

Youth in Crisis

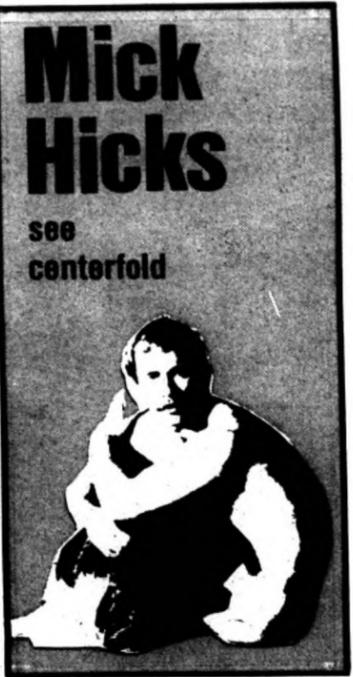
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Sentinel USA

Voice of the New Generation • 415-861-8100 • Vol. 13., No. 10 • September 12, 1985



Comparable Worth:

After Washington Where do Women Stand?

by Tanya Savory

President Reagan has referred to it as "harebrained." The Deukmejian administration has called it "fruitless." And Mayor Feinstein has refused to back specific proposals. It has indeed been a difficult time for those involved in the struggle for equal and comparable pay for women and minorities.

Another setback for proponents of "comparable worth" took place on September 4 when a two-year-old decision by U.S. Court Judge Jack Turner, that had originally awarded back pay to 15,000 female civil service employees in Washington State, was overturned by a U.S. court of appeals in San Francisco.

The 16 page appellate decision concluded that the Washington state legislature did not create the inequality and, therefore, is not under obligation to eliminate it. The appellate court similarly asserted that it is not the responsibility of the employer to compensate for "any inadvertent discrimination that might be passed along."

In San Francisco feelings are mixed on how or if the appellate court decision will affect the city and state fight for comparable worth. Business leaders applauded the September 4 decision, while unionists and feminists met the decision with disappointment and concern.

San Francisco N.O.W. chapter vice president, Laura Campbell, conceded that while the Washington case does create somewhat of a setback, "N.O.W. will continue to keep fighting and hopefully the Washington decision will not mean defeat in California." Her outlook is positive and she indicated that, in a sense, the Washington case has been helpful in that it has created more awareness of the whole issue of comparable worth.

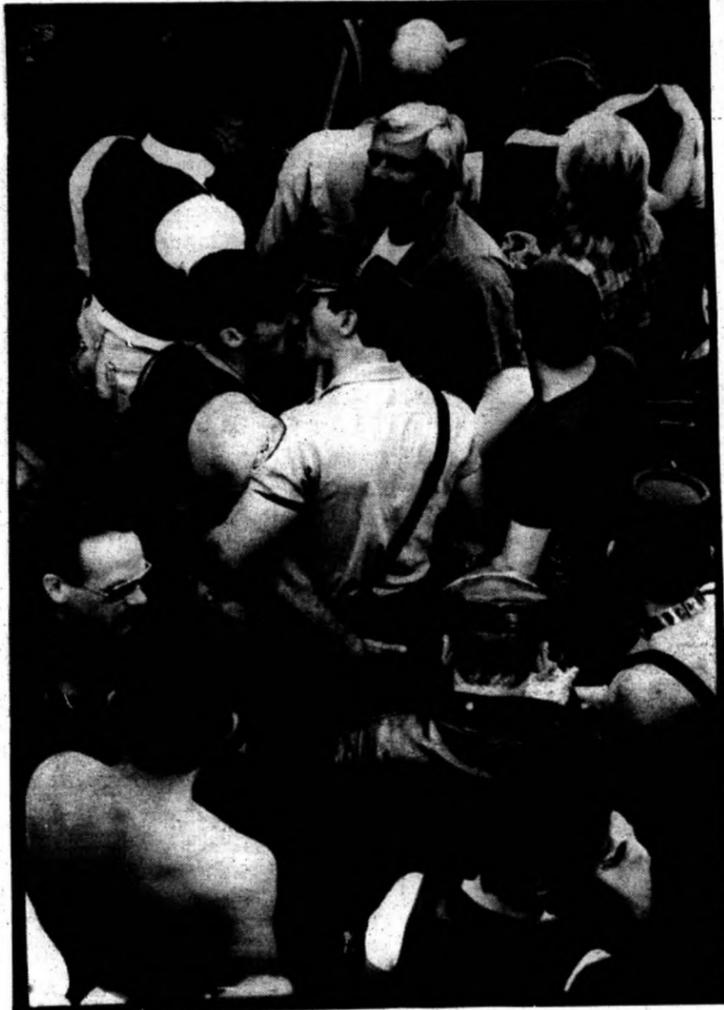
Campbell stated that there is a use of scare tactics on this issue by the opposition, not unlike the tactics used by opponents of the E.R.A., and the controversial issues of unisex toilets and the draft for women. With comparable worth, the ramifications of what equal pay would mean

tend to get exaggerated in the same way, Campbell said.

Campbell expressed concern and disappointment at how often women, because of misunderstanding or repressive environments, will vote or rally support against themselves. She concluded by saying, "I don't see how all women could not support comparable worth."

San Francisco attorney Judith Kurtz, of the Lesbian Rights Project, commented on the Washington decision, claiming that it is "hard to say what effect it will have on California cases." Nevertheless, Kurtz said, "The case here is still alive and well. This setback certainly doesn't end

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Interlude at season kickoff: fundraiser, see page 3.

Governor Delivers Key AIDS Address

Supports Pending Compromise

by John Wetzl

California Governor George Deukmejian Saturday, in what appeared a far-reaching swivel in public posture, called for "swift and united action" in finding a cure for AIDS.

It was the strongest pronouncement by a chief executive to take on as public imperative what many in Sacramento now think has been too long been forsaken: full-scale public endorsement of AIDS services and treatment for people who have contracted the malady.

The public endorsement came just seven weeks after the sudden announcement that actor Rock Hudson had been diagnosed as having AIDS. The Hudson announcement is commonly seen as a point when significant public attention began to focus on the disease.

The speech Saturday is widely seen as an indication that Deukmejian will support a currently pending bill to add money to the state's AIDS budget.

The governor's tone remained tough, though, as he urged "caution and common sense" in the midst of the health crisis, and as he warned against panic. And reception by one target audience, gay men, might have been less than com.

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Harvey Milk Plaza Dedication Sunday

Lavender and White Planned

by John Wetzl

A stretch of brick pavement above the Castro Street Muni Metro Station will be dedicated to a figure who has represented hope for millions of lesbians and gays throughout the world. Harvey Milk Plaza will be unveiled noon on Sunday, September 15, opening the twelfth annual Castro Street Fair, an event the late San Francisco Supervisor Harvey Milk first organized.

Milk was shot in the head in 1978 by former Supervisor Dan White, who had killed Mayor George Moscone minutes before firing on Milk at close range. Plans for the plaza's dedication had been approved by the Board of Supervisors in 1979 along with an attached appropriation of \$7300.

Attending the ceremonies Sunday will be Assemblyman Art Agnos, Supervisor Harry Britt, who was appointed by the mayor to take over Milk's seat following the infamous assassinations; Sally Gerhardt who worked closely with Milk during the 1978 "No on 6 Campaign"; and Board of Supervisors President John Molinari.

Organizer Scott, Milk's former lover, said Mayor Feinstein, through aides, "has expressed an interest in attending."

"We're going to do it as theatrically as Harvey would have liked," Smith said. A 2700 sq.-foot white veil will be draped over the entire plaza early Sunday morning, to be unveiled later by "close friends and members of the family," Smith said.

The plaza will remain essentially unchanged but with the addition of 10-inch-high bronze letters spelling out the designation "Harvey Milk Plaza", and a plaque dedicated to the ex-New Yorker, on the

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Larkin Street Youth program graduate Glen Ostergard, 1985

recipient of United States Secretary of Education International Youth Year Award Recognizing Outstanding Character and Citizenship, signed by President Reagan. Ostergard currently volunteers with Larkin Street Youth Center.

MICK HICKS

LIFE AFTER AIDS

Immune System, HTLV-III and Anti-viral Drugs
page 9

That Dress!



Mayor Feinstein, bedazzling in black, in, according to columnist Herb Caen, "her finest sartorial hour"; husband Richard Blum is at left.

State Dollars to Feed Homeless Health Program

The San Francisco Department of Public Health has been given an additional \$1,017,312 from the Governor's budget to spend on the homeless mentally ill.

Dr. Thomas Peters, Ph.D., director of the department's mental health division, said the money would be used "to address substantial problems in treating homeless mentally ill persons, particularly veterans and adolescents."

Veterans make up about 40 percent of the shelter population in San Francisco, and many of those veterans have mental health problems, according to Peters.

The money comes from the state's general fund and contains guidelines for using it, according to Peters. Those guidelines should be received

from the state within two weeks.

Peters said the allocation was higher than expected because state mental health funds are normally distributed based on a formula using population parity.

"Preliminary indications a few weeks ago were that our allocation was going to be considerably less, perhaps no more than one-third of this amount," Peters said. "Strong efforts on our behalf seem to have had an effect."

He said San Francisco qualified for more than the usual formula permits because representatives convinced the state of the greater "evidence of need" here.

Prepared from a SUSA news release.

Stonewall:

Humanist Candidate Endorsed

In an unusual upset, the Stonewall Gay Democratic Club endorsed Humanist candidate James Schmitt over Democratic incumbent Mary Callanan for the office of San Francisco City Treasurer at their General Meeting September 3.

James Schmitt, a virtual unknown to club members prior to the meeting, won points with Stonewallers primarily for his criticism of the policy of investing the ma-

ajority of the city's \$1 billion in liquid assets into treasury bills, thereby putting these funds at the disposal of the Reagan Administration. Schmitt vowed, if elected, to redistribute these funds into other "non-military investments."

Prepared from a Sentinel USA news release.

FrontRunners' Events

San Francisco FrontRunners Schedule for September, 1985: Every Thursday: 1 to 5 mile run, begins 6 pm at McLaren Lodge, Golden Gate Park.

Every Saturday (except September 14): 1 to 5 mile run; also long distance training run. Both begin at 10 am at Stow Lake Boathouse, Golden Gate Park.

Business Deal Goes Sour:

Hayward Studio Rebukes Duo for Gay Love Songs

by John Wetzel

Romanovsky and Phillips sing love ballads to one another and they're both men. If either had not been, they would have been able to record a tape through Howard's MasterTrack recording studios. The company told Ron Romanovsky August 27 that they didn't want business that promotes the gay lifestyle according to Romanovsky. The duet was left cold.

Romanovsky and Phillips, who record under the label title of "Fresh Fruit Records," perform their lyrics to a mostly gay audience. According to Romanovsky a company representative told him, "we listened to your album and we don't want to duplicate it because we don't advocate the gay lifestyle."

The pair's lawyer, Jon Kouba sent a letter to MasterTrack President Don Enns saying the business transaction "concluded in a way that was most unsatisfactory to them."

"My clients think that you ought to abandon your ir-

rational and discriminatory conduct, or at least be open and honest about your homophobic policy to all the people with whom you deal who are gay.

"For their part, they intend to let gay people within the recording industry know of your double standard either until it changes, or you do yourselves openly."

Enns responded to inquiry with a "no comment."

Romanovsky insisted that the group's material is not pornographic, and his lawyer said the material is not illegal.

"I don't think we promote a gay lifestyle any more than

Barry Manilow promotes a heterosexual lifestyle," Romanovsky insisted.

"I didn't expect it to happen. We've dealt with a lot of professional people around recording the album. It's a pain in the ass."

Romanovsky and Phillips completed their album called "I thought you'd be taller" nine months ago and sold 3000 copies. The pair completed their current recording project, 300 additional tapes, through a Menlo Park company called Music Annex.

The closing number on the album is entitled "Closest Case".

'Superman' With AIDS Baffles the Experts... Enters Pageant

Louis Nassaney, diagnosed as having AIDS over two years ago, is an atypical person with AIDS. He has been in remission for one year, and is the proverbial "picture of health." So good is his health and emotional condition that the AIDS Project Los Angeles decided to sponsor him in the "Superman '86" contest September 7.

Nassaney has a well-developed physique and deep tan, and although he does not resemble Clark Kent, he is certainly a strong contender for the contest. "Superman '86" is a local "beauty pageant" for males, involving a bathing suit, blue jeans and interview competition.

"I used to look awful," admits Nassaney, who professes to have been underweight and has a small scar on his leg where a lesion used to be. "After I was first diagnosed, I realized I had to make a drastic change in my life. I started eating better, getting more rest, and opened up to my parents... I told them that I was gay and that I had AIDS the

same day. That was traumatic for them, but they came to my support. So did my friends. And two years later, I'm doing really well."

"Louis's case is rare, but it certainly provides hope for other persons with AIDS," says Bill Misenhimer, Executive Director of the AIDS Project Los Angeles. "Positive thinking and sheer will power seemed to have played a major part in his remission."

As there is neither a cure nor a vaccine, Nassaney has sought, as have many others, to find treatment outside the orthodox medical establishment. Nassaney attributes his near-miraculous recovery to metaphysical therapy, which

relies on the premise that positive, supportive and healing thoughts boost the immune system. "My metaphysical therapy has given me such a sense of well-being that I am convinced this is what has saved me. I certainly would recommend therapy to anybody, although no one can promise that it will work for a specific person. All I know is that it has worked for me."

"My purpose in entering the "Superman" contest is to show others what a person with AIDS can achieve, or for that matter, anybody with a serious health problem. I want to give others hope."

Prepared from a Sentinel USA news release.

Duke from page 1

plete. Critics have been cited as referring to the address as "political."

Indeed, it seems the governor may face difficult turf offering a platform of any form to gay men, who generally have been angered by the governor's past actions on gay rights legislation.

California gay men and women have pegged the governor as anti-gay dating from his 1984 veto of a state jobs protection initiative for which, he said, there remains no proof of need.

The governor's aides remain ed staunch in defending the governor's record on AIDS, which, they say, "speaks for itself." Press aide Kevin Brett confirmed that the governor, in announcing his support for "additional funding," was actually announcing support for a bill which would offset his May veto of \$11.6 million.

SB 1251, sponsored by Senate Speaker Pro-Tempore David Roberti, would augment

the approved 1986 budget by adding \$5 million. Brett said "He didn't specifically refer to the bill, but I can say that was what he meant."

In his speech Saturday, which was broadcast throughout California as a feature of his weekly radio show, Deukmejian called for "a total societal effort to find a cure and prevent the future spread of this disease."

"When it comes to protection of the public health, caution and common sense must guide our policies. But when it comes to research and our battle for a cure, swift and united action is our moral imperative," he said.

SB 1251 contains language of compromise an aide to Senator Roberti said has satisfied most members of the legislature.

"I know that many citizens have great anxiety about this terrible disease. God willing, our efforts will be rewarded and our prayers will be answered, and we can end this pain and suffering," the gover-

nor said.

The governor's decision to give such public attention to the epidemic coincides with a plan underway in California prisons, a step which more concretely than ever, recognizes the scope of the epidemic in the state's prison system.

Officials have stated that they would isolate prisoners with AIDS from the general population so as to control the spread of the disease in prisons.

Dean Sandmire, of Mobilization against AIDS said, "My concern is: Is what they say they're going to do actually what is happening, and will people with AIDS and AIDS-related conditions be treated properly? Will they have to wait eight hours or 24 hours or even days to get medication?"

Sandmire also said the medical facility at the corrections site in Vacaville is not a certified hospital, status for which, he says, the hospital has recently applied.

Providence, RI Offs Gay Protection Bill

A law which would have banned anti-gay and lesbian discrimination was rejected by the Providence, R.I. City Council last week Thursday on a vote of 9-6.

The law would have applied to discriminatory practices which might be exercised in the administering of education services, housing and employment.

The last city in the US to pass a lesbian and gay rights law was West Hollywood, California, which motioned the measure in unanimously. According to National Gay Task Force (NGTF) records, nine such

ordinances received approval throughout the country last year, the highest number of such passages since 1975, when nine ordinances also passed.

The first gay rights ordinance in the country received a narrow margin of approval in East Lansing, Michigan May 1973, followed by the second, which passed in November 1973 in the nation's capital. According to NGTF records, 51 cities in the United States currently have anti-discrimination laws on the books protecting homosexual men and women.

Sentinel USA staff report.

Gays Hold National Leadership Conference

National gay and lesbian leaders will meet in Washington, D.C. September 12-13 for the third National Gay/Lesbian Leadership Forum, Gay Rights National Lobby Executive Director Nancy Roth announced.

Workshops on family law, minority inclusion and media development will be presented by members of participating organizations. Time has also been set aside for informal discussion of issues that face the gay/lesbian community.

"The Forum provizes us with unique opportunities to share ideas and information," explained Roth. "We are increasingly aware of which organizations to turn to when problems arise and of how we can work together to advance the cause of equal rights for all members of our community."

Rescue Mission Cuts Phallic Church Ties

The Board of Directors of the Gay Rescue Mission has voted to separate itself from Saint Priapus Church, and has filed articles of incorporation as a separate legal entity under the non-profit religious corporations law.

The Mission's funds have been segregated from the church funds. Those wishing to make in-kind donations to help feed the hungry of the gay community can give disards to the Community Thrift Store for Acct. #206, Gay Rescue Mission. Food, cash and clothing donations for needy clients can be given directly to the mission at 583 Grove, SF 94102. Left-over food from restaurants and caterers is particularly needed.

The GGBA Foundation granted \$2000 to sustain the good programs, and Saint Priapus Church made a matching grant of \$2000, but they are withholding the funds until the mission gets recognition from the Federal authorities.

Anyone who has fund raising ideas, or wants to volunteer to help with the feeding, clothing or shelter programs should call Rev. Howard at 431-2188.

The Board of Dilectors is comprised of the following persons: Elmer Wilhelm, Guy Strait, Larry Littlejohn, Rev. Rob Howard, and two members of the Order of Saint Priapus.

The church is dedicated to spirituality and "Fulfillment of the urges of the flesh," according to a church representative, including a "veneration" of the phallus, he said.

Prepared from a Sentinel USA news release.



Gaming boards will come alive as last year (above) in "22 on the Red" benefit, September 21, at Galleria Design Center.

Yachts, Oysters, and Speeches:

Pulling Out the Stops As SF Toasts a New Fundraising Year

by John Wetzel

Whether it's a sweaty tavern bust in the heart of the South of Market, cool oyster bar affairs, driving Civil Rights speeches, dinners, or the austere elegance of a gambling party, Bay Area gay and lesbian community groups are ready to chuck the dice in what could turn out to be San Francisco's most costly lesbian and gay fundraising season in memory — or ever.

At least eight groups will offer a myriad of social events designed to net the lesbian and gay bucks so regularly turned into community and political action around town and around the country.

This time, high rolling benefit galas could cost more than \$150,000 to present, and are expected to gross more than twice that amount. The big-time events represent an impressive showing of community muscle, some say, even as San Francisco gays stand behind the banner of a united gay Civil Rights campaign.

This year, as in recent seasons, many of those dollars raised will kindle local resources for AIDS relief. And, as in past years, the sheer number of gay community events leaves organizers asking the big question, "Can the community support an ever-increasing number of fundraising causes?"

The number of events has not discouraged planners, but only has enticed them to make each extra unique, and extra attractive, and appealing to specific segments of an increasingly diverse community.

And there is evidence that fundraising efforts this year will reach beyond just those San Franciscans who call themselves homosexual.

Madlyn Day, who has done fundraising for such figures as Mayor Feinstein, said that for a fundraiser to be successful it must ferret out a segment of loyal devotees. She also said that the cause must be visible and recognizable to a large number of people.

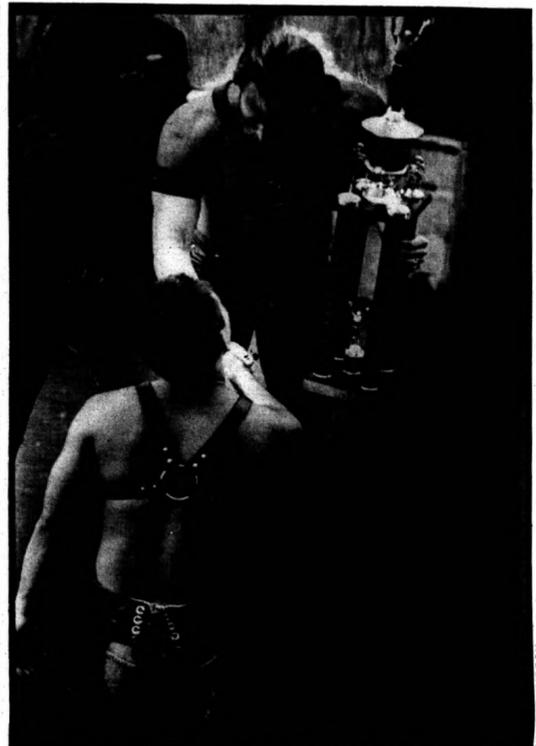
"There's an awful lot of money in San Francisco," she said. "The corporations are very, very generous, and there are a lot of very wealthy people in San Francisco and in the Bay Area," she said.

The message, even in the case of the lesbian and gay community, is that there is money out there — even though so many events are taking place so close together.

Bea Roman, resource director for the Shanti Project, undoubtedly a major beneficiary of many of the dollars being raised this fall, said, "I don't think we're tapped out, but I think it's time for the heterosexual community to pay their dues (regarding AIDS services)."

Possibly next month the San Francisco AIDS Fund will hold a fundraiser in cooperation with Neiman-Marcus fashions, and volunteer models, to obtain funds from the heterosexual community. Neiman-Marcus has offered such worldly prizes as Orient Express tickets and Waterford crystal.

But, beginning this week, with a Non-Partisan Alliance yacht party, the Castro Street Fair, and the mega-celebration, 22 on the Red, sponsored by the non-profit GGBA Foun-



At leather fundraiser; Mr. Drummer Steve Reiswig awarding prize to Steve Kajikawa.

daton, well-meaning gays and lesbians will be presented with a larger choice than ever as to where to lay down their tax-deductible contributions.

The following set the tone for the season:

■ Friday, the yacht *City of San Francisco* sets out for a Bay Cruise, a roast of designer William Gaylord, and a sit-down dinner aboard. At \$150/plate (and already a near-sellout) the event could net \$20,000. Bay Area Non-partisan Alliance is hosting.

■ The 22 on the Red, fast-becoming a San Francisco tradition, offers elegant art deco, black-tie ambience and gambling for door prizes. At a \$25-\$30 ticket price, the event [Galeria Design Center, 101 Henry Adams, September 21] could gross \$56,000.

■ Sunday, September 22, the Gay Men's Chorus holds a joint concert with the Seattle Men's Chorus, presenting works of Bruckner, Schubert and Grieg. Asking price here: \$6-\$25. Davies seats 3000.

■ The band foundation plans to hold a Cabaret fundraiser on September 16 called "You, and the Night and the Music" at the Venetian Room. Tickets are \$25-\$50.

■ Human Rights Campaign Fund, a national organization which funds the campaigns of politicians supportive of gay and lesbian issues, will hold their first ever San Francisco extravaganza at \$150.00/plate,

to match the famed New York City version of the production, traditionally held at New York's Waldorf Astoria Hotel.

■ On October 28, the Bay Area Lawyers for Individual Freedom host a \$50.00/plate dinner featuring constitutional lawyer Lawrence Tribe as speaker.

■ On Sunday, September 15, the Castro Street Fair, long a San Francisco tradition, will, for the first time, operate as an AIDS fundraiser, in the hopes of amassing \$3000 yield.

What continues throughout the fall are the scaled-down fundraisers, originating with individuals or individual businesses, that, have contributed year around. Over the long term, these also net substantial amounts of money.

Last Sunday, the San Francisco AIDS Fund raised some \$4000 at the Leather Daddies bash at the San Francisco Eagle club, part of an ongoing series of fundraisers conducted by the board of that organization. About \$150,000 has been raised in those efforts.

Said organizer Selby, "You have to give people what they want. There are just so many causes."

All expect a full yield for their efforts, and by the yardstick of how much money has been put out there in the past, and how much continues to be spent for this year's fundraisers, it seems the bets may be well placed. ■

Call To Arms

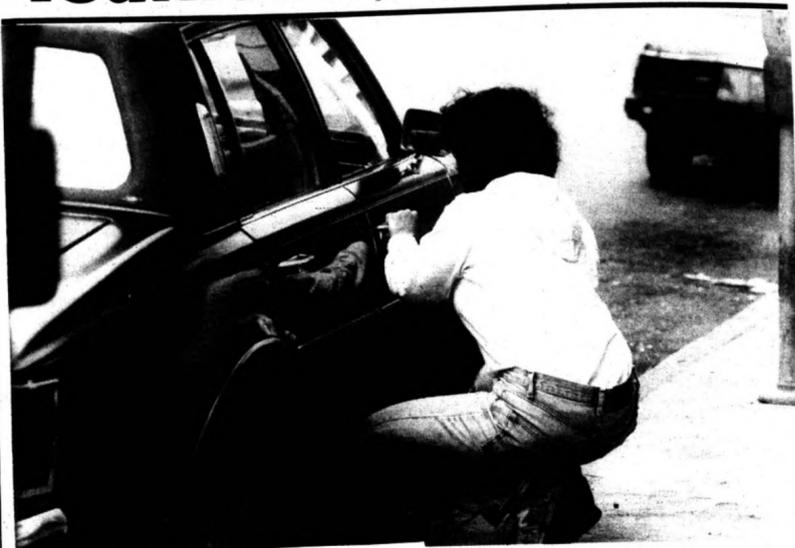


A little caring goes a long way to reduce the feelings of rejection and isolation that can accompany an AIDS diagnosis.

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.

ShantiProject
Affection Not Rejection
558-9644

Youth in Crisis



MICK HICKS

Part II: Finding Help Once-closed Doors May Be Opening Up

by Robert Hass

You've just arrived in San Francisco — without money, belongings or a friend to call. Likely you're underage, and maybe gay as well. If you're lucky, very lucky, you might find a place to stay for the night and a hot meal. Chances are, though, you won't. The odds are stacked against you.

There are between 1,000 and 2,000 other homeless teenagers on San Francisco's streets, and many have been trying for days to get into one of the few existing temporary shelters which, together, accommodate only about 40 youths. Those under 18, regardless of situation, are ineligible for emergency benefits such as welfare, food stamps or unemployment, which could conceivably tide them over until they found a job. Then again, few employers are willing to hire someone who hasn't even graduated from high school.

In addition, youth from out-of-county can expect little, if any, help from the Department of Social Services (DSS), the City agency responsible for the welfare of children and adults in San Francisco. By refusing to place non-local youth in group or foster homes, providing them with ongoing counseling, or assisting them in finding employment, DSS policy effectively pushes gays (a majority of whom are non-residents) as well as nongays into lives of prostitution and drug-dealing if they choose to remain in San Francisco.

Even so, the outlook for homeless San Francisco youth is not entirely unfavorable. Over the past couple of years, substantial changes have occurred. In 1983 several private community agencies formed the Youth Emergency Services Coalition (YES). The group's purpose was to coordinate ex-

coalition's work was the opening of the Larkin Street Youth Center in February, 1984, a facility designed to provide homeless youth with outreach and referral services. That same month an agreement was also worked out between Youth Advocates and San Francisco's Juvenile Probation Department. Under the new arrangement, those under 18 picked up for illegal activities would be taken to a Central Receiving Facility at Huckleberry House (run by Youth Advocates) rather than to Juvenile Hall. This agreement tacitly acknowledged that underage homeless youth should be viewed as victims rather than criminals, and therefore should be helped by the appropriate government body — rather than by the criminal justice department.

In January of 1984 still another change occurred. The number of beds available to homeless youth in San Fran-

Continued next page



MICK HICKS

Counseling rap offered through the Larkin Street Youth Center.

Continued from last page

cisco suddenly doubled when the Diamond Street Youth Shelter opened in the basement of the most Holy Redeemer Church in the Castro. Then two months later the Mayor's Homeless Youth Subcommittee issued a comprehensive report that contained specific recommendations for improving services to the City's homeless youth. The report said such services "should be available to any homeless youth throughout the city," regardless of residency status. Although DSS was charged with the responsibility of implementing those services, the City agency has dragged its feet. At the request of YES member agencies, the issue will be discussed at the October, 1985 meeting of the City's Social Service Commission.

Most homeless youth services are being provided by private agencies, but staffing levels and limited budgets prevent them from reaching more than a small percentage of the

Town Hall. "We try to reach young people before they've been on the street very long and become involved in prostitution," Day said.

The center provides medical examinations and treatment, counseling, legal assistance, and makes referrals for food, clothing, shelter and job placement. Its outreach workers go to where the young people are to educate them about alternatives to street life. The center also has a social "drop-in" area where youth may congregate throughout the day and until 10 at night.

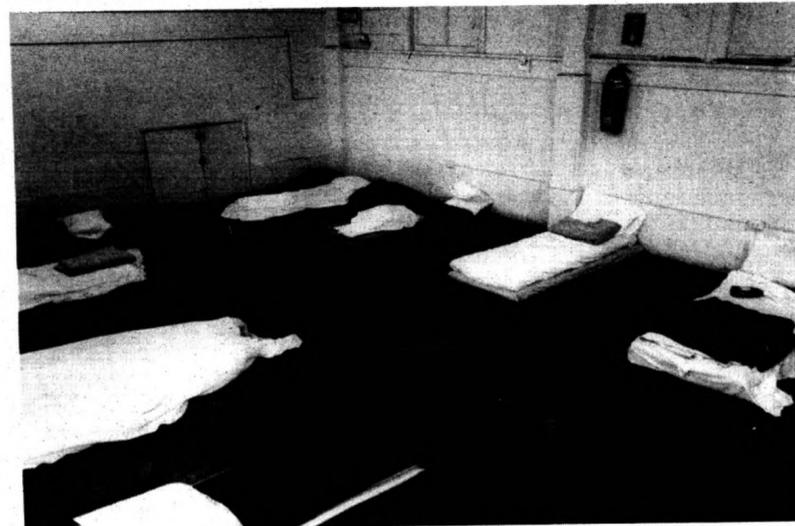
"One of our rules is that kids show respect for each other. We have weekly meetings and deal with that along with other issues."

—Barbara Trimble

The shelter provides youth with a hot evening meal, a bed in the church basement, and breakfast. With virtually no questions asked, kids may stay at the shelter for up to three days. After that, they must contact their family. Efforts are then made to re-establish links with home or, through counseling, set up and follow a plan for independent living. The shelter is often the first step for many youth who want to leave the streets, and center staff provide considerable counseling and referrals to a host of community resources. Approximately 35 percent of the clients come from Mexico and war-torn Central America, and Spanish-speaking staff are available every night. According to shelter Director, Janet Zoglin, even though many different groups of youth stay at the shelter, there have not been any significant problems.

Hospitality House

Hospitality House began operating 15 years ago as a



MICK HICKS

They may seem spartan, but facilities at the Diamond Street Youth Shelter meet the basic requirements.

teenagers in need. Time and again youth workers spoke of the need for additional counseling services, short and long-term shelter, and residential substance abuse programs for those under 18. They also decried the lack of almost any supportive services for homeless youth in the 18 to 21 age group. Following is a summary of those services which currently are available to homeless youth under 18 from private agencies in San Francisco.

Larkin Street Youth Center

Opened in February, 1983 with the help of a one-time federal grant and additional State money, the Center now receives two-thirds of its funding from the Mayor's Criminal Justice Council, with the remainder from local churches, foundations and other organizations. Its budget for fiscal year 1985 is \$290,000.

Larkin Street acts as a bridge from the streets to community agencies as it attempts to help homeless youth exit from street life and prostitution. All local agencies generally send new clients to the center. "Our goal is early intervention," explained Greg Day, Community Relations Director for its parent agency, Polk Street

"A lot of these young people come from broken homes, have poor self-images, and are also involved with drugs," said Day. He implied that such clients require a considerable amount of counseling, which limits the number of youth the center can serve, based on its present level of funding. According to Day, staff follow clients' progress for up to three months.

By refusing to place non-local youth in group or foster homes, providing them with ongoing counseling, or assisting them in finding employment, DSS policy effectively pushes gays as well as nongays into lives of prostitution and drug-dealing if they choose to remain in San Francisco.

Diamond Street Youth Shelter

Diamond Street began operating as an emergency youth shelter in January, 1984, under the auspices of Catholic Social Services and with the support of the Archdiocese of San Francisco and parishioners at Most Holy Redeemer Church. Of the center's 12 employees, 10 are VISTA Volunteers, supported with federal funds. The contract for the volunteers ends September, 1986.

workers also provide ongoing counseling and referral services. Its annual budget of \$200,000 comes from a variety of sources including foundations, and federal, state and city monies. The United Way is one of its largest donors.

Barbara Trimble, Youth Services Director for Hospitality House, said she measures the program's effectiveness in two ways. "If we're able to reunify a person with their family and feel the situation has stabilized, we feel

Continued on page 11

WANTED GAY AND BISEXUAL MEN WHO CARE ABOUT THEMSELVES AND THEIR COMMUNITY

STOP AIDS PROJECT

With thousands being diagnosed nationwide and no medical cure or vaccine treatment in sight, the terrible truth about AIDS is something none of us can afford to ignore. But we can do something about it. The STOP AIDS PROJECT invites you to participate in a series of discussions that is unprecedented in the history of our community. Its goal is to bring together gay and bisexual men from all walks of life to discuss the urgent questions we all face:

- How can we stop spreading the AIDS virus around in our community while we're waiting for a medical solution?
- How can we best adjust to the incredible changes that are taking place in gay values, sexual behavior and lifestyles?
- How can we organize the community to bring an end to the epidemic?
- How can we find ways to turn the negatives of this epidemic into positives while dealing with the tragedy of AIDS?

THE ONLY PRICE FOR ADMISSION IS CONCERN.

It takes just one evening. Stop AIDS meetings are confidential and moderated by trained group leaders. They are being held almost every day in the homes of volunteer hosts throughout the City.

CALL FOR A RESERVATION TODAY. IT'S IMPORTANT. IT'S FREE. OUR HEALTH DEPENDS ON IT.

The STOP AIDS PROJECT Office
4111 18th Street, Suite 4
San Francisco 94114

621-7177

Information and Reservations
Monday through Friday, 10 AM to 7 PM only

WE CAN STOP AIDS.
The Stop AIDS Project is a partnership with the San Francisco AIDS Foundation and is funded in part by the Department of Health of the City of San Francisco.

SAVAGES



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4077 Eighteenth Street off Castro • San Francisco

Women from p 1

the case in any sense and it doesn't change our strategies." A main strategy at this time seems to be the introduction of strong evidence of job segregation in California against women and minorities Kurtz explained that there was simply not enough proven evidence of discrimination in the Washington case.

While Kurtz said that she is not in a position to comment on wage discrimination in California, she did say that a study is being implemented, and evidence will be introduced.

Union official Maura Keeley is also maintaining a positive outlook on pay equity at the city level. As she put it, "Of course the setback is unfortunate, but one court decision

didn't put an end to segregation in the South." Keeley maintained that collective bargaining is the most effective approach to pay equity since "one judge deciding what is best for everyone" is clearly not the solution. She stated that collective bargaining and agreement according to particular needs has had the best and most effective results nationally.

Mayor Feinstein's press aide, Tom Eastham, could make no comment on the Mayor's reaction to the September 4 decision, stating that the mayor is awaiting an analysis by City Attorney George Agnost on whether, or how, the Washington decision will effect San Francisco and California. Eastham emphatically denied recent reports of expressions of regret by the Mayor concerning the ruling and stated that she is, at this point, "concerned."

City Attorney Agnost, when questioned, stated that he feels the Washington ruling "will have no effect on the validity of the concept of discrimination" in California or anywhere else. He said that although it is clear that women are and have been discriminated against, there is nothing at this point in time

that can be done legally to adjust pay scales.

He continued by saying that Mayor Feinstein has always supported the idea of comparable worth, but that the theory does "not hold legally." Agnost said he feels the comparable worth issue will gain weight in the market place. "Right now it's a matter of law," he said, "but its time is coming."

GGBA Food Drive

The Golden Gate Business Association announces a food drive for People with AIDS beginning September 15, 1985 and running through September 29, 1985. All donated food will be distributed to People with AIDS and AIDS related conditions by the San Francisco AIDS Foundation Foodbank.

Specially marked boxes will be available for drop-off of donated food

Items especially needed include canned tuna, canned ham, canned vegetables, canned juices, dry cereals, disposable razors and toilet paper.

Sexuality Conference Set for San Diego

An expected 600 sexuality professionals from all over the world will converge on the Holiday Ina Embarcadero Hotel, San Diego, September 19-22, for the Society of the Scientific Study of Sex (SSSS) Annual Conference. The event promises to be one of the world's largest gatherings of scientists, educators, therapists and health professionals concerned with today's sexual issues.

Over 150 workshops, papers and panels will be presented by participants from eleven nations on sexual concerns including sexual dysfunction, AIDS, sexual abuse victim treatment, fantasy phone sex, lesbian and gay youth, sexual compulsivity, male impotence, sexual techniques of easily orgasmic women and the anti-pornography movement.

A number of presentors from the Bay Area will speak at the conference.

The SSSS, now in its 28th year, is an international professional association of researchers, clinicians and educators in a wide range of academic disciplines and professions who share an interest and competency in the scientific pursuit of knowledge concerning sexuality.

Prepared from Sentinel USA news release.

CRIR Forum

Concerned Republicans for Individual Rights at its next meeting, Tuesday, September 17, will be holding an update on AIDS and a forum on standard and alternative treatments for AIDS. The update will be presented by Dr. Marcus Conant, Co-Director of the Kaposi's Sarcoma Clinic at UCSF, and the forum will be moderated by Dr. Dennis McShane, immediate Past President of the Bay Area Physicians for Human Rights.

The meeting will take place at 7:00 pm, cocktails at 6:00, at the Physicians Auditorium, Level B, Ralph K. Davies Medical Center, Castro & Duboce. Admission is free. For more information contact Chris Bowman at 557-1437.

Somos Hermanas

Calendar event for Sept. 28, 1985 - Saturday — Somos Hermanas — a West Coast Women's Network, will be launching their material aid campaign and celebrating the 8th Anniversary of the AMNLAE. On September 28, at the Women's Building S.F. For more information please call (415) 621-3870.

AIDS Update

A total of 67 new cases of AIDS (Acquired Immune Deficiency Syndrome) and 39 AIDS-related deaths were reported in San Francisco during August by the City-County Department of Public Health.

The total number of San Francisco cases reported since recording began in January,

1981 stands at 1,377. The total number of deaths stands at 706.

Dr. Dean Echenberg, director of disease control for the health department, said the figures show, again, that the epidemic is continuing.

"I think we have to be careful not to let complacency appear in our campaign against AIDS," Echenberg said. "We have a substantial number of new cases this month."

Homosexual and bisexual men continue to make up the largest portion of AIDS patients. Of the 1,377 cases reported, 1,349 (98 percent), are homosexual or bisexual men.

Giant Yard Sale

The Third Annual Giant Yard Sale of the East Bay Lesbian/Gay Democratic Club will be held on Saturday, September 14, 10 am to 4 pm at 1363 Addison Street (at Acton) in Berkeley — just behind the University Avenue Co-op. With prior arrangement by telephone, contributions of sale items can be delivered directly to the sale site, where there is ample storage space. In some cases, pick-up of large sale items can be arranged. Call Bob at 540-7173.

Regular meetings of the Club are held on the second Sunday of each month. Visitors are welcome at the meetings. Persons interested in Club membership should telephone Tom at 843-2459.

Anonymous Groups at the Parsonage

The Parsonage would like to announce the meetings of the following anonymous groups. These take place in the basement of The Parsonage at 555 A Castro Street (next to Headlines).

Alcoholics Anonymous meets on Sundays from 11 to Noon and from 8 to 9 pm. The Monday meetings are from 6 to 7 and 8:30 to 9:30 pm. There are two meetings on Friday: 6-7 pm and Midnight to 1 am Saturday. The Saturday meetings are from 8:30 to 9:30.

A city-wide monthly series of "Services in Memory and Celebration of Life" on behalf of those who have died of AIDS begins Friday evening, September 13th at 7:30 pm at the Unitarian Community Center, Franklin at Geary, in San Francisco. Subsequent services will be held the second Friday of each month at the same location.

For details, you are invited to call the AIDS InterFaith Network phone 928-HOPE.

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IF YOU WANT SOMEONE WHO CARES (but NOT a wife, a lover, or a keeper!)

... take heart! Maybe you are ready for a move to CASA LOMA, the Residence Club in the "house on the hill" — where you CAN have it all!

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CONSIDER CASA LOMA! You'll have a built-in support group of a couple dozen of dynamic guys who (like yourself) want neither promiscuity nor loneliness, guy who (like yourself) are ready for new friends they can get to know well — without pressures.

IF YOU ARE DETERMINED TO STAY HEALTHY (but hate being a hermit!)

CONSIDER CASA LOMA! Everyone at Casa Loma shares your concerns over health and fitness. Our exercise room, our cozy sauna, and our on-duty masseur will help keep you in shape if you are serious about working out.

IF YOU'VE CHANGED YOUR LIFESTYLE (but you wonder: "Has anyone else?")

CONSIDER CASA LOMA! If you are like most of our men, you are between 22 and 38 & maybe younger, occasionally much older), probably employed, and most likely have had some college or military. You've probably lived in San Francisco about 5 years or less. You enjoyed the City as the "gay mecca" at first. But you're more settled now. And you've been ready for some time now to discover all the rest of it: the museums, the neighborhoods, the cultural opportunities, the countryside nearby — but not by yourself.

IF YOU LIKE VISITORS (but not when they arrive unexpectedly!)

CONSIDER CASA LOMA! Our 24-hour desk screens all visitors.

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A Bay Area Congregation with a particular outreach to the Lesbian/Gay Jewish Community

ROSH HASHANAH
• Sunday, 15 September 1985, 7:30 p.m.
• Monday, 16 September 1985, 10:00 a.m.

YOM KIPPUR
• Tuesday, 24 September 1985, 7:30 p.m.
Kol Nidre
• Wednesday, 25 September 1985, 10:00 a.m.
• Wednesday, 25 September 1985, 6:00 p.m.
Yizkor (Memorial) and Ne'ilah (Concluding) Services

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▼ in Worship ▼ in Service ▼ in Community & Song
Sunday Mass, 5:30 p.m., St. Boniface Church
133 Golden Gate (nr. Civic Center), 415/584-1714

RAMMI'S CA FEE BENEFIT FOR HOSPICE

- Buffet table of Middle Eastern & California specialties
- music, including Bonnie Hayes
- auction of unusual items such as vacation getaways and fine art
- proceeds to help fund attendant care for Hospice of San Francisco and the AIDS Program

Rami's Caffee
1361 Church St. at Clipper
Sunday, September 22
4 to 8 pm.
Tickets: \$15; call: 285-5622

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7:30 PM Sunday-Evening Worship



Communion
Sundays
8:30 am
11:00 am

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Tired of that Old Time Religion?

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Join an untraditional congregation in a traditional service.



1668-Bush at Gough
Sundays at 11:00 AM

Milk from page 1

north wall. Smith said original plans were to erect 12-inch letter.

Prior to the dedication ceremony, organizers will provide glitter and glue for passers-by to decorate the veil in lavender. Other effects may accompany the noon event. Design coordinator Gilbert Baker will oversee the unveiling; Baker adopted the popular "Rainbow Flag" in 1979 for the Lesbian/Gay Freedom Day Parade decoration.



Sunday Worship & Communion 10 am
Wednesday Dinner & 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 Excelsior Avenue
(one block off MacArthur Blvd.)
Oakland, California
(415) 530-6333

AIDS: A Positive Approach

Louise Hay Visits San Francisco

Louise L. Hay, a metaphysical counselor, healer and teacher who produced the tape, "AIDS: A Positive Approach," will deliver a presentation, "AIDS: A Positive Approach," Thursday, September 26, 7:30 pm, at the First Unitarian Church, Franklin & Geary St. in San Francisco. Admission is \$10, (\$5 for persons with AIDS) and the lecture is signed for the hearing impaired. Louise Hay will also conduct a workshop, "Loving Yourself: Heal Your Body/Heal Your Life," Saturday, September 28, 8:30 am - 6 pm, at Fort Mason Center, Bldg. C-300. Admission is \$75, (\$60 for persons with AIDS) with pre-registration required.

Tickets are available at Au Naturel Health Foods on Market near Castro, or by mail from Louise Hay Events, 4818-25th St., San Francisco, CA 94114. Make checks payable to Au Naturel. For further information, please call 824-2016.

Louise Hay will be available for a limited number of private consultations Sept. 29-Oct. 1 before returning to her Center in Santa Monica. Financial assistance is available for persons with AIDS or AIDS-related conditions to facilitate attendance at the workshop or at private consultations. For further information, please call Jason Serinus at 652-2180. Support is also available for qualified persons with AIDS through the SF AIDS Fund, East Bay AIDS Project, and the Sonoma County AIDS Network.

Hay will also appear on KRON-TV's "TGI-4" broadcast on Thursday, Sept. 26, between 3 and 4 pm.

These events are sponsored by Au Naturel Health & Nutrition Center and the *Psychiommunity and the Healing Process* book project.

Ahavat Shalom Celebrates New Year

Congregation Ahavat Shalom will join Jews around the world celebrating Rosh Hashanah and invites the community to celebrate the Jewish New Year, 5746, with them at sundown, Sunday, Sept. 15, 7:30 pm, and Monday, Sept. 16, 10:00 am, at 150 Eureka Street in San Francisco. Free Childcare (48 hour advance notice) and sign language interpretation are available to everyone attending Ahavat Shalom's holiday or weekly services.

The Jewish New Year (Rosh Hashanah) and Yom Kippur, (Day of Atonement) which always falls ten days after Rosh Hashanah, are together known as the High Holy Days. The dates of the High Holy Days change each year, though they are always in the Fall, because the Jewish year follows a lunar calendar rather than the Gregorian calendar in general use today.

Holistic Health



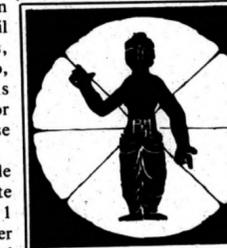
David Y. Avina

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.



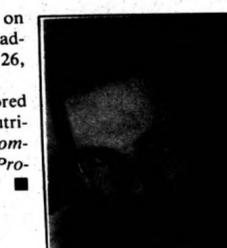
Gerald Gengler Massage Therapist

My work is fluid and eclectic and changes with my study of massage and with you the client. What can you add through your breathing, through visualization etc.? Technique ranges from, but is not limited to, Swedish, acupressure, shiatsu, and connective-tissue massage. I have six years experience at the Miracle Baths Body Care Center and in private practice in San Francisco. Call 863-5426.



Deep Muscle Massage

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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.



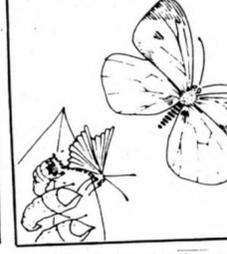
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When you want to float away, come and enjoy a holistic, professional massage designed to bring you in tune with your center. My techniques include Acupressure, Polarity, Reflexology, and Swedish. 928-5951.



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.



Past Life Regression

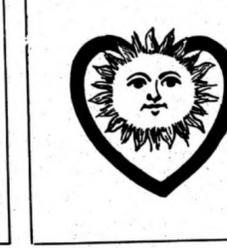
Explore your inner self to develop your greatest potential, overcome fears, bad habits, sexual dysfunction and learn self-healing techniques. Improve self-esteem, enhance talents and psychic abilities through hypnotherapy. Call 864-4426 for Free Consultation.

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You can now readily put yourself in touch with your true nature in order to further the development of your SELF. Pay attention to your bodily rhythms, observe your inherent traits, and listen to your inner voice. This state can enhance health and well-being. Harmony feels good. I employ Acupressure, Swedish-Esalen & Shiatsu Massage, breathwork and intuition. \$35/90-Minutes. Darrell 621-3108.



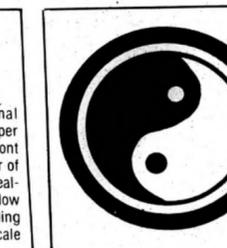
Milo Jarvis

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.



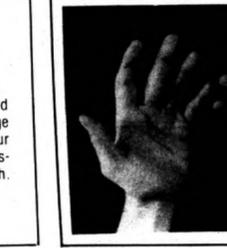
Oliver Kartheiser

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.



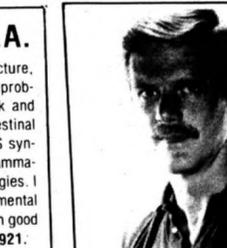
Group Oil Massage

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.



Joseph Kramer

Do you feel dis-ease, sadness, chronic tensions or panic creeping into your life? Treat yourself to the peaceful pleasures, the healing relaxation, and the hot coconut oil of my 90 minute massage or body therapy session. I guarantee you an extraordinary healing experience that your body won't forget. Call 653-1594



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Certified Acupuncturist
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MONDAY NIGHTS 7:30-10:30
OCT. 14th-DEC. 16th
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Part XI

The Immune System, HTLV-3, and Anti-viral Drugs

by Ted Smith

The immune system is an integrated network of organs, hormones, and specialized cells that protect the body from bacteria, viruses, and caners by neutralizing, killing, and eating these foreign invaders. It is comprised of the thymus (the master gland of immunity), the lymphatic system, the spleen, bone marrow, white blood cells, antibodies, complement, and interferon.

One type of white blood cells which fight infection are lymphocytes. The principal groups of lymphocytes are B-lymphocytes and T-lymphocytes. The lymphocytes further divide into many important subclasses, but the two which concern us most are the helper T-cells and suppressor T-cells. The helper cells promote antibody production by B-cells and enhance various other immune functions; the suppressor cells in general dampen these activities, preventing overstimulation of the system. As a whole, the system is an intricate network in which the two groups of cells hold each other in check.

Apparently, the body requires a critical number of these two types of cells, as well as a proper balance between them, to maintain a proper immune function. Normally, we have more helper T-cells in the blood than suppressor T-cells, and when the immune system is functioning well, the helper/suppressor ratio is two to one. With AIDS, however, the normal ratio is reversed, so that the suppressor T-cells outnumber the helper T-cells. Thus, a person with AIDS has too few helper cells to produce the necessary immune response, and also the helper cell function is further inhibited by an excess of suppressor cells working against the helper cells.

HTLV-3

A virus is one of a group of extremely small micro-organisms that can only survive inside the cells of other living creatures. Once a virus enters the host cells, it alters their genetic code and uses it for its own replication, causing the infected cells to stop reproducing themselves and to reproduce the virus instead. HTLV-3 is such a virus.

With the discovery and isolation of HTLV-3, and its identification as one of the probable agents causing AIDS, therapeutic efforts have been mounted world-wide against it. Although still not clinically proven to be the actual cause of AIDS, HTLV-3 evidently has a voracious appetite for helper T-cells. It first infects the helper T-cells, blocking their ability to recognize foreign substances (antigens), then it takes over their bio-synthetic machinery, literally changing them into HTLV-3 virus factories. Thus the T-cells can no longer perform their infection-fighting functions, and other invading viruses and bacteria can roam free inside the body. Meanwhile, the virus causes the damaged T-cells to start producing more HTLV-3, which then invades the remaining healthy T-cells. Unless the virus is checked, it continues to invade the healthy T-cells, severely damaging the immune system.

At present, much hope is being focused on the development of a vaccine that would induce lasting immunity to HTLV-3, and thus, possibly, prevent AIDS. Although the development of such a vaccine is proceeding, it faces major obstacles. So far, no vaccine has ever been produced that has proved successful against a retrovirus, and even if an HTLV-3 vaccine is produced, it may still not offer the final solution. There is growing evidence that HTLV-3 is only one of many infectious agents and co-factors involved in AIDS, and it may even prove to play a minor role in the

syndrome. Since AIDS involves a complex of infections, it could prove to have multiple causes, and thus not be susceptible to a single antibody.

Anti-viral Drugs

Another goal in the treatment of AIDS is the development of an anti-viral drug to help those already infected with the disease. Anti-viral drugs are substances that interfere with viral growth and reproduction. One problem with such substances has been that they often fail to discriminate between infected cells and healthy cells, so that every cell in their path is damaged or killed. Thus, a desirable criterion for effective anti-viral drugs would be their ability to attack only infected cells, leaving healthy cells undamaged. Another criteria for an anti-viral drug is that it have the ability to penetrate the blood/brain barrier and halt any HTLV-3 virus infecting the brain.

Ribavarin: This drug was developed in the U.S. by ICN Pharmaceutical of California as a treatment for herpes. In vitro (test-tube) studies of Ribavarin have shown that the drug inhibits replication of cells infected by HTLV-3.

With the discovery and isolation of HTLV-3, and its identification as one of the probable agents causing AIDS, therapeutic efforts have been mounted world-wide against it.

Ribavarin's action inhibits the virus from successfully reprogramming the genes of the captured cell. Recent studies at Cornell have determined at what dosage levels Ribavarin may be effective. Several multi-center testings involving PWAs have suggested that Ribavarin is not in itself enough to kill the HTLV-3 virus. It is, however, a broad-spectrum killer of reverse transcriptase viruses, and it is thought that it may be useful in combating other viral agents involved in AIDS. Long-term use of the drug leads to anemia, which is reversible after use is discontinued. Unavailable in the U.S., Ribavarin is being brought from Tijuana, Mexico by people who wish to try the drug. Packages of twenty tablets cost about \$12, and are taken two three times daily for an indefinite period of time. Injectable Ribavarin is considered to be more effective than the tablets.

Sodium Suramin: Manufactured by the Bayer Pharmaceutical Co. of West Germany for use in treating African Sleeping Sickness, Suramin has been found to inhibit HTLV-3 in test tubes and is now being tested in AIDS patients. Clinicians at the Kiriari Hospital in Rwanda, Africa were excited by the short-term improvement in their AIDS patients treated with Suramin. Lymphadenopathy (swollen lymph nodes) disappeared within a few days in each of the patients. At the St. Pierre Hospital in Brussels, however, a dosage of one gram given every five days to three AIDS patients had to be stopped after two or three injections because of severe adverse reactions to the drug. A protocol using smaller doses — of .5 grams



once a week over a six month period — is about to begin at the Deaconess Hospital in Boston. First-round test results in the U.S. have shown Suramin to be of limited usefulness in AIDS, but it may still prove to be effective in pre-AIDS patients.

Criteria for candidates to participate in most anti-viral studies require that the virus in question be isolated from that person's blood. Such an active virus culture, unlike the HTLV-3 antibody test, is conclusive evidence of an actual virus infection. Many persons with AIDS, however, do not show a positive viremic culture, perhaps because at a certain stage the virus may "eclipse", and hide in the central nervous system, as the herpes virus does. The virus culture test is available in only a few cities in the U.S. In San Francisco, there are facilities for this test at UC Medical Center and Presbyterian Hospital.

Foscarnet (trisodium phosphonoformate): Foscarnet is an anti-viral agent made by the Swedish pharmaceutical company Astra, and has demonstrated activity against herpes virus and CMV. It is not available on the European market, but it has entered clinical studies there and will soon be tried in the U.S., according to Merck Sharp and Dohme, who will dispense the drug here.

Editors Note: So far in this series we've concentrated on techniques for restoring health to persons afflicted with AIDS and AIDS-related conditions. By and large, these techniques and the ideas behind them are foreign to conventional medical wisdom. But medical researchers continue to hold out hope for a vaccine which will magically eradicate AIDS in the general population. While we believe that this approach ignores the conditions that give rise to AIDS, there is evidence that some of the anti-viral formulations we are hearing about can prompt a temporary remission in many patients, which theoretically could provide breathing space to allow the work of rebuilding AIDS patients' immune system to begin.

With that in mind, and because there is so much speculation in the media right now about these "wonder drugs", we feel it is important to publish the following report on the latest developments in AIDS research. Readers who wish to put these advances in perspective are referred to Dr. Keith Barton's commentary, "Why We Don't have to Wait for a Cure for AIDS", in *Sentinel USA* Vol. 13, No. 7. Reprints of that article and previous installments of this series are available at our offices.

Eric Sandstrom, a Swedish researcher at Harvard Medical School, has tested Foscarnet in vitro on HTLV-3 and found it to inhibit the virus. One hundred and forty patients in Sweden being treated for CMV with Foscarnet had no toxic effects or damage to healthy cells. Although the drug does accumulate in bone matter, no long-term effects of this are known. Foscarnet may yet prove to be one of the least toxic anti-virals. A trial study using Foscarnet with AIDS patients is about to begin at the Royal Victorian Hospital in Montreal.

Compound S: Also called compound BWA 509/U, this drug is a new and secret anti-viral developed by Burroughs-Wellcome. The company has not revealed much information about the drug, or what its chemical name or structure may be. Testing is about to start at Duke University Hospital in North Carolina, to determine the safety limitations of the drug (phase one testing). Persons wishing to participate in these studies can obtain the criteria required by the program from Dr. Conant at US Medical Center.

Acyclovir: Also called Zovirax, this is the first anti-viral drug developed for herpes. It has shown dramatic response in Kaposi's Sarcoma at both Mount Sinai Hospital in Miami and American Biologics in Tijuana, Mexico. The drug is administered IV and is effective in balancing T-cell ratios. Marketed by Burroughs-Wellcome, Acyclovir has an apparent lack of toxicity and specifically attacks only infected cells, leaving healthy cells intact. Acyclovir is available in the U.S., but it is very expensive.

Secret New Anti-Viral: Praxis Pharmaceutical in Los Angeles is conducting laboratory tests on a new drug which they say looks promising. Originally developed by the Weissman Institute in Israel, the drug has been used in clinical studies on cystitis fibrosis in children. The substance is termed a "membrane fluidizer" and kills HTLV-3 in vitro, penetrating the outer membrane of the cell and is also fat-soluble, a quality that allows it to pass through the blood/brain barrier.

HPA-23: Developed at the Louis Pasteur Institute in Paris, this drug has been tested on many Americans, including Rock Hudson. Data on HPA-23 is currently being evaluated. It does inhibit replication of HTLV-3, but not without side-effects. It diminishes the formation of blood platelets, preventing the blood from clotting, and also causes liver damage. The drugs distributor, Rhone Polenc, has offices in the U.S. and has already begun receiving applications for multi-center testing.

Ansamycin: This drug is an antibiotic with antiviral activity. It has been shown to inhibit infection in AIDS patients in studies conducted by the National Cancer Institute. The testing of Ansamycin is still in the preliminary stages.

In addition to the antiviral substances already being researched, the Center for Allergy and Infectious Disease at the National Institute of Health is working on vaccines against the specific opportunistic diseases which accompany AIDS, such as K.S. and pneumocystis, which would potentially benefit those who are at risk for AIDS.

In conclusion, because of the complex nature of the disease, it appears that possibly none of these anti-viral drugs may in themselves provide miracle cures for AIDS. More likely, a successful cure will come from a combination of various drugs and therapies.

□ Ted Smith is a nutrition consultant and an AIDS research co-ordinator. He is a member of D.A.I.R. (Documentation of AIDS Issues and Research) and a founding member of AIDS-CARE, a newly-formed health project whose primary goals are the establishment of an AIDS Treatment Center and the creation of a National AIDS Conference to be held in San Francisco early in 1986. For details, see page 22.

Tom Murray

Dear Charles . . .

St. Mary's Hospital
Intensive Care Waiting Room
Midnight, September 12

Outside the night is calm and serene, ushered in by a golden sunset that casts a magical glow across the City's parks and hills and avenues lined with gingerbread houses.

Earlier today our staff worked with energy and dedication to produce the latest issue of *Sentinel USA*. As usual, they have more ideas and suggestions than we can possibly absorb. The typesetting machine became cantankerous, so Van Ault, our resident witch, waved his hands and performed an impromptu exorcism. It's behaving again.

The mood here is calm and serene, like the night. I pause while writing this and glance down the corridor. Outside our room I see an intimidating lineup of foreboding machines. The door is covered with cards and an array of signs, warning visitors that the life within is fragile.

We wait while doctors, nurses and technicians labor to insert a tube and turn on the ventilator that will help you breathe.

My own breath comes easily. I turn again toward your door, wishing that I could breathe my energy and life into your tired lungs.

Scattered on a coffee table nearby are copies of *Sentinel USA*. On top of the heap is our first effort, dated May 10, 1984. You and I primped for the front page photograph at Alamo Square. I remember that we decided to use that particular photograph despite your concern that 1) it made you look fat, and 2) posing with your arm around me made us look unprofessional.

We've come a long way, my friend. Later issues look better, fuller. (There are even a few pages without typos.) One of the most widely read issues is dated April 11, 1985. You contributed an editorial, "The Pursuit of Excellence," sharing the news of your AIDS diagnosis and offering us words filled with hope and courage.

I remember sitting here Monday evening with your Dad. His southern manner is disarming. He spoke with quiet pride about you, his firstborn. He's learned a lot about gay people and love during his days in San Francisco. I remember my own Dad's visit last December, his tour of our offices, and his confidence that we would succeed.

People nearby are talking softly. The silence is charged with expectation. Yesterday is far away, this moment bounded by infinity. Around the corner a woman puts change into a pay telephone and cries gently as she exchanges news about her father, who is in a room near yours. I feel like an intruder, sharing an intimate moment with a stranger.

Tomorrow the presses will roll. Another edition will be born. Researchers will continue their search for a cure for the disease that brings us here. Politicians will continue to bicker about providing funds for that task. The Jerry Falwells will continue to moralize about us and our lifestyle. Life will go on.

Rest well, tonight, my friend, knowing that each breath you take reminds us that life is indeed a precious gift, that the love we have shared is generative, that words of truth will continue to be written and spoken and spread.

Our dream is alive and well.

Love,
Tom

Sentinel USA

EDITOR
Tom Murray

PUBLISHER
Charles R. Roberts, Jr.

NEWS STAFF
John Wetzi, Editor
Robert Hass, David Lambie,
Tom McLoughlin

PRODUCTION
Tim Dempsey,
Bill Murney,
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ARTS
Ken Coupland, Editor
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Mick Hicks,
Steve Savage

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Thank you! Larry Beresford and Yurii Cachero accepted a check for \$555 for Hospice from fur-coated Greater Tuna contest winner Larry Shaffer and his lover Bob. The show's dazzling cast of two (center) joined the festivities at a *Sentinel USA* champagne reception September 5.

LETTERS

Archdiocese Discovers AIDS

Dear Editor

We are glad the Catholic Archdiocese of San Francisco has recently discovered AIDS and the problems this disease presents to all people. Aith its abundant resources and influence, the Archdiocese can do much to relieve the sufferings of those with the disease and their friends and families. Unfortunately, the actions it has taken thus far have been distressingly late and lacking, and an embarrassment to concerned Catholics.

The Archdiocese has taken only three visible actions — a largely ignored pastoral letter requesting attention to the disease, a 40-hour prayer service, and authorization of the conversion of an unused convent to a hospice — and all of them within the last four months. In comparison, other churches and even the government has been responding to the needs of persons with AIDS since the crisis was identified more than three years ago.

Dignity is also deeply concerned that staging the recent prayer service in the Castro district gives the misleading impression that the Archdiocese has increased its acceptance of gays and lesbians when its fundamental views have not changed. Both the prayer service and the convent conversion resulted from the initiative and persistent hard work of the gay community itself. Archbishop Quinn was unwilling to mention either "homosexuals" or "AIDS" in his homily during the AIDS prayer service.

We therefore challenge the Archdiocese to have the courage and integrity of its professions: to engage in an active ministry to persons with AIDS and their families; to give financial support to the construction of the hospice; to use its influence to acquire dramatically increased funding for research into a cure for AIDS; to support upcoming legislation to guarantee the civil rights of persons with AIDS; and to recognize Dignity's Hospital Ministry and the

training it has given to the Archdiocese's own members.
Dignity/San Francisco

Forty Hours Coverage

Dear Editor:

Some events are specifically planned in order to attract press coverage and to generate publicity: political speeches, public demonstrations, and the like. Other events naturally attract press coverage even though they are intrinsically aimed at somehow enriching the experience of the participants. The Ringold Alley party is an example of the latter. It was obviously intended to create a pleasurable social experience for those who attended. It attracted the gay press precisely because it was an important event in the life of our gay community. The public rightly expects its free press to cover such events, for the very reason d'etre of the press is to inform the public.

Another example of this latter kind of event was the Forty Hours Devotion for the Relief of AIDS held the same weekend at Most Holy Redeemer Church. The church event attracted a huge number of gay participants who attended because they felt that the Forty Hours was an important event — because, of course, AIDS is an important event in their lives.

Sentinel USA, as we saw, gave to the Forty Hours a photo of the Archbishop and a three line caption mentioning the blessing of the convent (to be leased to S.F. Hospice for all in need, not just for persons with AIDS, as inaccurately reported). The brief blessing of the convent was probably the least significant event in the whole Forty Hours week-end.

Editors, of course, choose what stories to cover and what stories to ignore. We assume that these choices derive from judgements of what is important to the communities that they serve — what is *newsworthy*. One wonders for what reason the Editor chose to slight the MHR Forty Hours when so many members of our gay community chose to attend, and in many cases, were so moved by the significance of

the events that they wept openly. As a gay man, and as a parishioner of MHR, I feel that *Sentinel USA's* coverage of the Forty Hours was an outrage to our community, to persons with AIDS and those who care for them, and to the gay press.
Jim Stulz

Make Halloween Count

Dear Editor:

Over the past few years it has become increasingly evident that, while government by and large has been responsive, the tremendous cost and difficulty of dealing with the myriad of care, research and prevention issues cannot be borne by government alone.

In an effort to recognize our community's leadership in raising funds to support our local AIDS organizations all over the country, and to demonstrate that we are responding to the seriousness of the crisis, a group of us have launched a campaign to really make Halloween count this year.

We all celebrate Halloween in one way or another. What better way to make our celebration mean something than choosing a local AIDS organization to benefit from our enjoyment?

- If you are having a party in your home, collect money, food, books or something else, and donate it to your local AIDS organization.
- If you belong to a civic, business, political or social club, encourage the group to have a party or fund drive benefitting your local AIDS organization.
- If you own a business, particularly a bar or a nightclub, donate a portion of the day's or weekend's profits to your local AIDS organization.

If you are interested in helping out, or have any suggestions, please write:

"This Year, Let's Make Halloween Count"
3516 Twenty-first Street
San Francisco, California 94114
(415) 824-2424

Bruce B. Decker

Commentary

Joseph Kramer

Working Together To Conquer Fear

A Day in the Life of a Bodyworker
August 30, 1985

My first client is Jeff, a twenty year old UC Berkeley student. His story sounds like the beginning of a gay erotic novel. "Last week I was at a fraternity rush party. The party was dry but one of the guys took me to his room for a drink. He ended up blowing me. I've never had sex with a man because . . ." The young man's voice quivered and he started to shake. "I don't want to die."

In 1979 and 1980 I counseled in UC Berkeley's Gay Counseling Program. I did "coming out" counseling, helping students to speak and act on the truth of their lives. Back then the subject of death never came up.

I make sure that Jeff has clear information on how AIDS is transmitted. I then have him relax on my massage table. After rocking him and guiding him in some deep breathing, I suggest that he speed up his breathing, pulling on the inhaled and letting the exhaled fall out with little effort. Jeff breathes this shallow rebirthing pant for the next forty-five minutes. After the breathwork he lays for a long time in silence. He smiles as he sits up.

"I would rather not talk now, but I know one thing, I feel wonderful." Breath almost always heals better than words.

My second client is a Catholic priest who had come to me for massage a few times in 1984. When I ask him how he is, he replies, "I started having night sweats in January.

some acupressure along his bladder meridian. He falls into a deep trance — a yogic sleep. When he revives he can barely turn over on his back.

After some work on his neck and shoulders and on his face, I focus on his upper chest. I have him take deep breathes and exhale with sound while I vibrate his pecs. The Chinese have named one point in this area "Letting Go." And that is my goal in working his chest, helping him to let go of tension and constriction. He breathes more deeply after the chest work.

After some sensuous circles on his abdomen and after some deeper work on his thighs, I wrap Father in a Cocoon of sheets. "Savor the special feelings you are having."

The houseboat is huge — three stories with fireplace, sauna, hot tub, erotic video salon, and a room for massage. Most of the participants do not know each other. Some are nervous about the erotic orientation of the evening.

After this hour and a half massage, this man reports that where he had earlier felt only fear, he now feels peace and serenity. His parting words are, "I'll be back."

I am often asked, "Who massages the masseur?" The truth is that I haven't found many masseurs who can take me to the places I take people to in massage. But I usually get massaged by men and women I have trained at Body Electric.

On August 30, I treat myself to a massage from Jack the Irishman. This wonderful man has been a masseur for forty-two years. How could I have waited this long to get a session from him?



His deep Swedish massage, with a heavy Reichian orientation, was the best session I'd had in months. He ends the two hour session by pounding me with his fists — which I find quite arousing. He then has me soak in a hot tub for fifteen minutes.

Forget the nineteen year old blonds whose massage ads promise to rub you right — in the nude.

I am now prepared for my evening. People with AIDS-San Francisco have invited me to facilitate an evening of erotic massage on a houseboat in Sausalito for eighteen persons with AIDS.

The houseboat is huge — three stories with fireplace, sauna, hot tub, erotic video salon, and a room for massage. Most of the participants do not know each other. Some are nervous about the erotic orientation of the evening.

With clothes on, we start with introductions and some stretches and bio-energetic exercises to wake up our bodies. We do some gentle touching and massage exercises and then we take a short break.

The next segment is performed nude. There are five men to a massage table. Each man gets about ten minutes of massage on the table from the

other four men. One pleasurable rule of the evening is that each man's genitals have to be massaged all the time he is on the table. There are no performance imperatives. Some men enjoy this exercise with an erection, other men receive genital massage while remaining soft. The only complaints are that ten minutes is not long enough. For some men with KS, this is the first time they have allowed others to touch their lesions. Most participants are very aware that although this touch was playful and pleasurable, it was extremely healing.

After each man has an erotic massage, some retire to the sauna and hot tub, many take showers together, others sit and talk in front of the fire, some masturbate together.

Plans are already being made for more nights of Healing and Eroticism. Call People With AIDS-San Francisco hotline for more information: 864-4376.

That is my August 30. Not all days are as full as this Friday — but days like this make me happy to be alive.

Joseph Kramer is a body-based therapist and director of the Body Electric School of Massage and Rebirthing in Oakland.

Youth from page 5

we've been successful. If a youth is now able to live independently without crime for three months after leaving our shelter, we also feel we've succeeded," she said.

Huckleberry House

It is often called the nation's first shelter for runaway and homeless youth. Huckleberry House opened in 1967 and was incorporated under the name Youth Advocates two years later. The agency receives 75 percent of its funds through federal and state contracts. The remainder comes from the United Way and private donations.

In addition to serving as the Central Receiving Facility for juveniles, it maintains a group home. One of the shelter's rules is that each youth must get in touch with his parents within 24 hours to let them know he is safe. Since 1983 it has certified and trained community foster homes as tem-

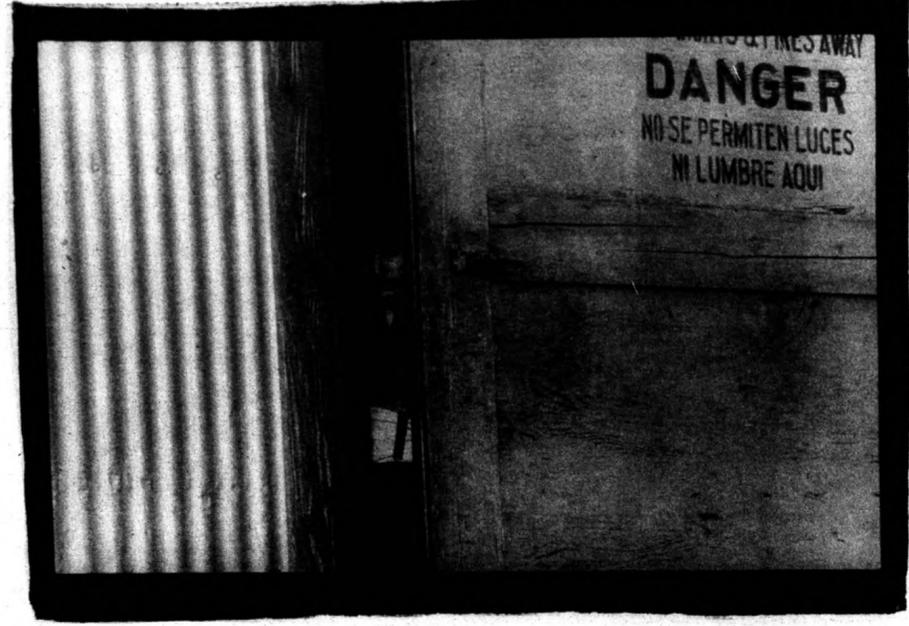
Private Agencies Serving Homeless Youth in San Francisco

Larkin Street Youth Center 1040 Larkin Street San Francisco, CA 94109 (415) 673-0912	Hours: 10 am to 10 pm Days: Monday through Friday. Closed weekends. # Beds: 0 # Youth Served: 250 clients, 1,000 street contacts (1984) 300 clients, 1,200 street contacts (1985, projected) Population: 55% gay-identified 10-15% SF residents
Diamond Street Youth Shelter 110 Diamond Street San Francisco, CA 94114 (415) 864-7400 (415) 431-0556 (church)	Hours: 9:34 pm to 9:00 am Days: Daily (up to 10 days stay permitted) # Beds: 20 (up to 10 days) # Youth Served: 565

porary youth shelters. The facility also provides services to homeless youth in Marin County. One of its most important services is its 24-hour crisis

Population:	11% gay-identified 23% SF residents 35% Mexico, Central America
Hospitality House 146 Leavenworth San Francisco, CA (415) 776-2102	Hours: 24 hours a day Days: Daily (up to 60 days stay permitted) # Beds: 10 # Youth Served: 180 Population: 30-40% gay-identified 15-20% SF residents
Huckleberry House 1292 Page Street San Francisco, CA 94117 (415) 621-2929	Hours: 24 hours a day Days: Daily (no more than 3 days permitted by law at CRF) # Beds: 6 (Central Receiving Facility) 6 (Group home) 3 (Foster homes) # Youth Served: 50 per month (average) Population: 17-20% gay-identified

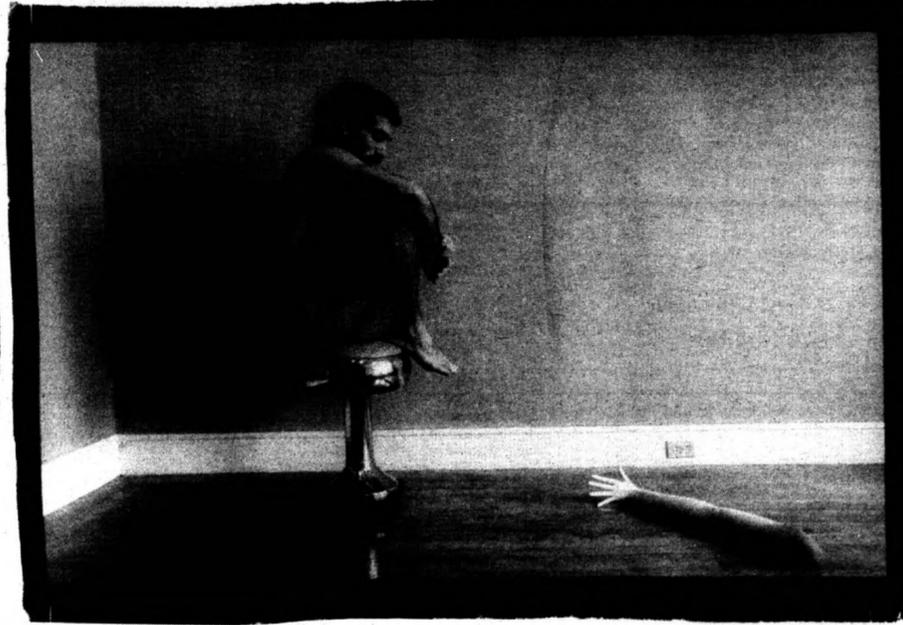
Manager. Staff also provide walk-in counseling. As far as homophobia is concerned, Troost claims it's not a problem. "Many of our staff are gay-identified. And we're the ones who did the original training in the City on how to work with gay and lesbian youth," he said.



Mick Hicks

PORTFOLIO

Our hard working photographers usually have to settle for a byline squeezed into the margin when it comes to recognition. So it's a pleasure to be able to publish here some of the more intimate camera studies by one of the creative talents we depend on to provide our news photos for each issue.



Mick Hicks has established himself as a gay photojournalist whose work has reached a general audience through publication in *Newsweek*, *California*, *Interview*, *Playboy* and *American Photographer*. Inquiries about his work can be directed to Mick at 282-1527.

Clockwise from top right: *Nick Danger*, *Don*, *Fort Point Series 2-30A*, *Sweat Fan* (center), *Detached*, *Bob Murphy/Proform Studio*, *Almistead Maupin*.

At Ease

Music

by Bill Huck

Subscribers Sense Promise; Opera, Symphony Deliver

The music season opened this year with both the S.F. Opera and Symphony announcing unprecedented ticket sales. Partly this is just another way to let inflation make everyone look prosperous. But it is also an indication of San Francisco's deep craving for music and the public's current belief that their major cultural institutions can deliver what they are seeking.

Most of these advanced sales have been through subscription. While a boon to the accounting departments, subscriptions tends to regularize what ought to be a special event. Audiences quickly become jaded about an experience that happens every Friday or every other Tuesday night. One way to bypassing this problem is to search out non-subscription performances: audiences that have to purchase a ticket for a specific concert are always more engaged in the music than those who buy a series of ten.

Subscriptions, however, must not be seen as a sign of our decaying musical life. They have been around since the opening of public theaters. They financed the first opera houses in Venice in the early 1600s. Box holders at Handel's Royal Academy or at the old Met in its first half century bought their seats not just for Wednesday nights or Sunday afternoons, but for every performance. When Thomas Britton began his instrumental concert series in 1678 in the loft above his coal-house, he charged a flat rate of ten shillings a year.

From the beginning, the music houses have preferred that you buy a full subscription even if you want only a small handful of tickets. On the consumer's side, you assure yourself that you will get everything you want. And if you are an adventurous listener, perhaps, you will hear something you didn't know that you wanted. One of the purposes of live concerts is to expand your musical horizons by using as a guide the taste of the performers you enjoy.

The S.F. Symphony

The Symphony was first to the gate in opening the season with its usual glittering trash. Richard Strauss's "Vienna Philharmonic Fanfare" began a concert that included Strauss's early "Till Eulenspiegel's Merry Pranks" and a season that will include two other tone poems by the Viennese master. The "Fanfare" proved to be a sonorous little number for the symphony's brass. Strauss was himself the son of a great horn-player and he knew from childhood how to show off the drums and

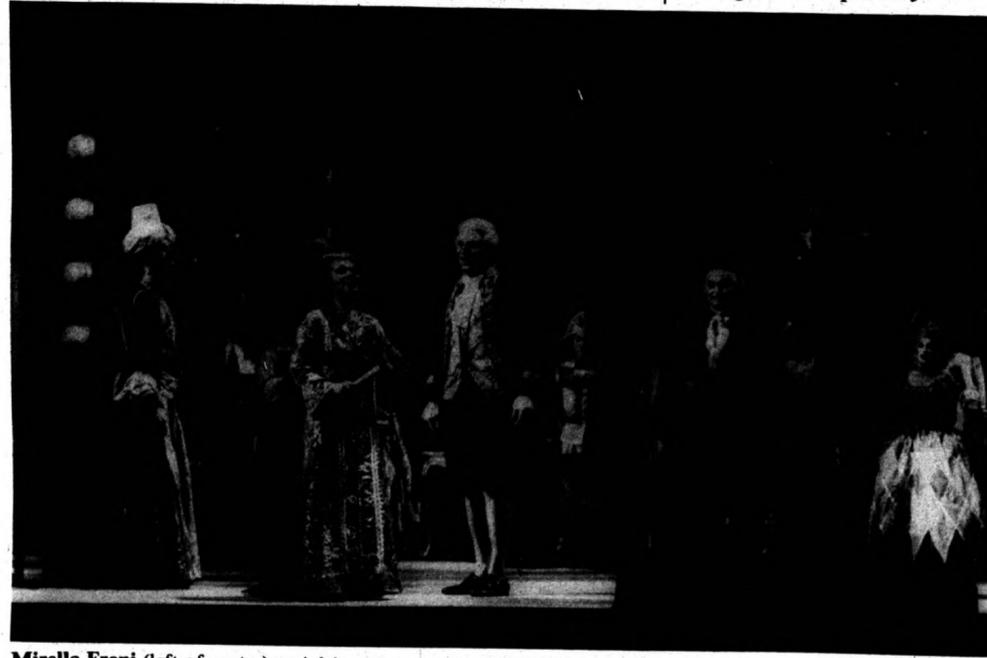


Thomas Stewart gives a towering performance in Reimann's *Lear*.

bugles of a symphony orchestra. "Till's Merry Pranks" is bumptious music, good humored and superbly orchestrated. The S.F. Symphony produced a big, fat sound for it, but little ensemble precision, though Marina Sturm, on E-flat clarinet, deserves praise for her sprightly work.

Mozart's Symphony No. 34 in C was

Reimann's "Lear" seems to me one of the few operas written since the death of Benjamin Britten that can pass from the status of a novelty into the general repertory.



Mirella Freni (left of center) as Adriana Lecouvreur with Richard Vernon (center) and Johnathan Green (right).

supposed to bring a touch of class to the proceedings, but instead it brought faulty intonation from the violins.

The musical interest at the Opening centered on Liszt's "Hexameron," subtitled "Grand Bravura Variations on the March from Bellini's I Puritani." For this, Liszt gathered six of the world's greatest pianists together to write variations on Bellini's popular theme. The lesson of this music is how very difficult it is to write real variations. Most of Liszt's colleagues merely decorated Bellini's theme, adding runs and arpeggios, little ornaments and soupy backgrounds.

Liszt himself loved to paraphrase the music of others. In "Hexameron" he not only wrote his own variation, but all the connecting material as well. Liszt's contributions cleverly move Bellini's material around until finally it begins to sound like Liszt. Only Chopin worked within Bellini's melody to extend it but not subvert it. The result was a poignancy rare even for Chopin.

S.F. Symphony pianist Robin Sutherland was in full flight as he played Chopin's variation. There was deep understanding and refined expression in his delineation of Chopin's heartfelt tribute to Bellini's imagination. The conductor of the evening, Michael Tilson Thomas, played Liszt's music with demonic fingers, and Ilana Vered showed poise and grace in her articulation of Henri Herz's contribution. Unfortunately, Mack McCray made hash of Pixis's variation.

The evening ended with some interminable Viennese waltzes.

The Opera

For its gala opening, the Opera chose Francesco Cilea's "Adriana Lecouvreur." This music wallows in its own melodiousness. Its sophistication seems confined to the diminished seventh chord and to fragmentary statements of themes later fully announced. Furthermore, the composer indulges in excessive repetition of the melodies he has invented. Here is a fine example of a composer who simply does not know

Continued next page



S.F. Symphony pianist Robin Sutherland was in full flight as he played Chopin's variation. There was deep understanding and refined expression in his delineation of Chopin's heartfelt tribute to Bellini's imagination.

Continued from last page

how to vary his themes.

Yet "Adriana" remains a viable vehicle if you have a soprano like Mirella Freni around. One fears that when Freni leaves the stage, the great line of Italian stylists will end with her farewell. Like Scotto before, Freni understands this music from the inside. She knows how to spin its vocal lines with grace, how to marry the music to the words, how to exalt herself by serving the composer.

Yet on opening night, Freni, though singing beautifully, seemed subdued for most of the performance. In the beginning acts, she leaned into high notes rather than attacking them directly. She remained distant from her colleagues, though that may not have been her fault. The dramatic center of the opera, her recitation in Act III, seemed a trifle pallid.

For the last act, however, Freni came alive with the kind of intensity many remember in "Manon Lescaut." Since this was her first "Adriana," perhaps she paced herself too conservatively.

Freni's Chevalier was Ermanno Mauro who partnered her in "Manon Lescaut" as well. Mauro is a competent tenor rather than a glorious one. He has a fine high pianissimo which he used to striking effect in this opening duet with Freni. But in the middle of his voice, his tone tends to spread. His stage manner is blunt and vocal style rather cumbersome.

Leo Nucci in the relatively minor role of the stage manager Michonnet gave the best all-round performance of the evening. Those who heard him, either in "Traviata" two years ago or in his Park Concert this year, know his seamless legato, warm tone, and deft character building. He produced the finest singing all weekend, though I think he was even better in the Park than in the Opera House.

Mezzo-soprano Cleopatra Ciorca made a favorable debut as the Princess de Bouillon. Though she threw away her entrance aria, once she had warmed up, Ciorca displayed a glowing top and an even scale, until it vanished into a weak lower register. She is a lovely lady, and she would be a fine actress, if only she could get out of herself more often.

For the serious music and drama fans, the opera season began on its second night with a revival of Aribert Reimann's "Lear." This opera is relentlessly absorbing, clever in its distillation of Shakespeare and full of musical pathos. In order to get the words clearly across to the audience, Reimann tends to concentrate his music in the orchestral commentary and to

leave the voices free to recite. Some will see in this an anti-operatic strategy, but they must not prejudice. Reimann delivers a deeply musical experience as well as inventively showcasing his singers.

Only the counter-tenor David Knutson as Gloucester's disinherited son Edgar and Sheri Greenawald as Cordelia, it must be admitted, have what one could call vocal melodies. Knutson, pure voiced and agile in his coloratura flights, was most compelling on the heath, when his music is most bumptious. Sheri Greenawald sang her music much better than Emily Rawlins did in 1981, and she projected innocence through the precision of her singing, but she had little warmth. Unfortunately her melodies, though real, are buried deep, and the composer was not around during the rehearsals to help Greenawald find them.

Helga Dernesch and Anja Silja, as the wicked daughters Goneril and Regan, sang their music with a fine feeling for the malevolence of their characters. Silja, of course, cannot control her voice above the staff, and Dernesch reached for a couple of notes she did not get, but in the center of their voices, they managed astounding accuracy in this difficult music.

Thomas Stewart, who was such a moving Wanderer in last Summer's "Siegfried," sang and acted a towering performance as Lear. Though his voice is rather threadbare now, Stewart's sense of theater remains always musical-theater; he never sacrifices the one for the other.

Reimann's "Lear" seems to me one of the few opera written since the death of Benjamin Britten that can pass from the status of a novelty into the general repertory. It packs a whallop. Like many modern composers, Reimann enjoys painting pictures of human agony and despair. Needless to say, "Lear" gives him plenty of chances to do so. Yet Reimann has a gentler side, too, and for me, his greatest gifts are for



Like Scotto before, Freni understands this music from the inside. She knows how to spin its vocal lines with grace, how to marry the music to the words, how to exalt herself by serving the composer.

depicting images of pity, sorrow and compassion.

In Shakespeare the storm on the heath is a metaphor for a madness that understands more than sanity. Reimann used this topsy-turvy perspective to magnificent effect. Here Reimann softened his harmonic palette and rounded off the sharper angles of his vocal lines. It was a simple trick to warm things up for the bleakest moments on the heath, but it worked.

The composer also managed a sublimely beautiful ending. Here the violins project a context for Lear's most heroic and most sorrowful moments. Their texture has been thickened almost to opacity, but the composer gets from them a clarity and pathos that mirror the dying king's own.



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Two Guys' Brotherly Love

by David Lamble

Dan Martin and Michael Biello didn't actually think of themselves as gay until they were in college. As Diane Keaton's character Mary quips in Woody Allen's *Manhattan*, "I'm from Philadelphia, we never talk about things like that..." Dan and Michael did get early on in their Philadelphia boyhoods the definite impression that there were some things that *real* men didn't do. Notes Dan of his suburban Philly upbringing: "I always wanted to play the flute, but I was told in elementary school, when I went to join the band, that that was a feminine instrument, that only girls should play the flute. So they gave me a clarinet instead, as if that was somehow more masculine."

Michael didn't think of himself as gay, but the guys at school sure thought of him as different. "Well, faggot was

garnered some critical raves but Dan and Michael felt they were failing to reach a large portion of San Francisco's

"After I first met him (Michael) he took me to his neighborhood (in SE Philadelphia)... the whole family was gathered at... his aunt's house... They were just like so exuberant and enthusiastic... They didn't really care who I was or what my relationship was to Michael just as long as he brought me... they really welcomed me in and they were shoving meat ball sandwiches down my throat — I was a vegetarian at the time and I felt like I had to eat them!"

—Daniel Martin about his lover/collaborator Michael Biello.

the word in my neighborhood and I was one because I was skinny and cute and smart, my grades were good and my mother was the crossing guard at the school for the whole eight years I was there... but I didn't know why I was or exactly what they wanted me to do about it — like was I suppose to suck everyone's dick... but at that point I didn't know."

Dan and Michael came west this year with somewhat mixed feelings: on the one hand, Philadelphia's cheap rents and tight kni artistic community provided a boost to their art and their relationship; on the other hand, Dan Martin remembers, it was tough to take the taunts in the street. "People are so free here, you know, to touch in public... and just not have so much paranoia... In Philadelphia if you're out with your lover you can just count on being called 'faggot' from a passing car at least once in an evening." Michael adds, "I don't miss the city, I actually hate it because I do get yelled at a lot there. I'm enjoying not being screamed at. My shoulders have dropped eight inches since I moved here."

The music of Dan Martin and Michael Biello deals passionately with the carnal and emotional pleasures and perplexities of men loving men. Drawing on the joys and pains of their ten year relationship, Martin and Biello shaped their musical collaborations into a sexually charged review. *X-posed* deals with the owner and two employees of a small sleazy night club that indulges the customers; fantasies at a price. A production of *X-posed* at the People's Theatre Coalition at Fort Mason

huge gay male audience. "It didn't get the response in San Francisco that it should have gotten and that was a little heart-breaking for us, because I think we had a fantasy that if we merely did a gay play that was from our hearts that faggots from all over the country would flock to it. That was naive and it didn't happen. It's hard to get people motivated."

Feeling that their music could compete with the current dance sound, Dan and Michael got a master of three of the *X-posed* songs cut at Philadelphia's Queen studios. The extended play 33 1/3 rpm takes their music to the synpop world of dance bar turntables.

When we go to the disco
We don't dance face to face
We look into the mirror
Standing side by side
I can dance with me
You can dance with you
Four CLONES are even better
Than two

from "Clones In Love"

Side B of the record *X-posed* contains *Clones In Love*, which as a video won the best short subject competition at the recent San Francisco Lesbian/Gay video Festival. Dan Martin has high hopes for their future in video. "We want to do some male erotic music videos with... some of the more sexual songs from *X-posed* like *Eclipse* and *Johnny Hard On*... I'd love to make safe sex videos using our music." *X-posed*, the record, is on sale at Ron's Records, Butch Wax and The Record Factory on Market Street, San Francisco.

Rock

Dave Ford

Take Two, and Call Me

Rick Wakeman. Fellow Yes-men ingested psychedelics and spouted spiral mantras, but Wakeman played the beer-swilling, glitter-cape-clad Seventies synthesizer maverick. Limelight shy of late, Wakeman checks in with sly and indulgent keyboard noodlings. Take a vacation. (Stone, 9/13, 8:15 pm, \$11/\$12.50 day.)

Dire Straits. The breakthrough "Monday For Nothing" lodged them in the top ten satirizing the hip vs. hip-not disparity of MTV; the video employs avant-garde computer graphics shaming the competition. The tune revels both homophobia and macho cruelty, despite detractors' misinterpretations. Now producer / songwriter Mark Knopfler brings tingly guitar work burb-side in support of "Brothers In Arms," the band's sixth effort. Extended jams, spoken lyrics, craftily worked songs. Knopfler wears a headband: the thinking man's Bruce? The studio set's "Rambo"? Take a poll. (Concord Pavilion, 9/13-14, 8 pm.)

The Youngbloods. Chapter member Jesse Colin Young and Banana recently reassembled the one-time progenitors of "Marin Mellow" as a streamlined dance package. Are those guitars clanging — or cash registers? Forget incense, but don't gasp at acoustic resurrections of "Darkness, Darkness" and "Get Together." Take a letter, Maria. (Full Moon Saloon, 9/14, 9 pm, \$8.)

Maxine Howard. One-time gospel hooter Maxine Howard brings her startling, celebratory "Woman In The Blues" South of Market. Critics' darling and consistently SRO locally, this staunch blues defender sounds razor tough. Take cover. (Major Pond's, 9/14, 9 pm, \$5.)

Redwood '85 Music Festival. The Lilliputian Redwood records recently boosted output and expanded scope, and now presents its cavalcade of stars in tree-park harmony: Holly Near, Arlo Guthrie, Ronnie Gilbert, Linda Tillery et al. Caustic barbs in acoustic garb. Take a hint. (Greek Theater, 9/15, Noon, \$16 (\$2 off under 12/over 60).

Robin Williams Benefit. One-liners? Schtick? Guile-a-minute loonies? Nannu the above. "An Evening of New Vaudeville" pairs His Shoot-from-the-lipness with Pickle Circus pratfallian Geoff Hoyle in a dance choreographed by Kimi Okada of Kadeka, a five-year-old group teaching dance in elementary schools. Bobby McFerrin scats. Rudolf Williams? Robin Baryshnikov? Buy now, Your plieness. Take care. (Herbst Theatre, 9/14, 8 pm and 9/15, 2 pm, \$15 (balcony), \$25 Porch, \$100 box.)

San Francisco Blues Festival. A bacchanalian feast of vintage to modern blues. Picnic to howls and growls. Money's on Sunday: John Lee Hooker, Big Joe Turner, Queen Ida et al. Take spirits. (Great Meadow, Fort Mason, 9/14-15, 12-6 pm, \$8/\$13 two-day.)

Marin Jazz Festival. Exorbitant ducats and shoddy setting may not dim the MJF talent roster: drummer Buddy Rich, singers Anita O'Day, Mark Murphy and Marc Allen dazzle Saturday. Fusion bassist Stanley Clarke, "Nu Wave Acapella" quartet The Bobs and World Beaters Mapezzi close out Sunday. Take a drive. (Tamalpais High Amphitheater (Mill Valley), 9/14-15, 12-4:30 pm, \$18/\$20 day of.)

George Jones. He topped charts with "Why Baby Why" (1952) and "White Lightning" (1955); he married, dued with, and divorced Tammy Wynette; at the while he demarcated a lone, boozy country turf. Hearts break. Subsequent dances with bottled devils earned him the sobriquet "No-show Jones." Currently clean, and pumping "Who's

Gonna Fill Their Shoes?" (Epic), Jones chases echoes suitably spooky for sunset out past the mall. Take Band-aids. (Concord Pavilion, 9/17, 8 pm, \$14.50 reserved / \$10.50 lawn.)

Cocteau Twins, Naked Into. Wildly popular on the U.K. independent charts, dirge-whizzes The Cocteau Twins appear stateside on the strength of last year's inspired "Treasure" and the chilling "Song of the Siren" single. Haunting vocalist Elizabeth Frazer allegedly achieves trance-state in performance. Openers are a SF synth-band bucking for recognition. Take a compass. (Wolfgang's, 9/17, 9 pm, \$12.50/\$14 da.)

David Lindley and El Rayo-X. Jackson Browne's wacked-out sideman abuses trash-heap axes and concocts jaunty, slashing funny-bone benders — aural Hawaiian shirts. For the squintingly adventurous. Take a metal detector. (Wolfgang's, 9/18, 8 pm, \$10/\$11 day.)

Necropolis Of Love. Guitars, drums, vocals, and sequence tapes fashion a dirgy, "trance-dance" potpourri. Poised to sign with Sire Records, Necropolis has been compared to Joy Division and New Order, if only for its cooled-out, distanced, "personal-paranoia" lyrics and insistently non-pop sound. Beware hyphenated categories and night-stalkers at the SOMA yup club. Take a swim. (Oasis, 9/18, 12 am, \$2 (after 10 pm.)

Bruce "The Boss" Springsteen and the E Street Band. Okay, okay. His buffed-for-yup-consumption biceps and timely flag-waving grate, but he occasionally scales the heights — even with a band never better than ordinary. Foam at the mouth; screw for tickets. Take Polaroids. (Oakland Stadium, 9/18-19, \$1,000,000,000, evening.)

John McVie. His early-Sixties bands unearthed Eric Clapton and Jack Bruce (Cream), John MacVie and Mick Fleetwood (F. Mac), and Mick Taylor (Rolling Stones) among others. Later cross-eyed experiments spelled eventual career doom. His 1983 reformed Bluesbreakers with Taylor (disgusted) and MacVie (staggering) proved an embarrassing abomination; no guarantees this time around. Take a hike. (The Stone, 9/19, 8:15 pm, \$7.50/\$8.50)

Joe Bob Briggs. Dallas *Times-Herald* columnist John Bloom's one-laugh joke goes live; suckers pay. "Briggs" ends with "We Are the Weird," his revolting famine parody. For homophobes, women-haters, beer-guzzlers, ethnophobes, xenophobes, and the same vacuum-skulls who pay to hear Hunter S. Thompson lecture on college campuses. Tane an Uzi. (Wolfgang's, 9/19, 8 pm, \$9/\$10 day.)

Buchman-Turner Overdrive. This band was initially rejected by twenty-five record companies before signing with Mercury in the early 70's. Big surprise. "Taking Care of Business" (#12 in 1974) exemplified their turgid Canadian "light-metal" sound. Off "hiatus" and re-formed by original Guess Who Mor-man Randy Bachman, The Neckless Four return to cash in — spelled S-P-I-N-A-L T-A-P. Take aspirin. (Stone, 9/20, 8:15 pm, \$11/\$12.50 day.)

Albert Collins. Celebrating almost thirty years' clubbing, and inches shy of 53 (Oct. 1), the "Master of the Telecaster" totes his bluesy bag of tricks to Clement St. Once partners with — at different times — Clarence "Gatemouth" Brown, Little Richard (Queen Quasar), and Willie Mae Thornton, Collins brings screaming, stinging guitar hijinks to a show rooted in living American blues history. Take notes. (Last Day Saloon, 9/20, 9:30 pm, \$7.)

Continued next page

In Hot Rod Heaven

Chris Isaak at The Stone; Saturday, 8/31/85.

With cover-boy prettiness (enhanced by a Bob Hope ski-jump nose), genial stage presence and rave-up rock rooted in pre-Sixties hot-rod heaven, it is easy to understand Chris Isaak's appeal both to fans and critics. Never particularly challenging, his material nonetheless works fun-house-mirror twists on foregone themes, and makes for a pleasant hour of performance.

At the Stone Isaak initially dispensed with "Dancin'", perfunctorily loping through his first hit (which yielded an MTV video). Surrounded by stooge-like band-mates (second guitar, bass and drums) dressed in dark suits and wide sick ties, Isaak followed with a set of roiling rockers, reggae-tinged mid-tempos, and a handful of ballads. He employed choo-choo rhythms familiar to Johnny Cash fans, quoted the Munsters, and glided through smoky, haunted numbers of aching-lentitude.

Guitarist Jimmy Wilson, whom Isaak introduced as "the Gordon Liddy of rock and roll," faithfully recreated the reverbed, note-bending, whammy-bar Fender Stratocaster sound made famous by Duane Eddy, Scotty Moore and surf-meister Dick Dale. He dueted with Isaak on a haunted-house yuckster — the Allman Brothers in hell.

Isaak's amiable humor shows: he introduced one number as "a Filippino love song which I'll sing in English — so most of you can understand" and another as "a song French schoolchildren used to sing on their way

It is difficult not to like Chris Isaak, though why we need another 50's retreat remains unclear. His show was polite, funny, and had a warm, tidy frat-party feel — safe rocking in the eighties.

to school." He never swore, he played workmanlike guitar (which he taught himself from a book, legend has it), he hooted and growled through songs lamenting lost love and celebrating the rock spirit in all its misfit glory, and he enthralled his devoted fans (they knew all the words).

It is difficult not to like Chris Isaak, though why we need another 50's retreat remains unclear. His show was polite, funny, and had a warm, tidy frat-party feel — safe rocking in the eighties.

Nuevo-Techno

Voice Farm, Camper Van Beethoven; at the I-Beam, Monday, 9/2/85.

The openers, five Santa Cruz boys with a penchant for jumbled, if offhand between-song patter, strung together what sounded like elements of Russian folk songs. Yugoslavian festival tunes, hard rock (they quoted "Wild Thing" in one introduction), country ("I know we can't really play country because we're not really from Hollywood," said lead singer David Lowry after a heart-wrenching "Sad Lovers' Waltz") and punk, in a session of charmed drollery. Dressed in hicks-from-the-sticks anti-fashion (longish hair, untucked shirts, worn jeans), they blasted through a series of originals, covers (Black Flag's

"Wasted") and instrumentals recalling Hot Tuna, The Burrito Brothers and David Lindley. Their material took on, among other subjects, Southern California (they have launched an all-out crusade against "the Hollywood cowboy"), and batty domestic riddles: "My dog ran away the other day/Packed her bags/Got into a hot air balloon/My little Lassie sailed to the moon."

If not world-shattering, their show was nonetheless drily mocking and slyly parodistic, decidedly worth catching. My favorite: their thirty-second cover of the MTV station break.

Voice Farm traces a trail blazed by avant performance artists like the late Klaus Nomi. In make-up and a black, sleeveless, floor-length, glitter-specked cloak over black slacks, barefoot singer Charlie Brown rendered humorously detached from the punchy I-Beam aud-



Fishbone at work: a madcap ensemble propelled through a careening collection of ditties.

Continued from last page

Manhattan Transfer. The cabaret-fave honey-and-rum harmonizers marry a patented deco blend of scat and doo-wop to mid-century vocal stylizations. They broke the Top Ten years back with the Ad Libs' "Boy From New York City," and established camp credentials with the 1980 "Twilight Zone/Twilight Tones." This is one in a handful of Bay Area stands this month supporting

"Vocalese." Plush seating and an upstairs bar. Take charge (card). (Warfield Theatre, 9/20-21, \$22.50/\$25 reserved.)

Neville Brothers. Various of the Nevilles (Art, keyboards; Charles, sax; Aaron and Cyril, percussion — and all, vocals) had independent 60's hits, working with New Orleans producer Alan Toussaint and backing — in the mid-Seventies — the mad bayou

ience and from his material. He dedicated songs to icons like Shelley Winters and James Brown ("two of our faves from way back") and A&M carpets on Mission St. His partner, a close-cropped synth-disc manipulator casually garbed in a black miniskirt and ankle boots, fashioned electro-scratch "found vocals" recalling the Byrne/Eno 1978 "Bush of Ghosts").

In addition to the two-man wealth of pre-programmed crash-and-blast material, Voice Farm featured Oblong Rhonda, two female dancers who looked like refugees from Wig America. While Brown sang earnestly — if not always tunefully — of quotidian city problems ("Do you really read all those books?/I don't think so") and global concerns ("No more male world leaders/Everyone wears wigs"), Oblong, dressed in swim caps, industrial gloves, glitter blouses and deplastral bells, cavorted dementedly like go-go Stepford Wives.

Danceable, camp and theatrical, Voice Farm proves a hot entry in the local nuevo-techno sweepstakes.

Two-handed

Stanley Jordan at the Great American Music Hall; 9/3/85.

Jazz guitarist Stanley Jordan began his solo effort softly, constructing a luminescent, haunting improvisation which soon had him ducking his head and hunching his shoulders. Jordan, a lanky, sensitive man in his mid-twenties, has perfected a fretboard tapping technique which employs, keyboard-style, eight fingers, the occasional thumb, a forearm, and even his chin (!). He is not the first to play two-handed: German-born Hans Reichel developed a dual-neck instrument featured on *Guitar Solos 2* (Virgin Records, 1976). Jordan effectively created shimmering note flurries and sizzling scrapes on his deconstructed Alembic. Throughout his lengthy, mostly improvised pieces Jordan ran the gamut from angelic trills to demented squawks; he chased haunting melodies with trooping couplets, tumbling arpeggios and cascading note clusters.

If Jordan's performance was a technical tour-de-force, however, it lacked vibrant material. Why a re-vamp of George Benson's clunker "Masquerade?" Or The Beatles' "Eleanor Rigby?" Without inspiring pieces, Jordan runs the risk of wasting his considerable technique-wizardry on

faceless background music. Still, he has plenty of room to grow, and will remain an exciting face to watch on the sometimes static jazz front.

Curfew Set

Fishbone at The Stone; Friday, 9/6/85.

Fishbone, the Los Angeles zanies responsible for a six-song Columbia EP, overtook the Stone stage Friday last — and hell broke loose.

Pandemonium raged throughout their truncated forty-five minute "curfew set" as clean-cut teen hunkettes slam-danced to a show hurtling along at one of two tempos: fast-and-loud, or faster-and-louder. Zero to mach-ten in nothing flat. The ranting lead singer propelled the merrily mad-cap six-mah ensemble through a careening collection of ditties quoting influences from James Brown to Madness.

He sang of a "new generation": "I like my hair/Now that it's green... or blue, or white!" Soured horn lines looped around wheezing organ trills over a jerky rhythm pulse, adding rock-bottom party-soundtrack credentials to the athletic, effervescent stage antics.

During the circumscribed set Fishbone barreled through a popping, thumping "Modern Industry," and closed with the jauntily rollicking "Party At Ground Zero," a moebius strip of staggered rhythms and hard-driving funk. The evening's highlights: a near-acapella "Penis Man" ("He's coming, coming, coming to your town") and a riveting, self-referential "Fishbone Is Red Hot" (perhaps, too, a subtle tip of the two-tone hat to the Chili Peppers, L.A.'s other gym-nasty funk purveyors).

The show was all too short. To allow minors (evidently Fishbone's primary audience), The Stone — newly decked in mirrors, an excellent video system and friendly bar crew — must shut down live music before eleven. It was a shame: hard, fast, loud and engagingly jocular, Fishbone is a party-people must-see.

□ Neophytic, embryonic, and just plain new, this "space" welcomes intrusive comments, suggestions, leads, criticism, input, outgrowth, floor plans, gifts, applause, requests and feedback (just like Van Halen). Write to: Dave Ford, c/o Sentinel USA, 500 Hayes St., SF 94102, or leave a message at (415) 861-8100.

"tribe" Wild Tchoupitoulas (led by their uncle, George "Big Chill Jolly" Landry). Founded in 1977, the Neville Brothers Band released two albums of swampy, sexy Southern mash fusing Cajun cunning with metered, shamanistic rhythms and impassioned vocals. Their sweaty shows promise the grinding backbeats and loamy petrification of a backwater witch-doctor ceremony. Take feathers. (Great American Music

Hall, 9/20-21, 8:30 & 11 pm, \$12.75.)
The Temptations, The Four Tops. Born of Berry Gordy's "quality-control" Motown hit-making machinery, they laid down a classic sound now deeply imbedded in the pop psyche, and re-defined "cool" with offhand choreography and burnished harmonies. Hits like "My Girl" and "Imagination" (Temps) "Reach Out" and

Continued on page 22

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Cabaret

Gary Menger

Following Two Troupers

Aldo Antonio Bell recently performed his cabaret theater show, *A Whole Lot of Bessie in Me*, for a well attended week at Sutter's Mill. (Sutter's presents 6:00 pm shows Tuesday thru Thursday, and changes the bill weekly - their September lineup includes Napata Mero, Faye Carol, Ruth Hastings and Cindy Herron.)

Aldo's show, which was first launched several months ago at Buckley's Bistro, has proven a durable vehicle for him — it was critically well received from the first, and its audience is steadily building. Most enthusiastic of all have been the many other performers — including Weslia Whitfield and Samantha Samuels who've attended.

Bell performs the show as a first-person narrator, portraying Bessie Smith, and linking the songs together while revealing the high and low points of the legendary blues singer's life. Neither the sound nor the style is remotely like Bessie Smith's, and Bell wisely doesn't even attempt to imitate, instead infusing the songs with fresh life and ideas of his own.

His tour-de-force performance tears the hell out of fifteen or more wonderful old tunes while also revealing a droll and delightful wit (he wrote his own book for the show), and the treatment of Bessie's demise is dramatically effective — an emotional jolt. (Jac Ross directed the show.)

Bell has been very much a part of San Francisco's musical nightlife for at least three years, but has drawn most critical and public attention for his involvement in musical theater, playing multiple roles in "What The Hell" (a con-

because — although he's been out there performing more constantly than anyone else on the scene and has always delivered a solid show — San Francisco is only just beginning to appreciate him. Another year should do it!

□ Another unique talent who regularly makes large ripples in different areas of the entertainment scene (and whose path has more than once crossed Aldo's in benefits for which they both generously give talent and time) is **Sean Martinfield**.



Unique: Sean Martinfield

Sean first caught the attention of our city as tenor soloist for the Gay Men's Chorus — especially with his Jeannette MacDonald. (Watch out, Pam Brooks!)

He dipped a toe into cabaret a couple of years back, doing a Broadway-type revue with Lynda Bergren, and subsequently sold out the Plush Room with a show of his own in which he was at his very varied best. (He also put in several grueling months as host at Finnochio's, but when that topic is raised his jaw locks and he grinds his teeth noisily!)

Having given saloon singing a fair chance, Martinfield decided he was more at home on a concert stage — or even in a church hall — than pushing his extra-ordinary high notes against a wall of whiskey fumes and cigarette smoke.

His first musical love is the "golden age of operetta," which he cheerfully admits he'd never get to hear if he didn't perform it himself. A crowd of 150 squeezed into the church at Geary and Franklin week before last to chuckle at his razor-sharp analyses of the plots ('Beyond Simplicity' as he calls it) and to cheer his near-reverent treatment of the wonderful melodies that are a legacy from a gentler, more romantic age. For such occasions, and for the television and recording work with which he's becoming more active, he's very capably backed by **Scott Foglesong**, of the Chrysanthemum Ragtime Band.

But Martinfield's looking toward a more taxing challenge at present (he says it's taken him ten years to get ready for it). On November 19, in the Chapel of the Unitarian Center, he'll be vocal soloist with pianist/conductor **Robin Kay** in an evening of Franz Schubert — another milestone in an unusual career.

temporary rock treatment of "Dante's Inferno"), and in "Billie's Song," an arresting modern opera soon to be revived at the Alcazar Theatre.

Between major musical productions, Bell keeps his feet wet with intimate performances in the city's cabarets — he's appeared in all of them. Currently, he's teamed up with **Carmelita Herron** (She portrays Billie Holiday in "Billie's Song") doing an every-other-Thursday club show at Buckley's Bistro, on Gough near Market, and also doing a once-only show in Hayward at Big Mama's on Sunday afternoon, 9/22.

Aldo vowed when he arrived in San Francisco that he'd give it one year and then go on to Nashville. He continues to make that assertion, but keeps moving the deadline up one more year. Hopefully, he'll stretch it just a little longer,

Sentinel USA is expanding its arts & entertainment listings. Let us know about your group's activities. Next deadline is **September 20 for September 26**

Musicals

Gary Menger

'Charity' Has Its Virtues

Sweet Charity, musical comedy with book by Neil Simon, music by Cy Colvman, lyrics by Dorothy Fields, choreography by Bob Fosse; at the Orpheum. Call 474-3800

Sweet Charity is coming around again at just the right time — musical theater audiences aren't into plots these days, and the last couple of seasons are a clear indication that they're not coming out to hear good singers either. The dance is the thing — and that's what *Sweet Charity* is about: wonderful, creative, funny, exuberant, high-energy, first-rate, ensemble dancing, enhanced by great lighting and the striking use of vivid colors.

The plot — which tries for comedy — would be downright depressing if you gave it serious attention (it's a kind of domestic "Irma La Douce"), and Neil Simon's dialogue is disappointing. The gag lines are dusty chestnuts that are even less funny now than they were twenty years ago). But there are some wonderfully funny moments: Debbie Allen holed up in a closet for a night with a beer, a sandwich and her cigarettes... and later trapped in an elevator with co-star Michael Rupert. In both

cases, it's the dialogue that works so much as the situations themselves, the excellent direction, and the bright talents of the stars as well as Mark Jacoby, who plays an Italian matinee idol. Jacoby's was the most interesting performance in the show, and he has a voice I'd have liked to have heard a lot more of; it was wasted on the suppy "Too Many Tomorrows," his only solo. Again, this isn't a show for people who want to hear good songs, well sung — although Allen comes close just once with "Where Am I Going."



Debbie Allen (right); good actress, adequate singer, terrific dancer. That's Michael Rupert, left.

The opening night audience remained hopefully expectant through a limp opening number, "You Should See Yourself," but really came alive shortly after in response to a knockout treatment of "Big Spender," soon followed by an inventively choreographed "Rich Man's Frug."

Ms. Allen occasionally reveals herself as a good actress, even though stuck with a trite and silly role — and she's an adequate singer... but she more than holds her own working with a troupe of

terrific dancers — this is really an ensemble production in which she "Just happens to be" the central character.

The lusty cheering at the end of a fast-paced and, on the whole, very satisfying evening wasn't specifically for her or for many other of the show's principals; but was, rather, in appreciation of a lavish, colorful feast of collective, channeled energy.

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Interview: Patricia Keaney

Mounting a Sexy New Lesbian Comedy

by David Lamble

"Most of the eroticism is autoerotism — it's about masturbating — there's a vibrator that is prevalent in Ronnie's life and that's another electronic or mechanical device that she uses to distance herself from human interaction."

—Patricia Keaney



Please Wait For The Beep is a modern high tech tragedy-comedy about an up-to-date young lesbian who's in an electronically-assisted blue funk. Ronnie decides to pull down the shades, and call out for pizza, using her vibrator and flashbacks of fifties tv sit coms for auto-stimulation, while her phone mate keeps a persistent lover and a nagging mother at bay. Ronnie, you see, is in the throes of her own not so peculiar sexual identity crisis. "I don't really enjoy being a dyke but I don't really like not being one either. In fact, if I wanted to be anything it definitely would be gay."

Patricia Keaney, the director of Margery Krietman's six women, three machine, two act play at Studio Rhino (which opens Friday) explains that Krietman's heroine is trying "to buy time and space with this answering machine. She puts a distance between her and the world. It lets her screen how people get to her... She can listen to the answering machine... and then decide whether... (to) intercept it... or let it go for two weeks. That's the device by which she buys time so that she can go through this stage for herself."

Ronnie engages in some emotional time travel in the play as she and her sometimes lover Cindy stage their own mock version of the fifties family comedy show *Father Knows Best*. Playwright Krietman pictures the Anderson family just a little bit askew, sex role-wise with Bud displaying "breast envy" and complaining to Daddy Anderson about sister Cathy playing with his condoms. Keaney delights in the way "it kind of makes fun of this American family thing and it undermines that whole structure because Bud, Cathy and Betty are all a little bit off, they're not quite the ones that we see on tv, Margery played with them quite a bit. Yet, it's something that is a connection between Ronnie and Cindy, they have this incredible fantasy world that they go into... they have it scripted and they... really enjoy doing it. I think it shows a bit of the quirkiness of their characters where some of the most precious moments in the relationship are revealed."

Please Wait For The Beep breaks new erotic ground at Theatre Rhino, being one of the first of the women's plays to be at all sexually explicit. Notes director Keaney, "Interestingly enough though, most of the eroticism is autoerotism — it's about masturbating — there's a vibrator that is prevalent in Ronnie's life and that's another electronic or mechanical device that she uses to distance herself from human interaction. It's a struggle with sexuality, as a child masturbating and getting caught, as an adult now knowing whether she wants to be sexual with her lover and in fact not knowing if she wants to be a lesbian any more, but then not wanting to be bisexual and not wanting to be celibate... although she's not being sexual with her girl friend, there are several scenes where she does use her vibrator."

At one point all of Ronnie's appliances fail her and she must fall back on her own resources and reach out to

be connected to the real world again. "Her final message to the world is that she is available to talk... and she'd really like to hear from people... So the machine is still there but her attitude towards it has changed a bit."

Patricia Keaney points proudly to the evidence of increasing parity and integration of women and men's concerns on and off the stage at Rhino. "From what I can see it's really been working well. The staff is very integrated. It's nice to see that the sex roles are, of course, reversed in many cases and we have a female technical director and production manager... and (what) might be in another setting women's jobs are filled by men at the theatre and what would be considered 'men's' work is filled by women... I think it's very positive in how it's mixing (but) it doesn't come without problems. I had volunteered one evening to do subscription telephone campaigns and I had one man, who I thought had the audacity to say it to a woman's voice, say he wouldn't support the theatre any longer because they're just doing too many 'female plays' as he called them and he wanted it to be just like the old days." Keaney thinks the sexual integration at Rhino has, in some ways, made it more serious about being a well rounded theatre.

Keaney notes that when the late Allan Estes was artistic director at Rhino he used to complain that he would only receive one lesbian-oriented script for every ten that dealt with gay male concerns. Estes and the theatre's current artistic director Kris Gannon decided to launch a national Lesbian Playwright Contest which resulted in about one hundred and twenty submissions from all over the country. "What the contest did... was not so much to find this one wonderful lesbian play, but to let women know that here is this theatre that produces lesbian and gay theatre that wants your stuff... It's much easier to sit down and really concentrate upon a project when you know that... there's someplace to do this play." Keaney notes that Rhino differs from the handful of other theatres in the country producing lesbian plays in that it is looking for outside submissions and not merely drawing from an in-house group of playwrights.

Keaney appreciates being able to move from stage managing to directing at Rhino. Having previously directed staged readings of plays, *Please Wait For The Beep* is her first fully mounted production.

Film Shorts

Ken Coupland



Uncommon Cold

Warning Sign ★ ★ ★

At the Coliseum

This tough-minded film didn't deserve to be dumped at a movie house in the Avenues, but it's not hard to figure out why it's fallen through the distribution cracks. First-time director Hal Barwood's bitter account of a genetic experiment gone awry has just a little in common with the recent rash of 'living dead' movies, but his is plausible horror, filmed with disturbing realism, and unfortunately it's not the least bit far-fetched.

A series of minor slip-ups in lab procedure at an isolated facility, ostensibly involved in agronomics research, triggers a fullscale catastrophe that threatens the lives of every worker in the plant. Kathleen Quinlan, in a surprisingly assured performance, plays a security officer who's mysteriously unaffected by the virulent strain; Sam Waterston's the husband, and, as it happens the county sheriff. The pair are

isolated from each other, when the accident is discovered, by the elaborate containment procedures the government has secretly built into the laboratory. Jeffrey De Munn turns in a sturdy performance as a disaffected researcher Waterston enlists to rescue his wife from what has become a prison for the dying victims of this manufactured plague.

Inside, the luminous bacteria that has escaped first knocks its victims out, then revives them as raging psychotics (a tactic that would cause an enemy army to turn on itself with disastrous results).

Waterston and De Munn contrive to penetrate inside this instant hell in time to pluck Quinlan from the clutches of the horde of marauding maniacs infected by the germ, and, in the one serious lapse of credibility, effect an antidote.

Warning Sign argues convincingly that biological warfare research, while outlawed bilaterally by international agreement, no doubt still goes on, and it does it with nerve-racking suspense and a keen feel for the procedures — and priorities — of hi-tech government security.

Ads Oscars

The Clio Awards ★ ★ ★ ★

At the Palace of Fine Arts 9/12-15

There might just be a couple of tickets left for this annual event, which runs tonight through Sunday, but don't count on it. Local media groupies turn out in droves for a program (repeated thrice nightly) devoted to the best television commercials of 1985. Culled from 20,000-odd entries from forty nations, the awards go to American accounts mostly, with a nod to British, Japanese, French productions and a handful from other lands.

It's long been a cliché that the interruptions on television are better programming than the shows; the proof is in this eye-popping pudding of overheated, overhyped, over budgeted minute-movies.

Hawking everything from Acutrim to Australia, baby clothes to bleach, copiers to canned goods (well, you get the picture), the Clios pack a wealth of entertainment into ninety minutes (and sixty spots). Commercials have always served as a training ground for feature film directors, and there's plenty of blossoming talent on display here; Joe Sedelmeier, for instance, the maverick genius whose "Where's the Beef" ads for Wendy's rocked the Democratic nominations, has several prizewinners this time — including an excruciatingly funny Wendy's set at — get this — a Soviet fashion show. Wendy's by contrast, offers you a choice, you see (word is top brass are getting cold feet about this one). Sedelmeier's currently being groomed for larger, longer stuff.

The majority of the finalists use

humor to sell, and the Clios pack more laughs than half a dozen summer comedies (favorite gut-buster: the S&L pitch where the employees of The Other Bank tell a loan customer to "Hit the Road, Jack!").

Many of these will be familiar to regular television viewers, but foreign contributions and little-seen one-shots and regional efforts spice the stew.

Not surprisingly, the most talent and ingenuity tends to be thrown at the largest and blandest accounts; to the industry's credit, the quality of some of the biggest advertisers' product is extremely high, but it is ironic to find the awards topped by clients like Pepsi and Bud Light, whose Olympics pitch is still a real heart-string tugger.

Any objections would have to center around the judge's affection for numbers like the Levi 501 spots with their white-bread appropriations of black blues motifs and self-consciously cute peepies, which strike this viewer as too chitly plastic to be given serious consideration.

Bitter Homes

Compromising Positions ★ ★ ★

At the Regency II

"A dentist? I'd love to kill a dentist!" With that remark, Susan Sarandon's husband, (Edward Herrmann) is prepared to dismiss the puzzling murder of her periodontist. But Sarandon's curiosity is piqued, especially so when a darkly handsome homicide investigator (Raul Julia) turns up to ply her with questions about her involvement.

Boasting a crack cast of New York actors, all with impressive stage credits, *Positions* has the glossy, sumptuous look of director Frank (Mommie Dearest) Perry's other recent efforts, and a literate, articulate script (by Susan Isaacs, from her novel) that's refreshingly free of the sort of insults to our intelligence we've become accustomed to, even in so-called "adult" comedy. Perhaps it's a little too adult — especially when the unraveling of the murder leads into some murky shenanigans involving pornography and the victim's brother.

The script convolutions are a minor irritation however, since the real subject of this comedy of manners is the traps the women in the film have laid for themselves. Without exception, they've all compromised themselves in some way to achieve their position as pampered housewives in a conspicuously affluent Long Island bedroom community. Sarandon for one, has long ago abandoned her career as a reporter to serve as wife and mother, but the case revives her investigative instincts and before long she's hot on the trail of the killer, until her ingenuous inquiries make her a target herself.

It's hard to remember a film this



visually chic — Perry and his production crew have located exactly the precise environment for each of the women, right down to the accessories in their homes and the art on the wall. Even in this was a terrible movie, you'd leave whistling the sets; fans of *House and Garden* will thoroughly enjoy themselves.

In this context, the plush, stylish environments these women have created for themselves have imprisoned them. Sarandon's cozy, hip household, complete with Post Modern furniture and tastefully framed prints, masks a marriage on the verge of succumbing to a seven year itch. Her neighbor across the street, Mary Beth Hurt, lives like a recluse in a storybook Colonial. Sarandon's best friend, a brassy, talented sculptress married to a man she doesn't love, (played with lip-smacking relish by Judith Ivey) gets her kicks by inviting in a cute young patrolman who leaks news of the progress on the case between bouts of lovemaking.

The plot's twists and turns provide an effective smokescreen to the identity of the killer, amid clues aplenty; this viewer, for one, missed the tip-offs entirely.

bracing import survives the transition (presumably some of the more mysterious business has connections for Spanish audiences), what does has real bite.

Almodovar pulls off a tricky feat; his characters' actions may seem cold and self-serving, but we're drawn to them anyway, because he's so clear about why they're driven to do what they have to do; so it's no surprise when a telekinetic kid from upstairs gives the heroine a crash course in redecorating.

Continued on page 22

Madrid Vice

What Did I Do to Deserve This? ★ ★ ★

At the Lumiere

A somewhat different predicament is shared by a group of women trapped in a Madrid housing project, in this feisty dark comedy from director Pedro Almodovar. One young mother (played with grim conviction by newcomer Carmen Maura) struggles to support herself and two teenage sons while her no-account husband, who drive hack, never brings home any money. The garish decor of their cramped apartment (and her mother-in-law, who's almost part of the furnishings) are a constant reminder of the hopelessness of her situation; she sniffs glue to escape and gobbles No-Doz so she can keep working. Meanwhile next-door neighbor hustles tricks out of her tackily romantic boudoir, popping up from time to time to borrow a whip or enlist her married friend to service an exhibitionist. The older son peddles Dutch smack; she sells her younger son off to her dentist to pay for his braces.

Plainly, something has got to give, and when Maura lashes out at the forces which oppress her, it's with fatal consequences. While not all the humor in this

Film Checklist

Previously Reviewed/Ongoing

- Animals are Beautiful People ★
- Back to the Future ★
- Camila ★ ★ ★
- The Coca-Cola Kid ★ ★
- Cocoon ★ ★
- Dangerous Moves ★ ★ ★
- Desperately Seeking Susan ★
- Dim Sum
- The 400 Blows ★ ★ ★ ★
- Ghostbusters ★ ★ ★ ★
- Godzilla 1985 ★ ★
- Insignificance ★ ★
- Jules et Jim ★ ★ ★ ★
- Kiss of the Spider Woman ★ ★ ★ ★ 1/2
- Mad Max beyond Thunderdome
- Prizzi's Honor ★ ★
- Return of the Living Dead ★
- The Shooting Party ★ ★ ★
- Silver City ★ ★ ★
- Silverado ★ ★ ★ 1/2
- Wetherby ★ ★ ★ 1/2
- Volunteers ★ ★
- Year of the Dragon ★ ★

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.

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Film from page 21



Down to Cases

Buddies ★ ★ ★ 1/2
 At the Roxie, 9/14-26.

Scripted and filmed over what was a matter of days, this "first dramatic movie about AIDS" doesn't show its schedule, or its budget. In fact, *Buddies'* economies work to its advantage. Director Arthur J. Bressan, Jr. focuses in close on the evolving relationship between David, an AIDS volunteer and Robert, his hospitalized "buddy" — seldom permitting us so much as a glimpse of the film's peripheral characters, or straying far from Robert's bed.

Stricken ill in a city (New York) where he had few friends (and where those he has have largely abandoned him), Robert, less than a year after his diagnosis, is failing fast, due as much, we sense, to the cruel isolation procedures of the fictitious hospital where he is housed, and the crueler isolation from his ex-lover and so-called friends, as from the progress of the disease itself. Bressan's essentially didactic intentions barely intrude on what is, in reality, a love story, and his characters are saved from stereotype by his keenly observed — and often humorous — writing and by the engaging performances of his talented young actors.

From the first scene, Bressan catches us off guard by presenting David as more wrapped up in himself, and his

carefully constructed attitudes, than his "client" is; it falls to Robert, trapped by the invasive medical procedures that are slowly killing him, to provide perspective. That perspective, in the face of the death sentence he's been handed by the medical "experts" and the erstwhile support structure provided by the local AIDS Crisis center, is nothing short of heroic.

Credit Bressan with the courage of his convictions; in the film he allows Robert to die (in spite of the difficulties of financing he claims that entailed). Bressan can hardly be criticized for his blinkered approach to the plight of AIDS victims, many of whom are no longer buying the party line on the disease, since by and large, the predicament Robert finds himself in is close enough to that of most. But the film could have easily integrated some ray of hope into its chilling message.

Be forewarned; *Buddies* will be an emotional, even painful experience for any viewer, and especially so for audiences here, where the tragedy is so close to home.

Now that he has stated his case (Robert's ex-lover writes that "a collective effort is needed, but it probably won't happen"), perhaps Bressan can turn his considerable skills to taking a documentary approach to the groups and individuals who are making a collective effort, right now, to cure themselves. That would be the finest tribute he could make to the dead and dying we see all around us.

Rock from page 17

"Baby, I Need Your Loving" (Tops) helped define the Detroit sound in all its tambourine-rattling, hammer-drum glory. Recently prisoners of the leisure-suit circuit, they waver between mawkish nostalgia and inspired cantillation. Take a spin. (Circle Star Theater, 9/21, 7 & 11, \$12.75.)

Polkacide. Polled recently by the *Chron's* Question Man about his silliest day, Polkacider Ward Abronski said, "We played polka for punks at the Mab. Can you imagine skinheads thrashing around to polka music?" Here's your chance. What started as a snicker in the sleeve blossomed into a full-time cult: the world accordion to garbage. Sure to be all the hilarity of a mondovave Elks weekend. Take a chance. (Chi-chi, 9/21, 11 pm, \$5.)

The Tubes Retrospective. They had hits: "White Punks On Dope," "T.V. Is King," "Sushi." They collaborated with production-whiz Todd "Pop" Rundgren. Their confetti-and-feed-back shows were hilarious peans mocking rock's wretched excesses. But they never broke the big time, and now these inventive, indulgent satirists construct AOR-hooks with cash-conscious abandon. This "retrospective," whispered as an uncommitted farewell, promises giddy historical moments live and on video — like the gleeful resurrection of Mega-Rock-Star Quay Lewd — and a teary, trashy nostalgia. Catch history in the flaking. Take a spyglass. (Wolfgang's, 9/22-26, 8 pm, \$12/\$13 day.)

National Conference on AIDS and AIDS Treatment Center

AIDS-CARE, a newly-informed organization, is planning a National Conference on AIDS, to be held here early in 1986. The two-day event will feature speakers from the scientific and medical communities.

The primary goal of AIDS-CARE is to establish an AIDS Treatment Center in San Francisco which offers a synthesis of conventional and alternative therapies for persons with AIDS, pre-AIDS, and AIDS related conditions.

There will be an open meeting of AIDS-CARE at 7:30 on September 18th at the Metropolitan Community Church, 150 Eureka Street. Help is needed to get the conference and the treatment center underway, and anyone interested in working on these projects is encouraged to attend. For further information, contact Ted Smith at 552-3038, or Steve Hendrickson at 552-4445.

Appeal to Composers

The Society of Gay and Lesbian Composers is making a special appeal for works by lesbian composers to appear on its November 3 concert. As of the previously published deadline of August 15, ten works were submitted by gay male composers but no works by women were received. The SGLC is therefore extending the deadline until September 25 for works by lesbian composers. Composers must be members of the Society to appear on the concert.

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Aries (Mar 21-Apr 19). There's a New Moon shining in your House of Health this weekend. Listen carefully to the messages of your body and pay attention to the healthiness of those who are close to you. It's time to solve subtle problems which have been lingering in the background. Your diet needs an overhaul and you need more discipline in your exercise routine. Eat pure, fresh food; stay away from those who are ill; and don't work unless you feel up to it.

Taurus (Apr 20-May 20). The spooky magic of the New Moon will influence your House of Romance, especially on the weekend. Your playmates will tickle your fantasy with eye-games and sensual body language. Flex your love muscles and let your aura radiate passion. By the middle of next week, all the kids in the neighborhood will be banging on your door. Will you come out and play? Bet your booty! You're the cutie!

Gemini (May 21-Jun 20). Household affairs dominate your experience this week with a powerful New Moon in your House of Family Life. If you make an effort to get all your chores done early, there will be extra time for fun next week. So wash the dishes, mop the floor, and do the laundry; then let your housemates massage your tired body with lots of tender loving care. Family love feels so fine.

Virgo (Aug 23-Sep 22). The mysterious force of the New Moon stimulates your House of Self-confidence over the weekend. You will suddenly emerge from your confinement with a strength which will astound those who had given up hope in you. Are you ready to head off in a new direction, to see a course which few others would dare to follow? By next week you could feel somewhat alone but freedom will be your reward. Escape while you have the chance! For your personalized Birthday Forecast, send \$5 and your birthdate/time/place to: Robert Cole, P.O. Box 884561, San Francisco, CA 94188.

Cancer (Jun 21-Jul 22). The New Moon in your Third House will reveal a problem which is too big to solve all on your own. So this weekend do the necessary research; dig into the facts until you reach the roots of this complex situation. Carefully analyse the puzzle

without trying to solve it. Early next week an unexpected visitor will come to your rescue. Sharing some peace and quiet together will put the crisis into proper perspective. The solution will come in time.

Leo (Jul 23-Aug 22). The darkness of the New Moon makes it difficult to distinguish between passion and possessiveness this weekend. Sex and power will merge in the revelry of uncontrollable desire. It's better to admit that you need more of both rather than trying to suppress one for the sake of the other. If your lover comments on your selfishness, don't worry; by the middle of next week, he or she will willingly submit to your cravings. Take everything you can get!

Sagittarius (Nov 22-Dec 21). The New Moon this weekend is perched on the apex of your chart. It is a sign that you will feel over-extended and far away from the peace and quiet of your home. This rush of social activism will benefit your career immensely so bide your time. Force yourself to meet all the strange new faces in this foreign environment. With much patience you will eventually enjoy the security which now eludes you. Dare to be different!

Libra (Sep 23-Oct 22). The New Moon will fill your psychic mind with eerie visions this weekend. The solid reality on which you have depended for the last year is called into question as old structures start to fade. The leaders you have been following will appear lost in confusion. This is a sign to reclaim your

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power, to rechart your course. By next week your dreams will mellow out and your anxiety about the future will turn into confidence about the present. Please take it easy!

Scorpio (Oct 23-Nov 21). Under the New Moon this weekend your social life will be filled with radical critics of the social system. Such revolutionary figures are nothing new, but their fervor is reaching a high pitch of expression. Any hesitation on your part will be mistaken for conservatism, so you must join forces with the mob and hope for the best. Next week, you will attain a position of leadership and respect. Then you can direct social upheaval for the benefit of all.

Capricorn (Dec 22-Jan 19). Your lover sneaks into your room in the darkness of the New Moon this weekend. He or she blinds you with obvious passion, and before you know it, you're on the road travelling to destinations unknown. Complete trust is demanded of you in this situation. When you awaken, your social condition will be radically transformed. Where there was poverty and loneliness, richness and love will prevail. Be thankful for what you've been forced to accept.

Aquarius (Jan 20-Feb 18). The powers of the New Moon silently permeate your House of Sexuality this weekend. In the dark you will strip naked to reveal your true sexual nature. Go beyond the ordinary dimensions of maleness or femaleness, and achieve a kind of satisfaction which has been reserved only for those who dare to be perverse. You must keep

these revelations secret or the charm will be lost.

Pisces (Feb 19-Mar 20). Two weeks of puzzling consternation come to an end during the New Moon this weekend. Your closest companion will answer those questions which have frustrated your relationship with doubt. Don't be surprised if your suspicions have been completely inaccurate. Open your heart to maximum trust and admit to your foolishness. By giving up old reservations, you will achieve astounding satisfaction. And this is just the beginning!

NOTE: On August 16 the State Supreme Court struck down all anti-astrology laws in California by declaring that astrological forecasting is just as legal as economic and political forecasting. This historical decision permits astrologers to use their ancient tools to your greatest advantage. In the spirit of accuracy, the forecasts in this column will henceforth be based on your Rising Sign which is derived from your birth date AND your birth time AND your birthplace. Statistics indicate that most readers already know their Rising Sign. To obtain your Rising Sign and a complete copy of your natal horoscope, send your birth date, birth time, birthplace, and \$5.00 to: Cole Astrological, P.O. Box 884561, San Francisco, CA 94188. Now you can enjoy the magic of astrology at its best!

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GWM, 24, 6'1", husky Teddy Bear with dark brown hair/beard (who works in SF) seeks tall, sensitive, intelligent, and humorous, movie/music fan topman with dark hair/moustache and blue eyes to befriend, be romantic, or be seduced. If you don't meet ideal description, your sincerity will win me over. Photo & phone number to Kevin, P.O. Box 1285, Fremont, CA 94538-0128. (P-10)

You've Found Me at Last
The rich man's answer to the poor man's dilemma. Let's trade photos first. You'll see. Jim, P.O. Box 14547, SF., CA 94114. (P-10)

GWM in 40s new to Bay Area looking for TOP into extended erotic kinky but safe and sane scenes. Interests include but not limited to Bondage, CB&T, ass play sensory deprivation, lite recreational chemicals, any medical type situation including piercing, alterations and modifications. Very aware of AIDS and only interested in safe and sane scenes. Leather, rubber and playrooms a big turn on, smoking a minus and no interest in scat or brutal sex. Regular situation rather than one night. Develop trust and confidence and we can go far to live out our exotic fantasies together. All replies will be answered. SUSA, Box 721. (P-10)

MASTER WANTED
GWM available for permanent slavery. MASTER to take over slaves mind and the body will follow in total, no limit commitment. Slave in 40s, but with younger outlook. Has responsible job at present. Wishes to submit to safe sane health conscious kinky MASTER who wants to lead a slave through stages to total possession of mind and body with alterations and modifications to both to suit MASTER. Long term bondage, leather and rubber are some of slave's interests. Slave will provide information as required. SUSA, Box 725. (P-10)

Greek Passive/Active/Bodybuilder
W/M, 41, 5'11", 175 lbs, 45°C, 34"W, great thighs! Into Classical music, ethnic foods (excellent cook, love to bake), Horror/Sci-fi movies, British history, Egyptology, Candle-lit dinners, Quiet evenings, Cuddling, Kissing, Rough Sex. 6 1/2" cut and thick, French active too! Not into gay scene, drugs, alcohol. Non-smoker preferred. If you like sexy, moustached, bald men, write: Box 5233, San Francisco, CA 94101-5233. Be Trim! Hung! Have Moustache! Commitment oriented. (P-10)

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. (P-11)

Desperately Seeking
the man who caressed my hand during Kiss of the Spider Woman, 9/7, 5:15 show. I'll forgive you for not keeping our date if we can meet at least one more time. Our non-verbals said too much to let this slip away. Call (707) 554-3205. (P-10)

Tight Butts Drive Me Nuts
Hot, Hung, Horny, Happy, Healthy, Handsome, Italian seeks a hot well-built Masculine Bottom For Long Hard Action. Reply with photo & phone no. to P.O. Box 194, 2440 16th Street, San Francisco, CA 94103. Go for it! (P-11)

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Lean hung big brother 37 goodlooking will watch and work on your bod-tits, c&b, shaving, oiling, soaping, exhib. Slave boy scenes clubhouse Fantasies and more! The muscle lover will respect your limits. Phone 552-5276 and leave message. (P-10)

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Very cute, shy, loyal, sexy, playful, slim, 5'9", clean, 28 yrs., 130 lbs, brown hair, hazel eyes, cooks — English, Chinese, Indian, Malaysian, Italian. Enjoys — beach, private modeling, art, driving, playfull games, clubs, boats. Seeks — W/G/Bi-man, financially secure, clean, willing to offer nice home — own room, private phone, allowance, lots of attention, for a non-violent, fun-time relationship. Full length photo and bio a must in reply — (if you are really impatient, include RTN Air ticket (N.J.) and advance allowance!) Reply SUSA, Box 723. (P-10)

Flight Attendants/Pilots
sought by Handsome Flight Attendant, 6', 185, 30, moustache and hairy chested. Would like to meet similar hairy person for travel buddy or possible monogamous relationship. I travel coast to coast and discretion is assured. Reply Suite 386, Box 15068, San Francisco, CA 94115-0068. (P-15)

Law Enforcement Teddy Bear
Shy very muscular, 28 year old Italian hunk, great body, good mind, very hairy with something not for the right type of guy, seeks friend. Must be manly, discrete into bodybuilding and have facial hair. SUSA, Box 697. (P-11)

Raunchy 3-Some Wanted
Sensual, bald, bearded, w/m, 35, 5'11", 155, active bottom wants to open wide for beard/moustached 30's-40's healthy, physically fit macho men for mutual oral/anal needs gratification. Special turns — smelly armpits, dirty talk, hairy bodies, thick cocks, big balls, deep kissing, Like drugs-coke, acid, grass, etc. Condom AIDS aware. No S/M, pain or degradation. Send photo/phone no. to Mike, SUSA Box 724. (P-10)

Unrequited Love's A Bore!
GWM, active at 50, healthy, happy, articulate, fit, 5'10", 165 lbs., masculine, horny, sensible, secure, seeks similar lusty friend for all the old familiar reasons. Letter, phone, photo appreciated (returnable). Box 31581, S.F., 94131. (P-10)

Is Anybody out there?
GWM seeks GBM who is comfortable with himself. I'm 35, 6ft, 180 lbs, hairy muscular body. Would like to meet someone 30-45, black, who is more top than bottom. Can get into many different scenes depends on the other person. Give it a try. SUSA, Box 712. (P-10)

The Joy of Daytime Encounters
A rather squirmish 35 y.o. 5'10", 170 lbs, bottom seeking aggressive tops only! Cum enjoy laying back for long slow drueilling on your joy stick and for long deep widening sessions Ooh. Mon thru Fri 10 am -4 pm. Badboy 673-4418. (P-11)

Do You Look Sweet 16?
Slim teenage-looking lover wanted 18-19, any race, inexperienced 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, 9am - 11:30 pm. (13)

Brains, Muscle Hunk And Versatile
Professional Athletic Coach, very masculine, dark hair, blue eyes and dark moustache, 30's, 5'10", 185 lbs., 44" chest, 17" bulging arms and 30" hard waist. Nice big legs seeks same. Not into one night stands, effeminate guys or disco bars. Interests include traveling, all sports. Quiet nights at home, good sex with right man. If you think you fit take the plunge. P.O. Box 5313, SF., CA 94101. (P-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)

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By Hot, Horny, Hung Cops, College Jocks, Surfers, Army, Navy, Air Force, Marines, Nazis, Leather Masters, Truckers, Bikers, Hardhats, 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)

Wanted Ranch Hand House Boy
Hot leather top seeks hard working 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 monogamous relationship & complete devotion. (415) 455-5587. (11)

Hot Hung Tops Needed
G/B/M 38, 5'7", 130 lbs., with smooth buns seeks hot white tops with big cock to fill my hungry hot hole. Call 282-8940. (P-9)

Hot X Hung 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)

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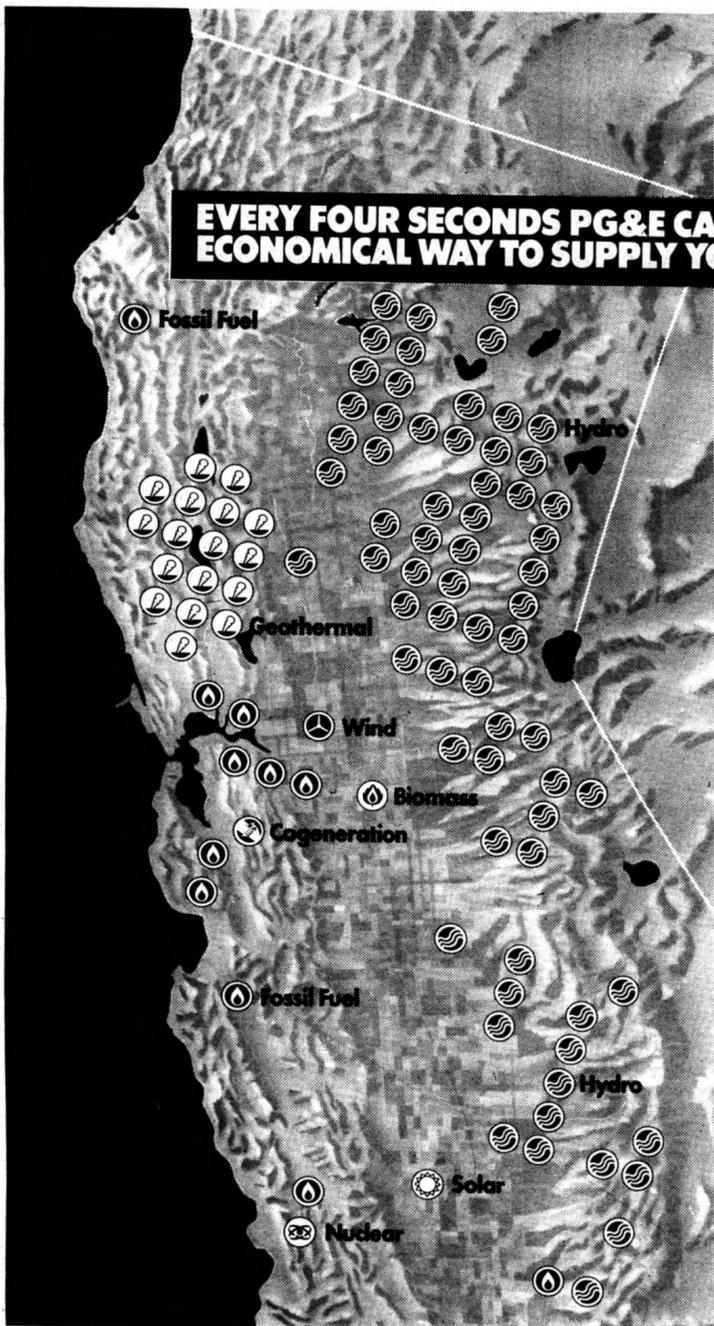
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September 13 - 19

Friday, September 13

Rick and Ruby make a lucky combination 6-8 pm, no cover; **Dance Mix** with dj Page Hodel 9 pm, \$4; at Baybrick Inn. Call 431-8334.

Madeleine & The Roughcuts stage a raucous, raunchy cabaret set, 8 pm, \$5; **Hysterical Women** include Linda Moakes, Marga Gomez, 10 pm, \$5; **Mixed Doubles** stars Karen Ripley, Danny Williams in an evening of improvisation & all-new skits, 10 pm, \$5; at Valencia Rose. Call 863-3863.

'Mimzabim', by John O'Keefe, tells the story of a catatonic girl who takes over the world; 8 pm (9/14, 8 & 11 pm) at Club Foot. Call 485-0603.

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

Dell Madill & Mercy Oria team at Buckleys, 9:30 pm, \$6. Call 552-8177.

Saturday, September 14

Latin Spitfires Marga Gomez & Monica Palacios open, 6-8 pm, no cover; **Dance Mix** features dj Chris Wasmund, 9 pm, \$4; at Baybrick Inn. Call 431-8334.

Group Sax includes four on the horn; 8 pm, \$4 at Artemis Cafe. Call 821-0232.

Body Talk is Mother tongue's revamped reading about women & their bodies, 8 pm, \$5-\$8; **Over Our Heads** features comic Karen Ripley, 8 pm, \$5; laughs with Tom Ammiano, Doug Holsclaw, 9 pm, \$5; at Valencia Rose. Call 863-3863.

Weslia Whitfield's exquisite vocal stylings are a fixture at Buckley's; 9:30 pm, \$6. Call 552-8177.

Sunday, September 15

Tavern Guild picnic fun bus leaves from Alamo Square Saloon 10:30 am. Call 552-7100.

★ **The Castro Street Fair** has been moved ahead this year; ceremonies include official dedication of Harvey Milk Plaza & unveiling of a memorial plaque; noon - 6 pm.

Rogie's Magei Africa presents music from Sierra Leone, 4-8 pm, \$5, at El Rio. Call 282-3325.

Maxine Howard takes the stage, 5-8 pm, no cover; **Dance Mix** with dj Chris Wasmund 8 pm, no cover; at Baybrick Inn. Call 431-8334.

Teresa Tudury, late of "Strike! The Musical" comes on 9:30 pm, \$6; at Buckley's. Call 552-8177.

Pacific Friends presents a classical concert for cello & piano to benefit the AIDS Hospice program with hors d'oeuvres & no-host bar; \$6 donation. Call 648-7329.

Monday, September 16

Gwen Avery & Pat Wilder team; 8-11 pm, no cover; at Baybrick Inn. Call 431-8334.

Open Mike Gay Comedy presents the best in new standup talent; Mario Mondelli sits in; 8:30 pm, \$3 (performers sign up 7:30 pm); at Valencia Rose. Call 863-3863.

★ **'You & The Night & The Music'**, an evening of music & laughter, features 20 of SF's best cabaret entertainers, benefits SF Band Foundation; 8 pm, \$25 advance, at the Venetian Room, Fairmont Hotel. Call 647-2805.

Lisa Pawluk entertains, 7-9 pm, no cover; at Baybrick Inn. Call 431-8334.

Wednesday, September 18

Kitty Margolis makes the music, 7 pm, no cover; **NightSchool Theatre's** on at 9 pm, cover; at Baybrick Inn. Call 431-8334.

Open Mike Singing with accompanist Magdelene Leucke features new & established singing talent; 8 pm, \$3 (bring your sheet music in 2 days in advance); performers sign up 7 pm; at Valencia Rose. Call 863-3863.

Joseph Taro presents "Songs & Laughter", a weekly variety show; 9:30 pm, \$6, at Buckley's. Call 552-8177.

Sentinel USA is available at SF AIDS Foundation & 200 other locations

Twice A Month

Goings On in the Next Two Weeks

The Plutonium Players bring *'Ladies Against Women: An Evening of Consciousness-Lowering'*, billed as a "zany attack on sex roles and human rights espoused by the ruling right wing of our land", to the Great American Music Hall 9/24. Call 885-0750.



Saturday, September 21

Rick & Ruby reprise, 6-8 pm, no cover; **Dance Mix** with dj Chris Wasmund 9 pm, \$4, at Baybrick Inn. Call 431-8334.

Betty Kapowitz crafts original music in response to today's political climate, 8 pm, \$4; at Artemis Cafe. Call 821-0232.

Weslia Whitfield's on stage every Saturday; 9:30 pm, \$6, at Buckley's. Call 552-8177.

Janny Mac Harg presents original compositions, 8 pm, \$5; **Bellydance & Beyond** features eclectic blend of Middle Eastern dance & contemporary music choreography, 8 pm, \$7-\$11; **Bay Comedy** hosts include Danny Williams, Monica Palacios, Laurie Bushman, 10 pm, \$5; at Valencia Rose. Call 863-3863.

Lumberjack Night; be butch; 4-8 pm, at Alamo Square Saloon. Call 552-7100.

★ **'22 on the Red'** evening of gaming, dance & entertainment hosted by Golden Gate Business Foundation; 8 pm, \$25 adv., \$30 door; at Galleria Design Center. Call 956-8677.

Sunday, September 22

★ **Folsom II** - the Folsom Street Faire from 11 am - 7 pm.

Buffet Benefit for Hospice featuring visual & performing artists; 3:30-5:30 pm, \$6.50, at Ramis Cafe. Call 641-0678.

Bellydance & Beyond, see 9/21.
Gentle Breeze plays Brazilian music, 4-8 pm, \$5; at El Rio. Call 282-3325.

Monday, September 23

Group Sax in an orgy of horn, 8-11 pm, no cover; at the Baybrick. Call 431-8334.

Steve Silberman & Paul Totah read from their work, a benefit for Hospice, AIDS Home Care project & CRECE, a Central American refugee organization, 7:30 pm, \$3 (\$2 members), at modern Times Bookstore. Call 282-9246.

Tuesday, September 24

Cindy Herron, fresh from "Tune the Grand Up" entertains 6-8 pm, \$5 (also 9/25-26); at Sutter's Mill Cabaret. Call 788-8379.

Michael Feinstein, see 9/17.
Lisa Pawlak is on stage, 7-9 pm, no cover; at Baybrick Inn. Call 431-8334.

★ **'The Bald Soprano'**, see 9/17 (also 9/25).

Wednesday, September 25

Sapphron Obois a Juli Holmi perform, 7-9 pm, no cover; **Madeleine & The Rough Cuts**, 9 pm, cover; dancing with DJ Scooter after the show; at Baybrick Inn. Call 431-8334.

Open Mike Singing with accompanist Magdelene Leucke, see 9/18.



Vance George (see Music below).

Thursday, September 26

Tuffy Eldridge rocks out, 7-9 pm, no cover; **Urban Dance Mix** with dj Donna Rego, 9 pm, cover; at Baybrick Inn. Call 431-8334.
Businessmen's night; drink specials for folks in suits; 6 pm - 2 am, at Alamo Square Saloon. Call 552-7100.

Egomaniacs, former members of Hot Flash make a return engagement with a combination of music, comedy & improvisation; 8 pm, \$6, at Valencia Rose. Call 863-3863.

Mixed Reviews

The Critics Choose Favorites

Art: Wayne Thiebaud's deadpan paintings of bakery shop items won him an international reputation and a not entirely accurate identification with the pop movement of the sixties; his first major museum showing in nearly a decade should tell how well they stand up; 9/12 to 11/10 at SF Museum of Modern Art. Call 863-8800.

Film: Arthur J. Bressan Jr.'s *'Buddies'*, billed as the first dramatic movie about AIDS, gets its first commercial run at the Roxie Cinema 9/14-26. Call 863-1087. The world premiere, at the Castro tonight, is a benefit for the Shanti project. **Glenn Close** (right) appears at a premiere screening of *'Maxie'*, a romantic comedy shot in SF, to benefit Northern California Women in Film & Television; 9/23 at the Palace of Fine Arts. Call 893-2277.



'Wedding Cake' by Wayne Thiebaud, 1973-82.



Dance: Japan's sensational *Sankai Juku* performs its outdoor spectacle 'Sholiba' 9/16 at noon, free on UC Berkeley campus; they perform 'Kinkan Shonen' 9/20-21 at Zellerbach Hall. Call 642-9988.

Music:

Chicago guitar great **Otis Rush** (right) makes a rare appearance at the 13th Annual *SF Blues Festival* 9/14-15 at Fort Mason; also appearing: Bonnie Raitt, John Lee Hooker, others. Call 762-BASS.

'Orlando', Handel's magical opera, opens 9/14, plays 9/18, 21, 24; at the SF Opera House; Aribert Reimann's *'Lear'* is performed 9/12, 15, 17, 20.

Redwood '85, besides showcasing Redwood Records performers, features Holly Near, Arlo Guthrie, Sweet Honey in the Rock, Ferron, others; at Berkeley's Greek Theatre 9/15. Call 642-9988.

'The Great Merman', a tribute to Ethel & the songs she made famous, shares a double bill with the popular *'Some Like It Cole'* to celebrate the grand opening 9/15 of Mason Street Cabaret; **Amanda McBroom** (right), best known as composer of Bette Midler's hit *'The Rose'*, takes over 9/24. Call 981-3535.



Mahler's *Ninth Symphony*; Leonard Bernstein conducts the Israeli Philharmonic; 9/18 at Davies Symphony Hall. Call 431-5400.

Manhattan Transfer's 'Vocalese' tour promotes their superb new album of that name; 9/20-21 at the Warfield, 9/22 at Concord Pavilion. Call 762-2277.

The Neville Brothers, New Orleans' first family of rock 'n' roll, bring their churning back-beat to the Great American Music Hall 9/20-21. Call 885-0750.

The Hi-Lo's, jazz oriented singing group from the '50's, make their first SF appearance in more than 20 years; at Kimball's 9/21-22. Call 861-5555.

Vance George conducts the SF Gay Men's Chorus (and the Seattle Men's Chorus under Dennis Coleman), in a premiere performance of Richard Strauss' *'Die Tageszeiten'*; at Davies Hall 9/22. Call 431-5400.
Lorez Alexandria, jazz singer & Grammy nominee, is at the new Milestones, 9/12-14. Call 777-9997.

Performance: *Baseball Zombie*, presented by Laura Farabough's Nightfire Theatre, promises "a voodoo magic that permeates the All American game"; at Video Free America 9/13 to 10/13. Call 648-9040. **Phil Garner**, LA-based sculptor-cum-mad inventor, presents *'Product X'*, billed as "an advance view of a never-before-seen consumer appliance" 9/14 at New Langton Arts. Call 626-5416.

Photography: **Richard Mishrach** shows scenes from the American Desert; 9/11 to 9/19 at Fraenkel Gallery. Call 981-2661.

Theatre: *Please Wait for the Beep*, a zany lesbian comedy with serious overtones — or is it a dialtone — opens 9/13 at Studio Rhino. Call 861-5079. *'Night Sweat'*, Robert Chesley's black comedy about a suicide pact among victims of AIDS, has been extended and runs Friday to Sunday 9/13-15 and 9/20-22; at Theatre Rhino. Call 861-5079.

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 1 B.R., 419 Ivy, #27. \$350
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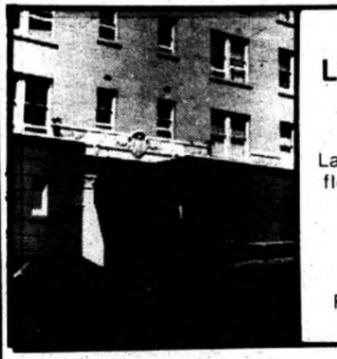
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