

Lesbian Barred from Lover

page 2

Special Film Section

'Coca-Cola Kid' director Dusan Makavejev Interview
'Kiss of the Spider Woman' page 12

Theatre page 15 Rock page 17 Pop page 18 Books page 20
Classics page 21 Astrologer page 22 Dining page 23

Found'n Bankrupt; Agencies Fill Gaps

by John Wetzel

What, to some, may have been a dream for a better and united gay community in San Francisco collapsed when, on July 19, the Pride Foundation filed in U.S. bankruptcy court. Since then the various agencies relegated to the task of picking up former Pride services have breathed measured sighs of relief.

In its heyday, Pride utilized "literally hundreds" of volunteers, according to one founding board member Paul Hardman. Pride's original design was to offer services by and for the gay community.

Early Pride planners are now critical of decisions made by the board to move into the Hayes Valley community, a decision which converted the Pride agenda to that of a local community services center, rather than that of a citywide gay and lesbian-specific community center.

Plans had at one point been set for the Pride Foundation to buy the Masonic Building at 101 Van Ness. When the Pride Board rejected proposals for the community center at that location, a nucleus of founding board members resigned.

Pride's recent history has been fraught with financial and ethical worries. Then, in April the City and County of San Francisco refused to back a Pride bailout, an action culminating months of affidavit searches, attempted audits, and calls for accountability from the community.

Pride has been behind in bills and on rent for the property it purchased at 890 Hayes Street. In April the center was foreclosed by the congregation of Catholic sisters who owned the property. Currently, various gay organizations operate out of the building, as well as a Child Care center, and the Shanti Project.

Pride was further rocked when the City initially pulled its contract with Pride for Alcohol abuse recovery services. One month previously, Board President Brandy Moore resigned claiming later, "I'm happy as long as I'm no longer with Pride."

Said acting President Don Coffer of Pride's demise, "It was not necessary to happen. For twelve years we've helped a lot of people. There

Continued on page 7

Sentinel USA

Voice of the New Generation • 415-861-8100 • Vol. 13., No. 8 • August 15, 1985

Suspect Arraigned in Polk Homicide

by David Lamble

A gay man has pleaded not guilty to multiple murder charges stemming from the deaths of two Polk Street youth last year. William Melvin White, 42, is charged with the torture murders of Larry (Ozzie) Gaines and Ted Gomez, as well as having engaged in consensual sodomy with a youth under 18. Gomez was 15 years old at the time of his death.

The murder charges carry two special provisions: multiple murder and torture murder. Conviction on either of the special circumstances would require the death sentence.

White, represented by Attorney Michael Burt from the San Francisco Public Defenders Office, agreed yesterday to waive his right to a speedy trial and upon a motion by Burt, Superior Court Judge Jack Berman fixed the trial date for October 15. Both Burt and a spokesman for the District Attorney have indicated that White's trial will most likely begin at a latter date.

Burt admitted to this reporter that he needed extra time to prepare for White's defense considering the evidence amassed by the prosecution, including a confession made to police by White which Burt is attempting to have ruled inadmissible.

Burt asked Judge Berman to order Sheriff Mike Hennessy to transfer White to a holding cell allowing for more privacy. Judge Berman declared that he lacked the power to order the Sheriff to do anything beyond holding the prisoner. Defense attorney Burt told *Sentinel USA* that his client, an openly gay man, is being held in a "straight" jail tank with 14 or 15 other prisoners.

Burt contended that the noisy conditions in the holding tank made it impossible for White to concentrate on his defense. Burt said that Judge Berman does have the power to order White transferred to a more private cell on the seventh floor of the Hall of Justice building.

White was arrested on sexual
Continued on page 7

South of Market Plan: Saving a Way of Life

by Robert Hass

The San Francisco Planning Department's proposed South of Market Plan may affect gay business owners and residents less than a number of other factors currently at work in the area. These include a decline in clientele at gay bars and clubs, the sale of some gay establishments to straight owners, and the subsequent influx of crowds of affluent young people from outlying communities to the chic, straight clubs.

Still, because the plan places a higher priority on local needs rather than citywide exigencies, its recommendations will likely also benefit gays who live or work in the area.

The intent of the plan according to San Francisco Supervisor Bill Maher, who has been one of its strongest

supporters, is to preserve the character of the neighborhood.

"I was afraid that the land speculation occurring east of Third Street would move west of Third Street, that the area would be perceived as a good place for secondary office development," Maher told *Sentinel USA*.

"I think we ought to leave the neighborhood the way it is. It should be off limits to new office buildings and highrise residential construction," Maher said.

The area in question extends from Second to Twelfth Streets, and from Mission to



Shanti participants on a recent weekend outing.

Woman to Challenge Death Valley Heat Tomorrow

by John Wetzel

"To be perfectly honest, I have every intention of meeting President Reagan after I do this," rolled the animated voice of Oakland native Patty Rose. "I want to go with a lot of facts, to have a very private conversation, just he and I, to tell him how AIDS has touched me.

"I think he'll be very kind. I think, not feeling like he's being attacked, that he would listen to me."

What speaks first about the 34-year-old Army Reserve nurse is her sprightly good

humor and wry style. "I'm a lifer," is how she described her army career. But, no joking, Patty Rose's upcoming trek across Death Valley will be more like a well-cued battle march than anything else.

Rose has set plans to start

walking on Friday, Aug. 16th, walking in one of the most extreme environments in the world. She hopes to tell the world simply that she cares about the tragedy we now call AIDS. She also hopes to raise much-needed money for AIDS services.

"I'm a field nurse," she said. "I work in a home hospice program. In a war experience, I would go as close to

LIFE AFTER AIDS

Part IX
Thermobarics
page 9



Bar Wars!, a benefit for funding for AIDS research, saw over a hundred bar-hoppers cavorting in and out of around a dozen Polk Street bars. On the left, "Ronnie Lynn".

Minnesota Woman Barred from Lover

by Tracy Baim

Karen Thompson of Minnesota has lost equal access to visit her lover of more than five years, who is now in a Hibbing, Minn. nursing home not equipped to meet her needs.

In court testimony, [GayLife, May 30] doctors and other health care providers have testified that Karen Thompson is the best person for Sharon. The Kowalski's say their daughter is not a lesbian and say she has the mental ability of a 6-year-old, and therefore she needs the "unconditional love" of her parents.

However, Karen Thompson has been the primary mover in Sharon's slow but evident recovery process. The Leisure Hills nursing home in Hibbing, where Sharon is now at, is the same nursing home which Judge Douglas last year declared unfit for Sharon's needs.

Karen Thompson has racked up more than \$25,000 in expenses during her fight to keep access to Sharon. She is not seeking any part of Sharon's estate, but simply the right to visit Sharon. The two women own a home together outside St. Cloud and each took \$50,000 insurance policies on one another. Despite this, the Kowalski's contend that a "landlord-tenant" relationship existed between the two women.

Meanwhile, as the court battles linger on, Karen is still praying for Sharon. Time is of extreme importance both mentally and physically for brain-injured persons. Sharon has experienced swings of development for good to bad, and it is documented that Karen is a key to Sharon's success.

But despite everything, the Kowalski's spout their unconditional love, and intend to let their daughter stay in a nursing home the rest of her life.

Reprinted courtesy of Chicago's GayLife.

Changing Minds About AIDS:

Capitol Lobbyists Move to Organize Local Support

by John Wetzel

Two lobbyists in two weeks have moved through health care circles telling San Franciscans that lobbying for AIDS will now require a more visible presence of local health groups. Their reception here has been enthusiastic. San Francisco is generally considered the model city in AIDS care services.

Despite recent federal budget increase proposals for AIDS services, lobbyists say that the government has not been responsible in addressing the AIDS crisis.

Gary MacDonald of the AIDS Action Council, and the only full time lobbyist paid exclusively to lobby for AIDS funds, said government is just now beginning to understand the magnitude of the AIDS problem. "There is a controllable panic in the Public Health Service about it. But about as disorganized as it has ever been. It lacks a comprehensive plan. A crash drug discovery program could cost \$50 million if not \$100 million," he said.

"We have reached a point where we need a more visible presence of local agencies, not that they haven't been visible in the past." (The administration recently approved a \$22 million increase in education and prevention services.)

Jess Levy, making the rounds for the National Gay Task Force (NGTF), also said that national political organizing would have to rely on local participation more, including on issues of AIDS care.

MacDonald, who has been lobbying actively since October 1984, says there is a high level of frustration in the gay community and among people with AIDS that quicker advances are not being made. "I don't think they are frustrated with us, but just that things are not happening as fast as we would want them to."

"I think in the day-to-day work that I do I have to be realistic. I have to judge what I believe is possible — it centers on practicality. I have looked at what seems achievable."

MacDonald also said that

the Council would benefit from more lobbyists, but that the funding is not available to make such revisions.

I don't think you can help thinking about whether you're doing all you can, whether you're framing the issues right, whether you're going after the right people, whether you're giving too little attention to something important or giving too much attention to something that's not so important.

"Overall, I think that I'm doing everything I can within



Gary MacDonald

At this basis of MacDonald's work is dealing with people. "If, in our own community, we have denial or an inability to deal with the severity of the crisis, how can we expect people without immediate contact with the issues to take an interest?"

"They feel that they are doing what they have done before with other diseases. Capitol Hill also is comforted by numbers showing the disease would be limited to 'high risk groups'.

"Everything amounts to their conceptual, philosophical underpinnings. Are they conceptually wrong? What is the nature of that, and how do you appeal to that to change their minds?"

MacDonald was hired by the Federation of AIDS-Related Organizations (FARO) after a FARO documentation project failed. Levy was appointed Political Director of NGTF and is based in Washington. The two have undertaken a high-intensity lobbying campaign, focusing on AIDS funding.

Jeff Levy

my constraints," he said.

MacDonald has described his past work as trying to change the conception of the AIDS problem, in Congress and in the Administration. He said his first hurdle was to convince government officials that a prevention and education program would work.

"(At the Public Health Service) they are proud of the science and are wedded to the nature of the science as a process which takes time. And they need to be mindful of not doing sick people harm," he said.

Plan from 1

Townsend. Called Central South of Market, the district is a mix of small, window-front businesses, light industry, warehouses, entertainment spots and restaurants. Approximately 10,000 people, including a number of artists, reside in the area. Almost two-thirds live in residential hotels; the remainder live in apartments on side streets or alleyways.

With the exception of some older hotels, most buildings are only three or four stories high. The City's plan includes a number of measures that would discourage office space development and would likely hurt real estate owners hoping to maximize their profits.

The plan places a 50-foot limit on most buildings instead of the current 110-foot ceiling, reduces the allowed ratio of office to ground space from 5:1 to 2:1, and doubles the parking requirement from one spot for every 500 square feet of office space to one spot for every 200 square feet.

According to Maher Aide, Stephanie Mischak, the plan also discourages the demolition of existing housing or its conversion to non-residential uses by making low-interest loans more readily available.

One of the innovative features of the plan is its provision for "life-work space" for artists. If approved, artists would be permitted to use warehouse space for their residence as well as place of work by securing a permit, rather than having to go through involved hearings.

It also sets up a specific zone for residential hotels. City Planner Paul Lord explained this would encourage renovation and development of similar hotels while discouraging the building of non-residential structures in the zone.

Other aspects of the plan include expanded transportation services, a district zoned for nighttime entertainment, parks, a pedestrian walkway, and improved rodent control and trash pickup. The new transportation services appear linked to the City's Downtown

Plan. Supervisor Maher said these would be increasingly needed as greater numbers of people traveled through the area to get to places such as the central business district, the waterfront, and Mission Bay. The nighttime entertainment district would essentially maintain the status quo in areas where clubs and restaurants already exist, such as on Howard and Folsom Streets.

Although the South of Market plan attempts to keep rents down by discouraging highrises, Lord said some people are calling it the "Soho-ization" of San Francisco, because the plan is similar to one begun years earlier in New York City's Soho district, where artists were encouraged to set up shop and live in commercial spaces. Initially the program was successful, Lord said. However, he acknowledged that loft spaces in New York City which used to be \$30 a square foot now rent for as much as \$400 because the area has become chic. The same

Continued on page 5

Scondras Warning to Party Leaders

Openly gay Boston City Councillor David Scondras, testifying before the Democratic National Committee's first Fairness Commission Hearing in Boston on August 3, warned Democratic Party leaders that to ignore justice for gay and lesbian people is to ensure defeat at the polls.

"Justice is not a peripheral issue," Scondras said. "It is the soul of our party. Justice is not political baggage; it is the best way to achieve real power and the only way to keep it."

Scondras drew enthusiastic response from the audience when he asked all gay and lesbian people in the hearing room to stand. Noting the dozens of gay people in the audience contrasted with the complete lack of gay and lesbian representation on the "Fairness Commission," Scondras said, "Here's the problem. Why aren't gay people included?"

Scondras went on to cite rejections by the national state parties of gay and lesbian caucuses and outreach efforts, the governor of Massachusetts' ban on lesbian and gay foster

parents, and the party's virtual silence on AIDS funding and policy as obstacles to full participation by gay and lesbian people in party politics.

Applause and cheering briefly halted the hearing when Scondras told the Commission, "As gay people, we are sick and tired of 'leaders' who want out time, our money, our creativity, our commitment, our work, and our votes, but reject us."

"When Democrats act like Republicans they force the groups they have abused and ignored to seek other independent channels to seek basic justice," Scondras said, referring to growing gay and lesbian opposition to Massachusetts Governor Michael Dukakis.

Scondras is currently seeking re-election to his second term on the Boston City Council. ■

Food Bank Needs

Priority Items

Mayonnaise
Beef Stew
Honey
Cereal
Ensure
Toilet Paper
Fruit Juices

Hours:
M-F 10 am - 4:30 pm.

Secondary Items

Canned Fruit
Toothpaste
Disposable Razors
Chunky Soups
Macaroni & Cheese
Mustard

Fresh produce is accepted if delivered to 333 Valencia St. Salt and sugar free items are best.

Valley from 1

the front lines as they'll allow women." But in real terms, she already is there.

Rose has packed her things and plans to start south today. Tomorrow at the break of dawn, armed with two leapfrog support vehicles, and water jugs, she begins to tackle 153 miles of hard, parched desert.

"Badwater is 272 feet below sea level, the lowest point in the Western Hemisphere," Rose explained, covering her route. "Death Valley has the hottest overall recorded temperature on the face of the entire globe. For me, I wanted (the trip) to be a real symbolic gesture."

"Nothing has ever in my life meant more to me than this event."

As it happens, one more unexpected challenge has confronted Rose: a race against time. While Rose says she feels physically fit, she recently was told by an experienced desert hiker the journey should be given a 12 day time allowance. Rose had planned on completing the hike in only three.

"I will finish this walk," she said with much determination. This sort of work is not entirely new to Rose. She has done fundraising for the American Cancer Society, collecting achievement awards for her work, at the same time becoming the first woman in 1979 to ride a bicycle across Death Valley. She has repeated the trip once since then.

If successful, she will have

been the first woman ever to walk the valley, which often reaches temperatures of 125°. But, as Rose describes it, this is also a personal battle. It is true that she works through groups, such as the AIDS Foundation, DAIR in Berkeley, and Mobilization Against AIDS.

But Rose's contact with AIDS came with the death of a close relative — a death that came two weeks after his AIDS diagnosis. Rose is now a committed anti-AIDS activist, and a heterosexual working very closely with the gay community.

The trip has been planned for three months. She has worked closely with the advocacy group Mobilization Against AIDS in preparations and publicity. Now, media attention may focus on the hike, bringing further attention to the scourge of AIDS.

"I think it's good that Rock Hudson went public about his having AIDS. It has made people aware," she said. And this fact just may succeed in turning the nation's cameras on Rose this coming week, as she becomes known as the woman that crossed Death Valley for AIDS.

Despite increasing attention and awareness of AIDS, Rose claims there have been difficulties in her trip's planning, because of the nature of the epidemic. Some simply did not want to be identified with the cause of AIDS. Others feared her exposure to gay people, and by association, the disease. "I have had a number of prob-



1985 Leather Daddies at Chaps Benefit for the AIDS Fund; left to right, Bob Scott, second runner-up, Mr. Leather Daddy Dan Holmann, and Tom Ruller, first runner-up.



Kid's stuff: just a few of the Greasy Jock Strap contestants, shown with judge Al Parker. Scott O'Hara (second from left) copped the honors.



Patty Rose

lems with people from a number of different communities," she said.

"This disease is real unique; it rapes you of every thing. I've always cared about the quality of life and I've never seen the attitudes held against a single group of people so vehement as I've seen with this issue.

The proceeds from Rose's hike will benefit Mobilization Against AIDS, a group attempting to increase federal response to AIDS through high profile public relations and lobbying work. Pledges will be accepted throughout the walk by Mobilization: 431-4660. ■

Milk Blood

The Lesbian Caucus of the Harvey Milk Lesbian & Gay Democratic Club in conjunction with the Irwin Memorial Blood Bank of San Francisco and Most Holy Redeemer Catholic Church is sponsoring a blood drive to raise a reserve of blood for AIDS patients who would otherwise have to pay exorbitant prices for blood or blood by-products. Because gay men have been excluded as eligible donors, it is not possible for them to accrue blood credits. In an emergency, it is also difficult to tap eligible donors on short notice.

Lenore Chinn, chairperson of the Lesbian Caucus, said, "We are issuing an urgent appeal to the lesbian community for blood. Our blood is the least likely to be contaminated by the AIDS virus and, therefore, the most beneficial to blood recipients.

Saturday, August 17 is the date that blood will be donated. To participate Irwin Memorial Blood Bank asks that you call 863-6761 to make a specific appointment. You will then be informed of the location of the blood drive and given further instructions about donating blood. Due to space limitations this event will not be held at Irwin Memorial Blood Bank. For our convenience a mobile unit will come to the Castro. ■

the Latest Scoop

Italian Ice Cream

2430 Durant Avenue off Telegraph • Berkeley
4077 Eighteenth Street off Castro • San Francisco

Call To Arms



A little caring goes a long way to reduce the feelings of rejection and isolation that can accompany an AIDS diagnosis.

Volunteers, like yourself, are urgently needed for a few hours a week to provide emotional and practical support for people with AIDS. Call today for more information.



AIDS INSURANCE IS HERE!

FOR YOUR APPLICATION

CALL

Schmidt & Schmidt
INSURANCE ASSOCIATES, INC.

(415) 981-3915

TODAY



Exp. 9/15/85
(415) 552-7100

600 FILLMORE
SAN FRANCISCO,
CALIFORNIA

DAILY • WEEKLY •
MONTHLY

JACUZZI • SALOON
ROOFTOP DECK • LIBRARY
CLEAN • SECURE
MICROWAVES • GYM
COIN LAUNDRY
REFRIGERATOR
AFFORDABLE • 24 HR. DESK
PAY FOR THREE WEEKS
GET ONE FREE



**EUROPEAN
PSYCHIC**

Overlooking Golden Gate Park
Unravel Secret Arts and the Mystery of
Psychic Phenomena

• ESP • Tarot Cards
• Aura • 1/2-Hour and Hour Sessions

by Micheal (415) 664-0820

NGTF and Lambda Support Research Confidentiality

Congressional hearings were held on July 29th to investigate the need for further protections of the confidentiality of research participants and blood donors. The issue of confidentiality has been raised consistently in AIDS-related research and in the context of HTLV-III antibody testing at blood banks. The House Subcommittee on Health and the Environment, chaired by Rep. Henry Waxman (D-CA), is considering a legislative effort to increase protections for researchers and donors.

Over the last two years, Lambda Legal Defense and Education Fund and the National Gay Task Force have engaged in negotiations with the Public Health Service regarding the confidentiality protections provided those participating in federally funded research. Those efforts have resulted in:

- issuance of an Assurance of Confidentiality for the Centers for Disease Control's surveillance activities on AIDS (as well as some other CDC-sponsored research), protecting from subpoena identifying information;
- drafting of a PHS model consent form and basic guidelines for AIDS research that emphasize the importance of informed consent and researcher efforts to protect confidentiality;
- PHS and congressional consideration of legislative guarantees of confidentiality.

These extended discussions with the PHS revealed, according to Tim Sweeney, Lambda's Executive Director, "That ex-

isting protections for research subjects were either inadequate or could not be provided across the board for AIDS research. Such protections are especially important when a legally vulnerable minority group, such as gay men, are the principal subjects of that research. We realized we had reached the legal limit of what the PHS could provide us."

"For this reason," commented Jeffrey Levi, NGTF's Director of Governmental and Political Affairs, "we are seeking legislation that would protect researchers from disclosing the identity, diagnosis, prognosis, or treatment of any individual participating in PHS-funded research without prior written consent of the individual. That information would be protected from subpoena except for very limited public health reasons — and then only after careful court consideration. Further, no research records could be used to substantiate civil or criminal charges against an individual, a matter of particular concern to gay men participating in AIDS

research in states where sodomy laws are still on the books."

At the July 29th hearing, Cong. Waxman stated, "For some research projects — those on mental illness, sexually transmitted diseases, genetic diseases, to name a few — research subjects give over to science parts of their private lives that no one could coax, pay, or force them to give publicly. If we hope for such generosity to continue, we cannot expect them to give up their privacy as well."

In testifying for the Administration, Dr. Frank Young, Commissioner of the Food and Drug Administration, stated that "Improper disclosure of information can threaten family relationships, job security, employability, and ability to obtain credit, insurance and housing." Without specifically endorsing a legislative approach, the Administration did allow that there might be some areas where statutory protection of research records could be strengthened.

The hearing also heard from representatives of blood banks for stronger protections against disclosure of the identity of those who donate blood. Legislation dealing with both research and blood bank confidentiality is expected to be introduced after the August congressional recess.

Youth Line

Gay Youth Community Switchboard offers information and referral on community resources, activities and events sensitive to lesbian/gay youth. Call 552-6025.

SOUTH OF MARKET PLAN

Gay Residents Perceive Changes

(Editor's Note: The following individuals were asked about the south of Market Plan and whether they had noticed any changes in the area within the past year or two. Below are excerpts from street interviews with Sentinel USA reporter Robert Haas.)



Steve (Lived in area 8 years)

The main change I've noticed is that it's turning into more of a business type area. Merchants can't survive on Union Street anymore so they're coming into an area where the overhead is cheaper and the crowd just follows. It's the last fairly cheap neighborhood where you can buy a building for not too much money. What residences there were are being converted into businesses like restaurants. The rents have gone up — it's definitely becoming the new chic area to live in. It's a shame for me because I love the area.

David (Lived in area 3 1/2 years)

The biggest change occurred down here with the AIDS crisis. It was no longer considered nice to go to some of the South of Market places, and if you did, people thought you were a candidate for AIDS.

One of the nice things about the South of Market area was its being off the beaten track. I moved down here partly to get away from the harassment that occurs in the Castro. Yet three times in the past six months I've been walking in the area with friends and had a carload of people from the Oasis drive by and yell, "Faggots!"

This was also an area known for very cheap rents. That's changing



Randy (Lived in area 2 1/2 years)

I hear a lot of discussions about how South of Market is changing. My customers complain about straight society buying out their gay businesses — the old Hot-house, the Sutro Baths — as if South of Market has been taken away from them. I don't think it's been taken away, but that gay money isn't willing to invest here. Many nice places have opened up but have failed or are failing now because gay people are not supporting them, and the reason they're not is an AIDS syndrome in which they associate unsafe sex with the area.

Jim (Lived in area 3 months; has patronized area for 6 years)

I've heard of the South of Market Plan, but I don't know whether it will stem the tide of highrise construction or trendy rents.

There have been a lot of straight-oriented clubs and restaurants moving into the area lately. When gay people hang out somewhere for a long time and then the straights discover it, they move in en masse. The fact that they are opening new businesses in the area doesn't seem to be the problem to



me. But a lot of the people who go to these places are from out of town and are causing problems. One night I was walking home and saw three straight guys fighting near the Oasis. Things like this bring an atmospheric change to the whole neighborhood.



Plan from 2

phenomenon could occur here, he added. Observations by several gay residents of South of Market (see page 4) confirm the fact that rents have already begun to spiral there.

Strong criticism of the South of Market Plan has come from SPUR, the San Francisco Planning and Urban Research Association. According to its Assistant Director, Lisa Klairmont, the group is a citizen-business coalition.

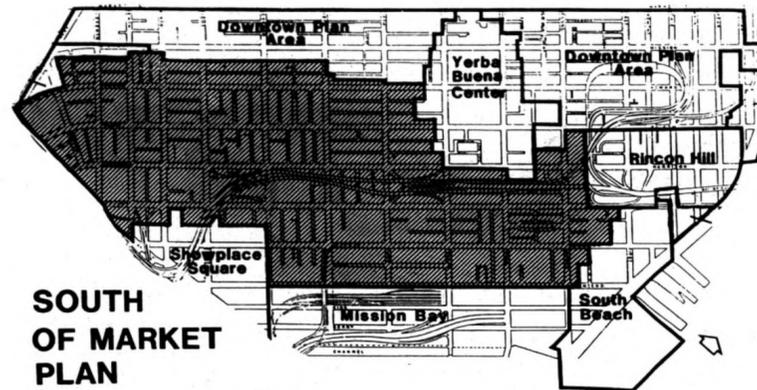
"San Francisco will need 20,000 to 30,000 new dwellings based on growth in the current Downtown Plan," said Klairmont. "There aren't very many places left where this housing can be built." In its August, 1985 report, SPUR contends that South of Market should be regarded as a "citywide resource that includes a small residential area." Back in 1981, said Klairmont, the City's own Planning Department estimated that 5400 units could be developed in the Central South of Market area, while its 1985 report now recommends that only 1,000 to 1,500 units be built.

The SPUR report faults the City's Planning Department for not allowing "market rate housing" in at least some sections of the neighborhood, notably those closer to the freeway.

In defense of the plan, Mischak said the aim was to promote housing "in scale with the rest of the buildings in the area," and that the only way several thousand residential units could be built were if highrises were allowed. She emphasized that the plan has received strong support from residents and artists largely due to the efforts of City Planner Susanna Montana and the team of people who worked with her. "Susanna held numerous community meetings. The residents and business people were very much involved in the planning process," Mischak said.

She then related a story told to her by a friend to illustrate how local needs are often ignored in neighborhoods where long-range planning has been unavailable. "My friend said one day she went to do her laundry at the local laundromat. When she got there it was gone. It had turned into a restaurant within one week!"

Plans for the South of Market area will be finalized following a series of public hearings this Fall. Persons interested in attending any of the meetings should call Lee Woods, Secretary to the City's Planning Commission at 558-4656 for additional information.



BILLY BARNES & JANE A. JOHNSTON "OLD FRIENDS"

"DAZZLING, WITTY, INFECTIOUS SONGS."
— Nicholas Christakis

"★★★★ AS YOUTHFULLY EFFERVESCENT AS CALIFORNIA CHAMPAGNE."
— Edward Exum

OPENS TUESDAY, AUGUST 20
3 WEEKS ONLY!

Tuesday thru Sunday 8:30PM • Late Show Saturday at 10:30
Tues., Wed., Thur. & Sun. \$12.50; Fri & Sat \$15.

A Cabaret Theatre MASON ST. 340 Mason at Geary

CHARGE BY PHONE: (415) 776-1645
Tickets also at SFBS, Union Square

"The audience exploded with cheers of 'More! More!'"

"Exciting. The show earns its cheers."
— Larry Fryer, San Jose Mercury News



THRU SEPTEMBER 14 ONLY!
Tues., Wed., & Thurs. Eves. at 8, Fri. & Sat. Eves. at 8:30, Wed. & Sat. Mts. at 2:30, Sun. Mts. at 3
Tickets at Golden Gate Theatre Box Office, BASS, Ticketron, San Jose Box Office & major agencies.

CHARGE BY PHONE: (415) 775-8800

Golden Gate Theatre

Win against stress.

Traffic jams, air pollution, a tainted water supply, physical trauma, emotional tension. . . . Stress can take many forms. Immune suppression can be a result. By supporting our own protective mechanisms against stress and disease, we can resist its negative consequences.

Look for Nutri-Cology products in your local health food store, or to order call us toll-free at (800) 545-9960. A qualified nutritionist will be on hand to answer your questions at (415) 639-4572, Monday thru Friday 1-4 pm.

NUTRI-COLOGY, INC.

P.O. BOX 489 • 400 PRED A STREET • SAN LEANDRO, CA 94577-0489

Announcing New and Convenient Services

JOHN J. HOLEWSKI, D.P.M.
PODIATRIST

Diseases, Injuries and Surgery of the Foot

(415) 861-3366

533 Castro St. • San Francisco, CA 94111

Beat the low cost of camera and type.

If you need production for print and you've shopped around for typesetting and camerawork, you know that both businesses are highly competitive. Well, we're going that one better, with prices well below some of the lowest figures you'll get.

Talk to one of our sales representatives about our low, low rates. If you're new to the game, our art department can show you how to get the most effective result for a little money.

Sentinel Type & Camera

415-861-8100

A Clean Well Lighted Place to Pray

Tired of that Old Time Religion?

Know that the Moral Majority is neither?

Join an untraditional congregation in a traditional service.

Trinity Episcopal

1668 Bush at Gough
Sundays at 11:00 AM

St. Paul's Lutheran Church

Sunday Worship 10 am
Wednesday Dinner & Communion 5 pm
Christian Education 6 pm

St. Paul's Lutheran Church

St. Paul's is a member of Lutheran's Concerned the Lutheran Gay/Lesbian Caucus and is the meeting site for the East Bay Chapter of Parents & Friends of Gays and Lesbians.

ALL ARE WELCOME

St. Paul's Lutheran Church

1658 Evanson Avenue

(one block off MacArthur Blvd.)

Oakland, California

(415) 530-6333

You Are Invited To

golden gate

METROPOLITAN COMMUNITY CHURCH

1748 Clay St. • Offices: 1615 Polk St. • (415) 474-4848

San Francisco, CA 94109

The Reverend James E. Sandmire, Pastor

10:30 AM Sunday-Worship & Holy Communion
7:30 PM Sunday-Evening Worship

Mmmurney.

Catering, 108 Ethel Avenue, Mill Valley, CA 94941

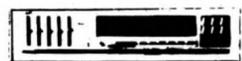
415-383-0195

You Can Have Your Choice of ANY ONE OF THE RECEIVERS Shown Below for Only (that's right, only one dollar), with the purchase of any one pair of speakers shown below.

PRICE WAR!



JVC



Choose From 3 Current Models Including the RX300.

FISHER



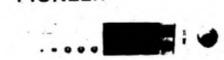
Choose From 3 Current Models.

SONY



Choose From 3 Current Models Including the STRVX450.

PIONEER



A Well Known Brand of Receivers.

MARANTZ



A Very High Quality Brand; One of The Best Values Offered

KENWOOD



A Brand That's Making A Comeback From Difficulties.

TECHNICS



Choose From 3 Current Models

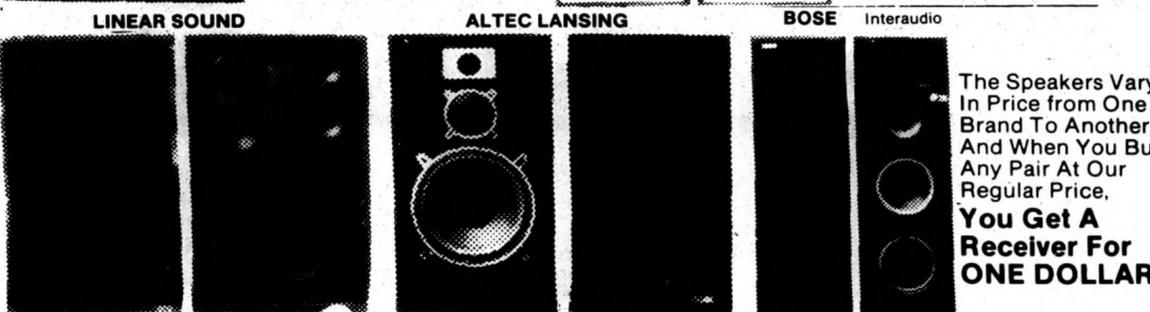
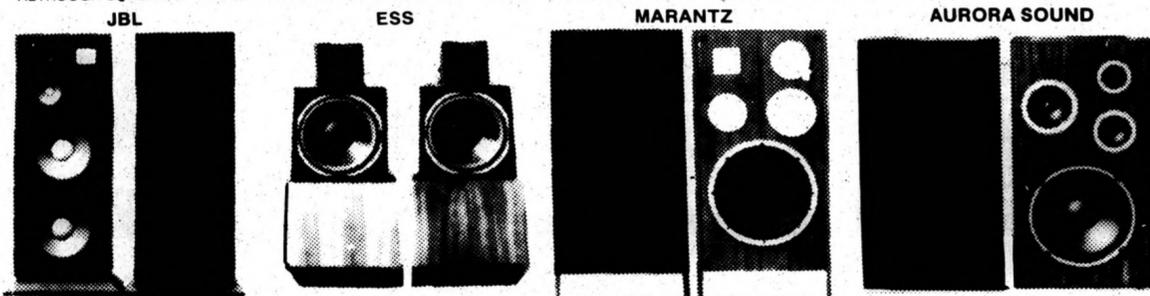
SHERWOOD



An Exceptionally Good Receiver. Choose From Two Current Models.

LOOK!!

ALL merchandise is BRAND NEW in FACTORY SEALED CARTONS. They are NOT factory seconds; NOT scratched or blemished
ALTHOUGH SOME OF THESE SPEAKERS MAY BE TOO LARGE FOR THE AVERAGE HOME, THEIR BEAUTIFUL DESIGN BLENDS WELL WITH ANY DECOR.



The Speakers Vary In Price from One Brand To Another, And When You Buy Any Pair At Our Regular Price, You Get A Receiver For ONE DOLLAR.

If You Choose a Pair of Speakers at \$149.00 Per Speaker, That Comes To a Total of \$298.00 For The Pair of Speakers.

\$298.00 = Per Pair
+1.00 = Your Choice of Any One Of The Receivers Shown Above, For Only ONE Dollar
\$299.00

Total For Entire 3 Piece System
Limit, one receiver per customer. Supplies of some models are limited, so hurry!!!
Remember, you must buy a pair of speakers to get a receiver for one dollar.

SUNSET STEREO

Our 19th Year of Serving San Francisco at this Same Location
2555 IRVING STREET, SAN FRANCISCO

(one block South of Golden Gate Park, at 27th Avenue)

OPEN MON. THRU SAT. 10:00 AM to 6:00 PM SUNDAYS 11:00 AM to 5:00 PM

Radical Women

In celebration of Women's Rights Day, Radical Women member Meryl Sunshine will discuss lost leaders and staunch rebels, a socialist feminist history of the early US women's rights movement. Dinner at 6:45 pm (donation requested). Meeting at 7:30 pm. The address is 523-A Valencia (near 16th Street). For more information call 864-1278.

Gay Seniors Present "August Moon Festival"

Gay and Lesbian Outreach to Elders (GLOE) is proud to announce the August Moon Festival. This gala event celebrates the lives of older gay men of the San Francisco Bay Area. The August Moon Festival will take place at Francis of Assisi at 145 Guerrero Street (1 1/2 blocks from Market Street) on Sunday, August 25th from 2:00 - 6:00 pm. There will be dancing and plenty of food.

The entertainment features well known comedian Tom Amiano, the Western Star Dancers and singer Elliot Pishaw of the hit musical "10 Percent Revue". There will be a drawing for the many fabulous prizes which have been generously donated by the merchants of Polk Street and the Castro.

Suggested donation is only two dollars which includes food, refreshments, and a drawing ticket. Please tell all of your friends - old and young - to join in celebrating with our senior community. Everyone is invited. If you need transportation or can supply a ride, please call Danny at 864-3282.

Attendance is limited to 200 people (but we'll gladly make room for you) so if you want to attend call George at 431-6254 for your Advance Ticket or for more information.

GLOE, a project of Operation Concern, is a social and support group for older lesbians and gay men living in the San Francisco area. GLOE offers a social environment for lesbian and gay seniors through social and cultural activities including dances, educational workshops, in-home visits, parties, volunteers services, counseling and support services.

Mercado Brigade Report

The Victoria Mercado Brigade, the first Lesbian/Gay Work Brigade to Nicaragua, will give a report-back with slides, stories, and music on August 22 at 7:30 pm at La Pena, 3105 Shattuck Ave. in Berkeley. Donations \$3-8 (sliding scale) will benefit the AMES childcare center in Managua. For more information, call: 821-4985.

WRITERS!!!

Background in Journalism? Writing? Interested in the gay press? Sentinel USA needs reporters and pays money. Check it out.

Send sample copy to Sentinel USA News, 500 Hayes Street, SF 94102. Include address and telephone number.

Women's Day Blood Drive

The Women's Day Blood Drive to benefit persons with AIDS, sponsored by the Harvey Milk Lesbian & Gay Democratic Club is scheduled for Saturday, August 17. Since the urgent appeal to the lesbian community was issued during Gay Pride Week in June there has been a tremendous outpouring of support from women in San Francisco, Marin County and the East Bay. Some have already contributed blood to the Club's account at Irwin Memorial Blood Bank and many have expressed strong support for the project.

Many women in the community have been active in support of friends who later died of AIDS and, unnoticed by the visibility of more publicized AIDS-related projects, have maintained their personal role during the accelerating impact of the epidemic.

Adding to the excitement of the August 17 event, to be held at Most Holy Redeemer Catholic Church, will be gay comic Danny Williams. He will be on hand to greet donors and to keep the event lively and fun. As another incentive and a show of support for women giving blood, Richard Lamb of All American Boy has announced that donors will each receive an All American Girl T-shirt or sweatshirt. Donors will also receive commemorative buttons from Milk Club-ers.

Women wishing to donate blood should call 863-6761 for details. Specific appointments must be made and a Milk Club Blood Drive Coordinator will answer questions. Irwin Memorial Blood Bank, which will be sending a mobile unit to the Castro, requests that those interested in the blood drive and the blood fund call the above number, not located at their facilities. Eligible donors, however, may schedule individual appointments with the blood bank if they are unable to attend the August event. Also, those interested in receiving blood credits from the fund may call the number above.

Goodstein Memorial Fund Established

The gay community was grieved to hear last month of the untimely death of Mr. David B. Goodstein, most noted as the publisher of *The Advocate*. At the recommendation of one of its members, Gay Rights National Lobby has established the David Goodstein Memorial Fund.

"Mr. Goodstein was instrumental in the Lobby's creation in 1976," says Nancy Roth, GRNL's Executive Director. "In addition to being the founding force behind this organization, David played a significant and influential role throughout its history."

The David Goodstein Memorial Fund provides individuals with the opportunity to make a lasting gift in memory of a man who was a major contributor to the gay movement. Those interested in making donations to the Fund may write Gay Rights National Lobby; P.O. Box 1892, Washington, DC 20013, or call the Lobby's Development Director, Ron Wudarsky at (202) 546-1801.

Pride from 1

were questions about how money was spent. Not whether money was missing, but how it was spent."

Coffinger said that the board thought the city should finance the operations of the center. He said city funds only were offered for rehabilitation.

Currently, Pride's residence alcohol recovery program is handled by Baker Places, and the outpatient services by Operation Concern. The legal referral services now are handled by the Bay Area Lawyers for Individual Freedom (BALIF) at the same telephone number. Employment services ended August 1.

Said James Illig, Executive Director of Baker Places, "It's very unfortunate what happened to that organization." Illig says that Baker Places and Operation Concern now are working closely on an integrated care program. Both organizations have well established credentials and reputations for handling services professionally.

Pride's office may operate in the building for another month. "It is indeterminate," said Coffinger. In the meantime the sisters have continued to rent space to organizations on the premises and, according to Coffinger, probably will offer more space to the Shanti Project.

Homicide from 1

charges last October in Salem, Oregon. He allegedly told Salem police that he had killed a man in San Francisco. White was returned to this city where he reportedly confessed to the slaying of the Gomez boy. White also reportedly led police homicide investigators to a Land's End site where the remains of a decapitated youth, later identified as Larry Gaines, were uncovered.

The political importance of the prosecution was underscored by the intense police investigation and by the removal of prosecutor Tom Norman from the case. Norman was replaced by Assistant District Attorney William Fazio. Fazio has been credited recently with the vigorous prosecution of gay related murder cases including the slaying of John O'Connell.

GGBA Book Drive

The Golden Gate Business Association announces a book and magazine drive for People with AIDS on Saturday, August 17, 1985 from 10 am to 4 pm at Bank of America, Castro Branch (Castro and Market). Anyone who wishes to donate magazines (National Geographic, People, Readers Digest, Science Digest, Vanity Fair, New Yorker, etc.) or hardbound and paperback books is encouraged to drop them at the collection center on the 17th. GGBA volunteers will be present to provide curbside unloading. All books and magazines will be distributed to the AIDS inpatient (5B) and outpatient (86) wards at San Francisco General Hospital and the Shanti Project residences. This is a community wide drive and everyone is encouraged to donate.

FOAM & CUSHION

Foam

- Custom cutting
- Egg crate
- Bolsters
- Exercise mats
- Cushions

Mattresses

- Cotton futons
- Folding beds
- Covers
- Air Beds
- Foam mattresses
- Custom sizes

Mattresses

- Sofas & Chairs
- Folding beds
- Custom cutting
- Folding beds

Platforms

- Closed/open pedestal
- Slatted platform
- Chest beds
- Unfinished / stained

Sofa Beds

- Foam 3 fold/2 fold
- Wood frames
- Chairs, loveseat, couch
- All-foam sofas/beds
- Futon convertibles

CUSTOM SEWING • FREE ESTIMATES

PILLOWS: Bed • Throw • Floor • Custom

1222 Folsom San Francisco
Between 8th & 9th Sts. 10-6 daily
MC VISA AMEX

19TH UC BERKELEY JAZZ FESTIVAL

LABOR DAY WEEKEND 1985 · GREEK THEATRE

<p style="text-align: center; font-weight: bold;">Sunday, Sept. 1, 12 noon</p> <p style="text-align: center;">Miles Davis</p> <p style="text-align: center;">McCoy Tyner Trio</p> <p style="text-align: center;">George Howard</p> <p style="text-align: center;">Jeff Lorber Band</p> <p style="text-align: center;">Abdullah Ibrahim aka "Dollar Brand" and Sextet Ekaya</p> <p style="text-align: center;">David Benoit Quartet</p>	<p style="text-align: center; font-weight: bold;">Monday, Sept. 2, 12 noon</p> <p style="text-align: center;">Herbie Hancock with Wayne Shorter, Ron Carter, and Tony Williams</p> <p style="text-align: center;">Pieces of A Dream</p> <p style="text-align: center;">Archie Shepp and Abbey Lincoln</p> <p style="text-align: center;">Stanley Jordan</p> <p style="text-align: center;">Jack DeJohnette's Special Edition</p> <p style="text-align: center;">Dave Valentin Quartet</p>
--	---

Festival Ticket \$36 res/\$30 general (til Aug. 31)
Sponsor Ticket Package \$100
Tickets for each show \$19.50 res/ \$16.50 general (on sale Aug 4)
\$2 discount/day UCB students

Tickets at all BASS Ticket Centers and A.S.U.C. Box Office. Charge by phone: (415) 762-2277. (415) 958-2277, (916) 395-2277. No bottles, cans, alcohol, or ice chests. No refunds or exchanges. For info call 642-7511. Airfares partially sponsored by World Airways.
ASUC SUPERB Productions

ALCOHOLISM & DRUG ABUSE

OUTPATIENT TREATMENT FOR THE GAY COMMUNITY

821-0198

SLIDING SCALE FEES

OAKLAND SAN FRANCISCO

COUNSELING & EDUCATIONAL Associates. A Non-Profit Organization.
LOU BORDISSO PH.D. EXECUTIVE DIRECTOR

Le' Domino

A French Restaurant and Bar

2742 17TH STREET • SAN FRANCISCO
Dinner from 5:30

Reservations: 626-3095

Security Parking

Film Documentary:

Living With AIDS

A graduate student in Stanford University's Department of Communication has started production on a groundbreaking master's thesis: the first in-depth film portrait of an individual with AIDS. The film, "Living With AIDS" (working title), is also the first focusing on the gay community to receive approval and partial funding from the prestigious Stanford Documentary Film Program.

Film-maker Tina DiFeliciano, a native of Philadelphia, PA, and a graduate of Drexel University there, has produced and directed four previous films. Her 1983 production, "I Don't Like Lobster With Blueberries and Pineapple," was shown at the Hong Kong International Film Exhibition; the 1985 Palo Alto (CA) Film Festival awarded her 1984 short subject, "Film Chapparr," an honorable mention. DiFeliciano is currently in her second year of graduate studies at Stanford.

The subject of "Living With AIDS" is a 22-year-old native of Colorado who has lived in San Francisco since 1979. He has worked as a chef and personal secretary; he has also acted in community theater. An openly gay man involved in the vital gay community of the San Francisco Bay Area for several years, the subject was diagnosed with AIDS in July 1984.

The AIDS Program of Hospice of San Francisco has been centrally involved in development of the documentary, DiFeliciano said. Staff members of the AIDS Program located the person with AIDS who will appear in the film; the Program staff also has agreed to facilitate the filmmakers' interaction with the health-care system in San Francisco and to appear in the documentary itself.

While the Stanford Film Program has arranged partial funding for the documentary through the Louis B. Mayer Foundation of Los Angeles, the director is currently seeking donations of funds, goods and services to complete financing for the film. According to Brink, "We hope to involve the community at many levels in this project. At this point, we especially need 16mm film stock, food services, photocopy and mail services, office supplies, typesetting and graphics."

The director plans to distribute the documentary widely, including submission to film festivals and possibly television. "I think the film is something everyone will benefit by seeing, especially people who have not had the opportunity to understand the human impact of the disease on an intimate level," she said.

Individuals and groups interested in making donations or otherwise helping with the project can reach Brink at (415) 497-4483, or can write to "Living With AIDS", Department of Communication/Film, Stanford University, Stanford, CA 94305.

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.



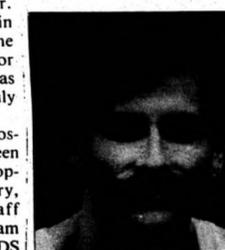
Doug Fraser

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.



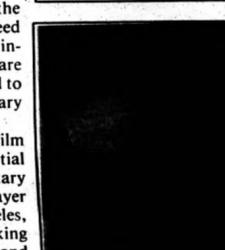
Milo Jarvis

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.



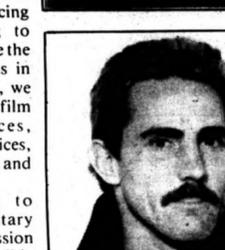
Oliver Kartheiser

Touch is healing, especially if that is the intention. My sensitive hands give a thorough, relaxing and nurturing massage. I combine Swedish Esalen with acupressure in a personalized approach. Convenient central location. Certified Therapist. Call 552-4432.



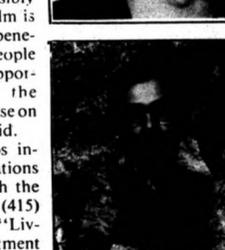
Steve Kuttner, B.A. Dip. Hum. Psych.

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.



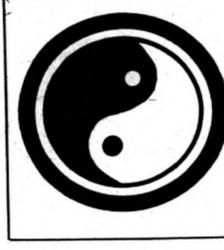
Bill Strubbe

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.



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.



Group Oil Massage

Eight loving hands apply warm oil to your body electric and massage you for a half hour. You then help massage four other men. Facilitated by Craig Bruce and Joseph Kramer. Drop by any Sunday 7-10 pm at Body Electric School of Massage and Rebirthing, 6527A Telegraph Avenue, Oakland, \$12. Students, \$6. No reservation necessary.



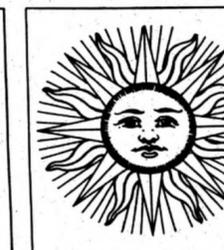
Larry Hermsen Certified Acupuncturist

Following traditional Chinese theory, my method relates physical and psychological symptoms to the whole individual. Therapy is directed at achieving and maintaining a balanced state of health. I provide treatment for acute and chronic problems, pain and stress, and preventative maintenance. Qian Yin Acupuncture and Herb Center of San Francisco, Call 861-1101, or 552-8335.



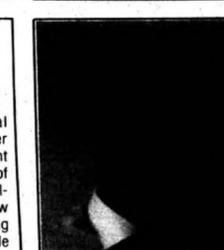
Deep Muscle Massage

Firm Swedish-style Bodywork, delivered with sensitivity by an experienced, well-trained therapist. \$35 for a 1 1/2 hour non-sexual experience. Flexible hours. Noe Valley/Mission location. Call Jim Kaatz 641-9812.



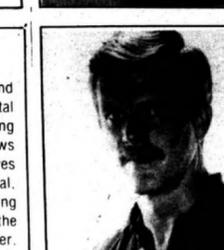
Joseph Kramer

Vibrant sex is an essential part of our health. I invite you to an informational seminar on masturbation and erotic massage. Topics include enhancing and prolonging orgasm. Taoist erotic spiritual practices, healing with erotic energy. There is no sex or nudity in this class but plenty of creative, pleasurable homework assignments. August 25, 10 am - 2 pm. \$35. For informational brochure and reservations, call the Body Electric School, 653-1594.



Gregory Ranno Massage Therapist

"Relax, let go, let fly..." When you want to float away, come and enjoy a holistic, professional massage designed to bring you in tune with your center. My techniques include Acupressure, Polarity, Reflexology, and Swedish. 928-5951.



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.



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

Part IX Thermobarics

Author's Note: My perspective on Thermobarics is that of one who is involved in the program. I am taking a Getting Well class and I have been doing the Thermobaric cleanse for over a month. My results have been positive and I have developed an enthusiasm for the program. Three weeks ago I started interviewing various people involved, including the organizers of Thermobarics as well as several people with AIDS. I was in the midst of writing a longer feature story when Sentinel USA asked me to write this description of Thermobarics.

The Cooling Factor

by Jack Love Sullivan

The Thermobaric Matrix is an organizing principle which looks at heat, pressure, motion and fluid dynamics as critical factors in a physiological system. According to this principle, these factors must be in optimal balance in order for the system to function properly. When these factors are out of balance, the system becomes vulnerable to disease and degeneration.

Hot Spots

Distortions from optimal Thermobaric balance occur as a result of various forms of stress upon the system. These include: emotional stress, especially if it is chronic; drugs, both prescription drugs and recreational drugs; and diseases, which are not only the result of imbalance but also contribute to further imbalance. These and other conditions constitute insults to the physiological system.

These insults impair the abilities of the major organs and fluid management systems. Each occurrence may tend to compromise the functioning of the liver, kidneys, and lymphatic systems. The result is a buildup of toxic material in organs and systems whose primary function is to cleanse, not to accumulate. As these organs become toxic, they also become overheated, leading to a chronic distortion of fluid dynamics and, ultimately, to subacute dehydration.

A toxic, dehydrated system cannot dispose of metabolic waste. Thus a further build-up of toxic material, including acid salts, becomes a progressive condition. As the body tries to remove these materials additional stress is placed on other organs. In particular, the lungs, skin and lymphatic systems become irritated as the body attempts to eliminate toxic material through them. These irritations create hot spots which are ideal sites for the incubation of malignancy or virus.

A Case History

The principles of Thermobarics were developed by Joan McKenna. McKenna holds an Order of Merit in logic from the London School of Economics and has conducted post-doctoral studies in physiology in the U.S. and abroad. She is an information scientist and research physiologist. The critical insight which led to formulation of the Thermobaric Matrix and programs came partly as a result of her work on carcinogenic material and partly as a result of her own major healing experience.

As a young woman, Joan McKenna was exposed to radiation while doing research on a physics project. She subsequently experienced a variety of physiological problems which ultimately resulted in a terminal prognosis from her doctor. She adamantly refused to accept that opinion. What she realized then was that her healing was going to happen from within herself, because there was no one else who could do it for her.

During her healing she was doing research on carcinogenic material. She began to notice that carcinogens almost invariably have extremely high melting points. This means that they never become chemically active in the body. If

cancer causing agents remain chemically inert at body temperature, she inferred, then the underlying source of malignancy is not chemical but thermodynamic in nature. She soon connected this insight with the established fact that most human viruses and microorganisms can only affect cells which are harassed and overheated.

From that point McKenna began to develop the notion of Thermobaric Re-patterning. She reasoned that if an overheated, overstressed and dehydrated system invites malignancy and virus, then an appropriate response would be to cool, de-stress and rehydrate the system. Her first research was on laboratory mice. She found that she was able to heal cancers and restore the integrity of the immune system through a

Thermobaric Re-patterning requires a definite commitment from the person who seeks a healing experience. Once that commitment is made an empowerment begins to occur.

protocol of detoxification, rehydration and mechanical cooling.

Early Experiments

Her first clinical work with humans was with a group who had herpes simplex. The results were better than expected. Of those who followed the protocol, 97% experienced a complete remission within 25 days. Not only did they have remission of the herpes condition, but when they were tested there was no evidence in their bodies that they had ever had it. This is contrary to the medical model which assumes that once herpes appears it is always in the body. She has also done clinical work with persons who had presentations of candida (yeast infections), cancer, MS, lupus, allergies and AIDS.

She has worked with 30 clients who had cancers and all of those who were able to follow the protocol have experienced remissions. The protocol of Thermobaric Re-patterning is quite rigorous. Some people are not emotionally prepared to take this much responsibility for their own healing. Thermobarics is not a "cure" for cancer. It is an opportunity for systemic healing which will also result in the remission of disorders, including cancers.

There are presently 45 men with AIDS or AIDS-related conditions involved in Thermobaric Re-patterning. I conducted an extensive interview with McKenna's first AIDS client who was diagnosed with pneumocystis in September, 1982. He has been clear of pneumocystis presentations since that time. In fact, he has had no major illnesses since he started Thermobarics. This represents a significant change



One of the Getting Well Workshops

from an historical pattern of frequent sickness.

Each client has an individual experience of healing. In the process of restoring the integrity of a compromised system many of the old physical and emotional problems temporarily resurface. One client I interviewed experienced a severe drug recall from past use of LSD. During that time he rapidly developed pneumocystis, went to the hospital where his doctors, unaware of his history of drug use, thought he had become psychotic. McKenna was able to talk him down from his drug recall. In a calm, healing state the pneumocystis presentations disappeared as rapidly as they had developed.

This is an unusual case, but it points to the fact that as the body disposes of old toxic material, physiologic function is temporarily affected. Thus during the metabolic cleanse, which is the first step in Thermobaric Re-patterning, one can expect to have "toxic days". Discomfort, especially of the liver and kidneys, fatigue, pungent urine or feces, runny

bowel or other possible symptoms may occur for a few hours or a few days at a time. Because of these cleansing reactions it is important to have a framework of objective observation.

About the Institute

This framework is provided by the Institute for Thermobaric Studies. The Institute is directed by Richard Miles. Miles has been involved in holistic health education since he organized the first national symposium on acupuncture at Stanford in 1972. He designed and directed the graduate program in clinical holistic health education at JFK University and has written a book and several articles on alternative health systems.

The Institute for Thermobaric Studies provides health education programs. At present two classes are available: *Being Well* and *Getting Well*. The *Getting Well* class is designed for persons who have major health disorders, including AIDS and AIDS-related conditions. It is a one year program which costs \$1,000. *Being Well* is a four-week program for persons with no serious illness. It is designed to provide an opportunity to bring the body into balance, establish optimal functioning of the immune system and promote general systemic healing. *Being Well* costs \$300.

The issue of money is a big problem for some people. My own personal experience is that I have been unable to do enough work to produce a significant income for myself for over two years. At the same time the truth is that health care costs money. Two days in the hospital will cost well over \$1,000. Those who truly value what is offered

by this program will find a way to obtain what they need from it. Some insurance companies will pay if it is recommended by a doctor and some doctors do refer patients to the program. The Institute is presently establishing a policy of offering one scholarship for each ten enrollments in its classes.

Thermobaric Re-patterning requires a definite commitment from the person who seeks a healing experience. Once that commitment is made an empowerment begins to occur. The classes provide a positive, life-promoting atmosphere in which attitude and point of view begin to change. As the mentality of the victim begins to diminish, there is a turn away from being attacked to the taking up of a challenge, a turn from blame to responsibility, from obstacle to opportunity, and from thought of a cure to the notion of healing.

There is engendered a sense of compassion for doctors and others who feel helpless when confronted by AIDS. There is a clearly stated recognition that spiritual awareness is a part of the healing process. The most noticeable feature of the interviews and interactions I have had with those involved in Thermobarics is a willingness to maintain a positive attitude, regardless of the immediate circumstances. These people are not Pollyannas. They are healing from painful experience through a willingness to make positive choices about their lives.

There will be free introductory talks on Thermobarics in the Gallery Room of New College, 762 Valencia (near Valencia Rose), on August 26th and 27th at 7 pm. Additional information about Thermobarics may be obtained by calling Jay Stinson at 861-3703 or by contacting the Institute for Thermobaric Studies, 2319 Fourth Street, Berkeley, CA 94710; or by calling (415) 644-2635.

Copyright ©1985 Jack Love Sullivan

Art, Psyche and Spirit 1985

An exploration of the spiritual and psychological aspects of work in the fine arts will take place at the SF Art Institute as part of the Institute's Summer Conference. The Conference will be conducted in three workshops, in addition to which a series of lectures and panel discussions for the general public are planned:

Birthing the Artist Healer, presented by Shanja Kirstann, faculty member, Consciousness and the Arts, JFK University. (8/19)

Inner Journeys, Transformation and Art, presented by Louise Klemperer, faculty member, Oregon School of Arts and Crafts. (8/20)

Process and Product, personal art and social values, presented by Fred Martin, Dean of SFAI.

Art, Psyche and Spirit, panel discussion

Lectures and discussion will be held at 7:30 pm in the SFAI Auditorium. Admission is \$3. Call 771-7020.

Tom Murray

Ms. Rude America

Melvin Belli and the infamous Madame hosted the fourth annual Ms. Nude America pageant last Saturday at the San Francisco Civic Auditorium. The event was a fiasco on every level. Ms. Manners would have been bored.

Police and picketers gathered in front of the auditorium. Women — straight and lesbian — warned those entering that the contest exploited the rights and dignity of females. One expects that most events in the City will draw someone's wrath, yet these demonstrators were particularly volatile, carrying harshly worded signs and chanting harsh phrases.

Members of the press were invited and encouraged to attend. Yet the press was treated roughly, not given assigned seating, and left to float or claim vacant seats, only to be evicted by foul-mouthed ushers if people arrived with tickets for the previously vacant seats. Announcements erupted from the stage warning photographers to move to the rear and not block the view of the people who had "paid for their seats." Thus the eagerly sought press was treated like a poor relation at the family gathering.

The producers of the event set the evening's pace by providing a non-functioning sound system that lost most of Madame's pearls of wisdom. The audience was fortunate to catch her muttering an occasional four letter expletive and surmise that given a proper opportunity she would leave Joan Rivers sounding like Julie Andrews in "The Sound of Music."

Melvin Belli displayed a total indifference to the lack of electric amplification and rambled on, mostly to himself. The gent who organized the evening arrived on stage to discover a podium and microphone taller than he could stand, even on his tippy toes.

Gay presence was courted, with ads enticing attendance. Male strippers were included in the program. They obviously had no sensitivity to their gay audience, and managed to bop around the stage far too long mimicking macho men mounting their female victims to music by Michael Jackson and Prince. The crowd booed and hissed throughout their performance.

During intermission a promising group played polka music on the stage. They too were rewarded with boos and hisses. The curtain closed in the middle of their finale and the sax player stepped forward, bent over and spread his cheeks. The gang shouted "Give him a hook."

Down in the lobby obnoxious paunchy men clawed their way to the bar, muttered butch phrases, left stingy tips and spilled beer as they staggered back to their seats.

The contestants for the coveted crown of Ms. Nude America paraded about, eventually reduced to their birthday suits and a red flannel ribbon which could be employed with pseudo sensuousness to titillate the crowd. Some of them resembled drill sergeants and managed to shoot moons to the gathered masses. It was frightening enough to turn any straight man to a gay lifestyle. After much painful deliberation the judges announced a winner.

Madame watched the lucky lass on the runway and profoundly exclaimed, "Com'on, guys, she needs a hand holding those knockers up."

Another batch of picketers waited outside, this time brandishing banners that said, "Where will you spend eternity?" and "Jesus waits to save you." Phrases from scripture were spat out in an attempt to spread some of the guilt usually saved for the gay community.

One unexpected after effect for gay people who attended: a renewed pride in being gay, in knowing that our community even when staging a beauty pageant employs more class and displays more taste than the misdirected, mindless macho mess on Saturday.

Sentinel USA

EDITOR Tom Murray PUBLISHER Charles R. Roberts, Jr.

NEWSSTAFF John Wetzl, Editor Robert Haas, David Lambie, Tom McLoughlin PRODUCTION Tim Dempsey, Bill Murney, Nancy Russell

ARTS Ken Coupland, Editor Adam Block, Robert Burke Robert Cole, Dick Hasbany, Bill Huck, Joseph Kramer, Mike Mascioli, Gary Menger PHOTOGRAPHS Mick Hicks, Steve Savage

ADVERTISING Jim Skiba, Jim Stout

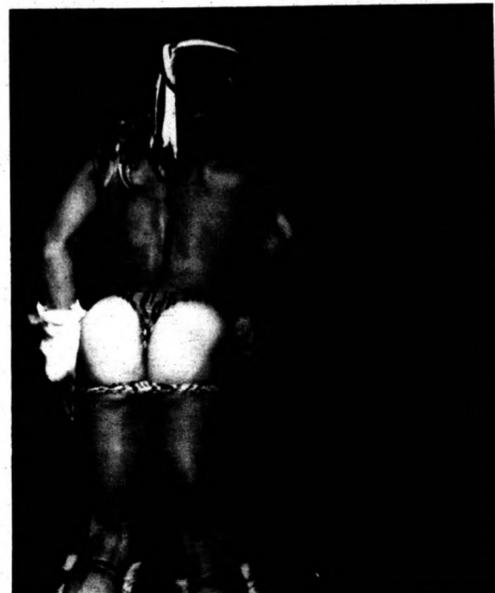
Sentinel USA is published bi-weekly by GayFirst, Inc. Second-class postage paid at Post Office, San Francisco, California. The Entire contents of Sentinel USA are copyright 1985 by GayFirst, Inc. and may not be reproduced in any manner, either in whole or in part, without written permission from the Editor. All rights reserved.

500 Hayes Street, San Francisco, CA 94102

(415) 861-8100

VOICE OF THE NEW GENERATION

LETTERS



ROBERT PRIZAN

Hard to imagine why this gorgeous set of buns was booed by the remarkably rude audience at the Male Stripper competition last weekend; if the semi-nude punk polka band were more deserving of abuse.

Visualization

Dear Editor:

I was very impressed with Van R. Ault's article "The Practical Power of Visualization" in your July 4 issue. You should have more of this. There is so much bad news these days that it is easy to feel completely powerless. And that's not true! You can take control of your life and make changes for the better through effective visualization. Let's have some more articles from this writer, please.

Victoria

Dear Editor:

Kudos to you and Van Ault for the excellent articles on "The Practical Power of Visualization." This, and similar material you've published, is just what we need to inspire the transformations required to survive our current crises. It may help us to blossom into our full potential. Visualization is just one of a number of ways to actively take responsibility for our existence, and it is quite effective. The articles have been useful in elucidating this.

Perhaps the gay community can begin to go beyond merely fighting diseases, reacting to political swings to the left or right, and can move forward by determinedly visualizing — frequently — exactly what we do want. I think some more dialogue on this would be appropriate.

How about it?

Stan Corwin

Dear Editor:

Thanks to the contributions of Keith Barton, M.D., Van Ault and Clark Taylor, your last issue presented a true positive alternative to all the fatalistic pronouncements that have lately been blaring from major periodicals. Please keep up the good work. You certainly deserve the support of the community for your efforts.

How synchronistic that just around the time that my Oak-

land neighbor Keith Barton was submitting his article to you, I was pecking out the following on my typewriter:

"The allopathic medical model seems to view our bodies as some kind of bacteriological battlefield, upon which white blood cells and antibodies wage war against foreign viruses and substances. Such a viewpoint, which through anything but coincidence is shared and promoted in various forms by our government, mass media and popular culture, ultimately reduces our lives to full-length soap operas of fights and encounters, victories and defeats. Upon such stages, our minds and bodies, rather than serving as vessels for an expanding awareness of God and the healing power of love, become hard and rigid — imperfect fortresses against foreign invaders."

The more threatening we are told an illness or enemy may be, the more we armour ourselves against it, until finally, as in the case of AIDS, we may literally shut ourselves off from the inner resources and supportive relationships which can enable our lives and our community to heal. Our power to protect and heal ourselves is given over to medical technicians and their chemical creations, and our faith becomes limited by diagnoses and prognoses, positives and negatives, little blips on iridescent screens.

No wonder so many of us continue to turn our backs on this way of being, and embrace instead a model of health and relationships based upon love and inner strength."

Jason Serinus

Night Candy

In our cell we touched his hot cheek and mine

Rabies and AIDS

Dear Editor:

Understanding AIDS is easier by examining another immune deficiency syndrome which is also acquired. This other virus caused illness has been well researched for over one hundred years, and it is

nearly always treated successfully by a sequence of vaccinations. The illness results from an I.D.S. virus acquired through superficial or deeper cuts or fissures in the skin. It is transmitted from the saliva of the carrier animal. The onset of symptoms can be from thirty to ninety days typically; and demise, when untreated, can be from sixty to one hundred and fifty days.

A serious discovery has shown that infecting a different animal species for several generations of viral growth results in an altered level of potency for this virus in the original host. The onset of symptoms takes longer, and the effects of the pathology take longer still. Is the AIDS virus an altered or mutated form of this well known virus? If not, perhaps structure and function are related in the two viruses, and the rabies vaccine will successfully stimulate a sufficient amount of immunity to the AIDS virus. Rabies vaccination is known to stimulate the immune system enough for it to conquer a virus which would otherwise prevail. The similarities of these two illnesses, rabies and AIDS, are too obvious to ignore. Rabies is an acquired immune deficiency syndrome!!

Until a rabies like vaccine is made specifically for the HTLV virus, isn't it logical to use the closest approach possible, to use anti-rabies injections for treating early diagnosed cases of AIDS? Is the right time to start vaccination when antibodies to the AIDS virus appear in the blood or when symptoms begin to manifest? Should the interval between injections be lengthened or not?

There are many significant questions, and without an informed public the medical profession will retain its power to manipulate the status quo relationship between research and treatment. Can a patient request anti-rabies treatment based upon his own understanding and belief, or must the physician agree? What is needed are some assertive individuals with exposure to or illness from AIDS and a few physicians willing to cooperate who together will all want to have no more doubts.

Narayan de Vera, M.D.

A Disturbed Peace

Brian McNaught

Rainbow Warrior

The news of David Goodstein's death has left me feeling sad and anxious. The controversial owner of the Advocate newspaper was not a man I loved, nor, for some of the time, liked, but I respected him and I, among many others, will miss his strong, self-assured voice.

David Goodstein was an odd little man who had a knack for making things happen. He came to us from Wall Street where he was thought of as a "whiz kid". He bought the Advocate after he was fired for affirming his homosexuality and he turned the California-based national newspaper into the most highly-polished and widely-read gay periodical in the country, if not the world. He was also the founder of "The Advocate Experience", a gay version of EST, an intense personal growth weekend encounter.

Through the Advocate and "The Advocate Experience", David Goodstein built an army of disciples and an army of critics. To many gay men and women, he was a clear-thinking, no-nonsense gay leader who dared to speak his mind about the failures of the Gay Movement and who challenged people to reach their full potential. To his critics, Goodstein

was a ruthless, sometimes cruel, power-hungry egoist whose principle goal was the growth of David Goodstein's influence and not that of the community. Undoubtedly, like all of us, David Goodstein was probably a combination of some of the good things and some of the bad things that have been said about him. He could be cruel. He could also certainly be generous. He insisted on first class accommodations when he traveled and he wanted gay men and lesbians to demand first class treatment from their leaders. He had no patience for the closet or for people who lingered there. Nor did he have tolerance for incompetence. David Goodstein was not a "process person". His style was not to poll but to pull, or push or whatever else he needed to do to have his ideas actualized. He was a mover, a shaker and a thinker. Besides "the Advocate Experience", he was

Patrick W. Earl

Commentary

Politics

Guest Column

Peeping Jesses

If you're one of the millions of gay or lesbian Americans who has said "I love you" to a friend or a lover of the same sex, you could be going to jail soon.

If you're one of the millions of Americans who has, for whatever reason utilized a telephone sex service, or had a similarly intimate conversation with someone, you could be fined \$50,000.

And if you're one of the millions of people who think 1984 was just a novel, and that your telephone calls are private, safe and personal, think again. The U.S. Senate is considering a bill that would change all that.

Labeled the "Cable-Porn and Dial-a-Porn Control Act," Senate Bill #1090 threatens to do a lot more than just keep Jack Wrangler off Showtime. This bill would outlaw any telephone communication (paid, personal or otherwise) that contains "any comment, request, suggestion, or proposal which is obscene, lewd, lascivious, filthy, or indecent, regardless of whether the maker of such comments placed the call."

Happy days are here again. Under the guise of "protecting public morality," Helms' bill would open up all private telephone conversations to his own brand of scrutiny. His bill addresses much more than pri-

vate telephone sex businesses. It applies to all communication taking place over telephone lines. And its definition of obscenity is ambiguous enough to allow him and his henchmen to use its powers to harass you and me.

What next? A bill to put a scarlet "H" on all of our clothing?

What is, perhaps, most alarming about this latest salvo from the Battleship Helms is that he and his extremist cronies think they can get away with it. Even Jesse Helms wouldn't waste the time of the

fighting back against this kind of assault.

The betting in the Helms camp is that, again, the lesbian and gay community will respond in typical fashion — we won't take him or his bill seriously and, therefore, will summon little more than a whimper against it.

Indeed, there are plenty of reasons not to take this bill seriously. But there are plenty of even more compelling reasons why we should. The right wing in this country is becoming more arrogant, wealthy, powerful and deter-

Under the guise of "protecting public morality," Helms' bill would open up all private telephone conversations to his own brand of scrutiny.

United States Senate on a bill he didn't think had a good chance of getting at least a lot of attention, if not a lot of support.

Helms' bill offers himself and his gestapo plenty of opportunities. First, it's yet another excuse to send out an urgent appeal for increased funds so right wing groups can push it through the Senate.

Second, a vote against the bill will be, in their beady little eyes, a vote "for" pornography. And third, it will be another measure of how strong, unified and committed the national gay and lesbian community is (or is not) in

mined. They are about to enter the home stretch of what they consider their eight-year mandate to pack the courts and stack the deck against their favorite targets — with gays and lesbians at the top of the list.

Helms' own words in introducing the bill "articulate" (if you'll excuse the expression) the mindset of ultra right wing America: "Can we expect to conquer the social pathology of... homosexuality... when vile and degrading depictions of illicit sex acts are no farther away than the TV set, the telephone, the mail box and the local movie theatre?"

This is the kind of thinking that is sitting on the benches of more and more courtrooms, in the chairs of more and more legislative bodies and in the offices of more and more administration policy makers. And the longer it remains unchallenged, the more dangerous and threatening it will become.

In that respect, the Helms bill is much more than phoney baloney. It is all-too-real evidence that the zealots who believe they represent mainstream American thinking will not stop until it is illegal for lesbians and gays to have any civil rights whatsoever.

It is sad to think that even in America we have to write letters and send money to keep the Peeping Jesses of the world from monitoring our telephone calls. But history is full of tragic episodes which prove that even the most fundamental human liberties have never been safe from the warped ideology of self-righteous bigots.

The latest atrocity from Jesse Helms is just one more reason why gays and lesbians have to start taking history seriously. Our destinies depend on it. Otherwise, the kind of repression some millions of our fellow Americans would like to visit upon us could be just a phone call away.

By Vic Basile
Executive Director
Human Rights Campaign
Fund

Goodstein's death for a variety of reasons. Though I didn't know him well, I feel a loss of a fellow warrior. The front line seems weakened. David was a young man at 53. He was young, very bright and fascinated by new ideas. He contributed a great amount to the modern American Gay Rights Movement and, had cancer not taken over his liver, he undoubtedly would have contributed a great deal more. I am sad because I honor any and every gay man or lesbian who has sacrificed for the community and I am not sure if David Goodstein was ever adequately thanked for the health and happiness he brought to thousands of men and women who took his advice and left the closet.

David Goodstein made mistakes and he made enemies. Anyone who sticks his or her neck out is so destined. Those who mourn his untimely death can serve his memory well by beginning to be, or continuing to be, voices which call for clear thinking, maturity, professionalism, fiscal responsibility and tenacity in our Movement, in our organizations and in our leaders. In lieu of flowers, make the wish of an odd little man come true by coming out of the closet or by telling yet one more person "I'm gay and I'm happy."

Make sure they give you first class accommodations, David. You deserve it.

Copyright 1985 by Brian McNaught.

David Goodstein was not a "process person". His style was not to poll but to pull, or push or whatever else he needed to do to have his ideas actualized. He was a mover, a shaker and a thinker.

and encouraged in others, professionalism, fiscal responsibility, accountability and maturity. It irked him that gay people with money didn't support gay organizations and that gay organizations didn't prioritize fund raising. He hammered away in his "Opening Space" at people who enjoyed the benefits of the Movement but didn't contribute anything to it.

While I was ever-cautious in my limited dealings with David Goodstein — cautious because he seemed bigger than life;

what often created controversy around David Goodstein. He was rumored to be a bully at times, a short man compensating for his size with bravado. Yet, many people who watched him in action as leader of "The Advocate Experience" insist the opposite was true. "He was extraordinarily patient," said one man. "He was very kind to people who had been written off as 'losers' by others. He put himself right next to their feelings." I feel very sad about David

At Ease Film

Interview: Dusan Makavejev

Bittersweet Movie Casts Old Coke with New Image

by David Lambie

"Coca-Cola is a common denominator for the modern world. . . . It's a drink that charismatically carries the miracle of the American way of life. . . . The American concept of freedom is basically 'anything goes.' You can be crazy, you can be a criminal, you can publish the book, you can be a pervert if you leave other people alone. Other cultures are more stifling."

— Dusan Makavejev

In the last reel of *The Coca-Cola Kid*, "The Kid" (Eric Roberts), sprawled in a deck chair, clad only in revealing swim trunks, is having his head massaged by an ice pack-wielding waiter who may or may not be a gay CIA agent. Adding to the scene's confusion is the expression on Roberts' face: a peculiarly pained combination of pleasure and disgust. The confusion is no accident but rather the carefully cultivated style of Yugoslav-born film director Dusan Makavejev.

Cell Block Romance

Kiss of the Spider Woman ★ ★ ★ ★

Directed by Hector Babenco, written by Leonard Schrader, from the novel by Manuel Puig; stars Sonia Braga, William Hurt, Raul Julia; opens 8/16 at the Clay. Call 346-1123.

by Ken Coupland

In a season where it's difficult to recall any performances that are worthy of an Oscar nomination, William Hurt's dazzling, tragi-comic portrayal in this Brazilian production is surely one. Hurt — just in case you've been living under a rock for the past several months — plays Molina, a swish window dresser arrested on sex charges who's incarcerated in the same cell with a humorless macho journalist, Valentin, played by Raul Julia.

Molina whines away his time "telling movies", spinning tales of what may be films he's remembered or maybe just imagined, much to the annoyance of Valentin, a revolutionary who's been tortured by the authorities and now awaits further interrogation. When Valentin objects to Molina's fantasizing, Hurt protests, "If you've got the keys to that door, I will gladly follow. Otherwise I will escape in my own way."

The film's setting, though unspecified, is plainly 70's Argentina (both the director, Hector Babenco, and novelist, Manuel Puig, are Argentine expatriates), and Babenco, as he did in the caustic *Pixote*, which catapulted him to international attention, has once again fashioned a biting denunciation of the capitalist/military power structure. The system that suppresses political thought by the same hand limits sexual expression, making Molina and Valentin victims with a lot in common. "I can't stand being a martyr," Valentin pleads. "It infuriates me that my whole life is a mistake." You could think about that line for quite awhile, especially as it ap-

plies to Molina, who in the end becomes a martyr himself, for in a way, it is his life that is a mistake. Molina's failure to find a "significant other" among his gay friends (an unattractive bunch, admittedly) and his hopeless attachment to straight men who value him for what he is, not for what he wants, dooms him from the start.

In a medium starved for gay characters for whom we can feel admiration rather than pity, Hurt's character is something of a disappointment. Lay the blame for that on a culture that discourages versatility and forces men and women into playing top or bottom roles; Molina's personal tragedy is his denial of his own masculinity. At one point Valentin, exasperated by Molina's vamp, asks him what he thinks he has between his legs. "It's an accident," Molina replies. "If I had the nerve, I'd cut it off." With that sort of pre-op mentality, Molina's beaten before he starts.

The only problem with all this is that Hurt's such a handsome, hunky number that Molina's protestations of loneliness don't ring quite true; it's important that the much older Burt Lan-

Makavejev says the idea for interjecting sexual ambiguity came from his observations of actors Roberts and David Slingsby. "I like to see actors move and figure out where it might lead. I realized that I can instead of having one confusion — like who is he, is he CIA or not — that it would be even more charming if it was combined with the question, is he gay?" On this question the portly 53-year old filmmaker is happy to leave his audiences completely puzzled. Confusion, especially involving sex and politics, is as much a trademark of Makavejev's films (*WR: The Mysteries of an Organism*, *Sweet Movie* and *Montenegro*) as the colors red and white are of The Coca-Cola Company of Atlanta, Georgia.

To the conspiracy minded movie fan who might see *The Coca-Cola Kid* as little more than a 94 minute commercial for "new" or "classic" Coke, Makavejev insists that his film does not bear a Coca-Cola seal of approval. "I actually didn't ask for their approval because I don't believe that any company should ever be put into the position to approve of something that is a work of art." Needing to have some working arrangement with Coke in order to secure props with their logo, Makavejev showed a copy of the script to a Coke vice president. "(His) basic answer was, 'Your stuff is not really a Disney movie, so don't expect any help from us.' But they were very friendly, they were not really hostile, they were not threatening. I think producers are more afraid of Coca-Cola than Coca-Cola is really threatening. Coca-Cola is a giant. You are dealing with a company that is probably stronger than half of the countries in the world."

As a director who has had his films produced in Yugoslavia, Sweden, Canada and now (with *The Coca-Cola Kid*), Australia, Makavejev has more than a grudging respect for an international soft drink cartel with corporate fingers on many a national pulse. "They accommodate to local conditions. In Nicaragua . . . main Coke guy was in the first revolutionary junta. But



As a director who has had his films produced in Yugoslavia, Sweden, Canada and now Australia, Makavejev has more than a grudging respect for an international soft drink cartel with corporate fingers on many a national pulse.

in other countries, Coke guys could be right-wingers. They don't mix in politics. They said, 'Our business is to produce soft drinks and we're selling it regardless of politics.'"

The Coca-Cola Kid works as a film because of Makavejev's ability to heighten ordinary details of life until they take on a kind of surrealistic whimsy and because of his extraordinary casting coup in securing Eric Roberts to play Becker, the traveling Coke trouble-shooter from the Atlanta head office who's determined to put Coke on the map in the outback. Makavejev had caught Roberts' work in two polar-opposite roles: the nice young sailor he played in *Raggedy Man* and Paul Snider, the murderously disturbed boyfriend in *Star 80*.

"I was impressed with his sweetness in *Raggedy Man* and his toughness in *Star 80*. When I talked with him he was

Continued on page 18



Raul Julia (left) and William Hurt exchange confidences.

caster was originally considered for the role (imagine!), since it's hard to figure why a toothsome blond like Hurt would have any trouble finding a husband in Buenos Aires. It's a contradiction that Puig is aware of, however and one

In a medium starved for gay characters for whom we can feel admiration rather than pity, Hurt's character is something of a disappointment.

that's intentional. In Puig's words, he wanted to show that "sometimes a person becomes trapped in a role when there are possibilities of being many other things." That statement admits several shades of meaning, since we find

out fully halfway through the film that Molina is indeed playing a role — but not one we might have expected. Indeed, his deception fundamentally alters the way we perceive the relationship between the two men, but by this time, Molina's fallen in love with Valentin — fallen hard in fact — and this love (hastily consummated the night before he's released) leads him to an act of bravery that costs him his life.

Babenco's gritty realism has found an effective, if unexpected match in Puig's campy lyricism; it's a combination that gives the film enormous strength. As Babenco notes, "A critical vision of the world is built into my films, but thinking of them as 'political' would limit my thinking." *Kiss* transcends that sort of pigeon-holing, and its brilliant synthesis of romance, politics and adventure may even win it a mainstream audience, to the shame of Hollywood producers who couldn't find their way to bankroll it. ■

Film Shorts

Ken Coupland

The Last Wave of Summer

This time of year moviegoers are confronted with a confusing array of difficult, "smaller" films, mixed up with more commercial product that the studios figure won't be successful enough to go up against the big guns they released earlier, to capture as much as possible of the lucrative summer market.



Passing Grade

My Science Project ★

At the Alhambra, St. Francis & Empire

If this is how the Armed Forces take care of the UFO's they're supposed to be hiding, then we're all in trouble. When a strapping young grease-monkey finds himself strapped for a science project, he slips behind the fences of an army base used to mothball old equipment, and stumbles on a weird device (abandoned, we've been told, since the Eisenhower era) which taps into any nearby electrical source.

It's not too long before he figures out that the gadget is capable — once it's plugged into enough electrical power — of working some serious changes on

time and space. Pretty soon his high school science lab starts to look like the basement of the Smithsonian, and murderous characters from various millennia are crawling the locker rooms.

John Stockwell, in the lead role, while he doesn't do much acting, projects a glowering anomie that's just right for this surprisingly sobering "sci noir." His alienation from those around him is palpable, and the film's real subject, which distances it from the umpteenth E.T. clones it resembles, is a grinding feeling of isolation. Dennis Hopper contributes a disappointing sketch as Stockwell's science teacher, a broken-down hippie radical who's stuck somewhere in the sixties, but the character's disorientation is suitably consistent with the movie's overall tone. □

Twisted Sister

Weird Science ★ ★

At the Royal

"So what would you little maniacs like to do first?" asks Lisa, a manifestation of woman incarnate summoned up by a couple of mid-teens through an unexplained interaction of software and the paranormal. Understandably, the kids are stumped.

Sex icons like Kelly LeBrock don't have much of a shelf life these days (remember Rachel Ward?), but, as the kinky Lisa, she's almost as good as she looks, as her creators discover they get more woman than they ever bargained for.

Anthony Michael Hall, who appeared in *Sixteen Candles* and *The Breakfast Club*, also by director John Hughes, plays one of the pair, and his klutzy, self-deprecating schtick and oh-so-hip attitudinizing hasn't worn thin (yet). He's hilarious in a scene where Lisa takes him out to a tough night club and the bad dudes in the bar get him stone drunk; in a variation on his beatnik scene in *Club*, he launches into a crazed rap that seems to have ten lines of dialog for every line in the script; boy, can this guy improvise.

The improbably named Han

Mitchell-Smith plays the hacker, a winsome kid who's terrorized by a sociopathic older brother who's paragonically paramilitary; part of Lisa's task, besides finding girls for the two boys, is to give older brother his comeuppance; when she does, it's delicious.

But *Science* hits a snag when Lisa throws a big party for her charges; crowd scenes, apparently, are not Hughes' forte. And the girls she fixes the boys up with are a scruffy lot — intentionally no doubt, since Lisa must appear to be preternaturally perfect. But if half a movie is better than none, *Weird Science* is pretty good. □

Yup? Nope.

Key Exchange ★

At the Galaxy

The title — an unfortunate one — refers to an exchange of apartment keys that puts substantial stress on the "open" relationship between two young, upwardly mobile Manhattanites. As the woman (Brooke Adams) puts it, "We do casual real well," but she wants more. The man (Ben Masters), is a hefty number with a roving eye who'd bring out the homewrecker in the most stal-



wart of souls; he flinches at the arrangement, aware of what she might walk in on. But Adams is wedded to the idea that a relationship involves commitment ("I wondered when that word would come up," Masters growls) and she can't handle his infidelities. In a touching reversal of the standard line, Adams explains, "I've been lying to you. I haven't been seeing other men."

While the situations ring true (for instance, the way New Yorkers like to work out their differences in curbside shouting matches) the film never gets beyond a middlebrow preoccupation with living arrangements, career advancement, and marital (un)marital(?) infidelity. Based on a popular off-

Broadway comedy of the same name (and retaining most of the original; cast), *Exchange* does provide a glimpse of a whole range of marginally outrageous theatre that is, however, sadly devoid of depth or inspiration. Even though the characters write detective novels, produce television shows, and dance in theatre companies, they're all terribly square. In this world, minorities, racial or otherwise, barely exist. The script, while spry, is predictably starchy (Masters particularly sounds like he's been in the role too long), but several of Woody Allen's stock players contribute effective cameos. In the end it all comes down to the direction, which is inept. □

Toy Boy

Pee Wee's Big Adventure ★ ★ ★ 1/2

At the Alexandria

Now this is more like it! With only a couple of hours of cable behind him, Pee Wee Herman's already a cult to himself, if the preview audience was any indication; we went wild for this film and no wonder. Pee Wee's the answer to a disaffected hipster's prayers; betrayed as we've been by the braying antics and loutish behavior of the current crop of comics, here's one we can embrace as our own. Pee Wee, might seem at first glance to be a cruel caricature of a grown-up gay, with his creamy facial and exaggeratedly fey body language. But Pee Wee's code is

strict — like his aesthetics — and he's nobody's fool. Sure he's a geek, but he's a righteous geek.

Frame for frame, this could be the most visually inventive film of the year; everything's filtered through Pee Wee's fascination with wind-up toys and plastic funk, and the settings (most spectacularly, Pee Wee's Rube Goldbergian home) and characters all reflect that with some degree of success.

There's not much of a plot to give away, as Pee Wee searches for his missing bicycle through a series of Candide-like misadventures — including an encounter with a character called Large Marge who's not to be missed. In a very happy ending, Pee Wee steals the scene from the characters in his movie-within-the-movie. Too bad you have to catch this one at such an inhospitable barn as the Alexandria. □



Putting the Real Thing Over Down Under

The Coca Cola Kid ★ ★

At the Lumiere

"When you have a product with charisma, you don't have to prove a goddamn thing," according to sales wunderkind Eric Roberts, who's arrived in Australia to "troubleshoot" Coke's operation there. As Coke ex-

ecutives recently learned, that's not necessarily so, and the same goes for director Dusan (Montenegro) Makavejev's account of an American golden boy who gets more than he bargained for when he tries to persuade a ruggedly individual soft drink manufacturer in the outback to quit holding out against the inevitable.

Makavejev, a Pole, fell into disfavor with the authorities with his first feature, *W.R.—Mysteries of the Organism*, and has since then been shopping his talents on several continents with varying degrees of success. His preoccupation with the facile, — if not outright

Continued next page



flakey — equation between political revolution and sexual liberation has been a constant in all his films so far, and this latest is no exception.

Their Minds Are on Vacation

Summer Rental

At the Regency II

By now, director Carl Reiner must be reconciled to the necessity of delivering product occasionally if he wants to keep turning out off-beat, unpopular comedies like his recent vehicles for Steve Martin.

And that's just what this is — and bad product to boot. John Candy, who makes an effective foil to other comics, has no one to play off here, unless you include Rip Torn in a corny role as an

Roberts plays an eccentric Southerner who spouts Biblical analogies, boasts about his Marine career, and scrambles God, country and Coke together with a mania for organization. His first stumbling block is a secretary who works in the subsidiary in Sydney (Greta Scacchi, who's far and away the best thing in the film); she's ditzzy and disorganized, which drives him crazy, and she'd like to go to bed with him, which he finds infuriating. Of course, she gets her way, and Roberts learns a thing or two in the process, but Makavejev, who likes to work an idea half to death, has a ham-handed way with satire and his characters rarely transcend the symbols they're supposed to represent. Scacchi's close to an exception; well-spoken and divinely sexy, she manages to bring Makavejev's Earth Mother delightfully to life.

old salt who rediscovers his love for the sea, or Richard Crenna, who's usually rather good in these sort of parts, as an abrasive show-off who's got the small resort town where Candy vacations wrapped around his little finger.

At one point Crenna hands Candy back a check with the comment, "I wouldn't take this money if my children were starving in the streets." Reiner should have taken his character's advice in the first rounds of negotiations.

Rental tries for sweet but comes off stale when Candy, tired of being pushed around by Crenna, enlists Torn and his "colorful" crew in a scheme to whip Crenna in the annual regatta. And guess who wins? A little suspense or a surprise or two would have helped in a film that has about four jokes.



to see the merry-go-round as a symbol of pre-Vietnam America.

Carradine's script (based on a 1947 novel about a different war) has some good ideas to throw out (like the underlying thirst for violence in this apple-pie town) and he doesn't sensationalize his subject matter, but eventually we're as exasperated with his main character as the neighborhood toughs are. A bloody confrontation between them and the destruction of his handiwork drives Carradine back into the arms of the military, where we learn — as we just might have suspected — that he is a much-decorated war hero.

When Carradine returns to the project he has a strange scene with one of the good old boys who originally gave him a break; sprawled lewdly on a

garden swing with his bathrobe hitched up to his waist, the fellow is obviously propositioning him. Carradine doesn't go for it, and in yet another sympathetic homosexual portrayal, his former friend challenges him to a dogfight in the old church (right?) if he wants the spare part that will make the merry-go-round operational. Carradine accepts the challenge and kills a dog in the fight. If we were behind the film this far, the final scene may just tax our sympathies one time too often. Our hero carries the carcass of the merry-go-round, tenderly places it in one of the gondolas, and staggers, bloody and bedraggled, away from the twirling, brightly lit machine, while the people of Drury, Kansas ("as themselves" the credits note) gather round it in fascination. Oh really.

Post Mortem

The Return of the Living Dead ★

At the Galaxy & St. Francis

Not a sequel, but a rip-off — albeit a genial one — this clone of George Romero's classic *Night of the Living Dead* has a disquieting premise.

As *Return* would have it, *Night* was the heavily disguised account of an event which actually happened. A weird chemical the military was testing years ago filtered into an army hospital morgue — and the dead came to life. Once the walking corpses were subdued, then canned, they were shipped

away for safekeeping, but the containers were misplaced — and the top brass have been feverishly searching for them ever since.

Meanwhile, down in Louisville, Ky., at the U-Need-A Medical Supply Co., one of the containers springs a leak, and — you guessed it. In a potent analogy to fears of radioactive contamination, gas from the containers seeps into the surrounding air, and a sudden rainstorm carries it over a nearby graveyard. Once again, the armies of the dead are on the march.

In a rather clever variation on the basic story, the gas affects the living as well, who suffer an agonizing death from rigor mortis. The movie scribes points a) by its droll accounting of how



Tooth-in-Neck

Fright Night

At the Cinema 21

You'll cringe at Roddy McDowell's pathetic performance in this deadly dull little vampire tale, shudder at every line of inane dialog, squirm at every predictable development in the plot!

Pudgy, unattractive William Ragsdale plays the boy next door; he's making out with his girl one night when his new neighbors bring a coffin inside by the basement door. If Chris Sarandon is a vampire, he hasn't learned much over the centuries about security; that night he sinks his fangs into a lovely young victim — without drawing the shades. Ragsdale sees him, puts two and two together, and becomes a target himself.

All this time there's a serial playing on tv about vampires, starring McDowell; of course the kids are all fans of the show (though they don't seem to know much about the subject). Ragsdale eventually enlists the reluctant Roddy to do battle with Sarandon and his hunky, human "gardener".

Now, this may sound unduly paranoid, but it seems that what we're being told here is that the pair next door have something else going on, you know? Sarandon's sultry good looks and European wardrobe, the gardener's gleeful participation in his crimes, their renovation plans, and their antique furniture, all combine to give the

unmistakable impression that Sarandon's interest in Ragsdale may be, shall we say, unwholesome? Times being what they are, coupling that message with a frightful condition that's spread through the blood makes what would have been a lame entertainment otherwise into a case of awfully repulsive insinuation.

Man Caulks Horse

Americana ★

At the Opera Plaza

Filmed during a break in his kung-fu career a dozen years ago, David Carradine's directorial debut (he stars as well) has resurfaced, a decade after a critical drubbing consigned it to distribution limbo.

"Only fools and birdshit fall out of the sky here in Kansas," remarks one character, when an unnamed veteran (Carradine) drifts into a heartland town; the locals are even more amused, if not perplexed, when Carradine stays on and struggles to restore an abandoned merry-go-round he comes across in a vacant lot. *Americana* gets top marks for good intentions, but it's well, just a *leette* simplistic. Every time somebody mentions how great the carousel used to look, Carradine gets this wild gleam in his eye and throws himself back into his work — you just know we're supposed

Previously Reviewed / Ongoing

- Back to the Future ★
- The Bay Boy ★★ ★ 1/2
- Camila ★★ ★
- Cocoon ★★
- Dangerous Moves ★★ ★
- Desperately Seeking Susan ★
- Emerald Forest ★★
- The 400 Blows ★★ ★ ★
- Jules et Jim ★★ ★ ★
- Lily in Love ★★
- Mad Max beyond Thunderdome
- Man with One Red Shoe
- National Lampoon's European Vacation ★
- Pale Rider ★★ ★
- Prizzi's Honor ★★
- Signal 7 ★★ ★
- Silverado ★★ ★ 1/2

A note on the star system:

- ★★★★ As good as you'll get.
- ★★★ For what it is, very good.
- ★★ Flawed, but worthwhile
- ★ Some redeeming features
- I'd pass. —K.C.



human beings adjust to the unspeakable and b) telling us more than we want to know about the urges that drive the zombies on a path of destruction; in a chilling scene, the upper half of what was once a little old lady, her tailbone trashing wildly against her bonds, explains to the cast that "eating live brains" (the zombies wander around screaming "Live brains!") "makes the pain of being dead go away!"

The genre does raise a few issues that are not resolved here, for instance, how can the undead be blinded when they're perfectly capable of growing eyes in their heads? And if they have no more strength than average humans do, they must have awfully good teeth the way they can bite through skulls.

But the agencies responsible for national security are taking the threat of the living dead seriously — and wait til you see their contingency plan!

Continued on page 19



In cahoots: director Chuck Solomon (left), playwright Robert Chesley and spiritual advisor Peter Hartmann.

Interview: Robert Chesley and Chuck Solomon

Night Sweat: The Orgasm of Oblivion

by David Lamble

"The heart of the play is summarized in the Latin refrain that comes at the end: 'Timor mortis conturbat me'

—The fear of death fucks me up."

Robert Chesley's *Night Sweat* is not the first play to harvest the emotional fallout from AIDS. Chesley does argue that his "romantic comedy" focuses uniquely on the fears and fantasies of an urban gay male community whose very identity has been most perversely challenged by disease.

Playwright Chesley suggests that AIDS, to men like Richard, comes to represent their own long felt self-hatred and guilt. AIDS is the final word, the ultimate proof that they don't deserve to be loved or even touched.

...is the conturbation that we are in. ... That's the territory of this play. ... it is written for gay men — for gay men and their friends — but it makes no attempt to explain anything to anybody who doesn't already understand what it means to be gay."

Night Sweat's director at Theatre Rhinoceros is Chuck Solomon. Solomon explains that the play is addressed to the "worried well... people who are mostly suffering from panic and paranoia." Solomon stresses the fact that *Night Sweat* unfolds entirely within the mind of Chesley's young hero, a landscape artist named Richard (Will Harde). Richard has a feverish dream about a gay suicide club in which dread of life and fear of death merge within the framework of a series of deadly erotic fantasies, "where people with AIDS can pay money to have the death of their choice staged in a way that they feel sort of encapsulates their lives. It's a very secret and well protected club, a sort of fantasy house."

At the core of Richard's dream are a series of pop-art or cartoon like sexual fantasies in which the orgasm signifies not only pleasure, but oblivion. The curtain raising fantasy is a hanging at which the self-condemned man experiences a wonderful orgasm as his neck snaps. Playwright Chesley suggests that AIDS, to men like Richard, comes to represent their own long felt self-hatred and guilt. AIDS is the final word, the ultimate proof that they don't deserve to be loved or even touched. "My hero is scared he has AIDS. ... His reaction is to pull back... to not allow himself to be touched. Touch is one of the key words in *Night Sweat*. ... Richard, at one point, says, 'Don't touch me I'm diseased.' Taking on the stigma of having AIDS is the subject of the play. The play then tries to move beyond that to see what hope there is for gay people."

Although his play speaks particularly to urban gay men, Robert Chesley contends that he tapped the larger American culture for the content of the six suicide sex fantasies in *Night Sweat*. "As an additional ironic twist, the fantasies you see are really from our culture as a whole, not gay culture: ... so there's a western shoot-out, comic book nonsense, grand opera, and all this points to the same theme of this link between eroticism and death. This theme is endemic in our culture. It is just a human given and I'm not blaming our culture for this." Chesley realizes that his handling of the sex/death link is one of the most radical aspects of the play, which will make some seeing it uneasy. "You could write about the link between eroticism and death... if you were strongly condemnatory and I'm not!"

In staging *Night Sweat* in San Francisco, director Chuck Solomon decided not to take his cues from the play's New York or Los Angeles productions, but rather to put his own special stamp on its bizarre elements. In staging the fantasy deaths, he tried to keep in mind that the play is a comedy. "Since the premise of the play is somewhat bizarre and some of the death scenes could have been very gruesome, we decided to go for theatrics rather than blood. ... We try to abstractly show that the person had died without, hopefully, turning peoples' stomachs. Actually, they're all quite lovely. A member of a preview audience even came up to me afterwards and said he thought the play was 'kind of cute.'" *Continued on page 22*

Performance

Ken Coupland

In-Between 'Time'

Meantime, directed by George Coates and performed by Leonard Pitt, 8/15-18, 22-25 at the New Performance Gallery. Call 863-9834.

It's been seven or eight years since George Coates and mime Leonard Pitt collaborated on a one-man performance that captivated audiences with a bare minimum of props and special effects. Since that time, Coates has gone on to fashion incredibly complex theatrical extravaganzas (with Pitt often participating) that look like they rely on heavy technology but actually depend on a fiendishly clever marriage of slide projection, simple props, and electronic music, magically brought to theatrical life with optical illusion and split-second timing.

With *Meantime*, the pair have revived the format of the one-man show, making comparisons inevitable — if not necessarily flattering. Coates uses what he's learned in the intervening years to fashion a mesmerizing series of transformations for Pitt that open and close the performance; in his very first appearance, this accomplished actor resembles nothing so much as a figure out of one of Keith Haring's paintings, flailing his arms and legs in an op-art hallucination punched home by a driving, percussive score. His next incarnation is just as astounding, side projections turning him into a living ball of

Although there's a wry humor to much of his pantomime, Pitt's no comedian, and the long, spoken section drags badly.

fire we can't quite believe we're seeing. But Pitt clearly has greater ambitions than functioning as an anonymous presence in the work, and the next set piece is a rambling, baggy pants routine where he wanders on about nuclear



Masked man: Leonard Pitt in one of his transformations in *Meantime*.

preparedness and phone calls to his mother. Although there's a wry humor to much of his pantomime, Pitt's no comedian, and the long, spoken section drags badly. It's a relief, toward the end of the evening, when he reverts to the

opening staging and assumes a series of strange personas, largely articulated by wonderful masks. Pitt should leave the vaudeville schtick to Bill Irwin and the like and get on with doing what he, as well as Coates, do best.

Musicals

Dick Hasbany

Tapping Black Experience

Tap Dance Kid; book by Charles Blackwell, with music by Henry Krieger and Robert Lorick at the Golden Gate Theatre, Tuesdays-Sundays through 9/14. Call 775-8800.

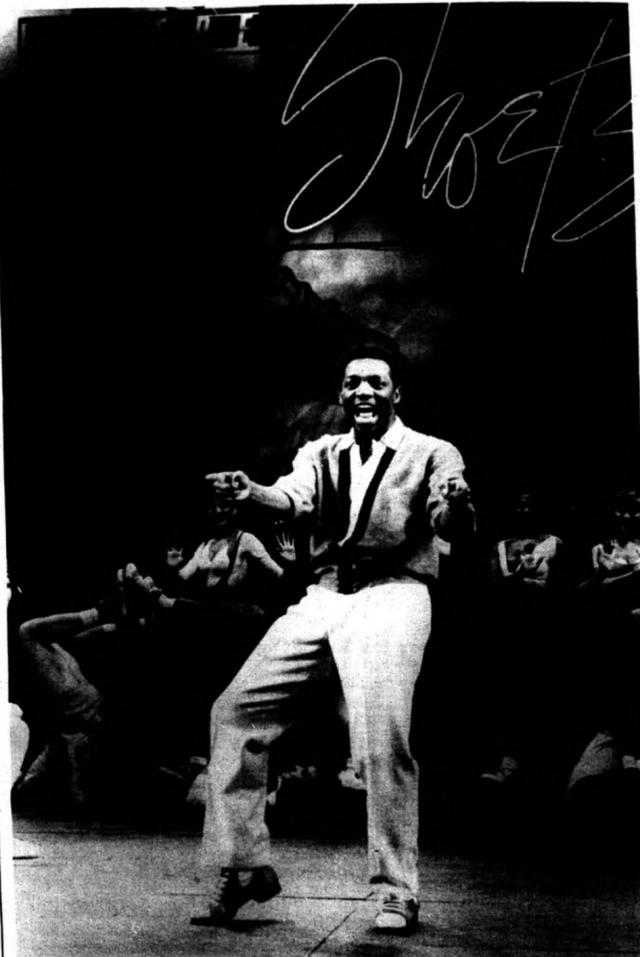
"If a musical doesn't have good music or lyrics, what does it have?" That was the question we asked as we left *Tap Dance Kid*. Henry Krieger hasn't written a memorable measure nor Robert Lorick a really memorable line for this Tony-heavy show, and the lack almost chops a leg off the *Tap Dance Kid*. On top of that, the first act drags aimlessly and the show doesn't come close to using the amazing talents of Hinton Battle. I felt myself waiting for a number where Battle could let loose and sing as if he cared; he may be a high kicker, but he pretty much walks through this part.

Still, the show's charms are obvious and plentiful. Danny Daniels' choreography moves the corps around in flashy ensembles, doing clever little bits with jump ropes and roller skates. It's usually athletic if not downright acrobatic and more like vaudeville or the circus than Agnes de Mille. The "Crosstown" number is dazzling. The tap dancing of 10 year old Dule Hill is precocious if not perfect, and that of old-timer Harold Nicholas, as granddad, is a delight. Martine Allard is a heavy 14 year old who belts out her savvy, double-edged lines as the too-smart, too-fat and very wounded Emma. Allard is something. I had the totally improper desire to have her grow up instantly; she's so full of promise it makes you ache to wait for her to blossom as a mature performer.

But even all the performing talent would hardly be enough to keep this show in my mind, and it does seem lodged there. *Tap Dance Kid* tries to tackle some intriguing matters, and it sticks because it turns out to be a flawed but thoughtful piece of theatre.

Tap Dance Kid is the archetypal American musical in its obsession with success, and especially success in show business.

Tap Dance Kid is the archetypal American musical in its obsession with success, and especially success in show business. Krieger, Ben Harney, and Hinton Battle were all involved in *Dreamgirls*, and one can't help but feel in these two shows, at least, blacks' experience trying to enter the American dream has drawn them to these played-out grounds to try to invest them with some renewed vigor. Dipsey's (Hinton Battle) yearning for a break as a choreographer places him in the tradition of Ruby Keeler, Mama Rose and all the rest whose lives center on making it on Broadway. Dipsey, being the son of a great vaudevillian, keeps true to his personal, racial heritage. If it were Dipsey's story, there wouldn't be much



Shoe Business: Hinton Battle leads a tap-dancing sneaker routine in *The Tap Dance Kid*.

to *Tap Dance Kid*; it would be a kind of *42nd Street* in blackface. But he's given an opposite in William (Ben Harney), who's worked his way from a subway tollbooth to the heights of Manhattan law towers. For William, making it in the white profession is the way off the plantation — it's the liberation of the people, and it's what he insists for his son, Willie, a 10 year old with dancing feet.

At root in the opposition of these two men is a profound ambivalence about success. Making it in a white world by white rules is a bitter victory. It can mean denying the past, sacrificing deep gifts in order to win at another, alien game. At stake is a young black generation, represented in Willie, and how it will balance its racial past and the temptation to sacrifice everything to entry into mainstream America. Henry Blackwell tries to go further and explore some feminist issues by having William ignore both his wife and his daughter's

talent and passion for law. His obsession is male; he has lost touch with the honest aspirations of the flesh around him. The one song I wish I could hear again is "William's Song" in which Ben Harney gets a chance to lament the alienation of the successful black man, driven, forced into self-sufficiency, scornful of the fields in which blacks have traditionally succeeded.

The same ambivalence toward success is evident in Lorraine Hansberry's *Air Guitar*, and I get the feeling that the two shows, whatever their shortcomings, tap into something very real in the contemporary black experience in this country. The issues of self-betrayal and alienation from a home community are relevant for lesbian and gay people too, it seems to me, and it wouldn't make me unhappy, for one, to see a musical exploring the subject for us with as much energy as *Tap Dance Kid* explores the territory for black Americans.

NOW ACCEPTING
QUALITY ITEMS FOR CONSIGNMENT
OR PURCHASE

DECORATIVE ART, JEWELRY,
SILVER, ANTIQUES, PRINTS,
ETC.



1346 POLK STREET
SAN FRANCISCO, CA 94109
885-1463

Rock

Adam Block

Up and Coming

Looters



Looters, Conjunto Cespedes: The Looters are another team of World Beat commandos, and the only one of the lot to have already played Nicaragua. Sorry to have missed that show. They're joined on this bill by locals touted as a, "post-salsa latin dance band." Where is Dick Clark? (I Beam, 8/19, 10 pm, \$5).



Kinks

Cock Robin



Kinks, Cock Robin: The Kinks were the hardest rockers of the old British Invasion. Leader Ray Davies is an eccentric original, by turns savage and poignant, tough and fey, and an often masterful performer. The band may even overcome the liabilities of this venue: outdoors and in the 'burbs. The openers, from-LA, with that idiotic name, and an insufferable debut lp, rife with synth-etic melodrama, should feel right at home. (Concord Pavilion, 8/23, 8 pm, \$16.50 res., \$13.50 lawn).

Mapenzi: Choreographed horns, blazing vibes, irrepressible high-life rhythms, and a charismatically mischievous lead singer work small miracles. My favorite world-beat eccentrics have booked into this funky little club which bodes well all around. Dress to sweat, and come to grin and dance. (16th Note Club, 3160 16th, 8/16, 8 & 11 pm, \$5).

Big City, Mojo, Shy Hands: Big City spear-headed the multi-ethnic, polyrhythmic, anti-imperialist world-beat scene in these parts — and, yes, you can dance to it. Tonight they share a bill with a tight-funk, and a white-funk combo. I wish they could lure the Palladium crowd; follow that bass line. (Stone, 8/16, 9 pm, \$6.50 adv., \$7.50 day).

Zasu Pitts Memorial Orchestra, Violins of Doom: The Pitts are deservedly the most beloved, non-world-beat, dance band in town: *The Big Chill* soundtrack reinvented as gonzo cabaret, and this miniature gold rush bordello/opera house is the perfect venue for them. (Great American Music Hall, 8/16, 9 pm, \$9).

Sonic Youth, Tupelo Chain Sex (featuring, Sugarcane Harris): The headliners recorded their harrowing, riveting ep, *Sex Is Confusion*, in 1982 in New York. For anyone poleaxed or illuminated by an encounter with that disc, this visit should prove unmissable. The promise is a band with the acute fury of the early Pistols and Gang of Four — enacting panic and points beyond. The openers, from L.A., bring a punk throttle to deconstructed jazz, with the Mothers' former violinist sitting in. (Stone, 8/17, 9 pm, \$6 adv., \$7 day).

John Cale, My Sin, Naked Into: The Welsh wonder (whose credits include cello on the Velvet Underground's "Heroin," producing the first Modern Lovers lp, and glorious solo albums like *Vintage Violence*, and *Fear*.) headlines solo, unfurling a voice as hypnotic as Richard Burton's was. His version of "I Keep A Close Watch" alone would be worth the price of admission. My Sin is pretty-boy Stan Fairbank's one-man show; he is the first video/scratch artist I've ever seen, editing broadcast material live as an integral part of his music, and doing it with wry wit and sexy assurance. The openers are local techno-poppers, featuring B Team's former-lead guitarist. An inspired line-up. (Stone, 8/18, 9 pm, \$6.50 adv., \$7.50 day).

New Order, Abecedarians: The last two times New Order came to town they played the I Beam. The first time there were fascinating and haunting. On their last trip they were amiable and ordinary. Showmen they've never been. This sterile hall, and their current collegiate following, sound like a recipe for monotony and disappointment. The openers are unheard-ofs from LA who apparently share the same management. Thumbs up on the *Low Life* lp, but for this show, you're on your own. (Henry Kaiser Auditorium, 8/20, 8 pm, \$13.50 adv.).

Oregon: These airy internationalists offer more musings than fire. Guitarist Ralph Towner is a superb technician. Trilok Gurtu replaces late percussionist Colin Walcott. If you squint, you can see Wyndham Hill. (Great American Music Hall, 8/22 & 23, 8:30 & 11 pm, \$9).

Slayer, Possessed: What lurks beyond the far edge for today's teen-age skateboard savages? Forget the camp bluster of Twisted Sister, and the angry challenges of old farts like the Dead Kennedys. We're talking Death Metal Music — intended to blast the enamel right off your teeth. The LA-based headliner's first lp is called, *Show No Mercy*. Local practitioners open. Fans under 18 are welcome, as the show will finish by 10:30 pm to honor a police curfew. Fearless Nambla recruiters and anthropologists will want to pencil in this one. (Stone, 8/23, 8 pm, \$10 adv., \$11.50 day).

Sting: Even ardent fans of The Police has been admitting lately that the cover-boy's solo album is stiff and pretentious. It certainly deflated any enthusiasm I'd built up for these shows. Road time may have improved things, and the venue is pretty, but in his video the band and back-up singers effortlessly upstage and embarrass Der Stinger's performance. Worse, he doesn't seem to know it. See for yourself. (Greek Theatre, 8/23 & 24, 8 pm, \$16.50 adv.).

Fleshtones, Zeitgeist: The Fleshtones, one of the original New York, garage-with wailing-Vox-organ revivalists, have always been best live. Their upcoming lp, *Speed Connection II* (IRS), recorded live in Paris, promises to do them justice. In the meantime, you can catch them with Austin's proudest young export, who sound like they've been listening to Lou Reed and Celtric harmonies out on the lone prairie. You can catch a preview of Zeitgeist the night before as MTV presents a special edition of *The Cutting Edge*, shot in Austin. Damn handy. (I Beam, 8/26, 10 pm, \$5).

Joe King Carrasco: This gent was Austin's last great white hope, except of course for Stevie Ray Vaughn, but his latest record, *Viva San Antonio*, is only available as an import from France! Don't be put off. This tex-mex maniac earns his crown whenever he takes the stage. Ask anyone who caught him on the 24th at Berkeley Square — or catch that show first yourself. (Oasis, 8/27, 10:30 pm, \$5).

Voice Farm: Their Herbie Hancock spoof, "The Super EQ Team," is a hit on the college stations, while A&M has their lp on indefinite hold. Peter Gabriel is said to have dropped in on a recent show with the lads and the buzz on their recent gigs rates them as terrific. Promises, promises. (Berkeley Square, 8/28, 9 pm, \$6).

X, TBA: X has always been a terrific live band — giddy, embattled, and monumental: wrestling plangent harmonies from demented collisions with awesome grace. Their new lp, *Ain't Love Grand* is a *tour de force*, pitting rustic vocals against molten guitar, on stunningly crafty and bouncing songs, one of the year's best. This is also one of the last shows you'll be able to see at this terrific venue — soon to be a multi-plex cinema. Swell. Count this my pick for show of the month. (Kabuki, 8/28, 9 pm, \$12 adv., \$13 day).

Malapoets, Rogie Moye Africa: The headliners are an all-black South African combo with a new lp out on EMI. Berkeley's boy wonders cross the Bay. Funny has encouraged. (Kabuki, 8/30, 9 pm, \$10 adv., \$11 day).

B.B. King, Millie Jackson, Dennis Edwards: The former lead singer for the Temptations opens. The raunchiest talkin' mama in r&b cuts up the night. Then the monumental master of urban blues guitar, who can sing like a hurricane and play like salvation, brings it home. Not bad. (Circle Star Theatre, 8/30, 7:30 & 11 pm, \$15).

Don Henley: If only for "The Boys of Summer". Here's your chance to catch the former Eagle. (Concord Pavilion, 8/30, 8 pm, \$16.50 res., \$13.50 lawn).

BUY EARLY: Nina Hagen: Somehow it doesn't sound quite right — the octave-leaping, anarchic astonishment herself, at this staid, sit-down venue. That certainly won't keep her fans away, though the price just might. (Berkeley Community Theatre, 8/31, 8 pm, \$14.50).

Beat the low cost of camera and type.

If you need production for print and you've shopped around for typesetting and camerawork, you know that both businesses are highly competitive. Well, we're going that one better, with prices well below some of the lowest figures you'll get.

Talk to one of our sales representatives about our low, low rates. If you're new to the game, our art department can show you how to get the most effective result for a little money.

Sentinel Type & Camera
415-861-8100

A Musical Drama
by Matthew Goldsby
Directed by John McMullen

\$ Pocket Change \$
w/Gail Wilson & Amy Dondy of S.F. Cabaret Fame

Studio Eremos
17th & Alabama

Thurs. thru Sun., August 15-18, 8 pm.
Sun Matinees August 18 & 25, 3 pm.
Fri. & Sat., August 23 & 24, 8 pm.

\$6.00

call 641-4540
For reservations

Live Aid continues with Live Theatre
Profits go to build an Orphanage in Ethiopia
via The Non-sectarian Panama Foundation.

Mike Mascioli

A Duo and Two Solos

I never fail to see husband-wife vocal duo Jackie & Roy perform without feeling slightly disappointed and a little bored, mostly thanks to Jackie's numerous solos, and invariably heavy ballads. Her lack of interpretative prowess and the flattened tones of her droning vocal simply can't withstand the spotlight. But in their recent gig at the Venetian Room, Jackie & Roy were the best I ever remember them.

Here Jackie's singing was more lyrical, her solo selections somewhat lighter, and she hit clear high notes I don't recall ever hearing from her. She even looked more attractive — like an older Toni Tennille. Moreover, their pared-down accompaniment — only bass and Roy's piano — wasn't confining but, rather, had the flexibility to be intimate or breezy, as the occasion demanded.

I'm tempted to say that when Jackie & Roy were followed into the Venetian by Lainie Kazan, we were plunged from the sublime to the ridiculous, except the sublime's too strong a word to describe them, and ridiculous isn't strong enough to describe Kazan, although it'll do in a pinch. *Dishonest* is more like it. Kazan expends a lot of energy trying to convince us she's something that she's not — namely Sarah Vaughan and Lena Horne, whose stylistic traits (including some of their worst) she's lifted. She'll let her voice swell dramatically, operatically, like Vaughan, or attempt to get funky — at least as funky as one can get in an expensive sequined gown and carefully windswept hairdo — like latter-day Horne ("I feel so earthy," Kazan confided the last time I saw her

Kazan expends a lot of energy trying to convince us she's something that she's not — namely Sarah Vaughan and Lena Horne, whose stylistic traits (including some of their worst) she's lifted.

perform). But her favorite trait is one that both of those singers share — slurred, mushy diction. Since she invariably sounds as if she's singing with her fingers in her mouth, she might as well consider killing two birds with one stone and flossing her teeth during her act; we'd be none the worse for it. And she's no better at being Lainie Kazan, proud possessor of a Streisand-sized voice that's essentially, potentially lovely, capable of producing and sustaining strong, high notes — my companion and I agree that here is the best pop voice we've heard in 10 years of concert-going — for she blows songs up indiscriminately to suit the dimensions of her huge voice and slams them home.

Continued next page

Makavejev from page 12

so vulnerable and tender, very soft. Seeing somebody who I had seen as Paul Snider, just incredible murderous character, I was very impressed with his range."

What the director didn't realize until he started working with Roberts was that the cutting edge of violence, so evident and disturbing in some of his screen roles, was an intrinsic part of the actor's personality and not just added for special effect in a part. "That comes from Eric and was quite useable for Becker. Some of this violence I attributed to his acting in *Star 80* and when I had a chance to spend more time with him and see him working, he would, even in the rehearsal situation, go into almost like a painful violence that was obviously something that he was using as his own vehicle for expressing himself. So it was not all acting, it was something that he needs to get this powerful acting. . . . He has incredible self-discipline. When he was on screen [these qualities] would translate into incredible charisma and something beautiful that you don't know exactly what it is."

Director Makavejev actually had to cancel a scheduled fight scene involving Roberts and a Bushman sheriff (Tony Barry) when it became apparent that movie violence might become all too real on the set. "This was interesting for me because in my earlier films probably I would be attracted to danger. I would go for it. . . . Suddenly I found it would be unwise when you have two actors, both very strong and powerful, with this kind of violence under the surface. It was clear for the whole crew that if these two started fighting, they could not possibly stay within the acted violence."

One aspect of *The Coca-Cola Kid* that may not be addressed in mainstream reviews is the strange ambiguous bi-sexuality that seems ingrained in the

character of many Australian men. "They are very tough guys because their ancestors were prisoners and shepherds and many of them are very physical, they like to do physical things. So, if you see these people, they look very macho, when you talk to them you see they can be very shy and very gentle because a lot of them are very lonely men."

In one disconcertingly odd scene in the film, Becker is dancing in the dark with a partner that he only slowly begins to realize is a man. Makavejev explains that the inspiration for the scene, with its strange mix of ambiguity, fear and confusion, came from short stories by Frank Moorhouse (a prize winning Australian writer). "Moorhouse sometimes deals with gay subjects and gay scenes and he had this scene with transvestites much more elaborately in his story and we used just part of it for the film." It is beginning with this sexually charged scene that Becker's "ugly American" character starts to unravel as he discovers that there is something basically impenetrable about the Australians he had hoped to conquer with Coke.

Dusan Makavejev could not resist ending *The Coca-Cola Kid* with a title card suggesting the possible end, not of Coca-Cola, but of the whole world. The director slyly admits to sometimes intentionally taking his audiences on a wild goose chase. "I believe that film stories should be perceived as stories. So let's say it could be understood as a Brechtian touch: something that tells you don't believe in everything you've been told. When you tell a fairy tale, the children know that the wolf didn't eat Red Riding Hood. . . . You have some kind of strange credibility with fairy tales. . . . One of the quality of films is that this is a dreamland. Very often we are doing our best to hide this fact one hundred percent. I don't believe we have to do it one hundred percent." ■

Records

Mike Mascioli

Sondheim and Company

The symbiosis in which Stephen Sondheim and RCA currently coexist began in earnest in '74 when RCA released the cast LP of his *Pacific Overtures*. Since then, Sondheim's enjoyed the label's strong, consistent support of his work, and RCA the prestige and financial rewards of representing an artist whose contributions to musical theater are lasting.

They've released not only recordings of his five subsequent Broadway and off-Broadway shows, including the flop *Merrily We Roll Along*, but the London cast of *A Little Night Music*, and *A Stephen Sondheim Evening*, the Whitney Museum's live '83 tribute. The latest entry: *A Collector's Sondheim*, a classily packaged 4-LP retrospective with an illustrated 40-page booklet featuring copious liner notes and lyrics to the songs within, many of which are little-known — some cut from cast LPs or from the actual productions. A few have never appeared on record before, but most are culled from *A Sondheim Evening* and the cast LPs of *Side By Side By Sondheim* and *Marry Me A Little*, selections from which comprise fully half of this set — a pity since the singers in them are, on the whole, a stiff, uninspired lot, and sometimes worse (Julia McKenzie and Judy Kaye turn in truly abrasive performances of "Losing My Mind" and "Being Alive," respectively). Though he's not represented as the lyricist of classics like *Gypsy* and *West Side Story*, Sondheim does appear here as composer (music from the *Stavisky* soundtrack); as composer/lyricist from as far back as the mid '50s (where we spot his early use of song as a dialog between characters, which would later yield musicals almost operatic in their ability to advance the plot through song); and even as a singer, on "Old Friends" with Angela Lansbury at the Whitney tribute. Selections from the other cast LPs, a song from the *Night Music* soundtrack and a disco "Ballad Of Sweeney Todd" (!) round out the collection, which, despite shortcomings, is recommended.

DRG's resurrected Swing — the first major jazz label, active in France for 20-odd years from '35 — with the first eight in a massive planned undertaking of 64 reissues of rare recordings from the label's archives (which include sides made for other labels as early as '29 and as late as '60), none available domestically before. The eight LPs spotlight artists like trumpeters Bill Coleman, Clark Terry and Jonah Jones, saxophonists Coleman Hawkins, Benny Carter and Lucky Thompson, violinist Eddie South and the International Jazz Group — and, serving as sidemen, such jazz luminaries as Stephane Grappelli, Django Reinhardt, Buck Clayton and Ben Webster. The music ranges from Dixieland classics to little-known bop instrumentals, but only the 2-LP set of Willie Lewis & His Entertainers contains a significant number of vocals (including a brace of rare cuts by Adelaide Hall). With as many as 20 tracks per disc, nicely packaged, extensively annotated and, best of all, moderately priced, these are recommended for even casual jazz buffs.

Leonard Cohen is one of our finest and most influential singer-songwriters, but you'd have a hard time trying to prove it by *Various Positions* (Passport), his first LP in six years. On this slight LP (a scant nine songs, each well under five minutes), the dark poetry and stark potency of his songs are undermined by John Lissauer's production values — a reverb on Cohen's vocal, excessive instrumentation and, worst of all, sticky-sweet female backing vocals (sort of like *The Ray Conniff Singers Sing Songs For Suicidal Lovers*) — a misguided bid, one can only assume, for commercial success. The

songs themselves, customarily haunting and literate, struggle valiantly to prove their worth, and with the help of Cohen's sleepy and plaintive, if somewhat hollow vocal, they often succeed. Best: two "prayers" — "Heart



Not the Transfer, but Raw Silk have a sound all their own.

With No Companion," for those without love whose nights are "nights of wild distress," and "If It Be Your Will," which closes the record by asking for alleviation of our shared and private miseries:

*And draw us near
And bind us tight
All your children here. . .
In our rags of light
All dressed to kill
And end this night
If it be your will.*

Cleo Laine's second CBS LP, *That Old Feeling*, boasts first-rate songs and, as such, is already a far cry from her *Let The Music Take You* ('84), a collection of bad contemporary pop. It's an adventurous undertaking in many respects — material (virtually all standard ballads), scope (an incredible 19 songs) and backing (piano and bass). But these elements also work against her: to expect any singer to take so many ballads with identical accompaniment and make each one distinctive is an awfully tall order. Laine's dusky vocal lacks nuance and variety, and her somewhat formal tones and diction distance her from her material even further. The songs seem treated with a generic, all-purpose sadness, the aural equivalent of her wistful expression in the liner photo. Though Laine's often considered a jazz singer, this is a pop LP — in other words, a sincere effort to penetrate the meaning of what she's singing, with none of her famed vocal pyrotechnics. (Think what havoc, say, Morgana King would have wreaked on these songs.) Still, perhaps 19 cuts with piano and bass is just too much of a good thing.

Rare Silk lost their recording contract after only a single LP, their '83 debut *New Weave*. Polydor, I suspect, was looking for a big-bucks answer to The Manhattan Transfer and foolishly abandoned the one-man, three-woman vocal group, despite critical acclaim and the modest but solid beginnings of a strong following. Palo Alto, a jazz label with integrity, wisely snapped them up: the result: *American Eyes*, which, while not as auspicious as *New Weave* (the poor packaging doesn't help), has much to recommend it. Rare Silk have a, well, silky sound — smooth and well-blended. For better or worse, they're more focused (less diverse?) than TMT, with a clear emphasis on contemporary jazz and fusion. Here are vocal versions of instrumentals by Stanley Turrentine and Thelonius Monk, and several commendable efforts by the group's own Todd Buffa, not to mention a treatment of Jimi Hendrix's "Up From The Skies" that's as gritty as you can

Pop from last page

For all these reasons, every one of her numbers is overwrought, and she fails to reap even the ready-made rewards of the standards she includes in the show. (Who wants to hear a funky "Summertime"?) Most of the act, though, has been dragged out of mothballs, much of it familiar from her Venetian appearances several years ago, much of it junky ("Sunny") or threadbare ("Come In From The Rain"), with songs like "And I Am Telling You I'm Not Going" and "At The Copa" trying vainly to pass as fresh material. Both in what she sings and how she sings it, Lainie Kazan reveals a total lack of performing savvy. Actually, it was an entertaining show — if you happened to be sitting at our table, engaged in a whispered running commentary on her musical gaucheries.

Though I was almost dreading another encounter with Sarah Vaughan's shopworn Gershwin program at the Symphony Place, I didn't leave the performance of Della Reese, who replaced an ailing Vaughan, without my share of battle scars either. I recently wrote here of jazz singer Ernestine Anderson, whose style melds blues, jazz and soul. To this Della Reese adds pop, coming, as she does, out of the tradition of Dinah Washington. While Reese's style is excessively mannered — essentially a tendency to interpolate, in a clipped, brittle delivery, at least as many lyrics into a song as it already contains — as a singer she's still powerful and personable, big and brassy. Stylistically, she works on a big canvas (as my companion noted), and the cavernous Civic Center was not an inappropriate setting for her. What was inappropriate was her material — as sorry a collection of pop songs as I can ever remember hearing. She sings songs by Lionel Ritchie — who's done much to unite the races with the phenomenal, cross-cultural popularity of his ghostly songs — and by his white counterpart in insipidity, Barry Manilow, who, according to Reese, wrote "I Made It Through The Rain" with seven other people, and though I don't know them personally, or even by name, they are already seven of my least favorite people. Brief respice came only from her two big '50s hits, "And That Reminds Me" and "Don't You Know" (themselves not first-rate) and a medley of standards. ■

Film from page 14

Message without Words

Blue Planet ★★
At the Victoria

A forbiddingly spare visual poem about the passing of the seasons, reflected in the changing light of day, this Italian-made prizewinner doesn't need subtitles, for it has no discernible dialog. *Planet* is rather more brave than spectacular, and audiences used to sensational special effects will find it trying. The payoff, while modest, is substantial; director Franco Pavioli accustoms us so thoroughly to the minute scale of proliferating activity at our feet, the tiny animals and infinitesimal changes that occur at the boundaries of life, that when he introduces human figures they're gigantic. An amazingly erotic examination of two lovers-in-the-grass comes up so close their bodies seem like huge, undulating dunes; the woman's mouth resembles a giant gorge, choking with teeth and saliva.

Call for Graphic Artists

Sentinel USA is looking for striking and original work in graphic media to appear in these pages on an occasional basis. A nominal fee will be paid if your work appears in print. Send copies to 500 Hayes St., SF., CA 94102; Sorry, we can't be responsible for their return, unless an SASE is enclosed. You may however make arrangements to pick them up at our offices. □

'AMERICAN DANCEMACHINE IS A DREAM.' —SF Chronicle
'IF YOU LOVE MUSICALS, IT'S ESSENTIAL. EVEN IF YOU HATE MUSICALS, YOU'LL LOVE IT.' —ONE OF THE FRESHEST, MOST UNUSUAL EVENINGS OF THEATRE AROUND—THE VERY ESSENCE OF BROADWAY. —Gerald Nashman, SF Chronicle

FEATURING **BUDDY EBSEN** PERFORMING WITH **Lee Theodore's the american dancemachine**

NOW THROUGH SEPTEMBER 1 ONLY
TUESDAY THROUGH SATURDAY 8PM, SUNDAY 7PM. SATURDAY & SUNDAY MATINEES 2PM
TICKETS AT DOWNTOWN CENTER BOX OFFICE 1335 MASON ST. TICKETS BY PHONE: (415) 771-6900

MARINE MEMORIAL THEATRE
609 BUTTER AT MASON, SF (2 BLOCKS FROM UNION SQUARE)

CHARGE NOW BY PHONE:
(415) 771-6900

made in america

The Dick Kramer Gay Men's Chorus
Performs 20th Century Music

Tuesday, August 20 at 8:00 p.m.
Unitarian Universalist Church
300 E. Santa Inez, San Mateo

Friday, August 23 at 8:00 p.m.
Trinity Chapel
2320 Dana Street Berkeley

Sunday, August 25 at 5:00 p.m.
Old First Presbyterian Church
1751 Sacramento Street at Van Ness, San Francisco

Advance Tickets \$5 at Ticketron (415) 392-7469 and Headlines Stores; \$6 at Door

JAMES ARTHUR GARDNER
Private Instruction in CLASSICAL PIANO
For Beginning through Advanced Students
(415) 441-0348
San Francisco/Berkeley

AN INVITATION TO HEAR from PEOPLE who are GETTING WELL*

FREE PUBLIC PANEL DISCUSSION/QUESTIONS

7 PM
Mon. 8/26 or Tues. 8/27.
New College of California
Gallery Room
762 Valencia, San Francisco

* Hear the personal stories of participants in Joan McKenna's dynamic programs offered by The Institute for Thermobaric Studies
2319 4th Street, Berkeley 94710
(415) 644-2635

Herpes is not forever.

CLINICAL TESTS PROVE REMISSION
GET THE MEDICAL FACTS ON THIS IMPORTANT NEW UPDATE
For details and medical doctors referral service in your area

CALL NOW—TOLL FREE
HERPES MEDICAL GROUP
1-800-423-0200

CAFE CORBAS
CORBAS COFFEE & TEA CO.
384-B HAYES SAN FRANCISCO CA 94102 865-8590

Wildwood Resort

RETREAT

"... a unique experience in tranquility and relaxation."



- ★ Five miles above Russian River
- ★ 200 acres of Hiking Trails
- ★ Scenic views, redwoods, meadows
- ★ Fresh water swimming at East Austin Creek
- ★ Cozy Lodge with Fireplace
- ★ Baby Grand Piano
- ★ Extensive Video Library
- ★ Large Pool, Sun Decks, Hot Tub

All accommodations include breakfast, lunch, & dinner
WE USE ONLY OUR OWN FRESH SPRING WATER

For reservations please call (707) 632-5321
P.O. Box 78, Guerneville, CA 95446

CONFERENCE FACILITIES AND SPECIAL GROUP RATES AVAILABLE

David's
GARDEN CAFE

482A HAYES ST., SAN FRANCISCO
(415) 861-6044

Closed Monday

BODY ELECTRIC
School of Massage and Rebirthing

◆◆ Rebirthing ◆◆ Swedish ◆◆ Esalen ◆◆ Shiatsu ◆◆ Acupressure ◆◆ Reichian ◆◆

LEARN HEALING TOUCH

in a non-homophobic space

PROFESSIONAL CERTIFICATION
EROTICISM TRAININGS
WEEKLY DROP-IN CLASSES

6527 A TELEGRAPH AVENUE
OAKLAND, CA 94609
(415) 853-1594

- ★ 150 hour Bodywork Certificate Training. Start Anytime. \$545.
- ★ Acupressure Massage. Sept. 9, 11, 16, 18. 7-10 pm. \$84
- ★ Introduction to Rebirthing. Sept. 9, 11, 16, 18. 9 am-12:30 pm. \$90.
- ★ Introduction to Reichian Bodywork. Sept. 14, 15. 9 am-5 pm. \$84.
- ★ Shiatsu Massage. Sept. 23, 25, 30. Oct. 2. 7-10:30 pm or Sept. 28, 29. 9 am-5 pm. \$84.
- ★ Swedish-Esalen Massage. Sept. 23, 25, 30. Oct. 2, 7, 9, 14, 16. 9 am-12:30 pm. \$168.
- ★ Group Oil Massage for Men Drop-In. Every Sunday. 7-10 pm. \$12.
- ★ 50% discount on above classes for certified bodyworkers or volunteers from Shanti, Pacific Center, Hospice, etc.

Books

Robert Burke

The Bakelite Murder

Savage Grace

by Natalie Robbins & Steven M.L. Aronson
William Morrow, \$17.95

Why was this book written?

In November of 1972, Barbara Baekland, the former wife of Brooks Baekland, the heir to the Baekland plastics fortune, was murdered by her son and only child, Tony.

Her murder was the climax, though not the culmination, of a family saga that makes the flesh crawl. Styled after *Edie: An American Biography*, *Savage Grace* is an oral biography that is made up of interviews, excerpts from diaries and letters, and the files of various hospitals and prisons. But whereas *Edie* was able to capture the mood of an era and put it into some kind of perspective, *Savage Grace* is merely the story of one incredibly malformed marriage, that of Brooks and Barbara Baekland, which ended in Barbara's murder and the sacrifice of Tony's sanity and, in the end, his life.

Brooks and Barbara Baekland were living examples of Isabel Colegate's dictum that when the upper classes cease to fulfill any social function they end by playing their games too seriously. Brooks is something of a philanderer; Barbara retaliates with lifeless affairs of her own or hysterical suicide attempts. They move in a social whirl that is populated with second-rate celebrities and ruined royalty. It is a world of hangers-on, socialites, and dilettantes

Brooks and Barbara Baekland were living examples of Isabel Colegate's dictum that when the upper classes cease to fulfill any social function they end by playing their games too seriously.

Left to themselves, they might well have faded into much-deserved obscurity.

Unfortunately, they had one child, Tony, and the games soon escalated to almost unbelievable savagery, with their son as the pawn. When they find that Tony is homosexual, they use this too in order to get at one another. Barbara finds an older woman for Tony; someone to "cure" him. Her plan backfires, however, when this woman seduces Brooks and persuades him to leave Barbara and marry her. Barbara attempts suicide (again) and, failing that, leaves with Tony for Cadaques where she initiates an incestuous affair with him.

Savage Grace might have worked as an isolated case history, but both the authors and the participants seem to feel that it has the quality of some sort of Greek tragedy. Such pretensions are not only ridiculous, but pathetic. Tragic figures are, by definition, individuals who are characterized by some nobility

of character or purpose. Brooks and Barbara Baekland are simply, unpleasantly neurotic individuals who are characterized by their indolence and self-absorption.

In the end, the only one who displays any sense of style or irony is Tony who, now an inmate at Rykers Island and a diagnosed paranoid schizophrenic, took his own life by tying a bag — a plastic bag — around his head. □

Caste System

In The Purely Pagan Sense

by John Lehman

Gay Modern Classics, \$7.50
Distributed by Alyson Publications

The English, it is said, are never so much themselves as when they are abroad. Somehow, after reading John Lehman's *In The Purely Pagan Sense*, I feel as though I've come a long way in understanding not only this facet of the English character, but the current sorrowful state of affairs in that country.

In *The Purely Pagan Sense* (you wonder just how long and how hard it must have been for Mr. Lehman to find a title which would be so equally precious and pretentious) is the sort of sexual memoir that only an Englishman could write: no matter how explicit it becomes, it is difficult to imagine it arousing (never mind exciting) anyone. Except, perhaps, another Englishman.

Set in London, Vienna, and Paris during the thirties and early forties, it follows the erotic peregrinations of one Jack Marlowe. Jack is a fringeish member of that English court of camp known as Bloomsbury and is (so help me God) looking for his "Socratic" ideal. Unfortunately, all of those boys in their lederhosen and all of those Royal Guardsmen who are "on the game" (and all of them available for so very few marks or pounds) prove to be Jack's undoing. Franzls get jumbled with Simons who are having it off with Ramsays who are... well, everyone soon becomes a blur including Jack and you must either put the book aside in a state of exhaustion or choose, however reluctantly, to tag along on Jack's frenetic pursuit of Herr, or Mister, Right.

The problem with *In The Purely Pagan Sense* isn't that it's so poorly written; it is. Nor is it the fact that Mr. Lehman's values seem to be somewhat askew even for an Englishman (Jake's greeting to a lover returning from the African theatre after WWII is, "What a gorgeous tan!"). No, the real problem with *In The Purely Pagan Sense* is that it asks the reader to accept not only the overwrought romanticism but the incredible sense of self-delusion which permeates the English class structure. Jake is such an unquestioning member of his class that, even as he passes along copies of Spender and Auden with pound notes to his boys in the Guard, he becomes a parody of himself. His Socratic ideals are nothing more than silly attempts at self-justification and in the end, Nigel, it simply isn't good enough. ■

Advertisers Please Note
Sentinel USA publishes every two weeks. The next deadline is **August 23** for publication
Thurs. **August 29**.

The Original
So. Philly Cheesesteak Co.

Your choice of Provolone or American cheddar
FREE MEDIUM SOFT DRINK
with sandwich, with this ad

366 Columbus Avenue (corner Columbus & Vallejo) 434-3563

WE HAVE TASTY CAKES!

Open 11-11:30 Fri & Sat.

Opera

Bill Huck

Seattle Walkure

Having been bitten by the Wagner bug, your correspondent journeyed to Seattle last week to see their *Die Walkure*, the first installment of a complete *Ring* to be unveiled next July. The news of the visit is that, if the full *Ring* next summer can live up to expectations aroused by *Die Walkure* this year, it will certainly be worth any music lover's time and effort.

The Seattle Opera House, officially a scant 200 seats less than our War Memorial, is actually a much smaller, more compactly built auditorium. The singers do not have to strain so hard to fill it. The place has a sense of intimacy.

The conductor for the Seattle venture is Armin Jordan, known to many opera fans from Hans-Jurgen Syberberg's film of *Parsifal*. What he proved in the movie, he proved again in the opera house: Jordan is a lyrical and knowing Wagnerian. He played the score for what was in it, and in the first act especially, when he had poet-singers to work with, Jordan and the Seattle Opera orchestra rose to real heights. Jordan does, however, need to play Wotan's farewell more reluctantly. Neither Wagner nor Wotan really wants to let go of that beautiful moment.

Johanna Meier, who sang Sieglinde, was mistress of the evening. Her voice is richly textured, even in its scale and effortlessly produced. She is also a mature artist, who knows what opera is all about. Barry Busse, her stage brother and lover, has a sweet, pure voice that he can spin through Siegmund's music to marvellous effect. Both soprano and tenor were communicating with each other as well as the audience.

Linda Kelm, who will sing all three Brunnhilde's next summer, has an amazing instrument. She sang the *Walkure* Brunnhilde far better than Gwyneth Jones did for us, and with much less strain than Eva Marton sang the other Brunnhildes. Kelm sounds as if she could go on singing these killer roles for the rest of her life.

Yet Kelm does not possess much emotional range. She remains unengaged whenever she is not singing, and even when she is, her body never tells the same story as her words. If Kelm wishes to become a great Brunnhilde, she should first of all learn to speak German fluently, rather than merely to recite it admirably. Further I suggest that she take up an exercise program that will make her whole body, and not just her throat, the instrument of her conscious will. There is more to being a great opera singer than just singing and perhaps if Kelm can learn to control her

body consciously, she can learn something about consciousness itself.

Roger Roloff, the Wotan, also has a splendidly beautiful voice. The high Fs hold no terror for him, though a larger house and a fuller orchestra might. They say that, like James Morris,



The Valkyries prepare to send Sieglinde to safety in Act III of the Seattle Opera's new *Die Walkure*.

Roloff went to study Wotan with Hans Hotter. If so, Morris learned more, but Roloff is close to understanding what this towering role contains. It is within his reach. For now, however, he merely gives us waves of gorgeous sound.

The production, a joint venture by stage director Francois Rochoaix and set

and costume designer Robert Israel, is brim full of new ideas about Wagner's text. They have acknowledged and are attempting to deal directly with the most difficult aspects of modern Wagnerian production. Those problems involve two contrasting elements of Wagner's imagination: his addiction to stage magic and his feeling for the natural world.

Ever since the development of film, the opera house has not been able to compete with the movie theater in the realm of special effects. Seattle promised us a magical production, emphasizing Wagner the vaudeville illusionist. However, only one magic trick made it onto the stage: Wotan's circle of fire. I must say it worked beautifully. It caught that moment perfectly. But one trick in 4½ hours does not make a magical evening.

For other special effects, the producers reversed themselves and decided to point up the absurdity of Wagner's

Conceptually the design team of Rochoaix and Israel have been trained in Brechtian theater, whose philosophy was itself a reaction against Wagner and his extravagant emotionalism. The tools Brecht formulated were intended to discipline emotion and replace faith with skepticism. Like so many 20th century artists, Rochoaix and Israel seem uncomfortable with Wagner's sentimental excesses. Since Wagner's power of feeling is so strong that almost nothing can kill it, Rochoaix and Israel apparently feel that they can be cynical about Wagner's oversized intentions.

The coup de theatre that the Seattle team has arranged is the scene of Wotan's Farewell. They play the first half of the act on a shallow stage before a backdrop of clouds. Then for the Farewell, they lift the curtain to show us an artist's studio. Wotan has become a stage director and what we now see is the workshop where he builds the scenery for the *Ring*. Since Brunnhilde

has acted on her own and forced him into this unplanned action, there is no set already made for the place where she must sleep.

The producers have presented, as they did in the Annunciation of Death scene in Act II, an image of the artist in order to underscore the importance of the musical moment. That was a very modern action on their part. But Wagner's scene is not about art. It is about the end of a relationship between two people and the human ingenuity that once domesticated fire. The producers got the fire element right — it was the best magic fire I have seen since Karajan's, even though it failed to fill the stage — and they deserve to be congratulated heartily for it. But the relationship between Wotan and his daughter got lost in the artistic debris.

Israel's final set is a striking piece of modern sculpture, but it was designed to show off Israel and Rochoaix's clever analysis of Wotan's motivation. It was not designed to reinforce Wagner's emotional message.

The Seattle *Walkure* did not move its audience as it might have, partly because the singers often did not realize the passion in their music, but also because everybody in the production figured that there was so much pathos in Wagner's score that they could worry about other things and the emotion would take care of itself. Still, this *Walkure* was sumptuously sung and better conducted than ours — a treat for the ears and food for the mind. ■

Part of Wagner's argument in the Ring is that if we let the development of industrialism go unchecked, we will lose our contact with nature. Since Wagner's time this is exactly what has happened.

Ring is that if we let the development of industrialism go unchecked, we will lose our contact with nature. Since Wagner's time this is exactly what has happened. The animals that populate Wagner's theater, for example, have no place in ours. In the Seattle *Walkure* the Valkyrie's horses flew, but they were no longer horses. In the Spring Song of Act I, which was quite cleverly staged, nature is reduced to a stuffed deer caught in an unchanging pose of surprise.



Troubled souls: Sieglinde (Johanna Meier, left) and Siegmund (Barry Busse), in the Seattle production.

BEN HER

1215 POLK STREET, SAN FRANCISCO 415-441-5948

Open 24 Hours
ADULT BOOKSTORE &
VIDEO ARCADE

DISCOUNT PRICED VIDEOTAPES
LEATHER & RUBBER TOYS
8 CHANNEL 25¢ VIDEO BOOTHS
BOOKS & MAGAZINES

1038 POLK STREET SAN FRANCISCO 415-474-5156

THE LOCKER ROOM



PEPPINO'S Italian Restaurant

Sidewalk Terrace Garden Room
All pastas are home-made
Home-made bread Fine Wines
Capucini Expresso

Exclusive Dishes at
PEPPINO'S:
★ Veal Saltimbocca ★
★ Chicken Piemontese ★

Open from 9:30 A.M. Daily

1247 Polk Street 776-8550

Sentinel Astrologer

Robert Cole

August 15—29, 1985

Aries (Mar 21-Apr 19). You little darling! This has been your most creative time in the year, and it seems to have done you a world of good. There's still a little bit of the child hidden inside which must be released in this coming week. You cannot afford to miss this chance to be a kid all over again. Soon you will be wrapped up in the work of the holidays ahead, and you're bound to be busier than ever before. Enjoy the romance of life while it lasts!

Taurus (Apr 20-May 20). You've made just about all of the changes that you can make in your household situation, but there's still some odds'n'ends that need your attention this week. Secure all relationships with housemates and with those you intend to let use your house while your away. There are definite signs that your vacation to far off places is still on go, even after all the dilemmas which occurred earlier in the month. Do your final packing this week.

Gemini (May 21-Jun 20). This is your last chance to resolve all those questions about the new people who have recently become an important part of your life. After this week they are likely to be obviously more secretive. You need not stoop to snoop, just make your uncertainties perfectly clear. You are not looking for the intimate details, all you really need is a sense of solid commitment. And you shall have it by week's end. Now that the gossip problem has

been solved, get ready to face major changes in your household. You may be moving soon!

Cancer (Jun 21-Jul 22). You and your friends have worked out a system where you live on no money at all. It's an amazing combination of living on extended credit and putting off overdue bills; but everyone else confesses to doing the same thing. Your indebtedness is not as big as the government's but almost. This is the last week that your subversive manipulation of the budget will bring so much good luck. Use every credit you've got and keep your eyes peeled for a hidden treasure in your ledger.

Leo (Jul 23-Aug 22). The party's over and everybody's gone away. You've got the whole place to yourself and you should take this week to enjoy the quiet privacy. It would be too easy for you to slip into a coma of loneliness, especially after all the recent excitement. Your true love will be back in town soon enough. So don't mope; instead use the free time to catch up on your self development. A last big, gigantic "HAPPY BIRTHDAY" until next year!!!

Virgo (Aug 23-Sep 22). This week guarantees you the success that you've been striving for. After all the problems and hassles, you will pass the final test with flying colors. In preparation for the last examination, study hard and have your

'Sweat' from page 15

Author Chesley declares the Theatre Rhinoceros' production to be closer to his original vision of the play. In Los Angeles the director chose to stage the humorous scenes much more broadly, sometimes to good, if odd effect. "It's a different kind of humor. For example, there's a scene where the director of the club debates the nature of capitalism with Richard's ex-lover, who has come to rescue his friend from the club. In (the) LA (production), the ex-lover is strapped down, while the director, who's always snorting coke and having a whale of a time, mounts him with a cowboy hat, while beating him with the nature of capitalism. It's funny. It works. It's delightful. (At Rhino) It's very different. The actor (Gerald Duff) here plays it very seriously. He's entirely on the beam and very precise in his statement. . . . The humor is deadpan irony. . . . The way Chuck is directing and Gerald Duff is playing the role is closer to my original intention."

San Francisco audiences for *Night Sweat* will see another important revision of Chesley's original vision of the play. In New York and Los Angeles Richard's dream climaxes with a trio of gay male nuns bursting on stage to rescue him. The Theatre Rhino production recasts the nuns as fairy spirits, a decision about which Chesley admits he has decidedly mixed feelings. "I wrote the play. . . with gay male nuns used basically as an icon, as an idea. . . not (about) any sisters as we know them in San Francisco. . . I wrote it that way because of my love of the sisters and particularly Sister Missionary Position. Mish come to my rescue, spiritually, in a very important way. . . (as) I was writing (the) play. . . I very regretfully deleted them from the San Francisco version of the play because we're too close to the sisters as actual people here. . . It works beautifully in LA and. . . New York because (they) don't

know the sisters as fallible individuals with feet of clay, as we all are indeed. I'm not criticizing the sisters at all, because I think, at the very worst, they're just like ordinary people and that's always discouraging."

Robert Chesley concedes that the new ending gives the play a more pagan character. He confesses that while he's opposed to established Christian churches, Christianity and its images pervade his work. "It does crop up in my writing and that's another reason why there's gay male nuns in the (original) play. There are other examples of Christian imagery in the play, both intentional and unintentional."

Although a fiercely gay play in language and execution *Night Sweat* has had an impact beyond the ghetto. Chesley notes that the play has probably been seen thus far by only a handful of lesbians and that it has gotten sharply different reactions from straight women and straight men. "The straight men seem to be somewhat uptight seeing the LA production, because it's very sexy. It's been directed to show off male bodies very beautifully. The medieval torture scene is just outrageous because the guy is very well hung. . . and everytime he moves, he flops his cock around quite deliberately. It's outrageously funny. . . Straight women seem to enjoy it. . . One of my sister's friends came out of the theatre in tears and embraced me."

Chesley was upset at a critic from Los Angeles who found *Night Sweat* too gay, "which I love. When was the last time you heard someone call *Fiddler on the Roof* too Jewish, *Amen Corner* too Black, or say that about any other minority. . . as if there weren't the clearest need in the world for a play addressed to gay people on these issues, as if. . . even if it were the gayest thing in the world it would be devoid of content for anybody else. It's not so."

Sentinel USA is available at Cofe Flore & 200 other locations

body in tip-top shape. Get plenty of sleep and soothe your weary mind with silent meditation. After this week is over, you will no longer have to doubt your direction. The pathway will be very clear and you will have to muster the confidence to take the first steps on to the new frontier.

Libra (Sep 23-Oct 22). Dream-time is just about all over with. Look back on the past three weeks and bring to memory those great ideas which have appeared in your image of the future. One or two of these fantasies are well worth your investment, now which ones are they?? You are advised to make up your mind once and for all by next Wednesday. There's no more time for planning. From here on out, the word is "ACTION"! P.S. Financial complications will be resolved by a dramatic change in the general economy. Hold on to your seat, this could be the big one!

Scorpio (Oct 23-Nov 21). Have you gotten your fill of fame and fortune? Have you had your pretty face in enough pictures? Have you made a lasting and positive impression on your community? This week is your last chance to capture the limelight because plans for the coming months are in the offing. Just think, if you accomplished this much all by yourself, how much will you be able to accomplish with the fervent commitment of others.

Sagittarius (Nov 22-Dec 21). The tremendous excitement of starting out on a new career may wear off this week as you begin to realize how seriously challenging the future is going to be. No one ever promised that it was going to be easy, but just getting started has kept your mind off the long-range implications. Face the facts this week by averaging your income and planning your budget

for the next month. You may have to hold the purse strings tight for a while, but word-of-mouth will bring notoriety soon.

Capricorn (Dec 22-Jan 19). For the past three weeks, this column has been urging you to reach out to your lover with all the love you have in your entire being. You have one more week to lose yourself in the magic of surrender and acceptance. There are few times in the year when such intimacy is so available. You would be an absolute fool to let this week go by without fulfilling these prophecies. P.S. If you're still looking for "the lover" take a good look at the person next to you.

Aquarius (Jan 20-Feb 18). That strange feeling of living out of your class will disappear this week. Admittedly your neighborhood is propped up on status symbols which are not only out of your reach but also contradictory to your system of values. You can continue to pretend that you're in with the in-crowd but only for one week more. The superficiality has slowly turned to self-doubt, something you can definitely do without. In truth, love is all the status you need.

Pisces (Feb 19-Mar 20). You will experience positive turn-arounds in two major areas of life this week. Your work will suddenly become enjoyable and productive after a full month of confusion. And your health will become stable after days of worry and unexplainable ill feelings. Even though the fates suddenly turn in your favor, you cannot simply forget the new techniques you've learned for maintaining a positive attitude through such adversities. Share your wisdom with those who are not so lucky. There's no better way to reaffirm your own convictions.

Dining

Gary Menger

A Hayes Valley Newcomer

Life is a cabaret but there's more to it than that, so I'm broadening my scope in various directions, and will occasionally look behind the scenes of our more popular eateries. Since the idea is new, I chose a new restaurant for starters: *David's Garden Cafe* at 482A Hayes (in the shadow of the overpass, two blocks west of Louise Davies Hall.)

First a little genesis. Partner *David Schuyler*, vice president of the area merchants' association, formerly operated David's House restaurant on the ground floor of the Gough-Hayes Hotel. Fore more than a year now in its newer location, David's House has been the friendliest and most informal bar in the neighborhood (primarily gay), located adjacent to the new restaurant. In order to transform what had only been a big, streetfront storeroom, David teamed up with *Robert Duvall* and *Bruce Patrick*, the two culinary wizards who gave us Trinity Place, and subsequently 132 Bush, the best of the downtown lunch spots. (At that time, Robert was fresh from the California Culinary Academy having already earned a BA in Political Science, and Bruce had just returned to California having operated in New York's World Trade Center.)

At last it's open - an enchanting intimate (21 tables) little oasis offering both a garden view that soothes the soul and food to gladden the stomach. There were divergent viewpoints among the three on what kind of food should be served, and the compromise reached might be called "International cuisine." (I'd call it "basic middle-of-the-road," and likely to wear better than gimmicky places that make a cult of squid or bean sprouts.)

At last it's open — an intimate (21 tables) little oasis offering both a garden view and food to gladden the stomach.



Bruce, (left) David and John

The opening dinner menu (which will change weekly) incorporated interesting lamb, beef, liver, steak, seafood and pasta entrees (none priced over \$10.00, and with the average at about \$8.50).

Breakfast and lunch are also served — David creates the breakfast, and Robert and Bruce are re-united in the kitchen over lunch and dinner — *Ron Drumm*, formerly of Don Ramon's, was brought on board to manage the dining room. Excepting Mondays, the restaurant serves from 7:30 am to 10:00 pm with a gap between lunch (ending at 2:30) and dinner (starting at 6:00) . . . and closes earlier (no dinner) on Sundays. Both weekend days, lunch is expanded to incorporate "brunch" and, weather permitting, there's outdoor service day or evening.

Trinity Place expatriates will be reassured by some familiar faces: Paul, the former singing and dancing lunch host, is now on deck at David's, as is the unfailingly warm and pleasant Xavier.

And of course it's easy to recognize the partners. . . you're likely to find David polishing the brass, or dusting the already clean sidewalk, or tending the potted magnolias that line the facade of both bar and restaurant; Robert is the loose, lanky, laid-back 40-ish gent who puts on his glasses when he's thinking hard, and Bruce is the muscular hunk (32) who roars into work each day on a big black motorcycle!

A few years back, area merchants who didn't want to be perceived (with good reason) as "Western Addition," but who knew they were a block or so too far to be regarded as part of the Civic Center, invented "Hayes Valley" and defined it as being bordered by Franklin, Fulton, Laguna and Market.

I asked Robert and Bruce (David was busy trimming the lawn) if they anticipated becoming a gay landmark or more of a neighborhood gathering place, their response was: both, and neither. There's a large concentration of gay dwellers nestled in the tidy network of surrounding alleys, comfortably co-existing with their straight neighbors. The partners, however, don't believe they're limited to neighborhood traffic when they have as much to offer as any eatery in the Civic Center area, and a more charming environment than most. They're busy making the Performing Arts Center patrons aware of their existence.

To qualify a confusion: David's House (the bar) and David's Garden Cafe (the restaurant) occupy adjacent spaces in the same building, but are separately licensed operations. Full liquor service is available only in the bar (which is somewhat funkier than the restaurant); the restaurant offers an exceptional choice of wines that's as reasonably priced as the varied menu. (Reservations: 861-6044)

Sentinel USA is available at City Hall & 200 other locations

SUMMER SALE!



JIM PROBY, INC.

20% to 70% reductions on selected items.

11 AM-6:30 PM Mon.-Sat.
12 PM-6PM Sunday

4102 24th Street
San Francisco, CA 94114

415 • 282 • 6878

Making Changes Doesn't Have To Be Lonely.

Are you confused or concerned about how to get yourself through the AIDS epidemic? Would you like some caring, professional help and support in the company of like-minded gay men who understand your concerns?

The AIDS Health Project sponsors low-cost workshops for people who are at risk for AIDS and who want to learn how to keep themselves mentally and physically healthy. In a small-group setting, you will learn how to:

- avoid exposure to AIDS
- reduce the stress of daily life
- handle emotions related to the AIDS crisis
- build a social support network that works for you
- develop your own health improvement plan
- have sex that's healthy and fun.

Call us at 626-6637

THE AIDS HEALTH PROJECT

This project is funded through the Department of Public Health, City and County of San Francisco



Savage PHOTOGRAPHY

Portraits / Portfolios / Advertising 626-2610

33RD SMASH WEEK! GREATER TUNA

"ONE HELLUVA FUNNY COMEDY!"
—Steve Baffrey, KCBS Radio



REGULAR PRICES:
Tues-Thur. 8PM: \$17, \$15. Fri. & Sat. 8PM: \$20, \$18.
Sat. & Sun. Mats. 2:30 & Sun. Eve. 7PM: \$17, \$15.
Tickets at Downtown Center Box Office (325 Mason, SF),
Ticketron, BASS, and all major ticket agencies.

ALCAZAR THEATRE
650 GEARY • SAN FRANCISCO

CHARGE BY PHONE
(415) 771-6900

INKUIRER EXCLUSIVE! WHO KILLED JUDGE ROSCOE BUCKNER The "Hanging Judge" of Tuna, Texas?

Contest:
Correctly name the killer
AND the murder weapon and
you and 33 friends may win
tickets to see Greater Tuna
and attend a SENTINEL USA
champagne party with the cast!

Mail your answer along with your name,
address and daytime telephone number to
"GREATER TUNA"
609 Sutter Street, S.F. 94102.

Answers must be postmarked no later than
August 21, 1985. A Grand-Prize winner will
be selected at random from among the correct
answers. Grand-Prize is 34 Orchestra seats for
the performance of Greater Tuna on Thursday,
Sept. 5, 1985 at 8:00PM. The winner will be
notified no later than Friday, August 23, 1985.

Was it . . .



VERA CARP, Vice President of the Smut Snatchers of the New Order?
R.R. SNAVELY, under the Influence of Mogen David?
CHARLENE BUMILLER, in some personal vendetta?
STANLEY BUMILLER, who came out of reform school meaner than Mussolini?
THE REVEREND SPIKES? in one of those "power struggle" things?
DIDI SNAVELY, testing the waters on one of her used weapons?
SHERRIFF GIVENS, the real "law" in Tuna?
PETEY FISK, who everybody said wouldn't hurt a flea?
AUNT PEARL BURRAS, Buckner's jilted lover, after all, a young girl can be foolish!

Michael Jeter and Ron Lee Savin in

"Believe it or not, there are some folks in remote parts of San Francisco who have not seen 'Greater Tuna' even once."
IF YOU ARE ONE OF THESE PEOPLE, NOW IS YOUR CHANCE!

SPECIAL OFFER! TWO FOR ONE!

By special arrangement with the Alcazar Theatre, THE SENTINEL USA is able to make a special offer to its readers: TWO TICKETS FOR THE PRICE OF ONE, for the performance of GREATER TUNA on Wednesday, August 21 at 8:00PM or on Sunday, September 1 at either 2:30 or 7:00PM. Simply redeem this coupon at the ALCAZAR THEATRE BOX OFFICE, 650 Geary Street, one hour prior to the desired performance. Coupon must be presented at time of purchase.
Limit 4 tickets per coupon. Offer subject to availability.

EXCLUSIVE TO SENTINEL USA READERS

JOIN YOUR FRIENDS IN EVERYBODY'S FAVORITE SMALL TOWN, GREATER TUNA!!!

Classified PullOut

Strictly Personal

Redheads!
Redheads! Gdkg hot GWM couple, hairy, hung, 30s seeks gdkg redhead for 3-way fun, short or long term. Send photo/phone to: 584 Castro, No. 281, SF., CA 94114. Hurry, Red! (9)

Body Builders and Athletes
with Bondage fantasies never realized? Come, explore your Bondage trips with another Body-builder; let's tie, tease, and flex those iron muscles while in Bondage. Discrete, AIDS safe and fun. Must exercise to answer this add, no others, also must have well defined trim body. 569-7649. (8)

Law Enforcement Teddy Bear
Shy very muscular, 28 year old Italian hunk, great body good mind, very hairy with something hot for the right type of guy seeks friend. Must be manly, discrete into bodybuilding and have facial hair. SUSA, Box 697. (9)

My Shaven Body in Lingerie
awaits your kisses and caresses for sensual lovemaking leading to safe anal play and sex. Need small hand for initial internal exploration. Also into B&D and S&M including spanking. My nipples enjoy being pierced. I'm 56, 5'8", weigh 135. Available most afternoons and evenings. Call 441-6523. (8)

Reluctant Throat Requires Force-Feeding
By Hot, Horny, Hung Cops, College Jocks, Surfers, Army, Navy, Air Force, Marines, Nazis, Leather Masters, Truckers, Bikers, Hard-hats, CHP, Firemen, Sheriff's Deputies, Security Guards, Cowboys, Rowdy Frats, Ball Teams, Three-Piece Suits! All Letters Answered — Photos Answered First! "Boxholder", P.O. Box 12476, San Francisco, CA 94112. (10)

Light S/M Strobe Master(s) Needed
for handball, bondage, spanking, shaving, CBT play, wax, leather, dildos, vibrators, movies, magazines, golden showers, enemas, "toys", F....., Getting S....., Leashes, collars, weights, servile massage, dual baths, foot "play", hair, etc. If you are patient, and willing to train a slave properly for complete devotion: please call Herb at 567-1657. (10)

Where Are The Short Men
I am 5'6" and want a short partner. 5'2" to 5'7" non latino or asian. 25-40 perfect. I am a top but will be either. Just want an equal in height for hot times in bed and possible relationship. Letter & photo to SUSA, Box 719. (8)

Is It Hard and Throbbing
Do you like to grind slow and deep until the bottom goes limp? Does the sound of moaning and groaning bring the animal out? 673-4418. (9)

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. (9)

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 for a monogomous relationship & complete devotion. (415) 455-5587. (11)

READ THIS, WHIMPI!
I am Top. You are bottom. I am slightly husky, moustache, blond, 5'8", 38. You: do not use drugs, boozier; not a size-queen; have facial, body hair; ache to be bound, used, abused, titiated - slowly. No quickies, shaving, scat. Safe, clean, mean, cuddly AI 552-1657 5 pm - 11 pm Only. (8)

Daytime Fun Wanted!
WM 32 looking for long term sex partner in Berkeley downtown area for noontime sex or evenings/weekends SF. No commitment desired other than sex/fun/friendship. Age not important. Prefer non-white (asian/black/latin). 2000 Center St., #1457, Berkeley, CA 94704. (8)

Asian Slave Boys
White daddy, 29, 6', 150, hung thick, accepting pleas to serve me from submissive, obedient Asians. My discipline is strict, humiliating and often harsh. You'll be stripped, shaved and kneeling before me. Call 474-6482 8 pm - 6 am, Thursday-Sunday. (8)

Hot XHung Tops Wanted
G/B/M 42, 6'0", 170# with great buns seeks white, black, latin tops with super big cock to fill my hot hole in East Bay. P.O. Box 3182, SF., CA 94119-3182. (11)

Trunks Packed
Bearded, aggressive GWM animal likes to wrestle and roll in speedos, jocks, 501's. Let's grapple and growl and explore the safe and healthy side of mutual aggression. tits, cb, ws, etc. Write Box 19237, Oakland, CA 94619. (8)

Dream Castle in the air?
Muscle boy seeks muscle boy - easy going guy, handsome, with dark, smooth, beautiful physique seeks buddy. Let's worship our bodies, share our ups and downs, relish our togetherness, work toward building a rainbow to ride into our future. Reply with photo SUSA, Box 718. (8)

Small Smooth Top Man Sought
Prefer clean shaved, slim, circumsized, small endowment. Must enjoy his total body worshiped by prof., 45, secure, 6'0", 160#, blue eyes, mod body hair, lush buns, thighs. Healthy, Publicly straight. Wow in bed. Dates fine but can be life support for right one in need. Recent photo, phone and revealing letter to Vic, Caucasian, Latin, Oriental, Black, OK, SUSA, Box 716. (8)

Desperately Seeking Soul
Sincere and affectionate guy seeks friendship, safe fun, possible relationship, with masculine black man, 18-45, slender or muscular. I am w/m, 45, professional, healthy, in great shape, many interests. If you are masculine and not fat, give me a try. Reply SUSA, Box 717. (8)

Are You This Daddys Boy
Daddy Goodlooking 40, 6'2", 175 lbs., Daddys Boy 21-35, slim, single, masculine appearing, enjoys bondage & spankings and must be devoted and affectionate. Write to Joe, P.O. Box 421152, San Francisco, CA 94142, enclose phone number. (8)

Looking for someone to spend time with, TV sucks but I watch it occasionally. Love restaurants and love to cook. Musics a favorite of mine. More into substance and reality than fantasy. If anything - maybe we can become friends. Call 861-7590 or write Michael, P.O. Box 6319, SF., CA 94101. (9)

Do You Look Sweet 16?
Slim teenage-looking lover wanted 18-19, any race, experienced OK. I'm very nice looking 45, 5'7", 160 lbs., glasses, clean shaven. Share fun, caring, respect, equality, heated swimming pool, nature walks, very private, affectionate, comfortable, only mutually desired, clean, safe sex. Your choice: from casual friendship to committed relationship. 585-4335, 9 am - 11:30 pm. (13)

Asians and Pacific Islanders
Student of Japanese seeks French or Greek lessons. Muscular, hirsute, educated GWM, 41, 170 lbs., 5'9" Blu/Brn desires trim, intelligent Asian or Pacific Islander for friendship, intimacy, and possible long term relationship. Reply with photo and phone No. to Boxholder, 2269 Market St., No. 244, SF., CA 94114. (8)

Good looking guy — caters to the unusual and offbeat man. This service is for the special man looking for a good time with a guy who wears dirty levis, jockstraps, jockeys, and plays with w/s. j/o, and light s/m. Call 928-0449. (8)

The older the better. Gray, Silver, white is just what I like. Jim, 31, uncut, hung, East Bay. Call Jim at 839-6500. (8)

Massage

Touch is Healing
Too much high tech/high stress? Or just because you deserve a treat. Rediscover your body through a relaxing, nurturing massage surrounded by orchids, tropical fish and Mozart. Personalized techniques. Convenient central location. Certified therapist. Non-sexual. Call Oliver at 552-4432. (9)

Swedish Massage - San Jose - Certified
Tired? Tense? Stressed? Relax! -Be Pampered! Treat Yourself to a soothing full body massage. Service both men and women in friendly home environment — all ages welcome! \$25/60 Min. In. Call, evenings 5-10 pm — Sundays All Day - Call Anthony (408) 288-6169. (11)

Real Massage
If you've never had a legitimate, down to earth, non-sexual massage, then you've been missing out on one of the only reasons to exist. Please see my ad in this section (John's Hands), and ask about my special introductory offer. John 474-5541. Call for appointment. (8)

Only My Sillier Clients Levitate
"Pish posh," I tell them. "If you'd really floated off the table, I'm sure I'd have noticed." All I offer is a little taste of Heaven in the Castro. Certified, 75 minutes, nonsexual, \$25. Call 10 am - 10 pm. Jim 864-2430. (8)

Therapeutic Liberating Massage
Choice of Swedish or Japanese Certified Nonsexual Excellent \$25 In \$30 Out or will trade. Dennis 931-4534. (8)

"Swedish • Esalen"
JOHN'S HANDS
massage by John Topping
call for appointment
"All ages • All sexes"
474-5541
free 10 minute demonstration

Body Electric Group Oil Massage and Frottage
A playful, pleasurable drop-in for men
Sundays, 7-10 pm \$12
Body Electric School of Massage & Rebirthing
6527A Telegraph Avenue
Oakland, CA 94609
Joseph Kramer, 653-1594 (8)

Relaxing Bodywork Sexual Enhancement Counseling
\$30 hr. East Bay.
Joseph Kramer
653-1594 (8)

Nature Yourself
A firm, invigorating, therapeutic massage geared to your own individual needs, especially effective on circulation, lymphatics, and the immune system. Combines Swedish/Esalen massage with Polarity, Acupuncture, and Breath therapies. Nonsexual. Certified \$25 in / \$30 out. Mike (415) 861-3725. (8)

OUT TO RELAX
Want someone professional and friendly. I give a full body massage in the nude. I am a Norwegian man 28, Lt. Bodybuilder and swimmer. Handsome and clean cut. Certified.
885-6309 \$30 in 24hr. (9)

EX-NAVY
All Am. handsome masseur, 1 hr nude skillful sensual Swedish massage. Soothing mouth. Movies, boyish jock 27, 6', 185, hung, pvt. apt. 474-7243 Tim. (8)

Services

Colon Enemas
An intense delight. The first requirement for healthy sexuality. By far the most important (and simple) health & detoxification regimen known to modern science and ancient traditions.

Steve Perkins
864-8597
(Photo & information sent on request) (10)

Club For Daddies & Boys
Finally there's a national club for older men and the boys who love them. First issue of D.A.D.S. Quarterly newsletter has hot personal ads with photos, fiction and more! Send S.A.S.E. for application or \$5 for sample. D.A.D.S. 1800 Market, #78, SF., CA 94102. Find out what you're missing! (8)

CAL PUC #T142874
(415) 929-8609
(415) 469-8072
We can move your office, home or apt. at affordable rates. Fully insured, provide free estimates and packing svcs.

FINANCIAL PROBLEMS?
BANKRUPTCY CHAPTER 13
FREE INITIAL CONSULTATION WITH EXPERIENCED ATTORNEY
864-0368
Walter R. Nelson - Law Offices

Dial-A-Fantasy
Call a hot young stud at (415) 976 59 59
24 Hours A Day
Only \$1.50 per call plus toll if any. (8)

Gay Swingers Hot Line
Helps you find the right partner for every occasion!
Call (415) 976-5050
24 hours a day
Only 95¢ per call plus toll if any. (8)

STROKE TOGETHER!
Into J/O, phone J/O, or action scenes? The 2,300 men of Men's World want to cum with you. Write: Men's World, Box 1616, L.A., CA 90078. We've got Hundreds of S.F. & Bay Area Members. Stay well, & still get off your way. (11)

AFFORDABLE LEGAL SERVICE
BANKRUPTCY - \$175
WILLS - CORPS. - PARTNERSHIPS
LAW OFFICE OF
SCOTT V. SMITH
863-1417 (10)

J & T Special Imports has now opened in California. For your New 192 page Catalog write or call J & T Special Imports, 39 Landers St., SF., CA 94114 or 863-0960. (8)

SUNSHINE MOVERS
Lowest Legal Rates - Pianos
24 Hr. 7 Day - Packing Service
Fully Insured - CAL T 140575
GOOD VIBES
821-9440
Call for free estimate

JOHNSON & DALY MOVING
147273
(415) 459-5616

"The Professionals"
GEMINI MOVERS
We can move your office, home or apt. at affordable rates. Fully insured, provide free estimates and packing svcs.

Expert Piano Tuning
I also repair, regulate, evaluate and re-string pianos. Ivories carefully matched and replaced.
Call Tricks of the Trade (415) 864-4981. (8)

House Clean A-1 References Since 1978. Bonded/insured. Personalized service by William. (415) 527-1110 anytime. (8)

OUR BOYS NEED BLOOD

Women's Day Blood Drive, August 17.

Lesbians: Help solve an urgent crisis in our community.

People with AIDS need blood, and gay men generally are excluded as blood donors. Our blood is the least likely to be contaminated by the AIDS virus. Our blood is urgently needed to build a reserve of blood and blood by-products for the ever-increasing number of AIDS patients.

Stand with our brothers in fighting the AIDS epidemic.

On Saturday, August 17 from 11:00 AM to 1:30 PM, a mobile blood donation unit will visit the Castro to serve women participating in the Women's Day Blood Drive. For your convenience, and to save time, we ask you to call now to schedule a specific appointment and receive additional information.

Fight AIDS. Give blood. Call 863-6761.

A project of the Lesbian Caucus of the Harvey Milk Lesbian & Gay Democratic Club, in conjunction with the Irwin Memorial Blood Bank of San Francisco and Most Holy Redeemer Catholic Church.

August 16—22

Friday, August 16

Rick & Ruby are the comic attraction at Baybrick, 6-8 pm; dancing from 9 pm, no cover. Call 431-8334.

"... A Name You Never Got", performance by Ronda Slater about a woman who rediscovers the daughter she gave up for adoption; 7:30 pm, Black Street Hawkeyes, Berkeley, \$7 (also 8/17). Call 567-6632.

Motherlode in concert, folk quartet from the Northwest; 8 pm, \$6 (also 8/17); **Women's Comedy** hosted by Suzy Berger, 10 pm, \$5, at the Valencia Rose. Call 863-3863.

Bert Houle Mime Theatre includes premieres and standards by this nationally acclaimed performance artist; 8:30 pm, Victoria Theatre, \$7 (also 8/17). Call 863-7576.

"Immediate Family", "ast weekend for play written & performed by Terry Baum, explores death and society's refusal to recognize lesbian pairs; 8:30 pm, Zephyr Theatre, \$6 (also 8/17-18). Call 641-7729.

"Selling Bombshells", location performance written & directed by Karl Danskin, 9 pm (Sats, 9 & 10:30 pm), Natoma & Mary St., \$4 (also 8/17). Call 824-1504.

"Bill's Cafe & Grill", ongoing performance "soap", 10 pm, Channel 181; free drink before 10:30 pm with \$5 admission. Call 845-4512.

Bottoms Up! Buns contest with Mr. Gay '84; 10 pm, Alamo Square Saloon, no cover. Call 552-1700.

Daniel Alford and Alan Phillips have a reception for their video image processing installation at The Ambush, 6 pm (show to 8/28). Call 863-3617.

Mimzabim, by John O'Keefe, which tells the story of a catatonic girl who takes over the world, has added an 11 pm show Saturdays; 8 pm at the Club Foot, \$4. Call 485-0603.

Saturday, August 17

"Crossing Borders", domestic farce about striking a balance between the personal & the political; 2 pm, GG Panhandle (8/18, Lakeshore Park, Oakland), free. Call 285-1717.

Femprov leaves 'em laughing; 6-8 pm, dancing 9 pm; Baybrick, no cover. Call 431-8334.

Diedre McCalla in concert; 8 pm, Artemis Cafe, \$5. Call 821-0232.

"Cambridge Coffee House Revisited", re-creation of 60's style cabaret by Adam Christensen with special guest Sheila Glover, 8 pm, \$5 (also 8/18); **Gay Comedy** with headliners Suzy Berger, Doug Holsclaw & Linda Moakes; 10 pm, Valencia Rose, \$5. Call 863-3863.

Sunday, August 18

Brazilian Beat with special guests from Escola Nova do Samba; 4-8 pm, El Rio, \$5. Call 282-3325.

Somethin' Special featuring Rita Lackey, 5-8 pm, Dance Mix from 9 pm, at the Baybrick; no cover. Call 431-8334.

"Men about Town and their Country Cousins", a benefit for the SF Gay Men's Chorus, includes entertainment by the Men About Town, Foggy City Dancers, Western Star Dancers & Winchester; 6-12 pm, at the Rawhide II, \$5. Call 861-3512.

"Debriefing Piece"; Jennifer Miyanga heads a cast of 10 in a dance/theatre performance; 8 pm, Valencia Rose, \$4. Call 863-3863.

Rooftop BBQ 12-3 pm; Harlowe with Che' Le Femme, 8 pm, Alamo Square Saloon. Call 552-7100.

Monday, August 19

Sapphron Obois, Patty Weinstein & Benny Rievel, 7-11 pm, the Baybrick; no cover. Call 431-8334.

Gay Comedy Open Mike with emcees Tom Ammiano & Danny Williams taking turns; 8:30 pm, Valencia Rose, \$3. (Performers sign up 7:30 pm). Call 863-3863.

Tuesday, August 20

Leola Jiles returns, 6-8 pm, Sutter's Mill Cabaret, \$5 (also 8/21-22). Call 788-8379.

"A Daughter Speaks"; Aurora Levins-Morales reads from work-in-progress; 8:30

Twice A Month

Goings On in the Next Two Weeks



Ringold Alley Tea Dance and Carnival runs noon to 7 pm, 8/25.

pm, Modern Times Bookstore, free. Call 282-9246.
Lisa Pawlak is at the Baybrick, 7 pm, no cover. Call 431-8334.

Wednesday, August 21

Julie Holmi & Friends, 7 pm; **Madalyn & the Rough Cuts**, 9 pm, at the Baybrick; no cover. Call 431-8334.

Singers' Showcase Open Mike; 8 pm, Valencia Rose, \$3. (Performers sign up 7:30 pm). Call 863-3863.

"Nightsweat" by Robert Chesley, black comedy about love, death, sex, hope & AIDS; 8:30 pm, Theatre Rhino, \$9-\$12 (also 8/22-25). Call 861-5079.

"Cafe Trilogy", program of three one-act plays by Peter Vincent; 8:30 pm, 16th Note, \$5. Call 641-8986.

Fruit Punch with David Lamble & Jon Sugar

features public service announcements, what's happening, calendar, news & theatre reviews; 10 pm, KPFA 94.1 FM.

Thursday, August 22

Bonnie Hayes on piano, 7 pm, Urban Funk Night 9 pm, at the Baybrick; no cover. Call 431-8334.

Patrick Mulcahey's "I Wish I Had Never Met You and I Was Meeting You Now", play about the stresses on a relationship between two men, 8 pm, \$5 (also 8/23-24); "The SF Baucicle", topical improvisational revue based on the news of the day with Terry Baum and this week, guest Carolyn Myers, 8 pm, \$5; at Valencia Rose. Call 863-3863.

"Ten Percent Revue", Tom Wilson Weinberg's smash hit musical comedy revue; 8 pm, Artemis Cafe, \$8. Call 821-0232.

August 23—29

Friday, August 23

Monica Palacios & Marga Gomez pair off for laughs, 7 pm, dancing 9 pm, at the Baybrick; no cover. Call 431-8334.

"... A Name You Never Got" see 8/16 (also 8/24).

Motherlode in "Women and Peace", newest addition to their repertory, 8 pm, \$5-\$8 (also 8/24); **Women's Comedy** hosted by Suzy Berger, 10 pm, \$5, at Valencia Rose. Call 863-3863.

Bert Houle Mime Theatre, see 8/16 (also 8/24).

"The Lady and the Clarinet" by Michael Christofer, performed by the Hollywood Actors' Theatre, 8:30 pm, Isis Oasis, Geyserville, \$6/\$15 (also 8/24). Call 707-857-3524.

Saturday, August 24

"Crossing Borders" (see 8/17) moves to Ho Chi Minh Park, Berkeley (also 8/25).

Danny Williams & Monica Palacios team up for comedy; 6-8 pm, dancing 9 pm, at the Baybrick; no cover. Call 431-8334.

"Cambridge Coffeehouse Revisited", see 8/17; **Gay Comedy** starring Tom Ammiano, Laurie Bushman, Doug Holsclaw, 10 pm, \$5, at Valencia Rose. Call 863-3863.

Open Mike Night with Neena & Anna Conda, 9 pm, Alamo Square Saloon, no cover. Call 552-1700.

Sunday, August 25

Tom Ammiano is at G.L.O.E., 145 Guerrero at 2:30 pm.

Big City is a World Beat band; 4-8 pm, El Rio, \$5. Call 282-3325.

Lady Bianca & Ladies' Choice entertain, 5-8 pm, dancing 9 pm, at the Baybrick; no cover. Call 431-8334.

Monday, August 26

Sapphron Obois, Patty Weinstein & Benny Rievel, 7 pm at the Baybrick; no cover. Call 431-8334.

Gay Comedy Open Mike; emcees Tom Ammiano & Danny Williams switch-hit; 8:30 pm, Valencia Rose, \$3 (Performers sign up 7:30 pm). Call 863-3863.

Tuesday, August 27

"A Whole Lotta Bessie in Me" stars Aldo Bell, features music of Bessie Smith; 6-8 pm, Sutter's Mill Cabaret, \$5 (also 8/28-29). Call 788-8379.

Lisa Pawlak, 7 pm, at the Baybrick; no cover. Call 431-8334.

Wednesday, August 28

Julie Holmi & Friends, 7 pm; **Madalyn & the Rough Cuts**, 9 pm, at the Baybrick; no cover. Call 431-8334.

Singers' Showcase Open Mike, 8 pm, at Valencia Rose, \$3 (Performers sign up 7:30 pm). Call 863-3863.

"Cafe Trilogy", see 8/21.

"Nightsweat", see 8/21 (also 8/29).

Thursday, August 29

Bonnie Hayes on piano, 7 pm, Urban Funk Night, 9 pm, at the Baybrick; no cover. Call 431-8334.

Society of Gay & Lesbian Composers meets to finalize plans for their first public concert; all composers are invited to present their works, 7 pm. Call 621-0878.

"Ten Percent Revue", see 8/22.

"I Wish I Had Never Met You and I Was Meeting You Now", "SF Baucicle", see 8/22.

Artists for Community Life holds a meeting to discuss plans for a videotape to forward AIDS awareness & prevention, 8 pm. Call 839-1923.

Sentinel USA is expanding its arts & entertainment listings. Let us know about your group's activities. Next deadline is August 23 for August 29 (publication)



"Year Round Resort"

WEEKDAY SPECIAL

(Monday thru Thursday Night)

2 Nights for \$70

DANCE HALL

Thursday NO CHARGE

Friday \$2

Saturday \$5

Sunday Tea Dance NO CHARGE

(Guests of the Woods, no charges)

BARBECUE

Friday, Saturday, Sunday

4PM

Cafe Serving Breakfast & Lunch

7 DAYS A WEEK

16881 Armstrong Woods Rd., Guerneville, CA 95446
Reservations/Information (707) 869-0111/869-0060

Mixed Reviews

The Critics Choose Favorites



John Lennon and Yoko Ono, NYC 1980 (see Photography).

Art: Master Drawings from The Fine Arts Museums; exhibition demonstrates how a quality collection can be achieved in the super-heated art market; Palace of the Legion of Honor to 10/13. Call 221-4811.

Books: An Evening with Daniel Curzon includes a staged reading of the author's "Beer and Rhubarb Pie", 8/25, 8 pm, at Walt Whitman Bookshop. Call 861-3078.

Music:

Billy Barnes won raves this spring with his cabaret show "Old Friends". That's Jane A. Johnston on the right; Mason Street cabaret from 8/20. Call 766-1645.

Made in America: 20th Century Composers; Dick Kramer's Gay Men's Chorale challenges its audience with a program of choral works by Barber, Carter, Ives and Thompson; in San Mateo 8/20, Berkeley 8/23 and SF 8/25 (at Old First Church). Call 392-7469.

The Plush Room has Michael Feinstein, back after his acclaimed engagement there when they re-opened. From 8/20 for six weeks. Call 885-6800.

Pocket Change; this jazzy musical drama about streetlife in an urban neighborhood shows 8/15-18 and 8/23-24 at Studio Eremos. Call 641-4540.

Sing Mahalia Sing, musical about the great gospel singer stars Dreamgirl's Jennifer Holliday, runs at the Oakland Paramount 8/20-26. Call 465-6400.

Dance: Highlights of the San Francisco Ethnic Dance Festival; on the heels of an unprecedented success in June, this multi-cultural celebration closes the Midsummer Music Festival in Stern grove, 8/18, 2 pm (free). Call 398-6551.

Film: Samurai Trilogy directed by Hiroshi Inagaki, based on the novel Miyamoto Musashi by Eiji Yoshikawa, 8/21-9/3, Kokusai Theatre. Call 563-1400.

Jazz in the City Film Festival. Three days of programs At the Roxie, 8/23-25. Call 863-1087.

Cambridge Coffee House Revisited, re-creation of 60's style cabaret by Adam Christensen with special guest Sheila Glover, 8 pm, \$5 (also 8/18), Valencia Rose. Call 863-3863.



X; L.A.'s rock royalty play the soon-to-be-multiplexed Kokusai 8/28, on the heels of their new album *Ain't Love Grand*. Also on the bill: TVA. See Rock page 17.



Some Like It Cole, musical revue of Cole Porter's greatest hits and some of his personal favorites, has been held over for a final week at Mason Street cabaret (to 8/18). Call 981-3535.

Photography: Rolling Stone veteran Amy Liebowitz shows dye transfers and cibachromes; the Stones themselves are represented in black and white. Stephen Wirtz Gallery to 9/7. Call 433-6879.

Television: SCTV, a planet to itself, returns in reruns 11 pm nightly on Channel 9 KQED (starts 8/17).

Theatre: Circle of the Serpent a play about the denizens of a 60's leather bar by Jim Jordan, directed by Joe Cappelletta, plays in a new venue over the Ambush; it's run has been extended. Call 864-4201.

