

San Francisco
Sentinel

**Life
After
AIDS
pg.11**

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San Francisco ARC/AIDS Vigil at UN Plaza ANNE HAMERSKY

A T E A S E

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**VIGIL
UNDER ATTACK**

by **Bob Marshall**

For the past thirteen months, members of the ARC/AIDS vigil have endured cold nights, rain, wind, verbal abuse and occasional violent attacks. Now the encampment is under fire again—this time from an office located in the Federal building next door, in the form of a letter to the Mayor from the highest-ranking Federal health official in the Bay Area.

In his Monday letter, George E. Miller, Regional Director of the U.S. Department of Health and Human Services (DHHS), called the vigil encampment a "blight on the area" and called upon Mayor Dianne Feinstein to use her "personal involvement and leadership" to stop the "deterioration" of the U.N. Plaza area.

Although the mayor's office has not yet released an official response to Miller's letter, press spokespeople say the matter is "under advisement" and that Miller has been asked to provide specific examples of the health and safety problems he claims the vigil has caused.

City Attorney Louise Renne, a
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EDITORIAL

DAVID M. LOWE

Queer Quills

Fresh ink fills the wells, new ribbons advance in our typewriters, we have lead in our pencils once again, and a staff of new, up and coming writers dedicated to providing you with the latest information on issues that affect our lives.

We're very proud of the staff of freelance news writers we have assembled to take on the task of putting together this newspaper on a weekly basis. Here is a brief introduction of the people who have joined us in serving the community.

Bob Marshall is a former colleague of mine at KXTV-TV 10, Sacramento, where he served as our news assignment editor. A graduate of UC Davis, Bob was the General Manager of the campus radio station KDVS. He also worked as a noon news producer at KOVR-TV 13, Sacramento. Born in Denver, Colorado, he now operates his own video production service in SF.

Yvonne Zylan is a graduate of *Yale University* where she was active in the lesbian/gay movement and the 1985-86 co-chair of Yalesbians. She has written for *Yale's* feminist magazine, *Aurora* and *Yale's* lesbian magazine *Tender Buttons*. While at Yale she was a member of the Ad Hoc Committee Against Defamation, a group organized to protest biased media coverage of the lesbian/gay community at Yale. Fluent in Japanese, Yvonne's academic interest centered on East Asian Studies. Yvonne was also a member of the Yale women's softball team from 1983-85.

Dion Sanders is a former reporter/columnist for the *Bay Area Reporter*. Prior to joining the *B.A.R.* staff in 1983, he worked for a number of New York publications. Intimately familiar with issues facing the SF black community, Dion has been twice recognized for his journalistic efforts. He received the 1983 Gay Press Association Award for his series on gay youth. He was chosen Journalist of the Year by Black and White Men Together for his series on Black History Month which focused on black gay historical figures.

Corinne Lightweaver is a graduate of UCLA, now working as a media specialist for the AIDS Project of the East Bay. While at UCLA she was managing editor for UCLA's newspaper, *Together* and editor-in-chief of UCLA's quarterly arts journal, *Westwind*. Corinne also worked on UCLA's newspaper, the *Daily Bruin*. She will have primary responsibility for coverage of news events in the East Bay.

Stuart Norman was a gay activist in North Carolina, before moving to the Bay Area in April, 1985. He is the political editor and columnist for *RFD Journal*. *RFD* is a literary and political journal for the fairy movement and alternative rural lifestyles. Prior to his current positions, Stuart wrote for a number of alternative publications in the Greensboro, North Carolina area.

Becky Freed is a graduate of UC Santa Barbara, where she was the news editor of the university's publication *Daily Nexus*. During her tenure as the paper's copy editor she received the California Intercollegiate Press Association Award for on-the-spot copy editing in 1985. She also served on the *Nexus* editorial board.

This is my first endeavor in the newspaper business. However, I bring ten years of journalism experience to the job. My past endeavors include being a radio news director in Corvallis and Eugene, Oregon. I have served time as a television news reporter in Knoxville, Tennessee and as a television news producer in Corpus Christi, Texas; Chattanooga, Tennessee and Sacramento, California. I consider my position as News Editor of the *SF Sentinel* one of the most challenging of my career and look forward to serving the lesbian/gay community.

We are still seeking freelance writers to represent the Hispanic and Asian communities as well as someone to effectively provide coverage of activities in the state capitol. Coming soon to the *Sentinel*, news from Southern California from our West Hollywood based bureau. We have already contracted with freelance writers at the *Washington Blade* to provide you with the latest national news out of Washington, D.C.

We're excited about our future serving the progressive citizens of the Bay Area and remain genuinely open to any ideas on issues you consider of importance. Thank you for your past and future support.

San Francisco Sentinel

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Publisher Robert Michael Golovich presents a check for \$1000 to benefit Coming Home Hospice in honor of columnist Wayne Friday's 50th birthday.



SF Board of Supervisor President John Molinari at the Robert Michael Production/Sentinel annual Thanksgiving Dinner at Sutter's Mill.

Why Does a Straight Priest Speak for Gay Rights?

by the Reverend Robert Warren Cromey
Trinity Episcopal Church

Twice recently this question has come up. Once at the Diocesan Convention of the Diocese of California. Another time this question was raised by the Bishop of California at a meeting. At the convention I ignored the question as it came in the midst of debate and was not germane to the discussion. But now I take word processor in hand to comment. I am a priest of the Episcopal church. I am straight, not gay. I speak often for gay rights and I have done so for over twenty three years.

I understand it to be my duty and privilege to work for justice for all people by my baptism as a Christian. The *Book of Common Prayer* asks me in the baptismal covenant p. 305, "Will you strive for justice and peace among all people, and respect the dignity of every human being?" The answer is, "I will, with God's help." Now, when I was baptized in the Episcopal church in 1931, that particular vow was not asked of my parents and godparents. But I have retaken my baptismal vows many times since the prayer book of 1979 has been the standard for the church.

The biblical word, particularly in Amos and Hosea, calls on people to work for justice for the poor and oppressed. I find in the ministry of Jesus the call for a ministry of reconciliation, love and forgiveness. That is good enough reason for me to speak on behalf of gay rights.

POINT OF VIEW

Homosexual persons have been persecuted and maligned in our society and church. They have been denied justice in the courts, in housing and employment. Homosexuals are regarded as outcasts by many in and out of the church. They are discriminated against in the army, navy and air force

where they are dismissed from service if their sexual orientation is discovered. Our tax money spent on the military goes to foster this gross discrimination.

Sometimes gay people also resent my speaking out for gay rights. They seem to think that it is the private preserve of homosexual persons to speak for gay rights. Such persons gay or straight do not understand the tradition in the Christian church and in American society for all persons to work for justice for all people. In addition, we have the tradition of free speech in this country. No one, gay or straight, is going to tell me what issues of justice I will speak about. If anyone is enslaved, I am not free. My job as a Christian and a priest is to assure that justice comes to all persons.

I do not have to be black to speak for justice for black people. I do not have to be a woman to speak for the rights and dignity of women. I do not have to be a black South African to protest the injustices against black persons in that country. I do not have to be old to speak for justice for the elderly. I do not have to be a homosexual person to speak against the grave injustices in our society against homosexual persons.

Better than half the members of my parish are homosexual persons. It is my pastoral duty to work for freedom and justice for them.

The fact that I am straight makes it incumbent on me to speak out. My homosexual brothers and sisters are often afraid. They will be passed over for promotion and advancement if they are discovered. Their careers could be ruined if they were found out. Those are genuine fears in this Episcopal church. Bishops and lay people have prejudices, too. So straight people who speak out are necessary, if freedom and justice are to come to homosexual persons in our church and society.

I see the Pope of Rome, fundamentalist Christians, thoughtless unchurched people and the federal government against justice and peace for homosexual persons. I see them not respecting the dignity of human beings who are homosexual. It is simply my duty, and I dare say the responsibility of all baptized Episcopalians and all Christians, to work and pray for oppressed homosexuals in our society.

In the *Book of Common Prayer* there is a prayer for social justice, p.823. I will close with that prayer.

Grant, O God, that your holy and life-giving spirit may move every human heart, that the barriers which divide us may crumble, suspicions disappear, and hatreds cease; that our divisions being healed, we may live in justice and peace; through Jesus Christ our lord. Amen.

THE CITY

Neiman-Marcus Fires PWA Complaint Filed

by David M. Lowe

This week complaints were filed with both the SF Human Rights Commission and the California Department of Fair Employment and Housing alleging that Neiman-Marcus has engaged in a systematic practice of discriminating against its employees who have been diagnosed with ARC/AIDS.

The complaints were filed on behalf of 32-year old Bruce Kears who charges that the store terminated his employment in October because he suffers from AIDS. The charges, filed by the AIDS and Employment Project of the Legal Aid Society of SF, attorneys for Kears, allege that Neiman-Marcus discriminated against Kears by refusing to permit him the opportunity to be placed on unpaid medical leave, that they harassed and humiliated him, and that they violated Kears' privacy rights by informing all Neiman-Marcus employees of Kears' diagnosis against his wishes.

"It is an outrage that Neiman-Marcus projects a public image of being supportive of people with AIDS while at the same time privately engages in blatant discrimination and harassment of its own people who have been diagnosed with this devastating disease," said Katherine Franke of the AIDS and Employment Project. "AIDS is a protected physical handicap under local, state and federal anti-discrimination law. These charges seek to ensure that Neiman-Marcus follows the mandate of the law by accommodating employees who have been disabled by the AIDS virus but who are still able to work during the last months of their lives. Workers with AIDS/ARC, such as Mr. Kears, who have been summarily terminated by Neiman-Marcus are left without an income, health or life insurance at a time when these benefits are most important to them."

"I am not the first person at Neiman-Marcus with AIDS to fall vic-

tim to Neiman-Marcus' corporate policy," asserts Kears. "There have been at least 15 other employees at Neiman's who have had AIDS or ARC. Some have been fired, others have been demoted to positions with no customer contact. Right after I was fired from my job, my health took a significant turn for the worse, and I was hospitalized. I know that the discrimination and harassment I experienced from Neiman-Marcus was because I have AIDS and it has taken a terrible toll on my health."

Kears is seeking reversal of his termination, reinstatement to his position and return of all lost wages and benefits.

The AIDS and Employment Project is asking shoppers not to patronize Neiman-Marcus during the holiday season as long as the store continues what Franke terms discrimination against its employees with ARC/AIDS.

Neiman-Marcus denied they discriminate against PWAs. "We have never fired and will never a person with AIDS," said Peggy Mendelson, Neiman-Marcus Vice-President and General Manager. "Anyone who is absent beyond the allowable sick leave is automatically terminated, this policy is implemented across the board with all employees."

Mendelson further defended the store's policy towards PWAs: "It is absolutely untrue that we openly discuss a persons health condition throughout the store. They have a tremendous right to privacy. We not only respect that right, but also care."

AIDS Homeless

Supervisors Harry Britt and Bill Maher have called for emergency hearings, to bring about a comprehensive housing program for the City's homeless people with AIDS and ARC. The hearings will be Tuesday, December 16, 2 pm, S.F. City Hall, Room 228.

Britt said that estimates of the number of people with AIDS and ARC who are homeless run as high as 150 per day. "It is absolutely clear that people with so severe a health threat as AIDS need good housing or their conditions will worsen. With the Christmas season and winter facing us, it is urgent that this city find a way to house all of our homeless people with AIDS and ARC."

Britt says that, while the issue of homeless people has been discussed by both the Health and Social Services Department for some time, red tape has crippled a solution to the problem. "Supervisor Maher and I intend to cut through this delay by bringing together all those interested in this problem before Christmas, and before winter worsens. The bureaucracy just can't allow our people with AIDS to become sicker through inaction."

AIDS Volunteer Appreciation Day

SF Mayor Dianne Feinstein has declared Sunday, December 14, as AIDS Volunteer Appreciation Day.

"So many people have given so much to ease the pain and suffering resulting from the AIDS epidemic; it's so important that we acknowledge publicly their loving contribution," said Bill Folk, executive director of the STOP AIDS Project.

A celebration to honor AIDS Volunteers is scheduled for December 14 at Trocadero Transfer from 7-9 pm. The event is sponsored by the STOP AIDS Project, Shanti Project, SF AIDS Foundation, AIDS Health Project, AIDS Emergency Fund, Most Holy Redeemer Support Group and Trocadero Transfer.

Everyone and anyone involved in AIDS work is cordially invited to attend. For more information call 621-7177.

SF's Official Christmas Tree

The San Francisco Recreation and Park Department is hosting the Lighting of San Francisco's Official Christmas Tree, Tuesday, December 16, 4:30 pm in front of McLaren Lodge, Fell and Stanyan Streets, Golden Gate Park.

THE BAY

BART

Sexual Orientation Discrimination

Arlo Hale Smith, who recently took office as a BART Director, has introduced legislation to require persons and companies dealing with BART as contractors or subcontractors to refrain from engaging in discrimination on the basis of sexual orientation.

"After I was elected on November 4th, I had meetings with BART officials and went through all of the policies BART has governing contracts and contractors and found that, while companies dealing with BART are required to pledge to refrain from discrimination on the basis of race, gender, and certain other classifications, they are free to discriminate against gays and lesbians. We're in the 20th, almost the 21st, century. That a public entity would tolerate sexual orientation discrimination by those it deals with in this day of age is an outrage," Smith commented.

Smith noted that BART's lack of a policy prohibiting sexual orientation discrimination by contractors was inconsistent with the California Supreme Court's decision in *Gay Law Students*

v. *Pacific Telephone*, which ruled that discrimination against gay and lesbian people by public entities violates that state constitution.

He also noted that other public entities, including the City and County of San Francisco, have long required inclusion of language barring sexual orientation discrimination in all contracts and bid forms.

Smith said he expected his proposal to come before the BART Board at its December 18, 1986 meeting. He urged members of the gay/lesbian community and other concerned citizens to write letters to the BART Board of Directors at 800 Madison Street, Oakland, CA 94607 to urge adoption of the prohibition of sexual orientation discrimination by BART contractors.

Pacific Bell Gay Discrimination Fund

The GGBA Foundation will distribute the remainder of a \$3 million fund to be created by Pacific Bell to compensate gay and lesbian job applicants and employees who claim they were discriminated against on the basis of their sexual orientation.

In the settlement of an 11-year-old suit brought by gay rights organizations and individuals, Pacific Bell will ask an independent arbitrator to review the claims of those who believe they were discriminated against before the telephone company changed its policy in late 1980 to prohibit discrimination on the basis of sexual orientation. Individuals will be compensated from the fund, based on the arbitrator's evaluation of each claim.

Any money remaining in the fund after all claims are resolved will be given to the GGBA Foundation for subsequent distribution to organizations serving lesbians and gay men throughout California.

"We are excited that the settlement will allow the GGBA Foundation to assist lesbian and gay non-profits, which are generally ignored by mainstream granting organizations, in an unprecedented fashion," says Tom Fleming, Jr., president of the foundation's board of directors.

"The board is ready to expand the foundation's philanthropic impact beyond the Bay Area, and we welcome the opportunity to increase the size of our grants in response to the income anticipated from this settlement."

After court approval of the settlement terms, expected in March, 1987, an application deadline will be established for discrimination claims. Residual funds could be available for distribution through the GGBA Foundation 15 months after the application period ends.

No estimate as to the amount of the residual funds could be given at this time since that figure can only be determined after all claims have been settled.

Founded in 1979 by the Golden Gate Business Association, the GGBA Foundation is the oldest and largest lesbian and gay philanthropic organization in the country.

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To find out more about the test, call the S.F. AIDS Foundation HOTLINE:

863-AIDS
In Northern California:
(800) FOR-AIDS.
(TDD: 864-6606)

To make an appointment at an Alternative Test Site for education or testing, call:
621-4858
(TDD: 621-5106)

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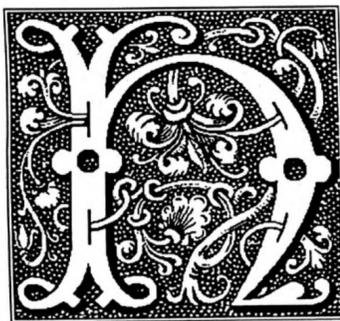
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UCSF AIDS Report Challenging AIDS Theories

UC-San Francisco researchers have challenged the prevailing view of how AIDS develops — suggesting that the AIDS virus triggers the illness not so much by invading certain white blood cells as by tricking the body's immune system into attacking itself.

If supported, their hypothesis holds implications for treatment and vaccine development, according to John Ziegler, MD, UCSF professor of medicine. Ziegler directs the UCSF AIDS Clinical Research Center from its headquarters at the UCSF affiliated Veterans Administration Medical Center, San Francisco.

"If AIDS is an autoimmune disease, we must take care to design a vaccine that doesn't immunize people against their own cells," Ziegler cautioned. And, he added, treatment to actually suppress the immune system of patients in the early stages of AIDS may be helpful.

Further, the hypothesis may offer a clue to the mystery of why some people develop AIDS while others infected with the AIDS virus remain healthy. People with autoimmune diseases — in which the body's immune system turns against normal tissue — frequently have a genetic susceptibility to the conditions, Ziegler pointed out.

In a paper in the December issue of the journal *Clinical Immunology and Immunopathology*, Ziegler and Daniel Stites, MD, professor and vice chairman of laboratory medicine at UCSF and director of the UCSF immunology laboratory, question the premise that AIDS develops because the AIDS virus invades and kills white blood cells called T helper lymphocytes, which normally marshal the body's immune defenses, leaving the body open to a host of infections it normally repels with ease.

"We're among a small but growing group of skeptics who think it's not that simple," Ziegler said, "because what you see in the early stages of AIDS isn't an immune deficiency but

an immune system in overdrive."

Even when the disease was recognized in 1981, he pointed out, physicians noted that patients at first displayed swollen lymph nodes, high levels of antibodies — including some against normal tissue such as blood platelets — and other signs of a distracted immune system. Damage to skin, the central nervous system, joints, kidneys and other organs often mimicked that seen in certain autoimmune diseases or graft versus host reactions in organ transplant patients.

Then numbers of T helper cells and certain other cells gradually dropped, and rare cancers or increasingly serious infections ensued.

"These phenomena couldn't be explained by viral multiplication alone," Ziegler said. Even in later stages of the disease, he noted, the virus can be found in only about one of 10,000 helper lymphocytes.

The UCSF team and a growing number of other AIDS experts believe instead that the virus triggers AIDS by mimicking certain kinds of "self" markers found on many cells of the immune system — markers that help identify the cells as a legitimate part of that person. As the body mounts an attack against the AIDS virus, therefore, the antibodies and attacking cells might confuse the virus with the self markers.

"So by mistake the immune system would be waging war against its own soldiers," Ziegler said. "This mutinous situation would result in a progressive drop in innocent bystander cells with these particular self markers — including T cells, B cells, and macrophages — until the whole system burned out. And as AIDS progresses, that's exactly what we see."

Although preliminary studies at several research centers are adding support to the self-destruction hypothesis, Ziegler emphasized, additional study is required to clarify the role autoimmunity may play in AIDS.

"If autoimmunity plays a major role, it makes sense that at an early stage in AIDS, the self destruction could be brought in check," he said. Drugs such as cyclosporine, often used to prevent immune reactions against transplanted organs, have proved useful against some autoimmune diseases. A danger in immunosuppressive therapy, Ziegler cautioned, would be the risk of lowering the body's defense against the AIDS virus and other microbes. The best treatments, he said, would selectively suppress the attacking cells while allowing more protective responses to remain intact.

Finally, because each person has a unique set of self markers, the hypothesis might help explain why some people with the AIDS virus develop the disease while others remain healthy.

Although several factors probably determine susceptibility to AIDS, Ziegler said, certain self-marker combinations may more closely resemble the AIDS virus than others — increasing the chance that the infected person's immune system will mistakenly turn on itself.

"Preliminary evidence suggests that this is the case," he said. ■

New Approach to AIDS Therapy

An exciting discovery by AIDS researchers at the University of California, San Francisco, could lead to a new therapy for AIDS — one that would allow a patient's own immune system to fight the virus, without the use of antiviral drugs.

Most current therapies for AIDS employ drugs directed against the virus itself. There have been some attempts to boost the immune system, but they have had limited success.

In an article appearing today (December 12, 1986) in the December 19 issue of *Science*, the researchers, led by Jay A. Levy, MD, professor of medicine and a virus expert in the Cancer Research Institute at UC-San Francisco, report that a subset of the body's T-cells, called suppressor T-cells, appear to be able to control the virus in cell culture and evidently in some patients.

The investigators hope that boosting a patient's suppressor T-cells will stop replication of the AIDS virus and delay or arrest the progression to AIDS.

T-cells are white blood cells that work with antibody — producing B-cells to attack and destroy foreign invaders. The AIDS virus attacks helper T-cells, which govern the other cells of the immune system, thereby devastating the immune system and leaving the body open to a large range of opportunistic infections.

"This is the first indication that individuals have in themselves a means of controlling the virus," Levy says. "This discovery could be the first step toward an effective therapy for AIDS, using a person's own immune cells rather than drugs that are toxic to the body."

Christopher M. Walker, PhD, a principal investigator in the study, adds, "It shows that if you are infected with the virus you don't necessarily have to get the disease — your immune system can fight it off."

The finding emerged from intensive study of a specific subset of individuals infected with the AIDS virus. Despite

having antibodies to the virus, these people have no signs of the disease, nor can the virus be found in their blood serum. Half of all healthy but antibody-positive individuals fall into this group, Levy says. Some individuals fall into this group, Levy says. Some individuals he has followed for a year have stopped producing virus, and their immune systems have improved.

Levy and his colleagues wanted to know why the immune system in these people apparently is able to control the virus and prevent it from reproducing.

Walker and Levy, joined by Dewey J. Moody, PhD, and Daniel P. Stites, MD, director of the Immunology Laboratory at UCSF, studied three healthy homosexual men who, although antibody-positive, had no detectable virus in their blood. Taking blood samples from each subject, the researchers removed the subset of T-cells having a protein marker on the surface known as CD8.

When all T-cells marked with CD8 had been removed from the blood, the virus started to grow in the remaining cultured blood cells (so-called peripheral mononuclear cells). These other cells were primarily helper T-cells — the principal target of the AIDS virus.

In subsequent tests on one subject, the researchers added the CD8 T-cells back to cultured blood that had been depleted of these cells for three weeks. The replication of the AIDS virus was suppressed.

This effect dramatically illustrates the potential importance of CD8 lymphocytes in inhibiting AIDS virus

replication and spread, Levy and Walker emphasize.

The researchers suspect that the CD8 T-cells produce some as yet unidentified substance, much like interleukin-2 or interferon, that interferes with the replication of the virus in infected T-cells.

T-cells usually are divided into two major subsets: helper and suppressor T-cells. The T-cells in the suppressor subset, which are marked by CD8, typically down-regulate other cells of the immune system, though some cells, called cytotoxic cells, may kill virus-infected cells or cancer cells. Cells in the helper subset are marked by a protein called CD4.

The study suggests that the suppressor function of CD8 T-cells, not the cytotoxic function, is the important factor in inhibiting the replication of the virus, because when CD8 cells were added to these cultures they did not actually kill virus-infected cells.

To apply this observation to therapy, CD8 T-cells would have to be removed from the blood of the patient, grown in culture with the help of a T-cell growth factor (interleukin-2), and returned to the patient. The UCSF results show that suppressor T-cells from the same patient work better than cultured cells from a different patient.

The findings support a theory proposed in 1983 by Levy and John Ziegler, MD, UCSF professor of medicine at the affiliated Veterans Administration Medical Center and director of the AIDS Clinical Research Center at UCSF, *Lancet*, July 9, 1983, that AIDS is an opportunistic infection, and will only cause disease in an individual if his or her immune system has been severely weakened in some way, as by a chronic infection. A healthy immune system, Levy says, can keep the virus under control, as evidenced by the subjects described in this study. ■

AIDS: A Growing Menace to Blacks

By Dion B. Sanders

Black people comprise twelve percent of the population of the United States. Yet they are 25 percent of all Americans with AIDS.

Half of all American women with AIDS are black.

In the New York City area alone, AIDS is now the third leading cause of death among black men (after homicide and diseases related to hypertension).

And perhaps most alarming of all, almost 60 percent of American children with AIDS are black.

The situation is even worse in Black Africa, where as many as five million people may be carriers of one of three AIDS-related viruses, and where the confirmed AIDS death toll has already surpassed 50,000.

Yet despite these chilling statistics, reported by the federal Centers for Disease Control in Atlanta and by the U.N.'s World Health Organization, there has been little AIDS education geared toward the black community

First of Two Parts

with anything near the comprehensiveness of educational campaigns in the gay community.

And whatever AIDS education that has been launched toward blacks has so far been met with stiff resistance, due in large measure to a persistent belief that AIDS is a disease of white gay males.

Black AIDS Cases Near 7,000

As of December 1, out of a total of 28,649 nationwide cases of AIDS reported since 1981, 6,993, or 25 percent, are black, according to the latest available figures from the CDC.

228 are black children, an astounding 57 percent of the 403 pediatric AIDS cases reported nationwide (see accompanying tables).

And whereas 80 percent of whites with AIDS are gay or bisexual men,

only 39 percent of blacks with AIDS fall into that category, according to the CDC figures. 36 percent of blacks with AIDS are intravenous drug users.

Twelve percent of blacks with AIDS are heterosexuals (almost equally divided between men and women) of whom sex was the only known risk factor, the figures show.

Of the 2,882 black IV drug users reported with AIDS, only 480 were acknowledged to also be gay or bisexual. No figures were available breaking down IV cases by gender, but among the total of 1,060 heterosexuals with AIDS, 518 were women—of whom 257, or 50 percent, were black, the CDC reported.

Most serious of all these figures, 202 of these black women with AIDS were pregnant—and passed the virus on to their children.

Contributing Factors

Researchers have been loathe to list race as a factor in why blacks make up a disproportionate percentage of American AIDS cases relevant to population. But the disease's rampant spread in Africa is forcing scientists to confront the reality that AIDS is attacking blacks more rapidly—and more virulently—than any other ethnic group.

According to a report released last month by the New York City Commission on Human Rights on "AIDS and People of Color," black AIDS victims

have a far shorter survival rate than their white counterparts.

The report said that average life span of a black person with AIDS is five months after diagnosis, compared with two years after diagnosis for whites.

David Dinkins, borough president of Manhattan, pointed out that inadequate health care in black communities may be a significant factor behind the disparity in AIDS survival rates.

"Because of limited financial resources and, many times, ignorance of what assistance is available, minority patients tend to delay seeking medical attention until they are severely ill."

Dinkins, who is black and a resident of Harlem, told the *New York Amsterdam News*, a black newspaper, that many black and Latino patients "are unemployed and have no medical insurance, relying solely on hospital emergency rooms for health care."

"As a result," Dinkins continued, "those (blacks and Latinos) with

The predominant black opinion: AIDS is a "white gay men's disease".

AIDS are neither diagnosed nor treated until the disease has already destroyed their bodies."

The commission's report also noted that AIDS is now the third leading cause of death among black men in New York City, outpaced only by homicide and by conditions related to hypertension (high blood pressure), notably heart attacks and strokes.

AIDS just edges out cancer as a leading cause of death among black men, the report said.

This latter statistic is significant, in that Kaposi's Sarcoma, one of two major opportunistic infections associated with AIDS is virtually nonexistent among blacks with AIDS, according to a prominent black physician who has become a specialist in AIDS epidemiology.

In a telephone interview with *The*

tributions (like the \$850 recently donated by the vigil to the San Francisco AIDS Foundation's food bank) and clean-up duties.

"We clean up our act when people come along and say this place is a pig pen," said Harmon. "Yes, occasionally, it is. But after the market days (an outdoor Farmer's Market is held at U.N. Plaza three days a week), this place is cleaned up every night between midnight and eight am."

Although Miller's letter referred to meetings between "area businesses, law enforcement personnel," and the workers at the DHHS offices, the San Francisco Police Department's public information office couldn't provide any specific information regarding problems involving the vigil. As far as businesses in the area go, the management of Delectables, a small cafe in U.N. Plaza less than a hundred feet from the encampment, reports "no problems whatsoever."

"They come over here for hot water," said Delectables manager Peter Cyr. "As far as I can see, there are no health or sanitation problems connected to [the vigil]."

Tim Wolford, Executive Director of the San Francisco AIDS Foundation, suggested a darker side to Miller's attack.

"We all generate trash, it's just a question of getting the trash hauled away, if that's what he is really complaining about," said Wolford. "I don't think [the vigil] is that much of a visual blight, and I think it's actually a poignant statement about AIDS. [The

Sentinel, Dr. Wayne Greaves, chief of the infectious disease division at Howard University Hospital in Washington, D.C., noted that KS has shown up as an AIDS opportunistic infection almost exclusively among white gay men.

"For every other group with AIDS, the number one opportunistic infection has been (pneumocystis carinii) pneumonia," Greaves said.

"Apocalypse" in Black Africa

As much as AIDS is posing a serious threat to blacks in America, it is nothing compared to what is happening in the black ancestral motherland of Africa, where scientists are—with difficulty—using such alarming words as "apocalypse," "catastrophe," and even "holocaust" to describe the phenomenal spread of AIDS there.

According to a recent report by the World Health Organization, more than 50,000 Africans have already been confirmed dead from AIDS in the nearly ten years since the first AIDS cases were reported in central Africa.

WHO officials acknowledged, however, that the actual number of AIDS deaths in Africa may be several hundred thousand, that as many as 1.5 million Africans may now have full-blown AIDS or AIDS-Related Complex and that as many as five million

more may be carriers of one of three AIDS-related viruses.

Last month, the world was stunned by the news that two previously-unknown viruses that cause AIDS or AIDS-related conditions in addition to the Human Immunodeficiency Virus (HIV) were isolated by Swedish and French biologists—both of which were found in blood samples taken from AIDS patients from West Africa.

The two new viruses—dubbed SBL 6669 V-2 by the Swedes and LAV-2 by the French, were found in blood samples in six countries in West Africa and three in Europe.

So far, the two new viruses have not been found in the United States.

Only now is the epidemiology of AIDS in Africa beginning in earnest—and only after African governments began to allow greater

vigil] is aimed at [Miller] and the federal government, and that may be one more reason he's trying to get rid of it."

Miller's letter also expressed concern for federal workers in the U.N. Plaza area, since he is the "principal official responsible for [their] welfare." Harmon says he feels that the vigil has many supporters in the Federal Building.

"We've had people who work in that building walk by with scarves to their nose and mouth daily," in the mistaken fear that they might be at risk of contracting AIDS from the vigil site, said Harmon. "But I would guarantee that over fifty percent of the workers in the Federal Building are disagreeing with Miller."

In his letter to Miller, Supervisor Britt said "it is unacceptable that the vigil should be forced to give up its presence in U.N. Plaza and its goal of pressuring the government to respond to this disease fully as it should."

"The vigil has every right to its continued existence until such time as the Federal Government makes more meaningful strides to respond to AIDS," continued Britt.

Harmon echoed Britt's resolve, saying, "We don't see this issue as strictly a gay plague. It is HIV—human immunodeficiency virus. Everyone is susceptible."

Despite Miller's call to dismantle the encampment it appears the ARC/AIDS vigil's address will remain at 50 U.N. Plaza. ■

study of AIDS by Western scientists.

In a special report on AIDS in Africa published three weeks ago, *Newsweek* magazine reported that prior to a WHO-sponsored conference on AIDS last month in Brazzaville, the Congo, "many African medical researchers barely admitted the problem—and even then only in the most measured tones."

Newsweek noted that many African governments have long resented suggestions that AIDS originated in Africa, partly out of fear that, if proven true, such disclosures would have a crippling impact on their countries' already-depressed trade and tourism (the backbone of their economic stability), and partly out of suspicions that such suggestions—made by predominantly white European and American scientists—are racially motivated.

Africa Ill Equipped

But even without their governments' lack of cooperation with Western scientists, most African nations simply don't have the resources to deal with what has already become an overwhelming epidemic.

And as staggering as AIDS has become in Africa, it still pales in comparison to the devastating effects of other diseases endemic to the region: malaria, cholera, encephalitis, not to mention the prolonged drought and famine in East Africa.

In Zambia alone, reports *Newsweek*, 1,000 AIDS cases have been reported to date, but there are many times more cases of malaria, and the Zambian government cannot handle both.

"We have limited resources," Dr. Evariste Njelasani, the government's AIDS specialist, was quoted as saying by *Newsweek*. "Malaria must remain our number-one (health) priority."

The \$50-million that the United States is spending each year to administer the AIDS antibody test could send several African nations into bankruptcy. The total cost of health care in the countries most severely hit by AIDS—Zambia, Zaire, Burundi, Rwanda, Uganda and Tanzania—totalled \$674 million in 1982, for example. By comparison, that same \$674 million comprised just over two-thirds of the 1982 health-care costs of New York City alone.

Homophobia a Serious Obstacle

There is yet another, albeit unspoken, factor behind the inadequate response to the threat of AIDS in Black Africa—and even more so in Black America.

That factor is homophobia. Rigid, uncompromising—and at times, violent—black homophobia.

Due in large measure to the repeated emphasis in the media that gays comprise a majority of AIDS cases in the West, AIDS has become almost inextricably associated with gays. And given the fact that the media—gay and mainstream—have projected an image of the gay community as almost exclusively white male, blacks have by and large responded to the AIDS crisis with indifference at best and open hostility at worst.

The predominant black opinion: that AIDS is a "white gay men's disease. It's their problem, not ours—the faggots deserve it, anyway!"

This homophobia has emerged as the biggest obstacle to AIDS education in the black community, according to AIDS researchers and education activists.

Dr. Greaves, one of only a relative handful of black doctors in the U.S. who have been outspoken on the threat of AIDS in the black community, told *The Sentinel* that despite his belief that AIDS poses a "dangerous threat" to blacks in the long-term future, "there is still a great deal of denial in the black community; they just don't want to deal with it."

Greaves complained bitterly that despite a 70 percent black population in the Washington, D.C. area—and

Continued on page 7

SAFE SEX

by Stuart Norman
 Ask yourself this question: Would you have sex with someone you know has ARC or AIDS? Then ask yourself if you would have sex with someone if you didn't know. What would be the difference? Could you do it without fear and guilt? The answer can be yes, safe and enjoyable.

Gay men and women are living a crisis of confidence over our sexual expression caused by AIDS. No more do we see the freewheeling, open cruising in the Castro. We have had to cut back on the number of partners and learn safe sex techniques. Some of have refused to believe the danger, others have gone back into the closet or become celibate. But most of us have learned to cope with altered forms of sexual expression after going through a period of resentment, resistance and denial. Yet some of the zing has gone out of life. Sex isn't as much fun as it was before AIDS. This problem is causing our community to take a close look at itself.

The safe sex guidelines can be clinical and scary. However, there are individuals and organizations in San Francisco trying to show us how to put the fun back into sex...safely.

Beginning in 1982, the Eroticizing Safe Sex Workshop was given by the Institute for the Advanced Study of Human Sexuality, and subsequently supported by the SF AIDS Foundation. It focused on how to have safe sex.

In the early days of the workshop "audiences were hostile to the message, refusing to give up risky sex," said David Lourea who facilitated some of these workshops with Clark Taylor, sexologist. Taylor said, "One-third of the people would walk out. But the workshop provided a space to let them grieve." "Now," says Lourea, "safe sex is not a major issue, but accepted. They are not in resistance and denial."

The Buddy Connection is a new workshop, an outgrowth of the IASHS workshop, using a script by the New York Gay Men's Health Crisis, and sponsored by the SF AIDS Foundation. It is facilitated by Chuck Fruthey and Steve Speier, and offered free every other Monday at the MCC, 150 Eureka St., through June 1987. The workshop is experiential and interactive, based on the assumption that the attendees know about safe sex techniques, but would like to face emotional

issues and learn ways of making safe sex hot.

About 40 men attended the Buddy Connection the night this reporter did. Participants are asked what they think of safe sex. Responses vary from very negative to positive, but most often boring, necessary or not intimate comes up. Then they are asked what they miss about the "old days"—casualness, sleaze, drugs, cruising, fucking and sucking. What do they like about safe sex? talking about it, JO, less VD, examining a new intimacy, being selective, better relating, romance.

They are shown new, creative ways to use condoms, such as making slingshots, bondage, balloons or cockrings. And they are warned not to use oil based lubricants which destroy them.

Participants are then asked for positive responses for these safe sex categories: Oral Sex—licking, sucking toes, sucking dildoes, rimming through plastic wrap. Fucking—coffee or wine enemas (diluted!), dildoes (sanitized), body rubbing, between thighs, condoms with water soluble nonoxynol lubricant. Visual Sex—porn movies, erotic dancing, mutual posing. Verbal

Sex—phone sex, verbal abuse, talking sex. Tactile Sex—mutual JO, titplay, cock-ball play, kissing, licking, wrestling, bondage, body oiling, hugging and cuddling.

By the end of the workshop all the men were brought together in a feeling of brotherhood.

Clark Taylor and Maggi Rubenstein, sexologists at the Institute for the Advanced Study of Human Sexuality, have been two of the leaders and strongest supporters of safe sex education. They are part of the Sexologists Sexual Health Project and the National Sex Forum for laymen, educators and counseling professionals.

Taylor is now writing a book, *The Complete Guide to Safe Sex*, for straight and gay people. He also directed the safe sex porn video *All Hands on Dick*, featuring members of the SF Jacks Club, for sale by the Exodus Trust (1525 Franklin St., SF).

Rubenstein founded San Francisco Sex Information hotline in 1972, was co-chair of Mobilization Against AIDS, and gave the first Women and AIDS workshop.

Both want to stress Gay/Lesbian/Bi/Straight sexual liberation and

more information I have, the more willing I am to talk, and I'm less crazy. There needs to be a willingness to engage in safe sex discussion. Positive communication is not shocked, guilty, angry or crazy."

"In the early days (of the AIDS crisis) there was a struggle with Dr. Marcus Conant of the Center for Disease Control over sex negative attitudes and guilt," said Taylor. "The U.S. government does not want sex positive education. AIDS brochures have been 'urned back by postal officials. And there is a fight for funds for safe sex prevention and education."

Organizations such as the AIDS Foundation and Mobilization Against AIDS, although national in scope, are primarily seen as gay and white and having little impact on other communities.

Taylor wanted to make clear that "We are mourning a loss of spontaneity in sex. Most people are in a rut doing the same thing, automatic. Most people are starved for sexual enrichment. There is a feeling we can't enjoy other types of sex. A hot, happy sex life fits the safe sex guidelines. Safe sex is not boring. If someone was a boring

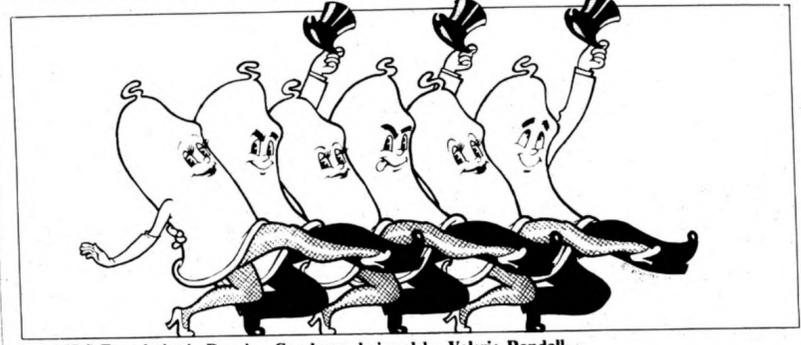
culturally, as in Africa. The World Health Organization just recently found out we have an epidemic."

"Too many minorities of color say erotic safe sex is for white people. Hispanics and blacks now know they are in danger. They need to design their own safe sex literature." Our own government has just barely begun to address this problem.

A dissident voice in the safe sex controversy is porno film star Richard Locke, whose self-published book, *In the Heat of Passion*, was released over a month ago. Locke has been blacklisted by his industry for his strong stand on safe sex. He fears the stigma of the "dumb porno star" will hurt his message.

Locke takes a hard line position against some of the safe practices in the safe sex guidelines. He says, "don't kiss." If you are antibody positive you could contract another virus, such as mononucleosis, which could overburden your immune system. "Stop reinfesting yourself," he says. And he believes that fisting with no fluid exchange, using rubber gloves and nonoxynol-9 water soluble lube, can't be dangerous.

"AIDS is preventable, but the



SF AIDS Foundation's Dancing Condoms designed by Valerie Randall.

working towards unity of the diverse communities for our common good. Their theme is sex education, which they believe must begin with educators. Educators need to look at their own sexuality to develop sex positive attitudes. "But most people don't have sexology training!" says Taylor. "Sex education programs aren't strong enough. And there are political reasons for this difficulty."

"There is a need for prime time TV sex education because most people don't read, and only two percent of the population read well," says Rubenstein. "And parents don't know how to talk to their kids. The sex language (of our society) is tainted with negative attitudes and guilt. The educational process is liberating. The

fuck before AIDS, they're a boring fuck now. People have become celibate or withdrawn during the crisis. But there are options for personal enrichment—new things to do. We can have parties and put out condoms and water soluble lubes.

"Men can be multiply orgasmic. Or can have orgasms in non-genital parts of the body. I let my hands become orgasmic and I have better sex now."

"We need to allow for passion, juices, love. Don't turn sex into a surgical procedure," says Rubenstein. "We need to learn to make a safe sex partner script—make a yes/no permissible list. We need to practice verbally and non-verbally the possibilities. The issue is how to communicate. There is a fear if I don't talk about safe sex I'll lose him, or if I do talk about safe sex I'll lose him. Safe sex makes you pay attention."

Taylor and Rubenstein want to address the problems of cross-cultural AIDS transmission, even within the gay community. Rubenstein says, "Men and women are scripted socially as antagonists. There is a feeling that gay men only relate to men, but they do with women. There's an undercurrent that's not talked about beneath their bickering with each other."

Taylor: "Some gay men go to bed with women, but there's a denial that AIDS is transmitted vaginally."

"Women are more vulnerable in menstruation," says Rubenstein, "and the AIDS virus in semen and blood is one-hundredfold the amount in other body fluids. But women are more used to barrier protection. They have been responsible for birth control."

"In Ireland, the most effective birth control technique is withdrawal. They say they like it. Can we learn this?" asks Taylor. "Or some women are into anal sex and straight men like a woman's fingers in their anus. But few women into anal sex have contracted AIDS. In an Italian study 35 out of 50 women were sero-negative."

Rubenstein thinks "Straight people can learn from the gay/lesbian community. But little education is being done cross-

guidelines haven't worked—they're killing people." He also believes that hypodermic needles should be given out free to curb the sharing among IV drug users. "In Amsterdam, there are only two IV related AIDS cases because they give out needles. And bars should sell condoms, but it's bad for business. They don't want to think about it."

Locke is angry because AIDS has been made a political issue, but it is a medical one. He's mad at government officials from U.S. Surgeon General Everett Koop to SF Mayor Dianne Feinstein who want us to be moral rather than learn how to have safe sex. He is also angry over government policy which permits drug companies to sell potentially dangerous aspirin, which has caused death in children, but not Ribavarin and other drugs of potential benefit to PWA's.

Locke feels the AIDS Foundation people only want to keep their jobs and perpetuate the organization, not to put itself out of business. And that the Shanti project is teaching people how to die, not how to fight and live.

Richard is making *In the Heat of Passion* available through the Folsom computer bulletin board at (415) 821-4497, or it can be found at local gay bookshops.

DANCING CONDOM T-SHIRTS

The Safe Sex is Great Sex T-shirts with their chorus line of dancing condoms are now available.

For more information about the T-shirts, or to order call the Presence 24-hour line at 415-928-8676, or mail your name, address and telephone number with \$12.00 plus \$1.75 per shirt for shipping, and local sales tax for California residents to Presence, 1850 Union Street #114, San Francisco, CA 94123. Please specify size S, M, L or XL.

THE STATE

Trial Date Set CMJ Protestors Refuse Plea Bargain

by David M. Lowe

Four San Francisco men who participated in the September 24 sit-in protest at Governor George Deukmejian's capitol office have been ordered to stand trial January 26, 1987 in Sacramento Municipal Court.

Keith Griffith, Leo Olsen, Jay Rindall and Dennis Dunbar, members of Citizens for Medical Justice (CMJ), will face a jury of their peers on charges of violating State code 171F.2, obstructing the normal office flow of a government agency. The misdemeanor offense carries a maximum sentence of six months in jail and a \$1,000 fine.

CMJ members staged the two hour demonstration blocking the entrance to the Governor's office after Deukmejian refused to meet with them and sign AB3407, the AIDS Anti-discrimination bill authored by Assemblyman Art Agnos (D-SF) and passed by both houses of the legislature.

The trial date was set late yesterday afternoon after four of the demonstrators refused to plead no contest or

accept a plea bargain from the Sacramento district attorney's office. CMJ member Ed Wyrce elected to plead no contest and was placed on court probation directing him to obey all California laws.

Sacramento attorney Mark Marin, who has chosen to represent CMJ *pro bono*, supported his clients' decision to demand a jury trial: "I applaud their determination to raise this issue of AIDS funding and non-discrimination to the level of social discussion. It is important that all of the questions relating to AIDS be aired in the media. By standing trial they represent all sufferers of this disease. Hopefully, their efforts will result in some changes in funding and state law."

Commenting on why he chose to



State Senator Quentin Kopp pledges support for AB 1, increased AIDS funding and other community concerns during a speech before the Alice B. Toklas Democratic Club.

stand trial on the charges Keith Griffith said: "The main reason is because one of our members involved in the protest has AIDS and was very adamant about not accepting the plea bargain or pleading no contest. I felt it was important to stand by him and not back down."

CMJ members see their upcoming court appearance as a political trial that provides them an opportunity to make a very strong statement. "Our original intention was to make this a political issue. That's why we feel we have a moral obligation to continue our efforts beyond the original protest

against AIDS discrimination," said Griffith.

During the trial CMJ plans to have Governor Deukmejian subpoenaed to testify as to the reasons he chose not to speak with them the day of the demonstration.

Come out for Christmas!

Midnight Mass

CASTRO THEATRE
DIGNITY/SAN FRANCISCO

INCLUSIVE LANGUAGE LITURGY
 OFFERING TO COMING HOME HOSPICE
 DOORS OPEN 11:15 PM

FOLLOW YOUR HEART

From November 24 to December 12 we'll be coming to your house as part of our annual fundraising drive.

We need funds to recruit, train and supervise emotional and practical support volunteers who provide counseling, friendship, cooking, cleaning and transportation services. Our Residence Program needs additional funding to assure a safe and stable home for people with AIDS.

Because it matters that we help our brothers and sisters affected by this epidemic... because we need to make it possible for them to live with dignity, peace, and love, please be ready to follow your heart and give generously.

You can make a direct contribution by calling and asking for Chris.

Shanti Project
 Attention: Fundraising
 688-2244

Bill of Rights Celebration

by Corinne Lightweaver

The mood was serious yet optimistic among speakers and more than 700 guests at the Northern California ACLU's 14th Annual Bill of Rights Celebration held in the Grand Ballroom of the Sheraton Palace Hotel on December 7. Keynote Speaker Laurence Tribe, the defending lawyer in *Hardwick v. Georgia* which challenged Georgia's antiquated sodomy law, addressed the state of constitutional liberties today and Sister Darlene Nigorski received the Earl Warren Civil Liberties Award for her work in aiding Central American refugees (see story pg. 9).

The Contragate/Irangan scandal was foremost on the minds of several of the speakers. The feeling was hopeful that Contragate will open the public's eyes to the undemocratic policies of the Reagan Administration. Tribe, in particular, was optimistic about Contragate's impact. Despite the last few grim years under Reagan, the Administration's "fall from grace" signals the turn of the political tide, says Tribe.

The ACLU officers who opened the event outlined racist immigration laws and a law-and-order mentality as two of the most serious threats to constitutional rights today.

"We are faced with attacks on all fronts from the right to dissent to the right to due process, from the right to privacy to the right to be free from discrimination," said Nancy Pemberton, Chairperson of the ACLU's Board of Governors. "Nowhere is the all-out assault more evident than on the immigration front. Our nation is returning—if indeed it ever left—to an era of mean-spirited, close-minded,

racist laws and attitudes about immigration.

"The Administration has made a mockery of the promise so eloquently written at the foot of the Statue of Liberty. On the eve of the bicentennial of our Bill of Rights, the Administration says those rights do not apply to people of the wrong color or political persuasion," said Pemberton.

The emphasis on law enforcement and the double standard in applying it are major causes for concern according to Dorothy Ehrlich, Executive Director of ACLU of Northern California.

"We are suffering under administrations which have placed great public emphasis on law enforcement, but which have been curiously selective in deciding which laws to enforce," said Ehrlich. "In reality, these administrations are willing to ignore or break the law in pursuit of their own retrogressive social agenda. They cultivate the public's perception that despite all statistics to the contrary, the country's number one problem is crime or drug abuse. And the panacea,

once again, is to strip individuals of their constitutional rights."

Tribe's keynote speech focused particularly on the double standard applied differently to government officials than to ordinary citizens. Tribe, a professor of constitutional law at Harvard, has prevailed in ten of the thirteen cases he has handled as lead counsel in the United States Supreme Court.

"The only rights that truly count are the rights of those in power," said Tribe. "We are all equal before the law, but as Orwell reminded us long ago, some are more equal than others."

Sister Darlene Nigorski noted with irony that while defendants in her trial who refused to testify were held in contempt of court, government officials involved in the Contragate scandal are now invoking the Fifth Amendment.

"I do think that this Administration seems to think that civil disobedience is all right if it's engaged in by those in positions of power," Tribe responded. "But when it's engaged in for reasons of genuine conscience by the powerless, then it's the next thing to treason."

"Ordinarily, we think of [civil disobedience] as a way of defying laws that individuals believe are unjust for reasons of profound religious or moral conscience, that they're willing ultimately to stand up and be counted for, and go to prison, if that's what the law demands. The Administration's version is a little more perverse. It is that those in power, as long as they can get away with it, are free to defy a whole network of laws—in this case, the Anti-Terrorism Act, the Anti-Deficiency Act, the Bolin Amendment, the National Security Act—the whole series of laws designed to prevent those in power from waging secret wars on behalf of terrorist regimes."

Asked how he would term the Administration's brand of civil disobedience, Tribe replied bluntly, "Impeachable offenses."

Tribe called the Administration's actions both illegal and immoral.

"It seems to me that the Ad-

ministration is violating the most fundamental principle of the Constitution under which it is Congress that controls both the sword and the purse," said Tribe, "and in deciding to yield both lawlessly in support of terrorist regimes, while ironically and hypocritically pursuing people like Sister Darlene Nigorski when they try to provide refuge for the refugees of the terror and violence by totalitarian governments, the Administration is showing the moral bankruptcy of its policies and its fundamental lack of commitment to law, of any commitment to the Constitution."

While Tribe attacked the Administration's policies and its decision to target sanctuary workers, he said the outcome of the Nigorski's trial, however, should not have been different, because it would have promoted a false picture of the justice system.

"Although with many of these cases—as with Martin Luther King and the Birmingham jail—had [King] in the end been allowed to defy a court order or had [Nigorski and her co-defendants] been acquitted on the basis that there is an exception to the law, I think in the end—though many of us would cheer—the illusion that the system of justice can equate with morality would have been a false one," asserted Tribe. "In the end, it's partly by standing up for the principle you believe in—even to the point of being convicted—that you make the most dramatic [statement]."

Tribe called the evidentiary rulings in the Tucson sanctuary trial "barbaric" and the use of government infiltration and informers "unconscionable" and "unconstitutional."

Nevertheless, he said, he supported

SF Gay Presence in the Sanctuary Movement

Congregation Ahavat Shalom

Ahavat Shalom has an informal pro-sanctuary position and is in the process of adopting a formal policy. A forum addressing the issue will take place in February for congregation members, according to Danny Kent, a member of the temple's Social Action Committee. Kent says the congregation recently contributed \$200 from its Steve Berman Memorial Fund to the Jewish Sanctuary Coalition. Ahavat Shalom members have worked actively with the coalition to help raise bail bond funds for refugees.

Golden Gate Metropolitan Community Church

Because the congregation does not own their church, Reverend James Sandmire says he cannot ask church members to shelter a refugee at this time. However, Sandmire himself has personally joined the Sanctuary Movement and reports that he has received "tremendous support" from his congregation. "When people come to this country because of persecution, it is the spiritual—if not legal—tradition of this country to grant asylum," says Sandmire. "To the degree that the government refuses [to do so], we are false to the premises on which this country was founded."

Congregation Sha'ar Zahav

Sha'ar Zahav's members voted for a "covenant of sanctuary" by which they have committed to raise funds and make financial contributions to the sanctuary movement. The Reform Movement, to which the temple belongs, declared Sanctuary, but Sha'ar Zahav's covenant specifies that they are not in a position to adopt or house refugees.

Forced HIV Testing

Should the state be granted power to forcibly test a person's blood for HIV-antibodies? It's a question currently being considered by the California courts.

The landmark case now before the State Court of Appeals in San Diego stems from an incident last June at the San Diego Gay Pride Day celebration during which a member of the SF Gay Marching Band, Brian Barlow, allegedly bit two police officers.

Barlow was arrested during an altercation with right wing protestors who were attempting to disrupt the parade. Police claim Barlow bit the officers as they were trying to restore order.

A lower court has ruled that Barlow's blood should be tested for HIV-antibodies so that prosecutors can decide whether to charge him with "attempted murder."

"The California Health and Safety Code specifically bars the forced testing of a person's blood for the HIV-antibody," said Leonard Graff, NGRA Legal Director. "It's outrageous for the District Attorney to claim that this law is unconstitutional."

the U.S. legal system's refusal to align itself with ultimate morality by accepting a defense of religious conscience. Any system that does so becomes a theocracy, he insisted.

Although Tribe definitely felt the weight of conservative power during his last case before the Supreme Court in which he lost a challenge to Georgia's antiquated homosexual sodomy law, Tribe is still optimistic about the immediate future.

"What is truly heartening is that the pendulum of national consciousness has begun to swing in the direction of those who gather here," Tribe told ACLU supporters. "To the extent that there have been cycles and swings in American history, I think the fact may partly reflect not just generational renewal. I think that those cycles and those swings may also be mediated at times by public reaction against presidential excesses that tend to follow electoral landslides."

In the end, Tribe's philosophy seemed to be to "buckle your seatbelts and wait out the storm." The nation, he said confidently, cannot escape the seed from which it grew.

"There is something in the nation's spirit that recalls what the arrogance of power and especially the arrogance of popularity tempts our presidents—and sometimes, yes, even our governors—to forget. You can try to freeze your popular mandate and the mood of the moment into a permanent edifice complete with hand-picked judges chosen to engage in revisionist history and their own brand of constitutionalism. You can try. But in the end, our revolutionary commitment to freedom and equality under law seems somehow to reassert itself," Tribe concluded.

Sister Darlene

Sister Darlene Nigorski's sanctuary work came to national attention in January 1985 when the U.S. government indicted her and 15 others on federal conspiracy charges of aiding Central American refugees.

"Who before cared about what a Catholic nun working with refugees thought?" observes Nigorski. "But now that the government has indicted us and called us criminals and alien smugglers, people are interested in what we think."

Nigorski and her co-defendants are using the opportunity afforded them by the trial's publicity to raise Central American issues for those who, they say, cannot speak for themselves.

On December 7, Nigorski accepted the ACLU's Earl Warren Civil Liber-

notables as Supreme Court Justice William Douglas and civil rights activist and singer Joan Baez.

"I am humbled [to accept this award], but I do so in the name of our sisters and brothers from and in Central America, because they are the real story," said Nigorski. "It is their courage in the face of serious obstacles and grave personal consequences that gives us courage and hope...If this award helps to give further credibility to their struggle, let us say amen."

In 1984, using paid informants and undercover agents, the U.S. Immigration and Naturalization Service infiltrated the sanctuary movement which, it seems, had begun to interfere with the government's policy of deporting Salvadorans and Guatemalans who enter the U.S. The government compiled more than ninety-one clandestine tape recordings and, in January 1985, persuaded a federal grand jury in Phoenix, Arizona to indict sixteen sanctuary workers on seventy-one counts of conspiracy, and transporting, aiding, and harboring illegal aliens.

On May 1, 1986, following a trial lasting more than six months, Nigorski and seven of her co-defendants were found guilty of conspiring to smuggle illegal aliens from El Salvador and Guatemala into the United States. Nigorski, who faced up to 25 years in prison, was given suspended sentences and five years probation.

During a pretrial hearing in May 1985, Judge Earl H. Carroll had ac-



Sister Darlene Nigorski

cepted a government motion in limine which prevented the defense from introducing any testimony or evidence about the conditions of war and repression in Guatemala or El Salvador, international human rights law, the Refugee Act of 1980 or religious motivation or intent.

cepted a government motion in limine which prevented the defense from introducing any testimony or evidence about the conditions of war and repression in Guatemala or El Salvador, international human rights law, the Refugee Act of 1980 or religious motivation or intent.

Karen Snell, one of the attorneys for the defense, reported that the appeal process will begin early next year.

"We're going to be appealing every single conviction on a variety of grounds," said Snell. "First, attacking them on basic criminal law grounds, that the government didn't prove that any crimes were committed, but also we'll be objecting to the judge not allowing us to introduce a necessity defense, the defendants' motives, evidence of what's going on in Central America, practice of religious freedom, and certainly, government misconduct as a result of all the spying without warrants and perjury on the stand."

Snell says she feels very positive about the outcome of the appeal, especially in light of some new evidence supporting the defense's claim, disregarded by the judge, that the sanctuary workers had been particularly targeted by the government.

"We've just learned that there's a connection between this Irangan or Contragate and the sanctuary trial," said Snell. "An article came out in the Tucson and Phoenix papers that originated in the Miami Herald, saying that Reagan, three years ago, had authorized the CIA, FBI, and NSA [National Security Agency] to cooperate to investigate sanctuary workers."

The trial, says Nigorski, has brought her a new perspective on the U.S. legal system.

"I think all of us who went through the trials and many of our families and the church people who came to observe the trial, who may have had a different sense of the justice system, have—because of Judge Earl Carroll's actions—come to a different understanding of the differences between justice and morality," says Nigorski.

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Many of us wonder about the sometimes odd results that juries can reach, especially when the defendant "beats the rap" after assaulting or killing a gay person. I once watched a trial where the defendant was found not guilty even though he had confessed to killing the gay victim. Yet, some of the people who complain about the results do their best to avoid jury duty or claim that they "couldn't be fair" if the case involved a gay victim.

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KEN CADY

The fundamental requirement of a juror is fairness - a willingness to vote guilty if the proof is beyond a reasonable doubt that the accused is guilty, and, conversely, willing to vote not guilty if the D.A. can't prove the case. Even if a juror feels that the defendant is *probably* guilty, he or she must vote to acquit if there is such a doubt.

Recently my jury summons arrived in the mail and the opportunity arose for me to decide my own ability to be fair. The first courtroom I was sent to was trying a man accused of auto-tampering, a minor misdemeanor. Both the defense attorney and the judge questioned whether an assistant district attorney such as myself could be a fair juror.

In my capacity as a "prospective" juror, just as in my capacity as a columnist, I can give my personal opinions as a citizen. The fact that I am an assistant district attorney does not make me feel beholden to my office when I am acting as a private citizen. Even in the course of my employment I am often making decision to dismiss charges against individuals for lack of sufficient evidence. I'm not adverse to disagreeing with others in my office about the relative merits of a particular case. So I felt ready to listen to the evi-

It's easy for me to set aside my job considerations, but my sexuality is part of my identity. I pride myself on my own involvement in prosecuting those who attack gays. During the long wait I asked myself some questions which you might ask yourself if you were ever in the same position. Would I vote to convict this man if I thought he didn't do it? What if he did do it, but it was in self-defense? What if he was probably guilty?

It became clear to me that my first duty is not to my job or my sexuality. My conscience would take charge, forbidding me to act unfavorably towards this defendant simply because of the nature of the charges. I could not let my homosexuality blind me to the truth and prevent me from fulfilling my oath as a juror. In our desire to stop anti-gay violence it does us no good to convict people who haven't perpetrated such acts.

Those who don't go through this process of soul-searching may be too quick to say they can't be fair. It's not unfair to convict someone who *has* been proven guilty. If gays and lesbians jump to the conclusion that they can't sit on a jury because the victim is gay, they forfeit their right as citizens to participate in judgment on those

In our desire to stop anti-gay violence it does us no good to convict people who haven't perpetrated such acts.

dence to determine if the D.A. in this case, someone I had never met, could prove that the defendant was guilty of a crime.

The defense attorney and the judge didn't think that it would look too good for the defendant to have an assistant D.A. prosecuting him and another sitting on his jury, so I was excused.

Nonetheless, I was sent to yet another courtroom and some issues came up that were even more interesting. The D.A. in this case was someone I did know and she was prosecuting a Latino man for a crime against two gay men. Suddenly I realized that I might have to disclose my sexual identity to a packed courtroom of strangers. The question then faced me squarely: "Could I be fair to someone charged with assaulting gays?"

who do violate the safety of the community.

When I finished this meditation, the judge announced that a jury was selected - the rest of us were excused. I never got to answer the first question!

The summons didn't tell me that jury duty lasts two weeks, that prospective jurors are sometimes herded senselessly from one courtroom to the next and then back to the first courtroom. It doesn't tell you how much time is spent waiting for lawyers and judges to do whatever it is that they do behind those closed doors.

The inconvenience and the tediousness seem to be outweighed by the sense of satisfaction obtained from participating in a civic duty. As the judges often say, if those who care about the community don't participate, jury verdicts are left to those who don't care. ■

Sentinel

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California at Davis	City Hall
Montgomery at Post	Van Ness at Market
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Mission at Beale	18th at Collingwood
California at Embarcadero BART	24th at Noe
Fillmore at Sacramento	Hayes at Franklin
Haight at Masonic	Fillmore at Clay

Life After AIDS:

Determination and Vitamin C Brought Robert McFarland Back To Life

By Van R. Ault

In the winter of 1982, 51 year old Robert McFarland was diagnosed with AIDS. He had the classic symptoms of that illness: swollen lymph glands, night sweats, debilitating fatigue. The diagnosis stunned him. He was not ready to die, and determined he would do whatever it took to survive AIDS. Now 55, McFarland is well again. His survival strategies are unconventional, but for him, were highly effective.

Robert McFarland says he has always put himself on the cutting edge of the future. Being unwilling to accept the death sentence modern medicine places upon AIDS patients, he pushed forward to create his own healing protocol. Sitting in his San Francisco antique shop discussing his journey of recovery with the *Sentinel*, McFarland looks more like a feisty mountain dweller than an urbanite. He tells his story matter-of-factly, punctuating the narrative with frequent outbursts of laughter. It's obvious he is enjoying life and himself.

What did you do immediately after your diagnosis?

I began reading books by Adelle Davis and Pavlo Aeriola, about viral diseases and treatment with vitamin C. What I discovered from Adelle Davis is that they gave 200 grams of C at a time for specific viral diseases like meningitis and mononucleosis. I started on a heavy megadose vitamin regimen: 3,000 units of E, 2,000 mgs of B-12, and at least 125 mgs. of other B's, 2500 mgs. of Panothenic acid, which is used by the adrenal glands. Also, beta carotene and 150,000 i.u.s. of A, 150 mcgs. zinc and chromium, and 200 mcgs. of selenium. I slowly built the vitamin C up to 40 grams, and for a year or two, I took at

least 50 or 60 grams a day, all orally, sometimes in powder or pill form.

And your body tolerated that much C?

I had diarrhea for three years, along with other symptoms. The doctors said the C was causing the diarrhea, but I was taking 40-50 grams of C when it stopped. It just made me think they were wrong.

It is within each human being's power to overcome the AIDS virus, but you have to do it yourself.

And you used acupuncture?

By June or July, I was pretty desperate. I called a friend who'd had 5 heart attacks yet seemed healthy. I asked him what he'd done and he said he'd been to an acupuncturist and suggested I go. In August, I went to him. He didn't know anything about AIDS but he did a wonderful thing: he opened his library to me, and approached the whole experience as an equal with me. We did acupuncture four times a week in the beginning.

This was your first experience with acupuncture?

Yes. I'd read about it, had no idea if it



THOMAS ALLEMAN

had any validity, but I was interested. I was usually energized after the acupuncture which he gave me for two hours at a time, one hour on each side. In some ways he was exploring, because he didn't know how to treat AIDS patients. I tested him: if my kidneys or liver hurt, I wouldn't tell him. I'd see what he'd tell me was wrong, and he always knew.

Just by looking at your tongue and checking the pulse?

Yes. He seemed to know more about my body than any MD I'd ever known. The acupuncturist had studied medicine in Japan and was also an American doctor. He had an open mind, which I had not run into in other places.

So that was your main protocol, and

It is within each human being's power to overcome the AIDS virus, but you have to do it yourself.

you used no treatments from Western medicine?

No. I did vitamins, garlic, wheatgrass for a while, a vegetarian diet, although not completely macrobiotic. I don't like some of those Japanese things! (laughter) I gave up meat, dairy products, drugs, alcohol, everything but cigarettes. I didn't have to give up sex because I couldn't conceivably have had sex. I changed everything. It was difficult in the beginning. When I lost my appetite, everything tasted like cardboard. I knew I had to eat. I sipped on Adelle Davis' pep drink when I took the C. I knew it had 3,000

calories, and I finished at least one per day.

Tell me about your adventures with garlic.

I ate raw garlic. I hated garlic! I didn't want to go out smelling like garlic so that nobody would like me. You can't go cruising smelling like garlic, unless you get lucky and pick up an Italian! (laughter) I put garlic in everything that was raw, like salads, but I never cooked it because cooking kills the active enzymes that do the good. I ate it on sandwiches, toast, with peanut butter, even stuffed bananas with garlic.

When I had pneumocystis, I made a tea out of it: five or six cloves in two cups of water. I breathed the fumes as long as I could with a towel over my head. Then I put ginger, lemon, and honey in it and drank it. Last time I had pneumonia, the doctor said I had to go to the hospital. I refused. That was Thursday night. I went home and did the garlic Thursday, Friday and Saturday, and I could hardly breathe. Saturday night I said I said, "Well, I guess I'll have to go to the hospital." But I couldn't find the doctor. So I wasn't sure what I should do, but I kept doing the garlic. When I woke up the next morning I felt fine. I've had friends do that with similar symptoms and they didn't go to the hospital either. Others just run to the hospital because they want the hospital. (Laughter)

Because it's easier to rely on others than take responsibility for one's own healing?

Well, the main thing I've run into with these men who are sick that I've talked to is they can't conceive of taking vitamin C every half hour or hour. I

had a wristwatch that buzzed every half hour. I'm a little different than other people. I didn't expect the doctor to make me well.

Did you employ visualization techniques?

I read about that, too, and did try to do it when I could remember. I went to EST, and took a seminar about your health, called "More Time", which had to do with organizing your life. I discovered that I was planning to die and I changed it right there at that point. I decided I didn't want to die and would do everything conceivable not to die. Some of the processes they gave I definitely used. I still do. I went over my body, starting at my toes and ending in my head, finding every ache and pain, and listed them mentally. Believe it or not, they began to disappear.

Just by going over and listing them they'd leave?

Not right away, but shortly I'd realize they'd left me. I just considered where the pain was and took note of it: "My ankle hurts, my knee hurts." I'd do it several times.

When did you begin to feel better, was there a point where you felt you turned the corner?

I felt better in the last part of '83. I was even going out to dinner with people. So, you believe you've healed yourself?

I would say I have and my doctor has helped me. I think the homosexual world has enough forward thinking people in it that they should be capable of doing the things I did to fight this goddamn disease. I can't conceive of

Continued on page 12

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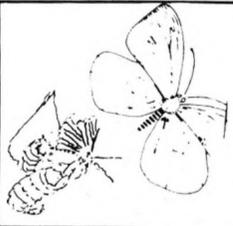
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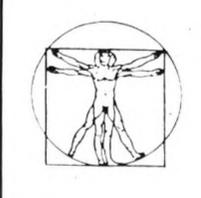
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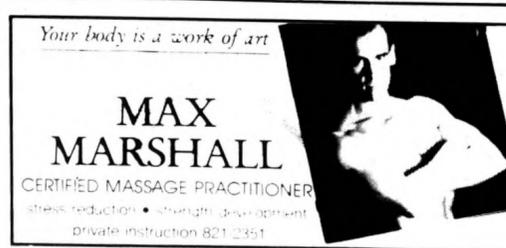
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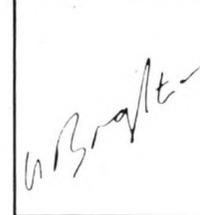


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Life After AIDS

Continued from page 11

why the homosexual community has not looked more thoroughly at vitamin C.

Have you had your blood checked? Everything was back to normal on my last test.

What about t and b cell analysis? The last time I had one of those my t-4 and t-8 cells were approximately half of what they should be, meaning that they hadn't been attacked. I haven't taken it again because I feel good. That's the only test you can take to see where you are in relation to AIDS. **Do you mind if I ask, how's your libido?**

The only thing wrong with it is that I can't get all the sex I would like. (Laughter) I used to have sex once a day at least, didn't everybody? I now have a friend who I see at least twice a week, and we have stuck to safe sex. **If I were a newly diagnosed AIDS patient, what advice would you give me?** I would say to you, you're going to be scared to death for five or six months. Hopefully, you're scared enough you'll listen to me and do most of the things I did, and you won't give up in that period. I don't think anyone has to die because of AIDS. It is within each human being's power to overcome the AIDS virus, but you have to do it for yourself because you can't depend upon anyone else to do it for you. The doctor can't do it because he can't be with you 24 hours a day.

The minute a person thinks their system is going off they should start on a program like mine. The sooner they do it the better the chances they will not die of AIDS. If they wait, and have all kinds of opportunistic infections, it's going to be harder than hell to bring themselves back to life again. **What would you say to doctors who refuse to look into holistic healing methods with AIDS patients?**

Most doctors have been amenable to other ideas. But I can't conceive of why a doctor would want to let his patients go on dying. And if he has that many patients who have a particular illness, then he certainly should be open to trying a few different things. Because you just can't have that many people going on and dying. I know that some doctors just accept that AIDS is a death sentence.

How are you different now than before the illness?

I look at my life in relation to the fact that I'm older, and have a limited number of years. And, "What do I want to accomplish in life?", whether it's six months, six years or sixty more years. I am actually planning on making it to a hundred. My grandparents all did. AIDS made me look at my life and what I have done. It's been a fantastic life and very full. But there's more time and I've got other things I want to do.

What's next for you? I'm going forward to producing art again. I think it's more valid than fixing old furniture. (Laughter.)

Robert McFarland will speak at the next *Metaphysical Alliance AIDS healing service: Monday, December 22, 7:00 pm, at MCC, 150 Eureka Street, SF. For information call 431-8708*

Winter Solstice Meditation Coming Up

Van Ault will lead a Winter Solstice Meditation on Friday, December 19, at 8 pm. The location is 513 Valencia Street, at 16th Street, room 2. The event is a fundraiser for Forever Forests, a Northern California organization engaged in extensive re-forestation work. The cost is \$5-\$15, sliding scale. For details call 864-1362.

Participants will be guided through several visualization processes designed to complete the lessons of autumn and open positive pathways for winter.

The Solstice meditation is part of Van Ault's ongoing healing circle, *Visionplay*, which takes place every Friday at the same time and place.

December 12-18

12 DECEMBER FRIDAY

Trocadero Transfer holds their **Anniversary Party**, with DJ Damien Johnson, 11 pm until dawn. \$7 Trocadero ID required. 520 Fourth Street, SF. Info: 490-0185.

Van Ault's **Visionplay** circle explores inner space through deep trance meditation. \$5-15 sliding scale, 8 pm, Quan Yin Acupuncture Center, 513 Valencia at 16th Street, SF. Info: 864-1362.

Chitresh Dance Company premieres a new choreographic work, "Indian Miniatures", highlighting a series of solos that present the dancers' individuality. 8 pm, Marin Center Showcase Theatre. \$7-10. Info: 472-3500.

13 DECEMBER SATURDAY

Nine's presents **Flowers At Night**, along with Los Angeles' Wallflowers. 11 pm, 399 - 9th Street. Info: 863-9990.

Media's First Anniversary party and Auction celebrates a year of alternative exhibitions, events and publications that *Media* has presented over the past year. \$5, 360 Ninth Street, SF. Info: 864-0308.

The new San Francisco State Chorus will perform the **Mozart Grand Mass in C-Minor**, as a benefit for SF City, a non-profit organization that promotes music programs in SF's public schools. \$5, 7 pm, First Congregational Church, Post at Mason Streets, SF. Info: 931-4313.

Sandy Van delivers laughs to relieve your frustrations. 8 pm, Artemis Cafe, 1199 Valencia, SF. \$5. Info: 821-0232.

Nine's presents **The Ophelias** plus Terra Incognita. Mike the Knife is dj. 11 pm, 399 Ninth St. Info: 863-9990.

ASTROLOGER

ROBERT COLE

December 12-19

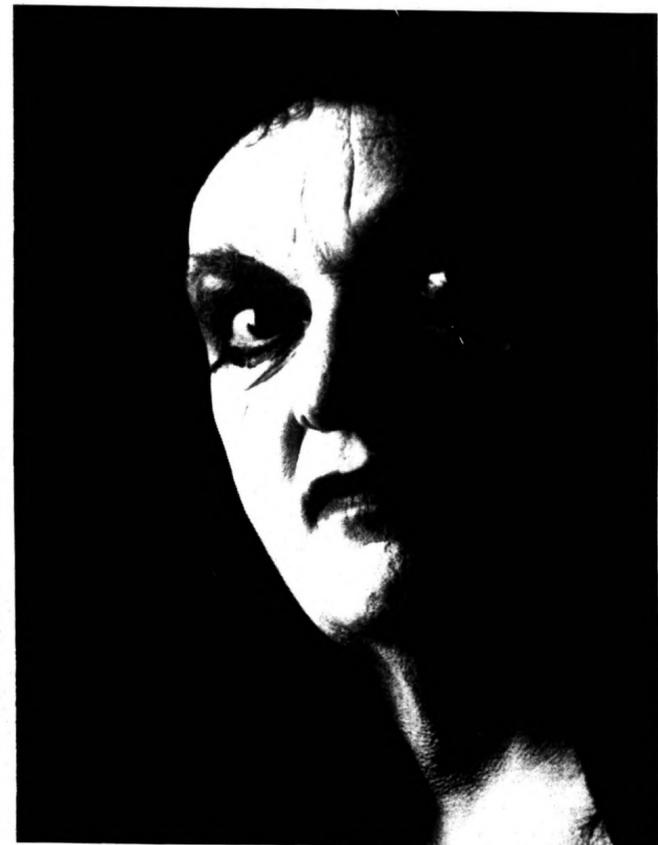
The Sun conjoins Uranus in Sagittarius on Sunday at 12:34 pm PST; the Full Moon occurs in Gemini on Monday at 11:04 pm PST. The stellar oppositions in operation this week are sure to break the backs of megalomaniacs; hidden saboteurs will be revealed mercilessly. The economies of the world will roller-coaster through extreme highs and lows. Uranus rules!

ARIES, THE SHEEP (Mar 21-Apr 19): You may have your soul in heaven but your heart is going through hell. These values which you've held onto for dear life are trampling the sensitive emotions which you're trying to cultivate. There are a million definitions of right and wrong; but logic cannot love. Struggle with the irrational and your prize will be relationship. Adopt the rational approach, and you'll end up alone.

TAURUS, THE OX (Apr 20-May 20): The astrological line-ups of this week will reveal just how much other people have invested in you. You are becoming a valuable member of the community (or at least a relationship) and your friends are willing to bend over backwards to lend you a hand if you need it. Of course, you keep thinking they must have some weird sexual illusion about you; maybe they do, but give 'em a break! Business is simply business.

GEMINI, THE WOLF (May 21-Jun 20): The

WEEK AT A GLANCE



Robert Peters performs 'The Blood Countess,' a gothic horror play and modern parable, 8 pm, Sat., Dec. 13, San Francisco Press Club, 555 Post St., SF. Not to be missed! Tickets: \$5. Call 986-2911.

Oakland Ballet opens their production of **The Nutcracker** at the Paramount Theatre, 2025 Broadway, Oakland. 8 pm. Info: 530-0477.

EastBay FrontRunners take a jog through Inspiration Point, Tilden Park, at 9:30 am. Info: 526-7592.

14 DECEMBER SUNDAY

"A Noel Coward Musical Marathon" highlights KALW-FM's listener support campaign, a one-week fundraiser that began December 8 and in-

your part of the deal; now you must reveal your innermost feelings and explain your capacity honestly. You will receive immediate cooperation, and the result may be one final move to the place you've always dreamed of. You give a little, you get a little.

LIBRA, THE LEOPARD (Sep 23-Oct 22): Your deepest sensations of self-worth will be revealed in the light of the Full Moon. Your lover will stoke the best side of your magical personality, bells will ring in your ears, and visions of sugar-plum fantasies will dance in your head. Hopefully you will be able to withstand the pressure. You haven't been treated this nice in years!

SCORPIO, THE SCORPION (Oct 23-Nov 21): Without blame, your appetites have obviously out-run your finances; attempts to control spending splurges have barely worked. Naturally there are certain things you must buy, but it's the extravagances that really put a dent in your credit. Ultimately you'll admit that you can't handle the finances all by yourself and your lover will come to the rescue.

SAGITTARIUS, THE HORSE (Nov 22-Dec 21): This week is going to be a real wing-dinger, an outrageous birthday celebration. Go crazy in the light of the Full Moon, dress up in outlandish drag, let the truth be known. Your followers are mesmerized by your antics. Let it all hang out! For your Birthday Forecast and Natal Horoscope send your birth date/time/place and \$5 to Robert Cole, P.O. Box 884561, San Francisco, CA 94188.

CAPRICORN, THE WHALE (Dec 22-Jan 19): The magic of the Full Moon sends lightning bolts of psychic power through your body. Gather together some crystals and talismans; light a can-

cludes today's birthday tribute. 3 pm to midnight, 91.7 FM.

The Blazing Redheads Celebration with special guest Marga Gomez happens at the Baybrick Inn. \$5, 5:30-8 pm, 1190 Folsom, SF. Info: 431-8334.

"Love Yourself-Be Yourself", a class in metaphysics using the Louise Hay method, with Charles Gherke. 6 pm, 1155 Ellis, #205, SF. Info: 346-2981.

15 DECEMBER MONDAY

The Looters play at the I-Beam, along with Non-Fiction. \$6, 10:30 pm. Info: 668-6023.

Emotional Support Group for those who have lost lovers due to AIDS/ARC. 7:30 pm, Sean Martin-field: 626-4329.

16 DECEMBER TUESDAY

Beef magazine benefit with Ogie Yocha, Flora Fauna and Pray for Rain. Nine, 399-9th St., SF. Info: 863-9990.

17 DECEMBER WEDNESDAY

Staff Office Party and Xmas Decor Unveiling at Trocadero Transfer. Private party for members and guests only. 9-11 pm admission only. \$5, 520 Fourth Street, SF. Info: 495-0185.

Nina Watt, acclaimed principal dancer of New York's Limon Dance Company, offers the premiere performance of her solo concert tour. \$8, 8:30 pm, Footwork studio, 3221-22nd Street, SF. Reservations: 824-5044.

18 DECEMBER THURSDAY

Pat Wilder's R&B Jam happens at the Baybrick Inn, and all musicians are invited to sit in for "bad-ass rhythm and blues." 9-11 pm, 1190 Folsom, SF. Info: 431-8334.

dle on an altar filled with flowers. Give your body pure food so it can process the materials into pure thoughts. You have amazing control over the situation right now. And everyone hopes you have good intentions. Use the power of love!

AQUARIUS, THE EAGLE (Jan 20-Feb 18): Fanciful ideals and grandiose dreams are popped by the immediate reality of romance in your life. Just wait until the word gets out about your secret advances and hidden games! Control yourself and deny the scandalous gossip; you have every right in the world to have a little fun. The adventure will come and go by next Thursday; old friends have nothing to worry about.

PISCES, THE SHARK (Feb 19-Mar 20): Risks usually evolve from complex relationships which are based only on similar spiritual values. You will have to reassess an important relationship this week because financial obligations demand it. Stand proudly in the trust which you have created in your relationship; but expand your involvement by taking material issues seriously. Don't just trust each other, touch each other!

Winter Solstice

The Winter Solstice, the ancient celebration of the longest night in the year, occurs this weekend. When the Sun sets on Saturday night, it will be gone for 14 1/2 hours. For those of us who live in the northern hemisphere, this night signals the beginning of winter — a time to cuddle close in the cold. Winter officially begins when the Sun enters Capricorn on Sunday at 2:08 p.m. PST. The commercial celebration of Christmas follows at the end of the week.

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San Francisco
Sentinel



Doing It for Love Jazz Legend Cab Calloway Talks About the Cotton Club, Hula Hoops, and Himself

By Michael Mascioli

Photos by
Rikki Ercoli

It is the rare performer who transcends legendary status becoming a cultural icon, a symbol of an era or of certain values. The Andrews Sisters epitomized the '40s—the war effort, WAC's, GI's, victory. Elvis and the Beatles were the legends of their generations.

So too, is Cab Calloway. If the Cotton Club stands as "The Most Famous Symbol of the Jazz Era" as the subtitle of Jim Haskins' book *The Cotton Club* would have it, then Cab Calloway stands as the symbol of the Cotton Club, where his band replaced Duke Ellington's as the house band in the early '30s.

Here's what I had to say in my November 1985 piece on Calloway: *Calloway's persona, disseminated in films like Stormy Weather and, most recently, The Cotton Club, is that of the zoot-suited hipster sporting a broad, pearly grin and spouting jive talk ("Plant you now and dig you later")—a less sinister, '30s version of the '60s flashy pimps and dealers, and one of the more positive, if baroque, early depictions of blacks, one that's come to represent the Golden Age of Harlem and, so, the flowering of black artistry and culture.* *At the same time, Calloway's contribution to popular music is double-barreled. Jazz buffs admire him in his capacity as a bandleader. Music historian George Simon dubbed Calloway's early '40s aggregation, which featured luminaries like Dizzy Gillespie and Ben Webster, "one of the truly great outfits of the big band era."* *Pop music devotees, though, esteem the very thing that keeps many jazz fans from taking Calloway as seriously as they might—his "personality vocals." In my book, Calloway ranks*

among our finest male pop vocalists. I rank him with the great Louis Jordan and Johnny Mercer, with whom he shares an open, swinging, idiomatic vocal. Calloway's delivery may not have their warmth but it has style to burn. Atop a foundation of hot rhythms and hepcat lingo and scat singing, his songs heap the joy, panache, humor and spirit of offbeat abandon that his persona promises. His discography teems with enticing titles like "I Get the Neck of the Chicken," "My Gal Mezzanine" and "Strictly Cullud Affair" and songs like "Fifteen Minute Intermission" and "We the Cats (Shall Hep Ya)" have surfaced in the work of contemporary artists like The Manhattan Transfer and Joe Jackson.

Calloway's current engagement at the Venetian Room (through December 14) is, by my count, only his second local appearance in nearly a decade. It's essentially a repeat of his show there last November. After a short opening set of uneven material, Calloway is relieved by his daughter, Chris, who possesses a terrific set of

pipes and a solid repertoire (including "Growlin' Dan," recorded by her aunt Blanche Calloway & Her Joy Boys in '31). Later, Chris joins her father for a sizzling "Jumpin' Jive", sparking him on to greater heights for his final solo set. There, Calloway ripped into a handful of hits ("St. James Infirmary," "Minnie the Moocher," "It Ain't Necessarily So") and suitably sweeping songs ("Stormy Weather," "Blues in the Night"), all sturdy enough to accommodate his sassy, larger-than-life manner. Calloway's artistry is defined by exuberant abandon, frenetic footwork (used to punctuate his delivery), and powerful, wailing scat singing. Only the little-known ballad "Sunday in Savannah," though welcome, wanted a more sedate, straightforward reading.

The sheer joy Calloway radiates when he performs—joy that seems to come from the wellspring of life itself—is not in evidence offstage. It was a small taciturn man that my friend and I encountered when entering his hotel suite for a pre-performance chat. "I hate interviews; I hate 'em," he confessed later, and told, with a certain amount of pride, about a BBC interview he'd been slated to do "with some guy; he's supposed to be the Johnny Carson of London. They send a girl to the studio where I'm working to ask me questions they're gonna base the interview on. Now, right there, when you got to do that, forget it. In the first place, she didn't know what the hell she was talking about. She didn't know nothin' about me; never heard of me. And she starts asking questions. 'Well, how'd you get started?' I said, 'You know how I got start-

ed? They put a gallon of gasoline in me, made me drink it, and put a match there, that's how I got started.' *Out. No interview. Goodbye.*

While he didn't throw us out on our ear, he did pepper his conversation with sighs and frequent laughter. Not warm laughter—more as if he were laughing to himself, and sometimes at the supposed naivete of his interviewers. All that laughter notwithstanding, it was hardly a fun interview, and my colleague and I agree it was the most difficult we'd ever conducted. I'd gone out feeling like I'd had oral surgery.

To begin with, he was parsimonious with his words, often offering terse little answers that sent you scrambling to attack the question from another angle, or find another question altogether.

"What's it like performing with your daughter?"

"Oh, it's fun. I like it."

"Did you and Blanche ever perform together?"

"Yeah."

"Do you find your audiences changing?"

"No."

"More young people, fewer young people? Pretty constant?"

"Always been that way."

When additional information was forthcoming, much of what he had to say was less than compelling, substituting generalizations and platitudes for insight and substance.

"You indicated that you thought the recording industry today was a little crazy..."

"I wouldn't say it's crazy. The only thing that's crazy about it is the

monopoly of it. I dunno, I just can't 'get into' it. Been offered many...I don't want it." (His last recording was a disco 12" of "Minnie the Moocher," his signature tune, in '78.) "You see, what they do with recording, they'll take somebody and boom—build 'em, record 'em, build 'em, build 'em. And all of a sudden they're gone, you don't see 'em no more. One of 'em that stayed the longest was Elvis; I'd say he stayed about longer than anyone I know. Nineteen million of 'em have been stars overnight on records, and in two weeks—can't find 'em, you don't know nothin' about 'em. They'll record anything if they think they can make a zillion dollars off it."

"What's that boy do? What's his name? Sense—Spring—Springsteen? Would you believe me when I tell you in New York City, in New York City they stood in line in front of the record store to pay \$30 for albums! And do you know he sold ninety billion dollars worth of 'em? So whaddya gonna do?"

His responses seemed dictated not merely by careful consideration but by a set of attitudes, opinions and defenses that have formed and, after nearly eight decades, ossified, sometimes with contradictory results.

"Did you ever run into censorship trouble with any of your recordings because of drug references?"

"Yeah, sure. On 'Kicking the Gong Around.' Of course, that isn't mine, Harold Arlen wrote that. 'Down in Chinatown,' he recited. 'All the cookies laid around/Some were high, some were feeling low/A knock came on the door/There stood old Smokey Joe/He was wet and cold and pale/He

Continued on page 20





25 Discs from 1986

DON BAIRD AND ADAM BLOCK

Twenty-five essential records from this year? Were there that many? World-weary shutter-bug Mark Geller demanded with some exasperation. "I bought three."

Mr. Geller is a rocker, but also a naïf, a child adrift in the wilderness of popular music. Given this dilemma, the *Sentinel's* rock critics met with great solemnity (and better intoxicants than mere mortals have any right to enjoy) to try to answer the question that Mr. Geller—and so many readers—have spent sleepless nights debating. The answer, we regret, is that 25 "must have" albums from '86 do not exist.

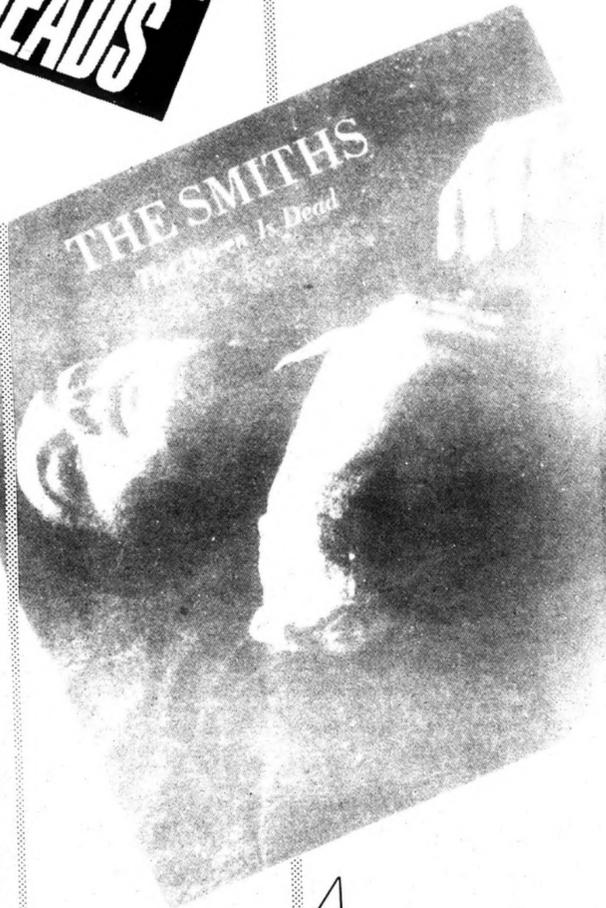
So, forget the "essential" adjective. Baird and Block met behind respective stacks of lps (with Memphis Mark as referee) to determine a selection of 25 "noteworthy" albums for the soon-to-be dead year. Geller's three choices by R.E.M., The Smiths, and Pia Zadora—all made the cut. Let it not be said that our friend, a Jewish Lawrence of Arabia, is too discriminating in his tastes—its just that we wanted to offer a bit more: whimsy, intrigue, and an easy \$200 worth of lps for our penurious readers to track down. Wealthy loyalists will, of course, want all these discs on CD. You haven't lived until you've heard the Butthole Surfers melt down a \$6000 stereo.

But we digress. Critics don't always agree. Block and Baird concurred on the first dozen lps on this list, and then pouted, sneered and acquiesced our way to the baker's dozen plus twelve that follow. Possible masterpieces, to hear one or the other bray, that are *not* on our roster included lps by Pil, Yo, Easterhouse, Paul Simon, The Pretenders, Sonic Youth, Steve Winwood, The McKons, Timbuk 3, Scruffy The Cat, and Billy Bragg, and each of us feels bad about that in the case of one or another. That said: Maestro—the envelopes, please.

**BAIRD & BLOCK
TELL YOU WHAT'S
TOPS (SORT OF)
FROM THIS YEAR'S
REIGNING ROCKERS**

3 BROTHERHOOD

New Order
WARNER BROTHERS
The most human effort by this grim little band to date. On the cut, "Every Little Counts," the vocalist actually giggles. The 12" remix of "Bizarre Love Triangle" demands to be purchased in its own right—but spring for the whole haunting lp.



1 THE QUEEN IS DEAD

The Smiths
SIRE
"The boys from Another Country, grown up," says Memphis Mark, and will get no argument here. The opening thunder of the first cut locks you in to the ferociously fey, painfully sensitive, and hauntingly abyssmal world of the ultimate gay pop group. Funniest album of the year.

2 LIFE'S RICH PAGEANT

R.E.M.
With this record R.E.M. bursts out of the murky, mysterious depths they've so cleverly entwined themselves in with lyrics you can actually decipher—not to mention messages of hope and optimism. Woodsmoke harmonies, frayed denim, and freight trains of memory. Aw, shucks.

4 PARADE

Prince
PAISLEY PARK
The mulatto midget may have spread himself too thin lately, but the sparse-funk, "Kiss," and the unstoppable, "Anotherloverholenyohead," are indispensable. The segues are brilliant, connecting many diverse elements into one very well constructed record.

5 BOUNCING OFF SATELITES

The B52s
SIRE
Guitarist Ricky Wilson bought the farm, thanks to AIDS, and this record is his legacy. On one platter you have both the eco-conscious romp, "Juicy Jungle," and the dyed-in-the-wool "Wig." The Clash of the late 80's.

6 COMMUNARDS

Communards
MCA
Little Jimi Potatoes' falsetto soars past questions of gender, beyond the reach of fag-bashers, on this duo's debut—featuring the original lead-singer in Bronski Beat. From arch cabaret to the Hi-NRG cover of, "Don't Leave Me This Way," the disc is a risky delight. The cover inspired Baird's new haircut.



7 GUITARS, CADILLACS, ETC., ETC.,

Dwight Yoakam
REPRISE
This is new country traditional at its finest. Even Baird was taken by surprise with his sweet, aching voice and the good old boy drinking songs. If Mr. Y's claims to a lifetime of honky-tonk angst often get a bit strained, his preference for Hank Williams over Alabama overwhelms the misgivings. Memphis Mark shaves to, "It Won't Hurt (When I Fall Off This Barstool)" — now you can too.

8 GITAR TOWN

Steve Earle
MCA
The Bruce Springsteen of Nashville bows in with one of the most poignant, gutsy—even grown-up—albums in recent memory. Rock as country—country as rock; and ever the train shall meet in grease-stained truckstop touchstones.

9 TOO COOL FOR ROCK AND ROLL

The Impotent Sea Snakes
PRAVDA
In this PMRC Washington Wives age, this record is unmitigated joy and salvation. "I Caught AIDS From A Dead Man," includes homosexuality, incest, sado-masochism, and necrophilia in one astonishing assault, and the poignant lament, "I Want To Fuck Your Dad," ("I don't need your tits and cunt/Your fucking dad is all I ever want") is a triumph beyond NAMBLA's dreams. Dangerous jokes from the youth of Tampa, Florida: incorrigible. (Send \$7 to Pravda/POB 268043/Chicago 60626).

10 I AM WHAT I AM

Pia Zadora
CBS
Neither of us even had to hear a cut to know that this is a work of genius. Ronstadt and Streisand can take a hike. John Waters is right. Pia is god.



11 LIVE, 1974-1985

Bruce Springsteen and The E Street Band
CBS
Five records, ten sides and Baird cried during "Tenth Avenue Freeze Out" but has sworn off box sets since Phillip Glass' *Einstein On The Beach*. Block fell for *Atlantic Rhythm and Blues (1947-74)* last year (14 discs on seven double lps) and would commend volumes 2-6 (that's 10 lps) to anyone, so he's not about to shy away from this monument to the man with the best butt in rock.

12 CONTROL

Janet Jackson
A&M
The butchiest member of the clan joined forces with ex-Time funksters. Terry Lewis and Jimmy Jam and whipped the dance floors into shape. Janet says what we've always wanted to hear from her brother Michael: "That's Miss Jackson to you!"

13 NO. 10 UPPING STREET

Big Audio
EPIC
Mick Jones was always the best thing about The Clash, and B.A.D. still carries the political torch, mixing beat-box scratch with ringing rock. Jones' former bandmate, Joe Strummer, returns to lend a hand on this urban triumph. Break lively greyhairs.

14 ATOMIZER

Big Black
HOMESTEAD
This is the most Blue Velvet record of the year, concentrating on the ugly, funny and bizarre things that make us proud to be Americans: like arson, child molesting, and fist-fucking. Three puds on guitars with a beat-box—more shocking than the Snakes; more demented than the Buttholes. For exquisite tastes and suave customers.

15 CANDY APPLE GREY

Husker Du
WARNER BROTHERS
The careening Minneapolis trio who brought yawp (see Wally Whitman) back to rock, made a major label debut that will blow the dust off your needle, and leave your blood ringing, but don't be frightened, some poignant acoustic ballads are included.

16 REMBRANT PUSSYHORSE

The Butthole Surfers
TOUCH AND GO
Vinyl can never measure up to the Butthole's mind-shattering brilliant live show, but when we hear "Creep In The Cellar," vivid memories serve well. The 1985 lp, *Psychic Powerless*, another *Man's Sac*, is still the definitive vinyl, but grab this version from the one mind-peeling psychedelic band of the decade. Easily the best band in the universe.

17 BOOMTOWN

Davie & David
A&M
L.A.—the next generation—shot through with dread, glimmering off of freeways, out of the Warren Zevon, Randy Newman, Steely Dan schools of grim glory via the *Miami Vice* sonic finishing school. Consider this inspired duo as yuppie bad seeds, and probably the best new American band this side of Fetchin Bones. Baird prefers Fetchin' Bones.

18 A DATE WITH ELVIS

The Cramps
NEW ROSE
This disc merits inclusion for it's cover alone. Inside, just about every way you can offend a feminist is glorified in. Vocalist Lux Interior's hilariously psychoscum vocals are hilariously perverse and guitarist Poison Ivy can make her instrument sound just like a chicken. Block says: Get the cover, throw out the disc. He prefers Fetchin Bones.



19 MUTUAL ATTRACTION

Sylvester
MEGATRON/WARNER BROTHERS
The reigning male disco-diva stays true to the spirit of '78, and claims his due with another major label release, at last. Not so much surprising as reassuring from a performer who has promised to keep carrying on til they are rolling him out in a rhinestone wheelchair. Baird just wants to pet his fur coats. It feels mighty real.

20 TRUE STORIES

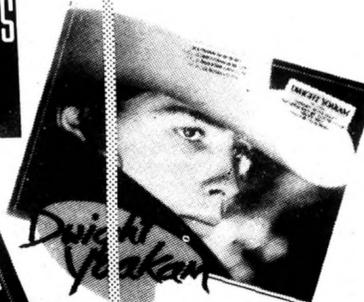
Talking Heads
SIRE
The LP, the film, the book, and the cover of *Time* magazine: the Don Knotts of the Downtown scene saw his ship come in. This version of the movie's tunes as performed by the band is crisp, ebullient, wry and Byrne is singing with more supple ease than ever before. Despite the slightly smug slumming of his waddle through mall land, Baird likes this loads better than last year's platinum, *Little Creatures*.

21 THROWING MUSES

Throwing Muses
4-AD UK IMP.
This Boston quartet (three ladies and one lad on drums), went to the UK, and the Cocteau Twins label, to release a somewhat like-minded debut. Touches of Siouxsie, Pylon and the Bush Tetras abound, but some cuts sound highly original and gutsier than most of their labmate's self-serious schlock. Baird likes the song about the McDonald's massacre.

22 GOOD TO GO SOUNDTRACK

Trouble Funk, Sly and Robbie, E.U.
ISLAND
Block and Baird aren't real big on your rap, scratch, homeboy discs. As a matter of fact, despite Baird's carnal weakness for particular Mandingos, Janet Jackson, Prince, and Sylvester (what a trio) are the only people of color to have made the list. OK, so this is a token entry, but one that'll stand up to Run DMC, George Clinton, or Klymaxx, and Jesse Johnson. Trouble Funk are God.



23 SO

Peter Gabriel
Geffen
The politically righteous, polyrhythmic balladeer has done better records than this commercial breakthrough. If "Sledgehammer" is no "Shock The Monkey," a cut like "Red Rain," (which REM's Michael Stipe declared his favorite song of the year), is positively redemptive. Don Baird doesn't care. He has always hated Peter Gabriel. For once, the senior critic overrules the upstart.

24 WALKING THE GHOST BACK HOME

The Bible Backs
This English band's debut LP is just as pretty as anything on the Peter Gabriel disc and far more obscure. Just try to find it. Your best bet is *Reckless Records*. Block thinks the one stellar cut, "Graceland," can stand up proud to Paul Simon's tune of the same name, but he would've picked the Jewish midget's triumphant comeback over this piece of promise. For once, the junior critic overruled.

25 KING OF AMERICA/ BLOOD & CHOCOLATES

Elvis Costello
CBS
These two lps, the first with American sideman, the second with his old band, Attractions, reflect a dauntingly ambitious year for the finest singer/songwriter to emerge from the new wave. Both discs are intriguing and uneven—though cuts like, "Little Palaces," and "Jack of All Parades," on King, and "Uncomplicated," and "I Hope Your Happy Now," stand with his best work. Block prefers *King*; Don chooses *Blood*, but we both plan to hang onto both of them. Hey, that's what friends are for. ■

'Magi' Dazzles, Enchants, Inspires

SOON 3, Alan Finneran's internationally acclaimed avant-garde performance group, has really outdone itself with the current production of *Magi*. This new "performance landscape" evokes a brilliant symphony of light, sound, sculpture, music, dance, drama, imagery and meaning. It approaches the highest possibilities of art.

The title derives from the "Three Wise Men" of Christian lore, who are represented only by giant wooden cut-outs of their camels. There is other Christian imagery, too, but *Magi* is not specifically a Christmas play. It is, however, a powerful evocation of the resurrection of the world in a distant post-nuclear future.

Without sacrificing (indeed, even augmenting) the visual and "plastic" arts iconography that has been SOON 3's *raison d'être* for 14 years, *Magi* is the group's first piece to spring from a theme—nuclear war—rather than from a purely visual image. What the group has invented is a kind of visual language—with its own diction, grammar and syntax—which communicates

dramatic action by continually recombining icons that appear and reappear in different forms (e.g., a box, a film of someone holding the box, a giant sculpture of the box, etc.).

Magi begins with a filmed sequence of a family at home—working, playing, relaxing—a slice of life. The film is beautifully shot and ingeniously crafted, full of close-ups and inventive (often witty) camera angles. The second part, the bulk of *Magi*, fills the cavernous box of Artaud with monolithic set pieces (including the "bridge" piece from last February's *Winter Gaze* (Red).) You feel—with good reason, it turns out—as if you're inside a monstrous toy box.

Then the "sculptural fantasy" be-



'Magi'—a stunning, sculptural fantasy based in early Christian lore.

gins, as these overgrown toys become a futuristic archaeological excavation, where a team of scientists discover and analyze the preserved remains of the family from the film, only to learn that civilization was destroyed by a new "suspended animation" bomb. We

snicker uncomfortably when a news reporter (the wife) calls the bomb a "peace initiative" and a "humanitarian weapon."

The only problem with this longish section is not that it's too long per se, but that its length is not sustained by a

rising dramatic interest or, alternatively, by the kind of ritual movement/choreography the scientists' activities and the form of *Magi* seem to merit.

The brilliance of SOON 3 lies in its ability to make you perceive theater in a wholly new way, manipulating not the stage director's techniques of blocking and pacing, etc., but the painter's and sculptor's control of form, scale and perspective. In an early filmed sequence, a young boy (Max Finneran), hold his eyes just above a tabletop to get a "ground level" view of three toy monsters he is playing with. Then the film ends, and Max's head from the nose up is projected onto another screen on the ground, making the stage floor the tabletop, where the monsters, now life-sized, battle each other in some daring choreography. Really eerie.

Magi's many designers, technicians and performers have created such a complex yet unified and breathtaking work it would be criminal to single out just a few, with one exception. I think I've saved the best for last: Bob Davis' remarkable score, performed by the equally remarkable Kronos Quartet (who appear several times on film). The music and sound effects are the backbone and dramatic core of *Magi*, punctuated with quasi-Wagnerian motifs—the "family theme," for instance. It's amazing what sound Davis can wrest from a cello, viola and two violins. His musical dramatization of a nuclear explosion is every bit as real and terrifying as actual footage.

Nuclear holocaust is unarguably the burning issue (so to speak) of the day, and SOON 3 addresses it in a truly fresh and non-polemical, humanistic way. Though it suggests no solutions, *Magi* does offer this: in its premise of a post-nuclear world resurrecting its shameful past, at least there will be a post-nuclear world, without end.

Magi by SOON 3, through December 21 at Theatre Artaud. 621-7797.

The title of the Eureka Theatre's *A Narrow Bed* implies, I believe, that there's only room for one, and the play itself is a series of two-person scenes in which the characters seem constantly trying to push each other out.

Set in modern upstate New York, the play dissects the friendship of two women: Lucy (Lorrie Holt) and Megan (Abigail Van Alyn), whose husband John has been missing in Vietnam for 15 years. Lucy's own husband, Willie, lies in a narrow hospital bed (which is always onstage) dying from the effects of chronic alcoholism. Lucy and Megan are the last survivors of a commune the two couples founded in the early 70s, and as Lucy anticipates the catastrophe of her husband's impending death, the two women begin to trash out—what else?—their past.

At issue, basically, is whether the 60s are still relevant, whether all that collective protest still means a damn when the test of the 80s is individual power and

Continued on page 27

Harold Norse Defining the Politics of Love

It is 1986 and gay men are fighting AIDS, facing death and discrimination everywhere. Religious bigots have crawled out of the mud like maggots to gnaw away at the gains made by gay liberation in the past two decades. And now the Vatican has gotten into the act. In a load of papal bull, it has officially condemned homosexuality as "an intrinsic evil," denying millions of gay and bi men and women everywhere the right to exist. What could be more intrinsically evil and inhumane? And, what poet in America has occupied himself with confronting this criminal stupidity? Only one, as far as I know: Harold Norse.

In 1977 the gay rights movement was in its heyday. Our struggle was to give expression to our gay experience. That year, Harold Norse's *Carnivorous Saint* was published by Gay Sunshine Press and hailed by the gay press as a landmark book. In December 1977 (exactly 9 years ago) the *Sentinel* acclaimed it as "easily the most important single book of poetry published in America this year, gay or straight."

The *Advocate*, in a story on Norse, whose picture appeared on the cover sandwiched between Rock Hudson and Sylvester, wrote: "...the ultimate importance of the book is that it carries on, in pioneering fashion, a tradition of homoerotic literature that stretches back 3000 years...for homosexuality is a spontaneous and enduring part of nature, as Harold Norse, our American Catullus, reminds us." Christopher Isherwood expressed "great admiration." Norse was ranked with his peers, Allen Ginsberg, Robert Duncan, and Frank O'Hara, as a major pioneer of gay poetry.

Now, in an update of that landmark book, Norse has done it again. In clear, evocative language Norse captivates the reader with his special magic. Two-thirds of the poems are from *Carnivorous Saint* revised and edited in chronological order, plus seventy new poems from 1977 to 1985. From the first poem, "Inside Out," written when Norse was 23, to the remarkable last poem, "Homo," (1984-85), I know I'm in the presence of a master.

The long poem "Homo" further expands Whitman's vision into a humanistic, democratic vista of tolerance and enlightened "erotic consciousness." Norse addresses himself to the persecution of gays from its beginnings with the Emperor Justinian, interweaving the personal and political, so that the two are fused into one. In this volume the personal is the political: "Ever since Justinian...Fifteen-hundred years ago/Passed the first law against same-sex love/With the perfectly logical excuse/That homosexuality/-Caused earthquakes, we have seen/-Religion and politics/Condemn gay sex as crime and sin." The irony and caustic tone are justified. What could be more personal than being ordered by law how to conduct your private life? This is the theme of the poem, which lashes out at oppressors, gay or straight: "Thus for a mad millennium/Or two the world has been in the grip/Of the criminally insane/Neros, Caligulas, Justinians, Stalins, Hitlers, Mussolinis, Cromwells, Falwells and Khoménins." And we must add popes like John Paul II. "Homo" should serve as the gay community's answer to that pompous dictator in the Vatican. In seeking to deny civil rights to gays, both the Vatican and La Rouche, America's Hitler, see eye to eye. Who could take issue with the



Poet Harold Norse. NINA GLASER

"Homo" ranges through history to reveal the principle that "gay is normal," as Norse expressed it. He evokes the great gay poets and leading figures, past and present, such as Alexander the Great, Julius Caesar, ancient Greek and Latin poets, Lord Byron, Gogol, Tchaikovsky, Whitman, Rimbaud, Verlaine, Lawrence of Arabia,

Auden. He refers to Stonewall, when the drag queens of Greenwich Village sparked gay liberation in 1969 by rioting during a police raid on a gay bar, which he sees as similar to the "Warsaw Ghetto/Uprising of the Jews against/Vastly superior Nazi might." He is forced to conclude: "Pacifism does not work. I say this/Sadly. We're

up against/ignorant armies and must/Defeat them or die." No other poet of Norse's generation has spoken out so clearly and courageously about the oppression of gays. The sheer energy of his search for gay fulfillment is formidable, covering four continents.

Continued on page 27

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that kind of music?"

"The music wasn't unacceptable; they accepted the music."

"I mean the lyrics."

"Pshaw! They didn't pay any attention to the lyric. Never did pay attention to them. You don't pay attention to the lyric today. Can you tell me one song that these kids sing, what he's talkin' about? 'You sweet baby/You

sweet, baby/You sweet, baby/Aw, baby, you sweet.' Well, that's the song..."

Worst of all, you begin to stop trusting Calloway as an accurate source of information. This was the world according to Cab, and Cab was proving to be a disagreeable man who would disagree with accepted facts, a reactionary who'd react with umbrage to certain words in the questions asked him. I found myself without a frame of reference, and my own knowledge of pop music suddenly meant very little. I mentioned in passing his having performed for exclusively white audiences at the

Cotton Club.

"Not exclusive," he countered. "I've never—in my entire career I don't think I've ever played to an exclusive any kind of audience, white or black."

"That was not their policy?"

"They said that in the picture, didn't they? They said they didn't have any colored patrons?"

Actually, though I didn't feel compelled to point it out, it was a well-known fact, which Calloway himself acknowledged in his autobiography: "There were brutes at the door to enforce the Cotton Club's policy, which was opposed to mixed parties. Although sometimes somebody like Bill Robinson or Ethel Waters herself could get a table for colored friends...Some of the proudest Negro musicians in the world played there and adhered to that policy of racial separation."

By the same token, I'd looked forward to his first-hand reminiscences on the famed Cotton Club. "Opening night for...the shows was bigger by far than a premiere on Broadway," he had enthused in his book. "The elite of society hobnobbed with the elite of the worlds of sports, literature, and the arts, and even mobsters and politicians... It's no accident that the name Cotton Club has come to be synonymous with the greatest Negro entertainment of the twenties and thirties." Not, certainly, with artists like Calloway, Ethel Waters, Louis Armstrong and Ella Fitzgerald, frequently performing original songs by Harold Arlen, including such classics-to-be as "Stormy Weather," "As Long as I Live" and "I've Got the World on a String."

But when we asked Calloway about it—why it has become legendary, what it represents that makes it a focal point of its era—he retorted, "The Cotton Club didn't have anything to do with it. Why do you say Cotton Club? Because they pushed Cotton Club...That's all it is! They had the Savoy for years. A lot of jazz places all over the country from that era on up."

He was also reluctant to acknowledge the renaissance of vintage pop and jazz after a period in which rock had monopolized popular music and the recording industry.

"I think you got the wrong conception," he sighed, a note of condescension in his voice. "From its origin we have had jazz, 'cause jazz is our American music. It's never gone anywhere. Never. Now, they've taken it and put it in different forms, different rhythms; the music itself, it's the same thing. You follow me? It hasn't gone anywhere."

That jazz flourished in the music of the Who, Led Zeppelin or Cream simply because rock was spawned from rhythm & blues and, through it, jazz



Jazz legend Cab Calloway. RIKKI ERCOLI

seems a tenuous argument at best, one that fails to address why countless artists like Betty Carter, Pearl Bailey, Nina Simone, Nancy Wilson and Morgana King were ignored by major labels, sang ersatz rock, failed to attract audiences, or went unrecorded during that era.

"But there's been a renewed interest in the era, the '30s and '40s," my friend persisted. "There was a time when it was hard to get people interested in the music of that era. Now groups like Manhattan Transfer are recording your music."

"Manhattan Transfer," he laughed. "All of them is almost as old as I am. It's been going on, that's what I'm saying. Nine out of ten colleges in the United States have jazz, right? So where could it have gone?"

It seemed safer, if not necessarily

Calloway's artistry is defined by exuberant abandon, frenetic footwork (used to punctuate his delivery), and powerful, wailing scat singing.

—might have provided an opportunity for reminiscences about the great performers of his era. As it was, when asked if there were any artists he'd particularly admired or enjoyed seeing perform, he replied, "No, I never got attached to anybody."

Toward the end of the interview I asked him about the changes in morality he's witnessed during the six decades of his career, from the roaring '20s—prohibition, gangsters, buffet flats, drugs—to today.

"Nothin's changed, my man, ain't nothin' changed...It's the same then as it was today, only more prominent today. It was done in the '20s and '30s, but was done very quiet. I mean, if a guy was taking dope nobody knew it. Paid no attention to it. When it first started to hit was when they began to popularize reefer—marijuana. Another thing, they used to smoke hop—'laying on your side,' I think that's what they said. I knew a cat that every two or three weeks he'd disappear, he'd be gone for a week, come back, he'd start all over. He'd lay on his side for a whole week."

I know the feeling. I did it myself after I got home from my interview with Cab Calloway.

Suggested listening:
Hi De Ho Man (Columbia)
Mr. Hi De Ho (MCA)
Minnie the Moocher (RCA import)
Kicking the Gong Around (ASV import)
The Hi-De-Ho-Man (RCA import)

FILM PATRICK HOCTEL

Heartburn Over 'Heartbreak'

How seriously are we supposed to take Mr. Clint Eastwood? That's the big question in the rather puzzled film world concerning the Mayor of Carmel. Yes, the French lionize him, but then they also gave one of their country's highest honors to Jerry Lewis (which makes their judgement forever suspect in my mind).

In the past few years, especially after *Tightrope's* release (1984), the cry of *auteur* has been heard more and more frequently. If Eastwood just had an Andrew Sarris (remember his campaign for Blake Edwards!) in his corner, deification would soon follow. Even feminists have rallied to Dirty Harry's side, citing the forceful women in his films played by such actresses as Sondra Locke, Tyne Daly, and Genevieve Bujold.

Clint Eastwood, 56, although long a favorite with the public since his days on *Rawhide*, has waited a long time for this critical acclaim. (Only two weeks ago, CBS ran a taped tribute to him, which Herb Caen aptly, if hyperbolically, described as "the most excruciating hour in the history of television." Herb went on to note that among the guests "Cary Grant looked like the only live person there." Old Herb still has some vitriol left in him.)

It was with all these thoughts rambling in my head that I set off to see Eastwood's latest production/direction/acting endeavor. What struck me is that he makes two kinds of films. One is formulaic; names, dates, and faces may change, but the storyline remains pretty much intact. By adhering to what is basically the same plot, Eastwood pleases his audience, and the general public, and almost always winds up with a hit. The money from these films allows him to turn out features like *Bronco Billy*, *Tightrope*, and *Pale Rider*, where pleasing his fans is not the primary consideration. Unfortunately, *Heartbreak Ridge* belongs in the former category.

The conflict here is classic Eastwood. He plays Tom Highway (!), a Marine Corps veteran of Korea and Vietnam, down on his luck—the movie opens in a holding tank—and disillusioned, who's reassigned to his original unit. His task is to whip a sorry platoon into something resembling combat readiness. As



Where the boys are... Clint leads the pack.

usual, though, Eastwood's job is hampered by the "higher-ups"—in this case, Major Powers (these names!) (Everett McGill). The Major, an ex-football star, has been brought over from Supply to head up Highway's battalion and is given to spouting such gems as, "sloppiness breeds inefficiency."

Powers is an easily recognizable figure for any Eastwood aficionado. He's the bureaucrat who "can't see the forest for the trees" and is out for personal glory. Eastwood is again the misfit, the maverick, the rebel—call him what you will—who hates the system, fights against authority, and wins. The situation is so familiar that once Major Powers is introduced the plot unrolls like the music from a player piano. No surprises here. There's even a well-meaning, but wimpish platoon leader, Lieutenant Ring (Boyd Gaines), who's transformed into a "real Marine" under Highway's influence.

Scandal... The "obscenities," the epithets the characters trade, which form the heart of the screenplay, seem dumb at first, then ridiculous, and finally baroque. The barrage never lets up. Forget the battle sequences; the dialogue is the most disturbing thing here—especially for gays.

At two hours and fifteen minutes, *Carabatsos* has fashioned one of the longest homophobic diatribes on record, although the words, fag, queer, gay, and homosexual, are barely mentioned.

Carabatsos has fashioned one of the longest homophobic diatribes on record, although the words, fag, queer, gay, and homosexual, are barely mentioned.

By film's end, when the Marines are invading Grenada (saving the students at St. George's Medical School from... midterms?), he's yelling commands like, "All right you devil dogs, let's take this fucking hill!"

The movie's oddest feature is James Carabatsos' script. It's hard to do it justice, but it creates a numbing effect, which will leave you wondering if you heard what you think you heard and wishing you hadn't. The lines he gives his players are so affected, so arch that *Heartbreak Ridge* comes off as, as an ex-editor and bon vivant friend of mine dubbed it, "the Marines' *School for*

tioned. The threats that are constantly hurled back and forth revolve around either having something shoved up your ass or some innuendo that might be something you'd enjoy.

Highway's first fight in the film occurs when a bald-headed giant accuses him of befriending a young cellmate as a way of "greasing up the lamb's hole." Once out of jail, Highway tells off a dishonest superior with, "Get that contraband stogie out of my face, or I'll shove it so far up your ass you'll have to set fire to your nose to light it!" Confronting his ex-wife's boyfriend in the bar where she works,

he threatens to knock the man over a table and "nail him in the keister." And when Highway does a favor for one of his recruits, he warns him that "This doesn't mean we'll be swapping spit in the shower."

This same eloquence infects everyone in the cast. Even the supposedly naive Stitch (Mario Van Peebles), a would-be rapper (an updated Dean Martin-type role), while being propelled out of a club by three rednecks, quips, "You the taggot Mod Squad?" There's also a recruit named Fragetti (Vincent Irizarry), and you can imagine what Highway renames him. Paraphrasing the immortal Bard, "Methinks they doth protest too much." All it would really take would be one flaming nell, a Paul Lynde, to blow the cover of this bunch of closet cases. A simple "Miss Highway!" and this platoon would fall like a house of cards.

Only the women, Marsha Mason as Highway's ex and Eileen Heckart in parts that are window dressing at best, are exempt from this behavior. But one wonders how feminist fans of Eastwood will react to a film where the references to women involve "poontang" and "banging quiff."

Although the script is so bad that it's more absurd than offensive, it generates a meanness of spirit that can't be erased by the standard "this-is-just-a-movie-about-good-old-boys" excuse. This meanness is what ultimately makes *Heartbreak Ridge* a sour little film.

As for Eastwood, himself, he seems to have atrophied. His remoteness, which has often passed as "cool," is no longer enigmatic—at least not here—it's boring. There's nothing supporting it. His movements are so stiff and his body so pumped up that it's easy to get the impression you're watching a wax figure being moved about. He has mastered the art of talking through clenched teeth (a la Kirk Douglas), but the menace behind it is missing. It's simply a mannerism without any effect. The fact that Eastwood sounds like he's carrying a mouthful of phlegm also doesn't help. As I observed him going through the motions, the one character that kept coming to mind was Popeye. All Highway's missing is the pipe.

One hopes that this is just another money-making departure for this American icon, the producer/director/actor/mayor that some call the thinking man's John Wayne. (No, I'm not making this up.) Perhaps next year will see a film on the order of *Tightrope* or even *Play Misty for Me*. With Eastwood's resources, he doesn't have to make something he doesn't believe in, and it would be comforting to think that *Heartbreak Ridge* was only intended as a means to an end. Comforting, but probably foolish. I can't imagine this oeuvre copying any medals for Eastwood here or elsewhere, but then the French have always been *un petit fou*. Mais oui!

M A G I

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SECOND GLANCE STEVE ABBOTT

There Goes the Neighborhood

Riding the bus down Haight Street one afternoon I see graffiti sprayed on the side of a building. "Eddie's neighborhood's moving." A vision flashes through my mind — seven Victorians and a corner grocery tiptoeing down the street. Is that a baby outhouse running to catch up? Then the darkside to this Disneyesque joke. If I was Rip Van Winkle and fell asleep on this bus in 1976, and if I just woke up today, the only store I'd recognize would be Uganda Liquors.

The graffiti which at first seems metaphorically outlandish turns out to be literally true. The Italian neighborhood of North Beach is turning Chinese while the inner Mission goes Beatnik. The Castro has changed from Irish working class to gay to a mish-mash of condos, chainstores, and boutiques. The Haight looks increasingly like Ghiradelli Square. And Ghiradelli Square looks like shopping malls and tourist traps everywhere.

San Francisco is becoming homogenized at a dizzying speed, each neighborhood with its own MacDonalds, its own Round Table Pizza, its own Double Rainbow, its own Gap. Even Terminal Drugs, across from the Transbay Bus Terminal, has been terminated.

When I first came to the city I changed apartments six times in five years. But the apartment building I've occupied since 1979 has changed owners five times. The first owner bought the building for \$35,000; the current asking price is around \$300,000. (One owner

tried to evict me Christmas eve, then sold a month later.) "Landlords are the worst of capitalists," Karl Marx wrote, because they speculate on what everyone needs — a place to live. Lest I sound un-American let me add Walt Whitman railed against real estate speculators, too.

The poor are not the only ones to suffer. I know of someone who paid over \$300,000 for a home with a view on Diamond Heights only to have his view blocked two years later. Those living in the Marina are gouged by skyrocketing rents just as are those living in the Western Addition. Those quality of life, if anyone's, improves? Theaters, artist's lofts, music clubs disappear one by one. Are we headed for a future as described by J. G. Ballard — one wherein we'll all be living in broom closets? Where did it all begin?

Bruce Boone, a writer whose keen insight and vast knowledge never fails to amaze me, tells of a supposedly true story he read in the memoirs of Saint Simon. It seems that in the pre-revolutionary France, a certain Count was irritated by a peasant's cottage blocking his view. He tried to buy out the peasant to no avail. He threatened but the peasant wouldn't budge. So one day, while the peasant was working in the fields, the Count ordered his servants to move the peasant's hut.

The house was carried, stone by stone, some fifty yards back from the road. Every chair, every table, every

pot and pan was put back exactly where it had been before only fifty yards away. When the peasant returned from work that night he was exceedingly perplexed. And well he might be. He

Continued on page 27

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CLASSICS BILL HUCK

A Potent 'Macbeth' Ends Opera Season

In Shakespeare's hands, the story of Macbeth, king of Scotland, became a drama about the corrosive influence of the consciousness of wrong-doing. Two and a half centuries later, one of the English playwright's greatest admirers, Giuseppe Verdi, turned this grisly tragedy into melodrama, by adding melody to the drama. By all rights, this transformation ought to have robbed the play of most of its psychological perceptiveness, because musical characters are notoriously one-dimensional and the vocabulary of early nineteenth century opera was rigidly conventional.

Yet, the astounding truth is that Verdi kept the core mystery of Shakespeare's drama and yet still created a bouncing, tuneful Italian opera, appropriate to his own time. And the welcome truth is that in its last production of the fall season, the San Francisco Opera has vividly recreated Verdi's early masterpiece, with a stark and imaginative production by Pier Luigi Pizzi appropriate to our time.

The witches are the embodiment of mystery in both Shakespeare and Verdi, and Pizzi has made them central to his production as well. From Macbeth's first vision of them; when the Scottish general is placed high above the scrambling figures, to their chilling appearance as guests at Macbeth's coronation celebrations, in which Macbeth finds himself grovelling on their level, the witches grow from folklorish grotesques to elements of Macbeth's own consciousness. They become the visual representations of an ambition willing to sacrifice its own humanity for advancement.

Unlike her husband, Lady Macbeth already knows the thrill and horror of communing with these pale, bloodless creations, for she ascends to the stage with them, out of the orchestra pit. Every element in Pizzi's startling production reflects the designer/director's imaginative grasp of Verdi's—and Shakespeare's—magnificent psychological penetrations.

The only beautiful element in the production, for example, is Birnam wood, which is fitting, for the moving forest symbolizes nature's own rebellion against the slaughtering tyrant. For me, Pizzi's only misstep is the extreme stylization of the exiles' lament that opens Verdi's last act. Here the composer has turned away from the inhumanity of his terrifying couple to picture the common people and their sorrows. The chorus, one of Verdi's 1865 revisions of this 1847 score, is itself a slight anomaly in the music, with its suppler and more sinuous melody. To my way of thinking, this scene calls out for a "realistic" treatment, picturing the wailing men and women huddled together in the cold. But Pizzi places them all at five foot in a geometric pattern that belies their message.

However, the very smallness of this complaint says more, I feel, than all the hyperboles I could conjure up. Pizzi is an enormously imaginative director, who can revitalize a drama without destroying its essential truths, as do so many directors who want to disregard the composer's own period and thinking.

In the play, Macbeth is a towering, ambitious figure, and in the opera Verdi gave him a long and tortuous role that stretched this Macbeth, baritone Timothy Noble, to his limit. Noble's

Harper, the second tenor, also possesses a voice worth watching and listening for.

As Lady Macbeth, Shirley Verrett was in a class all by herself. In this fiendish role, a great artist with a limited instrument has found the perfect fit. Over the past ten years, Verrett's intense personality has forced her voice to sing some roles that it should never have attempted and the struggle has cost Verrett her even scale and the sheen that once clothed her voice. So well does Verrett maneuver her way through the role of Lady Macbeth, however, that she seems once again fresh and controlled. Some of this is surely due to a new strength in the voice generally, but some of it is also the usual nature of this part, where Verdi looked first and foremost for drama. But Verrett did not eschew beautiful singing for drama. She managed both together—including some exquisitely sustained piano singing towards the end that sent chills down my spine.

On the other hand, the care that Verdi lavished on her vocal production



Shirley Verrett is Lady MacBeth and Timothy Noble sings the title role in San Francisco Opera's triumphant production of Verdi's 'MacBeth'.

fortunately Verdi placed so much of his emphasis. By the end of the Thursday evening performance that I heard, Noble had become monochromatic and tired sounding. Yet Noble is an honest and capable musician, who gave his best in a role that he should be weary of repeating.

John Tomlinson, who made such a fine impression as Pimen in *Boris Godunov* on his SF debut but went on to become such a mediocre Hagen in

did not prevent her from providing an in-depth portrait of the demonic Lady, whose mind and spirit unravels before us. From Verrett's intense scanning of the house, when she first revealed herself as a compatriot of the witches, until the final disintegration of Lady Macbeth's spirit in the sleepwalking scene, this performer was in full control of both her character's essence and her audience's emotions.

The success of the whole opera, however, owed a great deal to the conductor Kasimierz Kord, who displayed both vitality in his rhythms and grace in his phrasing. After a season spent mainly with mediocre time-beaters, it was a joy to be once again in the aural universe of a real conductor, who could shade the colors of his orchestra without diffusing snap of Verdi's melodic genius. What is the Opera planning for Kord next year? What for Pizzi?

New Museum Director Appointed

The appointment of John R. Lane as director of the San Francisco Museum of Modern Art (SFMMA) was announced by Brooks Walker, Jr., Chairman of the Museum's Board of Trustees.

Dr. Lane is currently director of The Carnegie Museum of Art, Pittsburgh, Pennsylvania, a position he has held since 1980. He will assume his new post as SFMMA's director in February 1987. He succeeds Henry T. Hopkins who, after thirteen years with the Museum, recently assumed the directorship of the Frederick R. Weisman Foundation of Art in Los Angeles.

ART GLEN HELFAND

New Show Merges Theatre and Art

Viewing a work of art based on a classic literary source, one cannot help but have preconceived notions. The translation of one medium into another (in this case, theatre into a static work) is a precarious undertaking. Izhak Patkin's "The Black Paintings" (at Artspace through December 20) almost succeeds in doing just that. His work is a boisterous, but elegant static version of Jean Genet's play, "The Blacks: A Clown Show"—painted on black rubber. "The Black Paintings" is a narrative work described by the artist as "a collapse of painting and theatre." Here the sets melt into the actors and become a backdrop for the viewer's performance.

The whole tone of the exhibition is theatrical. The gallery knots are bound in the form of a slick theatre program. Broken into two sections, the gallery takes the form of a "lobby" and an "auditorium." Entering the gallery, the viewer is met by a series of large black-and-white paintings, each representing a single character from Genet's play. Patkin immediately sets a visual tone with his distinctive use of airbrush/stencil techniques. His vision is one of stark contrast: black and white. On glossy black paper, the artist uses white paint to create a world out of negative space. The paintings look like circus posters set in an elegant theatrical environment. They have a carefree, graffiti-like feel that is counterbalanced by control of black with white contrast and each work's formal composition. There is an intriguing juxtaposition of baroque and modern visual elements in these works. The characters stand on a checkerboard floor surrounded by ornate flourishes—draped, flowing curtains, cherubs, white poodles, and a carefree scattering of flowers. Raggedly cloth figures, farm animals, and weapons join the mock-splendor of the paintings' backgrounds. Upon closer inspection, some of these paintings reveal poor craftsmanship: too often cut-marks and signs of reworking are visible. Considering Patkin's elegant presentation, this carelessness is inappropriate.

The "lobby" leads into the main work. Taking his stage directions from Genet, Patkin opens the room with a tied black curtain. Entering this room is an enthralling experience: The four walls are covered with a large, cyclo-ramic black rubber curtain. This is the material upon which Patkin has painted his "staging" of the play's narrative. The viewer is overwhelmed by piece's beauty and scale. The work is packed with detail. In mural-sized, mythical proportions, the characters 'act' on this painted set. Again baroque and modern elements combine to create a backdrop full of mock-elegance. Curving baroque staircases are lined with heavy ornaments and topped with Grecian urns. White poodles play tricks while pistol-packing cherubs interact with characters in the play. A Chevy (that looks as though it was driven straight off the streets of Manhattan) is parked in the foreground of one of the walls. Patkin paints these images directly onto the billowy rubber curtains, creating a wonderful sense of movement. At the same time, this process obscures some of the narrative. The piece is much stronger in establishing a mood than in telling a story. The room has the feel of an ornate ballroom. Its playful elegance makes it a perfect environment for an extravagant party in which scenes from the drama could be enacted. "The Black Paintings" was originally exhibited in a nightclub context, in which the piece may have worked even more effectively. Ultimately, it is a room to spend time in, letting the narrative unfold.

On a literary level, "The Black Paintings" is less effective. What often is most striking about Genet is his almost magical ability to create a sense of beauty in particularly perverse and dire settings. When this beauty is translated into visual terms, it reveals itself to be utterly artificial. Fassbinder utilized this to good effect in his version of "Querelle." In a theatrical situation, this artifice can be used to great effect. Unfortunately, Patkin succumbs to Genet's visual seduction. And who can blame him? "The Black Paintings" is firmly grounded in its beautiful artificiality, but surrenders some of its social relevance to the same. "The Blacks" is given a strong dramatic edge by its odd sense of racism and political ambiguity. Genet's play concerns stereotyping and



A detail from Izhak Patkin's 'The Black Paintings,' 1986, enamel paint on chrome coat paper, 93 x 42".

hierarchies in a social structure. But, the strange and uncomfortable feeling he creates is missing from Patkin's work: instead, replaced with a sense of awe and pleasure. Similarly, Patkin's use of rubber is not fully exploited given the potential inherent in his literary source. In a work based on Genet, one expects a more provocative integration of the material into the piece and its narrative. As it stands, the rubber has a velvety, sensual, non-threatening appearance.

In "The Black Paintings," Izar Patkin makes his presence clear as an exciting, young artist. His skill, however, as an interpreter is less developed. Patkin succeeds in giving Genet's play a new vision. While it is a vision of less power than the original, it is no less beautiful.

"The Black Paintings," an installation by Izar Patkin, Artspace, 1286 Folsom Street. 626-9100. Through December 20.

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DAVE FORD

Some consider it a landmark, others just another day. For me, my thirtieth birthday (this Sunday, no gifts, but I appreciate the thought) occasions only one recognition of time's forward stomp. To paraphrase Ogden Nash's "At the Beach": *At thirty I would not boggle/But that when I jog/I joggle.*

Writes Lite, Jibs Shitty

Freelancer P.J. O'Rourke, formerly a *National Lampoon* independent thinker who currently lives the Republican "straight" life in New Hampshire, is a fantastically erratic writer. For every piece like his insightful *Rolling Stone* Beirut story a few months back, he cranks out a crapper like "Trite Lights, Pig City" (*Rolling Stone*, Dec. 18), in which the one-time humorist bashes the New York downtown club scene with embarrassingly facile cheap shots.

Standing in the Palladium and cruising "goop-laden" dance-club women,

O'Rourke pines for the "beatific" hippie women of his day (he's 39). But that's not enough: "And the men [in the club] must have looked just as bad to any sensible woman. It can't be very sexy to bring home a rank, spaced-out guy who immediately steals your mascara and rouge and won't let you cradle his head in your lap because you might mess up his foot-high pompadour." P.J., darling, '60s acid-heads were just as "rank" and "spaced-out" as any of today's party puppies; furthermore, when a man steals my makeup, I only blush.

But O'Rourke, see, is by his own admission the kind who, to seem "hip," rents a limo and buys a gram of coke, unaware only hacks lease stretchwheels

to appeal and only the show low and slow blow snow any mo'. (But don't confuse me with Nancy "Just Say No" Reagan; my dresses are chicer, my calves meatier, and I've eaten since 1982.)

Sontag, You're It!

Some writers, however, maintain their edge; e.g., Susan Sontag in "The Way We Live Now" (*New Yorker*, Nov. 24).

The woman who in 1964 codified gay humor in her "Notes On Camp" here constructs an urban short story that with loopy sentences and gossipy subtext takes a refreshingly realistic look at how a man's friends react to his demise from AIDS — a disease which, in keeping with the ambience of denial surrounding it, the story never mentions by name.

Pryor, Pryor, Pants on Fire

The good news: comedian Richard Pryor does not have AIDS. The bad news: he told Barbara Walters on her Dec. 2 special that "[people] can get it from looking at you." That's Rich. He added a hasty, "Or at least that's what they think," but the comment was confusing enough to warrant concern.

Pryor, whose "tortured genius" schtick is now beyond empathy, also took a snipe, without naming her, at New York Post gossip mavin Liz Smith, who first printed the Pryor/AIDS rumors. Smith, however, is my favorite writer: she's not afraid to let a participle dangle, nor to act as Calvin Klein's media condom.

'Straight' Shooters

"Nobody's going to say, 'Well, just last weekend my friend and I went on a ski trip and we couldn't meet any girls, so...' But it happens."

So says "Tim," whose "sleeveless Forty-Niner T-shirt [shows] off his tan, muscular arms," in an excellent Nov. 30th *Image* story outlining how non-gays now deal with AIDS. In "Fear and Loving," writer Camille Peri casts a basically compassionate glance at afflicted local folk (whom she unfortunately calls "AIDS victims," not the appropriate "people with AIDS"). This is the third in *Image*'s informative "Eros in the Age of AIDS" series, of which our own Adam Block wrote one installment.

"Tim" does not have AIDS, although he "wanted to try everything. Everybody has the ability to be bisexual, and by trying it I discovered pretty much that I'm not." He is, however, clear-sighted. He says that "some of the... things the health counselors are talking about, like mutual masturbation," are "erotic." Apparently, "Tim," in his mid-twenties, is an independent thinker, not stained by Dear Abby or *Newsweek*, who fervently hope

Scene and Herd

"The president... as a very manly CEO (chief executive officer) said, 'The ultimate decision was mine (the president's) to make; I'll take responsibility for that decision.'"

White House Chief of Staff Donald Regan, on our macho, ass-kicking (and ver tan) president's Iran arms deal stance, *SF Chronicle*, Nov. 22.

"He knows a lot about politics and government. He doesn't know much about art and literature."

Twenty-two-year-old Shep Kopp on his father, Quentin, the new state senator, *SF Chronicle*, Dec. 2.

"LSD would have been great... I think most politicians need it." Recently deceased actor Cary Grant on the joys of tripping, *SF Chronicle*, Dec. 1.

"My vibrator saw me naked and moved to San Francisco." "Comedian" Joan Rivers, *The Late Show*, Dec. 1.

for an end to the "sexual revolution" and "casual" sex.

Far From the Maddie Crowd

No condom needed, however, for *Moonlighting* which is witty, sharp and sensitive.

In a plot twist that easily could have been played for cheap yucks, the November 18 episode revealed that David Addison (Bruce Willis) was once married, and that his wife had left him "for the census taker." The census taker, it turned out, was a woman.

David's ex-wife, whom he encounters at the funeral of a mutual friend, was cool, concerned and understated, a far cry from days-of-yore stereotypical gay portrayals. And David, boiling with old emotions, at one point said: "A person in bed with your wife is a person in bed with your wife. Gender isn't the main issue."

If this keeps up, I'm out of a job.

Camera On Cameron

But only certain kind of job. Though mostly a vegetarian, I sometimes enjoy a slab of tender young meat. I sometimes enjoy junk food, too, especially Twinkies: They're soft on the outside, with sweet cream filling inside.

That's why I'm recommending *Growing Pains* (Tuesdays, 8:30, ABC Ch. 7), a silly family sitcom starring the loathesomely monotonous Alan Thicke — and featuring a squeaky-voiced 16-year-old *Teen Beat* poster child named Kirk Cameron. Winsome smile, bratty sarcasm, a tight, skinny butt — these characterize the hottest teen actor since Anthony Michael Hall (*Sixteen Candles*) got religion (and money).

Not only that, but the show's writers show a wry sense of humor: Cameron's onscreen buddy is a buzz-cut, vacuous, butch skateboarder named "Boner."

Pass the A-1.

Stormy Leather

As it turns out, however, not all gay men are like me, i.e., persistently attempting to indulge a fetish for the near-underage boys who guide four-wheeled wooden slabs down city avenues. No, some men like men; of those, some like men in leather.

Well, their number is up. Dignity and MCC are sponsoring a first-time joint beer bust tonight (Friday, Dec. 12)

Choral Artists Present Xmas Concert

The San Francisco Choral Artists will present their third annual Candlelight Christmas concert in two locations December 7 and 21. On Sunday, December 7, the group performs at 8 pm at St. Denis Catholic Church, 2250 Avy Avenue (off the Alameda de las Pulgas), Menlo Park. On Sunday, December 21, the performance will be at 7 pm at St. Ignatius Church, Fulton at Parker, San Francisco.

The program for both concerts includes: Monteverdi's "Mass for Four Voices" (1651); Brahms' "Marschlieder, Op. 22"; Russell Woolen's

at *The Eagle* (12th and Harrison), 8:30-11:30. MCC's profits will fund the new AIDS Rest Stop (a drop-in center) while Dignity's will go to the Community Emergency Relief Fund. MCC member Ron Pannel promises tons of door prizes and the same hot lunacy that infects the bar's Sunday afternoon beer bashes.

I'd go Friday, but I'll be licking the sweat off teen rockers at David Lee Roth's Cow Palace show. Sorry; priorities.

KROQ Is Shit

Jon Cooksey is a man to be reckoned with: He's a sensitive school administrator, a razor-sharp film writer, a quick wit — and, thankfully, "Less Talk's" single-mindedly vigilant Los Angeles media hound.

Jon checked in recently to tell us radio station KROQ morning DJs Rick Skerry and Pat "Parquat" Kelly do a daily "Big Word of the Day" routine, where listeners call in and use the word in a sentence. On October 14 the word was "homograph." A woman from Cerritos tried this: "California is charting the spread of venereal disease on a homograph." Writes Cooksey: "Yuk, yuk. Did they advise her to change it from 'AIDS'? Probably — that joke could be illegal under the AIDS discrimination law. Next month's joke: 'You can't see us, but we're both wearing class action suits.'"

Two days later, Kelly, talking about meeting people as a teenager on telephone party lines, said, "Of course, if you were regular you'd get the name of a girl." Cooksey again: "If you were constipated, you'd get the name of an enema. Of course, if you were that big of an asshole, you wouldn't need one." Correspondents like Jon Cooksey make my job easy, and keep the world safe for gays and other repressed minorities — no mean feat, since he's a member of his own minority: thoughtful, sensitive heterosexuals.

Eastwood Meets Best

"A man must know his limitations, and I'm not going to claim to be the best [newspaper] columnist," Carmel Mayor Clint Eastwood said in the Nov. 21 *SF Chronicle*. It's flattering to know that Clint does, after all, apparently read "Less Talk." To you, Mr. Mayor, I say: Take heart, you butch thing. You're almost the best-looking columnist.

ROCK PREVIEWS

ADAM BLOCK

Neville Brothers, Nocintelli

The mighty Nevilles have long been threatening to break out: trailed by the praise of stars like Keith Richards, who has called them "his favorite band." With a new lp due in February, the toast of New Orleans are offering these "dance shows," to be opened by a new combo featuring the Meters' old drummer. Grab a gumbo with a Cajun martini at Samantha's and dance it off down here. Destitute bonaroo. (Great American Music Hall, 12/12 & 13, 8 & 11 pm, \$13.50).

Nelson Mandela (Polygram) is out stateside—polyrhythmic party music, including a gone cover of "Rubberband Man" that recommends an early arrival. Bring binoculars. (Oakland Coliseum, 12/12 & 13, 8pm, \$17.50 res.).

General Public, TBA

This lot were the winning half of ex-English Beat lads, until Fine Young Cannibals stormed the charts, while GP were missing in action. Unfortunately, their second lp, *Hand To Mouth* (IRS) is diffuse and aimless where the first was taut with promise. I still love these guys—and here's hoping they can make it up live. I just wish they were opening for Gabriel. (Berkeley Community Theatre, 12/13, 8 pm, \$16.50 res.).

Love & Rockets, Lucy Show

The headlining former members of Bauhaus and Tones On Tail, topped the college radio charts with *Express* (Big Time/RCA), sounding like U2 on thiazine, and despite a useless cover of "Ball of Confusion." You may find more guts and glory from the openers whose brash lp, *Mania*—also on Big Time—tosses in back-porch harmonica and pop-moves The Cure would recognize. Rest assured this will pack in the young, the reckless, and even the odd, dour but dapper Tennessee banker. (Wolfgang's, 12/14 & 15, 9pm, \$12.50 adv., \$14 door).

Jello Biafra, Michael C. Ford

With the Dead Kennedys disbanded, lead singer Biafra makes his solo bid as raconteur: a Mark Twain of the 80's. Sure to be more lively than Spalding Gray. (Great American Music Hall, 12/16, 8pm, \$7.50).

Pray For Rain, Ogie Yocha, Flora Fauna

A benefit for *Beef* magazine! When are we going to have one for *The Sentinel*? Flora has a cute name. Ogie are unintentionally hilarious Japanese percussionists, who keep opening for the tireless locals with the rotating bass players, and gay drummer. Don't worry, you've got time for Jello's show first. (Club 9, 12/16, 11pm, \$6).

Eddie Ray Porter, Non-Fiction, McGuires

Three of the strongest local variants on "new traditional" country music. This deserves to be discovered by the bolo-tie brigade from The Rawhide. (Club DNA, 12/17, 10pm, \$5).

Winston Tong

Warm up for John Sex with this incomparable chanteuse/performance-artist in a benefit for *Emigre* magazine. I'll be looking for his version of "Broken English." (Club DNA, 12/18, 9pm, \$5).

John Sex

The Toastmaster General of Downtown is a side-splitting sweetheart. His self-involved, glitter, lounge-monster act is out there in Pee Wee Herman land. Bless Mark Renie for bringing him in to host this "Remember December" party. *Not* to be missed. (Club 9, 12/18, 10:30pm, \$6).



John Sex plays hard, Club Nine, 12/18.

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Designs On You

The Naked Into, a four piece local band comprised of vocalist Todd Stadtman, guitarist David Rubenstein, bassist Lisa Davis and drummer David Hawkins, played two well-received sets on Friday night at Nine, showcasing songs from their first lp, Here Comes the World.

Two years prior to the formation of The Naked Into, Todd Stadtman, David Rubenstein and Yo's current drummer Greg Baker were B Team, arguably the best local band around at that time.

ing lyrics, drawings and stories at many of their shows, 1982 saw B Team's first vinyl release, a blistering three-song single including, "What Is This," a cut that reigns among my all-time favorites.



MARC GELLER

The Naked Into—a fresh, impressive local band.

set. These discs still receive heavy rotation on my turntable and are available through Rough Trade (near Sixth and Folsom).

The Naked Into's Here Comes The World harkens back to some of the elements I liked best about B Team but clearly establishes some differences.

bass in his former group. Now he devotes his energy to vocals alone and Lisa Davis quite formidably applies her frenetic bass lines to the combo.

Here Comes The World is a very impressive debut. The cuts, "Clutter House," "Curiosity," "Design On You" and "Daddy-O" are fast and crunchy rockers, the last one about a character who picks up spinsters and steals them blind.

Towards the end of the show I noticed a completely spontaneous standing ovation. I was shocked. Why are they lapping this up? I stayed seated as my concert companion Peter kept me posted.

The Naked Into are planning their first U.S. tour for March and will begin recording their second LP in May.

handful of local groups that seem more than ready for widespread success.

Tracey Thorn is a great vocalist. One only needs to hear the song "Frost and Fire" from Everything But The Girl's eponymous first lp to notice her cool, smooth-as-velvet style.

Some sorcerer has done this," the peasant cried, and he ran into town to tell the news.

Artists Plan Fundraisers

Artists, poets and writers, composers, musicians, and performers who want to express well-being during the AIDS epidemic and help produce fundraising arts events to benefit AIDS organizations may want to check out Artists for Community Life (ACL).

ACL currently plans a poetry reading (Sunday, February 8, at Intersection) and other fundraising events to help realize the Art Workshops for people with AIDS, which offers a creative, fun and meaningful option during afternoon hours.

On Thursday, December 18, 7:30 p.m., ACL will have its Holidays Potluck Dinner Party-Meeting to celebrate '86 and kick-off the new year with a campaign to collect art supplies from artists, art stores and the community for the Art Workshops.

For information about Artists for Community Life and the December 18 event, call 652-4526.

THEATRE

efficacy. For Lucy, faced at any moment with a future of loneliness (remember that Megan's been widowed 15 years), the question of whether she has the strength to go it alone becomes literally a question of life or death.

Ellen Shireman's moody lighting and Paige Philips Cook's regional costumes both contribute much to the production, as does Kate Edmond's steely raked set, which gives the mise-en-scene almost an overturned look, a clever metaphor.

The brilliance of SOON 3 lies in its ability to make you perceive theater in a wholly new way, manipulating not the stage director's techniques of blocking and pacing, etc., but the painter's and sculptor's control of form, scale and perspective.

heads, but sharp, aware, questing people. Willie's nurse ropes up many of the play's themes: "You either learn to settle down, or you don't learn and spend the rest of your life wishing for the past."

The performances are all strong: Jeffrey King as the suavely cynical Willie; Ed Hodson in battle fatigues as John's embittered ghost; and Tina Sigel as Lord ha'mercy!—a cheerful, interesting nurse who's a good conversationalist.

SECOND GLANCE

left all around but his house wasn't there. When morning came he finally found it, exactly as he'd left it, only in its new location.

"Some sorcerer has done this," the peasant cried, and he ran into town to tell the news.

One might draw many morals from this story. First, it would appear that even before their death blow from without (i.e., the French Revolution), the French aristocracy were defeated from within by their growing love of bourgeois trickery.

Second, one might marvel at what this says about the art of storytelling itself. One steals a story from another and, by retelling it, alters its meaning by a new context and vocabulary.

The plight of the French peasant in the 18th century is the common dilemma of all urban dwellers today.

Two weeks ago I ran into a Berkeley friend in Cafe Flore. He was sitting with his cup of tea in a kind of daze.

These lines to Ruben, a young hustler, are full of compassion and tenderness—both the gringo poet and Guatemalan hustler are caught in the web of social injustice as gay victims.

Norse, in fact, is our spokesperson for this universal gay experience. In poems like Ruben and Six For Mohammed Rifi (a young Moroccan hustler in Tangier), he gives us all we need to know to understand these boys:

"Mohammed's eye/brilliant and black/darts among gray tourists/for a simpatico friend/and glances at transi-

What might he find when he returned home? Is not the same sorcerer busy there too — and if not today, tomorrow?

Meanwhile, Dianne Feinstein plots and connives on how she might legally overturn the people's will on Proposition M, the initiative to limit San Francisco's growth.

"I came over to get a sauna at Finnila's," he said. "Only I can't seem to find it."

Of course he couldn't. A half-finished cement monstrosity, due to become still another mall of boutiques, now stands in its place. But when I told Bob this, his anxiety only increased.

tors/covetously..." In very few words Norse manages to bring person, time and place to life. He is also funny, satirical and, mostly, marvellously sensual:

"I saw you in the rainbow...A-shirt and cutoffs revealing shots of dazzling muscle as you bent over..." or "young masons and fishermen/clinging to maleness smooth and hard on/volcanic rock and stone..." or "blue trunks exposing/smooth thighs/beginning to fill out/mouth/moist and parted/ablaze with ripeness" or:

BOOKS

Continued from page 19

This evening when you lay dozing in soft gray light in my cheap pension room near Sexta Avenida

with the born-again landlord smoking dope on the patio as dusk fell on your nude brown body and heavy genitals

we both know you could not rise above films and fleapit hotels

torn shoes smelly socks diesel fumes comic books horoscopes

between the parks in Guatemala City and I know you deserve a better script (and I hope you'll get one)

than the rich and handsome gringo of your wet American dream.

Two weeks ago I ran into a Berkeley friend in Cafe Flore. He was sitting with his cup of tea in a kind of daze.

"What brings you here, Bob?" I asked.

"I came over to get a sauna at Finnila's," he said. "Only I can't seem to find it."

Of course he couldn't. A half-finished cement monstrosity, due to become still another mall of boutiques, now stands in its place. But when I told Bob this, his anxiety only increased.

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I lead him to bed where he grabs my chest under the shirt moving his strong hands down my thighs

that look so white and hairy against his smooth darkness and turns me around so that my back presses against his cock

that he pushes between my buttocks as he kneads my nipples in the sweltering heat of the afternoon

and we both begin to hump in a tropical trance quickly reaching orgasm, he inside me

I in my hand where the madness spills over and splashes into my fist and drenches the burning bed...

These lines to Ruben, a young hustler, are full of compassion and tenderness—both the gringo poet and Guatemalan hustler are caught in the web of social injustice as gay victims.

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"Mohammed's eye/brilliant and black/darts among gray tourists/for a simpatico friend/and glances at transi-

Harold Norse, The Love Poems: 1940-1985, The Crossing Press, Trumansburg, NY, 184 pp. \$9.95 paper; \$18.95 cloth.

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Wim, 38, smooth seeks bearded, hairy, bald men for safe Greek action plus!! 863-9756. (P-25)

Cockucker Wanted
Attractive, muscular, sensitive & hung/thick/cut GWM wants horny boy, 20-35, who is ready to kneel down & take good care of me while I kick back & have a beer after work. I'm 37, 5'8", 155 lbs, very health-conscious, unusually horny, with brown hair, warm blue eyes, and dark, full beard. Photo/notes SUSA Box 838. (P-22)

36, 165 lbs, work nights, days free. Your lover never needs to know. Open to new ideas and trips, younger novices o.k. Let's get it on! This versatile well built, hung, hot guy is waiting for you. A little red Sounds good. Sure we can deal with rubbers. S.F., North Bay, East Bay, Photo please Tom, SUSA Box 837. (P-25)

ARE YOU A GOOD CATCH?
Me too! At 29 it is time to settle down with a special man and share our lives. Me: single WM, 5'10", 170 lbs., working out, loving fun and parties. You! WM, 30 or below, everything else can be worked out. Drop me a note with picture. It might be worth it. P.O. Box 5201, Redwood City, CA 94063. (P-25)

SPANKING VIDEOS!
Hot men needed (18+) to perform. No sex, no bondage. Call (415) 553-2564 and ask for Mark Powers. Do it now! (P-05)

SEXUALLY SAFE ATTRACTIVE MALE
Moving to or around Bay Area. Would like to meet people through mail/phone before I arrive. I'm 21, 5'8", 130 lbs, ash blond hair, hazel eyes, nice build, smooth chest. I enjoy quiet intimate evenings, being romantic, going out on the town, being with friends and doing new things. As to personality I'm outgoing, friendly, considerate, imaginative, independent and very sensitive. I will answer all replies, your picture gets mine. Dexter Sauvage, 2117 90th North, Seattle, WA 98103. Write soon! (P-24)

IN-FUCKIN-CREDIBLE MOUTH
"My girl just don't suck good, so, afternoons, I visit this kid. Joey likes good-lookin, young straight guys. Told me I could give his number to my buddies if they're trim. Some nights, if I need to get it. I ring his bell on the way home." Joey: 441-4804. (P-25)

UNINHIBITED JO
Exhibition group forming. Hot horny butch studs into showing off. Cum join us for target practice. We beat at: Circle J Club, 369 Ellis, Tuesdays & Fridays 4 pm on. Hey Buddy, lets strip down, grease up, and GET IT OFF! Steamy input? Call 776-2072. (P-27)

DEPENDABLE
Do you ever think about all those times you jerked off, never knowing there's a place you could go, a man you could meet who would take care of your needs on a regular basis. Be passive, be aggressive, be you and above all, be serious. Seek slim to trim good-looking white men under 45 with heavy equipment (no exceptions), who need something good from a handsome Italian 36, 5'9", 140 lbs. in the Twin Peaks area. Go to the bars if you must to find your Mr. Right, stand around, get wasted and go home alone without the touch of another man, or call me now and get the edge off. Very turned on to hard working Blue Collar workers with natural aroma, free of drugs and booze. Must have phone number before meeting. Call Tom 285-4196. (P-25)

UP-FRONT
I'm a 30 year old GWM executive who's tired of the corporate rat race. I'm 6 ft, 7 in. tall, blond hair, blue eyes, excellent physical condition, intelligent, ambitious and growth oriented. Looking for GWM to take charge and create the atmosphere necessary to continue developing myself both mentally and physically. SUSA Box 841. P-26.

You Call Me Sir! Say it! 976-RODS 18+ \$2.00. PO

FREE AT LAST
Attractive masculine Italian law student, 28 yrs old, into body building and various sports (48 inch chest, 17 inch arms, 31 inch waist), just coming out of a difficult relationship. Seeks sincere friend not into bars and games, but who is serious about working out and would like to make a new buddy. If you attractive, muscular, stable and sincere, who knows what could happen, go ahead and take a chance. Call 558-8266 after 11:00 pm or write to 584 Castro St., Box 442, SF, CA 94114. (P-04)

THINK CHRISTMAS
Do you want to spend Christmas alone? No, I don't either. I want to find someone like you to spend this and future holidays with. I am a GWM interested in a long term relationship. Give me a call and lets talk it over — Rob 586-3825. (P-24)

COMPOSER WANTS LOVER
Semi-muscular, 5'11", 150, 41, very good looking, aggressive, wild, safe, professionally responsible man desires similar creative, responsible mate for monogamous relationship. S/M would be great. Send letter and phone number today to Colt, SUSA, Box 840. (P-28)

Lick my boots now, boy! 976-RODS 18+ \$2.00. PO

DO IT FOR DADDY
Hot, hung executive, gym-toned, hairy, balding, seeks regular safe service from deep throat expert and tight-end receiver. Requirements: masculine, extremely good looking, well-proportioned, healthy, non-smoker, dependable, articulate, affectionate, and, especially, eager-to-please. Leave message 285-1099, 7 am-10 pm only. (P-24)

Persons with AIDS are needed
for a scientific study on coping strategies. PWA's diagnosed 9 months ago or longer are needed to learn more about living with AIDS. Learn how others cope and learn about your own style. Learn about scientific research on emotional experiences and immunological processes. Leave name and number at 431-5691. (P-27)

THIN, SINCERE ASIAN
Warm WM, 37, 6'2", 170 lbs., blue eyes, clean-shaven, smooth, relationship-oriented seeks thin Asian or white 21-36 for sincere friendship. Interests include swimming, music, massage, movies, meditation, psychology, hugging, mild spanking. Write Bob, P.O. Box 14794, SF, CA 94114. P. 27.

AUDITIONS
The San Francisco Tap Troupe is holding auditions for 3 male & 3 female dancers to fill existing openings, Saturday, December 13th, at the Jon Sims Center, 1519 Mission Street. An excellent knowledge of tap and a good command of jazz are a must. These are paid performance positions. For more information call 554-0402 noon to six, Monday through Thursday.

WANTED BRIGHT GUYS
GBM, 35, 5'11", 160 lbs, mustache, art lover, into physical fitness, not into drugs, skilled professional, enjoy jetting away on the weekends with special friends, I would like to meet creative and physically active guys. I will exchange my sexy photo for yours. I'm attracted to Filipinos. Write: boxholder, P.O. Box 880608, San Francisco, CA 94188. (P-25)

HUNGRY BOTTOM SEEKS HOT TOPS
GWM, 6', 160 lbs, 36 looks 30, dk hair, mustache, hairy chest & hairless from the waist down. Loves to eat hairless ass, W.S., dirty talk & being a pig at receiving FFA. Seeks hot studs (18-34) with little or no body hair to be daddy. Make me your nympho bitch! Call Billy at 928-6968 Weds-Sun 5pm to 9 pm. (P-24)

MALE STRIPPERS PRIVATE OR BUSINESS
RICHARD OF S.F. 821-3457

Call 776-2072. (P-27)

STRAIGHT MEN WELCOME TOO!
Unsatisfied with what you get from your regular? Want occasional male head or ass? If you are white, trim, good looking and very well hung and want a quickie start leaving a very descriptive message on my machine, I'll pick up if I can. Evenings 7 till midnight. Ron 775-8553. Civic Center Area. Men in uniform welcome. (P-25)

DWARF ON SCOOTER 11/23
Black stache, red tee riding on Market Street 3:30 PM. You're the hottest, baby! Attractive, healthy, hung, pro photographer, 38, (great guy), steaming to know you! Write Joel, PO Box 4696, New York 10085. P-26.

AFFECTIONATE AND KINKY
Looking for: Someone emotionally mature, but young in spirit, even childlike. Boyish games which include a little wrestling to get at each other's balls, slapping them enough to touch pain; working on each other's butt with paddles, some straps and hand; jacking cocks together. At the same time mature affection, so that we connect in several of the chakras, and we combine auras to create one. 5'9", 150 lbs., 57, exciting, attractive body. No J.O. calls. Want to meet and do it. (415) 863-0342. (P-27)

GAY MENS THERAPY GROUP
An on-going group designed to allow you to *experience* how you communicate and relate to other men and *support* you in your growth toward openness intimacy — Sliding scale, insurance. Murray D. Levine PhD (#PF 9549) Robert Dossett M.A. - Noe Valley 641-1643 or 285-6991. (P-26)

TAKE A CHANCE
Handsome loving gay male with AIDS, 5'11", 150, 32, dark brown hair, blue eyes, trim beard, funny and affectionate. Seeks similar man who is also healthy, and a believer in self-healing, for support, intimacy, and possible relationship. I'm enjoying the experience, and I'd like to share it with someone special who also intends to recover as I do. If you're out there and intrigued, write to: Todd Balderson, 195 Douglas, SF 94114. You won't regret it! (P-24)

LET'S SHARE OUR PRIME
Seeking cute jocks with brains and brown, into high energy/verbal safe fun sessions, camaraderie of buddyship, exploration of possible romance. I have intelligence, affectionate temperament, dark, smooth lean muscles, washboard abs, boyish good looks and you? Let's do some pumping together inside/outside of the gym! Age/color is not as important as mental/physical fitness. Reply with photo—will return/reciprocate. SUSA Box 842.

NUDE EROTIC VIDEO DATING
Cum to our location on Laguna at Page and be interviewed for Horny Toad uncensored video dating. Show your best assets, your smile, cock, ass or anything you please. For only \$75 you get a VHS or Beta tape of your interview and 19 others. Call whoever turns you on. See his cock before you date him! For appt. call 995-2524 24hrs. Free phone sex at any hour. Piss Hot Line 995 2-SIR.

3 WAYS ARE FUN
GWM couple looking for singles or couples for hot, safe sex. We are masculine, 6', and in our mid '30s. You '20s to mid '40s, versatile, well-hung, top a plus. Send photo and phone to Box 121, 1827 Haight Street, SF, CA 94117

MAXIMUM HEALTH AND VITALITY!!
New four part nutritional program is taking country by storm. Took 10 years to develop, research costs of \$10,000,000. Now available through Company Associates. Endorsed by leading scientists, doctors, Nobel laureates. Formula is Antioxidant rich and ideally suited for athletes. Program also available for weight reduction. Don't hesitate. Take all the guesswork out of vitamin shopping. Call us collect for further information. Nutrition Enterprises 805-871-6841. (PG-26)

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Call 776-2072. (P-27)

MASSAGE

BODY ELECTRIC GROUP OIL MASSAGE FOR MEN
Every Sunday 7-10 pm \$12 Drop in Doors open at 6:30 pm
Body Electric School, 653-1594
6527-A Telegraph Ave., Oakland
Under 25 and over 65 admitted free with this ad

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Wonderfully warm and sensual. Enjoy it anytime! David, 648-6774. In/out. (MA-05)

MASSAGE
Do you feel tired, sore muscles, has stress got you down. Take the worries out of the day. Relax, let yourself enjoy a satisfying, healing massage. Strong hands, loving touch. Non-sexual, professional massage \$25/hr. Ken 285-2892. (MA-24)

FIRST CLASS MASSAGE
A relaxing combination of acupressure, Swedish, shiatsu and reflexology to eliminate stress, balance energy and promote well-being. Certified. Castro area. Joseph 558-9119. (MA-25)

CALM IN THE CASTRO
Certified, experienced and quite good. Lie back and enjoy the unique 7-chakra Swedish/Esalen Bliss Massage 75 minutes, nonsexual, only \$30. Call 10 am-10 pm. Jim 864-2430. (MA-25)

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

FULL BODY MASSAGE
Enjoy a relaxing, therapeutic massage from a trained, mature professional. I am certified in several types of massage and use a combination for a fantastic feeling. \$30. Call Roy, 8 am - 10 pm at 621-1302. (MA-25)

HOT FRENCH ACTION
190 lb., brown eyes, handsome 6' 8" thick. Best oral and more around. AM's/PM's call for Hot Rod Service, Young Black male 25 years. Your call will get #1 service. You won't be disappointed. \$45 in and \$55 out. Student Discount w/ID. Call for details: Les - 863-5702. (MA-26)

\$25 - HOT ATHLETE. HUNG NICE. BILL 441-1054. MASSAGE, ETC.
(MA-26)

YOU DESERVE A MASSAGE
But maybe you've never had one before or you're nervous about calling. Relax! and call me; a gentle, handsome, caring masseur with 7 years experience for a sensual, non-sexual, exhilarating body-mind experience. Guaranteed wonderful. By appointment, 9 am to 9 pm. Certified. Bill at 626-6210. PWA's welcome. (MA-24)

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Psychic and card reading show probabilities. One can always alter these events to some degree. **PSYCHIC PLAYING CARDS AND ORACLE READING. PAST, PRESENT, FUTURE. AFTER 2 PM. DANIEL 563-4363. PG-25.**

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STEVE 21 5 10 150 lbs 29W. Blond Hair & Blue Eyes 38C. Warm & Friendly \$75/24 Hrs. RICHARD OF SF 821-3457

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BRIAN 22 6'2" 180 lbs. Solid. Smooth, 44" Chest, Brown Hair & Blue Eyes. Available Days & Weekends. Handsome. Friendly. RICHARD OF SF 821-3457

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DREW 22 6' 150 lbs 40C, 29W. Smooth, Brown Hair & Eyes. Easy going. Masculine, Well Endowed. Available Evenings & Weekends. RICHARD OF SF 821-3457

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Psychic and card reading show probabilities. One can always alter these events to some degree. **PSYCHIC PLAYING CARDS AND ORACLE READING. PAST, PRESENT, FUTURE. AFTER 2 PM. DANIEL 563-4363. PG-25.**

MAXIMUM HEALTH AND VITALITY!!
New four part nutritional program is taking country by storm. Took 10 years to develop, research costs of \$10,000,000. Now available through Company Associates. Endorsed by leading scientists, doctors, Nobel laureates. Formula is Antioxidant rich and ideally suited for athletes. Program also available for weight reduction. Don't hesitate. Take all the guesswork out of vitamin shopping. Call us collect for further information. Nutrition Enterprises 805-871-6841. (PG-26)

MALE STRIPPERS PRIVATE OR BUSINESS
RICHARD OF S.F. 821-3457

MODELS & ESCORTS
RICHARD OF S.F. 821-3457

Call 776-2072. (P-27)

WORRIED WELL? HTLV-III POSITIVE?
Supportive counseling is not enough! We provide you with a program that may help you get well, take charge, and improve the quality of your life. You can make the difference. 12 group sessions led by licensed clinical psychologist specializing in medical psychology. Various specialists presenting as guest co-leaders. Imagery, stress management, nutrition, spiritual/religious issues, myths about wellness, family issues, neuropsychology, and more. Will assist with medical insurance. Call Dr. Chorjel at (415) 573-3733 or (408) 338-2528. (PG-25)

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ROOMS FOR RNT \$90-\$115/Wk. Clean/quiet, with Fridge/Sink - near Opera Plaza/City Hall. 492 Grove St., S.F. 861-8686. (FR-26)

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Compute your cost:
50 Words + Headline @ \$10.00
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Personal Policy: SF Sentinel encourages you to place ads that are lively, creative and health-conscious. We reserve the right to edit or reject any ad whatsoever. Deadline for all classified advertising is 5 pm the Friday prior to publication.
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\$650 - Up 1 Bedroom. \$900 - Up 2 Bedroom/2 Bath. \$1,150. 3 Bedroom View. New wall to wall carpets, drapes, self-cleaning oven, dishwasher, disposal. Underground garage included. Heated pool, saunas, billiards, fireside lounge, exercise rooms, ping-pong. Coin laundry rooms. Keyed entry doors, elevators. Easy transportation. Shopping across street. Quiet. Manager on premises 7 days. Village Square Apartments, Diamond Heights Area. 285-1231. (FR-22)

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Classic Victorian, L/R with marble fireplace, formal dining room, large, modernized kitchen with dishwasher, stove, refrigerator, greenhouse, 2 bedrooms, 1-1/2 baths, Casto/Market, \$1,500 references, Agent 431-9104. (FR-25)

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Reliab. person wanted for entry level position. Successful app. has good phone manner, attn. to detail, exp. w/sales, clerical. Will train. Good pay, plus benefits. Resume, ref's to: The Connector, Inc., 515 Broderick St., Ste. 2, SF, CA 94117. Sorry. Appointments Only. No Calls. (S-24)

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House cleaning or what have you. Call Richard — 863-5315 (S-24)

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Fast and efficient at reasonable rates. Evening hours available. One, two, or three men depending on the job. Lend a hand and lower the cost or let us do it all. Call David at 821-2691. (S-08)

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The Spring '87 Directory will include both "white" and "yellow" page listings. For information about the surprisingly low rates for advertising in the Directory, call us at 415-861-8100

The GGBA Directory of Business and Professional Services is a joint publication of the GGBA and the Sentinel.



ALL MALE - ALL LIVE - ALL NUDE

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SOME MAY CALL IT INCEST.
WE CALL IT HOT FAMILY FUN.

THE JENSEN BROTHERS

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22 YEAR-OLD STAR OF MATT STERLING'S
INCH BY INCH AND TWO HANDFULS,
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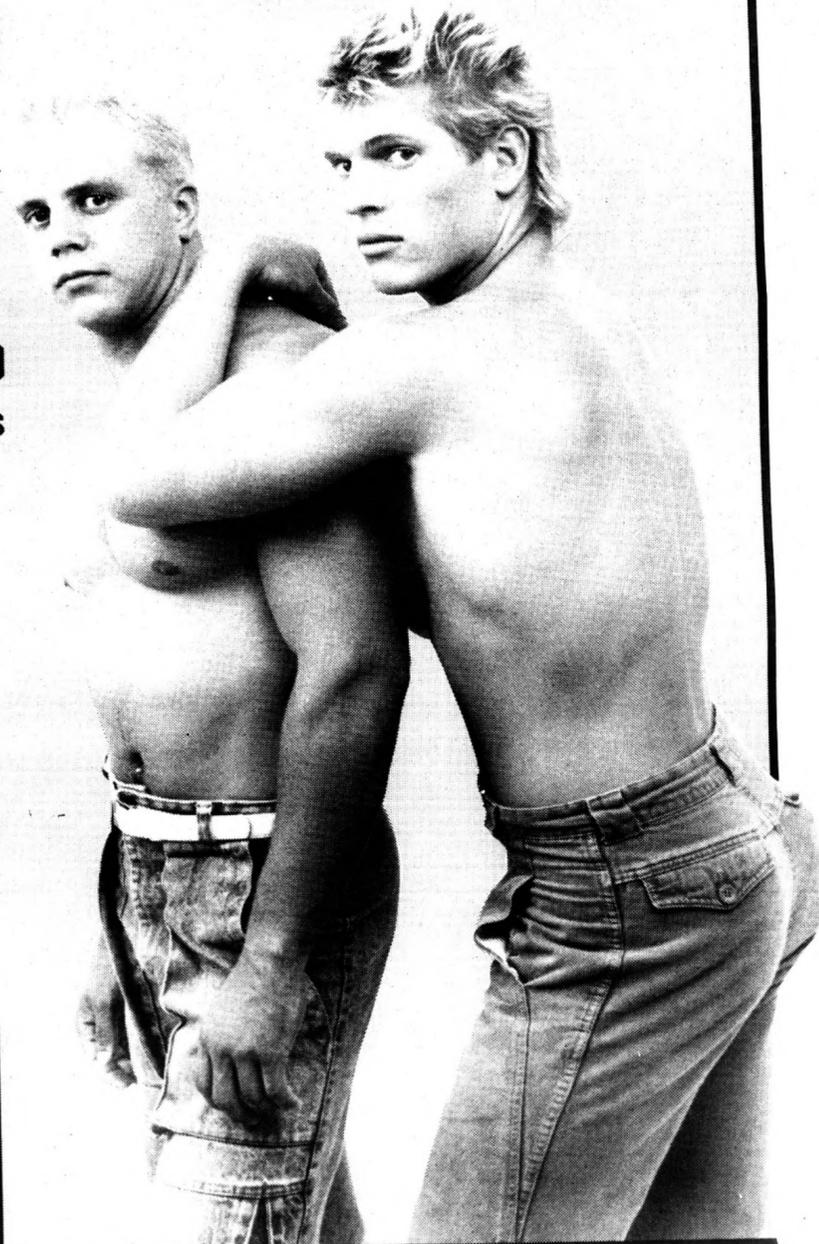
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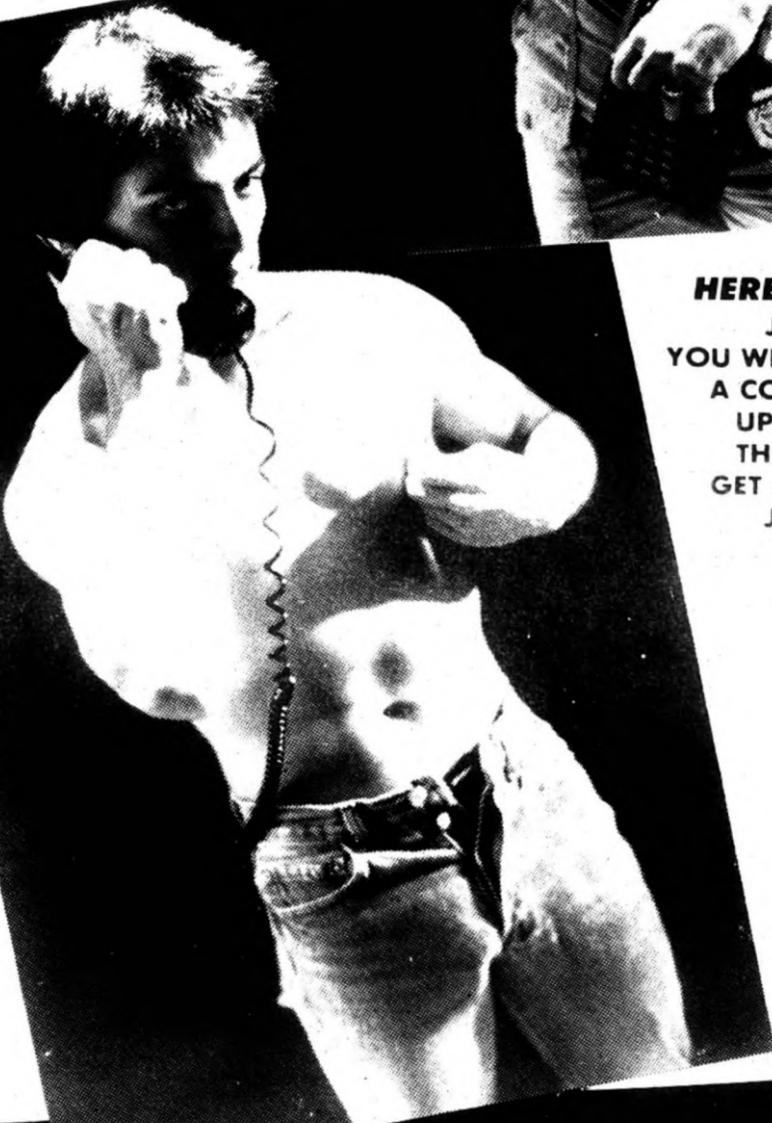
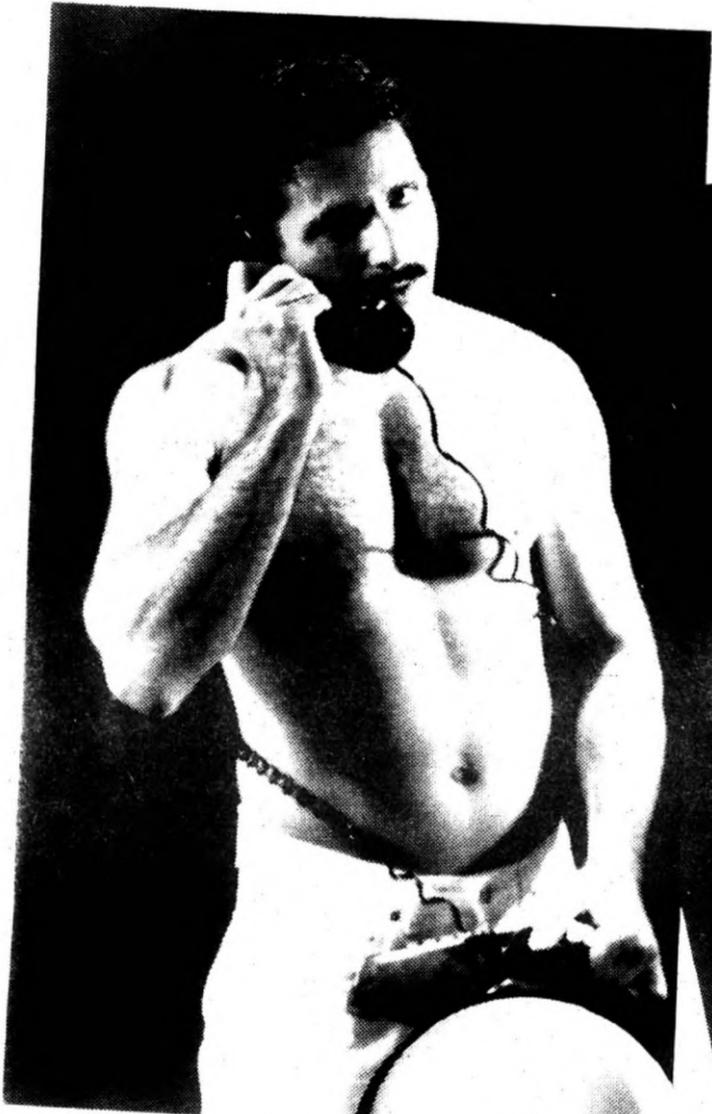
GRAND OPENING:
CAMPUS THEATRE
TURNS UP THE HEAT WITH
LIVE NUDE WRESTLING
EVERY MIDNIGHT AT
CAMPUS ARENA
THIS WEEK FEATURING
THE JENSEN BROS.

CAMPUS THEATRE

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SUN-THU NOON-1 AM • FRI-SAT NOON-4 AM



24 HOUR LIVE ACTION NETWORK



HERE'S HOW IT WORKS

JUST DIAL 976-8500...
YOU WILL BE CONNECTED TO
A CONFERENCE LINE WITH
UP TO FIVE OTHER MEN.
THEN IT'S UP TO YOU —
GET INTO THE ACTION OR
JUST LISTEN 'TILL YOU
GET IN THE MOOD.



3,000 MEN

ARE WAITING FOR YOUR CALL-
NIGHT AND DAY
WITH MAN-TALK ON THEIR MINDS!

**NOT A RECORDING
NO ACTORS**

DIAL (415) 976-8500

You must be 18 or over to call this number.
The Live Action Network provides only an
automated telephone service. The subject matter of conversations, exchange of
personal information, or personal meetings are solely at the discretion of the caller
and the Live Action Network will accept no responsibility. A \$2.00 charge will be
billed to your telephone.