

by Ellen Gavin



A Country at War

Nicaragua is a country of immense beauty — rolling green hills, volcanic lakes and winding dirt roads climbing to blue-green skies. As you land at the Sandino Airport the contradiction facing Nicaragua becomes visual: above the giant letters of the FSLN (the Sandinista Liberation Front) are emblazoned on a broad expanse of green mountain and on the ground below lays a cemetery of helicopters and transport vehicles useless without American parts.

The reality is that even though Nicaragua has waged a successful revolution under the unifying banner of the FSLN, the deadly stranglehold of the Reagan Administration is crippling this new nation in its infancy.

The second day after our arrival we were taken to a poor barrio in the northeast section of Managua, Selim Shible, named after the barrio's first revolutionary hero, a young fighter of Palestinian origin. Some of us spent two weeks, others a month, living with Nicaraguan families and working to construct a community center in the barrio.

From the hen's crow at dawn until late-night conversations on a front yard stoop, each of us learned in a very personalized way the daily toll of the U.S. aggression against Nicaragua and her people. Many families had lost one or two members during the revolution, or more recently at the hands of the contra.

Each person can recount vivid details of murder, torture and mutilation of friends and family by the Guardia (Somoza's National Guard) and the contra. We found ourselves crying with Nicaraguans at all times of the day and night.

The contra war is much more extensive than what has been reported in the larger U.S. press; it is not a series of small border



Outside of Casa Cio Comunal, community center in Selim Shible barrio

skirmishes funded on a minimal level through the CIA. It is a military assault of major proportions, one which is draining the unsteady Nicaraguan economy and forcing it to mobilize and risk its greatest asset: the youth.

The increased attacks have forced the leadership to acknowledge that Nicaragua is, in fact, operating with a "wartime economy", and that the ambitious post-revolutionary social programs must be cut back to support defense spending.

From our life in Selim Shible we would see that the war and the impending U.S. boycott would have a drastic effect on the poorest of the poor. The structures in our barrio ranged from simple shacks with dirt floors and leaking roofs to larger more solid homes with tiled floors and indoor plumbing.

Building materials are impossible to obtain. While foodstuffs were distributed through a decentralized coupon system that insured no one went hungry, there were many scarcities. Daily supplies like soap, toothpaste, lightbulbs, and toilet paper were unavailable or exorbitant.

Nicaraguan mothers fear that their children will not have milk, because with out the petrochemicals from the U.S., there will be no plastic milk containers. Critical medical supplies will be unavailable: parts for medical equipment made in the U.S. and medications for diabetes, heart conditions and terminal illnesses. While medical supplies are exempted from the boycott, the flow of medicine and health supplies comes mainly through the low-budget solidarity organizations working in the U.S.

Vaccines for rabies were no longer available when we were there, which created a health hazard so great that healthy dogs in our barrio were being killed to avert the danger. Last year the entire chicken population of Nicaragua perished when 5 million dollars in vaccine from the U.S. was not delivered and the money not returned.

There is no way at this point to measure the economic devastation and suffering that the embargo against Nicaragua will create. Yet the Nicaraguan response: "We will survive anything and everything that the U.S. inflicts upon us. Patria Libre O Morir!"

A 'Gay Scene'?

The old adage, "we are everywhere" is true. There are lesbians and gays everywhere in Nicaragua, but to talk about the "gay scene" is wishful thinking at best.

There is absolutely no organized community of Nicaraguan gay people, not a single group, newsletter, center or hotline. Consequently, making contacts with lesbians and gay men is difficult. With persistence, luck and whatever universal body language we share we met close to two dozen lesbians and gays in our month-long stay.

The picture of lesbian and gay life that emerged was across the board a "closeted" one, similar to the U.S. in the fifties before the advent of the feminist and gay liberation movements. In a country at war with the largest Superpower on earth, issues of sexual liberation and personal relations have taken an understandable back-seat. In general the issue is considered a private one, which, along with issues like birth control, abortion and sexual abuse, are raised in a delicate manner.

The gay people who we met were from the poor, working and middle classes; they lived alone, with their families and with other adults (seldom with lovers); they were media workers, crafts-women, artists, doctors, librarians, architects and students; their support for the revolution ranged from daily involvement in mass organizations to outright resistance to patriotic military service.

While most gay people were "out" at least a small circle of friends and associates, most were not public about their choices. Many political activists did see their identity in political terms, but were unwilling at this time to raise it in a political context. For them, the urgency of the U.S. war against Nicaragua was the overriding concern. For others it was the fear of loss of credibility among peers and family.

Gay men from the middle-class seemed to have more options to be open, yet, on the other hand, it was in the barrios and market places where one could see queens in full drag. Here, verbal harassment occurred side-by-side with tolerant acceptance. If our experience in the barrio can be seen as a barometer, typical reaction to cross-dressing and so-called "obvious" gay people was also mixed.

When Denys, a 14 year old from Selim Shible invited us to an afternoon of swimming at the state-owned recreation area where his mother had a small foodstand, we invited a couple of "baby-dykes" (not yet "out") from a local basketball team to come along. "Muchachos o muchachos?" Denys whispered under his breath. Later he casually introduced us to one of his mother's employees, a flaming queen who bustled past us with a nod of acknowledgment.

The personal issues facing Nicaraguan lesbians and gays are universal. After ten years of loving women in a series of monogamous relationships Evelyn wondered if it was realistic to rely on one person for all of her emotional needs. Rafael, a middle-class professional who had prided himself on being the one "in control" in his past relationships, was in a tormented relationship with a young "macho" who refused to acknowledge his gayness and maintained a number of heterosexual relationships to disprove it.

For Walter the question was not to even have a personal life given his commitment to his work and his lack of time and privacy. His work came first, yet he wasn't content to live a closeted or asexual life. He also did not want to identify with bourgeoisie or apolitical gay people. For Marvyn, the issue was sex, pure and simple. Each night he went "out fishing" with diplomats and blondes at the top of his hit list.

Marvyn watched us from a distance until he could confirm his suspicions, left us cryptic notes and set up secret rendezvous. Living very close to the community center in Selim Shible, Marvyn became a gay tour guide of sorts, introducing us to a number of gay and lesbian Nicaraguans.

Marta, a 17-year old lesbian of Nicaraguan birth, found her commitment to the revolution and her rejection of her parents values caused her to leave home at 13 to return to Nicaragua. Marta preferred older women and people who had "feeling as well as politics". "Class consciousness" and commitment to the revolution were key issues in the discussion we engaged in about lesbian and gay liberation in Nicaragua.

For many Nicaraguans (including lesbians and gays who recall the more "festive" atmosphere for gays during the Somoza dictatorship) gayness is associated with upper-class decadence. The areas which gay men frequented were tourist areas associated with drug trafficking and prostitution, both heterosexual and gay.

On May 8th President Reagan initiated a boycott on Nicaragua, his latest step in an all-out political and economic attack on the small Central American nation. The following day, the Victoria Mercado Brigade, the first brigade of open lesbians and gays to participate in a work brigade to Nicaragua, left for Managua.

After nine months of organizing, fundraising and internal education, the thirteen of us, ten women and three men, eight people of color, left the San Francisco Airport unclear about whether we would be able to travel freely. We transported crates of construction equipment, medical supplies and paper goods, all of which may have been considered a violation of the newly imposed embargo.

But a new curriculum was being developed that would include issues of sexuality including gayness, and no, it is more important that a teacher be certified than be questioned about such a private matter.

Padre Uriel Molinas, a prominent spokesperson of the new Liberation Theology was one of the most supportive formal contacts that we made. Interviewed at his parish church, La Iglesia de Santa Maria de Los Angeles he spoke of the lesbian and gay movement as "a prophetic movement, of people who have the courage to openly proclaim their option to the world."

Molinas said that he knew that lesbian and gay people in the U.S. and Europe were in the forefront of the peace and liberation



Four children, AMES childcare center, Managua

While in the Somoza days paid protection insured a certain degree of tolerance, physical attacks on gays by the National Guard were a routine occurrence. In today's Nicaragua physical harassment by the military or the police is not condoned on a institutional or individual basis.

Since the revolution, some of the gay areas associated with criminality have been closed. Other areas (a nude beach for example) have been, like other exclusive areas once inaccessible to Nicaragua's poor, opened up to the general public. Still, public events and places for lesbians and gays in Nicaragua are few.

There remains an annual festival in Masaya, the *Fiesta del Toro Venado* ("deerlike bull") where gay men from all over Nicaragua come to participate in a highly-ritualized yet farcical display of cross-dressing. It is reported to be one of the few times when both straight and gay men are given permission to exhibit transvestite fantasies in the name of good fun, with applause and reverie from the hundreds of people in attendance.

There are a few cruising spots for gay men in Managua including a theatre and the ruins of the National Palace, where, among the bullet-ridden columns and hidden marble caverns, solitary men communicate with familiar signals. Hotels are available by the hour and the night for casual sexual encounters.

There are a few neighborhood bars, the most comfortable of which is called the Hermogenes, in barrio Santa Ana. An open air bar frequented mostly by men, it is presided over by a stone-butche dyke who occasionally sits in a male lap or flirts discreetly with one of the few women present.

While same-sex dancing is culturally taboo in Nicaragua, we asked, and were permitted, to dance together. The women in our group did experience harassment from some men who assumed we were "putas" (a common assumption that women in gay bars are whores and not lesbians).

On an institutional level, there has been little or no discussion of lesbian and gay issues. We raised the issue with the women's association AMLAE, the teacher's association ANDEN, members of the Church, and our local responsables from the CDS (Sandinista Defense Committees).

No one reacted with shock, or disgust, rather, the responses were polite and concerned. Yet, clearly it was not a priority issue. When, for example, we raised the issue of gay teachers' right to teach without harassment, it was difficult to grasp the urgency of the issue when so many schools were destroyed and teachers kidnapped by the contra, and it was a priority to see that each child had a notebook and a pencil to start the school year.

movements. In response to a question concerning the repression of gays in Cuba, Molinas replied, "One day the Cubans will have to answer to the world for the people they call "anti-socials."

In Nicaragua, we were told by Sandinistas in leadership positions, it is the influence of the Catholic Church on the people which have recastigated a sensitive approach to the issue of homosexuality. ■

As I walked home dirty from a day's work along the dirt roads of Selim Shible, a group of children would call out, "Elena, Elena! What time it is?" "Hola Sed! Cuarto y media, como esta?" The children's network from one end of the barrio to the other had a game of matching names and faces of the thirteen of us from San Francisco.

When I arrived home a cold refresco would be waiting for me and Don Pablo would want to hear every detail of the day's work in my elementary Spanish and improvised sign language. At 74, with teenage memories of Sandino taking to the mountains, Don Pablo saw his daily work with us on the community center as a natural continuation of his lifelong work for the revolution. I realized at moments like this in Nicaragua, that here I have felt a self-respect as a woman and a lesbian that I have never felt.



Author (left) with Evelyn Flores Perez

All photos Margaret Thompson

At Ease Theatre

There's Madness in Their Method

It's an unlikely time of year for the current mini-explosion of theatrical production. Summer usually finds most theatres dark. But a number of feisty companies are bucking the numbers and going after audiences when they should be on vacation, and experimenting with risky formats, untried venues, and some potentially difficult theatregoers. In this special theatre section, we examine a variety of experiments by brave souls who have chosen to buck the odds of financial or critical failure to bring us live performance.



Learning their lines: Theresa Della Valle (left) and David-Christian Hunt rehearse a scene from, *The Two Character Play* under the watchful eye of director Laurel Keating.

"The Two Character Play" Making the Most of Later Tennessee

by David Lambie

In 1966 Tennessee Williams brought *The Two Character Play* into the world, indicating that its labor pains were as difficult as its dramatic life would prove to be. Williams warned that this creative offspring had been conceived "from the state of lunacy. . . . It is the story of the last six to seven years of the 1960s. The play is about disorientation — these people are lost as I am. They are two sides of one person."

Having cut her teeth as a director on the critically acclaimed canon of early Williams, Laurel Keating states flatly that *The Two Character Play* "is one of his best plays. I know it hasn't had critical acclaim in that way, but I have directed *The [Glass] Menagerie*, twice, *[A] Streetcar [Named Desire]*, twice, and *The Rose Tattoo*; this one has great strength in terms of classic tragedy"

Keating hopes that audiences attending the play's two week limited engagement (through Sunday, 7/28 at the Van Ness Theatre) will experience "pity and awe. . . which are the unique characteristics of tragedy."

Keating asserts that *The Two Character Play*, like the best of Tennessee Williams major works, is about "the difficulty for people, who are in anyway different from the great majority, to adjust to that particular society. These two characters have two flaws: one they can't lie and two they can't fight and if you can't do either one, you can really only come to the conclusion that eventually overtakes these two people, which is death."

Williams' biographer, Donald Spoto, feels that the playwright indeed lost his way during the sixties and that *The Two Character Play* is dramatic evidence that Williams had not found new theatrical roots equal to those which inspired his work in the forties and fifties. Spoto cites evidence that *The Two Character Play* was influenced by the work of the absurdist Irish writer Samuel Beckett, especially *Waiting For Godot*. Laurel Keating declares that, in the sixties, Williams tampered with the formula, the style and most importantly the language which has been the foundation of his earlier success. "Williams . . . has said that he tried to shift his emphasis from words, of which he is a master. . . . to the more visual aspects of

theatre. . . . (Then) he had difficulty finding his way. . . . In this play he has brought the two elements together. . . . His later plays . . . are more mysterious in many ways. It is harder to find the play. . . . The movement and suggested motivation (and) . . . relationships are much stronger in the later plays. But, if you strip his plays of the beauty of his language, as he did himself deliberately, you are removing one of his greatest elements. This play does not do that."

This production will mark the San Francisco acting debut for two young performers. Theresa Della Valle notes happily that her character, Clare, seems an inspired combination of many of Williams' earlier women, with roots tracing back to his tragic sister Rose. "Clare is like Maggie in *Cat On A Hot Tin Roof*, Blanche DuBois and Laura and all of his major women put together into one dynamic role. So as an actress, it's extremely challenging. She goes through all levels of emotion. . . . Tennessee Williams viewed the world through his women characters. . . . (notice how powerful there were.)"

While Theresa has wanted to be one of "Tennessee's women" for quite some time, her partner in the play and in college drama school, David-Christian

"Williams. . . has said that he tried to shift his emphasis from words, of which he is a master, . . . to the more visual aspects of theatre. . . if you strip his plays of the beauty of his language, as he did himself deliberately, you are removing one of his greatest elements. This play does not do that."

Hamblin explains that his interest in Williams dates only back a year ago when he started working on this play. "The playwright that I grew up with as being famous was Sam Shepherd." David explains that, in the past four years, he has played from off-off-Broadway to Oklahoma City, from *Moliere* to *Doric Wilson*. "I'm attracted to mostly dramatic work, where Theresa's a little more on the comedy side of things. Most of the work I go up for in New York, for films and television, is usually dramatic, tragedies mostly, playing sort of quirky characters."

Theresa kids that up until now she would have more likely been cast as Blanche's upstairs neighbor, or "the bag lady, sitting in the back of the bus, who's screaming, 'Injustice!'" She believes the fact that she and David got to know each other acting in college will add depth to their portrayals of Clare and Felice. "David and I know each other very well. . . and like these two characters we can almost read each other's mind." Theresa believes this emotional intimacy will help them overcome one of the play's biggest challenges: keeping an audience involved for two hours with only two actors on stage.

This production marks the first time *The Two Character Play* has been performed in San Francisco in nine years. *Continued on page 18*



Leather queen and friends: Charles Hufford (center) with Robert Murphy and Sammi Gray in *Circle of the Serpent*.

Our Gang, the Wild Bunch

Circle of the Serpent, by Jim Jordan, directed by Joe Cappetta; at the Ambush (upstairs) to 8/17. Call 864-4201.

by Dick Hasbany

Joe Cappetta is a mere 28, a young age to be wrapped up in nostalgia. But, a multi-layered nostalgia is central to his premiere production of *Circle of the Serpent* by Oakland playwright Jim Jordan. Cappetta came across the play, Jordan's first full-length piece, in a stack of manuscripts at Theatre Rhinoceros. "There was a real poetry, a real sensitivity," he said of it as we talked before a rehearsal last week. "I had a connection from my first reading of it."

The play takes place in a South of Market leather bar in 1969 (when Joe was 12 years old, growing up in Connecticut) where the tag ends of a motorcycle club called Serpents hang out, inert, bitchy, edgy, planning a surprise 40th birthday party for their leader, Mother. Mother has some middle age wanderlust and has hired a hot blond thing to tend bar and possibly pay him some attention. The echoes of *Boys in the Band* are not accidental, according to Cappetta. Gordon pays tribute to any number of plays, *Boys in the Band* being only the most obvious, and *Circle of the Serpent* is their leather reincarnation.

Cappetta decided to take the play right back to a place and the people it recalls, so it will open tomorrow night (7/19) at the Ambush. Using a bar as theatre space is more common to New York than San Francisco, even though the Bay Area has its own tradition of environmental theatre, especially in the productions of Nightfire, the experimental company with which Cappetta has worked extensively. The experience with Nightfire certainly influenced his decision, but the seeds go back further and is part of that deep sense of nostalgia that has become linked to this play. Cappetta's first compelling theatre experience in San Francisco came in the Black and Blue, a bar once located at 8th and Howard where the young Theatre Rhinoceros was performing Doric Wilson's *West Street Gang*. As far as Cappetta knows, that production was the last time a play was staged in a San Francisco bar.

Circle is a kind of return, then, for Cappetta, but also a reassertion of gay male imagery in San Francisco theatre.

Circle is a kind of return, then, for Cappetta, but also a reassertion of gay male imagery in San Francisco theatre. Cappetta feels that gay male drama has been eclipsed recently by the surge of strong lesbian plays and productions. This play parades thoroughly gay male images (making it apparently too gay, in a setting too gay, for the straight actors Cappetta tried to enlist) and he's drawn together a talented all-gay cast, including the lanky and expressive Charles Hufford whose rendering of a madcap character in C.D. Arnold's *Morning Metro* was one of the best things about it. The unabashedness of this gay spectacle seems to be its strongest allure — and the root of its nostalgia. Mother, the drag queen, and other cohorts embody some of the most archetypal of gay figures caught in personal and historical conflict. The Serpents of 1969 are suggestively where the gay men are of 1985 — caught in a way of life that has become impossible. The Serpents are our own Wild Bunch, endangered by the push of change. Whether *Circle of the Serpent* can evoke the poignance of people caught in the gap between eras as brilliantly as Sam Peckinpah's film only an evening at the Ambush will tell.

A Tragic Power

The Third Life of Grange Copeland by Alice Walker, adapted and directed by Stanley E. Williams; Lorraine Hansberry Theatre, to 7/8. Call 474-8800.

by Dick Hasbany

You have to admire Lorraine Hansberry Theatre's energy. The Company has no less than two premieres ongoing at the moment. *Air Guitar*, co-sponsored by San Francisco State's School of Creative Arts, is local playwright Robert Alexander's look at a middle class black man's fantasies of success in the rock world. The story is a bit predictable and the tone is ambiguous, but the company and the music by David and Jabari, originally of the Units, are full of energy and sweetness.

"Crossing Borders" Marriage of Convenience

by Ken Coupland

Standup talent Marga Gomez has scored a first of sorts in her portrayal of a lesbian who marries a Salvadorean refugee to keep him in the country. She's currently appearing in the oh-so-politically correct SF Mime Troupe's production of "Crossing Borders", which is cagily described as "a domestic farce about striking a balance between one's personal life and one's political life." To our knowledge the Troupe has never before introduced an openly gay character into any of its performances in the parks, and the move raises interesting issues about free theatre and its audiences.

Gomez describes the part as that of a Latina lesbian and adds, wryly, "I thought, well, it's a challenge — but it'll give me a great excuse for research." Gomez' character is given a woman lover in the Troupe's script. "As soon as we come on, it's obvious we're gay, so although the play's a comedy, it's more than that if you play to a group who aren't comfortable with lesbians. The play is about the struggles of people in Central America, but it's another kind of struggle for people who have to accept that the characters are gay; if they don't accept that, they're not going to enjoy the comedy."

As it turned out, the acid test came with the first preview. Gomez recalls, "the audience was a group of a hundred young teenagers, and when I went on, what was supposed to be a funny entrance was a shock. I could feel a wave of fear go through the crowd as they realized, 'yeah, they're dykes.'"

"The play is about the struggles of people in Central America, but it's another kind of struggle for people who have to accept that the characters are gay"

Given the strong sentiments in Latin culture about homosexuality, Gomez is cautiously optimistic about the reaction when the Troupe moves the show to, among other locations, Mission Dolores Park.

Crossing Borders plays Friday and Saturday in Washington Square Park at 2 pm, Friday 7/26 in Civic Center Plaza, at noon, and the weekend of 7/27-28 in Golden Gate Park, again at 2 pm. For August schedules and further information, call 285-1717.



Everyone's vying for Viva's attention: Marga Gomez is Viva in *Crossing Borders*; that's Audrey Smith (left) and Eduardo Robledo (right)

The Third Life of Grange Copeland, playing at the company's home stage in Trinity Episcopal church, is actually an adaptation of Alice Walker's novel about a father and son's differing responses to oppression in rural Georgia. It enjoys the benefits of Walker's vivid sense of character under pressure, but suffers greatly from the problems of exposition common in moving novels to the stage. Walker, perhaps as well as any other writer, evokes the bitterly oppressed lives of black women, especially the oppression at the hands of their black husbands and menfolk, who themselves are being brutalized and destroyed by a system of sharecropping and enforced ignorance nearly as vicious as slavery itself. There's tremendous cruelty in Walker's world, redeemed only by the few souls who are somehow able to hold onto both their anger and an ability to see clearly and express tenderness.

Stanley E. Williams' adaptation and direction are valiant efforts, but the attempt to be faithful to the novel has created staging problems that weigh down the production. There are simply too many scenes, some quite repetitive, and the actors are constantly up and scurrying around trying to get into position for the next scene. The cast seems

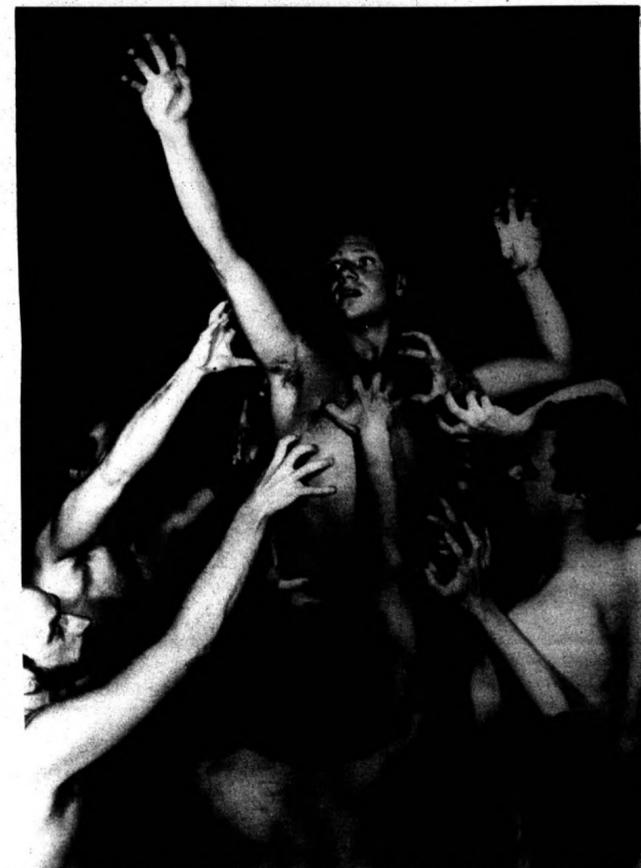
. . . the attempt to be faithful to the novel has created staging problems that weigh down the production.

to take all the running around in stride, however, and is obviously very effective. They prove more effective portraying turmoil than subtler states. This is especially true of Norman Dwight Huntsman as Brownfield and Susan Anderson as Josie in Act I. They are just too languid and polite at first; their scenes ramble until they are suddenly immersed in violence. Eloise Chitmon has a beautifully expressive face, which may be used a bit overmuch as Brownsfield's long suffering wife. Gordon Pinkney (as Grange) has an equally expressive voice, an enfolding, tender bass that is a wonderful instrument for telling stories, which William's script lets him do. Grange's tale about how he joined the church is one of the show's high points.

Though *The Third Life of Grange Copeland* needs to be leaner and re-staged, it has a tragic power that is undeniable and moving.



The Spirits of MTV plague the hero of *Air Guitar*



Bad dream: Will Harde claws for release from his nightmare in Theatre Rhino's *Night Sweat*.

Controversial Play Confronts AIDS

Theatre Rhinoceros presents the final production of its 1984-85 season, Robert Chesley's *Night Sweat*, directed by Chuck Solomon. *Night Sweat* is a life-affirming confrontation with The Terror — the fear of dying, the hope of living and the need for loving — that is engendered by the diagnosis: AIDS.

Night Sweat takes us into the nightmare of a young man who fears such a diagnosis. Unfolding in images and fantasies that are uniquely gay, the dream envisions a euthanasia club where Death-for-a-Price is sought as a release from fear and disease.

Night Sweat opens at Theatre Rhinoceros Saturday, 7/27 and continues Wednesday through Saturday nights at 8:30 pm to 9/8. Sunday matinees will be given 8/18, 9/1 and 9/8. Preview performances are 7/21, 24, 25, and 26. Call 861-5079.

Terry Baum Interview

by David Lamble

Terry, your play, *Immediate Family*, deals with what many of us experience, especially during these AIDS years — a lack of power over crucial spheres of our lives, in particular, the power to act as family to our loved ones.

As gay people, a certain amount of power is taken away from us. We have to deal with this lack of power for the rest of our lives, that we're not considered legitimate people. *Immediate Family* deals with two women who have spent a life time together, who've really had a marriage, a pretty good marriage and now one of them is dying and the other one doesn't have any legal rela-

tionship with her and no legal rights in the hospital. There are many cases of gay couples who are struggling with these problems right now.

Your character, Virginia, seems like one of those people who is much more militant in her fantasies than in the clinches where it really counts.

I play her as kind of a traditional bully-dyke. She's a person who expresses her lesbianism in her personal style. She kind of shot her wad on being gay, just being gay, and doesn't have much courage left for any other statements. Part of the development of the play is her realization that she has to make some more statements and take charge of her life.

One senses that her relationship with her now comatose lover, Rose, has been a very private one.

Right. They are two people who found each other and loved each other and although it was not a perfect relationship, and I try to make that really clear, they stuck it out and they're glad they stuck it out. It was a true marriage, but it didn't have any political resonance for Virginia until Rose ended up in a hospital in a coma.

Is there any of Terry Baum in *Immediate Family*?

I've never had a lover in a coma. I've been lucky; my only experience with somebody I really loved dying was my dog. For those of us who are close to dogs that can be very powerful, although I don't think it's the same as a human being, I haven't been through that yet. But, because it was a dog, it was a very pure experience, because the other person was completely pure. I was able to observe my own emotions and not all of them were terribly admirable, but somehow I told myself that I was going through a universal experience. Anybody going through this experience anger: wanting the person to die so it will be over with. So, in that way the play is auto-biographical.

Immediate Family plays Fridays through Sundays until 8/18 at the Zephyr Theatre. Call 641-7729.

Dreading the Thing They Love

I Wish I Had Never Met You And I Was Meeting You Now by Patrick Mulcahey, directed by Richard Peterson; at the Valencia Rose to 7/27. Call 863-3863.

by David Lamble

It was the fall of 1983 — not a very good year as Patrick Mulcahey indicates in the prologue to his play: "... The U.S. invades Grenada. ... Over two hundred Marines are killed by a truck bomb in Beirut. A Korean Air Lines flight is shot down by a Soviet fighter. ... The incubation period for AIDS is thought to be two years." *Continued on page 18*



Terry Baum wears many hats in her production of *Immediate Family*.

Ballet

Bill Huck

The Case of Michael Smuin

The career of Michael Smuin presents San Francisco ballet audiences with a most interesting case study. Smuin is one of the most gifted choreographers to come out of America, perhaps the most gifted. Behind Smuin's work, you see not only an easy hand with dancers and a gift for beautiful movement, but an abundant, freewheeling imagination as well. No American choreographer that I know has ever shown off his dancers so effortlessly.

What happened to San Francisco Ballet's wunderkind? I am not referring here to the political battle Smuin lost last year over his position as Lew Christensen's heir. That now is history. I am asking what happened to Smuin artistically.

During his years as San Francisco's chief choreographer, Smuin's quick almost restless mind was constantly on the lookout for new images, for new, tantalizing, molds into which to pour his dance. As time went on, it became apparent that what caused Smuin difficulty was never the dance itself, but the casing which housed the dance.

The first, startling revelation of Smuin's powers came in 1975 with *Shinju*. When that ballet was new, the San Francisco Examiner's Arthur Bloomfield called it "a stunner, a jewel, a brilliantly creative and occasionally mind-boggling, nerve-rattling ballet, a piece which the whole dance world has got to see." It remains all of those things, and though it contains the seeds of Smuin's destruction, we should not now deny the abundant imaginative power it unleashed on American ballet. *Shinju*, the story of a Japanese Romeo and Juliet and their ritual

Smuin was at his best in his next major effort for the San Francisco Ballet: Prokofiev's *Romeo and Juliet*, perhaps because he was here working within the restricted confines of Shakespeare's play and Prokofiev's music. The hints of vulgarity that creep into this ballet, for example in the ecstasy of the Balcony scene, pale before the vigor of Smuin's imaginative unraveling of the plot and in the way he captured the intensity of Romeo and Juliet's awakening love.

But in Mozart's *C Minor Mass* and *A Song for Dead Warriors*, Smuin's next large scale works, the choreographer discovered the spurious advantages of a

The glory of Smuin is that he knows no modesty, which is not to say that he is unaware of his own strengths and weaknesses. Smuin is an overreacher who seems superbly to understand the nature of his own talent.



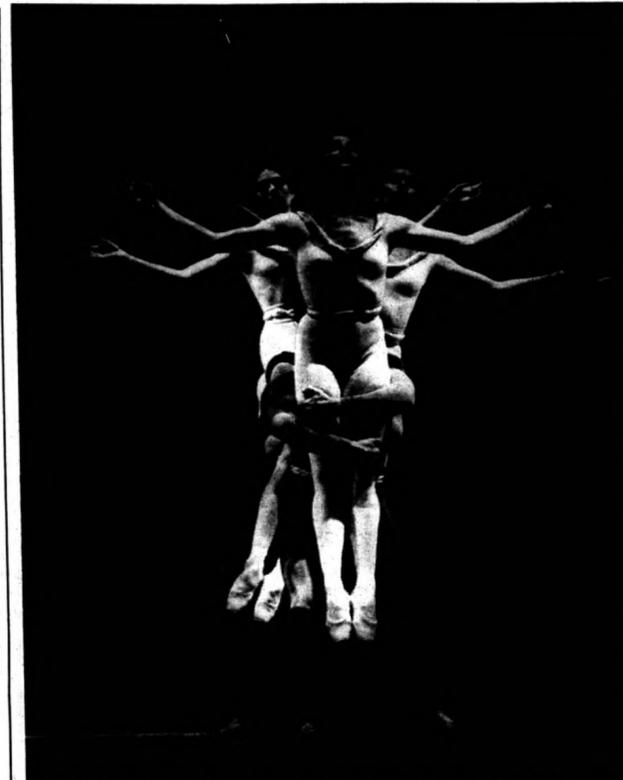
Michael Smuin rehearsing his *Mozart Piano Concerto No. 21*.

suicide, relied for its impact first of all on its exotic setting, which included Paul Chihara's original score and Willa Kim's gorgeous costumes. Both musician and designer stayed with Smuin from here on, but neither ever reached those heights again. Chihara, especially, proved to have a limited talent that festered over the years at the SFB rather than growing. One of Smuin's nobler failings was a misguided loyalty. On her side, Kim has talent enough for designing costumes, but she has gaudy taste that needs the strictest supervision. That problem unfortunately paralleled Smuin's own predicament.

The ritual suicide in *Shinju*, for example, was in questionable taste. Here is the way Cobbett Steinberg describes that scene in the S.F. Ballet's official history: "The ritualistic denouement, in which the ill-fated lovers, disrobed to the waist, plunge daggers into each other and writhe in pain, releasing streamers of red ribbon from their bellies, was deemed among the most stunning — and shocking — duets in SFB's history."

powerful non-musical ally. In the Mozart piece, Smuin overlaid the dance with elements of the guilt and forgiveness cycle of the Catholic religion. In *Dead Warriors*, he relied on his audience's liberal sympathies for the plight of the American Indian to assure him success. Love the Indian; love my ballet. Love religion; love my ballet. Eventually, love the Beatles, love my ballet. Smuin was using our attachment for something else to heighten our enthusiasm for his choreography. This *modus operandi* is the more surprising because Smuin's talent did not seem to need the boost.

What it needed was grounding, not bolstering. The natural grounding element in ballet is the music, but Smuin found himself in a predicament that can be generalized to all post-Balanchine choreographers. Balanchine was trained not only as a dancer but as a composer as well. That education allowed him to make the music he was choreographing into the subject he was illuminating. It further allowed Balanchine to take music that was not com-



Mass in C Minor featured Laurie Cowden, Evelyn Cisneros, Grace Maduell.

posed for dance and turn it into a ballet, because Balanchine could use the formal elements of the music almost as his libretto. No post-Balanchine choreographer working in America today has this kind of a command of music.

Smuin must have sensed early on that he did not have the musical know-how to play at being Balanchine. The abstract ballets that Smuin has made co-exist with their music — often rather beautifully — but they do not find their pattern in the music's pattern. This must have been a sore point for Smuin's mentor, for in his way Christensen did for Getry and Rossini what Balanchine did for Bach and Stravinsky. What Christensen had was the modesty to know the limits of his talent. When he imitated Balanchine, Christensen always picked composers he could thoroughly comprehend.

The glory of Smuin is that he knows no modesty, which is not to say that he is unaware of his own strengths and weaknesses. Smuin is an overreacher who seems superbly to understand the nature of his own talent. Since the music could not serve to ground him, gradually Smuin moved farther and farther away from dealing with it directly. In its place, he put Broadway. Smuin's *Stravinsky Piano Pieces* was pure vaudeville. *Mozart Piano Concerto* belonged to the world of 1930s Hollywood. By now we had reached the point where Mozart's music was diametrically opposed in both form and feeling to the ballet constructed upon it.

Smuin's choice now is where to go. He has kept the gifts he always had — the eye for beautiful movement and the exciting theatricality. Many great artists have the problem that they do not quite fit into the world they inherited. They have to create a niche for themselves such as has not been known before. Smuin has some tough thinking ahead of him, but if he can open a new world for himself, dance will be the richer.



Mozart Piano Concerto No. 21 featured Gregory Russell (left), David Peregrine and Andre Reyes.

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Theatre from page 16

I Wish I Had Never Met You And I Was Meeting You Now is a kind of a dramatic Rosetta stone for the first year of intense AIDS anxiety. Sphinx-like, Mulcahey's lustful duo, Bobby (Mikael Duden) and Shaw (Michael DeMartini) encode their emotions in protective hieroglyphics, each fearing that the other might learn to translate their own book of the dead. Dreading the thing they fear they may love, Bobby and Shaw each conspire to make a long rainy evening a last-night stand.

Mulcahey has an acute grasp of the bad trips that erotically involved gay men can take each other on while their relationship goes nowhere at all. Be forewarned: there are some sharp bends and some white water rapids along this theatrical river and some in the audience are bound to lose their way.

This play reveals one of the most confounding aspects of the AIDS era: that

Mulcahey has an acute grasp of the bad trips that erotically involved gay men can take each other on while their relationship goes nowhere at all.

the games we play around the epidemic are simply added on to the ones we were already playing. Also, Mulcahey manages to have some fun at the expense of two established types: the conservatively apolitical cynic and the emotionally constipated, but politically correct knave.

The play has found a very apt home, a small upstairs room at Valencia Rose, where the audience is in effect locked in with Bobby and Shaw as they duel their way to the likely end of their relationship. Tech man Paul Katzer has created a rain effect outside the window of the set that is so real that some patrons have

been observed fretting about whether the top's down on the caddy.

Those two opposing camps in gay theatre, the skin for art's sake contingent versus those for skin for its own sake, will both be appeased by the dramatically justified views we get of Duden and DeMartini. Bobby and Shaw are clearly hot for each other: the flesh is willing even if nothing else is. The direction of Richard Peterson keeps the evening's quirky business going at just the right pace.

I Wish I Had Never Met You And I Was Meeting You Now (Author, author — an acronym, please!) should not be missed!

From page 14

It also marks the first production in Steve Dobbin's new complex of three theatres in the old Masonic Temple Building at 25 Van Ness Avenue (a half a block from Market Street).

In 1973 a revised version of this play, under the title *Out Cry*, starring Michael York, closed after twelve performances at Broadway's Lyceum Theatre. Director Keating hopes that a combination of kudos from San Francisco audiences and critics will give this production the strength to break that jinx, shared by other late Williams' plays in New York. Keating declares that to her, early or late, Tennessee Williams is the greatest American playwright. "He is the playwright of our time. ... I've directed over fifty shows and I've never found plays that said as much, that actors could become as involved with and that I personally respond to as the Williams' plays of any period."

Playwriting for Women

Terry Baum conducts an ongoing class for women playwriting students. The group meets at her home to read aloud and discuss each others' work.

For more information call Terry Baum at 641-7729.

Books

Robert Burke

Aka Anne Rice

Exit to Eden
by Anne Rampling
Arbor House, \$17.95

Beauty's Release
by A.N. Raquelaura
Dutton, \$8.95

Anne Rice's forte has always been to take tired overwrought genres and transform them into plausible formats for the very real, very human questions of mortality and sexuality.

The results (*Interview with the Vampire*, *Feast of All Saints*, and more recently, *Cry to Heaven*) have been enough to rank her among the very few truly original, provocative, and (yes, let's get the word into print) erotic novelists at work today. Ms. Rice doesn't so much smash the barriers of stereotypes and bigotry as she diminishes them into the pale. Her characters are not so much homo- or hetero-sexual as they are mysteriously, simple, and wholesomely sexual beings who move, indeed almost glide, along the spectrum of erotic experience.

The absence of a clearly defined sexuality can be a problematic premise to work with; some writers (Alice Walker is one) end by bending their integrity and its implications. Others, like Rice, merely assume a temporary pseudonym as she has with these novels, and set to work. The results, both for her as a writer and for her readers as well, is a welcome addition to an already accomplished repertoire.

Of the two books reviewed here, *Beauty's Release* is the more explicit and, in its way, the simpler work. The final chapter in a trilogy that began with *The Claiming of Sleeping Beauty*, it catalogues the erotic adventures of Sleeping Beauty. It does not, however, read (as true pornography does) like a catalogue. Beauty and her very attractive coterie of friends and lovers of both sexes explore the physical geography of sexuality and especially S/M with a sometimes tentative, sometimes provocative, but always accepting inquisition. This reviewer (if he can make the metaphor work) found the experience of reading *Beauty's Release* to be rather like a languid afternoon spent in bed with a careful, beautifully casual lover. New places are found, old spots are revisited, and the only consequence is that the world keeps turning and, too soon, the respite will have to end.

Exit to Eden is more complex. Structured along more formal lines, it might be said to be a statement of purpose with which the reader might complement the "user's manual" of *Beauty's*

Read separately or together, these novels constitute the rejuvenation of a genre, the erotic novel and romance, that has been sorely neglected.

Release. Set within the elegant parameters of *The Club*, a posh Caribbean resort that caters to the sensual and sexual gratification of its members, *Exit to Eden* is the story of Lise and Elliott. Lise, the cool, pragmatic mastermind behind *The Club*, falls in love, a lush and utterly extravagant love, with Elliott, who has just begun his tenure as one of *The Club's* slaves.

Read straight, *Exit to Eden*, may appear to be a simple romance with a few fashionable kinks thrown in for flavor. However, it surely progresses into a serious and sincerely felt discussion of sexual ethics. As Lise says "... I live by what I believe, absolutely what I believe. I have a philosophy of sex ... He (her father) has these aunts and sisters who are nuns. One is a Trappistine and the other is a Carmelite. These are cloistered nuns. I would like to tell him that I too am a sort of nun, because I am saturated in what I believe..." and later "... I will tell you what it is that has made me feel like a freak most of my life, and it wasn't having an orgasm at eight years old or listening furtively and shamefully to other little kids describing spankings or slipping off to San Francisco to be whipped in a candlelit room. It's that nobody has ever been able to convince me that anything sexual between consenting individuals is wrong... Nothing disgusts me. It all seems innocent, to do with profound sensations, and when people tell me they are offended by things, I just don't know what they mean."

Read separately or together, these novels constitute the rejuvenation of a genre, the erotic novel and romance, that has been sorely neglected. But readers should be forewarned: this isn't porn, but very high-grade erotica and, as such, may have little appeal for the Crisco & Coors set. Rice's readers will (after they recover from their initial surprise) begin to appreciate something completely different in their enjoyment of Rice's erotic pyrotechnics.

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Anne Rice



Film

Ken Coupland

The Midsummer Movies



Road Apple

Mad Max beyond Thunderdome

At the Galaxy

Maybe it's too much to expect Aussie director George Miller's follow-up to the sensational *Road Warrior* to live up to, let alone surpass, the perversely grand original, but this?

The world situation has got much worse since we last left Max — and so have the extras. The fuel crunch is still a problem, only more so; this time around the cast is reduced to producing methane gas from pig shit derived from a vast underground sty. Not very appetizing? The sty supplies energy for an amorphous community called Barter-

town, ruled by our very own Tina Turner (who doesn't even get a costume change). Thunderdome is a rather tawdry arena where Bartertown's denizens battle to the death.

None of this is very interesting or even imaginative, and the film's no more than a pale imitation of its predecessor. *Warrior's* grand vision — coupled with its fidelity to time and place — goes out the window, and there's no progression, in concept or execution, over the previous film.

The filmmakers have, simply, taken the money and run, larding the scenario with crowd-pleasing rehash after rehash (like the rail-and-car chase towards the end that copies *Warrior's* truck-and-car chase). When Miller goes for a Message, he crafts an interminable sequence about an isolated tribe of added adolescents. Who cares? □



Aliens Invade Dreams

Explorers ★ ★

At the Regency 3

A star-struck kid with a poetic streak (Ethan Hawke) sees a mysterious circuit diagram in his sleep, which he describes to a friend at school (River Phoenix — these are real names?) who's something of a computer whiz. The pair wire the diagram up to an Apple computer and Wham! they've electrically generated a "point of force" which, it becomes obvious, is capable of transporting anything within its field at incredible speeds into deep space. Aliens, it becomes clear, have been invading the children's dreams.

Director Joe Dante carved a niche for himself in the kiddie sci-fi category with last summer's kinkily nasty *Gremlins*, and an earlier installment in *The*

Twilight Zone movie where he showed a fondness for savage, threatening cartoon characters. *Explorers* is much sweeter in tone (and also just a little flabby), but the aliens, once they're encountered are suitably (sorry) Dante-esque; — one, in particular, seems to think he's Rich Little. The children's stay with their strange hosts is too protracted, and the film's ending sags badly, but crackerjack special effects (by the ubiquitous Industrial Light & Magic group) and some engaging cameos (particular the wiz kid's endearingly dotty parents) manage to distract us from Dante's not particularly original premise. □

Mates

Dangerous Moves ★ ★ ★

At the Clay

A film about chess may not sound terribly promising, but in the hands of Swiss director Richard Dembo, the subject is thoroughly absorbing — due in no small part to Michel Piccoli's fascinating portrayal of an aging Russian grandmaster who faces a much younger opponent, a Russian defector, played by sexy Alexander Arbatt (a defector in real life).

Dembo wrings every drop of dramatic potential from this semi-fictional account of the psychological warfare that surrounds a world championship chess match, as Piccoli struggles with failing health and Arbatt wrestles with the memory of his wife (Liv Ullmann), trapped behind the Iron Curtain. Against these human considerations, Dembo counterpoises the dry, mechanical procedures of the tourna-



ment itself, where the subtlest movement or inflection can be construed as an attempt by a player to sabotage his opponent's game. Piccoli's orchestration of the nervous tics and reactions that trigger the outcome of the match is masterful, and Arbatt's respect — and even love — for the older man who was his childhood hero is sensitively handled.

The film won last year's Oscar for best foreign film, and while it may seem a curious choice for that honor, the significance of its theme and the maturity of its handling offer a stimulating departure from domestic fare. □

Shot to Death

Silverado ★ ★ ★ 1/2

At the North Point

This is more like it. Lawrence (*The Big Chill*) Kasdan's entry in the Western category is a virtual bible of classic horse opera situations, shot to death (the lush cinematography does wonders for the film's New Mexico locales), superbly plotted, and bursting with a cast of complex characters (including the incomparable Linda Hunt).

Four gunfighters with checkered pasts are thrown together by a series of misadventures, and ultimately go up against the town's crooked sheriff and his gang of deputies. The situations may be familiar, but Kasdan fashions some extremely clever stage business and character motivations that are psychologically right. Kevin Kline turns in a refreshingly understated performance as one of the good guys, and SF's Danny Glover delivers an agonizing portrayal as a colored man tormented by discrimination.

A recurring theme — or is it a running gag? — is the gunfighters' skill; they only miss if they have to. Kasdan has some fun with his characters' obsession with the condition and size of their firearms. From the first shot that's fired (which takes a neat hole out of the crotch of Kline's long johns), the gunfighters' aim has what Kasdan would surely like us to see as supernatural accuracy. □



Heart of Dampness

Emerald Forest ★ ★

At the Regency 3

Deliverance goes to Rio in this father-and-son adventure saga based on a true story. Director John Boorman had a hell of a time making this strangely ambiguous feature in the Brazilian rain forest (he's written a book on the subject) and it shows in the wildly uneven transitions from rip-roaring action picture to anthropological romance yarn. If that sounds like a clash of styles, wait til you see the picture.

But it is worth seeing, because Boorman (he directed *Deliverance*) hasn't lost his talent for hair-raising violence and suspense. From the first crucial scene, when a mysterious jungle dweller spirits away the young son of an American engineer at work on the site of a massive dam, to a terrifying chase scene ten years later where the engineer, tracking his missing son, ends up being rescued by him (rather improbably) as he flees a murderous band of Indians, Boorman's grip on his subject is sure.

But the film falters badly in its treatment of the "invisible people" who

have brought up his son. There's a hint something's wrong right at the first; the opening lists a credit for "Indian choreography," and sure enough, the

Continued on page 20

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Film from page 19

native dances Boorman introduces are ridiculous. He simply can't handle the theme of primitive innocence and mystery he must summon to rationalize the young man's love for his adopted tribe, and sentimentalizing their primitive beliefs and practices doesn't

help. Powers Boothe (he was Jim Jones on TV) plays the engineer, in a wierdly unsympathetic portrayal; Charles Boorman, the director's son, is physically convincing (even when he's given the most unconvincing business), and Meg Foster, as the boy's mother, is virtually ignored, in the crush of themes and cross purposes that flaw the film. □

David Lamble



STEVE BURNS

Taxi Driver Noir

Signal 7 ★ ★ ★
At the Bridge

This new film by San Franciscan Rob Nilsson begins like Woody Allen's *Broadway Danny Rose*, with a group of middle-aged men seated around a table trying to top each other's tall tales. As full of epiphanies as one liners, the film literally becomes a cab driver's *Long Day's Journey Into Night* with a lot of shattered pipe dreams littering its mean streets.

Filmmaker Nilsson gets plenty of mileage out of his film's core conceit — having unknown actors play cab drivers struggling to be unknown actors. The action unfolds in one archetypal night as two hackies, Speed (Bill Ackridge) and Marty (Dan Leegant) discover all the exquisitely subtle and painful ways that their lives have alluded them.

Nilsson gambled twice in the filming of *Signal 7*. First he bet that a real "movie" could be shot in less than a week on video tape using state-of-the-art technology. Second he decided to let both actors and technicians fly by the seat of their pants, improvising dia-

logue and action with only the candlepower provided by street lights and head lamps. The risks pay off in a film teeming with chancy, quirky moments.

Signal 7's emotional high point comes when Speed and Marty audition for parts in *Waiting for Lefty*, Clifford Odets' drama about organizing a union for cab drivers, set back in the '30s. Ackridge and Leegant make good acting jobs out of the bad acting their cabbie characters produce trying to play cabbies. Stealing the scene, though, is Bob Elross brilliantly spinning a droll method-acting-inspired fable about "man as egg." Nicely nestled in the film's subtext is the fact that Speed and Marty's fellow drivers have just rejected a union at their garage.

Rob Nilsson could never have pulled *Signal 7* off in broad daylight. He and his video vampires have discovered the perfect mix of the film and video mediums in the chilling moments just before dawn. (-30-) ■

McNaught from 11

inter-faith and inter-racial marriages "because of the children?"

I am deeply hurt when the Governor publicly declares that my home is not as safe, that my love is not as nurturing, ultimately that my life is not as worthy as his or as that of any other person who happens to have been born heterosexual. I am hurt because I am once again reminded that no matter how unjust, ignorant heterosexual majority won't let me be part of the group. I am also very angry because, as is so often true with anti-gay pronouncements from members of the Church's hierarchy, the Governor's decision denied his own experiences and served to further hurtcountless number of innocent people.

Forgiving means that I either attempt to understand that Reagan, John Paul, Falwell, Dukakis and the others are sad results of their backgrounds and the choices they have made in their lives, or I walk away from them. If I stay angry at them, they will follow me into my living room and prevent me from enjoying the dozing pets, sunshine and hot tea. For my own sake, I need to let go of them; to build my own space which they can't affect. But I won't forget!

I need to work at forgiving them but I will also work for their defeat in the next election or, at the very least, not contribute to or vote for them. I will

work to forgive them but I will also not drink their Coors beer, buy their comedy albums, give to their relief funds, line their parade routes or mourn their deaths.

Being serene means being "free from storms and unpleasant change"; it means utter calm and "unruffled repose". You can be serene and still hurt but you can't be serene and be angry.

I'm not serene yet, but I'm working on it. ■

Cromey from 11

soon you'll see how futile that is. It is better to be here and now with your thoughts and feelings rather than living in your glorious past.

The sixth thing to do is to ask your straying lover for whatever you want him to do. Do you want him to stop seeing the third party? Ask for that. Do you want him back? Ask for that.

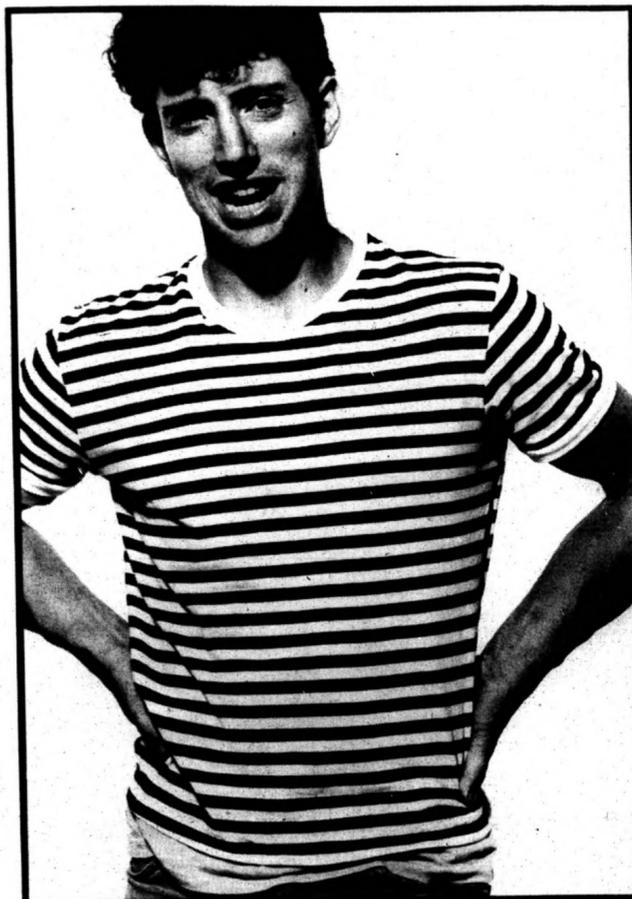
Jealousy is real. You have a right to be jealous. It is not sick or unreal to be jealous. It is natural and normal. You will enjoy your life a lot more if you accept your jealousy, work it through in the ways I've suggested and then with time 'jealous feelings will diminish and disappear.

Robert Warren Cromey is Rector of Trinity Episcopal Church, San Francisco. ■

Rock

Adam Block

Previews through July



Jonathan Richman: Richman is as funny, touching, and inspired as any artist in the history of rock but he hasn't had much luck at putting that across on record since the early days of *The Modern Lovers*. He is at his best solo, but recent sets — with only a drummer — have been awesome. His new lp, *Rockin' & Romance* (Twin/Tone) is just out, so I haven't heard it, but my only reservation about begging that you attend is that it is head-to-head with R.E.M. — which doesn't mean it won't be better. Why couldn't they have booked him as an opening act? (Berkeley Square, 7/20, 9 pm, \$7).

Chris Isaak: A local hero comes home. The songs are spooky and tender. His Roy Orbison-with-a-dose-of-dread-voicel-ent, and if he is still a skoche short on live charisma, what better place to hone it than at my favorite hole in the wall, where you can get close enough to smell the performers' sweat? (Nightbreak, 7/18, 19 and 20, 8 & 11 pm, \$5).

Specimen, Nuns: This edition of Specimen (UK's Rocky Horror-glitter revivalists) features only the original lead singer. Consequently they stink. The Nuns, SF's first punk-rock band have reputedly reunited all the original members. And? They *always* stank. If this is a "battle of the bands," as touted, it'll be a close heat for which is worse. Bring back the Avengers. (The Farm, 7/19, 8 pm, \$6).

R.E.M., True West: It's too bad that poor health forced Brit eccentric Robyn Hitchcock off this bill, but it gives another So. Cal. psychedelic combo the shot. It's also too bad, that this open-air venue promises to diffuse the thunderstruck glory of the best

young band in the country, but maybe they'll successfully buck the odds. Skeptics and true believers are advised to tear down to Santa Cruz three days later, and mug some hapless ticketholder for a seat at the 1400 capacity Civic Center. This maniac is hell-bent on making both shows. (Greek Theatre, 7/20, 8 pm, \$13.50 adv, \$15 day).

Voice Farm, Oblong Rhonda, A Private View, My Sin: This line-up of local synth-sages is billed as, "techno-cabaret." It's a chance to catch up on a herd of hopefuls, though the ruthless amongst you might wish for a *Gong Show* format. If it drags, go harass the owners to reinstate Anchor Steam beer. (Stone, 7/20, 9 pm, \$6.50 adv).

Soft White Underbelly: The Blue Oyster Cult used to do these club dates under this long-abandoned name *between* stadium gigs. Do they still even do stadium gigs? Don't fear the Reaper indeed. (Wolfgangs, 7/21 & 22, 8 pm, \$15).

Big City, Zulu Spear: Another World Beat hoe-down! This one features the spear-headers, Big City, seven strong, whose demo of the Hi-Life inspired, "Too Much Fun," and, the Fela-funk celebration, "African Disco Dub," are getting airplay on the local college stations and winning converts to their dance-inspiring vision of urgan-global-tribalism.

The ten-piece openers include four members of the South African U-Zulu Dance Theatre. Half their set is traditional South African songs; the emphasis less on complex rhythms than near doo-wop vocal harmonizing. This is a great opportunity to check in on the most celebrated local musical explosion since the Summer of Love. It'll be fascinating to see how this plays next to the, between-sets, dance-rock playlist, and the price is right. (I-Beam, 7/22, 11 pm, \$5).

Terminal Man: A rare show by this "out" act from the Subterranean Records stable, temporarily reclaiming this club from the suburbs. (The Oasis, 7/23, Midnight, \$2).

Eric Clapton, Graham Parker: Clapton can still burn the blues, though on his last, (Phil Collins produced) album he didn't bother to, which may make this orderly, suburban, venue precisely the right spot for his current show. Parker was pre-punk England's hottest angry young man, before Elvis Costello stole the mantle. His new lp, *Steady Nerves*, reclaims confidence and power. Both of these men have been to the chicken shack which surpasseth all knowing, so — just maybe, they'll bring some of that mojo lightning out of the land of Kentucky Fried. (Concord Pavilion, 7/23 & 24, 8 pm, \$16.50 res, \$15.50 lawn).

Green on Red: Early entries in the country/psychedelic/roots move that has come hobbling along, their second lp, *Gas Food Lodging* (Enigma) is out, and they're top ten on College Radio Charts, and #1 on Rockpool's Alternative Music chart. What more encouragement do you need? Don't answer that. (The Oasis, 7/24, 10:30 pm, \$5).

Ernestine Anderson: This soulful, funky jazz singer was "rediscovered" by Concord Jazz Records back in 1976, and fans have been grateful every since. Forget Carmen Mac Rae's smarmy posturing — Anderson can touch bedrock and invent elegance. (Kimballs, 7/25-27, 8 & 10 pm, \$7).

Holly Near: The Joan Baez of the women's music scene is slated for a solo show, with a piano accompanist. She has an almost reverential following who need not be worried in the least that those of us who find her insufferably earnest will give this show a wide berth. (Great American Music Hall, 7/26, 7:30 & 10:30 pm, \$10).

Tom Petty, Lone Justice: Petty's recent *Southern Accents* lp offers a racist frat-boy vision (Confederate flags waving), with none of their anarchic musical zeal, (cf., "Double Shot of My Baby's Love,"). Of course he'll probably do just fine by nuggets like, "American Girl." The openers got bogging hype as, "a new wave band with a singer like Dolly Parton," and, "the hottest thing coming out of L.A." After their thoroughly disposable debut lp, I can only hope they are bogging live. You take your chances. (Greek Theatre, 7/28, 8 pm, \$16.50 res, \$15 gen.).

Beat Farmers, Code of the West: Phoenix's Beat Farmers are the first contemporary band signed by irascible Rhino Records. On their first national tour they're building a reputation for "roots" country/blues originals in falling-down-drunk performance. Wild card.

Michael Des Barres — a burnt-out poseur. The Band's appearance on Live Aid was very nearly the most embarrassing of the entire telenon, (an honor reserved for Bob Dylan). It hopefully served as fair warning to 1 & 1/2 billion people that this is an act *well* worth missing. (Cow Palace, 7/29, 8 pm, \$15).



Diamanda Galas: This avant/garde vocalist does things with the human voice that you'll swear god never intended. That's right: we're talking Beyond Nina Hagen! What some listeners angrily insist is shit, others declare genius. Taking a detour from the sometimes obsequiously open-minded art-circuit, Galas will perform two *long* numbers. One is the West Coast premiere of her catchy little ditty, "The Liturgy of Satan." The other not even I know. I'm also curious as to who they're going to find as an opening act. I nominate Amy Grant. (I-Beam, 7/29, 11 pm, \$7 adv, \$8 day).

My Sin: The opening act of the Stone's "techno-cabaret" rockets to bill-topping status. They must have played one hell of a



Suzanne Vega, Uncle Bonsai: Vega is being touted as, "the new Joni Mitchell," and luckily her debut lp doesn't make the claims an embarrassment. On the downside, she can veer as unctious and sophmoric as the worst of Paul Simon; on the upside she travels with a tough little combo who undercut the winsome and the cutes. This one could be memorable. Seattle's musical comedians open. (Wolfgangs, 7/25, 8 pm, \$8 adv, \$9 day).

Power Station, TBA: This canny collaboration between members of Duran, Duran, Chic, and vocalist Robert Palmer produced an lp that has already yielded two hit singles, "Some Like It Hot," and a cover of T. Rex's, "Bang A Gong." But BEWARE: for the tour, Palmer has been replaced by

set. (The Oasis, 7/30, Midnight, \$2). **Stupids, TBA:** Founded by Rick, of Rick & Ruby, and a warped collection of friends, these troubadors of the Trivial Pursuit Generation will be mounting their Christmas Show: Dumb Song Festival, performing mindless detritus of pop music, that appalled listeners will discover they know by heart. For champions of the inane and moronic, for numb nostalgics, and for anthropologists: that's entertainment. (The Oasis, 7/31, 10:30 pm, \$5).

Blasters, TBA: The Blasters always sounded like a terrific idea: masters of rock's rockabilly roots as a *living* tradition, (not cute novelty) with a tough contemporary vision, making passionate, pared-down, stops-out rock'n'roll. Unfortunately, even when their originals have sounded spookily authentic, they've always seemed to be self-consciously re-enacting another era. Except for their keyboard player — who delivers with grace and glory, giving the lie to his studied side-kicks in the process. Don't believe me? Go see and hear for yourself. (Kabuki, 7/31, 9 pm, \$11 adv, \$12 day). ■

Pop

Mike Mascioli

Concord Festival and More

The next two weeks give us the chance to mine a remarkably rich vein of music, what with nearly all of Concord Jazz Records' vocalists appearing in concert; the expansion of our musical horizons to include Tahoe; and the upcoming SF Symphony Pops "season," preparing, like a cocoon, to enjoy its short, colorful life.

But first: In his return to the Venetian Room, **Charles Pierce** was in good, but not top form, perhaps because the crowd wasn't as responsive as usual. I suspect many were long-time fans, and it may be time for Pierce to retire some of the old jokes, no matter how swell. On the other hand, along with Tallulah, Joan Collins and Mae West ("What'm I doing up here? I'm dead."), he now does Louella Parsons — how accurately I've no idea, but it proved the perfect vehicle from which to toss celebrity-studded barbs and would be a welcome addition to his permanent repertoire.

So, too, **Sophie Tucker**, though we were only treated to one of her saucier songs ("If I wanna have some fun if I get bothered and hot/I call one of those young tall-dark-handosomes I've got/So it costs me a twenty or a fifty, so what?/I'm living alone and I like it"). Katharine Hepburn had some good zingers, too, about Patti Page ("That doggie in the window was just her reflection") and the tragic victims of the rock world ("If Mama Cass had shared her sandwich with Karen Carpenter, those two kids would be alive today!"). And **Bette Davis'** entrance — storming onstage wielding a copy of *My Mother's Keeper* — is alone worth the price of admission.

□ With virtually their entire stable of

thanks both to her nine Concord Jazz LPs (her latest: ... *Sings The Music Of Irving Berlin*) and to the fact that today "jazz singer" has become an accolade in and of itself, a seal of approval bestowed upon nearly every great (and often not so great) singer.

Actually, her style's little changed from the late '50s, by which time she ranked among the most highly regarded of pop music thrushes, but her Concord LPs invariably set her against a large



Charles Pierce as Joan Collins

jazz combo backing, so now it's apparently all right for people to like her who'd otherwise dismiss her as old hat. Go figure. On *Ring Around Rosie* from the mid '50s, she was backed by the Hi-Lo's, and we're eager to see if they'll reunite for the festival.

□ Local girl makes good: **Dee Bell**, who got started in SF clubs like Mr. Hyde's and the Starlight Room, marks the release of her second Concord LP, *One By One*, at the Great American Music Hall, July 20, with guitarist and mentor **Eddie Duran** and a 10-piece band. *One* reunites her with Duran, who lent his support on *Let There Be Love*, her fine '83 debut LP. Gently brushing her material — a combination of standards and little-known contemporary songs — with a liquid, soft, sexy (if at times too languid) vocal completely devoid of gimmickry, Dee Bell is one of the more promising of the new wave of jazz vocalists.

□ **Ernestine Anderson's** a good singer who's paid her musical dues: she released her first LP, *Hot Cargo* (love that title!), nearly 30 years ago and became the darling of jazz circles in the U.S. and Europe. She retired from music early on but returned to recording in '77 with *Hello Like Before*, the first of her



Ernestine Anderson



Mel Torme

seven Concord LPs (two of them Grammy nominees). Her latest: *When The Sun Goes Down*, featuring a variety of pop, jazz, blues and r&b done in a brash, bluesy style (at 57, she sounds 20 years younger). Anderson performs at Kimball's, July 25-27, and her program will include, with luck, songs from *Sun* by Ellington, Basie and Peggy Lee ("I Love Being Here With You") and may even include Joe ("Birdland") Zawinul's "Mercy, Mercy, Mercy," the lyrics of which, the liner notes claim, were difficult to unearth. Actually, it was a hit for the *Buckinghams* in '67.

□ Yet another Concord artist, **Mel Torme**, returns to my second favorite venue (at least in terms of atmosphere), the Symphony Pops at the Civic Auditorium, where balloons sway gently above picnic suppers spread out on (purple?) checkered tablecloths. Torme, too, rode out the rock era and has since taken his place in the pantheon of jazz singers alongside the exalted likes of Ella Fitzgerald and Sarah Vaughan. (Two of his three Concord LPs alone have won Grammys).

I'm sure I'm not the only one who, in my salad days, never imagined I'd come

instrumental programs, we're looking forward to the annual *Classics' Greatest Hits* (July 31), which, this year, features acclaimed young duo pianists **Katia & Marielle Lebeque** in Poulenc's *Concerto for Two Pianos* and promises, as a closer, "an 1812 Overture you'll never forget."

□ It takes something special to rouse us from our comfortable urban niche and propel us into the wilds of Tahoe (thank God for the casinos!), and an appearance by **Nell Carter** certainly qualifies. Carter, of course, first scored on Broadway in *Ain't Misbehavin'*, for which she won a Tony, and then became a household name as the sassy star of NBC's *Gimme a Break*, which she singlehandedly raises above today's mundane sitcom fare. The cast LP of *Misbehavin'*, though, offers our only access to her considerable vocal talents, for she's yet to record a solo LP or tour in concert. For now, the casino show-room circuit's the only place to catch her, and it's worth doing, particularly when the bill's headlined not by Barbara Eden or Sheiky Greene, but by the venerable **George Burns**. Caesar's Tahoe, through July 21.



Dee Bell

□ The Venetian may well be the most prestigious local venue (apart from jazz festivals) to ever host husband-wife duo **Jackie Cain & Roy Kral** (July 30-Aug. 4), whom widespread success has nonetheless managed to elude — even after nearly 40 years of performing (and marriage!) and despite the fact that they've recorded steadily for the likes of Columbia, Capitol, Verve and ABC. Cain's vocal, characterized by the flattened tones of a certain school of jazz singing, doesn't serve her well on solo ballads, but as Leonard Feather's *Encyclopedia Of Jazz*, a Bible of sorts, notes, Jackie & Roy are best at "light...bop-influenced unison vocals," which, luckily, comprise the bulk of their performance. Kral's warmer tones balancing things out nicely. And their taste in material is first-rate.



Jackie and Roy

□ Returned home, recently, invigorated by a third viewing of Tom Wilson Weinberg's superb "Ten Percent Revue", which has gotten an added shot in the arm with the addition of Romanovsky & Phillips' **Paul Phillips** to the cast. As usual, he's delightful, blending easily into the ensemble but constantly wresting laughs from places where there were none before, and even from the performances of his colleagues, who play off of his substantial repertoire of comic gestures and expressions — a reason, as if one were needed, to see the show anew (which you can, at the Valencia Rose until the end of July).

□ Also highlighting the pops season are other stalwarts like **Joel Grey** (July 19) and — who else? — **Sarah Vaughan** performing — what else? — Gershwin. We're getting a mite tired of her Gershwin program and, indeed, of Gershwin's prominence in pops programs in general. But they are classic songs and, just as Gershwin wrote successfully for both pop and classical milieux, Vaughan's lush, soaring vocal, one of the most lauded in all of popular music, was said to have brought a classical quality to jazz singing. Among the



Sarah Vaughan

Musicals

Gary Menger

A Palpable Hit

A marriage made in heaven was consummated last Friday night at the Victoria Theatre (16th & Mission St.) when the formidable talents of The San Francisco Tap Troupe and the Vocal Minority launched their new show *Sneak Preview*.

Ever been at the Castro Theatre when a high-energy audience whistled, stomped and applauded for some horrible, black-and-white movie musical of the thirties, treating it like a live show? If so, you're familiar with lines like: "He didn't leave me any money, Max; only bills. I'm broke; I have to sell the nightclub." Or: "It's too late, the bank's foreclosed and they're impounding the costumes." Or: "hey, the kid's great; with her in the show we just might make it." Here's another: "I've never felt like this before... but it can't be right; after all, we're both men!" Maybe you never heard that last one in a 30's musical, but it fits right into the sticky serving of calculated corn that holds *Sneak Preview* together. The show has no plot to speak of (but then, neither did the old movies it sends up) — it just takes funny potshots at all of them, throwing out a line or phrase and leaving the rest to your memory.

The difference between this show (which begins and ends as a cleverly crafted black-and-white film) and the old movies it satirizes is that you get it live, on stage, 3-dimensional, in living color. And there's another difference: the ensemble singing and dancing in *Sneak Preview* is superb. As much love and joy were poured into this show as talent — and it all infected an audience which shivered with delight on opening night and then stayed late to bask in the afterglow and sing the show's praises. (I don't think anyone will settle for attending *Sneak Preview* just once; it should become a happy habit for movie musical cultists... or even just everybody who enjoys a cheerful and melodic diversion.)

The show wasn't designed to feature any standout "stars;" it's a balanced, group presentation in which just about everyone involved gets a solo or duet... still, some of them do stand out: **Joseph Denney** is very fine as both singer and dancer in "Shakin' The Blues Away," **Molly Breen** brings the house down with "How Long Has This Been Going On," **Jack Mahan** offers a wonderfully funny treatment of "Treat Me Rough" and, stepping outside their usual places, Tap Trouper **Terry Mahaffey** is terrific in the character of dance captain, and **Deb Clifford** amply demonstrates that she knows how to move as well as sing. High point of the evening is an elegant (and hilarious) dance duo to Berlin's "Get Thee Behind Me Satan" by the **Alter Egos** (**Wayne Fleisher** and **Greg Lynch**).



Some of the cast of Sneak Preview: Deb Clifford (left), Rusty Frank, and Joanna Steinman.

I don't think anyone will settle for attending Sneak Preview just once; it should become a happy habit for movie musical cultists... or even just everybody who enjoys a cheerful and melodic diversion.

More careful inspection of the program (which is in itself a delight) reveals that **Deb Clifford** and **Wayne Fleisher** (she of Vocal Minority; he, artistic director of the Tap Troupe and executive director of the Band Foundation) not only produced and directed this show, and, of course, effectively performed in it, but between them they also had a lot to do with writing it, choreographing, costuming, publicizing, filming, set-designing and writing the program. Busy people, and good at everything they do.

A final accolade to **Bill Ganz** for musical accompaniment and arranging... and there's nothing left to say but that *Sneak Preview* is a happy, rollicking surprise from beginning to end — I can't think of a better way to shake your blues away! The show is scheduled to run Fridays and Saturdays through July... I suspect it will be around longer than that.

□ Afterthought: The show's program made a point of the fact that the performers aren't full-time, committed pros — they're bankers and secretaries

who gave time and energy to raise funds for the AIDS Foundation. (In the absence of any significant production costs, a fair amount of money was raised, and I assume the establishment — of which I also spoke unkindly — adhered to the usual practice of donating a substantial portion of its bar profits.) So all involved are to be commended — the fact that I was critically unimpressed with the results is not the point; that I had no business writing about it is the point.

With that said, I have a word of advice for people doing similar fund-

and waiters, etc., who choose to spend their free time rehearsing and performing. Still, most of them aren't without professional background. It raises the question of who and what it's appropriate to review, even when invited. (It's generally a "no-no" to review amateurs who have no wish to become professionals.) I've drawn some flack — deservedly — for writing a couple of partially disparaging paragraphs in the last issue about "Cherchez La Femme" at the Alamo Square Saloon, making it clear I was unimpressed with both the show and the establishment. In doing so, I broke two "ground rules" that in the past I've criticized other columnists for breaking — it's inappropriate to apply professional standards to an amateur production, and even more inappropriate to review a charitable benefit for which the performers' talents are volunteered. That I was specifically invited to do so is no excuse.

My apologies to **Harlow**, who worked hard to produce the show, to her co-host **Jay**, and to the various performers

raisers, whether "drag shows" in the Tenderloin or slicker productions in Valencia Rose or Victoria Theatre: you don't need to be reviewed; what purpose would it serve? What you need instead is whatever advance press you can get on your show before it happens. And that's easy. Send a notice to each of the papers, and send another to me, to Karr at BAR, to Price at Coming Up, and to each of the several social and community activity columnists, explaining your show and its purpose. Some of it will certainly find its way into print (papers frequently have "holes to fill"), and may even bring about an interview that will be valuable free publicity.

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to exchange photos, letters, fantasies and possibly meet. I'm 36, attractive, hairy and travel often. Enjoy French A/P, Greek A/P, movies, phone J/O, music, and hot hairy truckers, loggers, and real men. Penpals wanted. P.O. Box 25814, Portland, Oregon 97225. (6)

GWM, 34 with professional career and health conscious, enjoys music (eclectic), travel, politics/current events. I'm mostly Greek passive, 6', 170#. I'm looking for a man, any race, 30-40, mostly Greek active, stable, health conscious, to meet, see what develops. 808 Post St., #805, San Francisco, CA 94109. (6)

R U A

GWM, husky, hairy, butch, small dick, 30's - 40's, submissive bottom, facial hair? I'm husky, moustache, butch, blond top for B/D, tits, safe anal & S/M, TLC. Call only when ready imme. Never after 11 pm. NO booze, drugs, bull. Limits respected; honesty and cleanliness demanded. (415) 552-1657. AI. (6)

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You are youthful, stable, healthy, attractive, intelligent, decently built, straight acting GWM, 18 to 30, who wants to share friendship, good times and romantic times with attractive, bright, sensitive, well-built, interesting, generous GWM 50. Send photo if possible and phone # to SUSA, Box 709. (6)

Black top master 39, 6', 175 lbs, seeks white or Latino bottom slaves, light SM, Boondage, Tit Works, Toys, Massage, safe guide lines can be hot too. Come on give it up to someone who understands and cares. Be yourself in the hands of a true man lover. SUSA, Box 711. (6)

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Hot horny hung (8 1/2) Italian needs a lot of attention. Seeking hot men into G/P F/A or J/O Sessions. Send photo, description to Box 194, 2440 16th St., San Francisco, CA 94103. (6)

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Middle forties', big, muscular, very masculine looking GWM. Everybody's dream construction worker type seeks counterpart for soul and body mate. You are: slim, intellectual, into the finer things in life and dare I say it even effeminate looking. All of you is inside me and all of me is a part of you. But together, as one, perhaps we can make each other complete. SUSA Box 710. (6)

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Seeks long, heavy, piston FF secessions. I'm hunky, hairy, 40, 5'3", 150 lbs., with hungry hole. Let's work my butt hole till it's gaping wide open. Looking for workout buddy on a regular basis. Playroom, VHS, Video Camera. Mitch, P.O. Box 5276, SF., CA 94101. (415) 621-3164. (6)

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I am seeking a playmate with extra small hands for internal exploration. Must be loving, sensitive, intelligent, with a sense of humor. I am attractive versatile experienced masculine 42, with beard, hairy chest, good body, 5'8", spiritually inclined. Any race welcome. Write P.O. Box 421-548, San Francisco 94142. (7)

Blue Eyes

Warm, masculine sincere G/M, 30, blue eyes, brown hair, 5'11", 160, trim and furry, bearded, seeks special man my age to 37 for intimacy, affection and poss. relationship. Prefer someone similar in appearance or taller. Please write with phone # to Todd Balderson, 584 Castro, #466, SF 94114. Thanks! (6)

Desires Affectionate Vers. Bodybuilder

GWM, 35, 6'1", 170 lbs., S&P Hair, Moustache, Masc, average hung, versatile top, clean, intelligent, normal beginning bodybuilder into motorcycling, snow skiing, bodysurfing and many various activities seeks masculine affectionate assertive BB (up to 185 lbs) 28-35 versatile bottom for safe sane fun. No S/M, dresses, smoke or drugs. Photos get answered only. Occupant, 2520 8th Ave., Oakland, 94606. (6)

Wanted Ranch Hand House Boy

Hot leather top seeks hard working boy 18-28 for good home & training. Must be masculine, good looking, honest, with a Yes Sir attitude. No drugs, No J/O, Serious only. Must relocate to a monogamous relationship & complete devotion. (415) 455-5587. (11)

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into Ass Play, FF, dildos, lite S&M. I'm 6', 180 lbs., 48. Interested top studs call Robert (415) 552-4809 for a good hungry hole. (6)

Cute, straight-looking guy, 32, seeks other for caring relationship. Bi OK. Letter and photo to: SUSA, Box 707. (6)

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To wear short skirts & panties for safe sex fantasy fun. Attractive affectionate mature man seeks small submissive shorts wearer to share pleasures of massage, masturbation, mirrors & masquerade. All races welcome. Longhair & smooth tan skin much appreciated. Write Boxholder #2603, 495 Ellis, S.F., CA 94102. (6)

Hot Hung Guy Needed

GWM seeks same for relationship. I'm 48, 6'1", 165#, Brn. Hair, Beard, Mous., Blue Eyes, clean cut, masculine, hung well, good looking. You are, romantic, slender, hung, smooth chest, masculine looking, passive in bed, lets talk, about life, love, sex, sharing, prefer 32-42. Call "Don" at 928-4225. (6)

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Get That Mouth Open!

SF GWM, 37, hung, cut, masculine, good looking, 5'11", 170, muscular swimmer's body, pro at stuffing face. Seeks oral C&B service from young stud mouth. Health conscious? J/O finish is fine. Masculine W/M with good bodies only. Letter/photo (returned) to SUSA, Box 708. (6)

Caring mature black master will give you deep tissue massage, healing, invigorating and relaxing. Get rid of tension, stress and pain. My loving touch will relax and soothe you - satisfaction guaranteed. \$20 in \$25 out. Call Mr. G, 621-3319. (6)

Black BB Worship

GWM wants to worship Black muscles. Must have big pecs. Bulkier body the better. I will service your pecs/biceps etc. until you beg me to stop. I'm 33, handsome, 5'7", 130 lbs., brown hair, blue eyes, tight build. I'm expert at servicing Black Bulk! P.O. Box 330125, SF., CA 94133. (7)

Hot and Horny

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Twice A Month

July 19—July 25

Friday, July 19

Woman/Artists, reception for SF Arts festival satellite exhibition; 7-9 pm, Women's Building (show to 7/28). Call 864-VIDA.

"Circle of the Serpent", a play by Jim J. Jordan produced and directed by Joe Capetta, premieres; 8 pm, upstairs at the Ambush, \$6 donation (also 7/20-21). Call 864-4201.

"The Rick and Ruby Show", hilarious send-up of rock styles; 8 pm, \$5 (also 7/20); Tom Wilson Weinberg's "Ten Percent Revue" features Elliot Pilshaw, Laurie Bushman, Ruth Jovel, Michael Polakof, (also 7/20-21), \$7; Valencia Rose. Call 863-3863.

Marga Gomez is featured, Linda Hirschhorn & Tay Holden perform, Hunter Davis & Laurie Nattoli emcee; 8 pm, Artemis Cafe, \$5 donation. Call 821-0232.

"Immediate Family", play written & performed by Terry Baum, explores death & society's refusal to recognize lesbian pairs; 8:30 pm, Zephyr Theatre, \$6 (also 7/20-21). Call 641-7729.

"Bathhouse Benediction" & "Dream Man", two one-act plays by James Carroll Pickett III, 8:30 pm, Theatre Rhino, (also 7/20-21). Call 861-5079.

Bottoms Up! Bare Buns Contest 10 pm at Alamo Square Saloon; \$60 in prizes. Call 552-7100.

Saturday, July 20

Comedy Day '85; catch Tom Ammiano, others; 1 pm, GG Park Bandshell, free.

Monica Palacios & Marga Gomez team; 6 pm, Baybrick, no cover. Call 431-8334.

"All Fall Down: Poetry from the Apocalypse", reading by Michael Mayo; 8 pm, Talking Leaves Bookstore. Call 863-5864.

Last chance to catch "42nd Street" which ends a 22 week run; 8 pm, Golden Gate Theatre, \$13-35. Call 775-8800.

Linda Moakes, Jaunita Oribello & Crystal Reeves perform; 8 pm, Artemis Cafe, \$5 donation. Call 821-0232.

Sunday, July 21

Cheaters Motorcycle Club Beer Bust, 3-6 pm, SF Eagle, \$6. Call 626-0880.

Voz do Samba performs Brazilian music; 4-8 pm, El Rio, \$5. Call 282-3325.

Something Special features Rita Lackey, 5 pm, Baybrick, no cover. Call 431-8334.

"Nightsweat" play by Robert Chesley directed by Chuck Solomon; SF premiere of this black comedy that shocked NY & LA audiences earlier this year; 8:30 pm (matinee 3 pm), Theatre Rhino. Call 861-5079.

Monday, July 22

Sapphron Obais & Julie Holmi team; 7 pm, Baybrick, no cover. Call 431-8334.

Gay Comedy Open Mike; Tom Ammiano & Kelly Kittel co-host; 8:30 pm, Valencia Rose, \$3 (performers sign up 7:30 pm). Call 863-3863.

Dexter Devoe with Glamor Rock; Beach Blanket Babylon star in an avant garde rock musical; 9 pm, Sub Club at Lipps Hotel, \$5 (also 7/23). Call 552-3466.

Tuesday, July 23

"A Salute to the American Masters", reception for exhibition of major works 5-8 pm, John Pence Gallery (to 9/7). Call 441-1138.

Pamela Brooks, diva of SF cabaret, 6-8 pm, Sutter's Mill Cabaret, \$5 (also 7/24-25). Call 788-8379.

Hunter Davis & Friends perform, 7 pm, Baybrick, no cover. Call 431-8334.

Wednesday, July 24

Debbie Saunders is on her own, 7 pm; **Nightschool** performs 9 pm; Baybrick, no cover. Call 431-8334.

"Nightsweat" see 7/21 (also 7/25-28).

Singers Showcase; Bill Fleming hosts; 8:30 pm, Valencia Rose, \$3 (performers sign up 7:30 pm). Call 863-3863.

Goings On in the Next Two Weeks



Christopher will have a show of color slide images one night only, 8 pm to 2 am Saturday 7/20 at Hotel Casa Loma. Call 552-7100.

Mixed Reviews

The Critics Choose Favorites

Art: *Art and the Computer*; evening of performance, films and lecture explore the impact of the computer on art. Part of Input/Output Computer Graphics Festival; 7:30 pm, 7/21, SF Museum of Modern Art. Call 863-8800.

Books: Letters & poetry of Walt Whitman read by Robert Coffman of *The AIDS Shaw & Keno Rider*; 7/28 at Walt Whitman Bookshop. Call 861-3078.

Dance: *The American Dancemachine*, a living archive of Broadway choreography opens 7/26 at the Marines Memorial Theatre. Call 771-6900.

Film: Fassbinder at the Roxie Cinema includes *The Wizard of Babylon*, a documentary on the troubled wunderkind, 7/22. Call 863-1087.

Music: *Air Guitar*, world premiere of rock fantasy musical, presented by SEW/Lorraine Hansberry Theatre at SFSU (to 7/28). Call 474-8800. **Kronos Quartet**, nouvel chamber group, 7/27 at New Performance Gallery. Call 863-9830. **Carmen McRae** at the Marin Jazz Festival, 7/21. Call 392-4400. **Some Like It Cole**, internationally acclaimed Cole Porter revue, opens 7/30 at Marines Memorial Theatre. Call 981-3535.

"Ten Percent Revue," acclaimed cabaret production, has been extended; at the Valencia Rose. Call 863-3863.

Performance: "Flashback", sixties-style concert/happening, part of the SF Playwrights Festival; 7/19 at Project Artaud. Call 381-3311.

Theatre: *The Two Character Play* by Tennessee Williams continues at the new Van Ness Theatre, to 7/28. Call 495-6566.



The American Dancemachine is a spectacular presentation of original Broadway musical choreography. See Dance.

Thursday, July 25

Bonnie Hayes plays it as it lays; 7 pm; **Impulse F & Typhoon**, 9 pm, Baybrick, no cover. Call 431-8334.

"Circle of the Serpent", see 7/19 (also 7/26-28).

"I Wish I Had Never Met You and I Was Meeting You Now", play by Patrick Mulcahey about the stresses on a relationship between two men; 8 pm, Valencia Rose, \$5 (also 7/26-27). Call 863-3863.

Bare Chest Contest for Mr. October; 10 pm, SF Eagle. Call 626-0880.

July 26—August 1

Friday, July 26

"Crossing Borders", domestic farce about striking a balance between the personal & political, presented by SF Mime Troupe, noon, Civic Center (also 7/27-28, 2 pm, GG park). Call 285-1717.

"Bathhouse Benediction" & "Dream Man", see 7/19.

"Ten Percent Revue" see 7/19 (also 7/27-28).

"Immediate Family" see 7/19 (also 7/27-28).

Robin Flower Band with Crystal Reeves, Karen Heil, Matt Malley; 8 pm, Artemis Cafe, \$6 donation. Call 821-0232.

Live Open Theatre, 9 pm, Alamo Square Saloon, no cover. Call 552-7100.

Saturday, July 27

Arts Resource Fair, forum for the promotion and networking of artists & arts organizations; 12-6 pm, panel 3-5 pm, Women's Building. Call 864-VIDA.

Femprov cuts up, 6 pm, Baybrick, no cover. Call 431-8334.

Debbie Saunders performs, including songs from her album "A Shot in the Dark"; 8 pm, Artemis Cafe, \$5 donation. Call 821-0232.

Mothertongue in "Body Image"; women's theatre group explores body images our own & others, 8 pm, \$5-8; **Gay Comedy** featuring Karen Ripley, Linda Moakes, Marga Gomez, 10 pm, \$5; Valencia Rose. Call 863-3863.

Sunday, July 28

Live Show & Grand Ducal Coronation fundraiser; noon - 4 pm, Alamo Square Saloon. Call 552-7100.

Alma Sayles & Darlene Popovic of "Tune the Grand Up" perform, 3 pm, Big Mama's, Hayward, no cover. Call 881-9310.

Satyr's Motorcycle Club of LA Beer Bust; 3-6 pm, SF Eagle, \$6. Call 626-0880.

Rhythm-o-Matic plays upbeat, Afro ska; 4-8 pm, El Rio, \$5. Call 282-3325.

Monday, July 29

Audrey Finer & Joshua Rich team; 7 pm, Baybrick, no cover. Call 431-8334.

Gay Comedy Open Mike, Tom Ammiano & Kelly Kittel co-host; 8:30 pm, Valencia Rose, \$3 (performers sign up 7:30 pm). Call 863-3863.

Dexter Devoe & Glamor Rock, see 7/22.

Tuesday, July 30

Terry Hutchinson, former Outstanding Male Vocalist, returns to SF; 6-8 pm, Sutter's Mill Cabaret, \$5. Call 788-8379.

Tuffy Eldridge & Friends perform; 7 pm, Baybrick, no cover. Call 431-8334.

Jackie & Roy, jazz singing duo open at the Venetian Room; 9:30 & 11:30 pm, Fairmont Hotel, \$15 (to 8/4). Call 772-5163.

Wednesday, July 31

Gwen Avery performs; 7 pm, Baybrick, no cover. Call 431-8334.

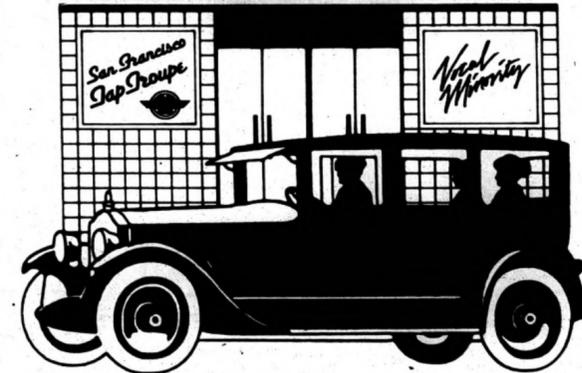
"Nightsweat" see 7/21 (also 8/1-4).

Singers Showcase with host Bill Fleming; 8:30 pm, Valencia Rose, \$3 (performers sign up 7:30 pm). Call 863-3863.

SNEAK PREVIEW

A NEW 1930'S STUDIO MUSICAL

Special Preview Performance
to Benefit S.F. AIDS Foundation Food Bank
Thursday July 11. Tickets \$9.



The S.F. Band Foundation presents The San Francisco Tap Troupe & The Vocal Minority in a tribute to the Song & Dance Movies of the Thirties. Opening Friday July 12, **Victoria Theatre, 16th & Mission at BART**. Performances 8pm, Fridays & Saturdays, July 12-13, 19-20, 26-27, with a 7pm performance on Sunday July 21. July 12 Opening regular ticket prices or \$20 (with champagne reception). Tickets \$11 advance, \$13 at the door. Seniors \$8. Tickets available at BASS, STBS, Headlines (Polk & Castro). Group Rates available 391-0151, Charge by phone 621-5619.

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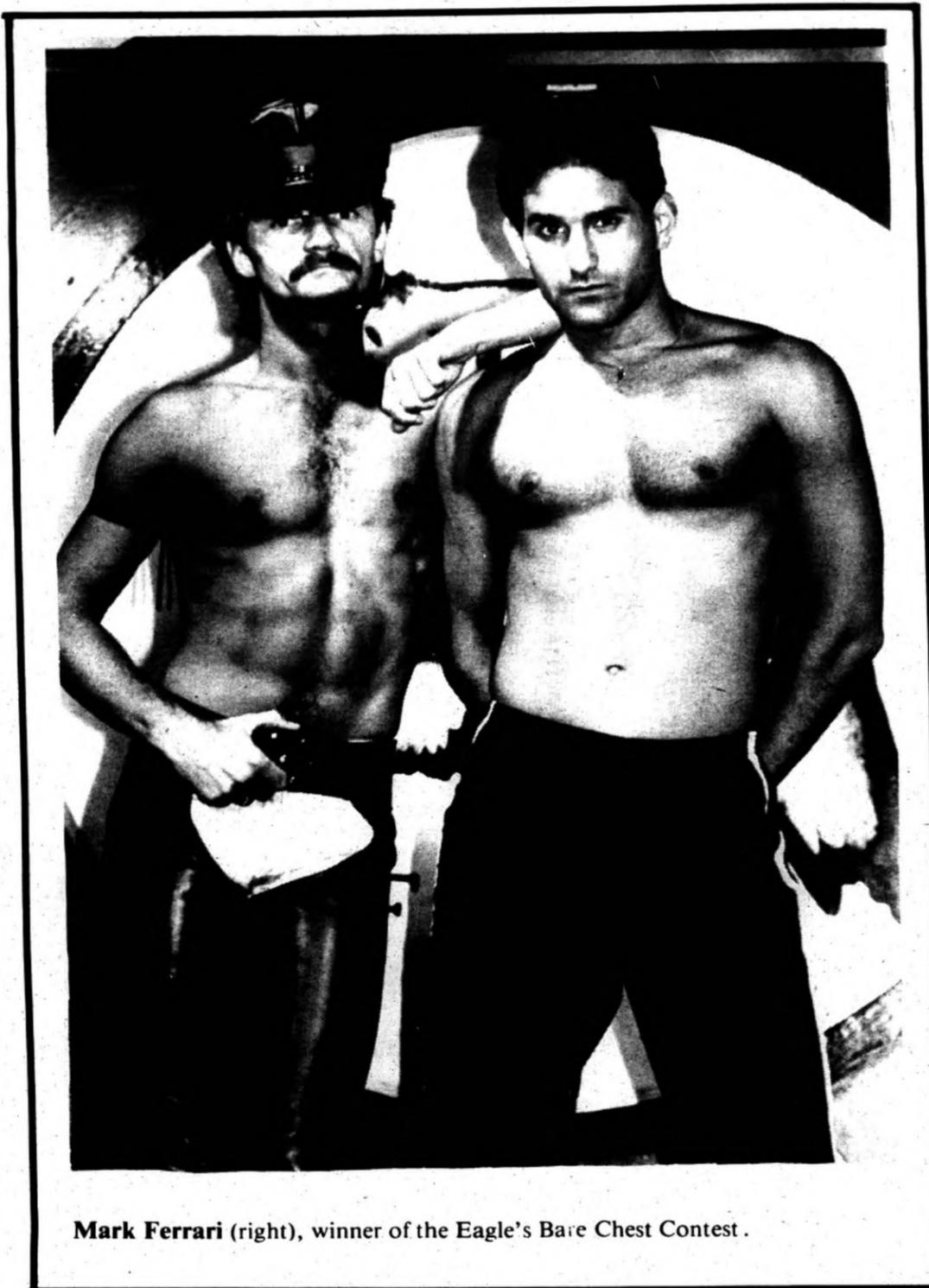
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 The Rusty Nail
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Mark Ferrari (right), winner of the Eagle's Bare Chest Contest.

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To celebrate Sentinel USA's first anniversary we are offering 50 words, including a bold headline, for \$5. Discrete SUSA boxes are available for an additional \$5, telephone verification remains \$5 and we can forward your replies for another \$5. Ads must be received by noon the Friday prior to publication. Additional words are 25¢. SUSA boxes remain open for two months. We reserve the right to edit or reject any ad whatsoever.

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