THE SAN FRANCISCO BAY

# GUARDIAN

OCTOBER 17, 1990/VOL. 25/NO. 2

THE BAY AREA'S BEST. . . EVERY WEEK

ONTHE COVER:

### UNKNOWN NO MORE

After five years of struggle, SF's Faith No More is on its way, with a Grammy nomination, an MTV video award and an album that's gone platinum (p. 23)

## ART'S \$500 MILLION PG&E COVER-UP

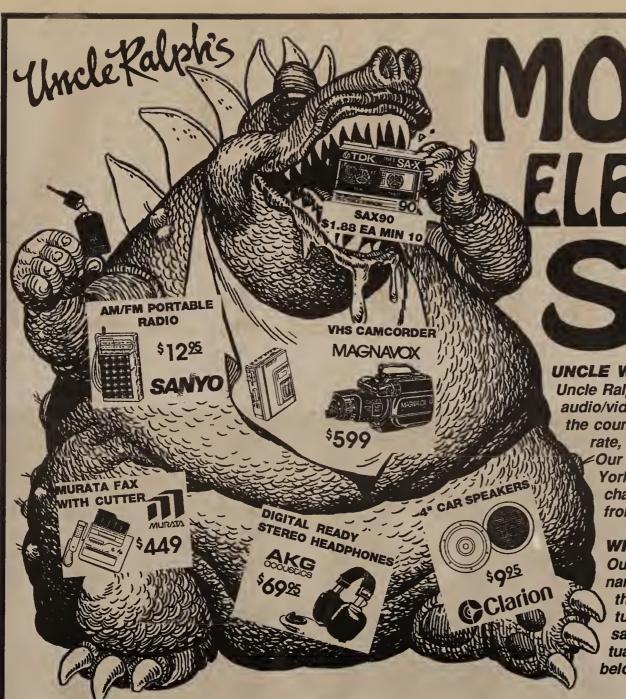
For two years, Art Agnos has had a study on his desk showing that the city would make as much as \$500 million by buying out PG&E. Why has he kept it secret? (p. 17)

#### **DARK PASSAGES**

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**Guardian Classified.** 

Cover photo of Falth No More by Glen LaFerman.





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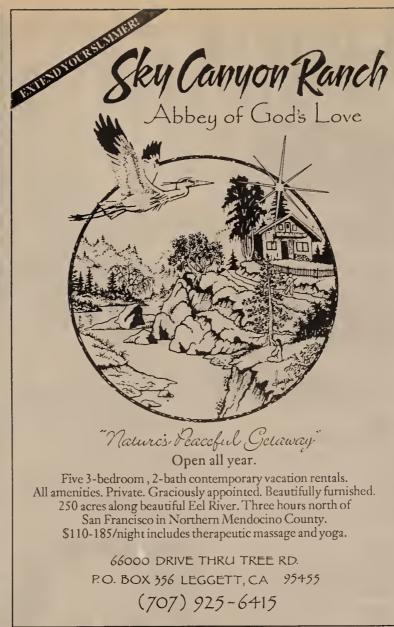
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#### IN THIS ISSU

## It's been...

T'S TUESDAY, Oct. 16th, at about 2:30 pm. In three days, nine hours and 30 minutes, I'll walk out the office door, and all of a sudden, I won't be managing editor any more.

I ought to be sad, or sentimental, or drunk and weeping. But mostly, I'm dazed: It all happened so fast. See, I came out to San Francisco

with my friends Paulo and Dave, and I didn't really have a job, and Paulo came home one afternoon with this ad for freelance writers, from this paper called the Bay Guardian...and what the hell, I dug the last copies of all my old Hartford Courant clips out of the bottom of a paper bag, smoothed them out as best I could and typed up a few story ideas on the typewriter I'd bought a year earlier with \$50 I borrowed from my mother.

And thank whatever gods may be, the bills got paid that month, and the phone was still working when this guy from the Guardian called. And somehow, Paulo and Dave managed to find a piece of paper and write down the message, and I got home before it got lost, and an hour later, I was talking to a managing editor named Alan Kay. Next thing I knew, Alan offered me a job. Then all of a sudden, it was 1987, and Alan was gone, and the managing editor was me.

And thank whatever gods may be, Jean Field knew how to do my job, because I didn't have a clue. And when Jean left, Eileen came through and held half the paper together, and when I was too tired to ask for help. Craig picked up the slack. Always, Balderston bought the drinks and made me laugh, and Zena brought lunch and made me smile, and soon, Jean Tepperman was on board to keep me sane when I had too much to think, way too late too many Monday nights.

And Heather did a job she didn't really want for far longer than was fair, because there was no one else to do it, and when we got very big, very fast, Kurt and Susan and Miriam and Vince hit the ground running and taught themselves to do what nobody had time to explain. And Steve and Derk and Jennifer figured out how to fill a 92-page East Bay Guardian, working out of Steve's living room with no real staff, and Sandra brought order to our chaos, and didn't bat an eye when she learned that her new boss was leaving just a few weeks after she took the job....And just when I absolutely, positively couldn't take it any more, Emma came along and made everything work, like magic.

And somehow, three years passed, and the paper came out every week, and every once in a while, somebody would call from some journalism school or trade magazine and ask me what my responsibilities were, what I did all day, and I'd tell the truth: I don't have a clue.

What can I say, Bruce: It's been the best seven years of my life. Sometimes wild, sometimes ugly, but never dull, no never dull....Thanks, guy: It's been real. - Tim Redmond

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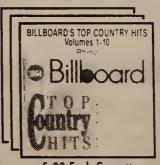


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## **EDITORIALS**

#### The mayor's little secret

WHILE MAYOR Agnos has been chopping city programs, hiring a flock of \$100,000 deputy mayors and doubling the tax on many small businesses in San Francisco, he's been keeping a little secret

The secret, as Tim Redmond reports on page 17, is that the mayor has been involved in a \$553 million cover-up.

For the past two years, through one budget crisis after another, he's been sitting on a mini-feasibility study that documents that San Francisco could make as much as half a billion dollars over the next 30 years if the city bought out PG&E's local distribution system and set up a municipal power company.

The study, commissioned by the Mayor's Office and prepared by the Graduate School of Public Policy at the University of California at Berkeley, documents in detail what the Bay Guardian and public-power advocates have been saying for decades: The city would make a lot of money in the short and long term if it enforced federal law, bought out PG&E and brought its own Hetch Hetchy power home to San Francisco.

Agnos has not only kept the study under wraps. He's refused to use it publicly to back up budget requests he made the past two years for a \$100,000 feasibility study. He didn't pass it along to the public or the press, even to the Bay Guardian, which had supported him for mayor, largely because he was the first mayoral candidate in years who passed the PG&E litmus test and had a strong pro-publicpower record.

So why has Agnos, the mayor who wrote an electioneering book with a laundry list of expensive programs, the mayor who was hit with a huge budget deficit and has been struggling ever since, blacked out Now. a study that shows the way for the city to produce millions in revenues each year?

Quite obviously, since PG&E's president Dick Clarke summoned him down to

with PG&E and against his public-power

For the mayor: Please explain. And then get behind the feasibility study you

■ For the supervisors: Call immediately, at next Monday's board meeting, for a feasibility study now, before the Nov. 6th election.

■ For the supervisorial challengers: Call immediately for a feasibility study, before the election. And then, vote for it and

■ For the civil grand jury: Investigate why the mayor didn't release the report and why City Hall hasn't moved on feasibilitystudy proposals by two previous grand

■ For the progressive groups with worthwhile and necessary, but expensive, public-policy agendas: Make credible your calls for more money and services by supporting a major way to pay for them, public power. Call for a feasibility study and support candidates who pledge to do the same.

have for decades suffered under the adverse effects of PG&E power in City Hall (high taxes, the highest residential and business utility rates in the country, structural City Hall corruption): Let's start yelling bloody murder. Let's demand that our representatives in City Hall, and their challengers, move on a feasibility study to buy PG&E and bring our power home.

PS: A copy of the report will be available for inspection at the Bay Guardian, 520 Hampshire, And, why not call the Mayor's Office, 554-6141, for a copy.

#### PG&E headquarters on the New Year's Eve before his inauguration and gave him the facts of life on why PG&E never ever wants a feasibility study, Agnos has gone constituency. Now the disclosure of a feasibility study covered up in the Mayor's Office means there are some immediate things for the mayor and others to do.

yourself commissioned.

## fight for it after the election.

juries.

■ For the people of San Francisco, who

### **Reclaiming public TV**

Francisco's public television station, KQED. Its books are private. So are its meetings. Its sparse programming doesn't represent the contributions or concerns of the Bay Area's unusually diverse public no surprise, that, considering that its to make a difference. board of directors lacks diversity.

public who has become a member of KQED will have an opportunity to pene-The members can vote for the station's public TV public once again. directors. A progressive slate is challengmember's support.

been manipulated in private — the ex- Zeltzer.

VERY LITTLE is truly public about San isting board's candidates are listed at the top of the ballot, outside challengers at the bottom, and KQED has not used its air time to provide its members with full and impartial exposure to all the candidates. But still, there is an opportunity for people

Five alternative candidates have pro-In so many ways, KQED acts more like posed a ten-point program for reform at a major corporation out to produce a slick KQED. The platform includes more product at minimal cost than like a money for local programming that inmember-financed and taxpayer- volves and reflects local artists, minorities subsidized caretaker of a public resource. and working people, more openness and But until Nov. 5th, any member of the public accountability, and fair elections (see Press Box, page 14). The changes the challengers propose are long overdue and trate KQED's protective corporate shield. constitute a major step toward making

KQED members should be sure to vote ing the incumbents, and it deserves every — and should mark their ballots for Henry Kroll, William Schwartzman, The KQED election process itself has Katherine Cusic, Joel Fort and Steve



The Great Prevaricator

#### A new tax I can support

While reading an editorial in last week's Bay Guardian, I found something I thought I would never find: a new tax I can support. The idea of a tax on income earned in San Francisco is attractive. It becomes even more attractive when explained as an effective shift of revenue away from the federal government by virtue of the credit explained in the editorial.

This idea has been discussed in various circles, and it is distressing to see that none of the candidates for the Board of Supervisors is willing to tackle this issue. I am happy to be the first candidate to endorse such a proposal. I have been "advised" to stay away from this issue until "after the election." It's a shame that our candidates feel uncomfortable with discussion of the issues pertinent to the office sought. I, for one, will always discuss (directly) the issues that are important to our city's future.

If elected, I promise to advocate for legislation to enact a tax on income earned within the city. Let us capture city revenues, rather than allow the revenue to flow eastward with the hope that our congressional delegation will get it returned to us in proportion. As we all know, some of it sticks to the side of the pork barrel while on the round trip to Washington. Let us enjoy "new" revenue at the expense of Washington, rather than our beleaguered small- and medium-sized city-

It would be really encouraging if the other publications in San Francisco would do some reporting on this overlooked source of revenue for our city.

> Harold M. Hoogasian San Francisco

#### Hitting the timber industry

I would like to question whether Vince Bielski and Rick Sine understand one of the fundamentals of good journalism: objectivity.

Their article, "Stumping for the Industry" (see Bay Guardian, 8/8/90), is obviously slanted and extremely one-sided (that being anti-timber). It should be labeled what it is: sensational propaganda.

Both photographs with captions are incorrect. Plus, Pacific Lumber does not clearcut old growth redwood. That practice was voluntarily ended almost 2 1/2 years ago.

You talked with parties on all sides of the issue except one. You failed to include information from the licensed professional foresters who have been and still are managing the land for all resources.

The story comes off as a hit piece against the timber industry, since no one from that side was contacted to respond to any of the claims. The story gives too much credibility to preservationists who would lock up as much land as possible, yet never mentions the 255,000 acres of redwoods now permanently set aside in parks. That is over 400 square miles!

Mary Bullwinkel The Pacific Lumber Company

Vince Bielski and Rick Sine respond: We apologize for errors on the two captions. The Bay Guardian ran corrections the week after the article appeared. But we find fault with your other criticisms.

Pacific Lumber's 1988 "voluntary" agreement to stop clearcutting old growth was a deal made with Assemblyman Byron Sher to head off his bill that would have banned the practice. But eight months later he reintroduced that bill because "Pacific Lumber reneged on its 1988 agreement," an aide to Sher told us.

We talked to and quoted many licensed professional foresters, most of whom were in the Department of Forestry — that was the agency we were investigating. We also talked to Bob Morris, licensed forester and California Resource Manager of Louisiana-Pacific, Kevin Eckery of the Timber Association of California and other industry representatives.

Bullwinkel's chiding comment about not getting the industry's view is ironic, since Pacific Lumber was not entirely cooperative in giving us its own side. PL spokesperson Will Regal sent us information, but refused to speak to us unless we went up personally to the company's headquarters in Humboldt County.

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Wilbur Storey, Statement of the aims of the Chicego Times, 1861

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## Untuard

#### Alerts

Bring the troops home: Oct. 20th is a day of international protest against U.S military presence in the Persian Gulf. A march and rally in San Francisco feature Maha Khoury of the Union of Palestinian Women's Association, Pat Norman, community and AIDS activist, and Erik Larsen, conscientious ob-jector. The Looters, Ogie Yocha and June Jordan provide music and poetry. Cosponsored by the Emergency Committee to Stop the U.S. War in the Middle East. March begins 11 am. United Nations Plaza at the Civic Center, SF. Rally at 1 pm, Dolores Park, SF. Info.: 821-6545.

Remembering Wounded Knee: The Sitting Bull Bigfoot Memorial Riders and the Ride To Wounded Knee Film Company invite you to a benefit program for the Lakota Nation commemorating the 100-year anniversary of the Wounded Knee massacre. Features talks by Lakota leaders, comedy, dance and a preview sampling of the film "The Ride To Wounded Knee." 7-9 pm. Oakland Museum Theater, 1000 Oak St., Oakl. \$10. Also: Oct. 22nd. 6-8 pm. Shared Visions, 2512 San Pablo, Berk \$10. Oct. 23rd. 6-8 pm. American Indian Contemporary Arts Gallery, 685 Market, SF. \$10. Info: 849-2619 or 835-9849.

Children of incarcerated parents: Centerforce, a nonprofit organization devoted to helping children of incarcerated parents, celebrates its 15th anniversary. The organization runs a network of Prison Visitor Centers that provide food, transportation and child care to visiting families. Info.: 456-9980.



**Plowshares trial:** On Oct. 25th, Susan B. Rodriguez goes to trial on felony charges of destroying equipment used by Physics International company in its nuclear weapons design research. Rodriguez is part of Plowshares, a disarmament movement which supports nonplent action against weapons of war. A demonstration of support will be held outside the Alameda County Superior Courthouse, 1225 Fallon, Oakl 8:30 am. On Oct. 26th, a benefit concert featuring folk artists Marina Kapura and Gruppa Yabloko of Russia will be held at St. Joseph the Worker Church, 1640 Addison, Berk. 8 pm. \$10. Rally and concert info.: 582-7011

#### **SFTENANTS** UNIONMARKS 20 YEARS OF **ADVOCACY**

WHEN MICHAEL Canright and David Brigode co-founded the San Francisco Tenants Union in 1970, the city's landlords were all-powerful. They could increase rents whenever and however much they wanted, and evict tenants on little more than a whim.

As the SFTU celebrates its 20th anniversary this month, the picture is a little brighter for most San Francisco renters. The city's 1979 rentcontrol ordinance established ceilings on rent increases for most occupied units and some safeguards against evictions. And tenants have someone in their court: The union's allvolunteer staff now provides counseling and resolves landlord disputes for its 1,000 members. Staffers also help tenants argue their cases before the city Rent Stabilization and Arbitration Board.

At SFTU's anniversary luncheon Oct. 4th, about 60 guests, including outgoing Supervisor Nancy Walker and Mayor Art Agnos, paid tribute to the tenants union's accomplishments. The tenants union also inducted its founders, along with Walker, into its newly established Tenants Hall of Fame.

After the celebration, David Brigode talked about some of the changes that have occurred since he and Michael Canright founded SFTU. Aside from the establishment of rentcontrol laws, Brigode said, the biggest change over 20 years has been the increase in the number of tenant groups and the tendency of those groups to specialize. For example, the Affordable Housing Alliance, formed in 1981 by Mitch Omerberg, devotes all its resources to working City Hall - lobbying officials to toughen rent control, making political endorsements and writing legislation.

Three other groups now offer services like those of the tenants union: the Housing Committee of Old St. Mary's, which serves primarily older and middle-income tenants, St. Peter's Housing Committee, which serves primarily low-income Spanishspeaking tenants, and the Community Tenants Association of Chinatown. These groups all modeled themselves after the San Francisco Tenants Union. "They were at the forefront of ent-control legislation, said Myrna Melgar of St. Peter's, who often collaborates on projects with tenants union volunteers.

Co-founder Michael Canright commented, "The number-one benefit of being involved with the SFTU is seeing the relations formed between people fighting together.'

- Bart Moore

#### STUDENTS UP IN ARMS OVER UC'S **MOVE AGAINST** CALPIRG FUNDING

THE BOARD of Regents of the University of California and UC President David Gardner may have dealt a death blow to the state's largest studentorganized environmental and consumer-advocacy group: the California Public Interest Research Group, better known as CalPIRG.

Student governments on all nine UC campuses are up in arms over the board's decision last month that student government must fund any campus-based group by replacing the student-registration form's negative check-off - a fee the student automatically pays unless he or she checks "no" — with a positive check-off — a donation that a student must actively select. CalPIRG members say the new funding method will not produce enough money to finance most of their activities, and are predicting the death of CalPIRG throughout California.

"The university's action is a pretty serious issue for students at large. whether or not they support CalPIRG," said Andre Delattre, CalPIRG campus organizer at the University of California at Los Angeles. "It is an attack on student rights and their ability to associate on their own behalf."

Students have voted to support the waivable tax for CalPIRG five times since 1976, when it was created.

Since the regents' decision overrules the student votes, many see it as interference with the autonomy of student government. The UC faculty and the Legislature back student demands for a reversal of this policy.

Moreover, California public interest groups accuse UC of responding to pressure from business and industry groups opposed to CalPIRG's environmental and consumer activities. "This student group is a victim in a larger war being fought over the control of public policy," said Harry Snyder, West Coast director of Consumers Union, Inc.

Consumer groups have obtained correspondence to UC protesting the unfairness of CalPIRG fees from California Citrus Mutual and Consumer Alert, corporate groups partly funded by Chevron, Exxon and Phillip Morris Co.

Barbara Keating-Edh, president of Consumer Alert, wrote, "urging the Board to take action to bar the university campus from providing unfair advantage to certain political/ideological groups which prey on students during the time they are registering for class."

But Gardner's spokesperson, Paul

## 'When kids drop out, they don't drop off the face

#### of the earth. They cost us when they break into

#### our homes or cars or get pregnant or hit

the criminal-justice system.'

- Assemblymember Tom Bates (D-East Bay)

West, said the regents' decision was appropriate. "The UC Regents have the authorization to approve or refuse all mandatory fees on the registration form," he said. He added that the existing negative check-off system constitutes a mandatory fee for students who do not realize the amount is waivable and refundable. The positive check-off would provide financial support to campus-based organizations only from those who take the initiative to select it, he said. He also dismissed the validity of the student elections, saying that they do not attract a large number of people.

Delattre countered that the waivable fee is the result of "a community decision-making process and a community commitment."

Nathalie Rubens

#### MISSION ANTI-**CRIME EFFORT PUTS FOCUS ON NEEDS OF YOUTH**

THE DEATHS of three Mission District youth since January have rekindled Latino organizing efforts to make the city and community more responsive to the needs of youth.

With the slogan, "Stop the violence within the Raza from the Mission to the Americas/ Alto a las guerras entre las razas, desde la Mision a las Americas," seven Mission District service agencies and youth groups have called for a procession through the Mission and an all-night vigil at the 24th St. mini-park near Bryant on Oct. 27th, to mourn those killed and to address the problems of Latin American youth, recent arrivals from war-torn and economically depressed

"They come here looking for opportunity and what do they find? obstacles," said Alfredo Bojoquez, court liaison for the Real Alternatives Program, a longtime Mission District youth advocacy agency.

"Some [of the youth involved in the violence] served in wars, and some of that hostility comes out in the street,"

Counselors from neighborhood programs say much of the recent killing, stabbing and crime among Mission District youth originates in two rival gangs of 12- to 24-year-olds. RAP counselors and staff have been reassigned to meet with youth and parents to counter the violence that is pitting Latino against Latino.

Concha Saucedo, executive director of neighborhood mental-health center Instituto Familiar de la Raza and a member of the new Latino Unity coalition, commented, "The city does not pay much attention to this district — only when whites get killed. The violence that exists here and in our continent is

oftentimes a reaction to oppression and to feelings of powerlessness."

Mario Paz, a criminal-justice specialist with the Mayor's Office of Public Safety and another member of the organizing committee, said his department is working with community agencies to help end violence in the district. He cited the mayor's eightmonth-old Gang Prevention Program, which grants funds to programs like RAP to augment their staff and help maintain anti-violence street work and educational campaigns.

The Latino Unity group sees the Oct. 27th event as the beginning of an effort to organize and coordinate the work of community agencies, mirroring RAP's grassroots view of the youth groups that are often labeled "gangs" as positive social formations, a basis for youth empowerment.

We know why there's violence," Bojoquez said. "People have three or four families in one house. [There's] no privacy at home they look for an extended family in the street.

New immigrants have formed their own groups, adopting the street names and hierarchical structure of the more established Chicano gangs. But new immigrants have even fewer alternatives than Chicanos - some come to the United States alone, and almost all are undocumented.

"Where can these kids go?" Bojoquez asks. "They definitely can't all go to RAP or Horizons [Horizons Unlimited, a Mission District youth agency]. We can only do so much."

#### **BATES PUSHES CANDIDATES ON FAMILY-SUPPORT PROPOSALS**

AS GUBERNATORIAL candidates compete to see who's tougher on criminals, a group of legislators is trying to force them to address a comprehensive set of family-support policies that aim at prevention.

At an Oct. 15th press conference sponsored by the Joint Legislative Committee on the Changing Family, Assembly member Tom Bates (D-East Bay), the task force chair, reported on the candidates' responses to the proposed California Family Act, a comprehensive family-support proposal including provisions for housing, health care, child care, education, elder care and other social services. From Pete Wilson: no response. From Dianne Feinstein: a detailed response endorsing some of the proposals, but notably shying away from commitment to measures that would cost the state much money and a loud silence on the measure's proposal to raise revenue to pay for family services by increasing the income-tax rate on individual incomes



World rain forest week:

The destruction of the world's rain forests is cause for protest during World Rainforest Week, Oct. 20th-28th. On Oct. 21st, Save the Rain Forests Day '90 will feature informational exhibits, films and speakers. Jesse
Colin Young, Merl Saunders
and Pride and Joy will perform.
10 am-6 pm. Ft. Mason Center, Herbst Pavilion. \$5, \$4 in advance. Info.: 921-0617. On Oct. 27th, there will be a demonstration against the Mitsubishi Corporation which, according to the Rainforest Action Network, is one of the world's largest importers of tropical timber. 12 noon. Good Guy's Mitsubishi Center, 2085 Chestnut, SF. Info.: 398-4404.



**Wednesday/17** — The AIDS Project of the East Bay and treatment clinic for people with AIDS, sponsor a panel discussion on Compound Q, featuring proponents and users who will discuss the effectiveness and risks of the controversial drug. 7 pm. Free. Providence Hospital Auditorium, 3100 Summit, Oakl. Info: 834-8181.

Saturday/20 — KPFA pre-sents "Akabu (African Women)," a monthly program covering local and nationa issues relating to women of color. Hosted by Tamu Du Ewa. 122 pm. KPFA, 94.1 FM

Sunday/21 — The Community Interfaith Coalition to Help Stop Hunger sponsors a 10-kilometer march to raise funds to alleviate hunger locally and overseas. Participants raise money by gathering pledges; funds will be divided between local and international relief organizations. Prizes are also available. 1:30 pm. Fort Mason Meadow, SF. Info: 337-1722

Monday/22 - The San Francisco chapter of the ACLU of Northern California presents "Civil Liberties in San Francisco," a forum for candidates for the San Francisco Board of Supervisors. A panel of journalists and audience members will question candidates on the Office of Citizen Complaints, drug testing, privacy rights and family planning clinics. 7-10 pm. Free. University of California at San Francisco. Medical Sciences building, Cole Hall, 513 Parnassus, SF. Info: 648-9450 The Inner Sunset Action Committee holds its own candidates' night with supervisorial, school board and community college candidates. 7:30 pm. St. John of God Church, 1290 5th Ave., SF. Info.: 661-5665 Area Peace Test and the Women's International League For Peace & Freedom hold an

continued next page

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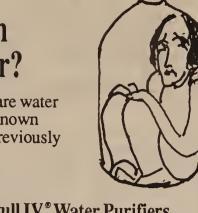
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## Induard

continued from previous page

anniversary ceremony and nonviolent direct action in memory of last year's nuclear weapons testing in the Soviet Republic of Kazakhstan. The groups are also protesting nuclear test designing at the Livermore Lab. 10 am. Robert Livermore Park, Livermore. Carpooling at 8:30 am, SANE/FREEZE office, 16th and Valencia, SF, Info: 863-9105 **Tuesday/23** — The SF Board of Supervisors' Administration and Oversight Committee discusses a proposal to establish a Bicycle Advisory Committee that will assist in developing and implementing new policies promoting bicycle use in the city. 2 pm. City Hall, Rm. 228, SF. The Women's Needs Center holds the first of eight weekly parenting skills/stopsmoking classes for lowincome mothers. Childcare and transportation provided 7-9 pm. Free. San Francisco Boys & Girls Club, 1950 Page, SF. Info: 221-7371

Wednesday/24 - Health Access and New College of California co-sponsor a panel on "Solving the Health Care Crisis: Can We Establish a National Health Program?" The panel will also discuss the prospects of a state health plan for California. 7 pm. 766 Valencia, SF. Info: 626-0884

— Julia Tonkovich and Cicero Estrella

Political announcements, inside in formation, legislative alerts and other items concerning the electoral and cultural machinations of power may be sent to: Political Alerts, San Francisco Bay Guardian, 520 Hampshire St., SF 94110 Be sure to include a daytime phone number where you can be reached For dated material, please give us a 14-day lead time prior to the

over \$110,000.

The candidates' records in office parallel these responses. "Feinstein cared about these issues," said a local insider who asked not to be named, "but she had other priorities, like development." As mayor, Feinstein initiated a few youth programs, including a runaway house and the Larkin Street Youth Center, according to Margaret Brodkin, executive director of Coleman Advocates for Children and Youth. Assembly member Jackie Speier (D-SF) noted that Feinstein also added city support to Headstart preschool programs. Though at the time, child-care advocates complained that little energy for child care was coming from her office, Brodkin said last week, "She began to make child care a public policy for San Francisco."

Wilson, on the other hand, Brodkin declared, "is a Reaganite down the line. He has always been anticompassion." As senator, "he voted for the Reagan budget, which included cuts in everything." Because he voted against measures like the 1988 Parental Medical Leave Act and the Act for Better Child Care, the Washingtonbased Children's Defense Fund gave him only a 43 percent approval rating.

Wilson's campaign director, Otto Bos, defended his candidate by pointing to the proposal Wilson announced last spring, "to link social services to the education system," and said Wilson intends "to get a cabinetlevel officer to deal with this."

Feinstein has also said she will establish a state Office of Families and Children.

The Family Act, to be introduced in January, represents a new political

trend uniting advocates for child care, health care, elder care and other social services. They argue that each of these individual measures is part of a support system today's families need as they struggle to cope with "tension between conflicting responsibilities at home and at work, the daily time crunch, crumbling support systems [like traditional close-knit neighborhoods and extended families] and insufficient economic resources," as the task force's first report put it.

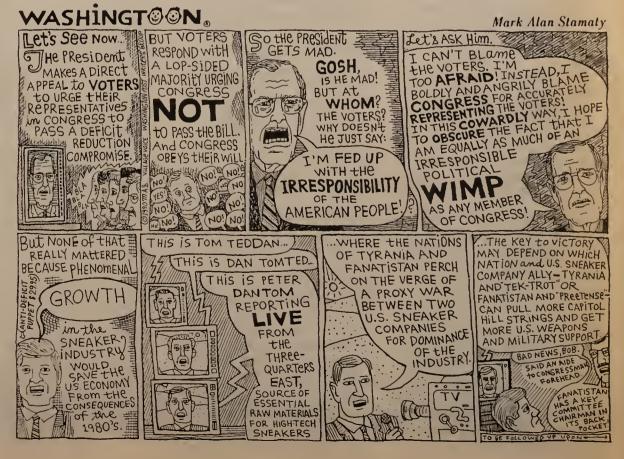
This view emphasizes families' vital role in childrearing and lifelong economic and social support. Supporting families so they can perform these functions will pay off in the long run by preventing crime, illiteracy and other social problems, advocates say.

"When kids drop out, they don't drop off the face of the earth," Bates commented. "They cost us when they break into our homes or our cars or get pregnant or hit the criminal-justice system."

For the next five years, the proposed Family Act calls for: a campaign to build 1 million affordable housing units, a Canadianstyle universal health-care system, lifelong education and training programs, in-home elder-support systems, use of schools as centers for family services, funding for school parent-participation and educationalimprovement programs, a return of youth activity programs to pre-Prop. 13 levels, a requirement that employers allow four-month family leaves and a 50 percent increase in state funds for prenatal care, immunizations, child care and early childhood education.

— Raiph Jennings and Jean Tepperman





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## DISASTER OF THE WEEK

JUST A LITTLE more than a year ago, on Oct. 6, 1989, a phalanx of San Francisco Police Tactical Squad officers moved into the heart of the city's Castro District to break up a demonstration by the militant AIDS group, ACT UP.

Officers allegedly used unnecessary force on numerous demonstrators — several people filed complaints accusing them of striking demonstrators with batons. But the TAC squad went beyond merely breaking up the demonstration, and conducted a "sweep" in the heart of the Castro District along 18th Street, forcing passersby and business patrons to remain in-

doors or leave the area.

After the incident, Police Chief Frank Jordan and Mayor Art Agnos called for an immediate investigation. Deputy Chief Jack Jordan, Frank' brother, who helped plan the department's action, resigned in the wake of the incident Agnos personally pledged to have the matter resolved quickly, with the complaints going directly to the Police Commission.

Now, a year later, the delays go on. At the Oct. 10th Police Commission meeting at the Bernal Heights Community Center, Police Department Attorney Bob Martin — who will prosecute the cases against officers charged with misconduct — asked the commission for another 45 days to review the 100-plus page investiga-tion report from the Office of Citizen Complaints.

The commission had already granted Martin additional time over the 60 days the department is supposed to take to review complaints. Although Martin originally received the OCC report on June 29th, he said Oct. 10th he had still not had time to read the entire report or review the videotapes and other exhibits.

Even when Chief Jordan finally brings the charges to the Police Commission, they may not be the same ones the OCC sustained. In the past, the department has changed

some charges.

The delays in reviewing the Castro Street case contrast sharply with the speed with which the department acted in the case of Officer Eric A. Terrero, a 17-year veteran of the force.

It seems that Officer Terrero was discovered, offduty, asleep in an apartment being raided in an SFPD drug search. The raiding officers found the hapless Terrero doz ing four feet from a supply of marijuana, a set of scales and other paraphernalia.

The raid happened on July 13th this year. By October, Terrero was gone.

Meanwhile the Castro complainants wait.

What's wrong with this picture?

#### An intramural affair

LAST SUNDAY'S Chronicle editorial urging voters to vote "no" on Propostion H came as no surprise to folks at the Yes on H campaign.

Prop. H would ban commercial, nonmaritime development on the city's waterfront until a waterfront master plan was completed.

Specifically, it would hold up two waterfront hotels to be proposed for the city's central waterfront at piers 30/32 and 26. The provisions of Prop. H would also force the sponsors of Underwater World, a 707,000 gallon, commercial walkthrough aquarium planned for Pier 39, to wait until the waterfront master plan was completed before beginning construction.

The editorial appeared last weekend in the Sunday Punch section of the Chronicle.

Prop. H Campaign Manager Ed Emerson told me he spoke to Tom Benet, the Chronicle's chief editorial writer, on Tuesday, Oct. 9th. "Benet told me that the paper had reached a decision to endorse a 'no' position on H," Emerson said.

That's the paper's prerogative. Except, according to Emerson, no one from the Yes on H campaign was ever invited in to chat with the upstanding good ol' boys from the morning paper. "When I asked an editor who he had spoken to about the 'yes' position, he told me Joel Ventresca," Emerson said.

Ventresca is running for supervisor in. this election. He does support Prop. H and helped draft the initiative, but he is not officially affiliated with the Yes on H campaign.

Ventresca told me the issue of Prop. H came up during his Oct. 4th meeting with the Chronicle editorial board, but was not a major part of the discussion.

"The whole interview lasted about 25 minutes and of that, the discussion on Prop. H was five minutes at the most," Ventresca said.

Emerson said that Benet agreed to set an appointment for the Yes on H forces on Oct. 23rd, at I0 am, but did not promise much. "I asked Benet if they might publish their position on the project before then, and he sort of laughed," Emerson said.

In fact, according to Emerson, Benet told him at that point that the paper was going to take a "no on H" position.

Emerson then asked Benet the \$64,000 question, and according to Emerson, Benet got a bit heated. "I asked him if the paper's position had anything to do with the fact that Chronicle Ventures was a partner in the Underwater World project at Pier 39," Emerson recounted. "He got a bit agitated and put someone else on the

Last year, when Underwater World became a hot issue at the Planning Commission, the Chronicle revealed in published stories that Chronicle Ventures. a subsidiary of Chronicle Publishing, is an investor in the project.

Well, the only thing to do, I thought, was get Benet on the phone and get his side of the story.

Benet seemed a bit hesitant to talk. however. "This is really an intramural affair, and I really don't feel comfortable talking about," he told me initially. "It's between the campaign people and us." l asked Benet if he had reviewed the Yes on H literature. He told me "we have the literature.'

Benet also said that a "reporter," who wrote the editorial, had "made a point of contacting the Yes on H campaign.'

Emerson disputed this point. "I. never got a single call from the Chronicle," Emerson said heatedly.

When I asked Benet who he or the reporter had talked to from the Yes on H campaign, he replied "numerous people."

But when I asked him to name names, Benet balked. "I'll have to ask the reporter who wrote the editorial," he said.

After two minutes, Benet came back to the phone and said, "The reporter has a policy of not talking to the Bay Guardian."

Tears welled up in my eyes. Before I could ask him if the editorial page was going to acknowledge the Chronicle's investment in the Underwater World project, Benet decided he didn't want to answer any more questions. "I'm ending this phone call now," he said.

In the course of our conversation, I had asked Benet if the paper had taken a position on Prop. H, internally, by the time he had gotten around to contacting the Yes on H campaign. He told me, "We had not made a decision at that time.

Then why schedule an interview with the Yes on H folks on Oct. 23rd, well over a week after the editorial opposing the proposition came out? Did Benet not know what the editorial page was printing last Sunday?

I doubt it.

The editorial that appeared in the Sunday Chronicle had two parts. The first part, to no one's surprise, took a position in support of Proposition I, which would grant an exemption to Proposition M's building limits for the massive Mssion Bay project. The Chron had already called Mission Bay a "fine project" in an earlier editorial.

It was the second editorial that caught my eye, however. Its only comment on the Underwater World project was to note that Prop. H's effect on the aquarium "is uncertain and would likely remain so until tested in court."

There is no mention of the fact that the Chronicle is an investor in that project.

Nor does the editorial mention that the co-chair of the No on H campaign is Fritz Arko, the general manager of Pier 39, which stands to reap significant financial benefits if the aquarium is built.

Now, since Arko and Pier 39 chipped in \$37,000 of the \$60,000 the No on H folks had reported as of Oct. 5th, it would seem that they believe that Prop. H would delay their little aquarium cash cow. How did Benet and his colleagues manage to overlook that little detail?

So there you have it. The Chronicle takes a position against a proposition that will affect a project that they have a direct financial interest in, they refuse to talk to the campaign that is working on this proposition, and then, in the do not fess up to the fact that they have that financial interest.

Shame on you, Tom Benet.

- Jim Balderston

This Week at City Hall appears weekly in the Bay Guardian. Tips, information and suggestions for upcoming events and items can be sent in care of Jim Balderston, Bay Guardian, 520 Hampshire, SF 94110, or leave a message at

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## PRESS BOX

#### The public slate for public TV

By Laura Fraser

EMBERS OF KQED have until Nov. 5th to vote for the public TV station's new board members. A slate of progressives is running in the hope of turning KQED around, providing more and better local programming and a measure of public accountability.

Other people, however, find it strange that a group of cranky activists should choose KQED as a target. Just what are they against? Sesame Street?

One such KQED defender, Jonathan C. Rice, the station's co-founder and longest-term employee, is running in the election in order to protect KQED from the likes of the Committee to Save KQED, the Committee For Accountable Public Broadcasting, Media Alliance, Examiner reporters and other progressive public-TV pests. In his candidacy statement, Rice declared that he wants to "defend KQED from misleading, self-appointed critics who, falsely claiming to represent community and membership, seek to tear apart what I believe to be the most valuable broadcast service in Northern California.'

1t's interesting here that Rice is accusing KQED's critics of being "misleading." This is from a member of KQED's senior management team which, according to three decisions by various Federal Communications Commission judges and panels, has "knowingly misled" the public about the reasons it darkened its Channel 32 in 1980.

There are other reasons why KQED's current board might not be trusted. The public doesn't know, for example, who among KQED's officers and board members takes advantage of KQED's bylaws that allow them to do business for profit with KQED, or how extensive that practice may be.

Then there are questions of how public television resources ought to be allocated. Should so much of KQED's time and resources be spent on Focus magazine and its publishing empire, which is producing ever slicker and posher magazines for the Bay Area's most elite zip codes? Is that the public the station is trying to serve? KQED claims Focus and At Home bring in profits that help pay for a little more public TV. But how does that square with the large reservoir of past losses, built up primarily through Focus, that are currently being checked off against taxable net KQED revenues on its

Why should KQED pour so many of its resources into building a new \$18.7 million facility, which it says it needs in order to expand, when much of that expansion is needed to serve its growing publishing empire? And why must other Bay Area magazines compete against a publication that takes advantage of KQED's nonprofit status for postal and tax

Most important is the question of how well KQED does what it is mandated to do, what we pay taxes for it to do produce noncommercial and local programming that provides an alternative to network TV. KQED's annual report shows that \$7.68 million of the station's \$31 million revenue is spent on local programming. But, as Examiner critic David Armstrong pointed out in his recent series on KQED, if you leave out on-air fundraising programs and PBS acquisitions, the total is only \$4.5 million — far less proportionally than other public TV stations spend.

In terms of time, KQED will air about 75 hours of local programming this year, down from 250 hours a decade ago. KQED Chief Financial Officer Bob Johnston says the 1991 budget includes 20 percent more local shows than last year, which he calls a "huge jump." But the difference is simply the addition of This Week in Northern California, a studio news-analysis show with no original reporting. Meanwhile, Armstrong reported that KQED cut between \$80,000 and \$100,000 out of the budget for current affairs this year. And

the number of current-affairs producers has dropped from

KQED was spending less money on documentaries. He also

19 to ten in the past two years. In an interview, Johnston said he "wasn't sure" whether told me that he "didn't know if funds allocated to current affairs have been decreased.'

KQED gets \$2.5 million in federal contributions and \$14 million from its members to produce local and national programming. Should we trust KQED with our money? With a precious public resource?

Steve Zeltzer, one of the progressive board candidates, says no. "For a nonprofit broadcasting corporation with a budget of \$31 million, local productions are given a very low priority," he says. "We feel that the public has to be put back in control of public TV.

Among the reforms the progressive slate (Zeltzer, Henry Kroll, Dr. William Schwartzman, Katherine Cusic and Dr. Joel Fort) recommend are these:

- Direct a minimum of 50 percent of KQED's total budget to programming.
- Focus on local programming that reflects the diversity of people of the Bay Area and Northern California.
- Re-establish a daily local TV Newsroom program covering local issues.
- Increase representation of labor and working people in
- Adhere to the California state law requiring open meetings and open records for public agencies.
- End the station's private business enterprises and the increasing commercialization of KQED.
- Hold fair elections, including on-air discussion of KQED's policies and programming with an opportunity for all candidates to present their viewpoints.

To meet the challenge candidates and hear a discussion of public television issues, attend the forum, "The Crisis in Public Television," Thursday, Oct. 25th at 7:30 pm at New College of California, 777 Valencia, SF. Speakers will include David Armstrong, SF Examiner; David Bolt, Bay Area Video Coalition; Larry Daressa, Independent Television Service; Norman Solomon, co-author, Unreliable Sources. and Steve Zeltzer, Labor Video Project.

AND WHAT ABOUT THIS: On Monday, the Chronicle reprinted a Los Angeles Times piece, "Plastic Surgery Goes Mainstream," about procedures designed to "perfect the look of the body." The Chronicle version omitted all mention of the dangers of plastic surgery, although I saw a full discussion of risks in the Times version. "1 think plastic surgery is incredibly risky," said writer Anne Roark, "but 1 can't take responsibility for what gets cut out of my story.'

It looks like the Chron botched its surgery on this story, reducing it to a promotion piece — a dangerous public disservice. I've interviewed scores of women whose lives and bodies have been ruined by botched plastic surgery. Mark Lundgren, copy editor for the People section, said he didn't

want to comment on the Chron's edit.

The story also mentioned that "feminists, it would seem, might have compunctions about subjecting themselves to the pain and risk of plastic surgery," but declared it wasn't so, according to editors of Ms magazine. "Women may have burned their bras in the 1960s, but in the 1980s they have come to prefer bigger bras to no bras," wrote Roarke, paraphasing Ms. She said she recalls the comment came from an unsigned editorial about Cher, in the old Ms. But when I called up Ms. to find out whether that really was their opinion about cosmetic surgery, assistant editor Mary Suh said, "I'm sure we were misquoted. That's not something we would ever print, even during our celebrity period."

Ms, by the way, is out with its second issue of the noncelebrity sort.

AND THIS: Media Alliance is holding its annual MAMA awards Oct. 22nd at Ft. Mason's Cowell Theatre. This year the Golden Gadfly Award goes to the Chronicle's Harold Gilliam, who was writing about the environment long before it was chic. To honor him and many other Bay Area progressive journalists, call 441-2557 for information.

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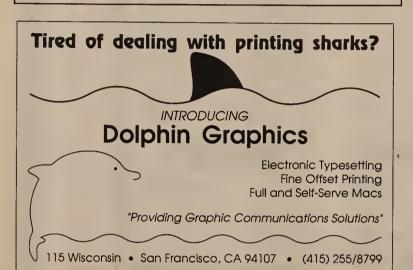


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## **GAY VOICES**

#### **Art on trial:** From Wilde to Mapplethorpe

By Mike Hippler

T THE Mapplethorpe obscenity trial in Cincinnati, one prospective juror, a man in his 50s, admitted he had never been to an art museum in his life and couldn't understand those who had. "They're into that type of stuff," he said. "These people are in a different class. Evidently they get some type of satisfaction looking at it. I don't understand artwork. That stuff never interested me.'

The man's attitude would not have surprised 19th century aesthete Oscar Wilde. At his own trial for obscenity and indecency in 1895, when the prosecutor suggested that The Picture of Dorian Grey was a perverted work, Wilde replied, "That could only be to brutes and illiterates. The views of

philistines on art are incalculably stupid."
Whether or not Wilde would have appreciated Mapplethorpe's work is uncertain (although it is likely: two of Wilde's favorite paintings were Renit's San Sebastian and Watts' Love and Death, both prominently featuring homoerotic icons). But he would certainly have understood the need to defend it. He may have disdained philistines, but he learned to respect their power — the hard way.

The Mapplethorpe and Wilde trials had many similarities. In both, freedom of expression was under attack. In both, agents of repression and bigotry in positions of power led the charge against the defendents. And in both, the responsibility to resolve the conflict was assigned to those least likely at least according to Wilde's views — to understand the issues involved.

But there were important differences as well. Wilde, for instance, was partly the instigator of his own downfall. Had he not sued his lover's father, the Marquess of Queensberry, for libel, he never would have been brought to trial. However, as Wilde's biographer, Richard Ellmann, noted, "From Wilde's point of view, it was intolerable that a boor and a bully should dictate his conduct."

Consumed by his need for vindication and goaded by his lover, he pressed charges. Not only did he lose his case, but within 24 hours he was arrested for obscenity (writing perverse books) and indecency (exhibiting perverse behavior).

Mapplethorpe, on the other hand, died of AIDS just as the controversy surrounding his work erupted. Consequently he was never brought to trial for offending the delicate sensitivities of outraged homophobes in Cincinnati or elsewhere. That distinction was left to the Contemporary Arts Center, the museum that displayed his work, and its director, Dennis Barrie,

Because a grand jury found seven of Mapplethorpe's photographs - five depicting homosexual acts and two portraying nude children - objectionable, the city of Cincinnati played host to the first obscenity trial in U.S. history involving a museum and its director. Ironically, the trial began on Sept. 24th, the 201st anniversary of the passage of the Bill of Rights.

Were they not so pathetic, the Wilde and Mapplethorpe trials would have been hilarious. News accounts of the jury selection in the Mapplethorpe case made for particularly fun reading. Only three of the 50 prospective jurors had seen the exhibition, which had attracted more than 80,000 people. One the man quoted above — had never been to a museum at all.

One woman, who said she had never seen Playboy or Penthouse magazines, said did not think she could stand to look at the Mapplethorpe pictures. Another said, "Because of my moral and Christian beliefs, I don't think I can be fair.

Yet another, an active supporter of the National Coalition Against Pornography as well as the Concerned Citizens for Community Values, said she did think she could be fair although God only knows why. She had already decided that the photographs were "not morally decent" and should not have been shown in a museum.

Of the final eight jurors, only one had seen the exhibition, only one was a college graduate and only one was from the city of Cincinnati. The rest were, for the most part, conservative, working-class churchgoers described by the New York Times as "indifferent to or uninterested in art."

If the jury seemed to lack objectivity, so did the judge. Judge David F. Albanese first provoked the ire of the defense when he ruled that each photograph should be considered separately, even though the U.S. Supreme Court decided long ago that an allegedly obscene work must be considered as a whole. Because of his ruling, the jury examined only seven of the 175 photographs in the exhibition — pictures of urine and dildos, rather than flowers.

Then the judge, who is a friend of the prosecutor and who faces re-election in 1993, rejected efforts by the defense to have the jurors interviewed separately. Judge Albanese also refused defense requests to limit the jury to residents of Cincinnati, which is far more liberal than surrounding Hamilton

Finally, the judge urged the two women mentioned above to reconsider their requests not to sit on the jury and declined to dismiss the anti-pornography crusader, saying, "The lady gave me the impression she would follow the law. She's an opinionated lady."

Ninety-five years ago, Wilde's judges were no more sympathetic or enlightened. When Wilde's libel case against Queensberry fell apart and his lawyer persuaded him to drop the charges, Mr. Justice Collins sent Queensberry's lawyer a note of congratulations. "I never heard a more powerful speech nor a more searching crossXam," he wrote. "I congratulate you on having escaped the rest of the filth."

Three weeks later, at Wilde's own trial, Mr. Justice Charles dismissed the obscenity charges but allowed the charges of indecency. He also denied Wilde bail because his crime was so offensive to the hypocritical sensibilities of Victorian England, where, noted Ellmann, sodomy was considered one step below murder.

Partly because of Wilde's stirring defense of the "love that dare not speak its name," his first trial ended in a hung jury. But he was retried a month later, and this time he was convicted. Lectured Mr. Justice Wills, "The crime of which you have been convicted is so bad that one has to put stern restraint upon one's self to prevent one's self from describing...the sentiments which must rise to the breast of every man of honor who has heard the details of these two terrible trials... It is no use for me to address you. People who can do these things must be dead to all sense of shame, and one cannot hope to produce any effect on them. It is the worst case I have ever tried.'

Overnight, Wilde became an outcast. Friends and admirers repudiated him, the public abandoned his plays and almost every major newspaper editorialized against him. Toward the opinion of the common man, Wilde was indifferent. When Queensberry's lawyer suggested that "The affection and love of the artist Dorian Gray might lend an ordinary individual to believe that it might have a certain tendency," Wilde replied, "I have no knowledge of the views of ordinary individuals."

He was more sensitive to the judgments of his social-class peers, but he knew how shallow they could be. "Do you seriously accuse your son and me of improper conduct?" he asked Queensberry. Queensberry's answer was revealing: "I do not say that you are it, but you look it...and you pose at it, which is just as bad."

Like Queensberry, Wilde knew something about appearance and reality. For most of his life he was caught between the two. Although he had no desire to be a martyr, and lied repeatedly at his trial in order to protect himself, his life with Douglas, wrote Ellmann, "reflected his intention to oblige a hypocritical age to take him as he was."

Robert Mapplethorpe, too, followed his particular vision despite the disapprobation of religious and homophobic zealots. Although the society in which he lived was a far more open one than Victorian England, artistic and personal freedoms were not unlimited. "Community standards" were still enforced, often at the expense of selected victims.

No doubt when Mapplethorpe died he had no idea that his name would become a national byword for perversion as well as a standard in the crusade against ignorance and prejudice; neither did he realize that his work would be used to establish guidelines for censorship, just as Oscar Wilde's conduct was used to enforce limits on behavior.

Finally, he could not have known that in a contest between censorship and artistic freedom, the artist's right of self-expression, as well as the public's right to judge for itself, would be vindicated by the very "philistines" Oscar Wilde ridiculed. For in only two hours, the jury in the Mapplethorpe case reached a verdict. Dennis Barrie and the Contemporary Arts Center were found not guilty.

## Agnos's PG&E cover-up

For two years the mayor has kept secret a report showing the city could make millions by municipalizing power

By Tim Redmond

AN FRANCISCO could make as much as half a billion dollars over the next 30 years if the city bought out PG&E's local facilities and set up a municipal power company, according to a study prepared for the Mayor's Office almost two years ago.

However, despite repeated budget crises, Mayor Agnos has never released the study, never made its results public and never used its information to back up proposals for a full-scale investigation of the potential benefits of public power in San Francisco.

The study, a copy of which was obtained by the Bay Guardian, was prepared by four graduate students at the University of California, Berkeley School of Public Policy, at the request of the Mayor's Office. Completed in December 1988, it presents a "preliminary estimate of the economic feasibility of municipalizing PG&E's electric distribution facilities."

Its conclusion: San Francisco would make at least enough money from running its own power system to pay off the cost of buying out PG&E's local distribution system — and probably a lot more.

In fact, the study concludes, if PG&E's own estimates of the value of its facilities are inflated — and there is considerable historical evidence to suggest that they are — the city's net revenue gain over 30 years could amount to as much as \$553 million, or about \$18 million a year.

The study estimates that a San Francisco public power company would bring in net revenues of between \$35.9 million and \$86.5 million a year, enough to pay off as much as \$791 million in bonds to acquire the PG&E facilities. Past estimates of the cost of buying out PG&E's facilities have ranged from \$237 million to \$884 million (see chart).

"Since past estimates of the purchase price bracket our estimates (of available revenues), we recommend that a full feasibility study be undertaken," the 33-page report concludes.

The numbers and assumptions used in the study are extremely conservative, the report notes. Even the best-case estimates ignore the economies of scale that PG&E gains from San Francisco, where residential density is high and operating costs are low compared to the utility's other service areas. And the conservative estimates accept PG&E's claims for how much its system is

Further, city budget experts say the cost of bond interest cited in the study may also be overly high, since the study assumes the city would be unable to use any tax-free bonds to finance the buy-out.

Past estimates of the revenue the city could generate from buying out PG&E have ranged as high as \$165 million a year, based on the amount of money PG&E takes out of the city (see Bay Guardian, 10/6/82).

The Mayor's Office has twice recommended that the city prepare a full feasibility study on municipalizing PG&E. The Board of Supervisors has cut the item from the budget both times, arguing that the \$100,000 cost would be excessive.

However, Agnos and his aides have never told the board, or the press and

the public, that the Mayor's Office had in hand a credible study showing that the potential benefits of municipalization far outweighed the relatively minor cost of a feasibility study. Had that information been available, the outcome of the board vote might have been different.

The Mayor's Office did not return calls seeking comment on the report.

N SAN FRANCISCO, public power is more than a financial issue — it's a matter of federal law.

In 1912, San Francisco became the only city in the United States required by an act of Congress to operate a municipal power system, in competition with private utilities.

That year, Congress passed the Raker Act, a bill that allowed San Francisco to build the first and only dam on a free-flowing river (the Tuolumne) in a national park (Yosemite). The decision to allow the city to dam the Tuolumne and flood Hetch Hetchy Valley enraged environmentalists like John Muir, who raged:

"Dam Hetch Hetchy! As well dam for water the people's cathedrals and churches; for no holier temple has ever been consecrated to the heart of man."

However, in Congress, other environmentalists, like George Norris of Nebraska, saw the Raker Act as a historic compromise between the need to preserve natural resources and the effort to control the growing power of private electric utilities.

The Raker Act was the Magna Carta of public power. Its basic credo became the cornerstone of federal water and power policy for decades: If a precious natural resource must be destroyed, then the benefits should go directly to the people, not to the profits of private companies.

Under the terms of the Raker Act, San Francisco was given the right to build a dam and reservoir in Yosemite, to provide water to the growing city. However, the law required the city also to build a hydroelectric generator at the dam, to generate cheap electric power, which was to be delivered directly to the citizens of San Francisco.

The idea, public-power advocates

## The mayor's failure to use such a powerful weapon to help find a huge potential source of money is remarkable.

made clear at the time, was to use the destruction of Hetch Hetchy Valley as a way to cripple the hegemony of Pacific Gas and Electric over the sale of electric power in Northern California — and, by implication, to deal a blow to the growing monopolization of electric-power sales in the hands of private utilities.

But the supporters of the Raker Act never counted on the political clout PG&E had already assembled in San Francisco. The dam was, indeed, constructed, as was the powerhouse. The water conduits were built, and pure Hetch Hetchy water began flowing into the city.

But somehow, the city mysteriously ran out of copper wire somewhere around Newark — 25 miles from the city limits, and a few hundred yards from a new PG&E substation. PG&E conveniently offered to "wheel," or carry, the city's power across the Bay, and the line from Hetch Hetchy was plugged into the PG&E grid.

Public outrage was so strong that every supervisor who approved the deal was voted out of office in the next

But in the meantime, the private utility began a ferocious lobbying effort to prevent the voters from authorizing the sale of bonds needed to buy out PG&E's light poles, overhead wires and other distribution facilities needed to run a public power system. Nine times, the supervisors put bond acts before the voters; nine times, PG&E and its allies spent huge gobs of money to defeat the measures.

In 1940, the U.S. Supreme Court ruled that the city was in violation of the Raker Act. Numerous civil grand juries have come to the same conclusion. But several generations of city attorneys have followed the PG&E line, and approved an arrangement under which PG&E delivers Hetch Hetchy power, at a stiff annual fee, to run the Muni and power the lights at City Hall, while the rest of the city's cheap public power gets sent (through PG&E lines, again at a fee) to the agribusinesses of the Turlock and Modesto Irrigation Districts and to a handful of big industries and defense contractors in the Central Valley.

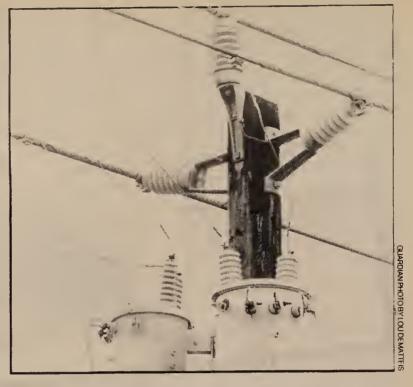
And the residents and businesses of San Francisco pay their electric bills to PG&E, which charges them some of the highest electric rates in the nation.

TILL, BEYOND the legal and historic issues, the most important ramifications of public power in San Francisco these days remain economic. The city faces a structural budget crisis — the costs of maintaining services and paying city employees increase every year, while property-tax revenues, thanks to Prop. 13, remain essentially static, and federal and state support continues to decline.

In cities and counties across the United States, including 12 in Northern California, public power has become an important source of revenue — and an important boon to the economy. From Palo Alto to Hayfork Valley, public-power cities have lower electric rates, helping small businesses and residents, and significant electricity sale revenues, helping balance budgets and pay for social services.

While opponents, led by PG&E, argue that San Francisco lacks the ability to operate an electric utility, nobody can point to a single public-power system in the state that doesn't operate efficiently, effectively and profitably.

The first step to bringing public power to the city these days is the completion of a full, detailed feasibility study. Such a study would examine the precise costs and benefits of municipalizing, and serve as the legal, fiscal and political basis for eminent-domain condemnation of PG&E's facilities and a bond act for buying them out.



	CONSERVATIVE (MILLION)	OPTIMISTIC (MILLION)
Annual operating expenses	\$298.6	\$248
Annual revenue	\$334.6	\$334.6
Net revenue	\$ 35.9	\$ 86.5
Implied purchase price for PG&E facilities	\$315.3	\$791.6
Past purchase-price estimates	\$884.7	\$237.9
Benefit to city	\$ 0	\$553.5

This chart shows how San Francisco could make as much as \$550 million by municipalizing PG&E. The estimates for revenue, expenses and the costs of buying out the company's facilities in the city are extremely conservative. In the worst case, based on PG&E's own estimates of the value of its system, the cost of buying the system would exceed the revenues the city would generate. If a full feasibility study suggested PG&E was right, the city could simply decide not to municipalize, and all that would be lost would be the price of a study (about \$100,000). But even the cautious estimate here suggests that there is a good chance the city could make as much as half a billion dollars — a prospect that's certainly worth a \$100,000 investment.

Notes: (1)Includes payroll, power-purchase costs, the loss of tax revenues from PG&E, etc. (2) Implied purchase price is the amount the city could afford to pay for bonds to buy PG&E's facilities, based on annual net revenues.

Under Mayor Dianne Feinstein, public power didn't have a prayer — the mayor worked closely with PG&E, chairing the campaign to defeat the most recent public-power initiative, Proposition K in 1982, and ensuring that the city never put up a penny for a feasibility study.

Instead, Feinstein negotiated with PG&E a set of 30-year contracts that dispose of much of the Hetch Hetchy power through sales to Turlock and Modesto and require the city to pay millions of dollars a year for inflated "wheeling" and back-up power fees.

Art Agnos ran for mayor on a platform that included public power, and after he took office, he twice included money for a feasibility study in his annual budgets. In 1988 and 1989, the Public Utilities Commission approved the allocation and sent it along to the board.

However, Agnos didn't do much of anything to lobby for the money. He never spoke publicly about the vast potential revenue a public-power system could provide, and never appeared in person (or sent a representative) to argue specifically in favor of the proposal. Instead, he let the allocation for a feasibility study die at the hands of the

supervisors and the PG&E lobbyists.

The first time, the Finance Committee killed the proposal. The second time, in 1989, the measure made it all the way to the full board, where, on July 24th, Supervisor Bill Maher led a sudden, unexpected move to delete funds for the feasibility study from the budget.

Maher's motion passed, 6-5, with Angela Alioto, Jim Gonzalez, Tom Hsieh, Wendy Nelder and Willie Kennedy siding with Maher and PG&E.

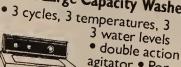
What the mayor never told the press, the public or the board at the time was that by December 1988 he had on his desk a report making a powerful case for a full feasibility study.

At a time when the city so desperately needs money for such a wide range of social services, when state and federal funds are being cut back so dramatically, when Agnos is facing a persistent budget crisis so extreme that it cripples his ability to run the city and implement the programs he promised during the 1987 campaign, the mayor's failure to use such a powerful weapon to help find a huge potential source of money is remarkable. It's a policy failure and a political sellout worthy of Dianne Feinstein.

#### **MAJOR**

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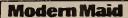
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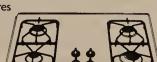
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Lorinda Gonzales, holding daughter Franchesca who spent five days in an oxygen tent last March after police used mace on her, according to eyewitnesses and medical records.

## Police raid: One family's story

One night last March, in a police raid of a Potrero Hill home, family members say they were beaten and maced.

How will the Office of Citizen Complaints rule?

By Vince Bielski

Station don't mince words when talking about the yellow house on Misso Street. Crammed with about the yellow house on the Rubi family, the dilapidated, faded yellow Victorian looks out of place in the otherwise upscale, white, gourmet-ice-creamand-espresso kind of neighborhood.

To the police, the yellow house is "a dope den full of dust heads," as one officer put it, "full of maniacs," according to a lieutenant. And last March, almost the entire night shift of Potrero Station took the "gand-ridden" house by storm.

Around midnight, 14 officers (there were 16 cops on duty at the station that night) surrounded the yellow house and rushed in to nab Jeff Cabrera, known to the police as a "dust head" (someone who uses angel dust, or PCP).

"They were out of control," says Cabrera's mother, Julie Balanque. The grandparents, mothers and kids who were celebrating a birthday at the time say they watched in disbelief as the police shoved people into rooms and roughed up the teenagers for no apparent reason. They say Armando Delao was grabbed by the throat and slammed against the wall, Basil Balanque was maced and Rebecca Huron was pulled around by her hair.

Then the police found Cabrera and a fight broke out between them, leaving the 30-year-old with head wounds. Ironically, Cabrera wasn't arrested for drugs. And the police report doesn't in-

dicate that drugs were found in the house. As it turned out, after "the donny-brook" had ended, to use police Lieutenant Joaquin Santos' description, Cabrera was taken to jail for driving under the influence and delaying an investigation. (Earlier that night, police had spotted Cabrera in a truck, though his family says he was the passenger, not the driver.)

But after the raid, the Rubi family was concerned most of all about one-year-old Franchesca Gonzales, who lay in an oxygen tent at St. Luke's hospital for five days after a plainclothes cop allegedly maced her in the face at point-blank range. Medical records corroborate the family's claim that the infant was maced, and as a result, contracted pneumonia.

The raid is long over, but the Rubi family is now looking for some justice through the Office of Citizen Complaints, the civilian agency that investigates charges of police misconduct. In alleging that police Sergeant Stephen Bosshard used "unnecessary force" in macing her child, Lorinda Gonzales says she has strong evidence on her side: eyewitnesses plus medical reports. But more than a year later, with the OCC decision expected by the month's end, Gonzales fears the police watchdog agency will rule against her because the police deny any mace was used during the raid.

Gonzales' case presents a difficult challenge for the OCC. It pits the word of a low-income, minority family whose credibility is shaken by the stigma of drugs against the word of the police. And when faced with such conflicting

stories, the agency almost always rules in favor of the police.

In the first half of 1990, for example, the OCC sustained only 21 of 634 complaints, or about 3 percent, a fact that fuels criticism from community groups and civil-rights lawyers who say some citizens, especially minorities, just don't get a fair shake at the OCC.

The family says its reputation, fed by rumors from the police and fearful neighbors, isn't entirely deserved. The Rubi family is headed by three single and widowed sisters in their 50s. In their second-story flat, crowded with old furniture and overflowing with kids of all ages, a large pot of spaghetti simmers on the stove, as sisters Julie Balanque and Carnation Rubi explain the family's problems with drugs.

Rubi says 20 or so years ago, her exhusband sold heroin from the house. Balanque adds that her son, Jeff Rubi, has fought a long battle with drug abuse, but she insists he's not a dealer. "He has hung out with the wrong crowd, and he's retarded, so sometimes he doesn't know better."

While the sisters say the drug days are behind them now, they fear that the old impression remains. "We are about the last Latino family on the block," adds Gonzales, who worked as a baggage handler for United Airlines before having her baby. "And because we have a lot of teenagers in the family who hang around outside playing loud music and fixing cars, everyone thinks they are into gangs and drugs."

The police have a very different opinion of the Rubis. Sergeant Bosshard, who is accused of macing the infant in

the OCC complaint, says "Those low-life sons-of-bitches. They said I used mace. That pisses me off. They're dust heads. The mother used to sell heroin. They're just major pains in the asses.

"To the best of my knowledge," he adds, "no mace was used that night."

OOKING BACK, the family says its problems with the police began around 1983, when plainclothes Sergeant Edjar Callejas, then from the Potrero Station, moved in next door. Within no time, both families say, they were at each other's throats.

Callejas says he knew the family's tainted history, but he "loved the hill" too much not to live there, until the constant fighting, loud music and car horns next door drove him and his family crazy. "I tried to do the neighborly thing and politely ask the boys to quiet down. But they were out of control. Their mothers couldn't control them."

The family tells another version. Dolores MacMurray, one of the sisters, blames the raging feud on "Eddie's quick temper. He was explosive. With Eddie next door, the kids couldn't even play their music or even talk too loud. He would run over here and bang on the door even when we used the blow dryer."

Joe Rubi, owner of the house, stepped into the middle of the dispute. "I sympathized with Eddie. When we first met, he told me he was a police officer and that he hoped his high profile in the community would deter crime," says Rubi, a machinist living in Con-

cord. "When all the fighting started, I talked with him. We were both soldiers. I would say, when you go into a fire fight, you have to analyze things. You can't just rush into it. But Eddie never figured this out. He was being rattled all the time because the boys didn't respect him."

Rubi says the Police Department forced Callejas to leave Potrero Hill because of the dispute, though Callejas says he left on his own. Either way, Callejas says he wasn't happy with his departure.

On the day he moved, MacMurray says, Callejas threatened revenge. "As he was loading a large truck, he told us, 'I'm going to get your kids,' "she says. "He pointed to the west, to the Mission District where he now works, and said, 'This is war.' As the truck pulled away, Eddie and his police friends climbed to the top, and all at the same time they gave us the finger."

"No, no. I never said that. Why would I do something like that?" Callejas says.

What followed was a long series of incidents between the police and the Rubis. In the summer of 1987, Callejas says he personally picked out Jeff Cabrera on a crowded sidewalk in the Mission and arrested him for being under the influence of PCP. Cabrera, who was convicted of the charge, says the cop was out to get him and singled him out. "Now I've got you in my territory," he says the officer said while arresting him.

In addition, the family says the police would shine floodlights into windows in the middle of the night and handcuff the boys in front of the house for a few minutes, accuse them of something they didn't do, and then let them go.

Lieutenant Santos, who has talked with the Rubis about their complaints, denies the police harassed the family. "Cops go to places when they are called to go there. Not because they just want to go knock on somebody's door. The majority of complaints come from neighbors."

N THE night of the raid, however, it wan't a neighbor's complaint that brought the police to Missouri Street. "Officer Rubles and I were on patrol in a marked vehicle...on Mariposa approaching the intersection of Missouri. We saw Cabrera driving a vehicle in reverse.... We decided to effect a traffic stop for unsafe backing," officer Frank Lee wrote in a March 22, 1989 police report.

At the time, the family had gathered by the front window to watch and laugh at Maria Rivera, who was learning how to drive a stick shift, Balanque says. It was her 27th birthday and high time she mastered a clutch. But the laughter turned to fear when the police stopped the truck, driven by Rivera, not Cabrera, Balanque adds.

"When the cop insisted that Jeff was driving, we sensed trouble and started walking to the house," Rivera says. "The cop then ran up to us and maced us."

"A few seconds later we heard Maria screaming," says Carnation Rubi, who was standing at the window. She and her sister Julie ran to the front door to find Rivera and Cabrera staggering up the stairs with their hands over their eyes. They went inside, and the sisters decided to stand guard by the door.

"I yelled to officer Lee, 'Why did you do this?" " says Balanque. Just then, Balanque says, she noticed that the officer was Lee, who only a few days ago had harassed her son by putting him into handcuffs and then letting him go.

"Lee said he wanted to talk with Jeffrey. I told him I wasn't going to let him in because he was acting too violent. Lee's partner said 'These people look dangerous. I'm going to call for backup.' Lee was standing at

continued next page



Wrestle with words - The Bay Guardian Poetry Contest is here...ready and waiting for your verbal visions. Read the contest information and find your entry form on page 21 of this issue...then set that poetry in motion!

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#### **Police**

the foot of the stairs, and we were on the porch. He maced both of us because we were standing there and not letting him talk with Jeffrey.'

Moments later, the house was surrounded by police. Sergeant Bosshard led the charge into the house to find Rubi, says Balanque. (The police didn't need a warrant because they were in "hot pursuit" of Cabrera, says Lieutenant Santos.) "He [Bosshard] asked Lee, 'What are you waiting for?' and ran up the stairs, pushed me out of the way and ran in," Balanque adds.

Inside, Lorinda Gonzales says she hid in a bedroom with her baby and started screaming for her husband. When he didn't come, she opened the door. "As I stepped out into the hallway, I saw all the police lined up. The plainclothes cop [Bosshard] was about two feet away from me. I was holding my baby at my waist. The cop looked right at my baby and sprayed mace into her face. I didn't get hit with the mace. She started screaming, and I went back into the bedroom.'

Meanwhile, Cabrera was trying to escape out the back door. "I figured that the police would hurt him, so we told him to leave," says Carnation Rubi. But as he opened the back door, the police were waiting.

There was a big fight on the back stairs. A big knock-down, drag-out," says Bosshard. Cabrera didn't fare very well. "He looked like he had went ten rounds with Mike Tyson," says Joe

Lee's police report describing the raid offers a different version of events. There is no mention of Rivera, who says she drove the truck, or the use of mace, or the fight with Cabrera, or any sense of physical struggle at all. The report does say, "A family member opened the door and let us in," and ends with a suggestion very unusual for a police report: "The DA's office should make a motion to revoke Cabrera's probation [incarcerate him] if deemed necessary."

"If mace was used, then it should be in the police report," says Lieutenant Santos. He adds that "I understand it turned into some big donnybrook inside?' But he says that the family may have provoked the violence. "When the cops go into a family situation to take somebody to jail, the family isn't going to side with the police. There are going to do all sorts of things to aid the person being arrested, because they aren't thinking rationally.'

While Cabrera was being taken to jail, Gonzales took her daughter to St. Luke's Hospital. An emergency room report of March 22, 1989 listed Gonzales' complaint as "sprayed w/mace." Dr. Carlos Garcia apparently agreed that the infant had been maced. He wrote in the same report: "12-month-old who was accidently sprayed by SFPD." The report also said the baby was "tearing and wheezing" with a "skin rash," and was given a bath, apparently to wash off the mace.

The child's condition worsened and she was later admitted. "The doctors said it was very serious," says Gonzales, "Franchesca has an asthma problem, but the mace made it much worse. She was in distress because she couldn't breathe. Her lips turned blue. They put her in an oxygen tent for

The infant had also contracted pneumonia, according to the medical records. "The doctor said that the mace stuck to her lungs, trapping in moisture, and that's what caused the pneumonia," her mother says. The child has since fully recovered.

A footnote: Five days after the raid, an undercover cop approached Cabrera in the Mission, asked him for a PCP cigarette, which Cabrera provided, and then arrested him, says a

March 27, 1989 police report. Cabrera says the cop lied about finding drugs on him, and a friend who witnessed the arrest says he saw a team of cops "jump Jeff and beat him up pretty bad." Cabrera is now serving time in San

ESPITE THE family's numerous charges of police misconduct, the Rubis filed only one complaint with the Office of Citizen Complaints, alleging that Sergeant Bosshard used "unnecessary force" in macing the child. Santos says according to the police rules of force, "first of all you have to use a verbal command, then you use passive arm restraints, then mace, a baton or firearms." And when dealing with an unarmed person holding an infant, police would hardly ever have a reason to use mace, the rules suggest.

Gonzales doesn't think the officer intentionally tried to harm her daughter. "I think he was careless. If he had paused for a moment, he would have seen that me and my baby posed no threat to him."

Although she has three eyewitnesses and medical records to support her case, Gonzales says it may have been a waste of time. She says an OCC investigator told her that her eye-witnesses "lack credibility." But, Gonzales adds, "their stories are all consistent. It's the family they come from that's the problem. And they couldn't identify the officer in a photo spread."

Moreover, the police deny that any mace was used at all that night. "The investigator said that he is having a problem with the burden of proof. He said he has interviewed most of the officers and they all deny that mace was used at all."

As a possible explanation, John Crew of the ACLU's Police Practices Project says "there is a credo of silence in the department that hinders police from saying anything negative about each other." Even OCC Director Michael Langer acknowledges the problem. "There are instances when people are mistreated, but it's impossible to prove because it's their word against the cops, and the cops get together and fabricate a story. It makes it very difficult."

If the case is dismissed, OCC's critics who point out that the agency denies 97 percent of complaints wouldn't be surprised. "We're concerned about the low sustain rate," says Crew, adding that the OCC's rate is lower than that of other similar agencies in the state.

The low rate may stem from the OCC only sustaining "airtight cases," Crew says. But legally, the OCC must sustain a complaint if it finds a "preponderance" of evidence, that is, if 5I percent of the evidence tends toward guilt.

"It's absolutely untrue," says Langer. "We don't look for airtight cases. We send cases that aren't airtight to the police chief [for approval] all the time." Then again, Langer admits that the definition of preponderance is 'completely subjective.'

Gonzales does have one thing going for her case. Langer says he also thinks the sustain rate is "too low," and blames it mostly on inadequate staffing. Under his tenure, the director says the rate has risen, and will continue to climb, perhaps to 10 percent.

Gonzales says she filed the complaint as a way of ending the police harassment of her family. "I just want to see the officer disciplined so he won't go and do this again to someone else," she says.

However the OCC rules, the public will never learn its rationale due to secrecy laws that protect the police. If the OCC dismisses the case, the reason the medical records from St. Luke's, which seem to prove the infant was maced, don't amount to a "preponderance of evidence" will remain an OCC secret

THE SAN **FRANCISCO GUARDIAN'S** SIXTII

Three first-place winners: \$100 Three runners-up: \$50 gift certificates to Solar Light Books in San Francisco. Honorable mentions.

The winners, runners up and selected honorable mentions will be published in a special issue of the Bay Guardian on January 2, 1991.

There will be a Reading and Reception for the judges, winners and their guests at Small Press Traffic Literary Arts Center on January 4, 1991, from 6 to 8 pm.

1. All entries must be original, previously unpublished poems.

2. Contestants may submit up to ten (10) poems, but no more than ten (10) manuscript pages in total.

3. Entries must be typed on 81/2x11" paper, on one side of the page only.

4. There is a \$3 reading fee for each entry. Please send checks or money orders only.

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Susan Terence San Francisco coordinator, Poets in the Schools

Virginia Cerenio Board of Directors, Keamy Street Workshop

Ashley McNeely Business manager, The Poetry Center at SF State University

5. Contestants must submit five (5) copies of each poem, with an entry blank affixed to one of the copies. Please omit names and copyright markings from the other four copies, which will go to screeners and judges anonymously.

6. Entries will be divided randomly between the screening panel. Each screener will pass on 40 poems to the judges.

7. No entries will be returned.

8. All entries must be in the Bay Guardian office by 5 pm, Wednesday, November 21, 1990. Winners will be notified by December 19, 1990.

9. Staff members of the Bay Guardian and freelancers who have contributed more than one article since April 1990 are not eligible.

10. All entries must be mailed or delivered (M-F, 9-5) to: Bay Guardian Poetry Contest, 520 Hampshire St, SF.CA 94110.

Bay Guardian Poetry Contest Entry Form

No more than 10 poems per contestant. Please attach this form (or photocopy) to the entry. Enclose 4 extra copies (without entry blank) of each poetry contest entry.

\$3 per entry. Checks or money orders only.

Name

Address \_

Poem Title \_

Mail to:

Poetry Contest, SF Bay Guardian, 520 Hampshire Street, San Francisco, CA 94110 or deliver, Monday-Friday, 9am-5pm only.

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GUARDIAN

A SPECIAL SUPPLEMENT

## TWO GREAT BAY AREA BOOKSTORES PRESENT FALL LITERARY EVENTS

CODY·SEBOOKS

Priday, November 2.8 PM Hank Ketcham Join us in welcoming Hank Ketcham creator of Dennis the Menace, for a reading and discussion of Hank Ketcham: The Merchant of Dennis. This book is a biography of Dennis as well

Monday, November 5. 8 PM Adam Kufeld Photographer Adam Kufeld has seen and photographed more of El Salvador behind the scenes than any other American photojournalist. Kufeld will present a slide show from his arresting new book, El Salundor. "This is a profound and moving vision of El Salvador, its people, its struggles, and hopes."—Isabel Allende

Arlie Hochschild will discuss her best selling book, The Second Shift: Working Parents and the Revolution at Home. This book goes far beyond the current talk of the "Mommie Track" in analyzing the condition of working women with families. Hochschild confirms that the main problems for two job families stem from women carrying the extra burdens of housework and childcare that begin when the workday is over.

one of America's most inventive thriller writers, will be reading and discussing his new book, Twilight at Mac's Place. Veteran CIA hired hand Steadfast Haynes is dead. Someone wants to bury his memoirs with him. With the help of friends at Mac's Place, Washington bar and sometime nest of intrigue, his son Granville Haynes intends to find out why.

Michele Anna Jordan, award winning chef and columnist, says she wrote A Cooks Tour of Sonoma not only to bring together a collection of delicious recipes, but to provide a gateway into the exotic pantry of Sonoma County and demystify it. This book is not just about Sonoma County, but about gleaning the best of

Saturday, November 10. 7 PM Anne Rice Anne Rice, author of Interview With the Vampire, The Vampire Lestat, and Queen of the Damned, will be signing her new book, The Witching Hour. Poetry, incest, philosophy and murder mix equally in the lives of the Mayfairs, a dynasty of witches, themselves haunted through history by a powerful and seductive being. Here is another stunning creation from a spellbinding story teller. Anne Rice will be signing only. Please

Sunday November 11, 11AM

Children's authors Thatcher Hurd, Marilyn Sachs, Yoshiko Uchida and illustrator Teri Sloat will sign and discuss The Big matched by the publisher and donated to peace organizations.

Monday November 12,8 PM Jeffery Masson Jeffery Masson's books have been a focal point of controversy in the world of psychoanalysis for the past decade. Final Analysis, his most personal and powerful book to date, is the first insider expose of what really goes on in psychoanalytic training and how this affects the entire profession. Join us in a most thought provoking evening.

Diane Johnson

Jeffrey Masson, former Projects Director of the Sigmund Freud Archives, will discuss Final Analysis: The Making and Unmaking of a Psychoanalyst. In Final Analysis, Masson exposes what he sees as the single most crucial flaw of psychoanalysis: its training process.

OA

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Mon.-Thurs. 9AM-11PM Fri.-Sat. 9AM-12MID Sun. 9AM-11PM

Sundary, October 21.8PM Burry Lopez
Barry Lopes, author of Arctic Dreams and Of Wolves and Men,
will discuss his newest book, Crow and Weasel, a fable with magnificent illustrations by Tom Pohrt. This book showcases Loper's abiding concerns: our spirited relationship to the landscape, respect for traditions different from our own, and our human obligations to one another. "One of the most beautiful

Monday, October 22. 8 PM Donna Levin Though California Street has all the trappings of a good mystery, Donna Levin's newest book is a San Francisco urban comedy that answers the question, "What do therapists think about when people give them such a hard time? The most fun I've had between the covers of a book since Bonfire of the Vanities." -- James N. Frey

books of the year." -- Andy Ross, Cody's Books

Tuesday, October 23. 8 PM Tess Gallagher Tess Gallagher will discuss Carver Country: The World of Raymond Carver, a tribute to her husband, one of America's most gifted writers, whose poetry and short stories celebrate Northern California and the Pacific Northwest. Bob Adelman's photographs follow Carver's literary roadmap and are a stunning accompaniment to the text.

Thursday, October 25. 8 PM Arturo Arias Arturo Arias will discuss his new book After the Bombs, a documentation of one man's search for his identity, his father, and his role as a fighter in the struggle for freedom. Anas writes with humor and insight into the repression in Guaternala. "Arturo Arias is one of the most interesting young writers in Latin America." -- Eduardo Galeano

Friday, October 26.8 PM Charles Wollenberg A book of special interest to maritime historians is Charles
Wollenberg's Marinship at Warr Shipbuilding and Social
Change in Wartime Sausalito. During World War II,
Marinship built assembly-line ships for the first time and
recruited women, blacks and other minorities in what was the beginning of a major American social and cultural transformation. Come hear the whole story.

Saturday, October 27. 2PM Kitty Morse and Mary Laird Hamady

Join Kitty Mone, food writer, cooking instructor and author of Come With Me to the Kasbah, and Mary Laird Harrady, author of Lebanese Mountain Cookery for a demonstration and tasting of Northern Africa and Mid East Cuisines. A most special event indeed.

Sunday. October 28. 8PM Walden Bello Walden Bello, executive director of Food First and expert on the Pacific Rim economies, will discuss Drugons in Distress: Asia's Miracle Economies in Crisis. Our economy is increasingly bound to that of East Asia, yet we have little understanding of the shaping forces and the cris is these disturbing analysis of the fragile economic miracles of Taiwan,
Korea, and Singapore...indispensable reading..." -- Richard
Barnet, Institute for Policy Studies

Monday, October 29. 8PM Adam Hochschild Journalist Adam Hochschild will discuss his new book, The Mirror at Midnighs, an intensely personal exploration of South Africa through interviews focused around the decisive event of South African history, the 1838 Battle of Blood River. This astute and insightful book looks at what the mechanisms of control have been in the country and at the myths by which the whites have justified their long rule there.

Tuesday, October 30.8 PM Lynn Andrews Lynn Andrews, author of Medicine Woman and Jaguar Woman will discuss her continuing adventures with women shamans of the world in her newest book, The Woman of Wyrrd: The Arousal of the Inner Fire. Andrews tells us how to find our own personal "acts of power," tap hidden energies, and

Thursday, November 1.8 PM Ken Kesey "Are you on the bus or off the bus?" Ken Kesey grapples with this question in his new book, The Further Inquiry. Here Kesey at last speaks of the best known adventure since the Exodus from Egypt, the Merry Prankster's 1964 odyssey across America in a bus named "Further". The book is in the form of a trial of Neal Cassady's spirit and is a serious meditation on the 60's. Special guest appearance of the great bus. What a night this will be!

as an autobiography of Hank, and marks the celebration of Dennis' 40th birthday even though he will always be

Tuesday, November 6.8 PM Arlie Hochschild

Wednesday, November 7.8 PM Ross Thomas Ross Thomas, twice winner of the Edgar Allen Poe Award and

Friday, November 9. 8 PM Rose Beranbaum Rose Beranbaum, author of the indespensable Cake Bible, now turns her expertise to traditional and not-so-traditional holiday fare in Rose's Christmas Cookies, Recipes include cookies for sending, entertaining, and even decorating your house and tree.

Come sample the taste of Christmas.

Saturday, November 10.2 PM

Michele Jordan what is at hand wherever you find yourself. Come hear and taste.

The Big Book for Peace

Book for Peace. This landmark work presents an anthology of original stories, poems, and songs designed to help children explore the concept of peace. How do wars start? How can people ( or birds or "Wild Things") resolve conflicts? Here is a much needed counterpoint to the books, toys, movies and cartoons which glorify war and violence. Royalties will be

Tuesday, November 13, 8:00 PM

Acclaimed novelist Diane Johnson will read from her new novel. Health and Happiness, a tale set among the members of a fictional San Francisco hospital community. Johnson draws her characters from pragmetic private practitioners to high-minded academics, with sharp, witry detail. "This is a brilliant, engaging, cleverly manipulative piece of fiction."—San Francisco Chronide



Monday, October 22.8 PM. Thomas Sanchez Thomas Sanchez, author of Rabbis Boss and Zootswit
Misrders, will read from Mile Zero. "Mile Zero" marks the
location of Key West - the island that defines the end of the American road, the cultural junction where Anglo-Saxon,
Latin, and Afro worlds collide. "A comic masterpiece cracking
with backhanded wit." "- New York Times Book Review

Tuesday, October 23.8 PM. Arturo Arias Arturo Arias, professor at the University of Texas in Austin and author of three novels including Items Na which won the Award for the Best Novel in 1981 from Casa de las Americas, will read from After the Bombs. "Arturo Arias is one of the most interesting young writers in Latin America." .- Eduardo Galeano

Wednesday, October 24.8PM Anne Rivers Siddons

Anne Rivers Siddons, author of Peachtree Road, will read from her latest novel, King's Oak. In her uniquely Southern style, Siddons tells a tale of love and destiny, the power of myth, and the need for a passionate preservation of our diminishing

Thursday, October 25.8 PM Kate Braverman

Kate Braverman, author of Lithium for Medea and Palm Latitudes, will read from her collection of stories, Squandering the Blue. The stories in Squandering the Blue record the lives of Los Angeles women in all their guises and moods. "Incantatory prose, penetrating observation of addiction and modem malaise: frightening and unforgettable." - Kirkus Reviews

Thursday, November 1.8 PM Richard Rhodes

Richard Rhodes, winner of the Pulitzer Prize and the National Book Award for his best-selling *The Making of the Atomic Bomb*, will read from his memoir, A Hole in the World.

Friday, November 2. 8 PM John Nichols John Nichols, author of The Sterile Cuckoo and The Milagro Bearfield War, will discuss his environmental manifesto, The Sky's the Limit: A Defense of the Earth. This essay addresses the building global environmental tragedy, yet it ultimately is about the beauty and the hopeful possibilities for the survival of

Friday, November 4.8 PM Robert Hunter Robert Hunter, a poet and lyricist, is often thought of as an in visible member of the Grateful Dead -- for 25 years he has written the lyrics for most of their songs, including "Uncle John's Band" and "Fire on the Mountain". A Box of Rain is a collection of all of Hunter's lyrics.

Priday, November 5. 8 PM Jill McCorkle Jill McCorkle, author of July 7th and Tending to Virginia, will read from Ferris Beach.

Tuesday, November 6. 8 PM Donald Albers, Gerald Alexanderson, and Constance Reid Donald Albers, Gerald Alexanderson, and Constance Reid,

editors of More Mathematical People: Contemporary Conversations, will discuss their interviews with leading mathematicians of our time.

Wednesday, November 7.8 PM Judith Stacey Judith Stacey, Professor of Sociology at UC Davis, will discuss Brawe New Families: Stories of Domestic Upheaval in Late Twentieth Century America. Brave New Families explores the have had on traditional working-class families - and the ramifications for the rest of society.

shattening impact the post-industrial and feminist revolutions Thursday, November 8.8 PM Jeffrey Masson

Jame Vandenburgh Jane Vandenburgh will read from Failure to Zigzag, now published in paperback. "Failure to Zigzag is the unequivocally successful first novel, skillfully written and complex and electrifying and completely free of embarrassing affectation." --Philadelphia Inquirer Wednesday, November 14.8 PM

Monday, November 12. 8 PM Arlie Hochschild Arlie Hochschild will discuss The Second Shift which examines two career marriages and who is doing the work around the house. Her study finds that many women who work are putting

in a second shift at home shouldering the burden of housework

Ronald Takaki

Tuesday, November 13.8 PM

KEPLER'S BOOKS & MAGAZINES

and child care.

Ronald Takaki, Professor of Ethnic Studies at UC Berkeley and author of Iron Cages, will discuss Strangers from a Different Shore which won several awards including the 1989 Bay Area Book Reviewers Association's Award in non-fiction. "The book tells, in lyrical style and often in the words of immigrants the melves, how their sweat and blood contributed to the development of the American West." -- The Seatle Times

Thursday, November 15.8 PM W.S. DiPiero W.S. DiPiero, a poet and Profesor of English at Stanford, will read from his poetry including his new collection of poems, The

Monday, November 19.8 PM Patricia Willrich Patricia Willrich, book critic and lecturer on contemporary American fiction writers, will present a talk on Ann Beattie.

Tuesday, November 20. 8 PM James Fadiman James Fadirman, author of several books including Movivation and Personality and Personal Growth, will discuss his most recent, Unlimit Your Life: Setting and Getting Goals. Unlimit Your Life is about understanding yourself well enough to

go beyond your prior limits. Monday, November 26. 8PM

Adam Hochschild

Adam Hochschild, author of Half the Way Home, will discuss The Mirror at Midnight: A South African Journey. Hochschild illuminates today by exploring the turmoil of its past and the complex, tangled relations between Black Afrikaner, Boer and British, the A.N.C. and the Homeland leaders, the intractable and those eager for change.

Tuesday, November 27. 8 PM Purker Antin Parker Antin will discuss Himalayan Odyssey: The Perilous Trek to Western Nepal. In February 1984, Antin set off with one Western companion, a Nepali guide, and a group of porters in an attempt to traverse the Hilmalayas. He was looking for adventure not enlightenment, but he found both among the people and mountains of the isolated regions of Mugu and Dolpo.

Wednesday, November 28. 8 PM Queen Ida Guillory

Queen Ida Guillory, accordion ist and Queen of Zydeco music, a special brand of Creole music from the backwoods of Louisiana that synthesizes Acadian and Canibbean influences, shares Creole recipes and stories in Cookin' with Queen Ida.

Thursday, November 29. 8 PM Harold McGee Harold McGee, author of On Food and Cooking, will discuss The Curious Cook: More Kitchen Science and Lore. In this lighthearted yet eminently informative book, McGee applies a scrupulous scientific method to his activities with pots and pans, investigating many traditional practices and the biochemical properties of common foods.

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### A Passel Of Poets

Poets, artists and performers from around the world gather in San Francisco for National Poetry Week. By Chris Norris

SOMEHOW FALL makes us all a little more poetic. Not that we actually write poetry or anything; it's just that as leaves turn brown, days grow shorter and sunsets acquire an autumnal poignancy, poetry -- that which Russian formalist Victor Shlovsky says "makes the familiar strange" - just seems to be in the air. Poets at Cafe Trieste, Cafe Babar and similar hangouts have larger audiences. Schools are again full of students being moved by their first sonnet. And baseball, that most poetic of sports, gracefully brings its season to a close.

It seems fitting then, that the National Poetry Association has chosen this time of year for its annual celebration of verse. The National Poetry Week Festival, which began Oct. 12th and runs through the 21st at Fort Mason, gathers more than 100 poets, artists and performers from around the world to appear in events celebrating both "poetry and the planet." Participants represent such a diverse range of styles, communities and outlooks that whether your favorite poet is a North Beach bohemian, a Russian dissident or Public Enemy's Chuck D., chances are this festival has something for you.

Opening night festivities this year honored poets Lawrence Ferlinghetti and Gwendolyn Brooks, who received the National Poetry Association's Award for Lifetime Service to Poets and Poetry.

One of the more dynamic events still to come happens Wednesday night, Oct. 17th, as the festival presents a night of performance poetry. Although almost all poetry is composed with an ear for performance, the poets featured tonight place special emphasis on bringing their work to life. Bay Area fave Pamela Z. uses prepared tapes, plays various instruments and blends elements of rap and jazz in her performances. Genny Lim, in a similar fusion of music and verse, performs her poems accompanied by saxophonist Francis Wong. The other poets, Opal Palmer Adisa, Devorah Major, Gary Glazner and Jack Joley, all let their oral presentation take precedence over the text, often crossing boundaries between theatrical, visual and performance

If this sounds enticing, Thursday night offers another unique and exciting way to enjoy the lyrical experience at the "World Series Poetry Grand Slam Championship Night" (Conference Hall, 7:30 pm). As many Wednesday-night patrons

of the San Francisco club Rumors already know, "slam poetry" is a contest in which poets perform their own work in competition. A panel of judges, who are selected from the city's literary community, score competitors based on content, originality, form and performance.

On Thursday, after several eliminating rounds, the winner of the Bay Area "slam" goes up against the finalists from New York and Chicago. Then, Victor Hernandez, a former "heavyweight champion" of the Taos Poetry Festival, plays the winner in an

exhibition match. So come on down, hear performances sharpened by competition and root for the home team.

On Friday, watch as the festival turns its focus back to the theme for this year.— "the nature of nature" - with "Natural Resistance Forum 2" (The Firehouse, 2-5 pm). The forum offers an international colloquium of writers cum environmental activists like Michael Rothenberg and Jules Evans, who share their tactics and strategies for environmental change.

Many of the poets involved in the event share a common understanding of the relationship between their work and the environment. The idea is that, since we speak, think and live in a world that is prefigured and conceived by language, language itself is part of our global environment. And, like our physical environment, the environment of language is being debased and damaged. The poets in the forum, and in the festival as a whole, feel that both the physical and lingual environments of the world need to be healed, improved and deepened.

In an effort to further this goal, a group reading entitled "Natural Systems" follows (Conference Hall, 7:30 pm), in which a diverse combination of poets spanning several generations perform their work. William Everson, who was one of the major poetry voices nationally in the '50s and '60s, reads along with Gary Soto, Diane

Wakoski, Morton Marucus and others. Jackson Mac Low, who has collaborated on multimedia works with composer John Cage, offers his unique version of poetic performance, and Dick Bakken performs



with dancer Caryl Clement.

On Saturday the festival broadens its scope, beginning its "International Weekend" with

readings by poets who are also

translators of foreign texts. In "The

Poet Translator: A Reading Across

Rudge and Burmese

poet Aung Aung

Taik as they show

the diversity in the

Bay Area of trans-

focus then shifts

reading of "Poetry

Since Glasnost"

planted Pacific Rim

The international

eastward for a group

(Conference Hall, 7:30

pm). Hungarian poet

Borders" (Conference Hall, 1 pm),



Poet Diane Wakoski reads at Fort Mason Center on October 19th.

Gyula Kodolany, who is also the political advisor of Hungary's new prime minister, joins Bulgarian Boris Christov, Soviet Alexsei Parshchikov and Armenian

Oleg Atbashian in representing Eastern Europe. Chinese poet Duo Duo, a participant in the events at Tiananmen Square, and Malaysian Goh Poh Seng also perform, along with Judy Grahn and Marvin Bell.

On Sunday, the festival tackles censorship with a panel of poets, publishers and literary activists who discuss the various forms of censorship and strategies to overcome them in "Censorship: East and West" (Conference Hall, 1 pm). Kodolany, Duo Duo and other international poets from Saturday's performances share their perspectives with David Levi Strauss and William Kister. The Ellen Webb Dance Company kicks off the discussion with a performance of its controversial piece "The Flag."

Like the autumnal season, the festival slowly winds down to a close on Sunday with a final international reading by poets from Korea, Italy and East Germany (Conference Hall, 4 pm) and one last gathering of the bards. At this last party/forum entitled "Wilderness and Poetry" (Conference Hall, 7:30 pm), many of the poets, performers and artists from the entire festival come together to celebrate the essential link between their work and the wilderness and to discuss environmental issues.

This should be a great opportunity to rub elbows with the poets and to learn more about that mystical connection between the lyric and the land. Now that we're in Keats' "season of mists and mellow fruitfulness," doesn't this sound about right?

Ticket prices vary, depending on the event; tickets are available through BASS. For more information about times, locations and events, call the National Poetry Association at 776-



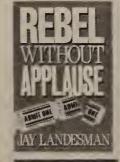














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A Passel Of Poets 3 Celebrating The Printed Word Desperate Pages 7 Girls Just Wanna Shoot Guns Reviews 15

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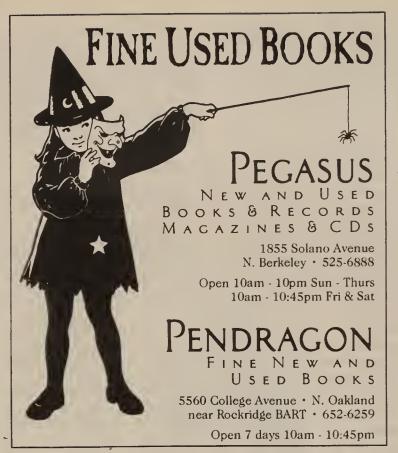
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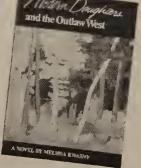


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#### Green Apple Books Presents Author Readings and Signings





Tuesday, October 23, 7-9 pm William Vollman

Mr. Vollman will be reading and signing coples of his new novel The Ice Shirt, and showing slidest His latest effort is a treasure house of myths and storles that magically recreate the arrival of the Vikings in the paradise of North America: bringing Ice and dissent in their wake.



Thursday October 25, 7-9pm Melissa Kwasny

Ms. Kwasny, a local poet and teacher, will be reading from, and signing copies of her new novel, Modern Daughters and the Outlaw West. What a wonderful book this is. Witty, warmly insightful, droll and above all presenting a moving picture of a whole community. All in language which is never sentimental yet full of music, beauty, marvel\*-Susan Griffin



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On the bus: Ken Kesey and the Merry Pranksters will be at the book festival on Saturday.

## Celebrating The Printed Word

Local authors and publishing professionals host the first Bay Area Book Festival. By Mary Pols

TENMINUTES prior to departing on my first trip to Las Vegas, during a mad search for a copy of Fear and Loathing in Las Vegas, I remember darting into at least five bookstores within a three-block radius of Embarcadero Four. Sweating and looking maybe a little dazed in the manner of Hunter S. himself, I eventually found the book.

I didn't give up prematurely because I knew, in this city of bookstores, that there was bound to be another one popping up any minute. At 2.43 bookstores per 10,000 households, San Francisco has more bookstores per person than any other city in the United States.

It seems the Bay Area is devoted to the buying, selling and making of books. Oakland and San Francisco combined have 273 bookstores, and there are more than 150 independent and affiliated publishing houses in Northern California. And then there are the writers: From the time of the Golden Era, which was the first West Coast literary journal to publish articles by Mark Twain, to the gatherings of some friends named Kerouac, Ginsberg, Corso, Orlovsky and Ferlinghetti at a place called City Lights Books, San Francisco has been a city that attracts writers. Ambrose Bierce, Yone Noguchi, Joaquin Miller, Mark Twain, Jack London and Dashiell Hammett, among many others, lived and worked in the Bay Area, and such celebrated contemporary authorsas Alice Walker, Anne Lamott, Maxine Hong Kingston, Ishmael Reed and Ethan Canin make their homes

To recognize and celebrate the Bay Area's love of the printed word, on Nov. 3rd and 4th the book community is staging the first San Francisco Bay Area Book Festival. The two-day event

will be held at the San Francisco Concourse (635 Eighth Street), from 10 am to 6 pm, and is free to the public.

New York City celebrates the book every year with a festival called New York is Book Country. This year they sealed off ten blocks of Fifth Avenue and played host to a quarter of a million people. Up until this year, San Francisco has had no such celebration, even though it seems ideal for

David Cole, president and founder of the San Francisco Bay Area Book Festival, is the man who finally made it happen here. As part of his position as marketing director at Nolo Press, he sits on the board of the Northern California Book Publicists Association; late in 1988 he introduced the idea for a book festival at an NCBP board meeting. He was first roundly complimented for having such a great idea, then asked to take on the project of organizing the whole thing something that hadn't occurred to him when he made his suggestion.

"It's actually a bit of an embarrassment that we haven't had a book festival in San Francisco before," says Cole, "It's such a rich environment, filled with independent booksellers, small to mid-size publishers and so many writers. It's a natural city for this kind of event."

COLECALLED his friend Nion McEvoy, executive editor of Chronicle Books. Together they rifled through Rolodexes, did some grassroots organizing and gathered a group of interested writers and publishers in a meeting room at the San Francisco Public Library. What followed was a session to raise funds, incorporate the group and form an author's advisory committee that includes Isabel

Allende, Lawrence Ferlinghetti, Herb Gold, Maxine Hong Kingston, Armistead Maupin, Randy Shilts, Amy Tan and Wallace Stegner.

The highlight of the festival for many will be the arrival of Ken Kesey and his Magic Bus. In honor of his

recently published book, The Further Inquiry, Kesey is bringing the bus on his book tour. Reached by phone in Oregon, his wife Faye told the Guardian: "We've spent the last year fixing up the bus. It even got new chrome. Of course, over the years just about everything on it has been replaced, but we've been taking it everywhere this summer camping, the ABA Book Fair in Las Vegas — and it's been running pretty well."

Kesey, some of the original Pranksters and a few secondgeneration Pranksters are driving down the Coast in the freshly painted bus. Kesey is scheduled to read from either The Further Inquiry or his latest novel, Prick of the Squirrels (due out from Viking in November) on Saturday afternoon, Nov.3rd.The bus will be parked outside the Concourse on Saturday, and since it's wired for sound, chances are it will be a sideshow of its own.

Actor, broadcaster, musician and writer Scott Beach will moderate a panel called "Writers at Work" on Sunday. Beach plans to lead the discussion away from typical topics like how to get an agent or how to get published; instead the panel will talk about the practical aspects of being a writer — what it's like to live with constant financial pressures and to work at home with constant interruptions from kids, where some writers find their sources of inspiration and how they continue to produce material when the inspiration runs dry. Panel members include Ron Fimrite, senior West Coast writer for Sports Illustrated; Sheldon Feldner, playwright; Neva Beach, author and editor, and Mark Dowie, freelance investigative journalist and author of We Have A Donor.

Festival organizers hope to draw between 20,000 and 30,000 people over the two-day period. They are particularly eager to have children participate and are sending publicity packets to every children's librarian and school in the nine Bay counties. Sunday at noon, celebrities(hopefully including Whoopi Goldberg and Danny Glover, who are still to be confirmed) will read from the Big Book for Peace on the main stage. The organizer of the children's portion of the event, Jerry George, predicts that the Big Book for Peace will be the children's gift book for 1990. The book is a collection of 32 stories by different children's authors, with a cover illustration by Maurice Sendak. "It's already a best-seller," says George. "It won't be in bookstores until the end of October, but the publisher, Dutton, upped the original print order from 30,000 copies to 150,000. That automatically makes it a bestseller."

George says Dutton's confidence in the book is well-placed. "They have more previous Newberry and Caldicott Award winners in that book than you'd believe," he says. All the authors and illustrators are donating their royalties to a group of charities, including Amnesty International, Greenpeace, SANE Freeze, the Lion and the Lamb Peace Arts Center in Ohio (which studies and encourages the promotion of peace through arts and literature for children) and the Carter Center for Conflict Resolution at Emory University in Atlanta. Local editor Marilyn Lieutenant Frank Hastings series), Jerry Keneally (former SFPD officer, currently a private sleuth and author of six successful mysteries), Karen Kijewski (Katwalk, Katapult) and Judith Greber (author of Bay Area bestseller Mendocino) will discuss their local characters and settings. Sunday's panel of local women mystery writers, "Sisters in Crime," will be led by Marilyn Wallace, author of A Case of Loyalties and Primary Target The panel will explore a woman's approach tomystery writing. Former San Francisco Chronicle reporter Julie Smith (The Sourdough Wars, Tourist Trap and Death Turns a Trick); Susan Dunlap, creator of Berkeley homicide detective Jill Smith; and Lea Matera, author of a number of the so-called "Big Chill Mysteries," will also take part in the discussion. On Sunday afternoon, Ishmael Reed is slated to introduce his daughter, poet Tennessee, to the local literary world. Herb Gold will read from

I've never seen this kind of author ad-

visory board response. More than 40

percent of them are reading or partici-

pating in panels during the festival.

It's an absolutely dynamite program."

80 percent of the major Bay Area children's authors and will feature

panels on children's mysteries and on

young adult literature. Children's au-

thors and illustrators appearing include Robin Spowart, John Keller, Dan

and Robert San Souci and Brown Pa-

per Bagecological series authors Linda

Allison (Blood and Guts: A Guide to

Your Own Insides) Martha Weston,

Mollie Rights (Beastly Neighbors) and Jamie Jobb (The Night Sky Book). George has also been responsible

for putting together the mystery

writers' segment of the festival. On

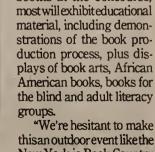
Saturday, Colin Wilcox (creator of the

George says his program includes

his book Travels in San Francisco on Saturday. The American Conservatory Theater plans to read from classic San Francisco literature,

and a poetry reading will include David Bromige, Kathleen Fraser, Susan Gevirtz and Steve Vincent.

Started this year with grants from the San Francisco Foundation, local publishers and with help from the mayor's office, organizers hope the festival will become an annual event. They plan to start the kitty for next year's festival with sales of booths to local publishers and organizations. Of the approximately 140 booths in the Concourse,



New York is Book Country Festival," says David Cole, "because San Francisco weather is so unpredictable. But we want to create the same kind of major cultural event for residents of the Bay Area. This program is designed to be for book readers rather than booksellers, a chance for committed and occasional readers to celebrate the book."

For more information and a schedule of events, call 626-BOOK.



Celebrities will read from The Big Book for Peace.

Sachs, who edited the book and will introduce it at the festival, says, "This is my first best-seller and and I'm thrilled because I'm not making a cent from it."

"THAT REPRESENTS the spirit of the festival," says George. "The whole thing is being put on by volunteers, which makes for less organization. It's a pretty idealistic bunch of people, and



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November 3, Saturday, 3 PM, \$4.00

Editors of Motel Magazine

Kathryn McLeod Doug Stetar Julia Steele

November 9, Friday, 8 PM, \$4.00 Daryl Alvarez Patrick Moore

November 10, Saturday, 2 - 4 PM, Free Special Event James Broughton's 77th Birthday!

#### Multicultural Reading Series

October 29, Monday, 6 - 8 PM, \$4.00

Multicultural Series

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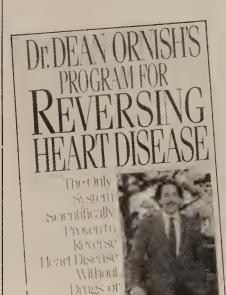
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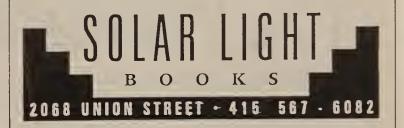
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Victor Mature and Coleen Gray in Kiss of Death, showing at the Castro theater's noir festival on October 24th.

## DesperatePages

It's anomie in America again as readers rediscover the hard-boiled noir fiction of the '40s — and some new noir writers take the genre a step further. By Heather Mackey

WAS IT Colonel Mustard in the billiards room or Miss Peacock in the conservatory? Was it the rope, the knife or the candlestick? If you're reading Agatha Christie, I'd bet on Mustard, and any discreet country home will do, although a vicarage is best. If, on the other hand, it's a James M. Cain or Dan J. Marlowe novel, well, you can be sure Miss Scarlet did it — with a gun, in a seedy hotel room illuminated by a blinking neon sign.

Most readers of crime fiction are familiar with Dame Christie's meticulously plotted detective romps. The British were the preeminent authors of mystery novels between the wars and wrote books that Bruce Taylor, proprietor of the specialty Mystery Bookstorein San Francisco, calls "The Cozies." "There's the country estate, someone usually gets poisoned and everyone's terribly polite to each other until the detective figures it out...the body in the parlor sort of thing. American hard-boiled fiction may have been a reaction against that — the body in the grimy alley."

In the '40s, America gave the world the atomic bomb, the zoot suit and a sudden series of movies and novels sobleak and depressing that they were called "noir," French for "black." Published by "trash" paperback houses like Fawcett and Gold Medal, these hard-boiled crime novels with lurid covers flooded the racks at train stations and drugstores, were written by the hundreds and cost less than

a quarter.

Noir authors shared a fascination with life's losers: the drunks, the petty criminals and the loners. Murder, the bread and butter of crime fiction, was either a completely amoral act, or became a part of the perpetrator's psychology—either way, the victim was better off for having escaped to a kinder world than this. Noir characters were dislocated, hungry or haunted. In novel after novel, the aimless drifter and the femme fatale played out their drama of American anomie—with a hard-edged cynicism that seemed to prove that the country's social fabric was unraveling.

Most of these plots faded like bad dreams in the sunny prosperity of the '50s and the "All You Need Is Love" optimism of the '60s. Noir authors continued to write, but for an increasingly specialized audience that shared its fascination with noir in magazines like Mystery Scene or Black Mask.

In the last five years, however, there's been a resurgence of interest in noir. From this year's screen adaption of Jim Thompson's After Dark, My Sweet and Charles Willeford's Miami Blues, to recent books by a crop of new writers like James Ellroy, to Vintage Books' decision this year to put out an imprint of crime fiction, noir is finally enjoying a renaissance.

Marty Asher, senior vice president and editor-in-chief of Vintage Books, speculated on why noir is back in vogue. "There's a certain vision to these books that people are finding makes sense of certain aspects of their lives. You can see how someone like Thompson, who was considered much too dark in the '60s, is coming into his own now," Asher told me. Either the world is a more depressing place these days, or readers have stronger stomachs than they used to — whatever the reason, the big publishing houses have seen a gold mine in those old Gold Medal paperbacks.

This spring, Vintage acquired Black Lizard books, a Berkeley-based publishing house started by noir film critic and Wild At Heart author Barry Gifford. The Black Lizard list, comprised of noir stars like Jim Thompson, David Goodis and Harry Whittington, also contained more obscure rarities like Paul Cain's Fast One and Steve Fisher's I Wake Up Screaming.

"When the Black Lizard list came up for sale," Asher explains, "we saw it as a natural extension of our Vintage Crime imprint." Right now, the new Vintage Crime/Black Lizard list is heavy on Thompson, with some titles by Charles Willeford, David Goodis and Charles Williams. According to Asher, Vintage will concentrate on reissuing older titles before moving on to works by contemporary authors.

A few of the younger writers picking up the noir mantle include authors like James Ellroy, a contemporary writer whose grisly novels *The Black Dahlia*, *Blood on the Moon* and

Brown's Requiem dish up sex crimes and world-weary L.A. cops to rival the hardest boiled stories of the '40s. Gifford, who's written several novels himself, recommends Ed Gorman, author of The Autumn Dead. But according to Gifford, "the best of them all" isan English author writing under the pseudonym Derrick Raymond, whose novels include How the Dead Live and The Devil's Home on Leave.

BUT WHAT is noir, exactly? Now that it's become such a popular term, noir's in danger of slipping into the same semantic chasm that has swallowed other trendy words, like postmodernism. "It's really bleak," Gifford told me, "I mean, literally, in the French sense, noir is black." Well, murder's usually a dark subject, so howdo you tella legitimate noir novel? Taylor boils the hard-boiled down to a few elements: "There's usually a constricted time frame — a couple of days, or a couple of weeks. And you can't count on a happy ending. The people involved are normally losers, and there's a last, desperate attempt to make a big score, and it almost alwaysdoesn't work out. There's almost always a woman, and almost always she can't be trusted. Our hero almost always trusts her and always pays the price. If it were a movie, it would beraining all the time, and it would be

"They're different from the gangster films," explains Anita Monga, the Berkeley-based programmer who selected 47 noir films for the Castro's current "Noir, American Style" series. "They're bleaker, and there's not that final redemption at the end that gangster movies often have. There's an inner feeling of fatalism...and a lot of them are shot mainly at night."

It's hard to say which came first,

the noir film style or the books — but noir owes its survival, perhaps, to the fact that so many films were made from noir novels during the '40s. "Every great director working in Hollywood at that time did a noir," Monga says. "But it was the French who were the first to really notice it and write about it as a legitimate style. Not until the 1960s did Americans start to write about [noir] as if it were a movement in American film."

Noir authors whose sales had dropped off in America found they were cult heroes in Europe. It was French publishing houses like the Gallimard *Serie Noire* that kept many noir authors in print during the intervening "sunny" years.

NOIR HAS its own rhythm, different from the typical whodunit. It's characterized more by the downward spiral than the trail of clues. The suspense is mainly, as Asher puts it, "in the particular way the characters achieve their undoing."

For instance, in James M. Cain's scandalously amoral first novel, *The Postman Always Rings Twice*, the reader knows "whodunit" almost from the beginning. The murder of a Greek roadside restaurateur is part of an ill-fated attempt at a better life that's cooked up by his wife, Cora, and her lover, Frank, a drifter in the classic noir tradition. Like many noir-style crimes, Cora's and Frank's scheme suffers from a tragic (some might say humorous) ineptitude. In *Postman*, the Greek stubbornly survives the first attempt on his life, setting the stage for a second attempt that mirrors the final, ironic plot twist.

Cora and Frank are losers; they and the reader both know that. What's amazing is that in the space of less

continued next page

#### NOIR/NOTNOIR

Chinatown

Coffee

Telegraph Hill

Fedoras

**Humphrey Bogart** 

Barbara Stanwyck

Scotch On The Rocks

Heaters

Torch Songs

The Lost Weekend

Jack's Grill

Poker

Flood Building

Alienation

Wall Safes

Coupes

Chaise Longues

Diamonds

Cigarettes

Hwy. 1

Trench Coats

Mules

Edward Hopper

The Maltese Falcon

Cable Cars

The Two Jakes

Decaf

Daly City

Baseball Caps

Pee Wee Herman

Doris Day

Jello Shots

Uzis

Windham Hill

Clean and Sober

Mel's Diner

Go Fish

Marriot Marquis

Alien Nation

S&Ls

VW Bugs

La-Z Boys

Healing Crystals

Clove Cigarettes

I-5

Down Jackets

Reeboks

Mark Kostabi

Jonathon Livingston Seagull

Muni

## Black Oak Books

#### **O**CTOBER CALENDAR OF EVENTS

OCT. 18 IVAN DOIG, whose previous books include This 7:30 PM House of Sky, Winter Brothers, English Creek, and Dancing At The Rascal Fair will read from Ride With Me, Mariah Montana, the final book in his McCaskill family trilogy. "It's hard to say enough good things about what Ivan Doig does when he sets words down on a page. His prose is at once simple and direct, yet rich and fanciful." CHICAGO SUN-TIMES

OCT.21 TUESDAY 7:30 PM

LAWRENCE THORNTON, author of Imagining Argentina, which was chosen as the best first mover of the year by the Hemingway Foundation and was praised by the "New Yorker" as "a harrowing, brilliant novel" will read from his new book, Under The Gypsy Moon. This is a gripping, deeply moving work on the nature of courage, the power of language and the astonishing strength of memory.

OCT. 23 TUESDAY 7:30 PM

ANNE RIVERS SIDDONS, author of Fox's Earth, Heartbreak Hotel, and Peachtree Road, will read from her new novel, King's Oak. "One doesn't read Siddon's books; one dwells in them." CHICAGO TRIBUNE

JUDITH STACEY, Associate Professor of Sociology at UC Davis, will discuss Brave New Families: Stories Of Domestic Upheaval In Late 20th Century America. "Judith Stacey has shown us again that no one understands better than she how economic and gender arrangements interact. Brave New Families provides a final laying-to-rest of sociological shibboleths about the "normal nuclear family." **NANCY CHODOROW** 

OCT. 25 THURSDAY

GARY SNYDER will read from The Practice Of The Wild, a new collection of essays on the nature of Wildness and Freedom.

OCT. 26 FRIDAY 7:30 PM ALL CT. 1 Park Boys will read from The Last Station: A Novel of Tolstoy"s Last Year. The Last Station is easily one of the best historical novels written in the last twenty years." GORE VIDAL

OCT. 27 SUNDAY 7:30 PM

Poet, teacher and translator COLEMAN BARKS will read selected works of the 13th century Sufi poet Rumi, which he translated."

OCT. 28 MONDAY

KATE BRAVERMAN, author of Palm Latitudes and Lithium For Media will read from her new collection of stories, Squandering The Blue. "Incantatory prose, penetrating observation of addiction and modern malaise: frightening and unforgettable." KIRKUS

OCT. 29 TUESDAY 7:30 PM

CHINA GALLAND will give a talk and slide presentation on her book Longing For Darkness: Tara And The Black Madonna, A Ten Year Journey. "Longing For The Darkness is a wonderful, engrossing, personal and profound, soulful book. Every woman and man who is on a spiritual and psychological quest for a missing feminine aspect of divinity should read this book." JEAN SHINODA BOLEN

7:30 PM

OCT. 31 CALVIN TRILLIN, whose previous books include
WEDNESDAY Transle Wish Alice II I in the result of the result of the results of the resu Travels With Alice, Uncivil Liberties, and With All Disrespect will read from Enough's Enough (And Other Rules Of Life) a collection of his best columns from the last three years. "As trenchant and funny as Twain or Shaw." THE DALLAS MORNING NEWS

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than 150 pages, Cain manages to compress his tale of sexual obsession, corruption and petty greed and still leave room for a helping of tragedy.

Charles Willeford wrote some of the bleakest but also some of the funniest noir fiction. In Pick Up, a novel about two down-on-their-luck alcoholics in San Francisco, the "murder" is part of a suicide pact between Harry, a frustrated artist who's given up painting and turned to being a fry cook, and Helen, a beautiful but self-destructive woman. Helendies in the pact, but Harry is a failure even in his own

suicide. He's put in jail for her murder and wants nothing more than to be executed quickly—yet fate has a way of turning on him even when he seems to have his own death sewn up.

As Pick Up illustrates, noir doesn't always mean crime - but it almost alwaysmeanshell. As Gifford explains, "In the Black Lizard books, for instance, some of them didn't even have a so-called crime, let alone a murder." What Gifford calls the distinguishing feature of noir literature and film is "the feeling of constant threat, a psychological edge." In Pick Up, Harry gets to know the edge, intimately. "We were just too far down the ladder to climb up now," he says when he realizes that he and Helen will never be able to quit drinking and make something of their lives. "The only thing to do was keep the same level without going down any further. If could do that, we would be all right. Pass me the bottle,'I said."

THE FACT that most noir authors are men comes as no surprise to anyone familiar with the laconic violence and misogynist attitudesthatmarkmostnoirnovels. There were, however, women writers who ventured into this territory and haven't yet received the attention they deserve. "Leigh Brackett, for instance, was one of the best," Gifford says. "Back in 1940, Howard Hawks hired her thinking she was a man because of the hard-boiled nature of the novel she wrote." Brackett co-wrote the screen play for The Big Sleep along with William Faulkner, but, Gifford says, "it was mainly her work. Then, when Hawks found out that she was a woman, he said, Well, she can do the job,'" and so she stayed on.

Dorothy B. Hughes was another woman who wrote noir. Her novel In a Lonely Place was made into a movie by Nicholas Ray. Sin Sarocco is a contemporary woman writer whose novel Low Bite was published by Black Lizard in 1989.

Although some women writers have made it into the noir canon, most of the women characters constitute a rogues' gallery of double-crossers and femmes fatales. "It's true," admits Taylor, "the women characters are often manipulative. But everyone [in these books] tends to be a loser and it's a question of degree." In a world of double-crosses, the one sure thing you can count on is that a noir novel will contain at least one blonde. Blondes - whether because they connote the status that all these small-time hustlers desire or because so many novelsareset in Los Angeles, where blonde was the reigning on-screen flavor are almost always connected to the visions of money or the good life that drives the characters.

IT'S NO accident that many noir novels are set in "sunshine" states like Florida or California, where the surface glitziness and the promise of easy living is in constant contrast to the bleakness of the action. It's the stilllingering aura of the frontier, perhaps, that attracts the small-time gangsters, showgirls and alcoholics to a place

"A man named Nulty got the case, a lean-jawed sourpuss with long yellow hands which he kept folded over his kneecaps most of the time he talked to me. He was a detective-lieutenant attached to the 77th Street Division and we talked in a bare room with two small desks against opposite walls and room to move between them, if two people didn't try it at once. Dirty brown linoleum covered the floor and the smell of old cigar butts hung in the air. Nulty's shirt was frayed and his coat sleeves had been turned in at the cuffs. He looked poor enough to be honest, but he didn't look like a man who could deal with Moose Malloy."

-from Raymond Chandler's second Philip Marlowe novel, Farewell, My Lovely.

> like Los Angeles in the hopes of making a new start and escaping from the

Raymond Chandler wrote some of the most elegantly seamy novels in noirhistory. Chandler's books capture the essence of Los Angeles when it was a brash young town: its water-front, its seedy neighborhoods and its exclusive mansions in the hills and canyons. And like most noir writers, he knew all the shades of blonde.

A hard-boiled American version of Balzac, Chandler has a flawless eye for the language of clothes and appearance and indulges in pitiless portrayals of the nouveau riche and the public official on the take. In a few short sentences about what someone is wearing, their posture, their teeth or their smell, Chandler can create a character's entire history and social station. This is from the beginning of Chandler's second Philip Marlowe novel, Farewell, My Lovely: "A man named Nulty got the case, a lean-jawed sourpuss with long yellow hands which he kept folded over his kneecaps most of the time he talked to me. He was a detective-lieutenant attached to the 77th Street Division and we talked in a bare room with two small desks against opposite walls and room to move between them, if two people didn't try it at once. Dirty brown linoleum covered the floor and the smell of old cigar butts hung in the air. Nulty's shirt was frayed and his coat sleeves had been turned in at the cuffs. He looked poor enough to be honest, buthedidn't look like a man who could deal with Moose Malloy.

Chandler's Philip Marlowe is the classic private dick - a real tough guy who still manages to get beat up anaverage of five times per book. Even though he's six feet tall in the books, moviegoers know that he really looks like Humphrey Bogart, who brought Marlowe to life in Howard Hawks' screen adaptation of *The Big Sleep*. As a P.L, Marlowe is as close to a hero as they come in noir — at least he holds down a steady job. His "edge" is the

fact that he's always alone. He doesn't get along with the cops (whose corruption he's come to rely on to snag favors), but he's not a criminal himself. He's attractive to women, but always stands them up in expensive bars when the bad guys get around to knocking him upside the head.

Chandler only wrote seven novels - a slim output compared to other noir like Harry authors Whittington, who wrotean average of seven books a year for 20 years. "Chandler used to write letters to his friends apologizing for writing crime fiction," Taylor explains. "He had pretensionstootherthings." Like any other genre writing, crime fiction often suffered from the public perception that "crime-writing was a step down in class from mainstream fiction." There's a plot, characters, a beginning, a middle and an end - but is it real literature?

TALK TO ANY noir aficionadoand the answer you'll get is a resounding yes.

"Really, the constraints of crime are much more difficult than writing a mainstream novel," Taylor says. "You have to have a plot, clues and a resolution — you don't get that in John Updike."

Camus apparently modeled his famous existentialist work The Stranger on a James M. Cain novel. Gifford mentions that Jim Thompson wrote "some books that were very seriously reviewed, which surprised his publisher, since these were meant to be cheap train-station paperbacks."

As a noir novel that could hold its own against any other literary classic, Gifford cites a book by Eliot Chaze, whose novel Black Wings Has My Angel was issued as a Gold Medal paperback in 1953. "Faulkner wrote Sanctuary as a potboiler in 1929 or 1930," Gifford adds. "He wrote it to make some money when he was working in a boiler room. But it's a

Crime and Punishment, with its atmosphere of encroaching doom and a menace that is mainly internal and psychological, could be considered the original noir novel. Raskolnikov can be thankful Dostoevsky wrote it first. however; if Jim Thompson had got his hands on the story, worse things might have happened to him in the end than a jail term.



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LITERARY AGENTS
ILLUSTRATORS
PHOTO DISPLAYS
4 STAGES
CHILDREN'S EVENTS
READINGS
PANELS
ENTERTAINMENT
TRADITIONAL
BOOKMAKING
DEMONSTRATIONS

## San Francisco Bay Area Book Festival

THE SAN FRANCISCO CONCOURSE
635 Eighth Street
(at Brannan Street)
San Francisco

November 3-4, 1990 10 AM - 6 PM AND MORE BOOKS
THAN YOU CAN
SHAKE A STICK AT!

AND MEET: ISABEL ALLENDE SCOTT
BEACH DOROTHY BRYANT NIVEN BUSCH
MARK CHILDRESS RIANE EISLER
PAUL ERDMAN PHIL FRANK
BARRY GIFFORD HERBERT
GOLD ALICE KAHN PHILIP
KAUFMAN KEN KESEY
HANK KETCHAM CYRA
MCFADDEN MILTON
MOSKOWITZ BHARATI
MUKHERJEE LEO "THE
LION" NOMELLINI
MARILYN SACHS MARTIN CRUZ SMITH GARY
SOTO ALBERTO VILLOLDO
AND MANY MANY OTHERS

A LOT OF PEOPLE YOU'D LIKE TO HEAR

## **Satellite Events**

Check out these special events celebrating the Book Festival at locations in and around the Bay Area.

Sept. 17 - Nov. 15

#### CHILDREN'S BOOK ILLUSTRATIONS

San Francisco International Airport, North Terminal, Gate 62. Sponsor: The San Francisco Airports Commission. 415/876-2416.

Sunday, Oct. 21

#### DOMINIQUE FOURCADE

Poet. New Performance Gallery, 17th and Shotwell streets. San Francisco. 4:00-7:00 PM. Admission: Free.Sponsor: Avec poetry magazine. 415/863-9834.

Wednesday, Oct. 24

#### MALCOLM E. BARKER

Author, Book Design and Production for the Small Publisher. Corte Madera Library, 707 Meadowsweet Drive, Corte Madera. 7:30 PM. Admission: Free. Sponsor: Friends of the Marin County Free Library and the Marin County Free Library, 415/924-4844.

Saturday, Oct. 27

#### A BOOK IN THE HAND

Storytelling by Marian Eldridge, science tricks and magic with Janice Tipton-King, Indian games and lore. Authors and artists speak and sign copies of Birding at the Bottom of the Bay. Peninsula Conservation Center, 2448 Watson Court, Palo Alto. 11:00 AM -2:00 PM. Admission: Free, 415/494-9301 (Tues & Thurs).\*

Monday, Oct. 29

#### TAKING THE MYSTERY **OUT OF MYSTERY** WRITING

Panel: Michael Larson, Joseph McNamara, Victoria Nichols, Susan Thompson, and representatives from Mystery Writers of America and Sisters in Crime. Winchester Mystery House, 525 South Winchester Boulevard, San Jose, 7-9 PM. Admission: Nominal. 408/247-2101.

Monday, Oct. 29

#### A.R.S. BREVIS (Actors

Read Stories Short) American Conervatory Theater Actors read stories by Jack London, Bharati Mukherjee, and Clarence Major. Stage Door Theater, 420 Mason Street, San Francisco. 6:30 PM. Admission: \$10. Sponsors: ZYZZYVA and A.C.T. 415/ 749-2200.

Oct. 29, Oct. 31, Nov. 2

#### EAST BAY POETRY READINGS

John Curl, Adelle and Jack Foley, Crag Hill, Mary Rudge, Laurie Schneider. Oakland Ferry Boats. 415/532-3737.

Tuesday, Oct. 30

#### WRITING & PUBLISHING BOOKS IN THE BAY AREA: WHAT WE'VE GOT THAT NYC HASN'T

Panel: Brad Bunnin, Thomas Grady. Candice Fuhrman, Jane Vandenburgh, George A. Young. UCSF Auditorium (HSW300), 513 Parnassus Street, San Francisco, 7:00 - 9:30 PM. Admission: Free, Sponsor: Writers Connection. 408/973-0227.

Wednesday, Oct. 31

#### HALLOWEEN AT THE **EXPLORATORIUM**

Jester Enterprises and the Magic Makers perform magic tricks, face painting using techniques from Face Painting. San Francisco Exploratorium, 4:00-7:00 PM. Admission: Free after 6:00 PM. 415/563-7337.



Wednesday, Oct. 31

#### ISABEL ALLENDE

Author. San Francisco Main Library, Lurie Room. 4:00 PM. Admission: Free. 415/

Wednesday, Oct. 31

#### MICHAEL FREEMAN

Photographer.Slide presentation on Angkor Wat. The World Affairs Council, 312 Sutter Street, Second floor, San Francisco, Reception at 5:15 PM, slide presentation at 5:45 PM. Admission: \$8, non-members; \$5 members. 415/982-2541.

Thursday, Nov. 1

#### MARTIN CRUZ SMITH

Author, Fairfax Library, 2097 Sir Francis Drake, Fairfax, 7:30 PM, Admission: Free Sponsors: Friends of the Marin County Free Library and the Marin County Free Library. 415/453-8092.

Thursday, Nov. 1

#### MICHAEL FREEMAN

Photographer, See Oct. 31 description above. Corte Madera Library, 707 Meadowsweet Drive, Corte Madera, 7:30 PM. Admission: Free. Sponsors: Friends of the Marin County Free Library and the Marin County Free Library. 415/924-4844.

Thursday, Nov. 1

#### **MILTON MOSKOWITZ**

Author. "Socially Responsible Investing" Novato Library, 1720 Novato Boulevard. Novato. 7:30 PM. Admission: Free. Sponsors: Friends of the Marin County Free Library and the Marin County Free Library, 415/898-4623. \*

Thursday, Nov. 1

#### WHY DO THESE KIDS LOVE SCHOOL?

A screening of the film followed by a "Progressive Ideals" panel: Al Adams, Dorothy Fadiman, Allen Graubard, Sheila Jordan, and Afriye Quamina. North Berkeley Senior Center, 1901 Hearst (at Martin Luther King), Berkeley. 7:30-9:30 PM. Admission: \$3; Teachers, students, administrators, and aides. Admission: Free. 415/644-6107.

Friday, Nov. 2

#### BOOKS AND BREW IN THE BOILER ROOM

Book Festival kick off reception and fundraiser for the San Francisco School District Reading Fund. Foghorn Press, Pioneer Square, 555 De Haro Street, The Boiler Room (#220) San Francisco (adjacent to the Anchor Steam Brewery), 6-9 PM. Admission \$30 (includes hors d'oeuvres and a complimentary copy of Great Outdoor Adventures by Tom Stienstra), 415/241-9550.

Saturday, Nov. 3

#### MARITIME WRITERS

Stephen Heller, Robert Schwendinger, Peter Wiley, Charles Wollenberg. Aboard the Balclutha, Fisherman's Wharf, San Francisco. 7:30 PM. Admission: Free. 415/556-3002.

Saturday, Nov.3

#### LARRY GONICK

Cartoonist. The Museum of Cartoon Art, 665 Third Street, San Francisco. 2:00 PM. Admission: Nominal. 415/546-3922.

\* This satellite event is absolutely free!

#### CATURDAY MOVEMBER O

۸.	SATURDAY,	NOVEMBER 3	rd Concour	se Events
	MAIN STAGE	MEZZANINE	READING ROOM	CHILDREN'S STAGE
10 am			DONNA LEVIN, author of California Street: A Mystery	Performers (TBA)
10:30	PAYAL DANCE COMPANY			
11	120	"BAY SLEUTHS" Bay Area mystery writers JUDITH GREBER (Mendocino), JERRY KENEALLY (Polo's Ponies), KAREN KIJEWSKI (Katwalk), MIKE WEISS (Dry and Thirsty Ground) & COLLIN WILCOX (A Death Before Dying).	SALLY RAVEL and LEE ANN WOLFE, authors of Retirement Living: A Guide to the Best Residences in California talk about choosing the place to spend those golden years.	ZILPHA KEATLEY SNYDER, author of Libby on Wednesday
12 pm	S.F. Mayor, Art Agnos will open the festival and join NFL Hall of Famer LEO NOMELLINI in presenting awards to children who made the 49er Kids All-Pro Reader Team.	ALBERTO VILLOLDO, author of The Four Winds: A Shaman's Odyssey Into the Amazon, will present a shamanic drumming experience.		SHIRLEY CLIMO, author of Cobweb Christmas
1	KEN KESEY, author of The Further Inquiry	Panel: "THE S&L AND BANK-ING CRISES" Moderator: PAUL ERDMAN (The Panic of '89). MOIRA JOHNSTON (Roller Coaster: The Rise and Fall of the Bank of America), STEPHEN PIZZO (Inside Job: The Looting of America's Savings & Loans), and MILTON MOSKOWITZ (The Global Marketplace: 102 of the Most Influential Companies Outside of America).		"CHILDREN'S MYSTER- IES" including mystery writers PATRICIA ELMORE (Susannah & the Blue Horse), SUSAN MEYERS (P.J. Clover, Privat Eye), KATHY PELTA(The Blue Empress), & MARY ROBINSON (Give it Up, Mom)
2		ALICE KAHN, author of Luncheon at the Cafe Ridiculous	HANK KETCHAM, Dennis the Menace cartoonist and author of The Merchant of	MARY ROBINSON, author of Give it Up Mom
2:30			Dennis the Menace	HELANE ZEIGER, yo-yo demonstration by the author of World on a String
3	Panel: "WORD, IMAGE, & IMAGINATION: THE NOVEL VISUALIZED AS FILM". Moderator: STEVE KOVACS, chairman of the Cinema Department, SFSU. NIVEN BUSCH (Duel in the Sun), BARRY GIFFORD, (Wild at Heart), LOUIS B.	Panel: "THE VARIETIES OF CALIFORNIA WRITING" moderated by GERALD HASLAM (That Constant Coyote) and including GARY SOTO (A Summer Life), Rutheanne Lum McCunn, Ed Bullins (Goin'a Buffalo), Jeff Tagami, and Sara Voga	Panel: "HOW TO PUBLISH YOUR OWN BOOK". Moderator: MALCOLM E. BARKER (Book Design & Production for the Small Publisher). JOHN FREMONT (production manager, Comp- Type) and KAREN MISURACA (Selling Books in the Bay Area)	
4:30	JONES (Ordinary Money), and PHILIP KAUFMAN (producer of Henry and June)	Panel: "SEEING THE VOICES INTO PRINT: MULTI-CULTURAL	HERBERT GOLD, author of Travels in San Francisco	"PICTURE BOOKS FOR YOUNGSTERS" with authors RUTH HELLER and JOANNE RYDER, and Newbery award winning

<u> </u>	SUNDAY, NOVEMBER 4th Concourse Events			venus
	MAIN STAGE	MEZZANINE	READING ROOM	CHILDREN'S STAGE
10 am			ESTHER SILVERSTEIN BLANC, author of Berchik	Performers (TBA)
10:30	EAGLE FEATHER DANCERS	Panel: "PRESERVING THE BAY AREA'S NATURAL HERITAGE". Moderator: BRAD ERICKSON (Call to Action). JOHN BERGER		
11		(Restoring the Earth), CHRIS CALWELL (50 Simple Things You Can Do to Save the Earth), MALCOLM MARGOLIN (Earth Manual), and NANCY MORITA (publisher of "Green City Program").	"HOW TO BE HAPPILY EMPLOYED" Moderator: San Francisco Business Times columnist BARBARA BLOCK. JOHN CAPLE (The Perfect Interview), DENNIS JAFFE (Take This Job and Love It), SUSAN ROANE (How to Work a	LINDA ALLISON, JAMIE JOBB, MOLLIE RIGHTS, and MARTHA WESTON authors of the BROWN PAPER SCHOOL environmental activity book series will run cockroaches through mazes and gaze at stars.
12 pm	THE BIG BOOK FOR PEACE Thirty-one children's book authors and illustrators donated their work on this book to five peace organizations. Mayor ART AGNOS, and auther/performer SCOTT BEACH will introduce the readers of the children's book of the year.	MARK CHILDRESS, author of <i>Tender</i>	Room), and Yana Parker (The Damn Good Resume Guide)	
1	SAN FRANCISCO WUSHU TROUPE	"SISTERS IN CRIME" Six of the Bay Area's leading female crime writers reveal their secrets. MARILYN WALLACE (A Case of Loyalties), SUSAN DUNLAP (Pious Deception), LINDA GRANT (Random Access Murder), JANETTE LA PIERRE (The Cruel Mother), LEA MATERA (Hidden Agenda), JULIE SMITH (Sourdough Wars)	ALEV LYTLE CROUTIER, author of Harem: The World Behind the Veil, will give a slide show presentation	JEANNE MODESITT and ROBIN SPOWART, author and illustrator of The Story of Z
2	PHIL FRANK, Farley cartoonist and author of Asphalt Jungle	BHARATI MUKHERJEE, author of The Middleman and Other Stories	RIANE EISLER, author of The Chalice and The Blade	Children's Picture Books authors MERRY BANKS (Animals of the Night), ELISA KLEVEN (Ernst), MARISSA MOSS (Regina's Big Mistake), and SARAH WILSON (The Day
3	ROBERT STEINER, magician and author of Don't Get Taken, will perform magic	Members of the AMERICAN CONSERVATORY THEATER company will read from San Francisco Stories	TENNESSEE REED	ROBERT AND DANIEL SAN SOUCI, author and illustrator of The Legend of Scarface
4:30	MARK LEVINE, jazz pianist and author of <i>The Jazz Piano Book</i> , will perform  SALA-PAAK KHMER	WORK". Moderator: SCOTT BEACH (author/performer), with MARK DOWIE, NEVA	SUE BENDER, author, Plain and Simple: A Woman's Journey to the Amish  CYRA MCFADDEN, author of Rain or Shine	"YOUNG ADULT LITERA- TURE" Author MARILYN SACHS and biographer BEVERLY GHERMAN, with others, explain how their books help kids cope with challenges.
	DANCERS	BEACH, SHELDON FELDNER, RON FIMRITE, and MARY MACKEY	Poetry readings by ADELLE FOLEY, JACK FOLEY, OPAL PALMER-ADISA, and FRANCES PHILLIPS	HARRIET ROHMER, author, Nine in One Grrr, Grrr

CLINDAY NOVEMBER Ath Concourse Events

Live and in person

COMPANY

PERUVIAN FOLKLORE

OPAL PALMER ADISA FRANCISCO ALARCON DONNA ALBRECHT FERNANDO ALEGRIA LINDA ALLISON ISADORA ALMAN STEPHEN ALTSCHUER SHEILA BALLENTINE MERRY BANKS WALDEN BELLO SUE BENDER STEVE BENSON TOHN BERGER ANNE BERNSTEIN BARBARA BLOCK LUCILE BOGUE LYNN BROADWELL PETER BROWNING DOROTHY BRYANT

BRAD BUNNIN

MELINDA BERGMAN BURGENER

SARA LEVI CALDERON CHRIS CALWELL JOHN CAPLE PAT CARPENTER MARK CHILDRESS TERENCE CLARKE DENIS CLIFFORD SHIRLEY CLIMO ELLEN COONEY OLGA COSSI ALEV LYTLE CROUTIER JOE CUMMINGS 10HN CURL SORENA DEWITT PATRICIA DIENSTFREY BARBARA DONLEY **IULIE DOWNING** TIMOTHY W. DRESCHER KAREN DRUMRIGHT ALLEN DRURY

SUSAN DUNLAP

RIANE EISLER

PAULA ELLIOT

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BOYD (children's book author),

KATHARINE HARER (Small Press Poetry Readings by STEVE

(Jukebox Press) and HARRIET KATHLEEN FRASER, and

ROHMER (Children's Book Press) SUSAN GEVIRTZ

Traffic), REGINALD LOCKETT BENSON, DAVID BROMIGE,

PATRICIA ELMORE FRITZ HAMILTON PAULERDMAN DAN HARDER KATHARINE HARER BRAD ERICKSON DOROTHY FADIMAN MOIRA F. HARRIS DANIEL FOGEL STEPHEN L HARRIS ADELLE and JACK FOLEY LOUISE HART DOMINIOUE FOURCADE GERALD HASLAM SALLY HAYTON-KEEVA PHIL FRANK RUSTY FRANK IANET HAZEN KATHLEEN FRASER IAMES HEIG MICHAEL FREEMAN HILDA HEIN CANDICE FUHRMAN RUTH HELLER SUSAN GEVIRTZ STEPHEN HELLER BEVERLY GHERMAN ROBERT HERMAN HERBERT GOLD CRAG HILL LARRY GONICK IACK HIRSCHMAN THOMAS GRADY ARLIE HOCHSCHILD MICHAEL HODGSON LINDA GRANT ALLEN GRAUBARD FRANCIS INGAL ROBERT GRAYSMITH EDITH THACHER HURD LEN IRVING IUDITH GREBER RICK ISENSEE BARBARA GRESS PAMELA GULLARD **DENNIS IAFFE** MAURINE BURNHAM GUYMON LAURA JANECOAT

LAWRENCE YEP

MARTIN GALLINDE will

read from Manlio Argueta's

Magic Dogs of the Volcano

IAMIE IOBB DONALD JOHANSEN MOIRA JOHNSTON LOUIS B. JONES ALICE KAHN SHERYL KARAS PHILIP KAUFMAN JERRY KENEALLY KEN KESEY HANK KETCHAM MARGARET FRINGS KEYES KAREN KIJEWSKI JULLIEN KILLE SUANN & KEVIN KISER ALLEN KLEIN ELISA KLEVEN STEVE KOVACS JANETTE LA PIERRE MICHAEL LARSON BARBARA LEKISCH DONNA LEVIN MARK LEVINE REGINALD LOCKETT MARY LORD TIM LOWELL

NANCY LUND **ANTHONY MANCUSO** MALCOLM MARGOLIN LEA MATERA ANTOINETTE MAY RUTHANNE LUM MCCUNN CYRA MCFADDEN JAMES MCNAIR JOSEPH MCNAMARA SARAH MENEFEE CAROLE TERWILLIGER MEYERS SUSAN MEYERS BONNIE STEWART MICKELSON JOHN MILLER KAREN MISURACA **IEANNE MODESITT** LAURA MORIARTY NANCY MORITA MILTON MOSKOWITZ MARISSA MOSS BHARATI MUKHERJEE VICTORIA NICHOLS LEO "THE LION" NOMELLINI THEONI PAPPAS

KATHY PELTA FRANCES PHILLIPS STEPHEN PIZZO ROB VAN DER PLAS BEVERLY POTTER AFRIYE OUAMINA SALLY RAVEL MOLLIE RIGHTS SUSAN ROANE RICHARD ROBERTS HARRIET ROHMER MARGIT ROOS-COLLINS STEPHANIE ROSENFELD RENA ROSENWASSER THEODORE ROSZAK DEBORAH ROZMAN MARY RUDGE JOANNE RYDER MARILYN SACHS STEPHEN SANFIELD ALLEN SAY DAN SAN SOUCI

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ROBERT SAN SOUCI

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IANE VANDENBURGH SYLVIA BRAKKE VANE ALBERTO VILLOLDO SARA VOGAN CHARLOTTE WALKER MARILYN WALLACE GEORGE WATERS JANE WATTENBERG MIKE WEISS MARTHA WESTON COLLIN WILCOX PETER WILEY MARNE WILKINS SARAH WILSON LEE ANN WOLFE CHARLES WOLLENBERG IADE SNOW WONG ANGUS WRIGHT LAWRENCE YEP GEORGE A. YOUNG HELANE ZEIGER DAVID ZEMACH-BERSIN

PAUL TOTAH

MORRIE TURNER

#### **EVENT** HIGHLIGHTS

Saturday, Nov. 3. 12 noon.

49er KIDS ALL-PRO READER TEAM San Francisco's mayor, Art Agnos, will present top readers from the S.F. City School District with copies of Forty Niners: Looking Back. 49er Hall of Famer Leo "The Lion" Nomellini.

#### Ongoing special event

#### BOOK ARTS

A continuous demonstration of books being made by hand by traditional methods, including papermaking, paper marbling, letterpress printing, calligraphy, hand sewing, and gold tooling. Children are invited to participate. An exhibit of fine press books is adjacent.

#### Ongoing special event

#### CARTOONISTS ACROSS AMERICA

This nonprofit group of artists and writers promoting literacy has drafted local cartoonists to create one of their popular literacy murals during the weekend.

#### Ongoing special event

#### BLACK & READ: A DISPLAY OF BOOKS BY AFRICAN-AMERICAN AU-THORS AND ILLUSTRATORS

This impressive exhibit of 300 titles from fifty publishers nationwide showcases a portion of the vast array of books reflecting the African-American experience. This collection comes to San Francisco courtesy of the American Bookseller's Association.

#### Sunday, Nov. 4. 3:00 pm

Members of the American Conservatory Theater company will read from San Francisco Stories, a collection of classic works set in the Bay Area.

Saturday, Nov. 3. 3.00 pm

#### **BOOKS VISUALIZED AS FILM**

Writers and filmmakers discuss the unbearable lightness of adaption, proliferation, and creative control. Questions and answers to follow. Steve Kovacs will lead the discussion with Niven Busch, Barry Gifford, Louis B. Jones, and Philip Kaufman.

Saturday, Nov. 3. 3.00 pm.

#### THE VARIETIES OF CALIFORNIA WRITING

The Bay Area's cultural diversity is celebrated by its writers: Gerald Haslam leads a discussion with Ed Bullins, Ruthanne Lum McCunn, Gary Soto, Jeff Tagami, Sara

Sunday, Nov.4. 4:30 pm.

#### WRITERS AT WORK

How do writers really spend their days? author/performer Scott Beach will pry secrets from Mark Dowie, Neva Beach, Sheldon Feldner, Ron Fimrite and Mary Mackey.

10 ▲ lit. SFBAYGUARDIAN OCTOBER 17, 1990



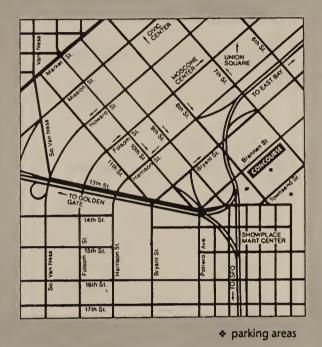
#### **HOW TO GET THERE**

From Bay Bridge/80: 9th St./Civic Center exit, left onto 8th St. 3 blocks to Brannan.

From Peninsula/101: Vermont St. exit, left onto Vermont St., down to Division, turn right and go around traffic circle to 8th St., up one block to Brannan.

From downtown S.F.: Hyde Street across Market, where 8th St. begins, and continue down 8th to Brannan.

From Marin/Golden Gate Bridge: Lombard St., turn right onto Van Ness Ave., left onto 13th St. (which becomes Division). Continue up Division, around traffic circle to 8th St., up one block to Brannan.



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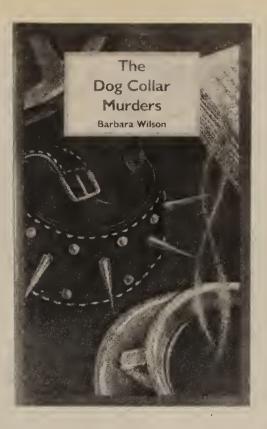
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## Girls Just Wanna Shoot Guns

Hard-boiled dicks have always had one — until now. Lesbian detective fiction is revamping a genre and gaining in popularity. By Sherri Paris

HISTORY HAS its ironies, and - wittingly or not — writers keep pointing them out. The popularity of hardboiled detective fiction among lesbian writers and readers is a sardonic twist to a literary genre known for its reactionary rage, misogyny and smug, murderous homophobia. The traditional hard-boiled "dick" was a thug with the soul of a saint, who made his wittiest comments while being beaten up in alleys. His bitterness hid deep wounds and made him a hero for the cynical times, a lone cowboy who dreamed of roaming lost plains while he circled empty parking lots. The tough-guy detective is the hero of what might be termed "America's Machismo Canon" — the genre born in the works of luminaries like Dashiell Hammett, Raymond Chandler and James Cain. It is unlikely that these first fathers of macho folklore ever expected to share a literary vehicle with people they once called "queers."

Nonetheless, in the last decade, lesbians have used the popularity of the hard-boiled dick to promote positivedepictions of lesbians and women ingeneral. Lesbians felt a kinship with the hero, who was always an outsider and survived by keeping secrets and hiding his heart. They tailored the hard-boiled format to suit their needs, ridding the genre of cringing fags and women who begged to be pistol-whipped, while muting the violence and lurid depravity typical to the hard-boiled genre.

Recent books by Ellen Hart, Dolores Klaich, Claire McNab, Barbara Wilson and Mary Wings draw on the hardboiled vision of a world where corruption lives in every corner to make their own cases against social dishonesty. All but Wings use the mystery novel primarily to depict lesbian lifestyles in the '80s, throwing in a murder or two to provide a marketable plot and a general comment about violence against women. Hart's Hallowed Murder dwells at length on homophobia and expresses alarm over rising religious hysteria on the right. Klaich's *Heavy Gilt* reveals the high price of life in the proverbial closet. McNab, in both Lessons in Murder and Fatal Reunion, offers images of a lesbian coupleas spellbinding as those in a Harlequin Romance. Wilson's latest work, The Dog Collar Murders, mixes murder with feminist debates surrounding pornography and S&M. She Came In A Flash, the second of

She Came In A Flash, the second of Wings' Emma Victor novels, relies less on a lesbian ambience than on mystery, suspense and literary craft. But since the heroine, Emma Victor, is a likable lesbian who is not traumatized or tragic, Wings is also offering a positive statement about gay life. If Chandler and Cain had seen this coming, they might have killed the genre at birth.

Chandler in particular would find these works a dubious legacy. Even in the '30s, when homosexuality was labeled an illness and a crime, critics found his diatribes about "fags" a bit demented. But Chandler also made the mystery book political, by addressing collective guilt rather than personal pathology. His focus on class conflict and inequality and his blunt social realism opened the mystery novel to social critics in need of a popular forum.

Chandler's work laid the ground-work for lesbians — as well as contemporary feminist writers like Sarah Paretsky and Lea Matera — to critique the dominant culture. For writers in the hard-boiled school, human cruelty is not a personal idiosyncrasy; it is public and mundane. Murder is routine, not due to hordes of aristocrats hatching devious plots, but because we've agreed to tolerate the flaws of free enterprise: institutionalized poverty, corruption, class inequity and corporate greed.

Like Chandler, lesbians writing detective fiction assume a world that lacks moral tidiness and see corruption, greed and mayhem as the general way things operate, rather than as deviant. When guilt is so pressing, but hard to pindown, nobody is innocent, and moral ambiguity prevails. Except for Klaich, who equates virtue with being gay and proud, the writers of these lesbian works create detectives who long for integrity but can't define it. Nothing seems quite right. And, unlike the traditional English mystery

continued next page

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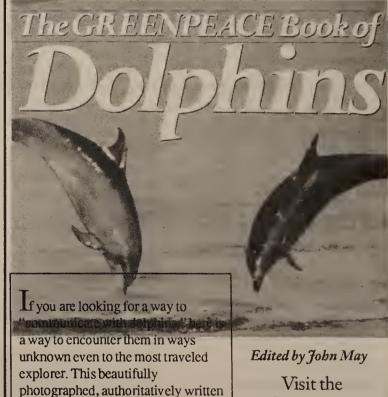
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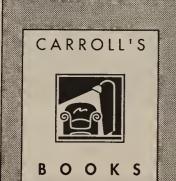
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novel, no one enters with the perfect solution while we linger, sipping from teacups, in the drawing room.

DESPITE THEIR common vision of moral complexity, these books have few similarities in style, outlook or tone. In fact, "lesbian detective novel" is a term that hides as much as it reveals. Hart, Klaich, McNab, Wilson and Wings have strikingly different notions of what it means to write a lesbian novel.

Wilson and Wings start from the premise that lesbians have a recognized and valid lifestyle. They write as one would hope lesbians can write at this historical moment: without justifying, without apology and without defensive airs of moral superiority. Their characters have busy lives filled with the usual quota of meaningful moments, hard times, romance, boredomand tension headaches. Love, work and feminist, cultural and political issues play as large a role as sexual identity in complicating their

Barbara Wilson writes not just as a lesbian-feminist but as a representative of the community who reflects on all the relevant issues. In her latest book, The Dog Collar Murders, she takes on two of the most divisive and acrimonious feminist controversies -those over pornography and S&M. At this point the debate looks like a debacle, and Wilson wisely refrains from leaping into the fray. Instead, she presents the clash of moral crusades with balance and perspective.

On the other hand, Mary Wings apparently has no aspirations to provide a model representative for all lesbians. She has expertise in the genre and is the only of these authors who effectively uses its style. Wings' heroine, Emma Victor, is so casual about being a dyke that she makes you forget there are actually people so touchy about sexual preference they'd kill you. The community Emma Victor calls home has a distinctly lesbian character, and Wings paints a picture of lesbian life that incorporates aspects of lesbian culture.

Lesbian culture is of course as diverse as the women who populate it, and Wings presents Emma Victor's slice of it, which is mostly white, welleducated and middle class, although fashionably attired to project that "downward mobility look." She shows us lesbians who are woman-identified political activists struggling to sustain the foundering support systems feminists have managed to evolve. Her characters are less burdened by weighty feminist issues than Wilson's are and more inclined toward flashy gymshoesthan dungarees and flannel

Like Wilson, however, Wings' portrayal of lesbian life is healthy and varied, and does not assume that sexual preference is in itself problematic. While Klaich so ardently urges lys not to hide anything, neither Wilson nor Wings seem to feel there is much to hide.

Ellen Hart is more tormented than either Wilson or Wings. Her book, replete with some of the less cheerful quotes of the apocalyptic biblical prophets, represents lesbian love as exquisitely pure but hard to survive. In Hart's world, lesbian affairs are at best anguished and usually fatal. The book begins with the inner thoughts of a raving puritan who is planning a homicide in order to uphold public morality. The locale stalked by this missionary is — disconcertingly — a sorority house, which the heroine Jane Lawless, a closeted lesbian, once belonged to. Now she's sort of the den mother, so when danger comes to stalk these cashmere-clad coeds, Jane is on

Jane is also Hart's main problem: She has all the character of a styrofoam cup. A closeted lesbian named Jane Lawless seems an unlikely house mother for a straight sorority. Jane is also unbelievably free of motives or human failings: She just thinks "pure thoughts" and engages in noble activities. This doesn't make her particularly likable. In fact, none of the characters in this book are likable, and most are downright irritating. It's hard to lose yourself in a murder mystery when you don't care in the least who dies next.

The interesting aspect of Hart's work isher depiction of rising religious hysteria. Her alarm about religious fanatics and homophobia goes beyond panic and comes close to an apocalyptic vision of doom. Hart's fears are understandable, given the reactionary fervor of the times we live in, but her work reads like melodrama, because her lesbian characters seem not just socially hounded but metaphysically doomed. Every lesbian depicted has a dead lover or seems destined to a lonely old age. No one ever has sex. This book wouldn't convince anyone that lesbians have a lifestyle worth suffering for.

DOLORES KLAICH is hard to fathom. The author of Woman + Woman, a classic of the '70s, Klaich is clever, and her prose style has a rare energy to it. She also has a knack for dialogue and, although her characters are types, they're likable types. She parodies both the English and American detective genres, providing an Agatha Christie finale where the assorted suspects sit in the parlor as The Truth is unveiled. Klaich's detective, Taylor Divine, is a wry twist on the hard-boiled operator. She's a silvery blonde in a furlined trench coat who impassively jots things in a notebook when anyone utters even the most casual remark.

This could all be great fun, but Klaich has nothing to tell us. She's written a fairy tale where just about everyone turns out to be gay and, when people spring from their drab closets to greet the dawn of a true identity, their lives are completely transformed in about ten minutes. Hostile sociopaths turn out to be charmers, lifelong traumas just fade away and sex descends upon the celibate. Coming out improves everyone's posture, and may even be a cure for transsexuality. The most one can say for this book is that it may have helped Radcliffe Hall.

Both Hart and Klaich proceed as if they must argue the point that gay people do not deserve to be kicked and beaten. Their books have the tone of early lesbian manifestos written over a decade ago. Both writers end up equating homosexuality with all that is pure and brave. This neat reversal of right-wing ideology has all the intellectual depth of an informal chat with Dan Quayle. Evidently, these books are a response to the current reactionary mood in this country. Their narrow defensiveness does not make

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# Reviews

# Among The Grizzlies

Scarred by his Vietnam experiences, grizzly expert Doug Peacock spent 20 years in the American wilderness, learning about bears and himself

THE GRIZZLY YEARS: IN SEARCH OF THE AMERICAN WILDERNESS. By Doug Peacock. Henry Holt and Co., 288 pages, \$19.95.

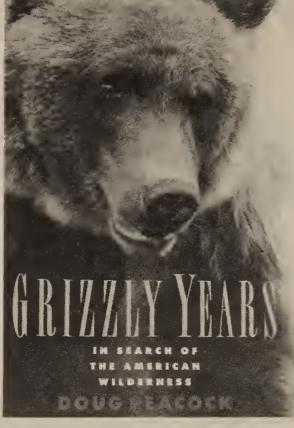
#### **By David Rompf**

As a Green Beret medic in Vietnam, Doug Peacock witnessed atrocities that would haunt him for the rest of his life: innocent children and elderly people indiscriminately shot, the wholesale burning of villages, soldiers dying in his arms. After his friend Dinh Rua was decapitated by the Vietcong, a villager gave Peacock the name of the person who did it. Peacock got up early one morning, found the murderer and drilled him with nine cartridges of ammunition. A few days later, Peacock learned that he had killed the wrong man.

In 1968, Peacock came home to heal himself in the American wilderness. "This was the land I had waited three years to wrap around me like a blanket," he writes of the relief of coming home. In his 20 years exploring the wilds, Peacock developed a special affinity with the grizzly bear and, although he has no scientific training, he is now considered the preeminent American expert on the endangered grizzly.

One wonders why Peacock would attach himself to the formidable grizzly during his healing process — why not deer or the snow goose? In the 1970s, the bear was considered the most dangerous mammal to humans on the North American continent, a reputation that worsened when a grizzly mauled several Yellowstone Park campers to death.

The demise of the grizzly population, the extent to which the animal has been misunderstood and mindlessly killed off, and the similarities Peacock perceives between bear and man are a few of his reasons for tracking and filming grizzlies for two decades. He also informs us that, in general, bears, with their burial-like hibernation in winter and emergence in



spring, provided the model of spiritual renewal among many Native American traditions. For a person who counts himself among the "walking wounded" veterans of Vietnam, Peacock contemplates the theme of spiritual renewal during his own hibernation in the woods, keeping a log of internal processes that are implicitly analogous to the processes in nature.

This journal-like account of Peacock's time in the American wilderness and the Vietnamese jungle is documented in earthy, sometimes crude prose, but this seems entirely appropriate for a man who spent years living in tents, eating only huckleberries for days at a time and poking into bear scat.

The last remnants of the 100,000 grizzlies that once roamed the contiguous United States are holding out in the northern Rocky Mountains and number fewer than 1,000. There are only six places where grizzlies are permitted to range unfettered — grizzly bear ecosystems — south of Canada, and only two contain self-perpetuating populations: the Yellowstone Ecosystem and Glacier Park, also known as the Northern Continental Divide Grizzly Bear Ecosystem. Peacock spent the bulk of the 1980s observing grizzlies in these two areas.

The grizzly population began shrinking steadily after the 1804 Lewis and Clark expedition - the expedition crew killed at least 43 grizzlies, mostly for sport. Throughout the 19th and most of the 20th centuries, grizzlies were often shot on sight out of "ignorance, irrational hatred and because of illusions about what constituted duty or sport. The magnitude of the pogroms, the unremitting persecution long after there was any real justification for the mindless cruelty, were all hard to account for," Peacock writes. "The cause and effect columns didn't add up."

Peacock dispels some of the myths about grizzlies. The "griz," as he af-

fectionately calls them, tend to avoid everything human except garbage and are generally not territorial. Some of the male grizzlies keep a range of 200-300 square miles. They virtually never assault people without provocation. The biggest single cause of maulings

is the result of people running and trying to climb trees. "It's too late toclimbatreeonce a bear isawareofyou," Peacock admonishes. "Government handouts are wrong on this point. Forgetabout trees." The best thing to do if you find yourself in the vicinity of a grizzly is to stay calm, quiet and, if the bear attempts to attack you, close your eyes and curl up, face down, on the ground.

Likepeople, grizzlies are fiercely individualistic creatures. "Living with bears is eternal freshness: you cannever be sure of what you're dealing with," he writes. "They resist every categorization. They are generalists who pioneer diverse habits." This is evident in some of Peacock's descriptions of his favorite grizzlies. Happy Bear, for ex-

ample, in every way lives up to his name. This griz likes to blow bubbles in the muddy stream and roll on his back, paws playing footsie with the air. The Black Grizzly, one of the few that Peacock actually fears, charges other bears for no apparent reason except to manifest his brutish character.

This individualism also makes the bear difficult to study, and Peacock argues that attempts by scientists to methodically research the grizzly can harm the animal. Tracking grizzlies by telemetry — which involves trapping a bear in a culvert trap or foot snare, administering a muscle relaxant and outfitting the animal with a radio transmitter—is stressful to the animal and alters its behavior. In 1983, a bear who was tranquilized with phencyclidine hydrochloride - angel dust - killed a Yellowstone camper. Angel dust makes humans violent and psychotic but, as Peacock points out, nobody knows exactly what it does to bears.

Except for a period in the late 1980s, when he hiked Glacier Park with his wife-to-be, Peacock actively avoids contact with humans. He even eludes park rangers. He says—quite believably—that if he got into trouble in the woods, he wouldn't want to be rescued: "My considerable carcass could feed the bears."

Some of the most compelling and well-written parts of this book are Peacock's meditations on the threats to wilderness. He refers to scraps of human debris and the sound of distant aircraft as "cultural distractions."

"Wilderness is no longer beyond the constraints of culture," he laments. "The trend is toward a homogeneously mediocre experience, a woods safe only for recreational diversion."

For the first 60 pages of this book, Peacock's tour of Vietnam emerges in vignettes that mingle with his Americanjournals. While the Vietnam scenes eventually become less frequent, his war experience lurks in several forms.

Listening for the enemy in the jungle, for example, trained his ear for survival in the wilderness at home.

But one day this training slips, and he finds himself just 30 feet from the aggressive "alpha" male leader of a pack of grizzlies. The hair on the bear's back stands up, the human intruder and the alpha griz stare at each other for a few minutes, then Peacock pulls a gun from his backpack, even though he later admits that he could not have pulled the trigger. The giant bear flicks his ears, turns away with grace and swings into the timber. Grizzlies can retreat. Despite the potential healing effects of wilderness, Peacock's memories of war do not.



# More Than Roommates

From committed friends to married couples, Uncommon Lives explores the many kinds of relationships between gay men and straight women

UNCOMMON LIVES: GAY MEN & STRAIGHT WOMEN. By Catherine Whitney. New American Library, 274 pages, \$18.95.

#### By Isadora Alman

I HAVE in my counseling office some Xeroxed copies of a 1986 Psychology Today article entitled "Those So-Happy-Untogether Couples," which carefully proposes the notion that some divorced couples are capable of forming new, different and often rewarding relationships with each other after their breakup. Although I peruse many popular and professional magazines, I've found nothing more recent that succinctly puts forth the notion that two people can create a relationship uniquely workable for them, no matter what common wisdom has to say about the subject.

I also have, gathering dust on a back shelf of my bookcase, the hall-mark of the writer, particularly one of nonfiction — a novel, semi-autobiographical (of course) concerning relationships (of course) between a heterosexual woman and several gay and bisexual men. Bluebirds of Impossible Paradises has been through the hands of more publishing house readers than Judy Garland had gay admirers. Those rejection letters that say more than "No, thank you" either state or imply that such a book would have a very limited audience, since few people

could identify with it. (Did Melville's publisher first count mad, one-legged whale chasers?)

Here to contradict that reasoning is *Uncommon Lives*, a book of interviews and analyses of the relationships of heterosexual women and gay men who are "committed friends, who are lovers, who are couples sharing everything but sex; who are choosing marriage in order to raise a family, buy a house, growold together; or who are couples in which the woman will allowher mate male lovers in exchange for emotional, if not sexual fidelity."

Author Catherine Whitney presents her bonafides as a researcher by first offering some statistics (other-

wise you might accuse her of making this all up?). Does it interest you to know that the respondents to the 11-page questionnaire, printed in full as Appendix A, were garnered through two advertisements apiece in The Advocate, Mother Jones and The Village Voice vs. one in Bisexuality, Harpers and The Nation?

Even if you aren't as interested in the specific topic of straight women and gay or bisexual men as I, this look into the private lives of unconventional people is almost universally fascinating. Fortunately for the reader, the liberal quotes throughout are from articulate, usually introspective people who are not only aware of prevailing

myths about how relationships are supposed to be, but aware of their feelings and the facts of their relationships when they are at odds.

This book is almost a how-to primer on defining for yourself the nature of the relationship you are in the process of forming or have already forged — an extraordinarily valuables kill in this era of multifarious choices. I would have known that author Catherine Whitney was a woman after my own heart had I read no further than the dedication: "To men and women who wrestle with tradition, invent new options, take risks and live creatively." Here here!

Isadora Alman, MA, MFCC, writes a column on relationships for the Bay Guardian and the New York Press.

# Frank Verse

Harrowing, yet touching, Dorianne Laux's poems reveal the costs and rewards of living a feeling life

AWAKE. By Dorianne Laux. BOA Editions, Ltd, 64 pages, \$16 cloth, \$8 paper.

#### By Kim Addonizio

AFTER A recent reading, Berkeley poet Dorianne Laux told the story of how she'd read once for a tiny audience. That's not unusual for a poet, however talented, but this audience consisted of a very drunk ex-longshoreman writer and two hookers he'd dragged along. During the course of the reading the writer passed out, and the hookers came up afterwards and told Laux she'd changed their lives. That's one of the best plugs for a poet's

continued next page

# Verse

continued from previous page

work I can think of, and it's an indication of the kind of power and humanity contained in this first collection.

Awake is also beautifully written and structured; it's a book that combines both craft and heart because Laux values both and never for a minuteconsiders the notion that one needs to be sacrificed for the other.

Laux's subjects are many they range from quiet celebrations of domestic

life to Vietnam and nuclear war but inevitably, what resonates through much of the book is the legacy of abuse she endured from her father. In "Quarter to Six," a harrowing account of sexual abuse and incarceration in a mental institution, Laux flinches from neither the trauma of her childhood nor the difficult process of becoming whole. Often it's a tenuous victory. The narrator in "Quarter to Six" has achieved a measure of peace with a man "I've learned to live with, afraid/ of what he doesn't know about me." As she goes about the ritual of setting the dinner table for her husband and child, she remembers the institution and silently addresses a woman who was her friend and lover there:

TO MENTO MODERATE PROPERTY OF

Some nights
I can't eat. The dining room fills with their chatter, my hand stuffed with the glint of a fork and the safety of butter knives quiet at the sides of our plates. If I could write you now, I'd tell you I wonder how long I can go on with this careful pouring of wine from the bottle, straining to catch it in the fragile glass.

And the poem of family violence that follows, titled "The Tooth Fairy," begins:

They brushed a quarter with glue and glitter, slipped in on bare feet, and without waking me painted rows of delicate gold footprints on my sheets with a love

so quiet, I still can't hear it.

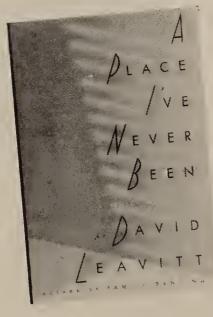
Yet Laux never stops listening for that love. And while she rarely finds it in her past, she does find it. It's not so much personal love — although there is that, too — but a love for the world. Her language embraces the physical joys of it, from "dirty bars, a man's hands/laced at the small of my spine, pink/slingbacks hung from limp fingers" to an isolated, frozen pond where, "leaping, gliding on ice," she realizes that "even the earth's chilled blood/will never fail me."

Laux is often direct, hard-edged, gritty; but she also knows how to exploit the beauty of language. "On the Back Porch" captures a moment of quiet ecstasy in daily life with a precise, simple lyric. And in "The Catch," the image of a flower gives a televised war scene an eerie loveliness:

fistfuls of Marines flung from a helicopter, a flower suspended in air dropping its bloom of pods.

Awake is about the costs and rewards of feeling fully all of our experience, about walking head-on into the

dark to see what light there is to live by. It might have been only sensational or confessional, but Laux's vision is too tough and clearminded for that. I hope this book gets herabiggeraudience -and one as appreciative as those two women who heard her words and were moved by them. Whether or not you live the literary life, this is a book to take heart from.



# Speaking In Tongues

David Leavitt's new collection of short stories showcases his talent for communicating the feelings and experiences of an array of very different characters

A PLACE I'VE NEVER BEEN. By David Leavitt. Viking, 194 pages, \$18.95.

#### By Marcy Sheiner

IN THE title piece of A Place Pve Never Been, David Leavitt's second collection of short stories, a group of old friends play a game in which each person announces something he or she has never done or a place they've never been, in response to which other players who've done said activity are required to throw the person a penny. Diminishing piles of coins signify greater life experience, and vice versa.

One wonders if David Leavitt would gamer many pennies in this game—despite the title of this collection, there seems to be little he hasn't done, at least in his imagination. At 29 years old, Leavitt, whose body of published work already includes another short story collection and two impressive novels, is capable of writing about a wide variety of characters

and lifestyles with absolute authority. Whether speaking in the voice of a lesbian attending her ex-lover's wedding, a married bisexual man tom between impossible choices, a dying old woman in an Italian villa or a Jewish widow in Queens, Leavitt enters the character's particular mindset and is utterly convincing.

As with many accomplished writers, certain themes recur in Leavitt's work older women are inclined to lose themselves in crossword puzzles, people die of mysterious ailments, characters from earlier stories resurface. One of these, Celia, is the protagonist of "I See London, I See France." She has met Seth, her fiance, through a bulletin board dating service, though the public version of their romance is that they met at a party. Seth is Celia's salvation, the man who will whisk her away from her life and her past. As an interpreter fluent in five languages, he takes Celia with him to Italy, where he is to serve as translator at a confer-

Visiting Seth's friends, freespirited artists raising their daughters in a lush Italian villa, Celia's joy in the surroundings is inevitably drowned in waves of grief for the life she and her widowed mother lived in Queens: "Celia puts down her fork.... She is over-

whelmed, suddenly, by the poverty of her childhood, by all she
didn't know, all she
didn't even know to
ask. Here, of all
places...sitting at
this perfect table
with these beautiful
people under a
grape arbor on a
gloriously sunny
spring day, she is

spring day, she is haunted." Even knowing what she knows, Celia will goon with her fairytale romance, suppressing the sharp insight that "no one can ever take anyoneelseaway from all that. There are al-

ways those threads, billions of them."

Not only does Leavitt fully inhabit the psyches of his narrators and main characters, healsomanages to arouse in the reader sympathy for their enemies, as in "Houses," in which a realestate salesman does everything he can to prevent a retired couple from purchasing the house he has romanticized into a love nest for himself and his illicit male lover. "Of course she had no idea I would sooner make sure the house burned down than see a contract for its purchase signed with her husband's name." I found myself worrying not about the narrator, but about the poor old lady who only wanted to buy the house of herdreams.

We expect a gay writer to deal with AIDS, which Leavitt does in some instances, but he is never obvious. In fact, one story, "AYOR," titled for the code in a gay man's guidebook signifying "At Your Own Risk," turns out to be about male-on-male rape, not, as the reader might expect, AIDS; the surprise twist brings the reader to a sudden awareness that the virus is not the only problem ever to have been faced by gay men.

Leavitt is not entirely perfect. In "Chips Is Here," the protagonist's cat is left to die by his neighbor

Willoughby, a man who raises dogs and is portrayed as the consummate animal-lover. Not only is the character of Willoughby bafflingly inconsistent, but the narrator, who opens the story by vowing to kill his neighbor, suddenly and inexplicably drops his anger and becomes a detached observer of the events he's put in motion.

More disturbing is "Roads to Rome," which features a coprophagist—look it up and be forewarned. Luckily, this story is the final one in the collection. (Tsk, tsk, David; I thought you were such a nice young man!)

But these are minor complaints about a stunning collection. David Leavitt is a man with a mission: to stretch his own consciousness, reaching into the experiences and feelings of others. Like the widower in "Spouse Night," he longs to "know how Clare felt — that is the knowledge he longs for. lying in that bed, skin cracked and bleeding, tubes in his kidneys, his lungs, his arms. That is what he wants, craves, lusts to know - that harsh condition by which Claire was taken from him." This passion to experience states of awareness other than one's own is probably the most important tool a writer can possess, and Leavitt makes good use of it.

Chicago: A Year on the Chicago Blues Scene is all about: loving the blues.

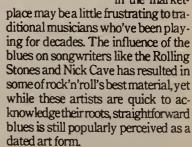
The meat of Going to Chicago is an impressive collection of 230 gorgeous black-and-whiteduotone photographs by Stephen Green that give us an insider's perspective on the Chicago blues scene. These run the gamut from informally posed portraits to all kinds of performance shots, some in clubs so small you can almost feel the body beat

The photographs are organized by artist, and each short series is accompanied by a sampling of his or her lyrics. A couple of shots of Mighty Joe Young, for example, one in performance and one backstage with a woman friend, are accompanied by his words: "A man needs a friend like the star needs the sky/But since my dough got low, they all pass me by./ But I need, yes I need someone/Oh, before you reach the end, you too might need a friend."

Hyman's introduction tells of how the blues came to Chicago and gives short musicological explanations of what blues music actually is: lyrics, mood, theme, formetc. Aside from the lyrics, the book's only other text is some rather interesting and insightful commentary by the musicians themselves.

The basic form of blues music,

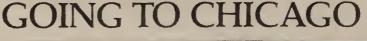
Hyman points out, has changed little. "A contemporary Blues musician could easily sit down and play with hiscounterpart of, say, 1915, with no confusion whatsoever." The blues has also had a lot of influence, and here's where the transformations come into play - witness rock'n'roll, whose success in the market-



"We don't get much help with the Blues," notes Buddy Guy. "I'm speaking of record companies and radio stations. We don't get airplay. I don't know what the hell we have to do to get our records played on the radio. The only thing keeping the Bluesalive now is what we do in person, the few of us left."

And what they've done in person is a hell of a lot, as this book itself testifies. Buddy Guy need not worry: Large or small, most towns across America have at least one bar with a live blues band that draws a packed house on weekend nights. San Francisco's North Beach, for instance, is full of them

And anyone who frequents these bars, or has seen the crowds that flock to big-city blues festivals, knows another point that Junior Wells makes clear. The blues is not just "black mu-





Book Full O'Blues

Going to Chicago pays tribute to blues musicians through photos and commentary

GOING TO CHICAGO: A YEAR ON THE CHICAGO BLUES SCENE. By Stephen Green and Laurence J. Hyman. Woodford Publishing, 128 pages, \$19.95.

#### **By Kurt Wolff**

"BLUES IS more or less a person having problems, a person who's been hurt. Anybody can have the Blues if they've got a problem. You could be a rich person, and if things aren't going right, that is the Blues, man. Blues been around ever since the beginning of pain."

This statement is from blues guitarist Lonnie Brooks, and he makes a good point: The blues are universally understood. But blues music isn't just about pain—it's also about love. And that's what Stephen Green's and Laurence J. Hyman's book, Going to

sic." "These young whites, they're really supporting [blues music]. Elderly blacks go for it, but a lot of the young blacks don't because they don't understand the Blues and don't know anything about it. That's because they haven't had the exposure that we used to have years ago when Leonard Chess was alive and you could hear the Blues on AM stations. When I was growing up it was a tradition among young blacks to go to the Blues clubs."

The book may focus on "Chicago" blues — "There is no place like Chicago when it comes to entertainment and Blues" says Donald Kinsey — but to Junior Wells it "doesn't make any difference what city or state you're from. Blues is Blues, I don't care if it's in a church. Chicago is noted as the crossroads of the Blues because most of the artists that play the Blues came to Chicago. But I see myself as just a Blues man, that's all, not a Chicago Blues man."

It's a love-hate relationship these musicians seem to have with their music, but it's surely one none would ever give up. How could they? Just look at the photographs: Homesick James tenderly stroking his guitar, Buddy Guy sweating and smiling broadly, Son Seals looking near tears as he plays, Etta James making a face at the crowd. It's an honest affection they have both for the music they play and the tradition they carry on. *Going to Chicago* is an honest tribute to these

hard-working people. Says Buddy Guy: "I just carry [the blues] the way I guess the guys before my time did. They just went to these Saturday night fish frys and laid their hats down and got whatever tips dropped in. You know, you put the tips in and I guess that's what it's all about.'



# Alternate Surrealities

The latest entry from Re/ Search, the originally suppressed sci-fi novel by England's J.G. Ballard, features a dark view of American pop culture

THEATROCITY EXHIBITION. By J.G. Ballard. Re/Search, 127 pages, \$13.99.

#### By Heather Mackey

IT WAS, apparently, the chapter entitled "Why I Want to Fuck Ronald Reagan" that was the last straw for publisher Nelson Doubleday. Back in 1970, when the publishing magnate happened to see an advance copy of J.G. Ballard's *The Atroxity Exhibition*, what he read so appalled him that he pulped the entire press run.

Although the hype of Doubleday's hissy fit adds a bit of banned-book cachet to *The Atrocity Exhibition*, a

much stronger recommendation for it is the fact that Ballard is able to actually pinpoint the locus of perversity in Ronald Reagan that made his reign seem more like a sustained molestation than a period of legitimate governance. When so many Americans didn't notice that the "Great Communicator" spoke with a forked tongue, it's embarrassing that this Englishman (Anglicisms like "tyre" abound in the text) knew what wasdown when he wrote this back in the late '60s.

Republicans got a taste of Ballard's work when "Why I Want to Fuck Ronald Reagan" was distributed (untitled, of course) to delegates at the party's 1980 convention, but the rest of The Atrocity Exhibition was largely unavailable to American readers until now. Re/Search, the publishing house that gave new life to body piercing with Modern Primitives, has refurbished Ballard's masterpiece with additional stories and notes by the author, a preface by William S. Burroughs, photos by Ana Barrado and creepy scientific drawings by Bay Area cartoonist and illustrator Phoebe Gloeckner.

There's little in *The Atrocity Exhibition* that defers to a 19th-century idea like "narrative"; everything takes place in a Wonderland of "alternates" where the fact that something already happened doesn't preclude it from happening, in an entirely different way, again. We're not so much read-

ersashostages to the main character, whose central identity, Traven, undergoes a psychic splintering and becomes Travers, Tallis, Talbert and Talbot. We witness Traven's disintegration in the bombedout buildings, freeways and concrete plazas that make up his mindscape. In an extreme conflation of

inner and outer reality, magnified close-ups of a movie star's assorted body parts clothe the buildings.

The Atrocity Exhibition readsmore like a poetic pathology of American icons and media images than a novel. Ballard's medical studies at Cambridge provided him with the grossout terminology of an anatomist as well as a doctor's homing instinct for disease. Imagine a rogue medico who approaches American milestones like the Vietnam War, Liz Taylor or the Kennedy assassination as symptoms of festering insanity, and you have an idea of Ballard/Traven's obsessions.

Traven's visions of ultraviolence—the turn-on of Liz dying during a tracheotomy, mutilated radiation victims, "the pudenda of Ralph Nader" exposed in a car crash—share an unsettling sexual quotient. As Burroughs remarks in his introduction: "The nonsexual roots of sexuality are explored with a surgeon's precision." In *The Atrocity Exhibition*, the power of the sex act is equaled only by the human potential forcruelty and violence.

According to Ballard, it's danger-

continued next page

# As THE SEASONS TURN, WE'RE TURNING OUT OUR BEST-SELLERS.

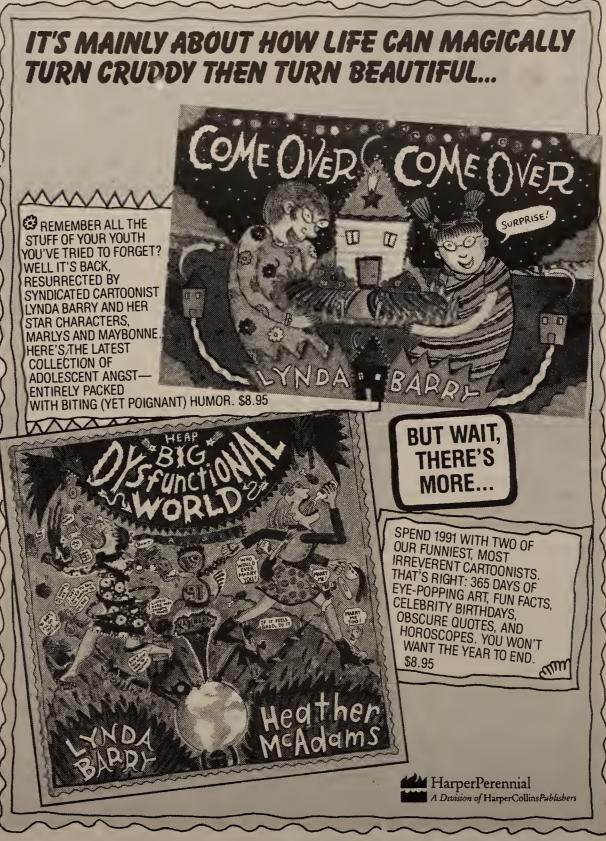


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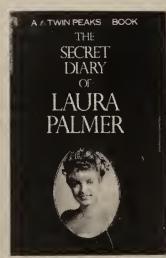
# Surreal

continued from previous page

ous to pretend the nonexistence of either of these drives. Yet in forcing the expressions of these urges (pornography, for example) into areas of subliminal influence (media, for example), the current puritan climate leaves us reeling with pent-up obsessions we don't understand. Part of Ballard's achievement in The Atrocity Exhibition is to expose the secret kernel of perversity behind the images. The erotic appeal of the automobile, for example, has been a long-standing feature in commercials, not to mention one of the main seductions by which American culture has screwed the rest of the world. But we've had to wait until Ballard to appreciate the equally powerful eroticism of the car

Reading Ballard on Jackie Kennedy or Liz Taylor is a little like realizing that the painting hung above the fireplace is actually upside down. He takes a group of personalities and events whose official versions are all well-

known and subverts them to expose the alternate story behind them. As one of the characters remarks Traven, "He wants to kill Kennedy again, but in a way that makes sense."David Lynch should be so weird.



# Adolescence Noir

America's favorite twisted teen, Twin Peaks' Laura Palmer, opens her diary

By Jean Field

THE SECRET DIARY OF LAURA PALMER. As seen by Jennifer Lynch. Pocket Books, 184 pages, \$8.95.

"DEAR DIARY, I'm sixteen years old, I'm a cocaine addict, a prostitute who fucks her father's employers, not to mention half the fucking town, and the only difference from last week is that now I'm getting paid for it."
Well, we all can't be Anne Frank.

Laura Palmer, Twin Peaks' teen angel turned cocaine-sniffing corpse, has captivated the dull minds of television viewers, given Esquire editors wet dreams and been the subject of a mass-media manhunt. In The Secret Diary of Laura Palmer, we get her side of the story.

It's a diary in the grand tradition of dead girls' diaries. The 1970s manifestation, Go Ask Alice, was tame by comparison. But that was then, this is now (the title of another great teen confess-all), and the woods are much darker than suburban subdivisions.

The diary was written by Jennifer Lynch, the 22-year-old daughter of director David Lynch. The folks who brought us the prime-time plot-tease are marketing a few other products to attempt to extend viewers' fixation. Agent Cooper's tapes to his secretary

Diane are available and can ride the tape deck next to Julee Cruise's rendition of the haunting themesong. There's even a Twin Peaks hotline (1-900-860-0911) where for \$2 the first minute and \$1 each additional minute, you can listen to a summary of the most recent episodes, plus hear clues to the

But Laura Palmer's diary does more than provide clues to those who desperately want to know who killed her. It explains why she lived the way she did. It's a fascinating look into the teen psyche and, supernatural implications aside, it's all too real.

Laura begins to write in her diary at age 12. She's more or less normal, struggling with her emerging sexuality. She's friends with Donna, Bobby Briggs bothers her and Mr. Home buys

her a pony.

The diary's account of her experiences with physical pleasure ring surprisingly true, corniness and all: "A warm wonderful place where everything else meltsaway and I am free to feel just good. My little secret red button." When Laura's 13, she and Donna get drunk and have an erotic skinnydipping experience with three 22-year-old men. Her discovery of how easy it is to control men through her body—and pleaseherselfatthesame time — will push quite

a few little secret red buttons. It's what smut lovers sometimes describe as a one-hander, because the other one's

But there's another Laura, plagued by nightmares and sleepless nights. A dark presence, which she only refersto as BOB, leads her into the woods late at night. He tells her she's dirty, makes her recite disgusting rhymes, and later cuts her repeatedly between

the legs and inside her mouth. BOB motivates most of her actions. At first she blocks him from her mind, hoping goodness and clean thoughts will drive him away. Later, she revels in her dirtiness, trying to beat him at his own game. "Play with him as he plays with you. Accept that you are bad and cheap and should be thrown to the wolves as scrap meat." Soon Laura has gone beyond the world of coffee and donuts, into cocaine and

In the diary's final entry, Laura writes that she finally knows who and what BOB is. We never find out. She writes sometimes that he has human form, always with long hair, but he's in her head, her dreams, knows things that she's never told. It's as if her brutal teenage id has emerged from the Northwest woods and joined with forces usually confined to nightmares.

I still remember how the girl in Go Ask Alice told her diary how great she felt on speed, how she ironed her hair to make it straight and shiny, and how all the adolescent fantasies — great clothes, a thin figure and plenty of

guys-were hers, thanks to the magic of drugs. In the realm of adolescence noir, death seems a small price to pay.



# Warts Are Funny Things

The Friedman brothers sketch out another dark, demented and very funny slice of the sleazy side of life

WARTS AND ALL. By Drew Friedman and Josh Alan Friedman. Penguin, 86 pages, \$9.95.

#### By Robert Edelstein

WARTS ARE funny things. There's a guy who lives up the block from me who's completely covered with them. When he walks down the street, people look at him as if they wouldn't give him the time of day. But recently he came out of his apartment walking betwixt a duet of hot tamales. The folks in the neighborhood sure were intrigued.Looking at their faces, I could tell just what they were thinking. What does that obviously fascinating gentleman have that I haven't got? And the answer, of course, is warts — and lots of 'em.

Warts and All, the second collaboration of darkly funny comics by the brothers Drew and Josh Alan Friedman, is also covered with warts. It's a hard book to handle at first, only because the cover is raised, and the warts that the charmingly grotesque gentlemen on the cover are sporting feel ever so real. But don't worry you'll get used to the cover in about 30 seconds. Then you can open up and peer into the secret lives of the little known or little-loved physical or public grotes ques that the Friedman boys are most certainly obsessed with. You'll find the gallery of "Hollywood's Wildest Love Duos," wherein Ernest Borgnine, who — I swear to God was actually married to Ethel Merman, tells his beloved: "We'll have sex in a minute, honey. First I got to go to the toilet. You know I got diarrhea!" You'll find Joey Heatherton, who sold milnons of Serta Perfect Sleepers but thed to keep her integrity, even though "the world wanted my nay-nays exposed." And you'll find what Drew Friedman calls the "Wacky World," where your favorite Borscht-belt comedians pal around with your favorite serial killers. There's Jerry Lewis, depicted in Drew's positively photographic pointillist style, licking the face of George Wallace's favorite constituent,

Arthur Bremmer — licking as only Jerry can. A wacky world, indeed.

But a worthwhile one, for the world depicted in Warts and All is excruciatingly funny and, in a sense, more real than any other world around. And for those faithful cultists who believetheFriedmans' first book Any Similarity to Persons Living or Dead is Purely Coincidental - achieved biblical proportions in that wide territory known as humor, Warts and All stands as a winning new testament to complement the old.

In fact, it picks up right where the other book left off, taking you further into the deeply noirish world

that writer R. Fiore described on the jacket of Any Similarity to Persons... as "the dead places in our popular culture...generated in the back alleys of the entertainment industry." And indeed, making a return engagement in this book are two of Drew Friedman's best characters. There's the fictional Lord of Eltingville, the rat-pack founder and important public figure who, as always, shuns the small questions in favor of life's perfect pleasures. When brought to the Pentagon to interpret a dangerous international situation, the unflappable Lord admitsonly that he's in the mood for a Zagnut. And then there's Tor Johnson, the beloved, zombie-eyed, monosyllabic Swede who starred in Plan Nine from Outer Space. Tor is the heartand soul of the Friedmans' books, lumbering through unlikely locations and staying forever stuck in character as...well...a beloved, monosyllabic zombie. Encountering a prostitute in sleazy Times Square, he wonders, "Date for Tor?"

And it is there, in the sleazy, dirty places, where Friedman characters really shine. The faceless beings who already exist there get the benefit of Drew's impeccable artistry, but the Friedmans are best when they examine the secret, underside lives of those TV icons they watched on Saturday mornings or weekdays after school during the late '50s and early '60s. Bill Cullen, Bela Lugosi, Duane Doberman, Mike Douglas, the Bowery Boys, the Beav and Rondo Hatton all get their just desserts — helpings of warm honor and/or grotesquerie — just as officer Joe Bolton, Fred Mertz and Andy Griffith did in Any Similarity to Persons .... But, unfortunately, there is one major difference between the books — Warts and All is not nearly as cruel. The edge has been dulled understandably, because Joe Franklin and Wayne Newton took the Friedmans to court due to the works featured in Any Similarity to Persons... So gone is some of the free-thinking madness that made Drew show us the birth of Joe Franklin and allowed Josh to come up with the one adjective that makes it impossible to think of Fred Mertz the same way again — namely, "Ethel-fucker." Even Marnin Rosenberg, the Friedmans' childhood chum, who previously bedded Morgan Fairchild in the most brilliant fantasy of the first book, is playing it safe here, lost in a bitter world where he has more luck with carpet than

The one-panels that end the book seen first in Spy magazine—show the wonder that comes from Drew Friedman turning his pen to more public figures, and the Quayle family portrait is one of the best images in the book. But while his aim is typically deadly, these targets just seem easier to hit.

Still, Warts and All is surely the cruelest, darkest, funniest book oozing off the bookshelves right now. Like its predecessor, it belongs next to the black-and-white Zenith from your youth, as a reminder that fame is a fickle and fleeting muse but a good Zagnut is forever.

for good prose, but it may provide a disturbing indicator of how threatened many lesbians are feeling.

For A fun example of the genre, turn to Claire McNab — this is pulp without pretense. Although her two books (Lessons In Murder and Fatal Reunion) do consciously provoke a few thoughts about sexism and homophobia, these thoughts are best forgotten — they take the fun out of McNab's lesbian version of a Barbara Cartland romance.

McNab's main character is a cop, and there's a crime to be solved, but it's easy to forget who the suspects are as you warm to the lesbian romance. McNab packs her characters full of sex appeal and spares them all cosmetic flaws. When not ridding the world of crime, the heroine spends her days gazing and longing - and describing her loved one as Playboy might, anatomical part by anatomical part.

The downside is that McNab's books tend to typecast women so that those without breathtaking beautynon-lesbians generally - act like Cinderella's sisters, while the lesbians have a corner on virtue. Like the original hard-boiled writers - and every soap opera on TV - McNab frames women as either trivial and contemptible or as temptresses who may be madonnas or whores. McNab's lesbian sex-goddesses are the unlikely madonnas, and all other women are fatand jealous, homely and vicious or deadly, calculating sirens who lead menastray. McNab seems unreflective about portraying women with contempt, which is startling, not because it is unfamiliar, but because it seems

so out of place in a lesbian novel.

The advent of lesbian-centered detective stories is unlikely to change the macho image of the hard-boiled genre. But the popularity of this genre can give mainstream audiences some images of lesbians who are stronger and happier than those depicted in the mainstream media.

More importantly, it brings these images to lesbians: Detective novels are read by many lesbians with neither the leisure nor the inclination to ponder feminist theory. A popular literature that reflects us in a varied and lively way is not a luxury, it's an emotional necessity. We live in a culture that undermines us and makes us doubt our sexuality. The simple pursuit of sanity requires afternoon reading more accessible than The Second Sex and a bit more upbeatthan The Well Of Loneliness.

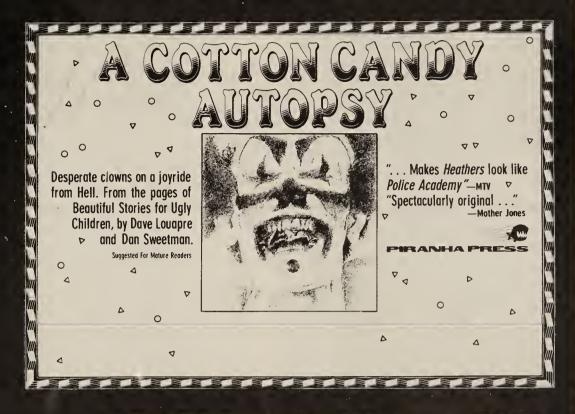
Sherri Paris teaches writing at the University of California at Santa Cruz. She has a Ph.D. in philosophy and has spent ten years as a political organizer.

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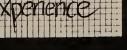
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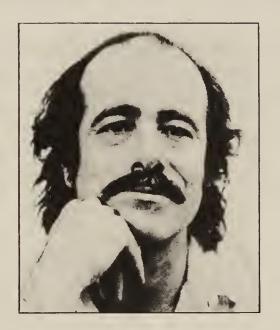
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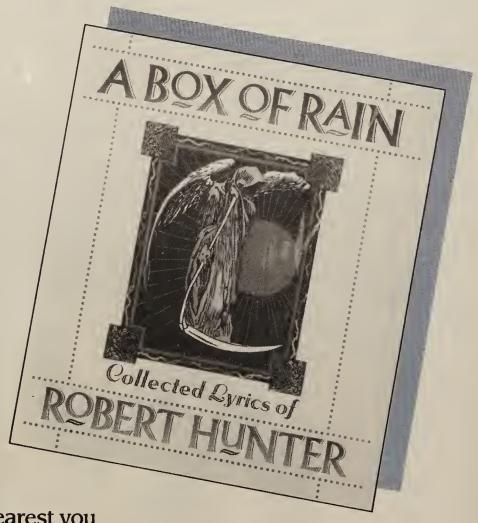
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"We can't wait to play our hometown": Mike Bordin, Billy Gould, Mike Patton, Roddy Bottum and Jim Martin of Faith No More.

# UNKNOWN NO MORE

After five years of struggle, San Francisco's Faith No More is on its way, with a Grammy nomination, an MTV video award and an album that's gone platinum

By Gina Arnold

FTER FIVE years, three records, one major lineup change and a couple of zillion "learning ex-periences," Faith No More's LP The Real Thing has made it the first Bay Area band to earn a Grammy nomination, an MTV video award nomination and a platinum album (more than 1 million sales). In other words, the group has more than likely just joined the likes of Huey Lewis, Journey and the Jefferson Starship as perennial winners at the annual Bammie awards. From now until the year 2000, they're going to have to schlep on stage at the SF Civic every March, accepting award after award for Best this and Best that, till unwilling Bammie attendees grow sick of the sight of them.

But we should all have such problems. The wonderful thing is, unlike SF's last big seller, Night Ranger, Faith No More has become the first local band to join the ranks of Bammiedom directly from left field - from the unlikely nooks and crannies of the alternative scene. And the fact that it's Faith No More rather than Wire Train, Legal Reins, Camper Van Beethoven or even Chris Isaak that's finally scored this honor is nothing less than ironic, because less than two years ago Faith No More was in big trouble. They were

massively in debt to their record company, Slash, and were, frankly, doubting whether three years of constant touring would ever pay off. Not only that, but they'd just fired their singer and lyricist, Chuck Mosley.

So, to use a simile that drummer Mike Bordin, a lifetime Giants fan who gets his family to fax him the daily National League results when he's in Europe, would appreciate: The recent success of Faith No More is the rock'n'roll equivalent of having some hometown AAA player whose career you've always despaired of get pulled up from the minors to pinch-hit in the playoffs - and then hit a grand slam. Off Dave Stewart.

Faith No More has been touring the United States and Europe for seven years, but only in the last six months have they had to do what real rock stars do: register at hotels under a different names. Struck by the oddity of this practice, for the first few weeks of this current American tour (on which the band is opening for Billy Idol) Bordin used the name Sal Liva, till he realized it was embarrassing his parents to have to ask for him that way. Now he registers under the more dignified name of a famous Bay Area ballplayer, and his parents have no trouble reaching him.

Neither do hometown journalists. It's morning in Oklahoma City, and Bordin is in the midst of yet another round of interviews with all those latefor-the-train members of the press who could have interviewed him at their

Faith No More has become the first local band tojoin the ranks of Bammiedom from the unlikely nooks and crannies of the alternative scene.

leisure any time in the last year and a half but haven't bothered till now. "1 just hung up from a Colorado crític," Bordin says bemusedly, "who asked me if we hung around all the Bay Area thrash-punk clubs when we were growing up. And it's like, we couldn't have been further from that! Sure, we saw Metallica at the Stone and the Dils at the Mab, but that's not where we came

HERE FAITH No More came from, in fact, was San Francisco's very vital early-'80s nightclub scene: Monday nights at the I Beam, Wednesdays at the Oasis...anyone out there remember when the Kennel Club was called the V.I.S.? Faith No More, formed from the ashes of the Pop o' Pies (Bordin and bassist Bill Gould played with them, and singer Joe Pie sang with FNM in return), got to Haight Street via Castro Valley, Bordin's childhood home. He met bassist Bill Gould when both were students at the University of California at Berkeley; subsequently they moved to the city with keyboardist Roddy Bottum and started auditioning guitarists and vocalists at open-mike nights around town. "It was a pretty chaotic policy," Bordin agrees in

Faith No More — then called Faith No Man — finally coalesced with the addition of guitarist Jim Martin (suggested to them by hometown crony Cliff Burton of Metallica) and singer Chuck Mosley, whose dreadlocks and semi-rap lyrics gave the otherwise homely-looking band a visual image that some other local acts certainly lacked. The band members did a lot of recording with their friend, local engineer Matt Wallace, and in 1984 decided to spring for the cost of recording four songs on 24-track equipment. "We wanted to put something out just to do it," Bordin recalls. "Matt cut every corner he could for us, but it was still a big investment.

It was an investment that paid off, however, because those four songs garnered the band a contract with local label Mordam, whose owner, Ruth Schwartz, paid for four more songs. Then the eventual record that the tracks comprised, We Care Alot, spawned that rarest of rare breeds, the local radio hit from the title cut, and got Faith No More, still only officially a year and a half old, signed to Slash Records. (Wallace's investment reaped some rewards as well: In addition to getting producing jobs with other bands, including the Replacements, Faith No More has stuck by him -"We've learned everything we know about recording together, kind of,"

continued next page

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# FAITH

continued from previous page

Bordin explains — and his production credits on the Grammy-nominated The Real Thing will certainly be worth more than whatever corners he cut for the band to begin with.)

Bordin credits former I Beam booking agent Cathy Cohn with their contract: "She passed on our tape to Slash to begin with." To Bordin it seemed, he says, "Like Jesus Christ it's about time we got signed!" To SF clubgoers, however, Faith No More's signing on the strength of the local hit single "We Care A Lot'' seemed almost premature. That may be why, when the band began to tour behind its next LP, Introduce Yourself, big crowds eschewed its shows all across America. For one thing, college radio, enamored at the time with strummy-whirryshimmery-chimey stuff, was never all the way behind Faith No More because the combination of melodic keyboards, rap-style vocals and metal guitar was too unique for them to deal with. Nowadays, however, FNM's distinctive sound seems close enough to the punk-funk of the Red Hot Chili Peppers to be viewed as having been way ahead of it's time.

Faith No More may not have been college-radio darlings in America, but they went over very well in Europe. This explains why Slash, their record company, has been behind them for so long. Unfortunately, the British press had a field day when tensions between singer Mosley and the other four band members began to boil over into shows and stories.

N 1988 these tensions exploded. and Faith No More fired Mosley. It was a bad time for the band to lose its singer: It was off the road and broke, and the new record was all but written. Band members immediately began auditioning for singers who could write lyrics, and soon hired 21-year-old Eureka native Michael Patton, frontman for the band Mr. Bungle, to record and tour with them. Patton reputedly wrote the lyrics to "The Real Thing" in less than a week, then took off with the band for a U.S. tour opening for Metallica that started from Los Angeles: Legend now has it that it was the first time he'd ever been on a airplane.

"The Real Thing" was released in June of 1989 to tepid response from radio. The band toured both America and Europe in support of the LP, with little real success. Then, in 1990, the video for the song "Epic" was put into high rotation on MTV. At the same time, "The Real Thing" was nominated for a heavy metal Grammy. By mid-May, when the band reached Australia, it had shot up the charts, reaching a high of number three. By June, when the band returned, they'd started to be recognized on the street. In July Rolling Stone ran a huge feature on them, and they started to need those hotel pseudonyms real bad. In August the record went platinum.

But, sad to say, despite this sudden good fortune life has not been an endless succession of delicious meals at expensive restaurants and throwing television sets out of hotel windows for Faith No More. Instead it's been business as usual — a continuation of the 16 months of nonstop touring that makes or breaks a band. "The video," Bordin explains, "is critical, but people have to able to see you in the next few weeks; you have to make your way to their town, or forget it.

"The thing is," he adds, "I really believe that things happen when they're meant to. The fact is, we weren't really ready for success before. It turns out it's a huge responsibility, talking to so many people and having them misconstrue your remarks. It's weird, because now people pay attention to what we say, so we have to be careful. It's good that it's taken us a long time to be successful, because we've learned that when you open your mouth, you have to have something semiresponsible come out."

Some of the things that have come out of various FNM members' mouths recently haven't been all positive, a fact that Bordin regrets. First he was quoted in Rolling Stone complaining about the band's lack of money — "Hey Axl, can you lend me a \$20?" was the offending phrase. (Rose reportedly sent the band a \$20 dollar bill, which they tore up, insulted.) Then singer Patton started implying he was ready to quit the band in order to tour with his old band Mr. Bungle, a statement the band now tries

Bordin claims that these odd remarks are the result of a combination of naivete and too much touring. "It all comes out because we tell the truth in interviews. Even if you traveled with your own brother for I5 months you'd have these flashpoints - everybody does. Sometimes it comes out wrong in the press, when it's actually just like, 'Well, he blew his bad breath in my face this morning and I'm mad at him.' There's been some genuine conflict between us all, but it's been a lot more minimal than people think. Underneath, we all really trust each other about what we're doing.'

As for the money, Bordin just shrugs. "Well, I've learnt a lot about royalties in the last few months...that it takes quarters and quarters and quarters before you get paid." (Out of which, no doubt, Faith No More's fiveyear climb to the top still has to be paid for retroactively. Slash's loyalty, after all, doesn't come scot-free.)

HERE HAVE been highlights hidden among the general boredom of band life, like the widely reported bungee jump the band took collectively from a point 160 feet above Sydney harbor in Australia. And the gifts: "Man, I could go out on the road with no clothes at all and immediately be clothed," Bordin laughs. 'They wouldn't be beautiful clothes, but you get 'em from everywhere: record stores, other bands, radio stations, fans....We get all kinds of things. Patton gets a lot of nice bracelets, for some reason.

A few weeks ago, Faith No More got to dash back to the Bay Area for a few days' rest. "Just enough time," Bordin says, "for me to see the last Giants game of the season [he has season tickets] and dump off a garbage bag full of new T-shirts." The band also got to make brief contact with their friends and family, whose constant absence, Bordin says, is the worst thing about touring: "You miss the things in their lives, and they miss yours. Large chunks of time just seem to have evaporated.'

On the other hand, he adds: "The upside is that we're playing music, which we love to do - I can't stress that enough, that we love to play, and to write good songs, and to play great shows. We're really proud that we've stuck it out and have finally found some positive feedback for what we'd be doing anyway. I mean, it's really an achievement for us, to have success with something that's really left of

So what's there to look forward to, now that success has somehow come their way? "Playing San Francisco, man. We can't wait to play our hometown," Bordin says. "I'm making a special hat to wear, out of my sweat pants. We just can't wait to be home.

Faith No More is appearing on Friday, Oct. 19th at the Concord Pavilion and Saturday, Oct. 20th at the Cow Palace, both shows opening for Billy

# ASK ISADORA

# WHAT "THEY" DO

By Isadora Alman

■ My co-workers and I have been debating homosexual relationships, in particular male homosexuality. We feel the best route to being understanding is to try to understand. The question, is do gay men take turns in the bedroom? Does each one find his sexual niche (e.g., giving) and stick to it? One prevailing theory in my office is that in long-term homosexual relationships one person consistently gives and the other likes to receive. Any info would be most appreciated, as we have no one else to ask.

Your question seems to presume that "they," gay men, are different from "us," whatever the genders and orientations of you and your co-workers are (straight men? gay women? bisexual women and men?

# 'I want to enjoy a normal sex life again.'

everything but gay men?). By and large, the arrangements couples work out about who always, never or sometimes does what to the other is far more a product of the preferences of the individuals than of their sex or orientation.

For instance, Person A usually initiates because that person is more assertive or has a greater desire; Person B blisses out and forgets to do anything at all unless reminded. That's one pattern, and can appear as often in hetero couples as in same-sex ones — maybe, due to cultural conditioning, even more frequently. Variations abound, preferences can change and while leopards seldom change their spots, even a constant "giver" in one relationship can be the predominant "taker" in another.

I have always had a great sex life, until about a year and a half ago, when I stopped having orgasms. Now I rarely have any feelings of sexual desire. My boyfriend of two years and I make love regularly, but we are both more and more disturbed by my growing lack of responsiveness. We feel that we have a relationship that could lead to marriage, except for the state of our sex life. What is going on? What can we do?

First of all, I would get a complete physical examination to rule out such possible causes as lowgrade systemic or local infection. Once you are sure that your physical health is as it should be, I'd look to relationship dynamics between you and your boyfriend. Are you angry at him and not expressing it? Is there a power play going on between you about time or money or some other theoretically unrelated aspect of your relationship? If this possibility resonates, I'd look into couple counseling to bring whatever issues there are into the open so that they are dealt with in other ways than shutting down your sexuality. If you feel that what's going on between the two of you is not at cause, then I would consider counseling on your own to investigate other possibilities, such as low-level depression.

■ Can genital warts be transmitted orally? In other words, can cunnilingus or fellatio result in the warts appearing in the giver's mouth? Or can the wart virus be transmitted by mouth to genitals?

Yes. Transmission need not be mouth to mouth, genitals to genitals or even foot to foot. The papilloma virus, like those of herpes, is no longer even classified as to its point of origin, but simply as a diseasecausing agent.

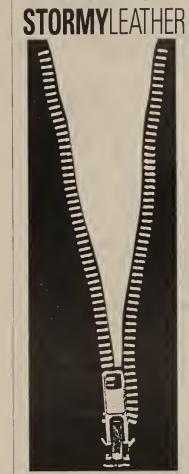
I have a problem I am sure other females have experienced, too. As I was growing up, I was often embarrassed by certain exercises that caused my vagina to "swallow" and then "regurgitate" air, resulting in an embarrassing sound. Now I am 24 and have two children, and the problem seems to have worsened. My big problem now is that in my favorite sexual positions or just whenever I put a lot of energy into sex this horrible noise is a constant. Not only does the noise occur, but I feel as if there is an air buffer between me and my partner and the enjoyment for me ceases.

My partner tries to encourage me to finish, but I am too distracted and disappointed. This is the time in my life when I should be at my sexual peak, but instead I feel inadequate and over the hill. Is there a way to reduce this disturbance or even put an erd to the vaginal air sucking? I want to enjoy a normal sex life again.

There are really two issues here, and the situation is more likely to improve if you treat them as separate challenges. One is that you swallow and expel air, thereby creating a noise. I really don't know what to suggest about that other than to interrupt sexual proceedings now and again to expel the air trapped inside, thereby removing the "buffer." Have you asked your gynecologist? There may be some physical solutions through exercise or diet that affect the phenomenon. If any readers know of any, I'm sure I'll hear.

The second issue is that you have allowed this to spoil your sexual pleasure, and changing that is entirely within your control. While you are exploring ways to eliminate the occurrence, also work on accepting it as inevitable. Find it funny rather than terrible, part of what makes you the woman you are and sex with you a unique experience. Play loud music when you make love; speak about interruptions as "burping baby." Given a list of all the things that can go wrong with the human body that could negatively affect one's sex life, vaginal farting really is way down there.

Relationship counselor Isadora Alman, MA, MFCC, conducts her private practice in San Francisco. Readers' questions for this regular column can be sent to her c/o Bay Guardian, 520 Hamphires SE 0410



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# FINANCE

# FEAR FATAL FOR PROFITS

By Marty Schiffenbauer

E AFRAID. Be very afraid." That's the admonition of John Liscio, credit market watchdog for Barron's magazine, as he takes us on a pre-Halloween tour of the scary statistics swamp where the colossal monster called "Debt" resides

Here are a few of the frightful figures Liscio lists as we wade through the mire: Total debt today, counting government, corporate and consumer IOUs, is a phenomenal \$11 trillion. This whopping number makes the \$5 trillion U.S. Gross National Product puny by comparison. Moreover, our tour guide tells us, the last time the debt/GNP ratio hit that level was in the midst of the 1930s depression. Liscio also discloses that net interest payments have reached a record 9 percent of GNP, topping the 1930s peak by a full percentage point. Then there's perhaps the most eerie ratio of all: Aggregate U.S. corporate debt is currently 16 times larger than corporate profits, almost triple what it was at its worst in the previous two economic downturns.

The debt monster is, of course, not the lone menacing creature sloshing around in our toxic statistics swamp. You don't have to look hard to spot some very poisonous Great Pumpkins: the \$500 billion S&L bailout bill, the looming \$300 billion budget deficit, the \$100 billion trade deficit and the imported oil Great Pumpkin from the Middle East that's bloated up tens of billions just in the last few months.

Now that I've afflicted you with so much odious data, you may be thinking I'm some kind of sadistic statistic-monger — the journalistic equivalent of a Saddam Hussein. Really, that's not my kick of sand. At least, not my conscious one. Nor am I spreading ominous numbers because I've sold stocks short and want to panic investors in order to drive the market down even more - although I can't speak for Saddam.

(In case you're wondering whether Saddam Hussein actually did do a little stock shorting and oil-futures buying before eating Kuwait, only his foodtaster knows. But the notion of a megalomaniacal chief of state using foreknowledge of his own impending military escapades to engage in a perverse kind of insider trading in the financial markets is not as preposterous as it seems. In his classic The Hidden History of the Korean War, 1.F. Stone provides convincing evidence that Chiang Kai-shek and his Chinese Nationalist associates bought millions of bushels of soybean futures before that war began, racking up gains of more than \$30 million once it started

and soybean prices soared. And, Stone also suggests, Chiang worked with South Korea's Syngman Rhee to provoke the Korean War partly to drive soybean prices higher.)

What is the missive I want to deliver here? My message is simply this: Fear is the most dangerous frame of mind to be in when making investment decisions. Sure, the figures I've cited are unnerving - but things appeared equally bleak in the past, without a financial apocalypse. For example, looking back at the 1982 pre-Halloween scene at the swamp, the debt monster may have been a bit smaller, but the 10.4 percent unemployment rate was close to twice today's level. And at 15 percent, 1982 mortgage rates were far higher. In addition, at 69 percent of capacity, the 1982 factory operating rate was near its alltime bottom, and way under last month's 84 percent. Even the cost of a barrel of oil in 1982, adjusted for inflation, was above its current price. However, the fall of '82 turned out to be the beginning of an economic boom that eventually saw stocks triple.

A visit to the school of thought where the contrarians profess their twisted philosophy should also help unruffle the feathers of Chicken Little investors. According to the latest surveys, the trick-or-treaters on Wall Street wearing bear costumes overwhelm those in bull costumes by about four to one. And, the contrarians point out, when the ratio of pessimistic bears to optimistic bulls gets this lopsided on the negative side, it's historically been a terrific time to buy stocks.

To bring further comfort, I'll quote the comments of another Barron's writer, Alan Abelson, on this season's budget-cutting burlesque show in the nation's capital: "The Republic has survived George III, the Civil War, earthquakes, vile plagues and virulent pestilence, panics and depressions and any number of dunderheads in the White House. So it'll doubtless survive whatever fiscal monsters our governmental Frankensteins create. Abelson, I should add, is not sanguine about the near-term prospects for stocks and the economy. He merely wants to put things in perspective.

Remember: When the monsters from the swamp, or any other neighborhood, come to your door this Halloween, don't let them freak you out. And no matter the holiday or time of year, the judgments you make about how to invest your money are virtually certain to be more rewarding if you maintain a sober sense of balance.

Marty Schiffenbauer is a financial and computer consultant who waits for the Great Pumpkin's Seed.



# **Superlist No. 505:** How to talk back to the local media

Have you read, seen or heard news coverage that distorts the facts? Do you often want to tell someone in the media your feelings about how the news is covered, but don't know who or where to call? The following list ought to help you find a construc-tive outlet for your rage.

This list was compiled last year by the Media Alliance Central America Committee to encourage fair and accurate reporting on Central American issues. While that's always a good topic for watchdogs, these contacts are good for all news coverage, local, national and international - so don't limit your critical reading, viewing or listening to that one issue. The list has been updated and slightly expanded, and includes contact persons at each agency, along with addresses and phone numbers.

These various media outlets were originally chosen because of their emphasis on news and public affairs. You can and should hold those who produce the news responsible for what they present. However, don't forget to reward them for work well done, too.

#### Radio and television

KCBS Radio Talk to news director Ed Cavagnaro. 1 Embarcadero, SF 94111 765-4112

KGO Channel 7 Talk to news director Milt Weiss. 900 Front, SF 94111, 954-7926

KGO Radio Talk to radio news director John McConnell. 900 Front, SF 94111, 954-8142

KPIX Channel 5 Talk to news director Harry Fuller. 855 Battery, SF 94111, 765-8622.

KQED Radio The station is in the midst of hiring, so instead of asking for a specific person, we were told to simply direct inquiries to the news director, 500 Eighth St., SF 94103,

KTVU Channel 2 Talk to news director Fred Zehnder. 2 Jack London Square, PO Box 22222, Oakl. 94602, 874-0242.

KRON Channel 4 Talk to viewer ser vices representative Pat Law. KRON, by the way, is the only media group on this list that has created a position to deal solely with this issue. 1001 Van Ness, SF 94109, 561-8019,



#### **Print media**

The Marin Independent Journal

Talk to managing editor Jay Silverberg. PO Box 151790, San Rafael 94915, 382-7357

The Oakland Tribune Talk to city editor John Raess. PO Box 24424, Oakl. 94623, 645-2000.

The San Francisco Bay Guardian

For general comments or complaints. speak to the assistant to the publisher, Arline Klatte; for more specific concerns, talk to the ap propriate editors in the news or features departments. 520 Hampshire, SF 94110, 255-3100

The San Francisco Chronicle Talk to executive news editor Jack Breibart for national and international news and city editor Dan Rosenheim for local news. 901 Mission, SF 94103, 777-1111

The San Francisco Examiner Talk to assistant managing editor of news John Kirkpatrick. 110 Fifth St., SF 94103, 777-8710.

The San Francisco Weekly The paper asks that you do not call, but letters are welcome. Address inquiries to editor Marcelo Rodriguez. 230 Ritch, SF 94107, 541-0700.

— Susan Huhta and Steven Heller

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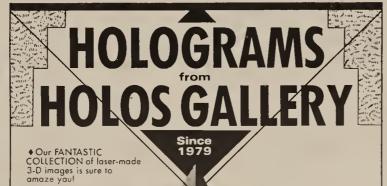


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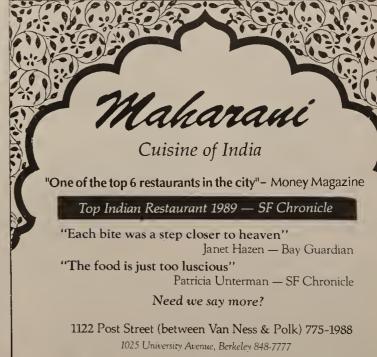


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# SIMPLY ELEGANT

Berkeley's O Chame is stunning in a discreet, understated way

By Janet Hazen

CHAME, a stunning new Japanese restaurant situated on the tony strip of Fourth Street in Berkeley, is simply a jewel. Singular and as tasteful as can be, this charming restaurant, owned by David and Hiromi Vardy and designed by Abrams Millikan and Associates, is not only a subtle feast for the eyes but a treat for the palate.

Soft lighting, sensual textures and shapes and incredibly beautiful wooden tables handcrafted by Lewis Myers make O Chame soothing and solitary in design. The cream-colored walls, hand-"carved," or etched, by Mayumi Oda, a Bay Area artist, are quite beautiful — both whimsical and lyrical. The mood of the place is at once stimulating and relaxing, but the effects created by the subtle gold-rubbed woodwork, handsome chair pads, floor coverings and lighting are unobtrusive, discreet and underplayed. True to Japanese style, O Chame leaves the discovery up to the diner - nothing is obvious or forceful.

Lunch here is simple, easy and light. While traditional Japanese food is also very light and healthful, I feel more full after a traditional meal than I did after lunch or dinner at O Chame. All lunches are served in bento boxes, stunning lacquer boxes used for formal Japanese dining. There are six to seven lunch items offered daily, and all cost \$7.50 each. Entrees come with rice, vegetables and miso soup. Hot and cold sake, bottled domestic and imported Asian beer, a reasonable wine list and an outstanding list of varied Japanese teas offered by the cup make beverages something more than just an afterthought.

From six choices we selected steamed fish wrapped in fig leaf and tofu pouches stuffed with burdock root, carrot and shiitake mushroom. A delicious bowl of miso soup garnished with slivers of green onion started the meal. Shortly after we finished our soup we were served our lunches in beautiful, two-tiered bento boxes. A

Janet Hazen, a graduate of hotel/restaurant school and formerly a chef at Greens restaurant, is currently a freelance writer, cooking instructor.

Author of Glories of the Vegetarian Table, The Sophisticated Sandwich and New Game Cuisine, she has just finished a cookbook of international

tiny piece of perfectly cooked salmon, resting on a fig leaf, was sauced with a mild, creamy dressing and came with lightly pickled celery, a cabbage salad made with sesame and what tasted and looked like miso, and a rather subtle mound of golden Japanese pumpkin made with carrots and green peas.

Rice, served in the bottom "layer" of the bento box, added substance to this very small meal. We liked the tofu pouches better, if only because they were more interesting and flavorful.

We ordered a special dessert in the form of a cake, topped with an innocuous yellow frosting and raspberries. It was tasteless and poorly made, and when I got the bill and saw that it was \$3.50, I almost fell off my tasteful, hand-made chair.

Dinner is offered by the prix fixe menu (\$18), which allows you to choose one item from four categories, or the petite menu (\$12), where you get two items and miso soup. We chose the larger menu because we knew that portions at O Chame are small. Cold sake, offered by the glass, ranges in price from \$3.75 to \$6, and makes an excellent before-dinner "cocktail." The flavors, ranging from fruity to steely, are all crisp and semi-dry. I particularly liked the Oyama Yamagata and the Harushika Nara.

We began with a salad of watercress, endive, hot roasted chili pepper and long-neck clams, which was refreshing, lively and very unusual. Eggplant topped with grated ginger tasted meaty and very Japanese, and we decided we could easily eat a large bowl of these vegetables.

Unexpected textures and temperatures were the focus of our next course. Three cubes of cooked, hot daikon served with a miso paste were arranged artfully and garnished with lemon zest, which elevated this unusual vegetable dish to something unforgettable. Fish cakes, smooth, creamy and very delicate, were crunchy from water chestnuts and colorful from the green onions.

Three lightly smoked sea scallops sandwiching a thin slice of kiwi fruit made magic in my mouth. This dish was also unforgettable — lovely to look at and exciting to eat. What didn't work was pairing two very dense, rich and fatty foods like tea-cooked hard boiled eggs and chicken livers. While the livers were delicious and the small garnish of tomato concasse was fresh

and sweet, the plate conflicted, and was out of place with the rest of the food.

Duck with vinegared daikon radish and carrot salad was too bland and didn't have the sparkle and life that other dishes here had. Three prawns served in a lively broth scented with rice wine vinegar were extremely fresh, juicy and succulent. A seemingly neverending pot of hot sake (\$5.75) was wonderful with our meal.

O Chame offers much in the way of unique, inspired and very healthful food. Add to this the wonderful, unobtrusive service and the fine setting, and you have all the ingredients for a very popular restaurant.

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#### **FOOD NOTES**

STARTING SEPT. 21st, 1990, New Delhi Restaurant and Bar at 160 Ellis in San Francisco has featured dishes from Pakistan. The tencourse buffet begins at 6:30 each weekend until Nov. 9th. Call 397-8470 for more information.

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The Haight-Ashbury food program is holding its Second Annual Benefit Lunch on Sunday, Nov. 4th, from 1 to 3 pm at the Hamilton United Methodist Church, 1525 Waller in San Francisco. The cost is \$60 per person. Call 843-9499 for more information or to get tickets.



'Chef/owner Ken Chang is a master...his kitchen is blessed with a great deal of talent." \* \* \* Bea Pixa, S.F. Examiner

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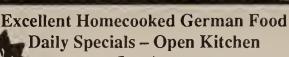
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By Zena Jones **BAIL JUMPER** 

Christian Faber's first film is, well, off-the-wall, which similar audiences will no doubt appreciate. Eszter Balint's a shoplifter and minor bank robber who falls for petty thief B.J. Spalding. Holed up in Murky Springs, Mo., both appear oblivious to the outside world (there's the sound of an aircraft hurtling to earth and Balint murmurs boredly, "I think a plane just crashed"), but a scrape with the law sends them heading east with their friend Dan (Tony Askin). As they leave, a tomado wrecks Murky Springs, and when the traitorous Askin tries to turn Balint in to the police, a meteorite hits the car he's driving. A swarm of locusts takes care of the police, and clairvoyant Joie Lee explains to the pair they're naturally protected from disasters. Finally, at a deserted Staten Island beach house, a tidal wave, followed by an apparently permanent eclipse, separates them from the rest of the world. Spalding explains, "Mercury's in retrograde." Of course. That explains everything Right? (Lumiere, SF)

#### **MILLER'S CROSSING**

The time's 1929, the place unknown. Powerful gang boss Albert Finney and his lieutenant Gabriel Byrne have a problem: They're both in love with the same woman, Marcia Gay Harden in a smashing debut. The difference is, Byrne's sleeping with her and Finney isn't. Consequently, Byrne leaves Finney for his rival, Jon Polito, and the outcome is a bloody gang war. One of the people Byme's assigned to kill is Harden's brother and key figure John Turturro, who's such a slab of sleaze you almost think you could do the job yourself in this Joel and Ethan Coen-directed and -produced movie. But the darkly beautiful work is often so enigmatic that it isn't always easy to fathom, and Byrne fails to burn enough with visible passion. There are also moments when it seems to be bordering on a not-toosuccessful parody of itself and its genre, but at no time is the blood it spills simple, and it certainly raises more questions than the state of Arizona. (Presidio, SF)

#### **PACIFIC HEIGHTS**

Thinking of buying a house? One with a one-bedroom apartment and a studio that you can rent? So are livingtogether Melanie Griffith and Matthew Modine as they happily sink their savings Into a Pacific Heights Victorian. A middle-aged couple rent the onebedroom, and studio-seeker Michael Keaton offers to pay six months in advance via a transfer to his bank, while being vague about matters like credit references and employment. The money never materializes, but Keaton moves in and starts a state of shocking siege as he changes his apartment locks, causes cockroachesto appear from nowhere and, when Modine tums off his utilities, not only gets them turned back on but gets Modine penalized. And so on ad nauseum, but when Keaton commits the final coup de grace, Griffith follows him to L.A. and gives the audience cause to cheer. Much of John Schlesinger's well-acted movie's too far-fetched, but it certainly has its moments if not its heights, Pacific or otherwise. (Galaxy, SF; Berkeley, Berk.; Century, Oakl.)

Those in the know showed up early last Friday night at the I Beam and weren't disappointed as You And What Army slammed out a concentrated, high-intensity, raw-energy set that was just way too short.

Cummerbunded, crazy-coiffed front man Ed vocally slid through a funked-up "Jello Bath," punctuated at musical pauses with free-association contemplations like "prima-TINE mist," "tinker toys" and "contraCEPtion." A fast and furious "Bad Dog (It's Just)" segued via a groovin' percussion break a la Doc into the Clintonesque "Deconfunktion," followed by a driving ska-funk retake on the '40s classic, "Brazil."

Army saxophonist Chris Norris screamed the night away, blowing through the first set and also later on in the evening with Everything and Fungo Mungo — who put on a raging show, by the way.

Gotta see 'em to believe 'em. Check these guys out. With Primus and Fungo Mungo Sat/20 at the Omni, 4799 Shattuck, Berk. (SC)

**Danielle Willis reads** from her work at the DNA Lounge, Thurs/11. GUARDIAN PHOTO BY LORI EANES

Vegas a 23rd-century dragfest film by

MCPhilip Ford, was the highlight of the Cybersex show last Thursday night at the DNA Lounge. Most of the performers seemed to think it was their mandate to: A: Show some skin, or B: Read short stories parented by Bukowski/Lynch. Danielle Willis's

Disneyland acid adventure seemed like the usual nasty trip through the Magic Kingdom, but the idea of eating burgers to save your life was definitely inspired by Satan. (HM)

> Sonya's not solo anymore: Sonya Hunter brings her new band to the stage at Noe Valley Ministry Sat/20 in a show that promises to be the new-folk happening of the week. Also on the bill are Penelope Houston and Bone Cootes -- and all that means is that you simply have to be there or risk wanting to kick yourself until Halloween. 8:15 pm, 1021 Sanchez, SF. (HM)



PENELOPE HOUSTON PHOTO BY TY ALISON/SONYA HUNTER PHOTO BY KATYA KALLSEN

Contributors: Sara Catania, Susan Gerhard, Heather Mackey.

# The saucy folksters,

flirts and satinists at the Feeding the Flame: Songs by Men to End AIDS benefit record-release party welded humor with anguish and remembrance in a threehour celebration of gay identity and women's accomplishments in AIDS

activism. Ronnie Gilbert's surprise appearance had the audience swaying to the sounds of a Chippie Hill tune she belted out in grand style, and Romanovsky and Phillips' ode to right-wing politics offered the timely

# advice, "Don't Use Your Penis For a Brain"

breaking new ground in the folk-song sing-along field.

Punctuated by personal testimonies about living with disease, thank-yous and further pleas for funding from Susan Liroff of the Women's Cancer Resource Center and Jan Montgomery of the Chronic Fatigue Immune Dysfunction Syndrome Foundation (both beneficiaries of the evening's proceeds), the hodge-podge of performances by the Flirtations, the stellar signers, Willie Sordillo and Flor de Cana, Gary Lapow and Josh White Jr. sent off this men's anti-AIDS LP in style. Benefits from the album's sale go to the National Minority AIDS Council. (SG)



lead singer pointed out, "and this is a bar"). It felt a little bit like "The Last Waltz" when **Downtrodden**'s Jerry Slavonia brought friends Steve Rembrandt, Sue Williamson and Robert Preston on stage to sing along in a set heavy with melodic ballads. Big Love Reunion sang about roots you love to hate in "The Town Where I Come From." The Sextants managed to blow us away even though they were sitting down in postures of extreme mellowness. Can't say the

same for headliners Capture The Flag, who had the house as close to dancing as it had come all evening. There was just a slight touch of Euro-pop in their set that caused us to leave early, but maybe Big Love Reunion's sensitive new-folk had spoiled us.

Expect more use of electricity when The Sextants and Big Love Reunion play a free show at the I-Beam Wed/24. (HM)

Angry, controversial and definitely political: World War 3 comes to town this week when five of the artists involved in this alternative comics journal fly in from New York to participate in a weeklong series of performances, exhibitions and booksignings.

"It's like Raw with a conscience," is how WW 3 contributor Chuck Sperry describes the magazine. "Comics are a way to communicate very directly to people — there's no ambiguity," says Sperry. In particular, WW 3 artists have done strips on subjects like gentrification and homelessness, which is why Artists Television Access is mounting a retrospective of the magazine's artwork as the last installment of the gallery's "Who's the Landlord?" series, to run from Oct. 26th to Nov. 24th. On Sat/20, the artists have a huge paint and music jam at Klub Komotion with guests World Entertainment War, APG Crew and the Assassins of God making sure that you dance, dance, dance. (HM)

Just in time for Halloween: It wasn't too dungeon-like (unless you count the heavy security), but the Fri/12 opening party for DV8's new theme basement, "The Dungeon," was certainly wellattended. Artist/Dungeon **Master Timothy Dean Lee** poses with one of his Haringesque line drawings, underground.
GUAROIAN PHOTO BY LORI EANES

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## WORLD PREMIERE



Descent into hell: Roberta Delgado as Concepcion in Man of the Flesh.

# MIXED OPENERS

Both ACT's and the Magic's season openers elicit mixed reactions

**SATURDAY, SUNDAY AND MON- DAY.** By Eduardo De Filippo, in a new translation by James Keller and Albert Takazauckas. Directed by Albert Takazauckas for the American Conservatory Theatre. Through Nov. 25th at the Stage Door Theater, SF.

MAN OF THE FLESH. By Octavio Solis, directed by Patrick Kelly. Through Nov. 11th at the Magic Theatre, SF.

#### By Misha Berson

opening production of Saturday, Sunday and Monday begins with an olfactory effect: the aroma of garlic, onion and tomatoes simmering. It's a delicious scent, and it permeates the Stage Door Theater until well into the second act. By the time the fragrant tomato sauce is served over spaghetti at an onstage family supper, you can hear half the audience salivating.

A slow-cooking Italian Sunday dinner is the nifty theatrical trick in Saturday, Sunday and Monday. It's also the pivotal dramatic event of this slow-cooking 1958 Neapolitan comedy by Eduardo De Filippo. A lightly Chekhovian rumination on estrangement within an Italian bourgeois family, the play offers toothsome character roles to a dozen ACT actors and travelogue opportunities to a first-rate design team. But somehow it all adds up to a meal in a cucina past its prime: The service is good and the surroundings pleasant, but the flavors have lost their piquancy.

Today's domestic dramas seem both spicier and meatier than this mild portrait of the haberdasher Peppino Priore (played by Will Marchetti) and his extended tribe. Not that all is *molto bene* in Pepe's household. In the opening kitchen scene — adorned with a func-

tioning stove, an array of shiny copper pots and John B. Wilson's tinted-post-card mural panels of Napoli row houses — a leisurely promenade of relations introduce us to their problems.

The put-upon wife, Rosa (Sharon Lockwood), is spoon-wavingly angry at everyone — especially at husband Pepe. Daughter Giulianella (Vilma Silva) is fed up with fiance Federico (Eric Zivot) for belittling her ambition to be a TV newscaster. Retired grandpa Don Piscopo (a beautiful cameo by William Paterson) is feeling melancholic, a bit useless. And bossy Aunt Amelia (Ruth Kobart) frets over her Attilio (Hector Correa), a mama's boy with a delicate tummy.

But when Sunday rolls around, it's Pepe who spouts his cork like a shakenup bottle of Asti Spumante. With no compelling evidence, he accuses wife Rosa of having an affair with their old friend Luigi (Rick Hamilton). What's hinted at between the lines is a larger frustration: the demise of the Italian patriarch. By the late 1950s, papas like Pepe and Don Piscopo no longer ruled the Italian roost, and even the cohesive family ritual of Sunday dinner was losing its sanctity. That's an intriguing notion to explore, but De Filippo doesn't. Instead he swivels back to light comedy: Everyone kisses and makes up, and the appeased Rosa promises to give her husband clean handkerchiefs again.

De Filippo remained one of Italy's most popular playwrights and comic actors until his death in 1985 at age 85. One gets whiffs here of his nostalgia for Naples' past — best expressed by the figure of Uncle Raffaele (played warmly by Peter Donat), an amateur thespian who lovingly recalls the glory days of Neapolitan commedia.

It was Laurence Olivier who appeared as Raffaele in 1973, in a hit London version of the play staged by Franco Zeffirelli. Perhaps in 1973

Saturday, Sunday and Monday seemed less quaint than it does now. It's hard to imagine a more affectionate rendering than the one provided here by director Albert Takazauckas and his cotranslator James Keller. The dialogue flows easily, and those Bay of Naples sets by John B. Wilson and period costumes by Sandra Woodall are treats for the eyes. And all the actors excel—the ones with the largest roles (Lockwood's strident but sweet Rosa, Marchetti's tightly called Pepe), and those in the smallest (Hector Correa's nerdy Attilio, Luis Oropeza's nervous tailor).

But they're working in the service of material that's pale at this distance, like a once-vivid print whose colors have faded. This may just be one of those pieces of sentimental, boulevardier naturalism that stays relevant to the culture that produced it, but doesn't travel well

HE MAGIC Theatre's season opener, Man of the Flesh, also elicits a mixed reaction — for entirely different reasons. Octavio Solis's adaptation of the oft-told saga of Don Juan draws on Jose Zorillo's Spanish verse classic, Don Juan Tenorio, and also tries to catch the spirit of the post-sex-revolution present. The result is too many ingredients in the dramatic stew.

Man of the Flesh starts off as an amusing farce about male machismo and sexual politics, punctuated by Paul Porter's charming cardboard cut-out scenery, Callie Floor's pop-ish costumes and a boisterous acting style. The setting is Southern California on the eve of the Day of the Dead - aka Halloween. Usually an aristocrat, this Juan (played by Paul Taliaferro) is the son of a middle-class Chicano landscape gardener who speaks in Spanglish, an easy mingle of Spanish and English. He's also a loverboy with no romantic illusions, partial to seducing virgins because "there's a lot of sexual diseases going around." Juan has no room for emotion in his game plan: When three women he's impregnated land on his doorstep, he coolly advises them to get abortions.

During a Halloween party at the home of one of his father's wealthy clients, Juan beds a lascivious maid (Roberta Delgado), the snooty mistress of the house (Jane Angeles) and her airhead daughter (Suzanne Galvez). But he also falls in love-at-first-sight with an innocent younger daughter, Anne (Estrella Esparza) — to their mutual peril.

In its second half, Man of the Flesh attempts to strike deeper, more violent psychological and mythological chords. Juan is haunted by his dead mother, who eventually punishes him for his cruelty to women. He in turn accuses her of maternal neglect. The climactic encounter between them is presented as a battle royal between the living and dead, flesh and devil, sex and spirit — a Mexicanized, quasi-Oedipal descent into hell.

There's a great deal going on in Man of the Flesh, and it keeps you alert. But the show never delivers the impact it should, partly because of the abrupt tragic-comic switchbacks, and definitely because Juan never budges an inch. He's a rake from start to finish, even when the fires of hell are licking at his tootsies. And why is it all Mom's fault?

Patrick Kelly's staging excels visually, making witty use of accourrements like Paul Porter's picture-book furniture, skeleton-bone rakes and firewhirring altar. But some clumsy performances add to the confused tone, and though Paul Taliaferro has his silky-smooth moments, he can't seem to clue in on what's behind Juan's Cheshire smile. And that's the most frustrating thing about *Man of the Flesh*: Author Solis hasn't penetrated the old myth of of Don Juan, nor has he replaced it with a new one.



One horny young man: James Haig as JD in The Big Dis.

# ADOLESCENT ART FILM

The lighthearted sex comedy The Big Dis was a hit on the festival circuit — and now it's hitting the theaters

By Heather Mackey

IRECTOR GORDON Eriksen says he doesn't want to make another film with his rent money. But with the attention that his first film, *The Big Dis*, a light-as-a-feather sex comedy set in the predominantly black Long Island suburb of Hempstead, is receiving, that possibility is about as far off as the chance that Tipper Gore will run out and buy the straight-talkin' rap soundtrack.

Made with Eriksen's wife and coproducer Heather Johnston and friend John O'Brian back in the summer of 1987, this low-budget, black-and-white feature has been compared to the work of Spike Lee and John Cassavetes. You might add the director of *Porky's* to that list, because *The Big Dis* is the story of one horny young man.

JD (James Haig), the main character, is back home in Hempstead on a weekend pass from the Army. And as the soundtrack brashly proclaims in the film's opening segment, he wants to get laid. What suspense the movie lays claim to derives from the various ways in which his one desire is thwarted.

"JD really was in the military at that time," Eriksen explained over coffee at a Mission District cafe, "and one of the origins of the film was that I flew down to Florida and met him and a bunch of other soldiers who were on leave. I wandered around and photographed them swaggering around, trying to get laid and act cool. Mostly they were just kind of funny and kind of nerdy."

Despite JD's one-track mind, The Big Dis is not As Nasty As They Wanna Be immortalized with a 16mm camera. For one thing, JD's wooing method, the "full frontal assault," is so painfully clumsy it's hard to really see him as a bad guy. A dolt and a sexist, yes, but his puppy-dog earnestness makes him hard to hate. It also helps that, for the most part, the women characters are intelligently and realistically drawn. The world of The Big Dis is a little bit like being back in grade school, where girls mature faster than boys.

JD's not bad looking, he's just not too smooth. Even though he manages to get at least three women into bed, something always goes wrong: He comes on too strongly, the birth control's been locked in the car or his cheap cologne gives her an allergic

One of the young neighborhood kids helps him out with some sartorial advice: "Look at you. You're not gonna get laid with holes in your pants." And he's not going to get laid without a little R-E-S-P-E-C-T. That, if anything, is the message in a film that manages to be remarkably circumspect in what it "says" about both race relations and sexism. JD "disrespects" nearly every woman in the film (except his mother), and the Long Island love deities respond in kind — he is dissed, and dissed badly.

While JD's quest to "mix bodies with a female" is the constant focus of the film, it's both disarming and frustrating that *The Big Dis* never raises the issue of race. The naturalism and degree of comfort that the film's racial mixture enjoys in this movie has sometimes created misunderstandings with critics who feel that *The Big Dis* is a "wouldn't it be nice" vision of race relations in America.

'We were always very aware that we wanted to make a film in this black and interracial community," Eriksen explained, "and that we didn't want it to be an issue film about race. But we tried to avoid making the actors selfconscious on that subject, because it wasn't authentic. Most people don't have very intelligible opinions about race relationships; it's a gut instinct. Sometimes I've been uncomfortable on the festival circuit when it played to mainly white audiences, because I think that white audiences sometimes see the film as a kind of grand integrationist statement, that everything is fine and that race is not an issue anymore in America. What we wanted to do was just make a really authentic, insider statement about the community that we lived in."

Part of the film's unique approach to race extends to the rap soundtrack — a collaboration between a Long Island rap crew and a white metal band. More than just background music, the soundtrack acts as a chorus, explaining and commenting on the action with both male and female viewpoints.

"When we shot the film in '87, we didn't have the idea that we would have a narrator," Eriksen explained. "We

had a rough cut of the film in the spring of '88 and we had done a lot of needledrop music — mainly Prince — but it was inconceivable that we could get/use that music. But we had used [the music] to try to explain what the hell was going on, and we realized that we needed original music that was even more precise. So we took this Long Island white garage band and this rap crew that was mixed-sex and had them write the material. [Our lawyers] really like the music, and encouraged us to rerecord it professionally. So we did, and by that point we realized that the music was the best thing about it, so we said we're going to narrate the film and we're going to have a male narrator and a female narrator and it was probably some of the happiest weeks I had working on the film.'

Shoestrings don't get any stringier than the \$10,000 budget that Eriksen, Johnston and O'Brian had to make *The Big Dis*. For a while it looked like the film wouldn't go much further than its origins as Eriksen's Harvard thesis.

"It played a lot of festivals," Eriksen said, "and there were a lot of people who really liked it, but buyers and distributors didn't really have any faith in it. Nobody believed there was an audience for it because there was no precedent. It's adolescent, but it's an art film — and it has no pretensions, so you can't even get reviewers to write articles [about it]." After Eriksen and Johnston opened the film in New York with their own money, The Big Dis attracted enough favorable reviews and box-office receipts to interest First Run Features, which now owns it.

Since the relative success of *The Big Dis*, Eriksen and Johnston (who have since married) have worked on projects for television and have developed a script for a less "adolescent" film, *Gina and Isaiah*. "It's a romance, and it's about a woman who's reclaiming control of her life and her identity, and it deals with racial relationships, too," Eriksen said.

"Let's put it this way: We don't have any other projects that are at all adolescent. I don't want to repeat [The Big Dis], but 1'm happy 1 did it once."

The Big Dis opens Oct. 17th at the Lumiere, SF.

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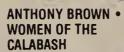
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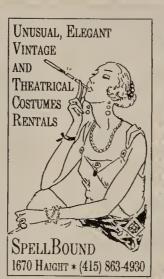
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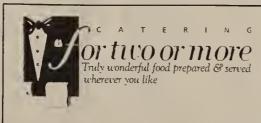
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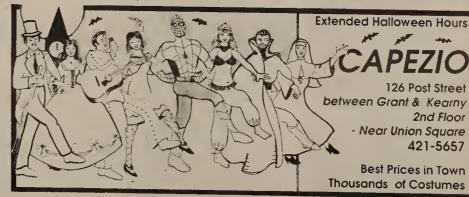






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Visceral violence from volatile villains: Mickey Rourke in Desperate Hours.

# NO THRILLS

# Two out of three current "thrillers" aren't worthy of the name

PACIFIC HEIGHTS. Directed by John Schlesinger. At the Empire, Galaxy, SF; Century, Oakl.; UA, Berk. NARROW MARGIN. Directed by Peter Hyams. At the Empire, Galaxy, SF; Rockridge, Oakl.; UA, Berk. DESPERATE HOURS. Directed by Michael Címino. At the Empire, Kabukí, SF; Century, Piedmont, Oakl.; Shattuck, Berk.

#### By Steve Warren

LEAVE town for a few weeks during a traditionally slow season and return to find that, not only has the rating system been overhauled, but so many important films have opened it's like I missed

It's too soon to know whether the NC-17 rating will have the desired effect of avoiding the stigma of the old X, but the Motion Picture Association of America did the right thing in replacing the X rather than adding a new rating that would have set them up as judges of "art" versus "pornography.

The first NC-17 film, Henry & June, proved too heavy for my first movie since I saw Die Hard 2 with Spanish subtitles at the opening of Ecuador's first multiplex (no competition for the Kabuki or Grand Lake), so I downshifted to three would-be thrillers, two of them remakes of movies from the

Pacific Heights is the lone original, and originality is the main thing it has going for it. People outside of California will think it's a fantasy, as all stories set in San Francisco should be. Even I had my doubts, after being on the wrong side of an eviction suit last year. l had trouble sympathizing with Melanie Griffith and Matthew Modine because they reminded me of the yuppie couple who threw me out of the building they bought to live in. (They're more likely to remind the ewer of Patrick Swayze and Demi Moore in Ghost.)

Griffith and Modine purchase a rundown Victorian for \$750,000, intending to rent two units and live in the third. Weird Michael Keaton moves into one flat without being invited or paying rent and proceeds creatively to make life hell for his landlords.

The law - and where was it when 1 needed it? — is on the tenant's side. Keaton's game of harassment and psychological terror drives Modine to violence, Griffith to madness and miscarriage and both of them to financial ruin. They hire attorney Laurie Metcalf to handle the eviction, and she's not very reassuring. When Griffith asks why Keaton is doing what he's doing to them, Metcalf responds: "Because it's possible. Because he's evil. What difference does it make?"

That's screenwriter Daniel Pyne's polite way of telling the audience that a thriller doesn't have to explain why its characters do what they do. A psycho is the excuse for the plot, which needs no excuse.

If you still can't accept what's happening you won't have to say, "Cut me some slack," because there's plenty of that in the film already. It could easily be tightened by 15 or 20 minutes, but intensity was apparently not director John Schlesinger's goal. He's created a few truly frightening scenes, but several cliched ones that are unworthy of him

While Schlesinger has done a better job than most filmmakers of capturing the diversity of the city's population, he's been careless about other details. Telephone numbers in San Francisco and Los Angeles are written in letters and numbers (the same prefix, "JK5," shows up in both cities), as though alldigit dialing hadn't come in 28 years ago, and the "170 Pacific" address doesn't match the house's location.

Easily the better of Modine's current films, Pacific Heights is still basically disappointing, considering the talents

ETER HYAMS' Narrow Margin borrows three basic factors — a man, a woman and a train — from the classic 1952 B movie The Narrow Margin. There are other plot elements - hired killers, mistaken identity, etc. — some of which are lifted intact, while others are changed significantly. It wouldn't be fair to say which are which, 've had the good fortune to see the first and better version.

Adding color and widescreen allows Hyams to exploit the beauty of the Canadian Rockies, although, working as cameraperson as well as director, he hasn't done a very good job of making them look both real and integral to the plot at the same time. Having Gene Hackman and Anne Archer as his leads gives Hyams more glitz and star power, but not the gritty authenticity Charles McGraw and Marie Windsor brought

to their corresponding roles.

Archer sees her blind date murdered in Los Angeles and flees to a remote cabin to avoid involvement. Hackman is the deputy district attorney who's been after Harris Yulin, the Mr. Big behind the shooting. He locates Archer but, thanks to some predictable plot twists, Yulin's men find her at the same time. The good guys are pursued by helicopter in a ridiculous sequence that has them leaving safe concealment at least three times so the chopper can find

Once Hackman and Archer - and their pursuers - board a train for the 20-hour ride to Vancouver, the movie gets better. The stars have some dialogue scenes to justify their salaries, but nothing too taxing. Hackman looks avuncular in between out-ofcharacter action episodes, and Archer looks bad with her hair frizzed straight out to show she's frightened.

Narrow Margin is a near miss, not worth running out to a theater to see. Hyams should have left well enough alone, but that's too much to expect of the man who remade High Noon in outer space as Outland.

Like Narrow Margin, Desperate Hours deletes the "The" from the title of the earlier film version, indicating that definite articles are definitely out of fashion. The only other significant fashion note in Desperate Hours is Mickey Rourke's Giorgio Armani wardrobe, a vast improvement over what Humphrey Bogart wore in the part.

But while Narrow Margin has a timeless quality, Desperate Hours is more like Pacific Heights in its contemporaneity, including having a strong female character to lead the assault against the villain instead of waiting for a man to protect her.

Rourke escapes from a courtroom after serving three years of his prison term, roughing up his lawyer/lover Kelly Lynch in the process. He, his brother (Elias Koteas) and their accomplice (David Morse) make a prearranged getaway, but need a place to hide until Lynch meets them and they can take off for Mexico.

Mimi Rogers lives on a wealthy suburban street with her 8-year-old son (Danny Gerard) and 15-year-old daughter (Shawnee Smith). Estranged husband Anthony Hopkins drops by occasionally to try to patch things up, having ended his mid-life crisis affair.

A knock at the door changes Rogers' life forever. Rourke comes in the front while his two cohorts let themselves in the back. He's no ordinary hood, but a jailhouse philosopher full of theories about what's wrong with America. "I would never hurt anyone unless they were trying to hurt me," Rourke tells Rogers as he calmly assumes control of her household. But it's never that simple. Everybody's nervous - except the unflappable Rourke — and everybody makes mistakes. Hopkins knows instinctively that his only chance to get his family back is to be a hero, but Rourke anticipates him on this score.

"Why here? Why my house?" Hopkins asks. "Fate," Rourke replies. See note above about thrillers not. needing to explain anything.

FBI agent Lindsay Crouse, whose forced Southern drawl makes her a bit of a caricature, is in charge of the pursuit. She browbeats the men under her while hoping Lynch will lead them to Rourke. Where once claustrophobia heightened the story's tension (especially in a stage version), here it's traded off for external scenes in which director Michael Cimino makes superb use of the American Rockies, not just for postcard shots but as a startlingly beautiful part of the action. Tension is further dissipated by stretching the original few hours into a day and a half, so we lose the sense of steadily mounting terror.

The first part of the climactic shootout is hectic and hard to follow, but otherwise Cimino makes this the best of the three films considered here, by rubbing our noses in visceral violence from volatile villains who might actually harm people we've come to care about. That's the way to put thrills into a thriller.

Mr. Destiny



Krystyna Janda in The Interrogation.

continued from page 31

**Henry & June** Shortly after they meet, Henry Miller's wife, June, tells Anais Nin, "I've done the vilest things superbly." Nin, impec-cably played by the exquisite Maria De Madeiros, is, well, intrigued. She's recently met June's husband (Fred Ward in fine fettle) in 1931 Paris, and is committing every complex facet of their relationship to her diary. But she also learns to love the bisexual June, brought smolderingly to life by Uma Thurman, and tries to keep both emotions hidden from banker husband Richard E. Grant, the quartet's weakest member. But as the affair becomes more blatant Grant just seems to disappear and as Philip Kaufman's film progresses the dialogue grows pretentious, much of the spectacle in París' bohemian auarter seems merely extraneous and the nudity doesn't excite. For all its would-be passion, Henry & June remains an affair of the intellect, often lovely to look at but, like an exquisite painting, never really coming to life. (Kabuki, SF)

Interrogation

It's '50s Poland, but the constant, arbitrary use of power called Stalinism doesn't bother capricious cabaret singer Krystyna Janda. She quarrels with her husband after her performance and leaves with two "admirers" - security police who get her drunk and take her to jail, where her protests are ignored. Through

reientless interrogation about trumped-up charges she realizes that if she signs her 'confessions'' — even though the questioners know their prisoner is innocent — they'll be used to incriminate important people in an upcoming trial. She refuses, and the ensuing years are a nightmare of psychological and physical tor ture. Her husband comes to tell her he wants a divorce, she attempts suicide and her attraction to the younger inter-rogator, Adam Ferency, leaves her pregnant and leads to a heart-breaking ending. Janda's remarkable, backed up by a strong supporting cast in Ryszard Bugajski's previously banned '82 film that is still frighteningly fresh today. (Four

Lensman Star Wars this combined American-Japanese effort isn't, even though you can have fun spotting the several steals - R2D2 should sue! Based on sci-fi writer E.E. (Doc) Smith's published-inthe-'30s books, and set in the 25th century, the good guys' Galactic Patrol deems young Kimball Kinnison worthy of bearing the "Lens," a watchlike device that's riveted to his hand and gives him super mind-control and advanced telepathic powers. These come in handy when dealing with the Boskone baddies, evilspace pirates who are overwhelming civilized space. (Speaking of civilized, things do get a little un when Kim wants to help his loving. powerfully built father, only to

be given a bone-rattling blow to the stomach.) But neither the story nor the characters is exactly enthralling, and only occasionally is the animation both beautiful and spellbinding, making Lensman a movie mostly seen through a "Lens" darkly. both mentally and physically. (Lumiere, SF)

#### Memphis Belle

In 1943, wartime England had her back to the wall, and this is Michael Caton-Jones story of the Memphis Belle, a giant B-17 Flying Fortress with 24 missions to her credit, about to go on her 25th help-out mission. If all goes well, she and her young crew, some barely out of their teens, will go home. At film's beginning a voice-over describes the young crew headed by Matthew Modine and Eric Stoltz, the rest comparative newcomers, then cuts to public-relations officer John Lithgow, who's here to orchestrate the crew's return to the United States, clashing head-on with commanding officer David Strathairn in the process. But the introduction to the Belle's crew's been so cursory that not only don't we know enough about them to care, but as everything that can go wrong does, with a few extras thrown in for overkill, interest wanes, unaffected by a score that swells out of all proportion, Only Lithgow stands out, and even he can't make this Belle toll, (Metro, SF; California, Berk., Grand Lake

Even though he's now 35.

James Belushi still blames his ultra-ordinary life (his tract home, his 9-to-5 desk job and marriage to his high school sweetheart Linda Hamilton) on losing the high school cham-pionship baseball game by striking out 20 years ago. To him, when he struck out at bat he struck out at life. Enter mysterious bartender with a super-sympathetic ear Michael Caine, and before Belushi can say "gimme a second chance," he's back on high school home plate hitting a home run. Until this moment. James Orr's movie's never got off first base, but as now-hero Belushi goes on to become the rich husband of prom queen Renee Russo, father of two brats, president of his com-pany, owner of a baronial man sion and hated by everyone. things pick up a little, but the only time the movie really comes to life is during Caine's all-too-brief appearances. Thoughty little moral though: "Beware of what you wish for you may get it. (Alhambra, SF; Oaks, Berk.; Century,

#### State Of Grace

Whatever happened to Hell's-Kitchen? Seems it's gone the way of gentrification, leaving precious little turf for Ed Harris's group of Irish gangsters to occupy, and the best they can do is get drunk or hire themselves out as hit men to the Mob, which condescends to them. Enter Sean Penn, who's been away for 12 years. He immediately looks up Gary Oldman, his old buddy and Harris's violently psychotic younger brother and onetime steady girlfriend Robin Wright, Harris's sister, who's "gone uptown" and works in a chic hotel. But the trish-vs.-Italian-based plot in this Phil Joanou movie doesn't amount to much, and although Gary Oldman gives his usual inspired performance, his constant drinking gets to be a drag. Penn isn't all that interesting in a restrained role, and Harris just isn't right in his. Add to that an ending that's more like a state of chaos, and you start looking for the GoodFellas over at Miller's Crossing. (Alexandria, SF; California, Berk.; Piedmont, Oakl.)

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A richly embroidered tapestry: Urban Bush Women Laurie Carlos, Theresa Cousar and Viola Sheely in Praise House.

# FESTIVAL 2000 TAKES OFF

After a problematic opening night, Festival 2000 hits its stride with Praise House

FESTIVAL 2000: SOLE NIGHT. Oct. 6th, Herbst Theater, SF. URBAN BUSH WOMEN. Oct. 10th, Theater Artaud, SF

#### By Rita Felciano

T'S A good thing that Festival 2000's opening night need not be taken as a sign of things to come otherwise we wouldn't need the rest of it. The opening festivities for this much-touted celebration of the cultural contributions of people of color for the most part highlighted dance that the San Francisco Ethnic Dance Festival, on a much smaller budget, has been covering very nicely for the last ten years. And for the organizers to drag out the obviously frail Katherine Dunham as mistress of ceremonies and honored guest and give but the most cursory acknowledgement of her 50-year contribution to American dance is damned near unconscionable. Surely some of the Ailey reconstructions of her work were available, at least on tape? Can you imagine inviting Leonard Bernstein or Dizzy Gillespie and not playing any of their music?

The organizers obviously went for the glitz, and that's what they got. The three guest companies, the American Indian Dance Theater, the Muntu Dance Theater of Chicago and Dance-Brasil each pulled out all the stops. The most varied performance was given by the Native Americans, whose "Plains Suite" included some glimpses of rituals, a poetically expansive Eagle Dance, a graceful women's dance of little hops and turns and a hypnotically insistent Grass Dance. From the spectacular porcupine headdress, competing feathers and blowing angora leggings of the fancy dancers to the long fringes of the women's deerskin shawls, the costumes underlined and enlarged the circular movements and caressing stomps. Many of the dances seemed designed to make the costumes vibrate and move into the larger environment, almost independent of the physical presence of the dancers.

DanceBrasil from New York had the graciousness to invite local capoeira dancers Marcelo Pereira and Cassio Martinho — a particularly apt gesture because the company's director, in a Sunday afternoon performance at the University of San Francisco, acknowledged the fact that there are more capoeira dancers here than in New York. So why did we need to import them? It was a showy performance of capoeira's characteristic near-miss and sharp razor kicks, but displayed few of the more lyrical elements that are also part of this indigenous Bahian

Muntu Dance Theater chose to present "African Swing" to underline the African roots of popular dancing, even though Dunham's contention that "The children of Africa were doing the Charleston before Julius Caesar'' must be considered more than a slight exaggeration. Going smoothly back and forth between more directly Africanderived rhythms and steps and jazz and jitterbugging, the dancing did evoke the atmosphere of a Saturday night at the local dance hall, though it took some time getting off the ground.

The evening opened with an introductory work by Carlos Carvajal, based on an idea by Lenwood Sloan, in which Malonga Casquelourd, Chitresh Das, Rosa Montova and Keith Terry played off each other's art to the underlying communality of much of dance. It was charming, though somewhat self-conscious and awkward.

ROBLEMATIC AS the opening night was, the festival took off with its first major presentation, Praise House, by New York's Urban Bush Women, co-presented by Theater Artaud and Cal performances. Picking up where Katherine Dunham left off some 40 years ago, Urban Bush Women's artistic director, Jawole Willa Jo Zollar, plumbed transplanted African culture — in this case the praise house tradition of Southern blacks - and came up a with a theatrical work resplendent in imagery and with a totally contemporary sensibility.

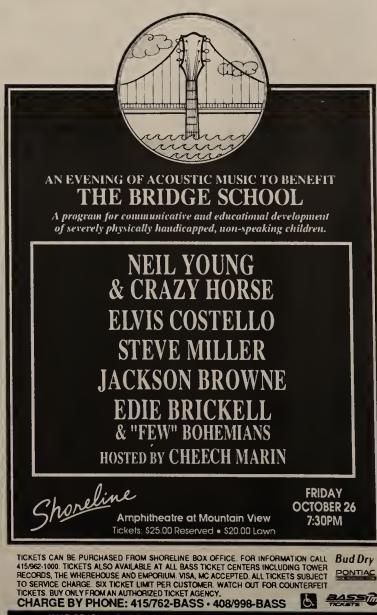
In the hands of Zollar and her collaborators, the story of Hanna, based

on the life of the visionary seer, poet and painter Minnie Evans, transcends the specifics of her life and becomes a parable of the outsider, the holy fool who can never live with both feet planted on the ground and who pays a heavy price for it. A few of the specific plot elements (the hair-combing episode, the fruit pie recipe) seemed to come so directly from Evans that the script moved not quite as smoothly as it might have otherwise. But that's a small point.

From the opening moment, when a single light sought its way through the fog of time, to the brilliantly illuminated two Hannas at the end, who persist in their angelic visions, Praise House proved to be a richly embroidered tapestry of engrossing chants and songs, lush Southern sounds of imagistic speech and nuanced performances by the protagonists as well as by a choir of leaping and flapping angels whose voices of bliss become devilishly tormenting. The elder Hanna (guest artist Laurie Carlos), for whom "every color has a different song"; the younger Hanna (Viola Sheely), who plays with angels' toenails; and her much-harassed mother (Theresa Cousar), who modestly dreams of "clean dishes that sparkle and shine," are finely drawn and movingly performed portraits of three unforgettable women.

Contributing to the show was the beautifully designed set (by Leni Schweninger) of the eternally-to-behung clothes (all the way up to the rafters of Artaud) and umbrellas in various sizes that let in the rain as well as the light except for those in heaven, which protected and enveloped. Although this was more of a theatrical work than Zollar's previous pieces, the dancing in Praise House was nevertheless finely articulated and ever so strong. Particularly effective was the canonic choral hymn at the beginning of the second act, in which the dancers showed themselves to be fine vocal artists as well. Also welcoming Hannah into heaven was Street Sounds, a new Bay Area vocal group that, dressed in magnificent African robes, contributed to the ensemble's joyful noise.





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Kurt Streit and Lars Magnusson in Die Entfuehrung aus dem Serali.

# Mozart Writ (TOO) LARGE

The SF Opera's production of Die Entfuehrung aus dem Serail is too large-scale for an opera that thrives on intimacy

DIE ENTFUEHRUNG AUS DEM SERAIL. By Woifgang Amadeus Mozart, conducted by Hermann Michael. Wednesday, Oct. 3rd at the War Memorial Opera House, SF.

By Stephen Share

**OZART LAVISHED** some of his most delightful music on Die Entfuehrung aus dem Serail, but he did so facing considerable adversity. The work was commissioned by Emperor Joseph II, but the infamous Antonio Salieri did whatever he could to prevent its production — all to no avail. Audiences went wild for the piece: According to Mozart, "The people will hear nothing else, and the theater is constantly filled to the doors. The populace is quite crazy over this opera.

It's a safe bet that the opera-going population of San Francisco is a little duction at the War Memorial Opera House. Things run their course smoothly for the most part: The singing ranges from adequate to very good, and visually there are some perks. But this particular opera lends itself to a more intimate setting. The technique of Singspiel, which melds spoken dialogue with musical selections, tends toward the burlesque. This quality, so vital to Die Entfuehrung, does not come through well in an enormous house built with grand opera in mind. And having the dialogue so obviously amplified, as it is in this case, only strengthens the argument for a smaller venue. I recall having seen the Pocket Opera's production of the same work scaled down to a bare minimum, and remember thinking the results more vibrant and memorable than in the San Francisco Opera's new production.

Here the audience gets a colorful, if somewhat predictable, set, stylishly Turkish. The palace of Pasha Selim revolves in the center of the stage during chase scenes, a device more distracting than convincing

Thomas Lynch, the set designer, makes a tenuous debut here. Most of his work is represented on and off Broadway, though he has some opera design credits — notably for Leonard Bernstein's A Quiet Place for the Vienna State Opera.

Costume designer William Ivey Long has gone to town with costumes modestly described by the press material as ''glamorous. They featur lots of gold and silver, all sprayed with violet-toned mist.

But all that glitters... In this production, the singing is generally less than golden: Kurt Moll is the only one who really stands out vocally. A few others do a reasonably good job, but in bringing the buffo character of Osmin to life, Moll is peerless. His opening aria extolling the idea of having women locked up for safekeeping is delivered with comic indifference. Moll's powerful bass never fails.

Belmonte, the heroic tenor, is played by Kurt Streit in his San Francisco Opera debut. He is adequate but doesn't create a strong impression — at least vocally. During the overture he gets some attention by removing his shirt as he undergoes a gratuitous costume change in the proscenium. As an actor, he is both ardent and mischievous.

Susan Patterson gives a fair account of Constanze. The most difficult arias, notably "Martern aller Arten," come off well, high notes and all, but often Patterson sings as if through her nose, her voice poorly placed.

Cheryl Parrish's portrayal of Blondchen is also a mixed bag: Parrish acts her part wonderfully - a pert, willful dynamo — but vocally she misses the mark at times, singing off-key and slightly off the beat. Lars Magnusson as Pedrillo holds his own. He is energetic, and makes the most of the scenes where he is dealing with Osmin.

The speaking role of Pasna Selim, played by Frank Hoffmann, requires an imposing presence. Hoffmann looks the part and is appropriately menacing, but he becomes too easily rattled vocally, compromising his aura

Hermann Michael conducts in his San Francisco debut. Although much of his past effort has gone toward Wagner, he exhibits the lightness and humor needed to ignite the score of Die Entfuehrung aus dem Serail.



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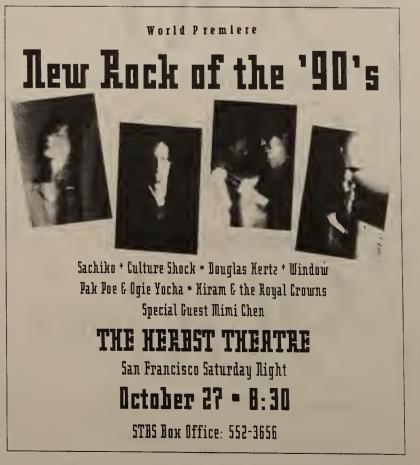
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Palpable charisma: Majek Fashek, one of Africa's biggest reggae stars.

# REGGAE STAR RISING

Despite technical difficulties, African reggae star Majek Fashek turns in a rousing performance at Oakland's Omni

MAJEK FASHEK WITH WAZOBIA. Sunday, Oct. 7th, at the Omni, Oakl.

By j. poet

HAKESPEARE CALLS music the food of love, and like love, music can stir our blood and inspire us, filling our spirits with a fire that burns away the ego and lets us feel the unity of all living things. But like love, music can be frustrating as well, an irksome experience filled with mixed messages, half-hearted sentiments and false starts. Last Sunday at The Omni, Murphy's Law was in full effect, turning what should have been an uplifting evening into a marathon of toothgrinding frustration.

According to the Omni's phone machine, the show was set to start at 9 pm. At 10 the bands were still going through their sound checks. The meager crowd that had shown up for the gig was confined to the club's bar for over an hour, where two television sets further irritated rapidly fraying nerves. While we waited to get inside, someone told me that there had been a reggae festival in Oakland earlier in the day. Admission was three bucks, the drinks were chean and the massive or had boogied themselves into a state of sunburned and drunken ecstasy. They theorized that was the reason for the evening's skimpy attendance.

Whatever the cause, a turnout of fewer than 100 people for the American debut of one of Africa's biggest reggae stars was a disappointment. With these gloomy thoughts in mind, we were finally let into the club's main room, where at 10:30, an hour and a half late, Wazobia hit the stage.

Wazobia, led by Nigerian master

drummer Geoffrey Omadhebo, is one of the Bay Area's best World Beat outfits. Omadhebo - a man whose eclectic taste was developed by years of professional experience with Sonny Okoson and Sunny Ade, as well as a boyhood spent listening to the cassettes of James Brown, Fela Kuti and the artists popular with Nigeria's large Indian minority - led his band through nine numbers that combined African drum patterns, jazzy horn charts, guitars that bounced between soukous, reggae, juju and funk, Afro-beat bass lines and Wejeedah Hameed's soulful rhythmand-blues vocals.

The band opened with "Ado Afrika," a tune with a strong combination of African and Caribbean beats, with the accent on the booming soca pattern of the bass drum; and "I'll Take You," a funky take on the music of Zaire. As the music filled the room, I jotted down two notes: "The band kicks" and "The mix sucks." The Omni's sound system, designed, one imagines, for the thrash and metal bands that provide most of the club's bread and butter, was seemingly unable to handle the band's complex harmonic interplay. The sound went from loud to louder, reducing individual instruments to a buzzing mush.

l also got the feeling that no one at the sound board was paying attention to the music. For example, during the bouncy African reggae of "Freedom," Pat Owen, one of Wazobia's two lead guitarists, took a solo. He was well into it before the sound of his guitar was audible, and then it was suddenly so loud that it made one wince. As Omadhebo danced around the stage, he pointed at the monitors and waved at the sound booth, but it was to no avail.

Despite the problems, Wazobia

turned in an enjoyable set. Wajeedah Hameed's lead vocals were impressive, especially on "Song from the Air," a marriage of reggae and Afro-beat accented by a stuttering Earth, Wind and Fire-style horn chart. By the last two tunes, the hard-core funk of "Groove the Funk" and the band's theme song, "Tolongo," Wazobia had managed to surmount the technical problems to deliver the hard-hitting music they've become famous for.

24-year-old Majekodunmi Fasheke, known to his fans as Majek (Mah-jeck) Fashek, is one of Africa's fastest-rising reggae singer/songwriters. In 1989, his solo debut album Prisoner of Conscience (available in the United States on Mango) won Nigerian "Grammys" for best reggae artist, best artist, best LP and best musical track. The album has sold more than 200,000 copies in Nigeria, and two singles from it — "Send Down the Rain" and a cover of Bob Marley's "Redemption Song" — stayed in the Top 10 for more than a year.

At the Omni, backed by a band composed of seasoned Nigerian session players, Fashek ignored the club's badly functioning sound system and poor attendance to sing, dance and mug his way through a 90-minute set that married the rhythms of Jamaica and Africa.

While the band vamped on the opening chords of "Let Righteousness Cover the Earth," the young singer appeared in a long red robe. After giving a Rastafarian benediction, he walked solemnly off the stage, bounding back a moment later in fatigues and a leather cap decorated with a red, green and gold X. As he tore into the lyric of "Righteousness," he smiled, waved his arms in wild gestures and strutted across the stage like a man possessed.

The band, a solid unit that boasted two keyboard players, two percussionists, two talking drum players, a conga player and two female back-up singers as well as the traditional bass, drum and guitar, propelled the tunes with a tidal wave of percolating rhythms. But while Fashek's reggae groove was less prone to the sound problems that plagued Wazobia, much of the subtlety was lost. The six drummers on stage were wasted, since most of the time the audience couldn't hear what they were playing.

Fashek played with the crowd, sometimes with stadium rock gestures, sometimes talking intimately as if they were friends invited to a private party. His singing voice, a strong tenor that sounded at times uncannily like Bob Marley's, and his expressive facial gymnastics only hinted at the power the singer might be able to unleash on a larger, more energetic crowd. The band's dynamic arrangements really pushed the envelope. The six percussionist/drummers added exciting polyrhythmic accents — a little juju here, a little zouk there — to the basic reggae beat as Fashek played to the gallery by doing a metallic Hendrixian version of "Hey Joe" (he even picked his guitar with his teeth) or inserted quotes from American pop hits into his songs.

Ultimately, however, the lateness of the hour and the restlessness engendered by the long wait diluted the impact of the music. By the time Fashek closed his set with "Send Down the Rain," the people on stage almost outnumbered the audience. Still, there is cause for hope. The unrecorded songs the band performed, "When I Rise," "Evil Spirits," "Leave Us Alone" and "Natty Ghetto," were as strong as any on the current album, and Fashek's charisma was palpable, even in an almost empty club. Like fellow Nigerian Fela Kuti, a man Fashek counts as a major influence, Fashek's songs are full of political anger and apocalyptic fire, and if his performance before the dwindling audience at The Omni was any indication, Fashek has what it takes to make a major impact on North America.



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# GOLDMAN'S GHOST

A TRIBUTE TO EMMA GOLDMAN. At Wheeler Auditorium, UC Berkeley, Sunday, Oct. 7th.

MUSIC FIGHTING CENSORSHIP.
At Life on the Water, SF, Wednesday, Oct. 10th

By Derk Richardson

LL I want is freedom," the speaker declared, "perfect unrestricted liberty for myself and others." The current battle against censorship in the arts is provoking countless such cries for freedom of expression. But this quote comes not from a beleaguered photographer or rap artist, but from the early 20th century anarchist Emma Goldman. As was made clear during a special program "commemorating her life, fifty years after her death." Goldman's writings and lectures drew as much if not more repressive fire from authorities during her lifetime as 2 Live Crew does today.

Pulitzer Prize-winning University of California at Berkeley historian Leon Litwack noted during his eloquent introductory remarks to the packed Wheeler Auditorium gathering that, despite its central role in America's heritage, "free expression has always led a precarious existence." His point was illustrated by the panoply of activists assembled to read from Goldman's prodigious body of essays, letters, journals and speeches. In a breathtakingly moving moment, the procession of readers was led on stage by Earth First! organizer Judi Bari, using crutches necessitated by the injuries she sustained in a car bombing last May, and by anti-war activist Brian Willson, walking on the artificial limbs that replaced the legs he lost to a train during demonstrations against the shipment of U.S. weapons to Central America.

Emma Goldman was an avatar of "feisty, provocative irreverence," explained Candace Falk, historian, Goldman biographer and director of the Emma Goldman Papers Project. "A true subversive, a disturber of the peace," Litwack added. And that

legacy was well represented by such reader-provocateurs as Sarah Crome, founding member of Elders for Survival, Dorothy King of the Oakland Union of the Homeless, American Civil Liberties Union Director Joanne Lewis, ACT UP activist Adele Morrison, Hilary Naylor from Amnesty International, Laura Weide of the Bay Area Coalition for Our Reproductive Rights, Sarah Willner from Seeds of Peace, Eva Royal (standing in for Dolores Huerta) of the United Farm Workers, Ami Pascual from the Philippines-based Gabriella Network, Pacific Jewish Theater Artistic Director Adele Proom, former UC Berkeley student body president Pedro Noguera, American Federation of State, County and Municipal Employees union leader Judy Shattuck, and itinerant folksinger and ubiquitous supporter of grassroots causes Michelle Shocked.

The evening of dramatic recitations and songs, one of several events celebrating the publication of Goldman's papers, was beautifully choreographed, with selected readings often scripted for particular speakers. Pedro Noguera, for instance, read from a speech Goldman delivered in Berkeley about the contradictions of a state school relying on endowments from the ruling class. In an especially powerful pairing, Brian Willson repeated lines from one of Goldman's talks in opposition to "the war to end war" - Goldman was deported in 1919 for her anti-militarist activities during World War I — that easily could have been his own: "I am definitely decided to stand out against it, no matter what the consequences.

The readings exposed Goldman as a full-blown human being, as vulnerable to the traps of romantic love as she was adamant about women's freedom from slavery to husband, boss or unwanted motherhood. In the second half of the program, Michelle Shocked, who was not one of the most effective readers, revealed herself as a worthy kindred spirit to Goldman: a person who continues to grow into her role as a political artist, with crucial senses of

both history and humor, as willing to make herself vulnerable as she is to warn a politically correct audience that "It's still my job to make some of you go 'Ouch!' "

Characterizing herself as an alternative to the tradition of "angry young men," Shocked described her "sigh of relief" in discovering Emma Goldman for herself, and said, "Oh, I finally found someone I can talk to...she's dead." She accompanied herself on acoustic guitar through nine songs, mostly from her familiar concert repertoire, and finished with a version of "The Rebel Girl" with Judi Bari on fiddle. The continuities of past and present, and art and politics, couldn't have been drawn more clearly.

During the readings, Shocked quoted Goldman on the failure of radicals to understand art: "The average radical is as hidebound by mere terms as the man devoid of all ideas...but since art speaks a language of its own, a language embracing the entire gamut of human emotions, it often sounds meaningless to those whose hearing has been dulled by the din of stereotyped phrases." But last week's panel discussion at Life on the Water, "Music Fighting Censorship," provided evidence that the current unrelenting drive for suppression of "offensive" expression has made radicals and liberals look at the arts in a new light.

Before a packed house, moderator Ann Powers, from SF Weekly, summarized recent developments on the censorship front — record labeling, prosecutions etc. — and called upon each member of the panel to address issues that related to his or her field. Mike Greene, from the National Academy of Recording Arts and Sciences, belittled record industry power brokers and opportunistic politicians who appease the PMRC (Parents Music Resource Center) as "yellow bellied dogs" and "scumbuckets," and outlined NARAS's opposition to any concessions. Both DJ/columnist David "Davey D" Cook and Home Turf host/rapper Dominique DiPrima emphasized the racism underlying the attacks on rap. Jello Biafra tied censorship of sexually explicit and politically dangerous ideas to an effort to shape the entire way we perceive the world. Grateful Dead lyricist John Barlow warned against the rising "level of ambient paranoia" and "intolerance of the intolerant." World Beat DJ Doug Wendt fingered the de facto censorship of narrow, segregated radio formats. And Dr. Fred Lieberman called for restoring the arts, especially music, to the central role they have played in cultures around the world throughout history

Concert producer Bill Graham and Tower Records exec Mike Solomon offered their perspectives as well, raising questions about the responsibilities of successful artists and powerful retailers and ironically underscoring the fact that the struggle is taking place in a supposedly "free market." The insights, anecdotes and calls to action came fast and furiously, with a great deal of humor and enthusiasm, but little real moderation from Powers. After more than three hours, they eventually devolved into a drone with little creative audience input.

You had to come away from "Music Fighting Censorship" impressed with the willingness of diverse interests to forge an alliance and resist the right wing's attempted obliteration of all threatening culture. But it was also clear that artists and progressives are only now beginning to thrash out a (mostly defensive) strategy, and that many are still incapable of seeing the big picture. Emma Goldman might have relished the anarchic nature of the discussion, but she probably would have been chagrined at how little success the left has had, after so long, in changing the terms of the debate.



The next step forward in the history of rock'n'roll events: Iggy Pop was one of many performers at A Gathering of the Tribes.

# ROCK GETS RADICAL

"The Gathering of Tribes" put the mega-concert back into the hands of rock's cutting edge

By Gina Arnold

Y ANY standard you care to use to judge it, the rock concert called A Gathering of the Tribes, which took place at Shoreline Amphitheater Oct. 6th, was a complete success. Not only did the concert sell more tickets -11,000 — than its promoters expected to, but even the fact that one of the biggest scheduled acts, Public Enemy, pulled out midevent didn't spoil the majority of the concert-goers' experience.

Against all odds, this incredibly ambitious rock concert, which featured Crash Vegas, the Charlatans UK, Michelle Shocked, Tower of Power, Queen Latifah, the American Indian Dance Theater, the Indigo Girls, Soundgarden, the Cramps, Ice T, the Mission UK, Steve Jones, Ian Astbury and lggy Pop, was well-run, challenging, atmospheric, exciting and fun all the things so many rock concerts these days aren't.

It couldn't have come at a better time, either, since both Billboard and Pollstar (a concert promoters' trade magazine) have reported the summer of 1990 as an all-time low for concert profits. Ticket sales are way down, and industry-watchers have cited overly high ticket tariffs as being the culprit in slow sales. The success of A Gathering of the Tribes - which cost \$20-\$25 (including service charge) - proved, however, that what may be at fault is the quality of the entertainment. The show was clearly the next step forward in the modern history of rock'n'roll events.

To put it into context, A Gathering of the Tribes is the heir to an ancestry that includes the '60s rock festivals like Woodstock, the '70s "Days on the Green" and the '80s giant benefit concerts and stadium tours of superstars like Springsteen, the Who, the Rolling Stones and Pink Floyd. Each of these developments has signified a substantial leap forward in both the respectability and the size of the mainstream rock audience. But only A Gathering of the Tribes has managed to reverse the process of mega-stardom and put this type of mega-concert back in the hands of the cutting edge.

Credit for the show must be given to lan Astbury of the Cult. Astbury - something of an unrepentant hippie despite his band's glam-metal image -- conceived the concert as a kind of Monterey Pop of the '90s that would showcase a cross-

section of bands and put a premium on music quality. The idea, he explains now, wasn't to raise money or make money or anything like that, but to "help define the times, to give groups their own platform, to show the musicians and the fans that there is some common ground in the '90s.'

There's no need to point out how radical an idea this is to anyone who's attended one of the more automatonlike corporate concert tours of the last decade. But somehow Astbury found support - from his agent at ICM, from BGP and from a coalition of other booking agents and managers who helped him put together this show. Amazingly, he got the least help from bands themselves. Originally he and his cohorts wanted to have a headliner, for the obvious reason that it would help to draw a more diverse crowd. But none of the bands they approached, including R.E.M., Guns'n'Roses, the Red Hot Chili Peppers, the Replacements, Jane's Addiction and Sonic Youth, were able to do it, for reasons ranging from legal difficulties and internal band strife to plain obstinacy.
"In one way," Astbury says now, "l

understood their problems, but in another l'm resentful. After all, they're my peer group and they stand up and point fingers at the industry and carp about shit all the time, but when it comes to putting their money where their mouths are . . . well, let's just say l was surprised at their reaction. I'm happy with the lineup I got because these are the people who understood what I was driving at, and everyone else can bugger off.'

In fact, Astbury and Co. were lucky that these acts couldn't make it, because the fact that A Gathering of the Tribes drew without a Guns'n'Roses or R.E.M. contingent made it seem far more of an achievement. And one of the largest acts that did accept, Public Enemy, ended up just causing trouble, first missing their plane to the coast, then claiming to the press that the reason they didn't show up was because they'd been "banned" from the arenas because of their lyrical content. (One wonders, in this case, why Ice T, who is just as political and whose songs contain many more four-letter words, wasn't banned as well.)

Obviously, putting together a "statement concert" like this one involved a lot of financial risk-taking. Astbury invested \$20,000 of his own money in the

concert, and each band was paid only \$5,000 — in some cases not enough to cover costs. Of course, some of those bands can consider it a good investment, because there's no question they won over new fans by appearing.

And it seems like Astbury achieved what he wanted to: As I walked around the arena and the wonderful concourse art-exhibit area amid 11,000 kids in Doc Martens and black biker shorts and cutoffs, I was filled with an unbelievable sense of well-being. It seems like, in spite of demographics, bad radio, the corporatization of college radio and MTV - in spite of the forces of evil that have plagued rock in the last ten years — it seems like the good guys have won anyway. MTV news anchor Kurt Loder was even roundly booed by the audience when he appeared on stage to award a door prize, signifying perhaps, some kind of a backlash.

It's clear that there are some lessons to be learned from the success of the Tribes. For one thing, with all the talk of censorship, the fact that A Gathering of the Tribes garnered 11,000 patrons - kids who either already knew all the words to Ice T's "Let's Get Butt Naked and Fuck" or who were perfectly willing to learn them - says to me that none of the censorship agitation is succeeding very well in stamping out free-thinking, alternative music, or even the practice of nose-piercing, all of which was much in evidence.

What, I wonder, does all this portend for the future of rock'n'roll and of rock concerts in general? Well, success always begets success. Astbury, for one, thinks that A Gathering of the Tribes is indicative of a groundswell of support for what he calls "outlaw" rock groups, and he intends to try to organize a whole series of similar events around the world next year. "The industry," he says, "has got to readdress itself. I think the idea that rock'n'roll is four white guys in a band with guitars has pigeonholed it irreparably, and that's got to change. People see rock festivals as these monumental gothic towers like Live Aid, with major bands, all posh and grandiose and inaccessible, but they don't have to be that way."

That may sound naive and idealistic, like somebody's hope against hope. Yet Astbury's airy-fairy ideas about unity and cross-culturalism were certainly concrete reality at A Gathering of the Tribes. Its success can only be a good indicator for the '90s.

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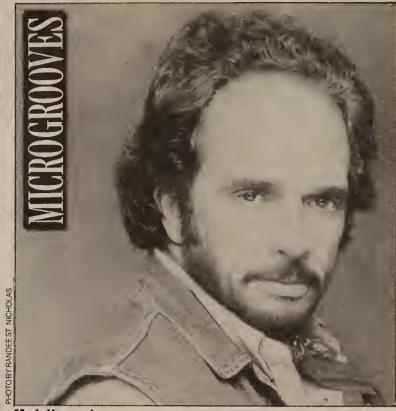
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Merle Haggard.

#### Merle Haggard, Blue Jungle (Curb)

\* \* \* \* \* \* \* \* \*

In some ways, Merle Haggard reminds me of Bob Dylan. Every time you think he's shot his wad and become a walking cliche, he comes up with an LP that's so good it leaves you listening with your mouth hanging open. Hag last hit the jackpot with Beyond the Stars in '86, a brooding opus that found the singer examining his mid-life crisis and approaching mortality without flinching. It was a moving piece, but his albums since have been pretty spotty.

On Blue Jungle, Hag's come back in style, doing what he does best: portray ing the lives of working-class losers with a tough compassion and street-level insights that border on the sociological. The subtext here is homelessness, and Hag (along with co-writer T.T. Lane) gives us two heartbreaking tracks on the subject. "My Home is in the Street" is the story of a little girl whose family is camped in a hobo jungle, but when the song's protagonist asks her about being homeless, she tells him about all the love and caring the family shares and con-cludes by saying, "We ain't homeless, we just need a house to put it in." In 'Under the Bridge,' a homeless man describes the freeway underpass he lives in as a "castle," complete with art on the walls (graffiti) and hot and cold running rainwater. Both tunes are heavy on the irony, although Hag's romantic view of the nobility of poverty can give

one second thoughts.

The rest of the LP is taken up with love songs — some of the better ones the singer's written in years. On "Sometimes I Dream," "When It Rains It Pours," Lucky Old Colorado" and the title track, Hag bemoans his fate and idealizes the lost love object. On "A Bar in Bakersfield," he offers the bittersweet portrait of a picker who might have made it big in country music but sacrificed his chance at stardom by staying at home to support his wife and raise his kids. As he plays Top-40 country tunes in the local bar, the picker contemplates what might have been with a wry smile.

The only dark spot on this otherwise fine album comes at the end of side one. Hag treats us to another one of his nasty jingoistic diatribes, "Me and Crippled Soldiers." The tune is a dirge-like march that begins with Haggard sneering the following lines: "Now that it's all right to burn the Stars and Stripes/ Might as well burn the Bill of Rights." He then goes on to tell us that "nobody's patriotic anymore," except, of course, for "me and crippled soldiers." This is the kind of thinking that reactionary creeps like Lee Atwater are so good at, reducing complex issues to simple "Us Against Them" sloganeering. I hate to burst your bubble, Hag of pal, but flag-burners love the Bill of Rights. See, it's the Bill of Rights that protects offensive loudmouths of the left and right when they want to spout off. And another thing, most disabled people find the word "crippled" a tad offensive Of course, you have the freedom to call em anything you want, as long as your speech is protected by the Bill of Rights

Shalamar, Wake Up (Solar/Epic) Shalamar went through several incarnations in the late '70s/early '80s before Howard Hewett joined up and turned it into a multi-platinum crossover dream machine with the back-to-back movie hits "Dancing in the Sheets" (Flashdance) and "Don't Get Stopped in Beverly Hills" (Beverly Hills Cop).

When Hewett followed bandmates Jody Watley and Jeffrey Daniel in pursuing a solo career. Solar records didn't blink. They owned the group's name, so they merely hired a few more faces guitarist/rapper/singer Miki Free, keyboard player/singer Delisa Davis and lead singer Sidney Justin and got on

with the business of hit-making.

Wake Up is the ''new'' Shalamar's second disc, and it's a killer. Justin is a triple-threat singer/writer/producer and while he may lack the range and emotional impact of Hewett, he does throw down some slammin' dance grooves and satisfyingly sultry ballads. Justin's tunes include the title track, a combination of rap, pop and funk that's a typical Shalamar dance-floor confection, "Why Lead Me On," an Anita Baker-ish jazz ballad, and "For Sure," a solid new jack track that's sure to hit hard in clubland. On the production tip, the news is Justin's funky remake of the Beatles 'Come Together,'' a natural for crossover success, and "I Want You," a Delisa Davis jam that tips its hat to Paula Abdul and other funky thrushes

Like the Shalamar of old, Justin, Free and Davis are equal parts pop, funk and rock, and even when they crank out generic tracks, like the risque "Pink Box" or "Caution: This Love Is Hot, done with enough style and energy to keep your feet in motion and you cynicism on hold When they hit their stride, they may well return the Shalamar name to its former glory

Bootsy's Rubber Band, Jungle Bass (4th & Broadway)

One of the godfathers of modern funk is back with a digital sampler that delivers more of what you're funking for - up to a point, anyway. Of the four tracks on this EP, only one could be considered a "tune" — the slammin' "Disciples of Funk," a stomping exercise that features Bootsy's patented semi-lascivious, semicartoonish vocals, a shrieking James Brown sample and a clever quote from the Stones' "Get Off My Cloud."

Two of the other cuts are generic samples of hip-house, hip-hop and hardfloor, but kind of tiresome if you're listening with headphones. The last track, a piece called "Interzone," is truly scary - a (hopefully) tongue-in-cheek blending of lite funk and New Age Snoozak. This mini-mess was produced by Bootsy and Bill Laswell with the usual top-heavy Bootzilla bass lines in full effect but without anything to hang that throbbing apocalyptic sound on, the project falls flat. Hopefully they've got a full-length album in the works that'll make good on

the promise of "Disciples.



PEOPLE OF COLOR respond to the damaging social constructs of two Eurocentric powers in **Disputed Identities**, a photography/video exhibit with works by multicultural artists from both the United States and Great Britain, Issues of classification, stereotyping and misunderstand ing from the dominant "white" culture mix with concerns of mixed-message oppression from within "minority" cultures, like the problems of living as a gay black male or a dark-complected person with both black and white heritages. Photographic works by ten artists (including Carrie Mae Weems, Lyle Ashton Harris and others) show in the SF Camerawork gallery, while the first of the video programs in conjunction with SF Cinematheque screens Sat/20 at the Eye Gallery. Exhibit runs through Nov. 24th, with lectures by Deborah Willis Wed/24, Lucy Lippard Sat/27 and Carrie Mae Weems Thurs/1, plus other panels, forums and slide shows. Gallery hours are Tues.-Sat., noon-5 pm, SF Camerawork, 70 12th St., SF. 621-1001. (Video screening Sat/20 at 8 pm, Eye Gallery, 1151 Mission, between Seventh and Eighth streets, SF.

HAVE A MOOSEWOOD HAR-VEST with Mollie Katzen and the Old Oakland Neighborhood Association in **Autumnfest III**, a street fair benefit for the Museum of Children's Art. Pick up your

\$5, 558-8129.)

followed by a costume parade at 9:30 am, booths opening at 11 am and live music by EOYDC Steel Pan Band, Vukani Mawethu, the Castlemont High School "Casteleers" plus Big Bang Beat beginning at 3 pm. Katzen signs her books at nearby Bay Bridge Books (901 Broadway, Oakl.). And if you've got the cash to spare, the Harvest Dinner for \$100 dollars a plate starts at 7:30 pm at the Oakland Convention Center. Festival runs 8 am-11 pm, Old



Fritz Hirschberger's Nazi nightmares: See Sun/21.

Broadway and Washington), Oakl.

WE'VE GOT WHEELCHAIRS but not the typical kind. The seniors and disabled people from the Yerba Buena Center created some rad ways to locomote, including Molly U.'s punk-mobile, "Dark Side of the Moon." The Yerba Buena Senior/Disabled Arts

SF. Free. 387-4087.

COMEBACK FROM CATAS-TROPHE George Coates Performance Works gets the comeback of the year award. This new performance piece responds to their year in transition (after the Oct. 17th earthquake caused the collapse of the Geary Theater during last year's Right Mind production) by looking at how other cultures survive the cataclysmic changes around them. The Architecture of Catastrophic Change explores violent changes with a cast including South African musical group Zulu Spear, singers from the Eastern European women's choral group Savina, Aurelio Viscarra, Robert Keefe and members of the SF Chamber Singers performing Marc Ream's original score in the new Performance Works space. Runs Wed. Sun. at 8 pm through Nov. 11th, Performance Works, 110 McAllister, SF. \$12.\$32. 392-SHOW.

FORGETTING THE EARTH-QUAKE and moving on to more uplifting tragedies, The Gospel at Colonus, complete with Clarence Fountain and the gospel group Five Blind Boys of Alabama, Martin Jacox and the Soul Stirs, Berkeley Inspirational Voices and others, provides a spiritual comfort for the distraught. Plays Tues. Sat. at 8 pm Wed, and Sat, at 2 pm, Sun, at 3 pm, Orpheum Theatre, 1192 Market, SF. \$10-\$32. 474-3800.

MAKE TIME FOR TARKOVSKY, because five days of this man's work lie ahead, from the poetic dying thoughts in tonight's The Sacrifice at 8 pm to the puzzling fragments of The Mirror (Sat/20 at 3 and 7:15 pm, Sun/21 at 3:20 and

7:15) and the meditative memory of **Nostaighia** (Sat/20 at 12:45, 5 and 9:15 pm and Mon/22-Tues/23 at 7:15 pm). (See the repertory films listing for more details.) York Theatre, 2789 24th St., SF. \$5. 282-0316.

Blind." Tonight Fuzz Factor joins

them at 10 pm, Paradise Lounge, 11th St. and Folsom, SF. Call for price. 861-6906. Sat/20 the group performs with Black Circus and

Michael Smith Band at 9:30 pm, New George's, 842 Fourth St., San Rafael. \$6, 457-1515.

DEATH WARMED OVER The

Galería Museo has swept aside its usual contents to make 25

rooms for the dead — individual universes of memorles, reflective

tions on life and death and general "Day of the Dead"

meanderings by local artists entitled **Rooms for the Dead**. Opens

tonight at 6 pm, and continues through Nov. 20th with a candle-

light procession through the Mis

sion District Nov. 2nd. Call for

hours, Galería Museo, Míssíon Cultural Center, 2868 Missíon, SF.

BEING BOOED OFF STAGE is

better than getting no reaction at all, according to **Wonder Stuff** lead singer Miles Hunt in the

band's press release. So if you're egged into an annoyed state of

rage and confusion at tonight's show with Too Much Joy, the

band's doin' it's job. 10:30 pm, l Beam, 1748 Haight, SF. \$11

THE WOMEN'S CANCER RE-

SOURCE CENTER picks up the

proceeds from tonight's women's

music/comedy gig, Women with Cancer, featuring Linda Tillery and her band RhythMiss City with

Carolyn Brandy and Angela Wellman, plus the center's founder Jackie Winnow speaking and members of the Over Our

Heads Comedy Troupe emceeing. 8 pm, Scottish Rite Temple, 1547

Free. 821-1155.

NORTH AND SOUTH Exploring the U.S./Latin American cultural ex-change with humor, Coco Fusco's, Guillermo Gomez-Pena's, Rene Yanez's and Mind's Eye Productions' Norte:Sur combines "high art" with "folk art" — cholo punk culture, political cartoons, velvet paintings, radio spoofs and a multi-image slide show make up the installations focusing on authenticity and ethnic identity, interracial desires and fears. Fusco and Gomez-Pena perform tonight at 7:30 pm, Mexican Museum, Fort Mason Center, Buchanan at Marina, SF, Call for

**SHOPLIFTING** at old Hink's Department Store in Berkeley ended with the closing of that par-ticular landmark, but the **Berke** ley Historical Society brings back the now-comic classic department store training film, The Un-seen Hand in its film festival "Berkeley: Town, Gown and the World". They've dredged up other classics of UC-Berkeley campus life for this salute to the 75th anniversary of the Panama-Pacífic International Exposition of 1915, including Class of 1912 and The Innocent Fair, about the 1915 effort to restore the Palace of Fine Arts, plus newsreel footage of Fatty Arbuckle, Thomas Edison and Henry Ford visiting town. 7:30 pm, Dwinelle Hall, UC-Berkeley, near Telegraph and Bancroft, Berk. \$4, 524-9880,

'THE REPUBLICAN YEARS' are, unfortunately, still with us, and the ten-year retrospective of Jos Sances's screen prints captures the atrocities of the era with pointed satire and social disgust, from his "Piss Helms" piece, with an altered Mapplethorpe image pissing directly on the floating head of Jesse himself, to a strik-Ing anti-apartheid poster. The show, curated by Robbin Henderson and Tim Dresher, includes posters for Western Addition Cultural Center productions, Nev

Lakeside, Oakl. \$10-\$35. (No one turned away for lack of funds; no scents or perfumes; sign-accessible.) 548-9272. College productions and a host of 'FANTASIA' FANATICS can get neir fill of Fantasia memorabilia A sensual identity: See Lyle Ashton Harris's photo the SF Camerawork exhibit Fri/19.

tions. Runs through Oct. 31st, Mon.-Fri., 10 am-6 pm and during restaurant hours. La Pena, 3105 Shattuck, Berk. Free. 849-2568.

THIS 'PROLETARIAN JAZZ OR-CHESTRA' with music that pur-portedly rocked the Eastern world may not be what Americans are yearning for, but U.S.S.R. subterranean music gurus Brigadiers are a phenomenon worth seeing, with tunes like "I'm Faithfully Your Worker" and "The March of the in the Cartoon Art Museum's The Art of Fantasia, with more than 100 pieces of original art, posters and artifacts from Mike and Jeanne Glad's collection, Including original storyboards, concept paintings, background panoramas, character study drawings and models. Opens today runs through Jan. 26th, Wed.-Fri., 11 am-5 pm; Sat., 10 am-5 pm. Cartoon Art Museum,

By Heather Mackey

lame it on Festival 2000: It wasn't just my imagination that San Francisco was acting like a worldclass culture capital last week. It was kind of hard to keep track of things with the premieres flying so fast, but in case no one noticed, we had our own version of the Brooklyn Academy of Music's new music series right here in our own backyard.

Brian Eno was in town for a number of very good reasons. Ever the technophile, he was here for a virtual reality conference, and took one of those computer-replicated reality gloves for a spin. He was interviewed by Pamela Z (mistress of the electronic delay) as the kickoff for the beginning of New Music Theatre's "Deep Listening Series." And he was here for a very small penthouse cocktail party to celebrate the release of the album he recently finished with John Cale, Wrong Way Up (Opal/Warner).

Looking pretty dapper in an eggplant-colored blazer, Eno made the cocktail rounds, chatting amiably, bumming cigarettes and putting up with all sorts of starstruck questioners. An admission from him that he used to read the Bay Guardian when he lived here about seven years ago gave me enough courage to ask him about a quote I had always heard ascribed to him. When he and David Bowie were working on an album in Berlin in the early '70s, Eno supposedly rushed in with a record and said, "I've just heard the future of pop music, and it's Donna Summer."
"Yeah, that was me," Eno said. "Well," I asked, "if you could make a similar pronouncement now, who would it be?" "Public Enemy," Eno said without missing a beat. Yo!

Well, after we had the future all sewn up, there was nothing to talk about except the present. "I believe in doing things really fast now," he said, pointing to one of the many Wrong Way Up covers that had been scattered like autumn leaves all over the room. "I did that [the cover artwork] in a day." In Los Angeles he took four musicians whom he had never worked with and who had never worked with each other, and in four hours of studio time they had, apparently, moved the world. "It was great," Eno said, shaking his head in amazement. "I'm going to do it again in a different city with a brand new band each time."

Friday night at Life on the Water we got a chance to participate in some extemporaneous music of our own. At the Deep Listening party, took the stage and led us in a New **Sound Meditation** — a cycle of listening, breathing, making a sound that you've heard someone else make, then listening and making a sound no one else has made. 'Continue this cycle until there are no more new sounds," Oliveros directed and then sat down. "Now continued next page



Pamela Z and slinky.

continued from previous page I'm the audience," she said. There was an elaborate silence, then a few brave souls started with that meditation staple, "Om." That got old quickly, and soon the \$15-a-ticket audience was cackling like witches, barking like dogs, burping, chirping and squeaking. Something that sounded like "Sudafed," went around a couple of times, and "Don't have a cow" was popular for a while. We finally solved the riddle of how to stop the meditation from going on all night by applauding ourselves.

The rest of the program included Stuart Dempster playing his version of an Australian didjeridu (American plastic sewer pipe), Pamela Z performing an oysters' rights anthem about cultured pearls and a breathtakingly complex performance of Ramon Sender's Tropical Fish Opera with the Deep Listening Band members, special guests and tropical fish illuminating the stage. New Music Theatre's Deep Listening Series continues Dec. 2nd with a 60thbirthday tribute to Bay Area composer Richard Felciano

20th Century Forum is another organization trying to bring more exposure to contemporary Bay Area composers. Sat/13, 20th Century Forum's "Contemporaries" series premiered works by local composers Lans McLoskey, Jonathan Segal, Brian Fergus and Jim McManus. Upstairs in Footwork's small theater, noise from the street wafted in as part of a musical equation that included playing cards, a xylophone and Greg Stephens on trombone. The Lagunitas String Quartet completed the evening with a performance of Shostakovich's 8th String Quartet that left us reeling and dreamy. Dawn Dover's violin was rich and melancholy until it broke away to traipse over sections that seemed inspired by Russian folk

Last but not least, new-music aficionados and neophytes alike have a chance to catch what promises to be a provocative evening of musical-vocal performances when the San Francisco Symphony begins its 1990-91 "New and Unusual Music Series" with a night dedicated to Cantatas of the 20th Century. The Fri/19 program includes the West Coast premiere of Charles Porter's Suite for Eight Players and performances of Luigi Dallapiccola's Tre Poemi, Miriam Gideon's Sonnets from Shakespeare and Michael Gandolfi's Points of Departure. Herbst Theatre, 8:30 pm.

665 Third St. at Townsend, SF \$2.50 adult admission. 546-3922.

THE ETHNIC TECHNICALITIES In Eth-Noh-Tec's (Nancy Wang's and Robert Kikuchl-Yngojo's) performance piece Saiad Bar Comes to Bayview Opera House include high-tech electronic music and a eave of traditional forms of Asian music and dance. Tonight's work is a Festival 2000 preview of this grant-winning pair's upcom-ing If We Only Knew. 3 pm, Bayview Opera House, 4705 Third St., SF. Free. 824-0386

SCULPTURAL SOUNDS with a Latin beat: Percussionist John Santos performs a combination of work he created for the "From Here to There" sculptural installation examining the Mexican "Day of the Dead," plus a few tunes of his own. 9 pm, Intersection for the Arts, 446 Valencia, SF. Free. 626-3311.

STAKE OUT YOUR HALLOWEEN COSTUME at TheatreWorks' rummage sale, "Rummage Through Our Drawers: A Sale of Theatre **Throwaways''**, where costumes and props from the last five seasons — items ranging from renaissance tunics, vintage '50s and '60s clothing and clown costumes to props — are sold to benefit future TheatreWorks productions. 9 am, front courtyard, Lucie Stern Community Center, 1305 Middlefield, Palo Aito. Free.

**UP ON THE HILL** Diversity's the word of the month, and hopefully it won't end at that: The folks up on Potrero join in the multi-ethnic spirit of things with a carnival of their own. The Potrero Hill Festival '90 brings the Chris



imbassadors of Russian rock: See the Brigadiers Fri/19.

Cobb Band, violinIst Dick Bright, jazz musicians Vince Lateano and Madeline Eastman, Joe Ellis, the Mary Dollar Samba Dancers plus the Barney Farfel Jazz Quintet and others to the heights with the requisite face-painting and kids' portraits, plus black cowboy storytelling, crafts and home-made food. 11 am-5 pm, Daniel Webster Schoolyard, Missouri and 20th St., SF. \$5, 826-8080.

GROUP OF PEACEFUL PAGANS gathers at the Second Annual Gala Witches' Halloween Costume Ball tonight, a benefit for Bay Area Pagan Assemblies, with music by the Garage Band. 8 pm, Hyatt Palo Alto, 4290 El Camino Real, Palo Alto. \$27. 775-2021 or 322-3100.

PEOPLE OF COLOR See Fri/19. THIS 'PROLETARIAN JAZZ OR-



LFFT-OUT LESBIANS are the subiect of this Gay and Lesblan Alliance Against Defamation panel discussing issues of lesblan exclusion in both the gay and straight media. "Lesblan Invisibility in the Media" features speakers Andrea Lewis, an editor at Mother Jones; Kim Corsaro, publisher of SF Bay Times; Noreen Barnes, Bay Area Reporter contributor; and Louise Sloan, Bay Guardian "Gay Voices" columnist, plus Ginny Berson, former program director of KPFA-FM, 8 pm, Women's Building, 3543 18th St. near Valencla, SF. Free, 431-1180

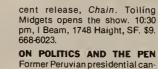
SAY GOODBYE TO THE POETS in grand grassroots style during tonight's National Poetry Week closing event, Wilderness and Poetry: A Gathering, where poets, performers and artists party, speak, teach and exchange Ideas for future "Natural Resistance Forums" and eco-actions, complete with food and music. 7:30 pm, Conference Hall, Fort Mason Center, Buchanan at Marina, SF. \$7,50, 762-BASS.

FIRST COMES LOVE, THEN COMES MARRIAGE Looking for a chance to slip into something completely uncomfortable, frilly and hideously middle-American in the service of Proposition K? Check out the Gay Asian Pacific Alliance Domestic Partners Fundraiser, a Victorian tea reception with plenty of wedding-like frivollty. 2-5 pm, Alamo Square Inn, 719 Scott, SF. \$15 flower girl; \$20 bridesmaid/usher; \$30 maid of honor/best man. 392-4466.

BAY AREA JEWISH PEOPLE have made big waves throughout the region's history. The latest Judah L. Magnes exhibit, The Name is Familiar: An Historical Portrait of Bay Area Jewry, highlights portraits of and ar-chival documents about people like Levi Strauss, Adolph Sutro, Isaac Stern and others. Also on display are Fritz Hirschberger's Sur-rational Paintings, a collection of this man's colorful com-mentaries on Nazi Inhumanity. Both shows through Feb. 24th, with a reception today at 2 pm. Gallery hours are Sun. Thurs., 10 am-4 pm. Judah L. Magnes Museum, 2911 Russell, Berk. Free. 849-2710.



NO ONE'S LAUGHING at Tom Ammiano's campaign for school Adminiano's campaign for school board — they're taking politics pretty seriously with this **Stand-Up Comedy Benefit** featuring Will Durst, Marga Gomez, Karen Ripley, Deb and Mike, Karen Babbit, Sandy Van, Over Our Heads, Karen Williams, Doug Ferarul and others 7:30 pm Great Ferarri and others. 7:30 pm, Great American Music Hall, 859 O'Farrell, SF, \$20, 885-0750



Posers on parade: Tod

for Drella" video

Thurs/25.

Verow's "V is for Violet'

accompanies the "Songs

Former Peruvian presidential candidate Mario Vargas Llosa twists plots and pushes politics with ease. Tonight the author of Aunt Julia and the Scriptwriter and nine other novels, plus critical works



TUESDAY

ATHENS AT NIGHT That old "Athens sound" makes another comeback with Pylon, a dance able quitar rock band with a re-

Garcia Marquez, Flaubert, Sartre and Camus, reads from his work and participates in an on-Theatre, Van Ness and McAllister, SF. \$11-\$13.50. 552-3656.

WALES ALES AND SCOTTISH DRAGONS Edinburgh Castle and Thames America Trading Co. celebrate their new Double Dragon ale with a Dragon Night! party — catch the prizes, food and spirits of Scotland. 7 pm, Edin-burgh Castle Pub, 950 Geary (between Polk and Larkin), SF. Free.



**HELPING HARVEY** Though we're quite a distance from this particular election, its repercussions hit close to home. Tonight's **Hand-to-Mouth** collection of performances, ranging from dance to spoken word by Christine Carraher, Philip M. Klasky, Caitlin Morgan, Kevin Cloud, Liz Ozol, Jo Kreiter and Charlie's Web, benefits the Harvey Gantt cam-paign to defeat Jesse Helms for Senate. 8:30 pm, Studio PM, 455-A Valencia, SF. \$5 donation. 861-0305.

WEDNESDA

**REDWOOD SUMMER** is passing into fall at this point, and the issues behind the coastal redwood confrontation continue unresolved, isan Film Group's Forest Through the Trees gives much-needed multiple viewpoints on the situation, including those of the loggers. Wedged between KQED's Election Specials tonight, the Sydney narrated piece should break the monotony. 10:30 pm, KQED,



AN ELEGY FOR ANDY Former Velvet Undergrounders John Cale's and Lou Reed's "concert videotape of Songs for Drella (staged for BAM's Next Wave Festival) captures the moody quality of the artist's life - from his "Smalltown" beginnings in Pitts-burg, PA, to his isolated superstardom in their single "Slip Away." Tod Verow's opening short film, V is for Violet, pays accidental homage to Warhol with



GO BEYOND LOUD with the Molecules plus Bob Ostertag, Fred Lonberg-Holm, William Winant and the Chris Brown Quartet In a night of Improvised music — the Molecules doing the "beyond rock" thing and Oster tag's sampling with Lonberg-Holm on mutant-cello and Wynant on percussion. 9 pm, Olive Oil's, Pier 50, China Basin, SF. \$8. 550-8209.

LOVING THE DUTCH Terry Baum's one-woman show One Fooi or How I Learned to Stop Worrying and Love the Dutch takes her on a humorous feminist adventure to the land of tulips, windmills and dykes. Opens to-night and plays Thurs.-Sun. at 8 pm through Nov. 18th. Josie's Cabaret and Juice Joint, 3583 16th St., SF. \$8. 861-7933.



NEO-NOIR Hadenoughnoir yet? If not, catch this Cinemascope print of Roman Polanski's political mystery **Chinatown**, with Jack Nicholson as a nosy private investigator. Through Sun/28 at 1:45, 4:20, 7 and 9:35 pm, Castro Theatre, Market and Castro, SF. \$6.621-6120.

The Bay Guardian is heppy to con-sider listing your event in our calen-dar section. For your performence to be included in the entertainment listings, we must receive complete written information by noon on the Wednesday preceding publication. In order to consider your perfor-mance or event in Eight Days a Week, we must receive information at least two weeks before publica-tion. We regret we can't accept tion. We regret we can't accept listings over the phone. We welcome photographs for possible inclusion, but cennot be responsi-ble for their return. Address your notices to: Calendar, SF Bay Guardian, 520 Hampshire St 94110.







# JUDGING STARRY-EYED



WHAT: Your vote helps select the winner of first round competition for Merit's national new comedian of the year.
WHERE: The Improvisation. 401 Mason Street. (415) 441-7787.
WHEN: Oct. 10, 17 and 24, 10 pm.
PRIZES: Winner eligible to compete in national semifinals in Los Angeles, and New York City final. Grand prize: \$50,000 and Merit Award.

Oct. 24 show features Special Guest Will Durst. Sponsored by Merit Cigarettes.

Ultra Lights: 5 mg ''tar,'' 0.5 mg nicotine -100's Box 6 mg ''tar,'' 0.6 mg nicotine - Kings: 8 mg ''tar,'' 0.6 mg nicotine -100's:40 mg ''tar,'' 0.8 mg nicotine av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.



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# Art

A complete listing of local gallery and museum openings.

JUANA ALICIA AND SUSAN CERVANTES An unveiling and dediction of Alicia's and Cervantes' new monumental mural, executed on the Hawthorne Elementary School, Sun/21 from noon-4 pm. 825 Shotwell, SF. 285-2287.

**ART OF FANTASIA** Original storyboards, concept paintings, gels, background panoramas, character study drawings from the Walt Disney musical animated film, *Fantasia*, Oct. 20-Jan. 26. Wed.-Fri., 11 am-5 pm; Sat., 10 am-5 pm. Cartoon Art Museum, 665 Third St., SF. 546-9481.

**'ART HERE'** Grand opening of gallery devoted to local emerging artists, including Richard 8artlebaugh, Jorge de 8aca, Isabelle-Sophie Dorison and Kathleen Goodwin among others. Through Nov. 15. Wed.-Sun., 10 am-10 pm. 1309 F, Solano, Albany. 527-6780.

ALAN BLAUSTEIN Hand-painted photographs by the artist. Through Oct. 31. Wed.-Sat., 11 am-5 pm. Graphix Gallery, 35 Throckmorton, Mill Valley. 383-7561,

TIM COLLINS Permanent public sculpture by the artist. Tiffany Park, west side of 8ridgeway, Sausalito.

LUIZ DA ROSA AND DAVID SEIBOLD Da

Rosa's furniture and Seibold's paintings. Through Nov. 4, Wed.-Sat., noon-7 pm; Sun., noon-6 pm. Art Lick Gallery, 4147 19th St., SF. 621-5131.

**EMERYVILLE ART EXHIBITION** Paintings, sculptures and photographs by 85 artists who live or work in Emeryville. Oct. 20-Nov. 4. Daily, 11 am-6 pm. 5903 Christie, Emeryville, 652-6122.

FORT MASON SCULPTORS Exhibition and sale of figurative and abstract sculpture in clay, wood and stone by 15 artists. Oct. 19-Dec. 12. Mon.-Fri., 8 am-5 pm. Woodside Priory School, 302 Portola, SF. 692-4264.

**GALLERY HOUSE SHOW** Monotypes by Terry Serviss, ceramics by Jan Beyer and watercolors by Lyn Simmons. Oct. 22-Nov. 17. Mon.-Sat., 11 am-5 pm; Thurs.-Fri., 11 am-9 pm. Gallery House, Ramona, Palo Alto. 326-1668.

**LARRY GRAY** Oil paintings and pastel drawings. Through Oct. 25. Mon.-Fri., 10 am-5 pm; other times by appointment. Harleen & Allen Fine Art, 427 Bryant, SF. 777-0920.

FRITZ HIRSCHBERGER Paintings by the artist. Oct. 21-Feb. 24. Sun.-Thurs., 10 am-4 pm. Judah L. Magnes Museum, 2911 Russell, Berk. 849-2710.

**HOSPITALITY HOUSE ARTS PROGRAM RECEPTION** The art studio for homeless and low income residents hosts an open house reception. Thurs/25, 5-7 pm. 146 Leavenworth, SF. 776-2102.

**JOHN HUMBLE** Color photographs by the artist depicting Los Angeles' 8roadway. Oct. 23-Nov.

30. Call for hours. Downstairs Gallery, UC Extension Center, 55 Laguna, SF, 681-6833.

ERIC JACKSON/J E UMAMOTO AND IAN POLLOCK/CHARLES KREMENAK Collaborative teams express political viewpoints, attempting to achieve a passionate, contemplative but non-didactic environment. Sun/21 at 7 pm. A Gallery, 324 Ritch, SF. 512-7279,

MATIAS JARAMILLO Pencil "drawings," images rendered from news periodicals, advertising ads and a book discussing races of the world by this SF native. Oct. 23-Nov. 17. Sat., noon-4 pm; weekdays by appointment. The Living Room, 40 Langton, SF. 861-4930.

**'LAYERS'** Works in various media by artists Ellen 8epp, Kay Fujita, Norine Nishimura and Carol Nakaso addressing perceptions of growing up in California's Japanese American community. Through Oct. 26, Mon.-Fri., 1-5 pm (additional hours Thurs/25-Fri/26, 2-8 pm). Japanese Cultural Community Center, 1840 Sutter, SF, 922-8700.

**LENNY LIMJOCO** Photographs and essays about the experiences of a Filipino American in the cities and countryside of the Philippines. Through Oct. 31. Mon.-Fri., 8 am-6:30 pm. Asian Resource Center, 310 Eighth St., Oakl. 763-2970.

FLORENCE LUDINS-KATZ Works of the artist. Through Dec. 29. Mon.-Fri., 9 am-5 pm. The World Institute on Disabilities, 510 16th St., Oakl. 763-4100.

'MILAGROS, RITOS...Y OTROS ASUNTOS' ('MIRACLES, RITES...AND OTHER THINGS') A tongue-in-cheek exhibit of nicho box constructions and assemblages by Cristlna Emmanuel and Patricia Rodriguez that call upon the Hispanic tradition of celebrating the divine. Through Nov. 30. Mon.-Sat., 9 am-6 pm. Dow & Frosini Gallery, 2284 Fulton, Berk. 841-4402.

MFA EXHIBIT Works in photography, painting, drawing, printmaking, conceptual design, textiles, ceramics and sculpture by Master of Fine Arts candidates of SF State. Oct. 22-Nov. 9. Mon.-Fri., noon-4 pm. Art Department Gallery, SF State University, 1600 Holloway (at 19th Ave.), SF. 338-2176.

'NEW SCULPTURE' Wood sculpture of Jorge Pardo and Craig Watson's "Suggested Projects" is the second in this series of two-person exhibitions. Through Nov. 17. Thurs. Sat., 11 am-5 pm; other times by appointment. Terrain Gallery, 1539 "A" Folsom, SF, 552-0286

JOAN PERLMAN Drawings. Through Dec. 4. Daily, 8 am-midnight. Concourse Gallery, 8ank of America, 555 California, SF. 750-9759.

FRANCES POOLE Still life oils by the 8ay Area artist. Oct. 25-Dec. 5. Mon.-Sat., 10 am-4 pm. St. Francis Foundation Gallery, 900 Hyde, SF. 'THE REPUBLICAN YEARS' The works of Jos Sances, reflecting events of the past decade. Through Oct. 31. Call for hours. La Pena Cultural Center, 3105 Shattuck, 8erk. 849-

REX RAY Paintings and photographs related to abstract expressionism. Oct. 24-Nov. 24, Wed.-Sat., 12-5 pm. The LA8 Gallery, 1807 Divisadero, SF. 346-4063.

**ROOMS FOR THE DEAD'** A maze of 25 rooms containing works by various artists examining life and death. Oct. 20-Nov. 20, Tues.-Fri., 1-6 pm; Sat., 11 am-4 pm. Galeria Museo, Mission Cultural Center, 2868 Mission, SF. 821-1155.

**LIVIA STEIN** Works by the artist. Oct. 23-Nov. 16. Mon.-Fri., 10 am-5 pm. Interart Gallery, Showplace Design Center, 2 Henry Adams, #370, SF. 552-1502.

TATTOO EXHIBIT Facial tattoos of the Maori, native people of New Zealand, displayed on the preserved heads of their tattooed chiefs. Through Dec. 31. Mon.-Sat., noon-8 pm. Tattoo Archive, 2804 San Pablo, Berk. 548-5895.

'THE UNDIMINISHED LANDSCAPE' Exhibit of various artists including Geir Jordahl, Kimiko Kogure, James Lavadour and Dennis Leon among others. Through Dec. 21. Mon.-Sat., 11 am-5 pm. Security Pacific Gallery, 50 California, SF. 445-4428.

**DAVID VEREANO** Recent Landscapes from California and the Cape. Oct. 16-Nov. 10. Tues.-Fri., 10:30 am-5:30 pm; Sat., noon-5 pm. Contemporary Realist Gallery, 23 Grant, sixth floor, SF. 362-7152.

\*VIEWPOINTS XIII: IVORY, AN ANCIENT SYMBOL OF EXCELLENCE' Approximately 70 examples of ivory carvings from the ancient world, Africa, the Near and Far East, Europe and North America dating from predynastic Egypt (before 3100 8C) to the early 20th century. Through Jan. 6. Wed.-Sun., 10 am-5 pm. De Young Museum, near Eighth Ave. and Kennedy, Golden Gate Park, SF. 750-3614.

'WISH DALI COULD MAKE IT Original works in various media by Robert 8uckmeyer, Luise Buss, Karen Kainuma, Laurabeth, Jeff Lovelace and others. Oct. 19-Nov. 16. Call for hours. The Artists' Studio, 934 Central, Alameda. 523-0129.

# Cabaret

A complete guide to cabaret performers appearing at local clubs and theaters.

BEACH BLANKET BABYLON Beach Blanket

## **CRITIC'S CHOICE**/Art

## **Lyn Haxton**

Lyn Haxton grew up on a wheat farm in Montana, where she became attuned to nature's rhythms and cycles early on. Later, she studied ceramics with Japanese masters in Hawaii (an environment also known for its dally climatic shifts). So it's not surprising that her bristling oils should fuse an East/West sensibility with nature's primal forces. To Western romanticists, Reflected Wide's a turbulent stormfront that evokes J.M. Turner's sublime seascapes and Nietzsche's "wild, naked nature with the bold face of truth." Eastern mystics, on the other hand, may sense a spiritual charge, or chi (a Chinese word meaning energy) in Reflected Wide's wind-whipped maelstrom. Haxton employs an explosive expressionistic arsenal, but her tempests are more exhilarating than angst-ridden.

- Harry Roche

■ Paintings by Lyn Haxton. Tues.-Sat., 11:30 am-5:30 pm. Through Nov. 2nd. SF MOMA Rental Gallery, Fort Mason Center, Building A, Buchanan at Marina, SF. 441-4777.



Babylon, the very long-running musical cabaret, continues with extravagant hats and silly songs parodying San Francisco and culture around the world. Shows are Wed.-Thurs. at 8 pm, Fri.-Sat. at 8 and 10:30 pm and Sun. at 3 and 7:30 pm. Open-ended. Club Fugazi, 678 Green, SF. 421-4222

DOLPH REMPP RESTAURANT AND CARARET The Dolph Rempp's cabaret presents variety pianist Vince Massaro, Sat., Thurs, and Wed.; Dan Jones performs on piano and electric keyboards, Fri. Shows are 5 pm-midnight. Openended. Sailing Ship Dolph Rempp Restaurant and Cabaret, Pier 42, SF. 777-5771.

JJ'S PIANO BAR Vocalists with piano accompaniment nightly. Call for showtimes. 2225 Fillmore, SF. 563-2219.

**SHOWBUS** A cabaret revue and entertainment extravaganza aboard a city bus, with tours on a charter basis through North Beach, SOMA and the garment district. Call for information and reservations. 775-SHOW.

# **Comedy**

A complete guide to comedy performers appearing at local clubs and theaters.

COBB'S COMEDY CLUB Fri/19-Sun/21: Jack Gallagher with Warren Spottswood and Rick Clay. Mon/22: Sue Murphy, Rob Jacobsen, Larry "8ubbles" 8rown, Dan Chopin, Matt Riedy, 8ob Weider and more. Tues/23-Thurs/25: Rob Becker with Dexter Madison and Dave Pokorny. Shows Tues.-Sun. at 9 pm with additional shows Fri. at 11 pm and Sat. at 7 and 11 pm. Cannery, 2801 Leavenworth, SF. 928-4320.

CURTAIN CALL Sat/21: Sergio Alexandre, Celia Ann Fox, Mervin Millar, Liz Olson and Randi Pincus. Show at 6 pm. 1980 Union, SF. 751-6725.

**DNA LOUNGE** Wed/24: Ed Marques with Michael Meehan. Show at 9 pm. 375 11th St., SF. 626-2532.

EL RIO Wed/24: Diane Amos with Laura Milligan, Dan Morgan and Howard Stone. Thurs/25: Ed Marques with exotic dancer Amina, female impersonator Amber Glass and others. Show Wed, at 9 pm and Thurs. at 8 pm. 3158 Mission, SF. 282-3325.

**1ST INNING** Wed/24: Laura St. James and friends. Show at 9 pm. 4026 24th St., SF. 681-8359.

**509 CULTURAL CENTER** Tues/23: Open mike for music, comedy and poetry. Show at 10 pm, 509 Ellis, SF. 346-1308.

**GREAT AMERICAN MUSIC HALL** Mon/22: "Tom Ammiano for School Board Fundraiser" featuring Will Durst, Marga Gomez, Sandy Vann, Doug Ferrari and more. Show at 7:30 pm. 859 O'Farrell, SF. 885-0750.

HOLY CITY 200 Fri/19-Sat/20: James Wesley Jackson with Carlos Alazraqui. Sun/21: Frank Kidder and "Comedy Workshop Graduation." Mon/22: Derek Leonard hosts open mike night. Tues/23: Devin Kataoka hosts open mike night. Wed/24: Marty Maceda hosts a comedy showcase. Thurs/25: Lance Solo hosts a comedy showcase. Shows at 9 pm, with additional shows Sat.-Sun. at 11 pm. 408 Clement, SF. 386-4242.

**HOTEL NIKKO** Fri/19: Steve Carey with Laura St. James and Bonnie Datt. Show at 9 pm. 222

Mason, SF. 681-8359.

IMPROV Wed/24: "All-Star Comedy Competition Finals" with Will Durst. 401 Mason, SF. 441-7787.

JOSE'S CABARET AND JUICE JOINT Sat/20: "Gay Comedy Night" starring Karen Williams, Scott Capurro and Lisa Geduldig, Mon/22: "Gay Comedy Open Mike Night" with emcee Karen Williams. Shows at 8 pm. 3583 16th St., SF. 861-7933.

MORTY'S Fri/19-Sun/21: Jeffrey Jena. Tues/23: "SF Comedy Showcase" with host John Doyle. Show at 9 pm. 1024 Kearny, SF. 986-MORT.

**NEW GEORGE'S** Tues/23: Sean Corvelle with Mitch Mullaney. Show at 9:30 pm. 842 Fourth St., San Rafael. 457-1515.

NEW PERFORMANCE GALLERY Mon/22: 8ay Area Theatresports presents "The Main Event." Show at 8 pm. 3153 17th St., SF. 824-8220.

**OLD MOLLOY'S** Sat/20: Sean Corvelle with Steve Carey and Roge Scheigeman. Show at 9 pm. 1655 Old Mission, Colma. 755-9545.

PAUL'S SALOON Thurs/25: "Women Who Laugh Too Much (and the Men Who Crack Them Up!)". Show at 8:30 pm. 3251 Scott, SF, 485-MEOW.

THE PLANET Fri/19-Sat/20: 8ud Andersen with Teresa Holcomb. Thurs/25: Deb and Mike with Bob Ettinger. Shows at 9 pm. 1770 S. Amphlett, San Mateo. 572-8400.

THE PUNCHLINE Fri/19-Sat/20: Mark Curry with Dawe Wehner and Maria Falzone. Sun/21: "SF Comedy Showcase" with emcee Maria Falzone. Mon/22: "All Star Comedy Showcase." Tues/23-Thurs/25: Bob Rubin with Paddy Morrissey and Dean Oleson. Shows Fri. at 9 and 11 pm; Sat. at 7, 9 and 11:30 pm; Sun.-Thurs. at 9 pm. 444 8attery, SF. 397-7573.

RUMORS Thurs/25: "SF Comedy Showcase." Show at 9 pm. 493 8roadway, SF. 296-8754.

SF JEWISH COMMUNITY CENTER Thurs/25: Improvisational comedy with Terry Sand and The Gefilte Fisheads. Show at 8 pm. 3200 California, SF. 346-6040.

**SWEETRIVER SALOON** Sat/20: 8illy Elmer with Dan Wedeking and Howard Stone. Show at 10 pm. 1328 Stoneridge Mall, Pleasanton. 463-0209.

# Dance

A complete listing of dance performers at local studios and performance spaces.

**ANAN-K** Choreographer K presents *The Dance* of *Madness*. Sat/13, Fri/19-Sat/20 at 7 pm, The Episcopal Church of St. John the Evangelist at the church garden, 1661 15th St., SF. 255-0189.

ASWAN DANCERS The dancers present a two-day Halloween Dance Festival. Fri/19-Sat/20 at 8:30 pm, Third Wave Studio, 3316 24th St., SF. 992-1224.

**AUGUSTINO DANCE COMPANY** The company performs at *Wind Flowers*, an environmental art piece by Slobodan Dan Paich. Sat/20 at 7 pm, lot adjacent to SF Arts Commission Gallery. 155 Grove, SF. 524-6162.

continued page 52

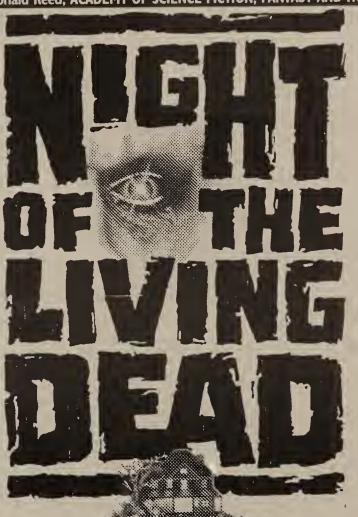
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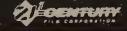


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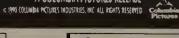
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Pinale - Century 9
Oakland - Century Camplex
Newark - Cinedome 7 West
Emeryville - United Artists Emery Bay
Hayward - United Artists Hayward

Berkeley - United Artists Cinema
Dublin - Dublin 6 Cinema
Dunville - Blackhawk Movies 7
Oakland - Rockridge
Martinez - Contra Costa Cinemas
Unian City - Unlon City Drive-In
Cancord - Colseum Drive-In
Cancord - Solano Drive-In
Mountain View - AMC Saratoga 6 Cinema
Mountain View - AMC Sunnyvale 6 Cinema
Vallejo - Cinedome

ALSO STARTS FRIDAY AT THESE SELECT BAY AREA THEATRES AND DRIVE-INS
Campbell - United Artists Pruneyard
San Jose - Metro
San Jose - Metro
San Jose - Capitol Drive-In
Morgan Hill - Cinema 6
PENINSULA
S.S.F. - Century Plaza 8
Redwood City - Century Park 12
Burlingame - Burlingame Drive-In

MARIN
Navato - Rowland Plaza
SANTA ROSA
Santa Rosa - Lakeside
PETALUMA
Petaluma - Washington Square
NORTH COUNTIES
Fairfield - Cinema
Vacaville - Vaca Valley

For additional information call (415)-777-FILM (AND )

continued from page 50

BELLY DANCING AT CAFE MARMARA Belly dancing every Thurs, and Sat. at 9 pm; Turkish folk dancing Sat. after 10:30 pm plus flamence dancing Fri. at 9 pm. Cafe Marmara, 1730 Shattuck, Berk. 644-1985.

OLIVIA CORSON Corson presents Tales from the Queen Bee. Sat/20 at 8 pm, Warehouse Studio, 544 60th St., Oakl. 547-4457.

FLAMENCO DANCING Flamenco dancers perform every Sun. at 9 pm plus Los Flamencos de la Bodega performs Fri. and Sat. at 9:30 and 10:30 pm. The Caspian Night Club, 517 Clement, SF, 387-0603.

**ANDREA MOCK** Mock presents *Brain in a Box,* and *Other Stories*. Sun/21 at 8 pm, Warehouse Studio, 544 60th St., Oakl. 841-

MOVING BASIS The dance collective performs works by Elalna Ashe, Brooke Byrne, Avilee Goodwin and Jennifer Kilfoil. Sat/20-Sun/21 at 8:30 pm, SF Dance Theatre, 60 Brady, SF, 536-5231.

SACHIKO NAKAMURA This solo installation/performance, Layers, combines elements of sculpture, movement and narration in a landscape of paper. Sat/25 between 6-9 pm, Japanese Cultural and Community Center, first floor, 1840 Sutter (between Webster and Buchanan), SF. 553-8931.

OMULU SENZALA GROUP The dance group performs batizado, capoeira, samba and mac-ulele. Sat/20 at 7:30 pm, Horace Mann Auditorium, 23rd St. and Valencia, SF. 255-

'PERFECT COURAGE' Bill T. Jones, Rhodessa Jones and Idris Ackamoor perform this piece and Diane Ferlatte per forms Sapelo: Time is Winding Up in conjunction with Festival 2000. Fri/12-Sat/13 at 8 pm, McKenna Dance Theater, SF State University, SF. 864-4237.

KETH TERRY AND I WAYAN DIBIA Terry and Dibia present *Body Tjak*. Fri/19-Sun/21 and Thurs/25 at 8 pm, Cowell Theater, Fort Mason Center, Pier 2, SF, 223-1609.

JUNE WATANABE Watanabe presents The Tower Collection, Part I: "The Bridal Piece." Fri/19-Sat/20 at 8 pm; Sun/21 at 7 pm, McKenna Dance Theater, SF State University, SF. 388-2468.



# First Runs

A selective listing of first-run movies and complete listings of repertory-house films in the central Bay Area. Since programs are subject to last-minute revisions, call theaters to verify times and titles. Capsule reviews by Zena Jones, unless otherwise

SAFTER DARK, MY SWEET When former boxer, now mental Institution-escapee Jason Patric falls in with hard-drinking widow Rachel Ward and weird small-time con man Bruce Dern, you expect a keeps-you-off-your-balance movie. Instead you get a monotonously low-keyed affair whose ending tosses the key away altogether. San Francisco: Opera Plaza (Van Ness and Golden Gate. 771-0102): call for

ARR AMERICA San Francisco: Balboa (38th Ave. and Balboa. 221-8184): daily at 2:40, 6:30 and 10:20.

**AVALON** Three generational, 50-year-spanning family saga that's universal in its lively appeal as feelings and times change, starring Armin Mueller-Stahl, wife Joan Plowright, son Aidan Quinn, his wife Elizabeth Perkins and cousin Kevin Pollak, who epitomize ensemble acting extraordinaire. San Francisco: Kabuki 8 (Post at Fillmore. 931-9800): call for times. East Bay: **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at 12:45, 1:30, 2:45, 3:30, 4:45, 5:30, 6:45, 7:30, 8:45 and 9:30.

THE BIQ DISSan Francisco: Lumiere (1572 California at Polk. 885-3200): daily at 2, 4, 6, 8 and 10. East Bay: Northside (1828 Euclid, Berk. 841-6000): daily at 7:15 and 9:15 with matinees Sat.-Sun. at 1:15, 3:15 and 5:15. CINEMA PARADISO Loving, set in a Sicilian vin lage look at people who love movies, specifically impish little Salvatore Cascio, who learns to differentiate between reel and real life from compassionate projectionist Philippe Noiret in a movie that will long linger in your mind. San Francisco: Opera Plaza (Van Ness and Golden Gate. 771-0102): daily at 7:20 and 9:40 with matinees Sat.-Sun. at 12:30, 2:45 and 5. East Bay: Emery Bay (6330 Christie, Emeryville. 420-0107): daily at 12:35, 3:05, 5:35, 8:05

**DEATH WARRANT** Mostly a showcase for Jean-Claude Van Damme's martial arts skills, the film's so confusing you'll have to marshall all your thinking arts to follow the plot as he poses as an undercover cop assigned to find the killer creating havoc in a prison. East Bay: Lake Merritt Theater (1834 Park at E. 18th Ave., Oakl. 835-3535): daily at 6:05 and 9:50 with matinees Sat.-Sun. at 2:20.

**DESPERATE HOURS** With visceral violence from volatile villains led by Mickey Rourke, Michael Cimino opens up the claustrophobic Michael Cimino opens up the claustrophobic 1955 thriller to include spectacular Rocky Mountain scenery without sacrificing too much of the tension from Anthony Hopkins and family being held hostage at home. (Steve Warren) San Francisco: Balboa (38th Ave. and Balboa. 221.8184): daily at 2:55, 6:50 and 10:40. East Bay: California (Kittredge at Shattuck, Berk. 848-0620): call for times. Lake Merritt Theater (1834 Park at E. 18th Ave., Oakl. 835.35): daily at 7:50 with matinees Sat.-Sun. 3535): daily at 7:50 with matinees Sat.-Sun.

**DREAMS** East Bay: ACT (2128 Center at Shattuck, Berk. 548-7200): daily at 7:20 and 9:45 with matinees Sat.-Sun. at 1:20 and 4:10.

FANTASIA San Francisco: Regency I (1320 Van Ness at Sutter, 885-6773); daily at 1, 3:20, 5:40, 8 and 10:20. East Bay: Berkeley (2425 Shattuck at Haste, Berk. 848-4300): daily at 7 and 9:20 with matinees Sat.-Sun. at noon, 2:20 and 4:40. Grand Lake (3200 Grand, Oakl. 452-3556): daily at 1:15, 4, 6:45 and 9:30.

FLATLINERS Five medical students, headed by manipulative Kiefer Sutherland, are on a crash course to prove there's life after death, but all that's not nearly so menacing as director Joel Schumacher's ceaseless manipulation of our senses as he changes beauty to something sinister, slits open cadavers to reveal bloody organs and tinges everything with the bizarre and vaguely obscure and a lurking, indefinable horror. San Francisco: Balboa (38th Ave. and Balboa. 221-8184): daily at 12:45, 4:35 and 8:25. East Bay: **UA** (2274 Shattuck, Berk. 843-1487); daily at 2:10, 6:10 and 10:05.

FRANKENHOOKER Frank (Basket Case 1 and 2) Henenlotter's purple-and-black comedy gives ew meaning to the term "ensemble pi Some will find it offensive, some romantic; if you're the type to consider going to a midnight movie in the first place, you'll probably find it hilarious. (Steve Warren) San Francisco: Roxie Cinema (3117 16th St. 863-1087): Sat. at

FRESHMAN East Bay: Albany (1115 Solano, Albany. 524-5656): daily at 6 and 10:10 with

## Yerba Buena Senior/Disabled **Arts Festival** Local exhibits with works by various artists can run the gamut

CRITIC'S CHOICE/Art

from Interesting to bizarre, but usually have some ring of familiarity to them, right?
Right...unless it's an exhibit under the influence of Johanna Poethig, muralist and performance-artist-about-town Poethlg, artist In residence at the Yerba Buena Senior Arts Workshop, has been working with disabled and low-income seniors (most 70 to 90 years old) in a project culminating this month in an arts festival exhibit. Their works are, how shall we say, different in the extreme like decorated wheelchairs. My favorite is the punk wheelchair "Dark Side of the Moon," complete with a black boot and studded belt, designed by an ex-nun named Molly. Or how about the exhibit of old photographs, xeroxed, mounted and hung with dried flowers, described by



Poethig as "ancestor-worship installations"? There are more than 80 works, so go to the reception and let the Chinese Opera Club entertain you while you check out those totally cool wheelchairs.

■ Yerba Buena Senior/Disabled Arts Festival. Fri/19, 4:30-6:30 pm, Mendelsohn House, 737 Folsom, SF. 387-4087.

matinees Sat.-Sun. at 1:45.

**GHOST** Patrick Swayze gets murdered but his invisible ghost hangs around for the funeral in a movie that has everything going for it, every mood imaginable and Whoopi Goldberg in her best role in years as a fake medium who's amazed to find she's the only person who can hear Swayze. San Francisco: Regency II (1268 Sutter at Van Ness. 776-8054): daily at noon, 2:40, 5:10, 7:50 and 10:40. East Bay: Shattuck Cinemas (2230 Shattuck, Berk. 644-3370): daily at noon, 12:30, 2:20, 2:50, 4:45, 5:20, 7:15, 7:45, 9:40 and 10:15. Century (8201 Oakport, Oakl. 562-9990): call for times. Rockridge Showcase West (293 Whitmore, near 45th St. and Broadway, Oakl. 658-2285): daily at 6:15 and 8:40 with mati-nees Sat.-Sun. at 1:30, 3:50 and 6:15.

GOODFELLAS If you've ever wondered what life Inside the Mafia's like, Ray Liotta, Lorraine Bracco, Robert DeNiro and Paul Sorvino will show you, and make Martin Scorsese's film Infinitely more than just a film about gangsters. San Francisco: Coronet (3575 Geary at San Francisco: Coronet (3575 Geary at Arguello. 752-4400): daily at 1, 4:15, 7:30 and 10:45. Stonestown (19th Ave. and Winston. 221-8182): daily at 12:30, 3:45, 7 and 10:15. East Bay: Grand Lake (3200 Grand, 0akl. 452-3556): daily at 12:45, 3:35, 6:30 and 9:45. Shattuck Cinemas (2230 Shattuck, Berk, 644-3370): daily at 12:45, 1:15, 3:45, 4:15, 6:45, 7:15, 9:45 and 10:15.

HENRY AND JUNE Maria De Madeiros is marvelous as Anais Nin, Fred Ward's wicked as Henry Miller, Uma Thurman's enthralling as his wife and the film's lovely to look at but too busy being intellectual to really come to life. San Francisco: Kabuki 8 (Post at Fillmore. 931-9800): call for times. East Bay: ACT (2128 Center at Shattuck, Berk. 548-7200): daily at 7 and 9:45 with matinees Sat.-Sun. at 1:20 and 4:10.

THE ICICLE THIEF Delightful, clever and original movie in which the telecast of Italian direc tor Maurizio Nichetti's black-and-white film masterpiece is ruined by too colorful commercials, and so, in a way, is he. San Francisco: **Bridge** (3010 Geary at Blake. 751-3212): daily at 1:30, 3:30, 5:30, 7:35 and 9:40. East Bay: Fine Arts (Shattuck at Haste, Berk, 848-2038): daily at 7 and 9 with matinees Sat.-Sun. at 1,

INTERROGATION Krystyna Janda's extraordi-nary as a cabaret singer in '50s Poland who's arbitrarily thrown into jail on trumped-up charges and subjected to years of physical and mental torture before the heart-breaking ending in this previously banned film that shows you why. San Francisco: Four Star (2200 Clement at 23rd Ave. 752-2650): daily at 7 and 9:45 with matinees Sat.-Sun. at 2 and 4:30.

JESUS OF MONTREAL Jesus look-alike actor Lothaire Bluteau's been hired to direct an annual Montreal passion play. But his very talented cast isn't what the church had in mind, where-upon life begins to imitate the Christ story with fascinating results all the way around. Francisco: Opera Piaza (Van Ness and Golden Gate, 771-0102): daily at 7:15 and 9:30 with matinees Sat.-Sun. at 12:25, 2:40 and 4:55.

LANDSCAPE IN THE MIST Moving story of two Tania Palaiologou and her irresistible little 5-year-old brother Michalis Zeke, who've never een their father and leave Athens to look fo him, that covers almost every emotion and makes it impossible for audiences to remain unmoved. East Bay: Northside (1828 Euclid, Berk. 841-6000): 7 and 9:30 with matinees Sat. and Sun. at 2 and 4:30.

**LENSMAN** American-Japanese animated film that steals a little from Star Wars, and whose young hero Kim inherits a power-giving "Lens to fight the bad Boskones, but it's far from enthralling and only occasionally is the anima-tion beautiful and spellbinding. San Francisco: Lumiere (1572 California at Polk. 885-3200): daily at 2, 4, 6, 8 and 10.

LIFE AND NOTHING BUT San Francisco: Gateway (Jackson at Battery, 421-3353); daily at 7 and 9 with matinees Sat.-Sun. at 1:30 and

MARKED FOR DEATH San Francisco: **Stonestown** (19th Ave. and Winston. 221-8182): daily at 1:30, 3:45, 6, 8:15 and 10:30. East Bay: Emery Bay (6330 Christie, Emeryville, 420-0107): daily at 1, 2, 3, 4, 5, 6, 7, 8, 9 and 10. Rockridge Showcase West (293 Whitmore, near 45th St. and Broadway, Oakl. 658-228): daily at 7:15 and 9:15 with weekend matinees at 1:15, 3:15 and 5:15. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1, 2, 3, 4, 5, 6, 7, 8, 9 and 10. **Century** (8201 Oakport, Oakl. 562-9990): call for times.

MAY FOOLS Louis Malle's film's set against the May '68 mini-revolution that is only a back drop for the goings-on in a far-from-Paris failed wine estate, in which Michel Piccoli's outstanding, closely followed by Miou-Miou and Harriet Walter in a movie that puts the "vive" back in "Ia France." San Francisco: Opera Plaza (Van Ness and Golden Gate. 771-0102): daily at 7 and 9:15 with matinees Sat.-Sun. at 12:50, 2:50 and 4:50.

MEMPHIS BELLE Story of the giant B-17 Flying Fortress that performed 24 successful bomb-ing missions over Germany during WWII, and this is her 25th, after which she and her crew will return to the U.S. But it's too sketchily told to make us care and too exaggerated to be believable. San Francisco: Metro (Union and Webster. 931-1685): daily at 1, 3:15, 5:30, 8 and 10:15. East Bay: Grand Lake (3200 Grand, Oakl. 452-3556); daily at 1:30, 3:45, 6, 8:15 and 10:20. California (Kittredge at Shattuck, Berk. 848-0620); daily at 7:25 and 9:30 with matinees Sat.-Sun. at 1:20, 3:20 and 5:20.

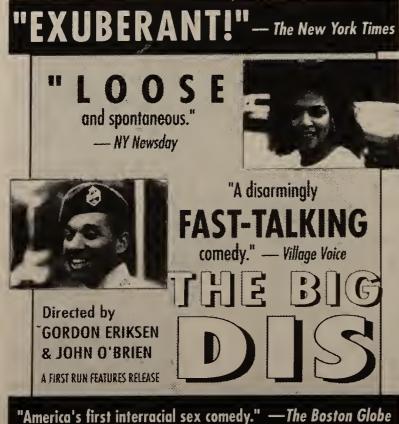
**METROPOLITAN** Debuting director Whit Stillman examines New York's debutante scene ike a WASP Woody Allen, and introduces a young cast that should become known as the "Whit Pack" when they reach deserved stardom. (Steve Warren) East Bay: Emery Bay (6330 Christie, Emeryville. 420-0107): daily at 1:15, 3:15, 5:15, 7:45 and 9:45.

MILLER'S CROSSING Certainly darkly appealing and mostly very well-acted, this set-in-1929 gangster movie's so enigmatic It never quite seems to make up its mind what it's trying to be, which is, to say the least, disconcerting. San Francisco: Presidio (Chestnut near Scott. 922-1318): daily at 7:20 and 9:45 with matinees Sat.-Sun. at 12:15, 2:35 and 4:55. East attuck Cinemas (2230 Shattuck, 1 644-3370): daily at 12:15, 1, 2:35, 3:15, 4:50, 5:30, 7:05, 8, 9:25 and 10:20.

MO' BETTER BLUES Spike Lee's movie has quite a bit going for it, which unfortunately doesn't include a focal point. Denzel Washington's a dedicated-to-his-music trumpeter, which mostly drives his lady friends up the wall, the jazz musicians give good banter and music but little perception of them, and although he's fine as a compulsive gambler of a band manager, Lee adds little to the what's-

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Mike Cidoni, GANNETT NEWSPAPERS

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# HITEPALA

The story of a younger man and a bolder woman.

UNIVERSAL PICTURES PRESENTS A MIRAGE DOUBLE PLAY PRODUCTION ALUIS MANDOKI FILM "WHITE PALACE" SUSAN SARANDON JAMES SPADER ASSOCIATE RODEN PORMAN EDITED CAROL LITTLETION, A.C.B. PRODUCTION DE ANNINE D. OPPEWALL PRODUCTION OF L

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PELLE UNIVERSAL

continued from page 52

it-all-about plot. East Bay: Lake Merritt Theater (1834 Park at E. 18th Ave., Oakl. 835-3535): daily at 9:15 with matinees Sat. Sun. at 4:20.

MR. DESTINY James Belushi blames his ultraordinary life on losing his high school's base-ball championship game 20 years ago, and gets a second chance via mysterious bartender Michael Caine, who steals the show, tender Michael Caine, who steals the show, whereas 8elushi rarely gets past first base. San Francisco: **Alhambra** (Polk and Green. 775-2137): daily at 1, 3:20, 5:40, 8 and 10:20. East Bay: **Orinda** (4 Orinda Theater Square, Orinda. 254-9060): daily at 6:45 and 9:15 with matinees Sat.-Sun. at 1:45 and 4:15. Century (8201 Oakport, Oakl. 562-9990): call for times. Oeks (1875 Solano, 8erk. 526-1836): dally at 7:15 and 9:30 with matinees Sat.-Sun. at 12:30, 2:45 and 5.

NARROW MARGIN In this made-like-they-used-to-make-good-movies-type film, deputy DA Gene Hackman and witness-to-a-gangland-murder Anne Archer are trapped on a train with two of the mobsters in this excellently fraught film. San Francisco: Galaxy (1285 Sutter at Van Ness. 474-8700): daily at 7:45 and 10:15 with matinees Sat.-Sun. at 12:15, 2:45 and 5:15. East Bay: UA (2274 Shattuck, 8erk, 843-1487): daily at 2:50 and 7:15. Emery Bay (6330 Christie, Emeryville, 420-0107): daily at 12:30, 2:30, 4:40, 7:30 and 9:35.

NIGHT OF THE LIVING DEAD East Bay: Rockridgs Showcsse West (293 Whitmore near 45th St. and Broadway, Oakl. 658-2285): daily at 7 and 9 with matinees Sat.-Sun. at 1, 3 and 5. Century (8201 Oakport, Oakl. 562-9990): call for times. UA (2274 Shattuck, Berk. 843-1487): call for times. **Emery Bay** (6330 Christie, Emeryville, 420-0107): daily at 1:30, 3:30, 5:30, 7:30 and 9:30.

PACIFIC HEIGHTS A movie that'll make you think twice about buying income property as Melanie Griffith and Matthew Modine sink their savings into a Pacific Heights house, only to have psychotic tenant Michael Keaton almost destroy it and them, in a movie that's overly far-fetched and reaches heights somewhat short of Pacific. San Francisco: Galaxy (1285 Sutter at Van Ness. 474-8700): daily at 6:10, 8:30 and 10:40 with matinees Sat.-Sun. at 11:40, 1:50 and 4. East Bay: Emery Bay (6330 Christie, Emeryville. 420-0107): daily at 12:45, 1:45, 2:50, 3:50, 5, 6, 7:15, 8:15, 9:30 and 10:30. **Century** (8201 Oakport, Oakl. 562-9990): call for times. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1:45, 4, 6:10, 8:15

POSTCARDS FROM THE EDGE Marvelously acted, written and directed story of addict Meryl Streep estranged from her alcoholic

mother Shirley MacLaine, and what happens when circumstances force the two to live together, that no aspiring actor should mis San Francisco: Northpoint (Powell at 8ay. 989-6060): daily at 2:15, 4:45, 7:30 and 10. East Bay: UA (2274 Shattuck, Berk. 843-1487): daily at 1:35, 3:45, 6, 8 and 10:15. Emery Bay (6330 Christie, Emeryville. 420-0107): daily at 1:30, 3:40, 5:50, 8 and 10:10.

PRESUMED INNOCENT There's almost no one to like in this intentionally complicated movie about gorgeous lawyer Greta Scacchi who seems to have slept with most of the prosecuting cast and is murdered, leaving marriedto-Bonnie-Bedelia prosecutor Harrison Ford bereft. The acting's superb; you'll be talking about this movie for a long time. San Francisco: Stonestown (19th Ave. and Winston. 221-8182): daily at 2, 4:30, 7, 9:30 and 11:30. Galaxy (1285 Sutter at Van Ness. 474-8700): daily at 7 and 9:45 with matinees Sat-Sun. at 1:15 and 4. Fast Bay: Albany (1115 Solano, Albany. 524-5656): daily at 7:55 with matinees Sat.-Sun. at 3:40. South Shore Cinemas (2245 Shoreline, Alameda. 521-4200): call for times.

PUMP UP THE VOLUME More than any teen film in recent memory, this one takes you inside the troubled teen persona, via Christian Slater's almost one-teen-show performance as

the shy, lonely honor student who, via pirate radio, becomes a phantom cult hero DJ at night and does his bit to change the world. East Bay:
Emery Eay (6330 Christie, Emeryville, 4200107): daily at 1, 5:20 and 9:40. UA (2274
Shattuck, Berk, 843-1487): call for times.

QUIGLEY DOWN UNDER Australia is the only new wrinkle in this very wrinkled Western plot that pits a well-cast Tom Selleck and exciting Laura San Glacomo against genocidal rancher Alan Rickman in defense of the aborigines in a traditional, innocuous entertainment suitable for viewers with weak hearts. (Steve Warren) San Francisco: Cineme 21 (2141 Chestnut at Steiner, 921-6720): call for times. East Bay: Century (8201 Oakport, Oakl. 562-9990): call for times. **Oeks** (1875 Solano, 8erk. 526-1836): daily at 7:30 and 9:40 with matinees Sat.-Sun. at 12:45, 3 and 5:15.

STATE OF GRACE Hell's Kitchen's being gentrified and Ed Harns is having a hard time holding on to his Irish gangster turf, not helped by the Italians, his psychotic brother Gary Oldman, been gone-for-12-years Sean Penn or the movie itself. East Bay: Callfornie (Kittredge at Shattuck, Berk. 848-0620): call for times. Lake Merritt Theater (1834 Park at E. 18th Ave., Oakl. 835-3535): daily at 6:45 with matinees Sat. Sun. at 1:50. South Shore Cinemas (2245 Shoreline, Alameda. 521-4200): call for times. THE TALL GUY San Francisco: Kabuki 8 (Post at Fillmore. 931-9800): call for times.

TEXASVILLE It's a crime when former filmmaker Peter Bogdanovich returns to the scene of his first triumph for a 30-years-later sequel to The Last Picture Show and finds the characters haven't gotten older, they've gotten duller. The best picture of 1971 yields one of 1990's worst. (Steve Warren) San Francisco: Stonestown (19th Ave. and Winston. 221-8182); call for times. Balboa (38th Ave. and 8alboa. 221-8184): daily at 12:50, 4:45 and 8:40. East Bay: Emery Bay (6330 Christie, Emeryville, 4200107): daily at 3 and 7:15. UA (2274 Shattuck, Berk. 843-1487): daily at 12:30, 4:50 and 9:10.

THE 22ND INTERNATIONAL TOURNEE OF ANIMATION One of the best yet, with 18 films from 12 countries providing enough animation to satisfy almost every taste, and a variety of subjects wide enough to guarantee 110 min-utes of absorbing interest. San Francisco: Clay (2261 Fillmore at Clay. 346-1123): daily at 1:15, 3:30, 5:45, 8 and 10:15. Lumiere (1572 California at Polk. 885-3200): daily at 1:15, 3:30, 5:45, 8 and 10:15 3:30, 5:45, 8 and 10:15.

WELCOME HOME ROXY CARMICHAEL This small movie about a small town is worth a dozen Hollywood blockbusters, but it's hard to pigeonhole because it works on so many levels. Winona Rider shines as the adopted teenage misfit who suspects an about-to-visit celebrity may be her real mother, and Jeff Daniels her father. (Steve Warren) San Parliels He Tattler. (Steve Warren) 347-0353; daily at 1:30, 3:30, 5:30, 7:45 and 10.
East Bay: Century (8201 Oakport, Oakl. 562-9990); call for times. California (Kittredge at Shattuck, Berk. 848-0620); daily at 7:15 and 9:20 with matinees Sat.-Sun. at 1:10, 3:10 and 5:10. Pledmont (4186 Piedmont at 41st , Oakl. 654-2727): daily at 7 and 9 with matinees Sat.-Sun. at 1, 3 and 5.

WHITE HUNTER, BLACK HEART This is Clint Eastwood's version of what happened when John Huston and Peter Viertel went to Africa to work on "The African Queen," in which the dialogue's pretty good but Eastwood's so busy being Huston and not quite succeeding that the rest of the movie tends to go to pot. San Francisco: Galaxy (1285 Sutter at Van Ness. 474-8700): daily at 7 and 10 with matinees Sat.-Sun. at 11 am, 2 and 4:30. East Bay: Albany (1115 Solano, Albany. 524-5656): daily at 6 and 10:15 with matinees Sat.-Sun. at 1:40

WHITE PALACE San Francisco: Kabuki 8 (Post at Fillmore, 931-9800): call for times. East Bay: Grand Lake (3200 Grand, Oakl. 452-3556): daily at 1, 3:15, 6, 8:15 and 10:30.

WILD AT HEART Nicolas Cage succeeds in making the film very funny as he heads south with lover Laura Dern to escape her manic mother Diane Ladd, who'll do anything to destroy their relationship, but the censors have cut out so much essential Lynchness, this may not be the movie you've been waiting for. San Francisco: Kabuki 8 (Post at Fillmore. 931-9800): call for times. East Bay: Albany (1115 Solano, Albany. 524-5656): daily at 8 with matinees Sat.-Sun, at 3:45.

#### Repertory Theaters

ARTISTS TELEVISION ACCESS Sat /20: Other Cinema presents Maurice LeMaitre's An Evening at the Movies, Jesse Drew's Multiplex Maniacs and Jeane Kilbourne's Paper Tiger at 8:30, Artists Television Access, 992 Valencia, SF. 824-3890.

CASTRO Fri/19: Lady in the Lake at 6 and 10; Murder My Sweet at 8:05. Sat/20: The

Maltese Fsicon at 1:30, 5:30 and 9:30; The Big Sleep at 3:30 and 7:30. Sun/21: Laurs at 2, 5:45 and 9; Fallen Angel at 3:45 and 7. Mon/22: 99 River Street at 6:30 and 9:35; The Set-Up at 8:10. Tues/23: The Pitfall at 7:15; Clash By Night at 9. Wed/24: Kiss of Dseth at 1:10, 5:05 and 9; They Won't Believs Me at 3:10 and 7:05. Thurs/25: Our Dangerous Ground at 7:20; They Live by Night at 9. Castro at Market, SF. 621-6120.

CINEMATHEQUE Sat/20: Disputed Identities at 8. (Eye Gallery, 1151 Mission, between Seventh and Eighth St., SF.) Sun/21: Traffic and Souls & Spies at 8. Thurs/25: Odile and Odette at 8. SF Art Institute, 800 Chestnut, SF. 558-8129.

COLE HALL Fri /19: Die Hard II at 6:30 and 9. Thurs/25: Long Time Companion at 5:45 and 7:45. SF, 513 Parnassus, SF. 476-6761.

DEYOUNG Wed/24: Deed Birds and First Contact at 10 am. Eighth Ave. and Kennedy, Golden Gate Park, SF. 750-3600.

DIABLO VALLEY COLLEGE Fri/19: Joan of Arc at 7:30. Mon/22: Joan of Arc at 1 and 7. Tues/23: Myths end Folktales: An Ethic Storytelling Festival at 2 and 4. Wed/24: Joan of Arc at 1; The Maltess Felcon at 7. Thurs/25: Hud at 2. 321 Golf Club, Pleasant

**DWINELLE HALL** Fri/19: **10th Annual Berkeley Film Festival** at 7:30. 145 Dwinelle Hall, UC Berkeley. 524-9880.

EXPLORATORIUM Wed/21: Bay Area filmmaker Loni Ding presents a retrospective of her work at 2. McSean Theatre, Exploratorium, Lyon at Bay, SF. 561-0315.

GOETHE INSTITUT Tues/23: It's So Nice Where We Are Not at 6:30. Thurs/25: The Art to be a Man at 6:30. 530 8ush, SF. 391-0370. JAPAN INFORMATION CENTER Wed/24: Mt. Fujl and Preserving the Global Environment at noon. Consulate General of Japan, 50 Fremont, suite 2200, SF. 777-3533.

JUDAS MAGNES MUSEUM Mon/22: Yitzchak Kerem presents his film, Ioannina — Athens — Jersualem at 7. 2911 Russell, Berk. 849-

KABUKI Sun/21: Slamdance with director Spencer Nakasako in person. Call for time. Post at Fillmore, SF. 931-9800.

L'INSTITUTO ITALIANO DI CULTURA Tues/23: La terra trema at 6:30. 425 Bush, SF. 788-7142.

LA PENA Wed/24: Amor, Mujeree y Flores at 7:30. 3105 Shattuck, 8erk. 849-2568.

NEW AMERICAN MAKERS Wed/23: Eye For i: Video Self Portraits at 7 pm. Opera Plaza Cinemas, Van Ness and Golden Gate, SF. 695-

PACIFIC FILM ARCHIVE Fri/19: J'Accuse with lecture by J.M Winter at 7:30, Sat/20: L'Age d'or and Las Hurdes at 7:30; All Quiet on the Western Front at 9:15. Sun/21: L'Age d'or with The Seashell and the Clergyman at 3:30; On the Sunny Side at 7:30; Tonke of the Gallows at 9. Mon/22: Why le Yellow the Middle of the Rainbow? A Film in Four Parts with director Kidlat Tahimik in person at 7:30. Tues/23: Flashback and Dreams: Five Films (1933-1934) at 7:30; From Personal Cinema to Advertising: Nine Films (1930-1941) at 8:50. Wed/24: The General Line at 7:30; La vie est e noue with short at 9:15. Thurs/25: Video Songs for Drella at 8. 2625 Durant, 8erk. 642-1412.

PALACE OF FINE ARTS THEATRE Thurs/25: The 16th annual Guardsmen movie premiere, Sibling Rivalry, at 8. 3301 Lyon, SF. 781-6785 PARAMOUNT Fri/19: King Solomon'e Mines at 8. 2025 Broadway at 21st St., Oakl. 465-6400.

ROXIE Fri/19-Thurs/25: Call for program. 3117 16th St., SF. 863-1087.

SONOMA FILM INSTITUTE Fri/19-Sat/20: Les Slank's Werner Herzog Eats His Shoe, Garlic Is As Good As Ten Mothers and Gap-Toothed Women at 7 and 9. Darwin Theater, Sonoma State University, Rohnert Park. 664-2606.

UC THEATRE Fri/19: Tie Me Up, Tie Me Down at 7:30; Law of Desire at 5:30 and 9:30; Frankenhooker at midnight. Sat/20: The Adventures of Baron Munchausen at 3:10 and 7:15; Monty Python end the Holy Grail at 1:20, 5:30 and 9:40; The Rocky Horror Picture Show at midnight. Sun/21: Civil War, Pts. 3 and 4 at 11 am; Gigi at 2:30 and 7; An American in Paris at 4:45 and 9:15. Mon/22: Brigadoon at 7:15; Cabin in the Sky at 5:15 and 9:20. Tues/23; Witches at 7; The Company of Wolves at 5 and 9:30. Wed/24: Blue Velvet at 7:15; Something Wild at 5 at 9:30. Thurs/25: Metropolis at 7:15; The Testament of Dr. Mabuse at 5 and 9:40, 2036 University at Shattuck, Berk. 843-6267.

YORK THEATRE Fri/19: The Sacrifice at 8. at 12:45, 5 and 9:15. Sun/21: Mirror at 3:20 and 7:15; Iven at 1:30, 5:20 and 9:15. Mon/22-Tues/24: Nostalghia at 7:15; Ivan at 9:30. Wed/24-Thurs/25: Kiss Me Kate (in 3-D) at 7:15 and 9:30, 2789 24th St., between Bryant and Potrero, SF, 282-0316.

E M **BIG SCREEN** ADVENTURE, ROMANCE AND COMEDY ARE BACK! DOWN UNDER LAURA SAN GIACOMO **ALAN RICKMAN** PATHE ENTERTAINMENT ADRIAN CARR ROSS MAJOR ROSS DATE DE EGGBY ... THE STANLEY OF TOOLE ADMINISTRATION OF THE PROPERTY OF THE PROPE

#### OCTOBER 19TH, STARTS FRIDAY

CHESTNUT NR. STEINER CINEMA 21 THEATRE 921-6720

#### ALSO STARTS FRIDAY AT THESE THEATRES AND DRIVE-INS:

EAST BAY Berkeley, Oaks Dublin, Dublin Fremont, Cinedome 8 East Hayward, Festival Martinez, Contra Costa Oakland, Century
Oakland, Piedmont
Richmond, Hilltop 5-8
Union City, Union City D/I

MARIN COUNTY Novato, Rowland Plaza

VALLEJO, Cinedome SANTA ROSA, United Artists ANTIOCH, Stamm

CALL THEATRE FOR SHOWTIMES

PENINSULA Redwood City, Century Park 12 So. San Francisco, Century Plaza

SAN JOSE Berryessa, Century Morgan Hill, Cinema Mtn. View, Century San Jose, Century 24 San Jose, Capitol D/I

# FREE MOVIE TICKETS







#### INVITE YOU TO A SPECIAL SCREENING



# SIBLING RIVALRY

Castle Rock Entertainment in Association with Nelson Entertainment Presents a Carl Reiner Film Kirstie Alley "Sibling Rivalry" Bill Pullman Carrie Fisher Jami Gertz Scott Bakula with Sam Elliott and Ed O'Neill as Wilbur Executive Producers George Shapiro and Howard West Production Designer Jeannine Oppewall Director of Photography Reynaldo Villalobos Edited by Bud Molin Music by Jack Elliott Written by Martha Goldhirsh Produced by David Lester & Don Miller and Liz Glotzer

CASTLEROCK

Directed by Carl Reiner

BRING THIS AD INTO THE "BELLI CAPELLI" NEAREST YOU (1728 Divisadero at Bush or 323 Geary Street, Suite 404 at Union Square) ON THURSDAY, OCTOBER 18TH STARTING AT 11:00AM AND PICK-UP YOUR TICKETS TO SEE A SPECIAL SHOWING OF "SIBLING RIVALRY." REGISTER TO WIN A FREE AROMATHERAPY MASSAGE!!

> Employees of Castle Rock Entertainment, The Bay Guardian, Belli Capelli and their agencies are not eligible.

REGULAR ENGAGEMENT STARTS FRIDAY, OCTOBER 26

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EAST BAY
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Hayward - GCC Southland Cinema Pinole - Century 9 Newark - Cinedome 7 West Pleasant Hill - Century Complex San Ramon - Crow Canyon Cinema Berkeley - Shattuck Cinemas
Oakland - Piedmont Vallejo - AMC Vallejo Plaza 6 SAN JOSE

San Jose - Century 10 Berryessa

San Jose - Century 23 Mountain View - Century 10 PENINSULA Redwood City - Century Park 12 Burlingame - Hyatt Cinema MAPIN MAKIN San Rafael - Regency Cinema NORTH COUNTIES Fairfield - Solano Mall Napa - Cinedome SANTA ROSA Santa Rosa - United Artists Cinema

#### Music

#### Dance Clubs

A complete guide to Bay Area dance clubs. See rock, Jazz, folk/country, world music and classical listings for live music.

AMELIA'S Thurs.-Sat., disco and modern, No. cover charge Thurs. 647 Valencia, SF. 552-

ATLAS Fri., pop music for gay men. 715 Harrison (at Third St.), SF. 978-9448. AVENUE BALLROOM Fri., West Coast swing; Sat., East Coast Jitterbug, Fri. Sat., 8 pm-nidnight. Sun., ballroom dancing, 7-11 pm. Lessons precede open dancing, 603 Taraval at 16th Ave., SF. 681-2882.

**BAXTER'S** Daily, top 40 and variety. No cover Sun.-Wed. 601 Larkspur Landing Circle, Larkspur, 461-7022.

**BEEHIVE** Fri., hip-hop, soul, salsa, funk, Brazilian, jazz and "sonic relief." 2041 Center,

**BOPPER'S** Mon.-Tues. and Thurs.-Sat., vintage rock; Wed., '70s disco music, dancing until 2 am. 650 Howard (between Second and Third St.), SF. 896-1950.

CALIFORNIA DREAM CAFE Fri., mixed dance music. Tues., top 40. 2041 Center, Berk. 843-9343.

CAL'S UNION STREET Fri.-Sat., mixed dance music. Fri., smoke-free. 2001 Union, SF. 561-

**CAMELOT** Mon.-Sat., top 40, no cover. 3231 Fillmore, SF. 567-4004.

**CANDLELIGHT BALLROOM** Fri.-Sat., "West Coast Swing" or swing and ballroom dancing. B13 San Pablo (near Solano), Albany. 527-

CARIBEE DANCE CENTER Wed., reggae; Thurs., salsa; Fri., "Lovers' Rock"; Sat., "Spirit of Carnaval"; Sun., Brazilian Night, 1408 Webster, Oakl. 835-4006.

CESAR'S LATIN PALACE Fri.-Sun., Latin. Fri.-Sat., dancing until 5 am; Sun., tea dances noon-5 pm, free for senior citizens. 3140 Mission, SF. 648-6611.

CHI CHI THEATRE CLUB Fri.-Sat., world music. 440 Broadway, SF. 392-6213.

**CLUB BELLA NAPOLI** Wed. Sun., urban top 40 and rap; Sun., 6-10 pm: "Memorex Live by Llarri." 2330 Telegraph, Oakl. 893-5552.

CLUB METROPOLIS Thurs., hip-hop; Fri., funk; Sat., dance mix. No cover charge except Fri. and Sat. after 9 pm. 1484 Market, SF. 621-

CLUB MIRAGE Fri., top 40. Sat., "Attitudes." 2 Kansas, SF. 431-9046.

**colossus** Sat., '70s and house music, open until 6 am. 1015 Folsom, SF. 431-BOYS

COVERED WAGON SALOON Mon., lounge music; Tues., DJ Barbecue Brad; Wed., "Muffin Head Jazz"; Thurs., reggae; Fri., "Family Function: Loose Grooves of the '70s"; Sat., "Rock the Wagon." 917 Folsom, SF. 974-5906.

CROLL'S BAR & GRILL Fri.-Sat., dance mix. No cover charge. 1400 Webster, Alameda. 522-8439.

**CRYSTAL PISTOL** Thurs.-Sun., dance mix. 842 Valencia, SF, 695-7887.

DNA LOUNGE Mon., soul and rap. Tues., rock. Wed., house and rap. Thurs., modern rock. Fri.-Sun., dance mix. Dancing until 4 am every night. 375 11th St., SF. 626-1409.

**DV8** Wed.-Sat., progressive dance music; Thurs., students free with ID. Fri.-Sat., open until 4 am. 540 Howard, SF. 777-1419.

DANCE JAM Fri., dance music from the '50s to the '90s for all ages, in alcohol and smoke-free environment. 2B22 A Union (between 28th and 30th Sts.), 0 akl. 526-0964.

THE ECHO CHAMBER Thurs., alternative rock. 2041 Center, Berk. 843-9343.

**EL ALHAMBRA** Sun., dance music from around the world until 2 am. 1015 Folsom, SF. 626-2899.

EL RIO Fri., modern. No cover, 3158 Mission, SE 2R2-3325.

**ENDUP** Thurs.-Fri., dance mix; Sat., "Naked Angel"; Sun., "Club Uranus." 401 Sixth St., SF. FREHOUSE Fri., dance music; Sat., exotica —

"Feel the Rhythm"; Sun., "Nikki's Fix" Mon., Corbett Harvey Bowers with reggae; Tues., Jerry Bonham with "Rave Rhythm"; Wed., Magic Dee; Thurs., "Funky Nation." 3160 16th St., SF. 621-1617.

**FLASH CLUB** Thurs., dance music. 650 Howard (at Third St.), SF. 292-9579.

HOULIHANS Nightly modern rock and pop plus videos. No cover Sun.-Thurs. 2B00 Leavenworth, SF. 775-7523.

**HOLY COW** Tues. Sun., modern and progressive top 40. No cover charge. 1531 Folsom, SF, 621-60B7.

**I-BEAM** Sat., "Erotic a-go-go"; Sun., gay tea dance from 5 pm. 174B Haight, SF. 668-6023.

#### CRITIC'S CHOICE/Film

#### **Tong Tana**

island, needs a "Redwood Sum-mer" — fast. According to this heavily biased ("The forest industry is run by a few corrupt politicians and businessmen") Swedish documentary subtitled "A Journey to the Heart of Borneo," half of the Island's rain forest, "the world's oldest," has been cut down in the last 20 years, and the rest could follow in another ten. The film briefly contrasts city sleaze with the beauty of nature, but lets unnecessary subtitles (the voice-over narration should have been rerecorded in English) detract and distract from Jan Roed's gorgeous photography. The focus is on Bruno Manser, a Swiss who has lived with the primitive Penans for four years and is considered an outlaw by the Borneo government. It's not clear whether he is an instigator or just a participant in the Penan activists' efforts against the logging companies, but their strug-

Borneo, the world's third largest



gle is to be supported, and you should see what they're fighting to preserve.

■ Tong Tana. Fri/19-Sun/28 at 6, 8 and 10 pm, plus Sat. and Sun. matinees at 2 and 4 pm. Roxie Cinema, 3117 16th St., SF. 863-1087.

**KENNEL CLUB** Thurs. and Sat., "The Box": gay funk and soul; Fri., "Club Q", dancing for women; Sun., reggae and worldbeat. 628 Divisadero, SF. 931-1914.

LA TERRAZA Mon.-Fri., Marichis; Thurs.-Sun., North Mexican dance mix. No cover charge. 3472 Mission, SF, 2B5-1236.

**LE CLUB TOUCHE** Sun., "Skirts": dance music for women; Thurs., "Club U.N."; Fri.-Sat., "Club Touche," modern and top 40, dancing until 3 am. 300 De Haro, SF. 861-8990.

LE MONTMARTRE Tues.-Sat., Latin and salsa. 2125 Lombard, SF, 563-4618.

MANYATTA Fri.-Sun., world beat and reggae. 10B Hegenberger, Oakl. 568-9282.

THE NEW MARTINI RANCH Fri., '70s music. 1015 Folsom, SF. 626-2899.

THE NEXT FAZE Sat., dance music until 4 am. The Stone, 412 Broadway, SF. 391-8282.

NIGHTBREAK Fri., "The Groove Thang," dance and soul, hip-hop and retro-funk; Sun., hip-hop and house music; Mon., '70s rock; Wed., "Female Trouble," dance night for women. 1821 Haight, SF. 221-9008.

1970 (THE CLUB) Thurs., music from the decade of decadence. I Beam, 1748 Haight, SF. 668-6023.

OASIS Wed., "Nude Beach Productions"; Thurs., "Ozone"; Fri., hip-hop, house and modern rock; Sat., "New Dawn of Music"; Sun., request night, classic rock to modern. 11th St. and Folsom, SF. 621-8119.

**OZ** Nightly, top 40. No cover before 9 pm. Westin St. Francis, 335 Powell, SF. 397-7000. PALLADIUM Thurs.-Sun., modern rock until 6 am. 1031 Kearny, SF. 434-1308.

RAMONA'S Fri., Sat. and Mon., dance mix; Wed., salsa; Thurs., reggae. 370 Embarcadero West, Oakl. 891-2351.

**RAWHIDE** Nightly, country and western. No cover charge. 2BO Seventh St., SF. 621-1197.

ROCKIN' ROBIN'S Fri.-Sat., "Bop 'til you Drop"; Sun., "Jukebox Jam"; Mon., "College Daze"; Tues., "Motown Night"; Wed., video sing-along; Thurs., weekly promo night. No cover charge, Tues.-Thurs. 1840 Haight, SF, 221-1960.

ROCKIN' ROBIN'S DOWNTOWN Fri., '50s, 60s and '70s music. No cover charge, 133 Beale, SF, 543-1961.

**SILHOUETTES** Mon.-Wed. and Fri.-Sat., '50s and '60s rock'n'roll. Mon.-Wed., no cover. 155 Jefferson, SF. 673-1954.

THE STUD Mon., funk; Wed., oldies; Tues., Thurs.-Sun., modern. Weekdays, no cover charge. 399 Ninth St., SF. B63-6623.

STUDEBAKER'S Mon.-Sat., top 40 hip-hop until 2 am. 22 Fourth St., SF. 777-0880.

TOWNSEND Thurs., "Townhouse," house music; Fri.-Sat., "How You Like It," house and modern mix, dancing until 4 am. 177 Townsend (at Third St.), SF. 974-6020.

TRAUMA Fri., alternative dance music. 842 Valencia near 20th St., SF, 695-7887.

THE UNDERGROUND CLUB Mon., "Zone 6": industrial and techno; Wed., alternative music; Thurs., "Mystery City"; Fri., modern rock; Sat., "Blitz," alternative rock; Sun., "Up, Down, and Under," all request night, until 3 am. 201 Ninth St., SF. 552-3466.

UPTOWN NITE KLUB Thurs.-Sat., reggae, soukous, soca, calypso and African. Dancing until 3 am. 1803 Webster, Oakl. B32-82B2. VIVID Fri.-Sat., dance music until 4 am. Big Heart City, B36 Mission, SF. 957-1B25. WINDSURF BAR AND GRILL Mon.-Sat., disco. 235 University, Berk. 845-7656.

YANCY'S SALOON Fri.-Sat., music from the '50s to the '90s. 734 Irving, SF. 665-6551.

**THE X** Fri., modern, age 18 and over; Sat., modern, 21 and over. Fourth and Bryant, SF.

#### Folk/Country

A guide to acoustic, folk and country & western music at Bay Area theaters and clubs.

#### 19/Friday

PATRICK BALL 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

**TIPSY HOUSE** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

#### **20**/Saturday

ACOUSTIC CARNIVAL 9 pm, Bison Brewing Company, 2598 Telegraph, Berk. 841-7734. HANK MANINGER TRIO 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

KASH KILLION 8 pm, McBean Theater, Exploratorium, 3601 Lyon (at Bay), SF. 561-0360.

JILL KING 8 pm, Hyde Street Pier, Ship Balclutha, Hyde and Jefferson, SF. 929-0202. LINDA TILLERY BAND With Rhythmiss City, Jackie Winnow and members of Over Our Heads Comedy Troupe in a benefit for the Women's Cancer Resource Center. B pm, Scottish Rite Temple, 1547 Lakeside, Oakl. 548-9272.

HOLLY NEAR B pm, Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. 642-9988.

**THE HOUSE BAND** B pm, Humanist Hall, 411 28th St., Oakl. 483-0904.

**BOB NORMAN** B pm, San Geronimo Cultural Center, 6350 Sir Francis Drake, San Geronimo. 488-9385.

OAKRIDGE BOYS 7 and 10:30 pm, Circle Star Center, 1717 Industrial Way, San Carlos. 366-7100.

PENELOPE HOUSTON AND BAND With Bone Cootes and Sonya Hunter, 8:15 pm, Noe Valley Ministry, 1021 Sanchez, SF. 647-2272.

RED BRANCH 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

KATHY KALLICK AND LAURIE LEWIS B pm, Freight & Salvage, 1111 Addison, Berk.

#### 21/Sunday

'A CELEBRATION OF FOLKLORISTS' Featuring Joe Hickerson, Allan Jabbour, Margaret Bennet and others. 3 pm, Julie's Place, First Congregational Church of Oakland, 27th St. and Harrison, Oakl. 548-8708.

DOUBLE L 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

'FOLK MUSIC HERITAGE CONCERT' Featuring

Alan Jabbour and balladeer Joe Hickerson. 3 pm, Oakland Museum, 1000 Oak St., Oakl. 273-3401.

**GONE HUNTING** 8:30 pm, Rocky Sullivan's Bar & Grill, 4737 Geary, SF. 386-0909.

IRISH MUSIC SESSION 9:30 pm, The Plough and Stars, 116 Clement, SF, 751-1122.

**RORY MCNAMARA** 9 pm, Ireland's 32, 3920 Geary, SF, 661-7614.

MILD COLONIAL BOYS 9 pm, Decatur Street, 441 Clement, SF. 221-9538.

#### **22**/Monday

JOHN MCCORMICK 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

**TRADITIONAL IRISH MUSIC SESSION** 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

#### 23/Tuesday

COUNTING THE SKY With 7 Day Diary. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF, 421-8308.

CORY CROOKS 9 pm, Bison Brewing Company, 2598 Telegraph, Berk. 841-7734. 
'SET DANCING' With music by Jack Giler. 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

**SKIP HENDERSON'S STARBOARD WATCH** 10 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

COLE TATE 9:30 pm, 19 Broadway at 19 Broadway, Fairfax. 459-1091.

**DOC WATSON** 8 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.

#### 24/Wednesday

**SAUL BRODY** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

**SMITH CURRY** 9 pm, Bison Brewing Company, 2598 Telegraph, Berk. 841-7734.

TONY DAVIS 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

ENDANGERED SPECIES With George Aldridge and Mike Stanton. 9:30 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

CAROLYN JAYNE 9:30 pm, John Barleycorn, 1415 Larkin, SF. 564-1233.

JOSEF BRINCKMANN AND THE CONSPIRACY OF EQUALS With 8ig Love Reunion and the Sextants. 10:30 pm, I Beam, 1748 Haight, SF. 668-6023.

**IRA MARLOWE** 6:30 pm, La Bodega, 1337 Grant, SF. 433-0439.

**OPEN MIKE** 9 pm, Ireland's 32, 3920 Geary, SF, 661-7614.

#### 25/Thursday

TONY DAVIS 8:30 pm, Rocky Sullivan's 8ar & Grill, 4737 Geary, SF. 386-0909.

TOMMY MADDEN 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

**7 DAY DIARY** 9 pm, Bison Brewing Company, 2598 Telegraph, Berk, 841-7734.

TIPSYHOUSE IRISH MUSIC SESSIONS 9 pm, Ireland's 32, 3920 Geary, SF. 661-7614.

#### Jazz

A guide to live jazz at local clubs and theaters.

#### 19/Friday

BAY CITY TRIO 8:30 pm, Picante Taqueria, 1328 Sixth St., Berk. 525-3121.

BOB MIELKE'S NEW BEARCATS 9 and 11 pm, Kimball's East, 5800 Shellmound, Emeryville, 658-2555. (Also Sat/20 at 9 and 11 pm and Sun/21 at 8 and 10 pm.)

**BUDDY CONNOR QUARTET** 9 pm, Pearl's, 256 Celumbus, SF. 291-8255.

CALVIN KEYES QUARTET 1:30 am, Pearl's, 256 Columbus, SF, 291-8255. (Also Sat/20.) EVENING EDITION Fil-Sat, at 9 pm and Tues. Thurs. at 8 pm, Tonga Room, Fairmont Hotel, California and Mason, SF, 772-5278.

FRANK BOHAN AND GINA CATANIA 9 pm, Mason Street Wine Bar, 342 Mason (at Geary),

MICHAEL FRANKS With Angela Bofill. 8 pm,

Circle Star Center, 1717 Industrial Way, San Carlos, 366-7100.

**DAVID FRISHBERG** 9 and 11 pm, Kimball's, 300 Grove, SF. 861-5555. (Also Sat/20.)

**HERB GIBSON** 5 pm, Tropical Haight, 582 Haight, SF. 558-8019. **JACKJE HAIRSTON** 5:30 pm, Maltese Grill, 20

Annie, SF. 777-1955.

JOE ALVAREZ TRIO Fri.-Sat. at 9:30 pm and

Tues,-Thurs. at 9 pm, New Orleans Room, Fairmont Hotel, California and Mason, SF. 772-5259. JONES & COMPANY 8:30 pm, Sheraton Hotel, Bay and Mason, SF. 362-5500. (Also Sat/20

and Wed/24-Thurs/25.)

LAMONT DAVIDS ON QUINTET 9 pm, Tropical Haight, 582 Haight, SF, 558-8019.

**JOSEPH MAGDELENA** Fri.-Sat. and Thurs., call for times, Mark Hopkins Hotel, Mason and California, SF. 392-3434.

MARK FARFAGLIA TRIO Fri.-Sat. and Thurs. at 10 pm, On Broadway Theatre, 435 Broadway (at Montgomery), SF. 362-2563.

DALE MEYER 9:30 pm, Pasand Berkeley, 2284 Shattuck, Berk. 549-2559. (Also Thurs/25.)

MICHAEL WHITELEY'S TRIO 7 pm, Nob Hill Restaurant, Mark Hopkins Hotel, California at Mason, SF. 392-3434.

**PETER MINTUN** Fri.-Sat. at 8 pm, Wed.-Thurs. at 7 pm, Masons Restaurant, Fairmont Hotel, California and Mason, SF. 392-0113.

PAM JOHNSON TRIO 9 pm, Lobby Tavern, 5612 College, Oakl. 547-9152.

PAUL MOUSAVI TRIO 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

**TOMMY KESECKER TRIO** Fri. and Thurs., Parc Fifty Five Hotel, 55 Cyril Magnin (near Fifth St. and Market), SF. 392-8000.

**LARRY VUCKOVICH** Fri., Sat. with guests and Mon.-Thurs. solo at 9 pm, Club 36, Grand Hyatt of SF, 345 Stockton, SF. 398-1234.

**PAULA WEST** With Gus Gustavson. 7 pm, 1001 Nob Hill Restaurant, 1001 California, SF. 441-1001. (Also Thurs/25.)

**THE YANCY TAYLOR JAZZTET** 5 pm, Oakland Athletic Club, 1418 Webster, Oakl. 893-3412.

#### 20/Saturday

**BOB MIELKE'S NEW BEARCATS** See Fri/19. **CALVIN KEYES QUARTET** See Fri/19.

DAVID FRISHBERG See Fri/19.

**EDDIE MARSHALL QUINTET** 9 pm, Pearl's, 256 Columbus, SF. 291-8255.

**JOHN HANDY** 9 pm, Rasselas, California and Divisadero, SF. 567-5010.

**HERB GIBSON QUARTET** 9 pm, Tropical Haight, 582 Haight, SF. 558-8019.

**THE HORN MOANS** 9 pm, Pacific Coast 8rewing Company, 906 Washington, Oakl. 836-8REW.

JON SHAPRO GROUP 9 pm, Yancy's Saloon, 734 Irving (between Eighth and Ninth Aves.), SF.

JONES & COMPANY See Fri/19.

JUST FRIENDS QUARTET 9 pm, Lobby Tavern, 5612 College, Oakl. 547-9152.

KEN MUIR TRIO 7 pm, Mark Hopkins Hotel, Nob Hill Restaurant, California at Mason, SF. 392-3434.

LEE WATERMAN AND THE COMPONENTS 8:30 pm, Picante Taqueria, 1328 Sixth St., Berk, 525-3121.

DIANA LYNN 9 pm, Mason Street Wine 8ar, 342 Mason (at Geary), SF, 391-3454.

THE NEW HAVEN QUINTET Call for time, 509 Cultural Center, 509 Ellis, SF. 346-1308.

NOVA GHOST 8:30 and 10:30 pm, Koncepts Cultural Gallery, 480 Third St., Oakl. 763-0682. PAUL MOUSAVI TRIO 8 pm, Above Paradise, 308 11th St. (at Folsom). SE. 861-6906.

308 11th St. (at Folsom), SF. 861-6906. FREDDIE ROULETTE 10 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

**FAITH WINTHROP** With Gus Gustavson. 7 pm, 1001 Nob Hill Restaurant, 1001 California, SF. 441-1001

#### 21/Sunday

**BOBBY HUTCHERSON QUARTET** 4:30 pm, Bach Dancing and Dynamite Society, Douglas Beach House, Half Moon 8ay. 726-3839.

BOB MIELKE'S NEW BEARCATS See Fri/19.
'BRINGING IT ALL BACK HOME' Featuring Take 6, Oakland Youth Chorus, Bobby McFerrin's Voicestra. 7:30 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-

19 BROADWAY SWING BAND AND FRIENDS 9:30 pm, 19 Broadway at 19 Broadway, Fairfax, 459-1091.

THE CHRYSANTHEMUM RAGTIME BAND 2 pm, California Palace of the Legion of Honor, 34th and Clement in Lincoln Park, SF. 863-

**EL GRUPO SINIGUAL** With Kitty Glamour and others in El Rio's 12th anniversary party. 4 pm,

El Rio, 3158 Mission, SF. 282-3325.

FREDRIC ZIMMERMAN TRIO 7:30 pm, No Name Bar, 757 Bridgeway, Sausalito. 332-1392

DAVID FRISHBERG 4 pm, Maybeck Recital Hall, 1537 Euclid, Berk. 848-3228.

JAZZ JAM SESSION With Herb Gibson. 9 pm, Rasselas, California and Divisadero, SF. 567-5010.

NOEL JEWKES 4 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

VALERIE LITCHFIELD 8 pm, Mason Street Wine Bar, 342 Mason (at Geary), SF. 391-3454.

**THE MEETING** 8 and 10:30 pm, Great American Music Hall, 859 O'Farrell, SF, 885-0750.

**SIPERKOFF** Sun.-Mon. at 8 pm, New Orleans Room, Fairmont Hotel, California and Mason, SF, 772-5259

**25 MAIN ST. DIXIELAND JAZZ BAND** 4 pm, Mr. Q's, 25 Main, Tiburon. 435-5088.

YANCY TAYLOR JAZZTET 9 pm, 5th Amendment, 3255 Lakeshore, Oakl. 832-3242.

CHUCK SHER 6 pm, Katana Japanese Restaurant, 2399 Shattuck, 8erk. 843-6643.

#### 22/Monday

**'BODY AND SOUL'** Featuring Corpo E. Alma, Co-Criacao and others in "Cachaca," an installation piece composed of sound. 8 pm, New College Valencia Center, 777 Valencia, SF. 626-0884.

**'CLOSE TO HOME'** Featuring John Handy, Val Diamond, Peter Mintun and others in a benefit for Visiting Nurses and Hospice of SF. 7 pm, Sir Francis Drake Hotel, Empire Ballroom. Call for location and tickets. 922-2827.

**GUS GUSTAVSON** 7 pm, 1001 Nob Hill Restaurant, 1001 California, SF. 441-1001.

**GREGORY JAMES** With Alex Popovics. 8 pm, Mason Street Wine Bar, 342 Mason (at Geary), SF. 391-3454.

**WESLIA WHITFIELD** With Michael Greensill. Mon.-Tues., 7 pm, Masons Restaurant, Fairmont Hotel, California and Mason, SF. 772-0113.

#### 23/Tuesday

PETER BARCLAY 7 pm, Casa Madrona Hotel and Restaurant, 801 Bridgeway, Sausalito. 332-0502.

**DEAN BURRIS** 7 pm, Muddy Water Saloon, next to Howard Johnson's, 160 Shoreline, Mill Valley. 331-1974. **COOKIE WONG TRIO** Tues.-Thurs. at 8 pm.

Terrace Lounge, Claremont Hotel, Oakl. 843-3000.

CHRIS GRAMPP 7 pm, Augusta's Cafe, 2955
Telegraph, 8erk. 548-3140.

Telegraph, 8erk. 548-3140.

KEN FRENCH JAZZ TRIO Mason Street Wine 8ar, 342 Mason (at Geary), SF. 391-3454.

8ar, 342 Mason (at Geary), SF. 391-3454. **PAUL MOUSAVI** 9 pm, Rasselas, California and Divisadero, SF. 567-5010.

VINCE LATEANO TRIO 9 pm, Pearl's, 256 Columbus, SF. 291-8255. (Also Wed/24.) ED WETTELAND 5:30 pm, Maltese Grill, 20

Annie, SF. 777-1955.

ZAKIR HUSSAIN RHYTHM EXPERIENCE 8:30 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.

#### **24**/Wednesday

**DICK FREGULIA** 7 pm, Casa Madrona Hotel and Restaurant, 801 Bridgeway, Sausalito. 332-0502.

**SANDY GELLER** Mason Street Wine 8ar, 342 Mason (at Geary), SF. 391-3454. **HARPER BROTHERS** 8 and 10 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200. (Also

Thurs/25-Sat/27.)

HERBIE MANN AND JASIL BRAZZ 8 and 10 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555. (Also Thurs/25-

**HOUSTON PERSON AND ETTA JONES** 9 and 11 pm, Kimball's, 300 Grove, SF, 861-5555. (Also Thurs/25-Sat/27.)

JONES & COMPANY See Fri/19.

MIKE GREENSILL DUO With vocalist Madeline Eastman. 5:30 pm, Maltese Grill, 20 Annie, SF. 777.1955

**PURE HONEY** 9 pm, California Dream Cafe, 2041 Center, Berk. 486-1094.

DICK TURNER 7:30 pm, Muddy Water Saloon, next to Howard Johnson's, 160 Shoreline, Mill Valley. 331-1974. (Also Thurs/25.)

VINCE LATEANO TRIO See Tues/23.

#### 25/Thursday

JOE ASKEW With the Vince Lateano Trio. 9 pm, Pearl's, 256 Columbus, SF. 291-8255.

DAVE BENOIT 8 and 10:30 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.

**DEAN BURRIS** 7 pm, Casa Madrona Hotel and Restaurant, 801 Bridgeway, Sausalito. 332-0502.

MIKE GREENSILL 5:30 pm, Maltese Grill, 20 Annie, SF, 777-1955.

HARPER BROTHERS See Wed/24.
HERBIE MANN AND JASIL BRAZZ See

Wed/24.

HOUSTON PERSON AND ETTA JONES See
Wed/24

JONES & COMPANY See Fri/19.

LARS MARS With Durand Begault. 8 pm, Mason Street Wine Bar, 342 Mason (at Geary), SF. 391-3454.

DALE MEYER See Fri/19.

**SF JAZZ FESTIVAL** "Basie on the Bay," featuring David Hardiman, Mary Stallings, Marshall Royal and Tee Carson. 7 pm, Hornblower Dining Yacht, Pier 33, The Embarcadero, SF. 394-

DICK TURNER See Wed/24.

#### Rock

A guide to this week's shows in rock, R&B, blues and pop music, including performances at central Bay Area nightclubs.

#### 19/Friday

**ADRENALIN O.D.** 8 pm, Gilman Street, 924 Gilman, Berk. 525-9926.

**AGGRO** With Hate and Psychotic. 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.

**\*AUTUMNFEST III\*** Featuring Vukani Mawethu, Cats and Jammers and Big Band Beat in a benefit for the Museum of Children's Art. 7:30 pm, Oakland Convention Center, 550 Tenth St., Oakl. 891-3917.

**BACK PAGES** 9 pm, Ireland's 32, 3920 Geary, SF. 661-7614.

**THE BRIGADIERS** With Fuzz Factor. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906. **CALIFORNIA CAJUN ORCHESTRA** 9:30 pm,

Ashkenaz, 1317 San Pablo, 8erk. 525-5054.

RUDY CHALARD With Alex Cash. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-

CLARENCE CLEMONS With Randy Baker. 9 pm, Slim's, 333 11th St., SF. 621-3330.

DANA HUBBARD BAND 9:30 pm, Pat O'Shea's Mad Hatter, Geary and Third Ave., SF. 752:3148

**DELTA WIRES** 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751. (Also Sat/20.)

A DIFFERENT KITCHEN 9 pm, Bison Brewing Company, 2598 Telegraph, 8erk. 841-7734. E.C. SCOTT AND SMOKE 9 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.

**EMMA JEAN AND SOUL SPOT** 9 pm, Rasselas, California and Divisadero, SF. 567-5010.

**ENDLESS, INC.** 9:30 pm, Mr. Q's, 25 Main, Tiburon. 435-5088.

**ESKIMO** With the Genuine Diamelles. 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

FENDERS FROM HELL 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

FLAME USA With Agony Sweet. 10 pm, Niles Hard Rock Station, Eighth and Fremont, Fremont. 794-7797. (Also Sat/20 with the

HENRY SMITH BLUES BAND 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

HIRAM AND FRIENDS 3 pm, Tropical Haight, 582 Haight, SF. 558-8019. (Also Sat/20-

Sun/21.) **HOWE II** With Rockbound. 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.

BILLY IDOL 8 pm, Concord Pavilion, 2000 Kirker Pass Rd., Concord. 762-8ASS. J.B. AND THE NIGHTSHIFT 9 pm, Devil

Mountain Brewery, 850 S. 8roadway, Walnut Creek. 935-BEER.

JERSEY JD AND SUDDEN SAM 5-7 pm, 8ouncer's Bar, 64 Townsend, SF. 397-2480.

JULES BROUSSARD BAND 9 pm, Muddy Water Saloon, next to Howard Johnson's, 160 Shoreline, Mill Valley. 331-1974. (Also Sat/20.)

LOVES ME, HATES YOU 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

MIKE SHAPIRO AND THE SHAKEDOWNS 9 pm, McCarthy's Bar, 2457 Noriega, SF. 566-

MR. T EXPERIENCE With The Creamers and Green Day plus a film show by Craig Baldwin. 8:30 pm, Women's 8uilding, 3543 18th St. near Valencia, SF. 431-1180.

**MVP** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

**NEXT** 9 pm, Peri's Music Bar, 29 Broadway, Fairfax, 459-9910.

continued page 58



"HEART-STOPPING. AN UNFORGETTABLE EXPERIENCE... ONE OF THE YEAR'S BEST."



N ARVER BRUN Enigna production - Memphis Belle - Matthew Modune - Fr

**UNITED ARTISTS** 

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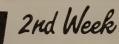
THEATRE 931-1685

ENIONA PROPOLITON MANNEN BELLE MATTHER MODINE ERIC STOLEZ

TATE DOMINAN DIB MEENEL BILLY KANE SELV SOTIN HARRE LONNICK AR REED EDRI ARD DEMOND (OI REVET GAIN NELL GO VIOL) "JOHN LITHGOM

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MIR REEL (MONTONE)

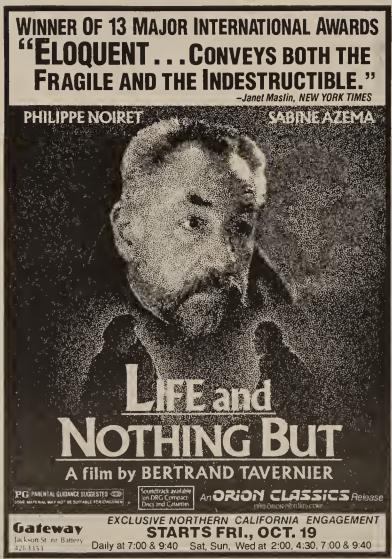


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He's a tall American actor with dreams of stardom.

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A bilarious backstage comedy like 'My Favorite Year'

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Executive producer TIM BEVAN Written by RICHARD CURTIS Produced by PAUL WEBSTER Directed by MEL SMITH.











#### Jin Hi Kim and **Elliott Sharp**

Overshadowed by bigger, splashier events of Festival 2000, this concert of New Improvisations brings the notion of crosscultural collaboration down to its essence, as San Francisco composer Jin Hi Kim and New York avant gardist Elliott Sharp extemporize at the intersection of traditional Korean and modern free-form improvisation. Kim has played the large, zither-like komungo and the changgo drum

in a wide variety of settings, including duets with guitarists Henry Kaiser and Derek Bailey; Sharp is best known for his guitar work in Carbon, Slan, Mofungo and other post-rock new music bands. The shapes, colors and timbres of their sounds are guaranteed to astonish.

- Derk Richardson

■ Jin Hi Kim and Elliott Sharp, Mon/22 at 8 pm, Trustees' Auditorium, Aslan Art Museum, Golden Gate Park. Free (advance tickets, with \$1 service charge, only through BASS, 762-2277). 255-2665 or 668-6404.

**NIGHT CRY** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

OSBORN/BASTIAN AND THE HOLDOUTS 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-

PALM GARDENS 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

PHOENYX With Michael Bochelman. 10 pm, Boathouse, 1 Harding Park, SF. 681-2727. **SLAM** With Runaway, Borderline and Sweet Revenge. 9 pm, The Stone, 412 Broadway, SF. 391-8282.

**SUDERS** 9 pm, Decatur Street, 441 Clement, SF. 221-9538.

**SMOKING SECTION** With Toulouse La Groove and Bluchunks. 10:30 pm, I Beam, 1748 Haight, SF, 668-6023.

**ST. LOUIS SLIM** With the Troyce Key Big Blues Band. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.

**THE SUNDOGS** With Call Me Bwana. 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.

**SUTRO** 9:30 pm, 19 Broadway at 19 Broadway, Fairfax. 459-1091.

**ZERO** 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

#### **20**/Saturday

ACID RAIN 9:30 pm, Blue Lamp, 561 Geary,

BILLY DUNN AND BLUES WAY 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

MICHAEL BOLIVAR 9 pm, Rasselas, California and Divisadero, SF. 567-5010.

THE BRIGADIERS With Black Circus and Michael Smith Band. 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.

BUCK NAKED AND THE BARE BOTTOM BOYS With Sweethearts of the Bancroft Lounge, 10 pm, Paradise Lounge, 11th St. and Folsom, SF.

THE CHRIS COBB BAND 9 pm, Devil Mountain Brewery, 850 S. Broadway, Walnut Creek. 935-BEER.

**CRAZY FINGERS** 10 pm, Boathouse, 1 Harding Park, SF. 681-2727.

DELTA WIRES See Fri/19. **WENDY DEWITT** 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.

FLAME USA See Fri /19. GREEN PARTY 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo, 454-4530.

**STEVIE GURR** Noon, Lou's Pier 47, 300 Jefferson, SF. 771-0377. HAPPY TRAILS 9 pm, Last Day Saloon, 406

Clement, SF. 387-6343.

HIRAM AND FRIENDS See Fri/19.

CHRIS ISAAK With Johnny Reno and the Sax Maniacs. 8 and 11 pm, Slim's, 333 11th St., SF. 621-3330.

JOHNNY NITRO AND THE DOORSLAMMERS 9:30 pm, The Saloon, 1232 Grant, SF. 989-

JULES BROUSSARD BAND See Fri/19. LAVAY SMITH AND THE RED HOT SKILLET LIKKERS With Phoenyx. 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

LIFE OF THE PARTY 9 pm, McCarthy's Bar, 2457 Noriega, SF. 566-9253.

THE KING PERKOFF BAND 9:30 pm, Mr. Q's, 25 Main, Tiburon, 435-5088.

LOVE CLUB 9 pm, DNA Lounge, 375 11th St., SF, 626-2532.

MINOR WILLIAMS BLUES REVIEW 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

MOTOR DUDE ZYDECO 8 pm, Jack London Club, 1300 East Eighth St., Oakl. 653-4213. MVP With Zsa Zsa House. 10 pm, El Rio, 3158 Mission, SF. 282-3325.

MYSTERY TRAIN 9 pm, Ireland's 32, 3920 Geary, SF. 661-7614.

'POTRERO HILL FESTIVAL '90' Featuring Keta Bill, the Chris Cobb Band, Dick Bright, Vince Leatano and others. 11 am-5 pm, Daniel Webster Schoolyard, Missouri and 20th St, SF. 862-8080.

PRIMUS With You and What Army. 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.

PSYCHEFUNKAPUS 8 pm, Luther Burbank Center for the Arts, 50 Mark West Spring, Santa Rosa, 762-BASS.

RON HACKER AND THE HACKSAWS 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

**SIDEPOCKET** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

**DAVID STEFFAN** 9:30 pm, 19 Broadway at 19 Broadway, Fairfax. 459-1091.

STEPCHILDREN With Legion of Funk. 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008. SYKES-SAVOIE BAND 9 pm, Decatur Street, 441 Clement, SF. 221-9538

JAMES TAYLOR 8 pm, Shoreline Amphitheatre, Mountain View. 762-BASS or 962-1000.

LUTHER TUCKER With the Troyce Key Big Blues Band. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.

VALA AND HER VITAMENS 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT. VOYAGE With Dan Vickrey. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF, 421-8308.

THE WONDER STUFF With Too Much Joy. 10:30 pm, I Beam, 1748 Haight, SF. 668-

#### **21**/Sunday

**BLOOS GOOS** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES. BLUES JAM With the Mile High Band. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.

BOBBY WEBB AND SMOOTH BLUES Noon, Lou's Pier 47, 300 Jefferson, SF, 771-0377. **BRAZEN HUSSY AND THE BLUE HEARTS 9** pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

CARLOS GUITARLOS JAM SESSION 3 pm Bouncer's Bar, 64 Townsend, SF. 397-2480. COOL PAPA Pacific Coast Brewing Company, 906 Washington, Oakl. 836-BREW.

CHUCK DAY 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.

GONE HUNTING 9 pm, Ireland's 32, 3920 Geary, SF. 661-7614.

HIRAM AND FRIENDS See Fri/19. JAN TANGEN'S 'SING WITH A BAND' 9 pm,

UNITED ARTISTS KABUKI 8 THE MOVIES THEATRES 931-9800 COLMA 994-1065

STARTS FRIDAY, OCTOBER 19

**CALL THEATRE FOR SHOWTIMES** 

**ALSO STARTS FRIDAY AT:** 

Berkeley, California
Hayward, United Artists
Pittsburg, Plaza 8
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MARIN COUNTY Millbrae, United Artists Mill Valley, Sequoia Redwood City, U.A.

United Artists 6

New George's, 842 Fourth St., San Rafael. 457-1515.

STEVE KILBY With the Stepchildren. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

KING PERKOFF BAND 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

JOHNNY NITRO AND THE DOORSLAMMERS 9:30 pm, The Saloon, 1232 Grant, SF, 989-7666

JOHN MAXWELL 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464,

MILITIA With Hexx, Sufferance, the Nameless Ones and Xzanthus. 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.

MX-80 SOUND With Big Satan, Inc. 9 pm, Covered Wagon Saloon, 917 Folsom (at Fifth St.), SF. 974-1585.

**KEVIN NEAL** With Lucky Peterson and Silent Parnters. 9 pm, Slim's, 333 11th St., SF. 621-3330.

NIGHT OWLS BLUES BAND 2-6 pm, Mission Rock Resort, 817 China Basin, SF, 621-5538, NOT EVEN ODD 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF, 421-8308,

OPEN MIKE With David Grossman. 9:30 pm, Starry Plough, 3101 Shattuck, Berk, 841-2082

'SAVE THE RAINFORESTS DAY' Featuring Pride and Joy, Jesse Colin Young and Merl Saunders. 10 am-6 pm, Herbst Pavilion, Pier Fort Mason Center, Buchanan at Manna, SF. 921-0617.

SIDEPOCKET 4 pm, Lou's Pier 47, 300 Jefferson, SF, 771-0377.

SYLVESTER'S BAY TOWN REVUE 7 pm, California Dream Cafe, 2041 Center, Berk. 486-1094.

JAMES TAYLOR 7:30 pm, Concord Pavilion, 2000 Kirker Pass Rd., Concord. 762-BASS.

3 COLOR SUITE 5 pm, Nightbreak, 1821 Haight, SF. 221-9008.

#### **22**/Monday

THE BACK PAGES 9 pm, Lou's Pier 47, 300 Jefferson, SF, 771-0377.

BANG AND THE BANGERS 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.

BLUE MONDAY JAM With Chuck Day. 9:30 pm, 19 Broadway at 19 Broadway, Fairfax. 459-1091.

BLUES JAM SESSION 9 pm, Your Place Too, 319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

DANA HUBBARD BAND 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

CARLITOS AND SMITH 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.

HEMI With the Mitchell Brothers. 10 pm, radise Lounge, 11th St. and Folsom, SF. 861-6906.

**BETSY LUCAS** With Scott Mick. 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-

KEVIN RUSSEL, NEAL SCHON, STU BLANK AND FRIENDS With Pack of Wolves. 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.

MIKE MANINGER 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

'PIGSKIN AND BLUES' Featuring the John Firmin Band, 9 pm, Slim's, 333 11th St., SF. 621-3330.

SHRUB 9 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

STEVE GANNON AND THE MONDAY JAM PARTY 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

THINKING FELLAS UNION LOCAL 282 With Bless, 10:30 pm, I Beam, 1748 Haight, SF. 668-6023.

#### **23**/Tuesday

MICHELLE ABBEY BREGAR 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910. CHAIN OF BLUES 9 pm, Larry Blake's, 2367 Telegraph, Berk, 848-0888.

EXTREME With Alice in Chains and Blackstorm. 9 pm, The Stone, 412 Broadway, SF, 391-8282.

ROBERT FRIPP AND THE LEAGUE OF CRAFTY GUITARISTS 7:30 and 10 pm, Slim's, 333 11th St., SF. 621-3330.

THE GOSPEL ELITES 12:30 pm, Old St Mary's Church, 660 California, SF. 255-9410. THE GREAT BEATS 9 pm, Last Day Saloon,

BO GRUMPUS 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

THE MARK HUMMEL BLUES BAND 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377. **OPEN MIKE** 8 pm, 509 Cultural Center, 509 Ellis, SF. 346-1308.

PALM GARDENS 9 pm, Decatur Street, 441 Clement, SF. 221-9538.

**THE PLAIDS** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

continued page 60



#### A Weekly Classical Calendar

#### FRIDAY, OCTOBER 19

- AMERICAN BACH SOLOISTS Soprano Julianne Baird, countertenor Drew Minter, tenor Jeffrey Thomas and bass James Weaver perform four cantatas by J.S. Bach. 8 pm, St. Stephen's Church, 3 Bay View, Belvedere. 435-5235. (Also Sat/20.)
- NEW AND UNUSUAL MUSIC Soprano Carmen Pelton joins members of the SF Symphony to perform Porter's Suite for Eight Players, Dallapiccola's Tre poemi, Gideon's Sonnets from Shakespeare and Gandolfi's Points of Departure. 8:30 pm, Herbst Theatre, Van Ness and McAllister, SF. 552-3656.
- SF SYMPHONY Violinst Nigel Kennedy joins the symphony to perform Tchaik ovsky's Serenade for Strings in Cmajor, Opus 48, Prokofiev's Violin Concerto No. 1 in D major, Opus 19 and Mozart's Symphony No. 39 in E-flat major, K. 543. 8:30 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400. (Also Sat/20.)

#### **SATURDAY, OCTOBER 20**

- A GIFT OF LOVE The Alameda Association of Realtors hosts this benefit concert, featuring local realtors performing on various instruments. 7:30 pm, Kofman Auditorium, 2200 Central, Alameda. 523-7229.
- AMERICAN BACH SOLOISTS See Fri/19.
- MCGILVRAY CHORALE The 24-member chamber chorus performs works by women composers from the 17th century to the present. 8 pm, Trinity Chapel, 2320 Dana, Berk. 549-3864. (Also Thurs/25 at 8 pm, Knuth Hall, Creative Arts Building, SF State University, 1600 Holloway, SF. 338-2467.)
- JEFFREY SCHANZER AND BERNADETTE SPEACH Guitarist Schanzer and pianist Speach perform. 8 pm, New Langton Arts, 1246 Folsom, SF. 626-5416.
- VICTORIA NEVE AND SUSAN WALLER Planist Neve and Flutist Waller perform works by Devienne, Taffanel, Gaubert and other French composers. 8 pm, The Coffee Mill. 3363 Grand, Oakl. 465-3236.
- SF OPERA The opera performs Massenet's Don Quichotte. 8 pm, War Memorial Opera House, Van Ness at Grove, SF. 864-3330. (Also Tues/23.)
- SF SYMPHONY See Fri/19.
- JOHN ZORN Composer and alto saxophonist Zorn conducts keyboardists Chris Brown and Scot Gresham-Lancaster and narrator Anh Tran in Zorn's own composition *Que Tran*. 11 pm, New Langton Arts, 1246 Folsom, SF. 626-5416.

#### **SUNDAY, OCTOBER 21**

- MARK BRANDENBURG The clarinetist performs works by Brahms, Weber and others. 2 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.
- CIVIC ARTS CHAMBER SOCIETY The chamber group performs Stravinsky's L'Histoire du Soldat, Schumann's Phantasiestucke and string quartets by Schubert and Benjamin Franklin. 4 pm, Grace Presbyterian Church, 2100 Tice Valley, Walnut Creek. 943-SHOW.
- GAY AND LESBIAN COMPOSERS The society performs works by John Martin, Louis Sacriste, Peter Bellinger, Charles Baker and Warmer Jepson, along with a group of early American songs arranged by Aaron Copland. 4 pm, Golden Gate Metropolitan Community Church, 48 Belcher, SF. 681-8008.
- MOTOKO NABESHIMA The Japanese harpsichordist performs works Sweelinck, Froberger, Bohm and Kuhnau, 5 pm, Music-Sources, 1000 The Alameda, Berk. 528-1685.

- ROYAL NORWEGIAN STRING QUARTET The quartet performs works by Grieg, Mozart and Sverre Bergh. 7:30 pm, Green Room, Veterans Building, Van Ness at McAllister, SF, 431-5400.
- JOHN SINGER Singer, a master of the Japanese wind instrument the shakuhachi, performs and discusses the instrument. 4 pm, Community Music Center, 544 Capp, SF. 647-6015.
- SF OPERA The opera performs Richard Strauss' Capriccio. 2 pm, War Memorial Opera House, Van Ness at Grove, SF. 864-3330. (Also Wed/24.)
- TAKEMITSU BIRTHDAY CELEBRATION Faculty members of the SF Conservatory of Music and guest artists perform works by the Japanese composer Takemitsu, who is celebrating his 60th birthday. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

#### **MONDAY, OCTOBER 22**

- CONSORT OF VOICES The vocal group performs medieval and renaissance mystical works, including settings by Hildegard of Bingen, Gesualdo, Palestrino and Victoria. 7:30 pm, Angelico Hall. Auditorium, Dominican College, Grand and Acacia, San Rafael. 485-3236.
- FACULTY CHAMBER ARTISTS SF Convervatory faculty members, including violinist Ian Swensen, cellist Bonnie Hampton, violist and pianist Paul Hersh and pianist Nathan Schwartz, perform a "Mostly French" concert, including works by Haydn, Roussel, Ravel and Faure. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or

#### **TUESDAY, OCTOBER 23**

- ALEXANDER STRING QUARTET AND FRIENDS Pianist Patricia Taylor Lee joins the quartet to perform Dvorak's Piano Quintet and other works. 8 pm, Knuth Hall, Creative Arts Building, SF State University, 1600 Holloway, SF. 338-2467.
- CONSERVATORY ORCHESTRA The orchestra of the SF Convervatory performs works by Brahms, Webern and others. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.
- ROBERT HINCKSON AND CHRISTINA JACQUA Tenor Hinckson and soprano Jacqua perform. 6:45-9:30 pm, Ristorante Venezia, 1902 University, Berk. 644-3093.
- MURRAY PERAHIA The pianist presents a recital of works by Haydn, Brahms, Chopin and Liszt, 8 pm, Zellerbach Hall, University of California, Berk. 642-0212.
- SF OPERA See Sat/20.

#### **WEDNESDAY, OCTOBER 24**

- SF OPERA See Sun/21.
- SF SYMPHONY The symphony presents Messiaen's *Turangalila*. 8:30 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400. (Also

#### **THURSDAY, OCTOBER 25**

- MCGILVRAY CHORALE See Sat/20
- SF SYMPHONY See Wed/24.
- JOHN STOVER The classical guitarist performs, 6 pm, La Brasserie Francaise, Podium. Three Embarcadero Center, SF.

## Program Highlights

8 PM ST. LOUIS SYMPHONY ORCHESTRA: MOZART: Serenade #6 in D. K.239, "Serenata Notturna" (Takaoki Sugitani & Brent Akins, violins; William Martin, viola; Christopher Carson, double-bass) & Piano Concerto #20 in D, K.466 (Emanuel Ax). SHOSTAKOVICH: Symphony #4 in C, opus 43. Leonard Slatkin, conductor. (Digital Audio Tape)

#### **SATURDAY, OCTOBER 20**

10:30 AM SATURDAY MORNING OPERA: SMETANA: "The Bartered Bride", with Peter Dvorsky, Gabriela Benackova, Jindrich Kindrak, Marie Mrazova; Czech Philharmonic Orchestra & Chorus/Zdenek Kosler, conductor. (Compact

8:00 PM DETROIT SYMPHONY OR-CHESTRA: HAYDN: Symphony #19 in D. HOLLOWAY: Ode. MOZART: Horn Concerto #4 in E-flat, K. 495. HAYDN: Symphony #49 in F.: "La Passione". Barry Tuckwell, horn conductor. (Digital Andio Tare) (Digital Audio Tape)

#### SUNDAY, OCTOBER 21

- 9 AM ST. PAUL SUNDAY MORNING: KEN KEYSEY, w. CHAMBER MUSIC SOCIETY OF LINCOLN CENTER. STRAVINSKY: Three Pieces for String Quartet. MOZART: "A Musical Joke", K.522. MADDOX/KESEY: "When Little Tricker the Squirrel Met Big Trouble the Bear". (Digital Audio Tane) (Digital Audio Tape)
- **7 PM** OPERETTA PLUS (with Bill Lueth). OFFENBACH: "La Belle Helene" with Jessye Norman, John Aler, Gabriel Bacquier; Chorus & Orchestra of Capitole de Toulouse/Michel Plasson, conductor. (Compact Disc)
- 8 PM GREAT FESTIVALS (Salzburg, 1990): MOZART: Piano Concerto #22 in E-flat, K.482 (Murray Perahia). BRUCKNER: Symphony #4 in E-flat, "Romantic". Vienna Philharmonic/Claudio Abbado, conductor. (Digital Audio Tape)

#### MONDAY, OCTOBER 22

8 PM CLEVELAND ORCHESTRA: (recorded 2/5/70) SCHUBERT: Symphony #8 in B, "Unfinished". MAHLER: "Das Lied vond der Erde" (Dame Janet Baker, mezzo-soprano; Richard Lewis, tenor). George Szell, conductor. (Digital Audio Tane)

#### TUESDAY, OCTOBER 23

**8 PM** SAN FRANCISCO SYMPHONY: BRAHMS: Piano Concerto #2 in B-flat, opus 83 (Andre Watts). SHOSTAKOVICH: Symphony #6 in B, opus 54. Valery Gergiev, conductor. (Digital Audio

#### **WEDNESDAY, OCTOBER 24**

**8 PM** CHICAGO SYMPHONY ORCHESTRA: BARTOK: Piano Concerto #1 (Daniel Barenboim). MAHLER: Symphony #5 in C-sharp. Sir Georg Solti, conductor.

#### **THURSDAY, OCTOBER 25**

8 PM BALTIMORE SYMPHONY ORCHESTRA: STRAVINSKY: Dumbarton Oaks. MOZART: Piano Concerto #20 in D, K.466 (Ivan Moravec). ADAMS: "The Chairman Dances". BRAHMS: Variations on a Theme by Haydn, opus 56a. David Zinman, conductor. (Digital Audio Tape)

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continued from page 59

**PYLON** With Toiling Midgets and Material Issue. 10:30 pm, I Beam, 1748 Haight, SF.

RABBIT CHOR 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES. TERRY SAVASTANO 9 pm, Ireland's 32, 3920 Geary, SF. 661-7614.

SF DOGS With Big Fun and Speed Racer, 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

COLE TATE 9:30 pm, 19 Broadway at 19 Broadway, Fairfax. 459-1091.

**THE TREEHOUSE** An open mike. 9 pm, El Rio, 315B Mission, SF. 2B2-3325.

PERRY WALSH 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.

ZIRCUS With Ben Marcado. B pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-

#### **24**/Wednesday

**ANNIHILATOR** With Reverend and Realm. 9 pm, The Stone, 412 Broadway, SF. 391-82B2. **TED BUTLER** With Blues International, 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl, 655-6661.

**CROSS CUT** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

**E.C. SCOTT** 9 pm, Rasselas, California and Divisadero, SF. 567-5010.

**FILE** With Mojo Zydeco. 9 pm, Slim's, 333 11th St., SF. 621-3330.

HENRY SMITH BLUES BAND 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-

THE HULA SISTERS 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

THE INNARDS With Ik-Nak-Fu. 9:30 pm, 6th St. Rendezvous, 60 Sixth St., SF. B63-1221. JOHNNY NITRO & THE DOORSLAMMERS 9:30 pm, Lost and Found Saloon, 1353 Grant,

LARRY BLAKE'S R&B REVUE 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

Kamikaze

LOVE NEST With Red Rain. 9:30 pm, Morty's, 1024 Kearny, SF. 9B6-MORT.

MUDWIMMIN With Icky Boyfriends. 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

**OPEN MIKE** B pm, Above Paradise, 308 11th St. (at Folsom), SF. B61-6906.

PANTHER SLIM AND COOL CATS 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-24B0. **PHOENIX** With Judge Mackerel Band. 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.

PSYCHEDELIC COWBOY 10 pm, Niles Hard Rock Station, Eighth and Fremont, Fremont. 794-7797.

PULNOC With Papa Wheelie. 10 pm, Kennel Club, 62B Divisadero, SF. 931-1914.

**RENADA** With Misfit Hero. 9 pm, Last Day Saloon, 406 Clement, SF, 387-6343.

**SEXTANTS** With Big Love Reunion. 10:30 pm, I Beam, 1748 Haight, SF. 668-6023.

SIDEPOCKET 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

SMOKIN RHYTHM PRAWNS With Caron Vikre. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. B61-6906.

STILL LIFE TALKING 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.

TYRRANICIDE With Antigen. 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.

WILD ONES 9:30 pm, 19 Broadway at 19 Broadway, Fairfax. 459-1091.

#### **25**/Thursday

**BEDROCK** With Siroya and Kenya Groove, 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.

BEVERLY STOVALL BLUES BAND With Theodis Ealey and Alvin Sykes. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr.,

Oakl. 655-6661. THE BROTHERS FIGARO B pm, Above Paradise, 308 11th St. (at Folsom), SF. B61-

CHESTER D. AND THE BLUE SHADOWS 9

pm, Decatur Street, 441 Clement, SF. 221-9538.

THE DELTA WERES 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515

EUGENE AND THE BLUEJEANS 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377. FM 9:30 pm, 19 Broadway at 19 Broadway, Fairfax. 459-1091.

GALAXY CHAMBER With Dr. Nemesis. 9:30 pm, 6th St. Rendezvous, 60 Sixth St., SF. 863-1221.

**RON HACKER** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

HAPPY WORLD With Dana Lynn. 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

HAWKEYE HERMAN 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761

THE JUDY BLOOM With Martin Carroll and Friends. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

JULES BROUSSARD BAND With Les Bailey. 10 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

**GLENN LANE** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES. MARGHI ALLEN AND THE GUNRUNNERS 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

MARK NAFTALIN AND RON THOMPSON 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

MAXIMILIONS MOTORCYCLE CLUB 10:30 pm, Nightbreak, 1B21 Haight, SF. 221-900B. THE MOLECULES With Bob Ostertag, Fred Lonberg-Holm, William Winant and the Chris Brown Quartet. 9 pm, Olive Oil's, Pier 50, China Basin, SF. 550-8209.

**OUTRIDER** With Kilroi. 10 pm, Niles Hard Rock Station, Eighth and Fremont, Fremont. 794-7797.

**POWER BLUE** 9 pm, California Dream Cafe, 2041 Center, Berk. 486-1094.

**THE RIDGEMONTS** With Signa One. 10 pm, Boathouse, 1 Harding Park, SF. 681-2727. JOHN ROCKENBACH 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.

SCATTERBRAIN 9 pm, The Stone, 412 Broadway, SF. 391-82B2.

SCREAMING ID With Deviant Villain, 9:30 pm, Morty's, 1024 Kearny, SF. 9B6-MORT. THE 7TH HOUSE With Freak Freely. 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-

JERRY SHELFER 9 pm, Last Day Saloon, 406 Clement SF, 387-6343.

SISTER DOUBLE HAPPINESS 9 pm, Slim's, 333 11th St., SF. 621-3330.

**SUTRO** 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.



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SATURDAY • OCTOBER 20 BUCK NAKED & THE BARE BOTTOM BOYS SWEETHEARTS OF THE BANCROFT LOUNGE Above Paradise PAUL MOSAVI TRIO

SUNDAY • OCTOBER 21 • \$10 Cover STEVE KILBY (of The Church)

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WEDNESDAY - OCTOBER 24 SMOKIN' RHYTHM PRAWNS CARON VIKRE

#### **CRITIC'S CHOICE**|Performance



Norte Sur

The San Diego/Tijuana "border artist" Guillermo Gomez-Pena talks about multiculturalism In language that befits his subject — a blend of English and Spanish, poetics and politics, Chicano slang and sophisticated punk. Gomez-Pena's hip, spirited style of anthropological performance art was well-received during a short Life on the Water run last year. For Festival 2000 he's returned, with collaborator Coco Fusco, to create a multimedia

altar installation at the Mexican Museum and to perform a twonight rumination on the North/ South, Norte/Sur dialectic. The performance will be broadcast live to National Public Radio stations around the country

- Misha Berson

Norte Sur. Performances on Thurs/18 and Frl/19 at 8 pm, at the Mexican Museum, Fort Mason, Marina and Buchanan, SF. \$10. Tickets at the door or through BASS. Exhibit runs through Nov. 25th during regular museum hours, Wed.-Sun., noon-5 pm. \$3; \$2/students and seniors. For information call 441-0445.

WORLD ENTERTAINMENT WAR With Kerry Hansen. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

#### World Music

A guide to live world beat, reggae, African, Latin and other international music performances in central Bay Area theaters and nightclubs.

#### **19**/Friday

**BATUCAJE SHOWCASE** Featuring Samba Street Dancers. 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657. (Also Sat/20.) **GEIST** B:30 pm, La Pena, 3105 Shattuck, Berk. 849-2568.

**DOUG GITTINS** 5 pm, Bahia Tropical, 1600 Market, SF. 861-8657. (Also Thurs/25.)

**LOS MONARCAS** B pm, West Branch, Berkeley Public Library, 1125 University (near San Pablo), Berk. 644-6100.

#### 20/Saturday

BATUCAJE SHOWCASE See Fri/19.

PETE ESCOVEDO With Larry Vuckovich. 9 pm, Club 36, Grand Hyatt of SF, 345 Stockton, SF. 398-1234.

**GRUPO SINIGUAL** 9:30 pm, La Pena, 3105 Shattuck, Berk. 849-2568.

JOHN SANTOS AND FRIENDS 9 pm, Intersection for the Arts, 446 Valencia, SF. 626-3311.

FUMIKO KODAMA With Michiyo Koga. B pm, St. John's Presbytenan Church, 2727 College, Berk. 552-6737

'MUSIC IN THE MARKETPLACE' Featuring Jon Jang and the Pan-Asian Arkestra, John Santos and Friends, the Oakland Youth Chorus and Anthony Brown's Uptown Sounds. Cannery, 2801 Leavenworth at Beach, SF. 441-5560.

PAINAM 9 pm, California Dream Cafe, 2041 Center, Berk. 4B6-1094.

**SALSA CALIENTE** 9 pm, Bahia Tropical, 1600 Market, SF. B61-8657. YOLOCAMBA I-TA 7:30 pm, Hispanic

Presbyterian Church of Oakland, 1941 High, 0akl. 285-9564.

VICTOR MARIO ZABALLA AND MAURO 9 pm, 30 Rose Cafe, 30 Rose St. (between Haight and Page), SF. 558-8112.

LE MONTMARTE RESTAURANT & NIGHT CLUBS

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· Saturday Oct. 20th 9:00pm-1:00am (Latin Salsa) Benny Velarde Salsa Combo, Daneing

> 2125 Lombard St. S.F. 563-4618

#### **21**/Sunday

AVOTJA 8 pm, La Pena, 3105 Shattuck, Berk.

CAMILO SESTO 6 pm, Circle Star Center, 1717 Industrial Way, San Carlos. 366-7100. RUMBEROS DE RUMORS Afro-Cuban percussion and dance. 7 pm, Rumors, Broadway and Kearny, SF. 296-8754.

JOHN SINGER 4 pm, SF Community Music Center, 544 Capp, SF. 647-6015.

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STEEL AND IVORY 12:30 pm, Miss Pearl's Jam House, 601 Eddy, SF. 775-5267.

VOZ DO BRASIL 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

#### **22**/Monday

JIN HI KIM With Elliot Sharp. 8 pm, Asian Art Museum, Golden Gate Park, SF. 668-6404. MIXTER CHICO TROPICAL MIX 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

#### **23**/Tuesday

JAZZ BRASIL 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

MONTUNO STREET 8 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555.

continued page 62



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**Special Guest TBA** 

MON., OCT. 22 • FREE!

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TUES., OCT 23 • \$8 Adv/ \$9 Door • KUSF, KFJC

PYLON-From Athens, Georgia/Toiling Midgets

WED., OCT. 24 • FREE! BAY GUARDIAN Presents: **SEXTANTS/Big Love Reunion** 

FRI., OCT. 26 • S.F. WEEKLY Presents:

TED ZEPPELIN/The Deli Creeps

SAT., OCT. 27 • \$5 Adv./\$6 Door • BAM Presents:

PIGMY LOVE CIRCUS/Power Trio From Hell

MON., OCT. 29 • FREE!

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TUES., OCT. 30 • \$7Adv./\$8 Door

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continued from page 60

#### **24**/Wednesday

CELIA MALHEIROS AND FRIENDS 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

POLYNESIAN JAZZ 9:30 pm, Pier 23 Cafe, The Embarcadero, SF, 362-5125.

#### 25/Thursday

**BRIGHT MOON RISING** 8 pm, Theatre Artaud, 450 Florida, SF. 621-7797. (Also Fri/26-Sat/27.)

DOUG GITTINS See Fri/19.

VIVA BRASIL With Lambahia. 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

WOMEN OF THE CALABASH With Anthony Brown's multimedia presentation on Oakland's multicultural musical history. 8 pm, Laney College, 900 Fallon, Oakl. 464-3540. (Also Fri/26-Sat/27 at 7 pm and Sun/28 at 8 pm.)

#### Spoken Word

A selective guide to readings, lectures and other spoken word events in the central Bay Area.

#### **19**/*Friday*

MARYIN BELL AND THOM GUNN Bell, a poet and frequent columnist for American Poetry Review, and Gunn, a poet, critic and UC Berkeley

Books, 2454 Telegraph, Berk. 845-7852.

PAT HALL Hall, publisher of Bristol Publishing Enterprises, speaks to the California Writers Club at its dinner meeting. 6 pm, Spengers Restaurant, 1919 Fourth St., Berk. 841-1217.

KRISTIN A. KUNZMAN Author Kunzman reads from her book, The Healing Way: Adult Recovery from Childhood Sexual Abuse. 7:30 pm, Old Wives Tales Bookstore, 1009 Valencia, SF. 821-

BARRY LOPEZ Lopez, author of bestsellers Of worves and Men and Arctic Dreams, reads from his new book, Crow and Weasel. 7:30 pm, A Clean Well-Lighted Place for Books, 601 Van Ness, SF. 441-6670. (Also Sun/21 at 8 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.) Wolves and Men and Arctic Dreams, reads from

LISA MASON AND PAT MURPHY Mason, author of Arachne and Murphy, author of The Shadow Hunter and Points of Departure, read from their work. 8 pm, Walden Pond Books, 3316 Grand, Oakl. Free. 832-4438.

FRITZ SENN Senn, director of the Zurich James

Media." Noon, Maude Fife Room, third floor, Wheeler Hall, University of California, Berk. 642-

LIEWELLYN VAUGHAN-LEE Vaughan-Lee offers a lecture on the "Transformation of the Shadow through Sufi Dreamwork." 7 pm, California Institute of Integral Studies, 765 Ashbury, SF. 753-6100.

KATHLEEN WOOD AND ALAN KAUFMAN Poets Wood and Kaufman read from their own work. 9 pm, 30 Rose Cafe, 30 Rose, SF. 558-8112.

#### **20**/Saturday

Al BEI The Chinese author celebrates the release of her new book, Red My, Green Earth Mother, and signs copies. 2 pm, Eastwind Books, 1435A Stockton, SF. 781-3331.

BEVERLY BURCH Clinical psychologist Burch

"Lesblan Relationships: What Are the Issues?" 10 am, UCSF, Laurel Heights Conference Center, 333 California, SF. 775-3624.

ARTHUR D. COLMAN AND PALAR MONTERO Jungian analysts Colman and Montero present a workshop on the "Archetypes of Group Process." 10 am-4 pm, C.G. Jung Institute, 2040 Gough, SF. 771-8080. (Also Sun/21.)

JOSEPHINE PALMER Docent lecturer Palmer offers a lecture entitled "Artists and Heroes and Heroines: The Story of American Sculpture." 1 pm, Trustees Auditorium, Asian Art Museum in the De Young Museum, near Eighth Ave. and Kennedy, Golden Gate Park, SF. 863-3330.

TENNESSEE REED Poet Reed reads from her new book of poetry, *Electric Chocolate*. 2 pm, Walden Pond Books, 3316 Grand, Oakl. 832-

GALEN ROWELL The renowned nature photographer presents a slide show and lecture drawn from her new book My Tibat: Text by His Holiness the Dali Lama. 8 pm, Wheeler Auditorium, University of California, Berk. 548

**SYMPOSIUM ON AGING** The symposium provides educational and practical information to elders and their caregivers. 9 am-5 pm, Panna Lounge, University Center, USF, 2130 Fulton, SF. 558-7211.

#### **21**/Sunday

ARTHUR D. COLMAN AND PILAR MONTERO See Sat/20.

SARAH GREGORY Docent lecturer Gregory discusses the special exhibition "Ivory, An Ancient Symbol of Excellence." Call for time, Trustees Auditorium, Asian Art Museum in the De Young Museum, near Eighth Ave. and Kennedy, Golder Gate Park, SF. 863-3330.

MARY HERCZOG AND MAURA O'CONNOR Poets Herczog and O'Connor read from their own work, followed by an open reading. 8 pm, Above Paradise, 1501 Folsom, SF, 861-6906.

BARRY LOPEZ See Fri/19.

PANEL ON LESBIANS AND THE MEDIA The Gay and Lesbian Alliance Against Defamation host a panel discussion of issues of lesbian exclusion from the media, including Andrea Lewis, Kim Corsaro, Louise Sloan and others. 7 pm, Women's Building, 3543 18th St., Guerrerro and Valencia, SF. 861-4588.

RHIANNON A performance with Nina Gerber. 8 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200. LAWRENCE THORNTON Thornton, author of Imagining Argentina, reads from his new book, Under the Gypsy Moon. 7:30 pm, Black Oak Books, 1491 Shattuck, Berk. 486-0698.

#### **22**/Monday

**CLAIRE BLOOM** Actress Claire Bloom offers a portrait of the women in Shakespeare in a dramatic presentation entitled "Then Let Men Know." 8 pm, Herbst Theatre, Van Ness and McAllister, SF. 552-3656.

**MELISSA BOLLKOTZ AND DAN DREW Poets** Bollkotz and Drew read from their own work, with an open reading. Sign-ups at 7:30 pm, Shattuck Square Bakery, 81 Shattuck, Berk. 849-3979.

CHALMERS JOHNSON Internationally known Japan expert Johnson lectures on "Japanese American Relations and the Middle Eastern Crisis." 5:45 pm, Parina Lounge, University Center, USF, between Masonic and Parker, SF. 666-6357.

DONNA LEVIN Levin, author of Extraordinary Means, reads from her new mystery California Street. 8 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.

**POETRY AT SIMPLE PLEASURES Poets Linda** Strauss, Kathy Evans and Stephen Ratcliffe read from their work. 8 pm, Simple Pleasures Cafe, 3434 Balboa, SF. 387-4022.

TIM ROLLINS Rollins, a conceptual artist and educator, discusses his work. 7:30 pm, SF Art Institute, 800 Chestnut, SF. 771-7020.

BILL 'LEGEND' WEST The storyteller weaves yarns as part of the Black Storytelling Festival. 3:30 pm, SF Public Library, Visitacion Valley Branch, 45 Leland, SF. 558-3510.

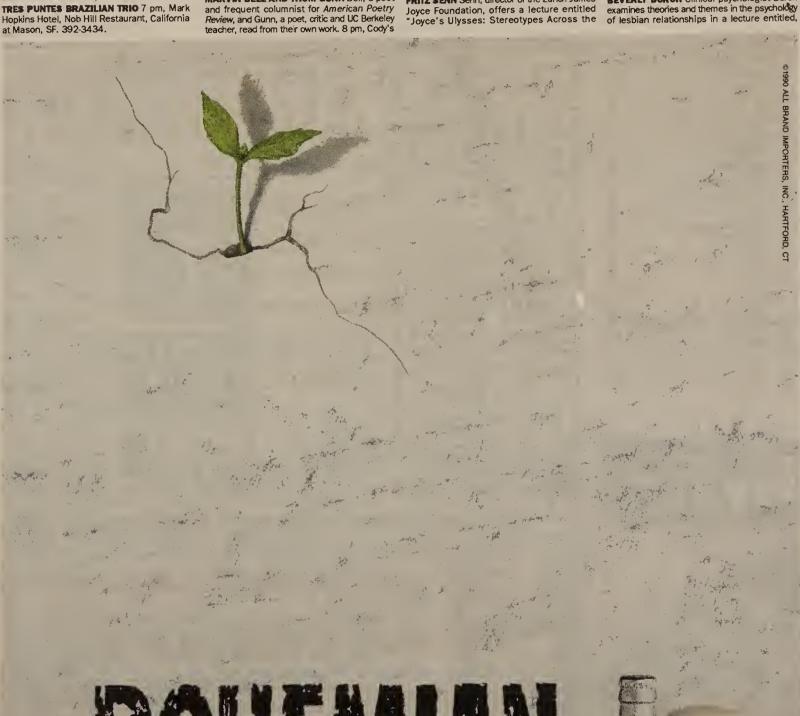
#### **23**/Tuesday

Bear and The Valley of Horses, reads from and discusses her new book, The Plains of Passage. 6 pm, Book Passage, 51 Tamal Vista, Corte Madera. 927-0960.

LOTTYE CLAYTON Clayton, principal of Oakland's Emerson Elementary School, offers her experience in "achieving racial harmony among elementary school children." Noon, Toland Hall, UCSF, 521 Parnassus, SF. 476-0400.

TESS GALLEGHER Gallegher discusses Carver Country: The World of Raymond Carver, a tribute to her husband, one of America's most gifted writers. 8 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.

MARIO VARGAS LLOSA Vargas Llosa, an author and former Peruvian presidential candidate, discusses politics, his life and his work.



IT'S BEEN BREWING SINCE 1292

8 pm, Herbst Theatre, Van Ness and McAllister, SF. 552-3656.

POETRY AT UC BERKELEY Poets Diana O Hehir, Robert Tracy and Christina Hauck read from their own work. 8 pm, Maude Fife Room, third floor, Wheeler Hall, University of California,

ANNE RIVERS SEDDONS This author of Fox's Earth, Heartbreak Hotel and other books, reads from her new novel, King's Oak. 7:30 pm, Black Oak Books, 1491 Shattuck, Berk.

#### **24**/Wednesday

ERIC CRYSTAL Anthropologist Crystal offers a lecture entitled "Hanoi: A New Look at Vietnam." Noon, Conlan Hall, room 101, City College of San Francisco, 50 Phelan, SF. 239-

SANDRA GILBERT AND WILLIAM KISTLER Kistler, a poet and past president of Poets and Writers, and Gilbert, a poet and critic, read from their own work. 8 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.

FREE ZONE A discussion of Issues surrounding the Nuclear Free Zone charter follows a showing of the film, Free Zone. 8 pm, Forest Books, 3080 16th St., SF. 863-2755.

LAWYERS FOR THE ARTS California lawyers hold a workshop entitled "Working With Agents as a Performing Artist." 7 pm, Building B, room 300, Fort Mason Center, Buchanan at Marina, SF. 775-7200.

SUSAN LEVITT Levitt hosts a slide presentation and discussion of goddess images in a lec-ture entitled "Goddesses Within — Myths to Live By." 7:30 pm, Red Rose Gallerle, 2251 Chestnut, SF. 457-2764.

CARMEN DE MONTEFLORES This author of the bilingual novel Singing Soitly/Cantando Bajito, discusses the influences that have shaped her work. Noon, Room 30, UCSF, 513 Parnassus, SF. 476-0400.

**SCIENCE FICTION AUTHORS** Sci-fi authors Pat Murphy, Lisa Goldstein and Karen Joy Fowler read from their work. 7:30 pm, Old Wives Tales Bookstore, 1009 Valencia, SF. 821-4676.

JUDITH STACEY Stacey, an associate professor of Sociology at UC Davis, discusses her new book, Brave New Families: Stories of Domestic Upheaval In Late 20th Century America. 7:30 pm, Black Oak Books, 1491

**CARRIE MAE WEEMS** Photographer Weems presents a slide lecture of her work in conjunc-tion with the exhibition "Big Pictures: Contemporary Large-Scale Photography. "7 pm, Nahl Hall, California College of Arts and Crafts, 5212 Broadway, Oakl. 653-8118.

**DEBORAH WILLS** Willis offers "An Overview of Black Photography in the U.S., 1840-1990." 8 pm, SF Camerawork, 70 12th St., SF. 621-1001

KRAEMER WINSLOW Winslow, president of Executive Communications, offers practical methods to eliminate fear and enjoy public speaking. Noon, room 300, Health Sciences West Building, 513 Parnassus, SF. 476-4394.

#### **25**/Thursday

ANIMATION PANEL Anim ators Patricia Amlin, George Evelyn, Ralph Guggenheim, Ken Pontac and Carl Rosendahl join in a panel discussion "New Animation: An Inside Look." 7 pm, on "New Animation: An Inside Look. 7 pm, McKenna Theatre, Creative Arts Building, SF State, 1600 Holloway, SF. 386-1004.

ARTURO ARIAS Latin American author Arias discusses his new book, After the Bombs. 8 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.

DE YOUNG SYMPOSIUM Speakers, including art historian Aldona Jonaitis, anthropologist Richard Inglis and Nootka artist Art Thompson, museum partnerships with native artists in a symposium entitled "Ancient Shrine: New Visions." 7 pm, Trustees Auditonium, Asian Art Museum In the De Young Museum, near Eighth Ave. and Kennedy, Golden Gate Park, SF. 750-3624.

CARLA HARRYMAN AND LYN HEJINIAN Poets Hejinian, author of A Thought is the Bride of What Thinking, A Mask of Motion and others, and Harryman, author of The Middle, Percentage and other books, read from and discuss their work. 8 pm, Forest Books, 3080 16th St., SF. 863-2755.

'POLITICS OF STRESS' Holbrook Teter presents an open forum on post-traumatic stress disorder and its effects on victims of state terrorism. 7 pm. Call for location, Open Forum, A School of Collective Learning, SF. 552-2993.

RUSSIAN REVOLUTION CELEBRATION Radical Women celebrates the 73rd anniversary of the Russian Revolution and the women who started it. 7:30 pm, 523-A Valencia, SF.

GARY SNYDER Snyder reads from The Practice Of The Wild, a new collection of essays on the nature of wildness and freedom. 7:30 Black Oak Books, 1491 Shattuck, Berk.

NICHOLAS G. THACHER Thacher, a former U.S. ambassador to Saudi Arabia, discusses Arab affairs in the Middle East, in a lecture entitled "The Arabs in the Crucible: Forces Ancient and Modern." 8 pm, Berkeley YMCA, 2600 Bancroft, Berk. 982-2541.

TIKKUN DISCUSSION GROUP J. Barry Gurdin facilitates this democratically led discussion of current issues ralsed in the progressive Jewish magazine *Tikkun*. 7:30 pm, SF Jewish Community Center, 3200 California, SF. 346-

#### Theater

Complete listings for local and touring theatrical productions in the central Bay Area. Capsule reviews by Misha Berson and Steve

#### Preview

THE GOSPEL AT COLONUS Lee Breuer's musical adapted from Sophocles' Oedipus at Colonus. Previews through Fri/19. Opens Sat/20. Plays Tues.-Sat. at 8 pm, with matinees Wed. and Sat. at 2 pm, Sun. at 3 pm. Through Nov. 18. Orpheum Theatre, 1192 Market, SF. \$10-\$32. 749-2ACT or 392-SHOW.

UNCLE TOM'S CABIN Robert Alexander's adaptation of the story with period costumes. Previews Tues/23-Wed/24. Opens Thurs/25. Plays Wed.-Fri. at 8 pm, Sat, at 2 and 8 pm, Sun. at 2 pm. Through Nov. 11. Lorraine Hansberry Theatre, 620 Sutter, SF. \$15-\$22.

**BABY WITH THE BATHWATER** Research Acting Institute and Danielle Thys present this five-character contemplation of the insanitles of parenthood. Previews Thurs/25 (with a special benefit performance Fri/26). Opens Sat/27. Plays Thurs. Sat. at 8 pm, Sun. at 7 pm. Zephyr Theater complex, 25 Van Ness near Market, SF. \$12-\$15; \$7 preview; \$25 benefit. 861-

THE LESSON AND THE DUMB WAITER ExiTheatre presents Eugene Ionesco's The Lesson and Harold Pinter's The Dumb Waiter. Previews Thurs/25-Frl/26. Opens Sat/27. Plays Thurs.-Sat. at 8 pm. Through Nov. 17. EXITheatre, 366 Eddy, SF. \$8. 931-1094.

#### Opening

SUMMER AND SMOKE Actors Ensemble presents this Tennessee Williams love story. Opens Fri/19. Plays Fri.-Sat. at 8 pm. Through Nov. 17. Live Oak Theatre, 1301 Shattuck, Berk. Call for price, 528-5620.

**AMERICA PAINTS** Young Audiences presents this multimedia piece bringing paintings to life.

Opens Sun/21. Plays Sun. at 1 pm. Through
Nov. 18. De Young Museum, near Eighth Ave.
and Kennedy, Golden Gate Park, SF. Free (with museum admission). 863-1719

ONE FOOL...OR HOW I LEARNED TO STOP WORRYING AND LOVE THE DUTCH Terry Baum's one-woman farce of living in the land of tulips, windmills and lesbians. Opens Thurs/25. Plays Thurs.-Sun. at 8 pm. Through Nov. 18. Josie's Cabaret and Juice Joint, 3583 16th St., SF. \$8. 861-7933.



#### Ongoing

HATFUL OF RAIN Michael Gazzo's story of the emotional triangle of a husband, wife and the husband's brother. Plays Fri. Sat. at 8 pm. Through Oct. 27. Potrero Hill Neighborhood House, 953 DeHaro, SF. \$9. 839-9271.

HEATFACE Bill Talen's dark comedy about obsession and shamanism in the game of baseball. Plays Thurs.-Sat. at 8:30 pm. Through Oct. 27. Life on the Water, Building B, Fort Mason Center, Buchanan at Marina, SF. \$10

**BEIRUT** Is it better to endure a life without sexual passion, or risk death to love? That's the pithy dilemma in the late playwright Alan Bowne's futuristic plague drama about streetsmart Torch, an artist quarantined with a highly infectious AIDS-like disease, and Blue, a healthy woman determined to love him despite the dangers. Bowne pushes his apocalyptic fantasy, and his sweaty sexual metaphors, to the outer limits. His premise seems a bit dated now, but the poetic ferocity remains, and this Theatre Genesius production also has an impressive towering set and capable performances to recommend it. (Misha Berson) Plays Thurs.-Sun. at 8 pm. Through Oct. 28. SOMAR Theatre, 934 Brannan, SF. \$10. 391-8778.

THE CARETAKER The 1960 Pinter play where an adopted tramp becomes the object of a power struggle between two alienated brothers. Plays Fri.-Sun. at 8 pm. Through Oct. 28. Phoenix Theatre, 301 Eighth St., SF. \$10-\$12.

SOME MEN DO ... A MUSICAL OUTING John F. Karr's and F. Allen Sawyer's play celebrates gay identity in popular music. Plays Thurs.-Sun. at 8:30 pm. Through Oct. 28. The Studio at Theatre Rhinoceros, 2926 16th St., SF. \$10-

THEORETICAL BEINGS Glenn Rawls' farcical



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NOV3

drama tells the story of baby boomer members of a government think tank entering a night of self-examination. Plays Thurs.-Sat. at 8 pm. Through Nov. 3. Marin Academy Theater, Fifth St. and Cottage, San Rafael. \$12. 454-6056.

THE LISBON TRAVIATA Richard Thomas is a wonder as an opera-loving gay man whose composure weakens as his personal life starts looking more and more like the plot of Carmen, Nathan Lane is every bit his match as a kvetchy friend who bemoans his celibacy and worships Marla Callas. The two acts of Terrence McNally's hit Off Broadway play are studies in high contrast: act one is dishy opera bouffe comedy; act two Is divorce trauma and grand tragedy. You might wish McNally had done more in the first half to make you care about the eroding relationship in the second, and it's hard to tell if he's written a cautionary tale about coping with loneliness — or a wary endorsement of gaudy emotionality. That's troublesome, but the great acting smooths over a lot of the script's ragged edges. (Misha Berson) Plays Tues. Sat. at 8 pm with matinees Wed. and Sat. Sun. at 2 pm. Through Nov. 4. Marines morial Theatre, Sutter at Mason, SF. \$22-\$34, 474-3800.

YANKEE DAWG YOU DIE Philip Kan Gotanda's play looks at the barriers facing Asian American actors. Plays Wed.-Sat. at 8 pm, Sun. at 3 pm. Extended through Nov. 4. Asian American Theater Center, 403 Arguello (at Clement), SF. \$13-\$15, 751-2600.

THE ARCHITECTURE OF CATASTROPHIC **CHANGE** George Coates Performance Works

opens its 1990 season with this music-theater work celebrating survival strategies created by cultures undergoing cataclysmic change. Plays Wed.-Sun. at 8 pm. Through Nov. 11. Performance Works, 110 McAllister, SF. \$12-\$32, 392-SHOW.

THE LION, THE WITCH AND THE WARDROBE Young Performers Theater presents C.S. Lewis's magical adventure. Plays Sat. at 1 and 3 pm, Sun, at 1 pm, Through Nov. 11. Young Performers Theatre, Fort Mason Center, Buchanan at Marina, SF, \$6, 346-5550.

MAN OF THE FLESH Octavio Solis's play is a contemporary version of the Don Juan tale. Plays Wed.-Sat. at 8 pm, Sun. at 2 and 8:30 pm. Through Nov. 11. Magic Theatre, Fort Mason Center, Building D, Marina and Buchanan, SF. \$17-\$20. 441-8001 or 441-

LES MISERABLES More of a phenomenon than a show, but better than Cats if Broadway blockbusters are your thing. Just beware when you fork over your \$50 for an orchestra seat that the songs are in the strained-vocal-chord pop school of Whitney Houston, the history and politics of revolutionary France are sketchy, and the tear-lerking is shameless and utterly synthetic. What works magnificently are the show's visual aspects, most obviously David Hersey's lighting and John Napier's production design. (Misha Berson) Plays Tues. Sat. at 8 pm, with 3 pm. Extended through Nov. 25. Curran

continued page 64



FROM GRAIN TO GLASS

#### **OCTOBERFEST BEER TASTING** Oct 24TH-7PM

#### **MUSIC SCHEDULE**

**Mondays** 7:30-11:00 pm Tuesdays

Fourpenny Waites 8:30-10:30 pm Wednesdays

8:30-11:30 pm Thursdays

Mike Mack, Jazz Piano Joey's Duo, Pub Beat

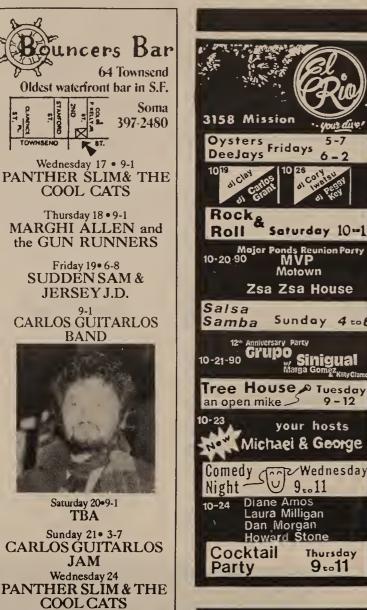
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continued from page 63

Theatre, 445 Geary, SF. \$16-\$55. 243-9001

SATURDAY, SUNDAY AND MONDAY ACT presents this Eduardo de Filippo comedy set in a Neapolitan kitchen, Plays Tues. Sat. at 8 pm with Wed, and Sat. matinees at 2 pm and Sun. matinees at 3 pm. Through Nov. 25. Stage Door Theater, 420 Mason, SF. \$10-\$20. 749-2ACT or 392-SHOW.

KNOTT WATT J.B. Cooper produces this abstraction from Samuel Beckett's first novel. Plays Sat. at 3 pm, Through Dec. 1. The Plough and Stars, 116 Clement, SF. \$8. 751-1122

**BAR NONE** A comedy-mystery that starts off like the senior play at Harvey Milk High School turns into a laugh riot when the audience gets into the investigation in the second act. It ain't Art, despite some artful performances, but the long-running hit's a crowd-pleaser. (Steve Warren) Plays Wed.-Fri. at 8 pm, Sat. at 7 and 9:30 pm and Sun, at 2 pm, Open-ended. Mason Street Theater, 340 Mason, SF. \$18-\$20, 861-6895,

**EAST** Playwright Steven Berkoff blends Shakespearean-style verse and rough Cockney slang to voice the rage of young and old East Londoners in Thatcher's England. The fine young actors in this low-budget production deliver Berkoff's jumble of slum poetry with great panache, and their juicy physical moves bring it all back home. A violent, profane piece of work, but for the right reasons. (Misha Berson) Plays Thurs.-Sat. at 8 pm, Sun. at 7 pm. Open-ended. On Broadway Theatre, 435 Broadway, SF. \$12-\$15. 434-1528.

**GREATER TUNA** A satire of small-town Texas life in which bigots are barbecued in a humane fashion. Plays Mon.-Fri. at 8 pm and Sat, at 6 and 9 pm. Open-ended. Cable Car Theatre, 430 Mason, SF. \$15-\$19. 771-6900

MURDER MYSTERY WEEKEND This audience participation "Whodunit" by Keith O'Leary and Margo Morrison puts the audience at odds with incognito actors in solving a murder mystery during dinner. Plays Sat. at 7 pm. Openended. Charley's Cafe, Fisherman's Wharf, Beach and Jones, SF. \$65. (800) 327-3862.

THE NAKED BEACH Borderline Improv Theater presents this improv theater revue with sketches, blackouts, songs and "high explosives." Plays Sat. at 8 pm. Open-ended. Rumors, Broadway and Kearny, SF. \$3. 296-8754.

PARTY OF ONE This musical revue pokes fun at the ups and downs of being single. Plays Fri. at 8 pm and Sat. at 7 and 9 pm. Open-ended. Zephyr Theatre, 25 Van Ness, SF. \$18-\$20. 861-6895,

#### Closing

FLASH FAMILY The improvisational theater ensemble presents two hours of spontaneous entertainment. Plays Sat. at 8:30 pm. Through Oct. 20. Marina Music Hall Theatre, Fort Mason Center, Buchanan at Marina, SF. \$10:

OKAL'S MAGIC This evening of theater features Okal the Master Magician. Plays Thurs.-Sat. at 7:30 pm. Through Oct. 21. Cannery Theater, 2801 Leavenworth at Beach, SF. \$10; \$6 children under 12. 441-5560.

PATIENCE The Lamplighters present this Gilbert & Sullivan comic opera. Plays Fri.-Sat. at 8:30 pm, Sun. at 2:30 pm. Through Oct. 21. Presentation Theater, 2350 Turk, SF. \$11-\$19.

A PRIVATE VIEW Vaclay Havel's play looks at ne struggles of Vanek, a Havel surrogate. Plays Thurs.-Sat. at 8 pm, Sun. at 2 pm. Through Oct. 21. Little Theatre, SF State University, 1600 Holloway (at 19th Ave.), SF. \$4. 338-2467.

FUENTE OVEJUNA In Lope de Vega's 17thcentury comedy/drama, an entire Spanish village rebels against its oppressive ruler and shares the blame equally. Adrian Mitchell's crisp, accessible translation invests this tale of abused power and slow-boiling revolt with modern resonance. That could have been underscored more in Sharon Ott's staging, but in most ways this is a captivating production.
Graced with a strong multiracial cast, it has an attractive Iberian setting designed by Kate Edmunds, vivid costumes from Deborah Dryden and just the right amount of *picante* flamenco music and movement. (Misha Berson) Plays Tues.-Sat. at 8 pm and Sun. at 2 and 7 pm, with selected Thurs, and Sat, matinees. Through Oct. 25. Berkeley Repertory Theatre, 2025 Addison, Berk. \$20-\$27. 845-4700.

#### Short Runs

AGNES OF GOD The Haight Ashbury Community Theater presents this drama. Plays Sat/20-Sun/21, Sat/27-Sun/28 and Sat/3-Sun/4 at 8 pm. All Saints Church, 1350 Waller,

**ALVA** Alva Rogers performs her one-woman jazz/theater show. Plays through Fri/19 at 8 pm. Intersection for the Arts, 446 Valencia, SF. \$10, 626-3311.

BLINDED BY BEAUTY Ernesto Sanchez and Company and Ida Bagus Anom present this mask/mime Latin and Indonesian performance. Plays Thurs/24-Sun/28. Call for times and prices. Life on the Water, Building B, Fort Mason Center, Buchanan at Marina, SF. 776-

**BOWL OF BEINGS** Culture Clash performs this comedy revue. Plays Fri/29 at 7:30 pm. Headlands Center for the Arts, Building 944, Fort Barry, Golden Gate National Recreation Area, Marin County. \$4. 331-2787.

BRIGHT MOON RISING Phoenix Spring Ensemble weaves spoken word with instrumen tation from Asian, Arabian and American cultures, plus Guadelupe Garcia performs Coatlicue's Call. Plays Thurs/25-Sat/27 at 8 pm. Theatre Artaud, 450 Florida, SF. Call for price, 621-7797.

COYOTE BUILDS NORTH AMERICA The Perseverance Theater Company presents this visual and musical performance based on Native American folklore. Plays Thurs/18-Sat/20 at 8 pm and Sun/21 at 7 pm. McKenna Theater, Creative Arts Building, SF State University, 1600 Holloway (at 19th Ave.), SF. \$15-\$18. 338-2467.

DON'T MAKE ME SAY THINGS THAT WILL HURT YOU Doug Holsclaw's one-man show explores the world of a man in hiding, a comedic world of sex, Greta Garbo and home shopping. Plays Thurs/18-Sun/21 at 8 pm Josie's Cabaret and Juice Joint, 3583 16th St.

**ELEVENTH HOUR** Will Dunne performs this surreal black comedy as part of the "Solo/Mio" festival. Plays Thurs/18-Sat/20 at 10:30 pm. Climate Theatre, 252 Ninth St., SF. \$9, 626-

ANDRE-PHILIPPE GAGNON The Canadian impressionist transforms himself into his many characters. Plays Sat/20 at 8 pm. Palace of Fine Arts, Lyon at Bay, SF. \$15; \$7 students. 762-BASS

HAIKU TUNNEL Anyone who's ever done time as an office temp and/or drudged in a posh legal firm will probably identify with Josh Kornbluth's comic monologue about a hapless male secretary on the verge of losing his job — and his tenuous grip on emotional stability. The tale itself is basically an extended anecdote and could use beefing up, but Kornbluth makes much of what he already has. Possessed of a squeeze toy face and agile voice, he's an enormously likeable performer who gets you caught up in the giddy momentum of his funny (and sometimes sad) perceptions. (Misha Berson) Plays through Sun/21 at 8 pm. Climate Theatre, 252 Ninth St., SF. \$9-\$11. 626-9196.

THE INNER CIRCLE The New Conservatory Theatre presents this AIDS education play with another, Get Real, for pre-teens. Plays Fri/19-Sat/20 at 8 pm and Sun/21 at 3 pm. Zephyr Theater complex, 25 Van Ness near Market, SF. \$12. 861-4914.

JAMBALAYA Marijo and the California Cajun Orchestra celebrate the folklore and music of Louisiana. Plays Sat/20 at 1, 2, 3 and 4 pm. Pier 39, Fisherman's Wharf, SF. Call for price. 981-PIER.

LA CAGE AUX FOLLES Diablo Light Opera Company stages this musical comedy. Plays Fri/19-Sat/20 and Fri/26-Sat/27 at 8 pm, Sun/21 and Sun/28 at 2 pm, Julia Morgan Theatre, 2640 College, Berk. Call for price.

THE MARSH This weekly performance series features Gigi Gamble's Blackout, Esther Amy Fischer's Estrangement, plus other works by Philip Horvitz and Jim Farmer, Stephanie Weisman and Anah-K. Plays Mon/22 at 8:30 pm. Morty's, 1024 Kearny, SF, \$5. 986-MORT.

NORTE/SUR Guillermo Gomez-Pena and Coco Fusco perform this interdisciplinary piece in conjunction with Festival 2000. Plays Thurs/18-Fri/19 at 7:30 pm. Mexican Museum, Fort Mason Center, Buchanan at Marina, SF. \$10. 441-0445 or 762-BASS.

**OUT AT HOME** Sara Felder and Lewis Jordan tell the story of a neurotic juggler and an isolated musician with old vaudeville, new music, psycho juggling and word jazz. Plays Thurs/25-Sun/28 at 8 pm. Intersection for the Arts, 446 Valencia, SF. \$10. 626-3311.

RASHOMON Fay and Michael Kanin's tale of violence, greed and the subjective nature of truth. Plays Thurs/25-Sat/27 at 8 pm, Sun/28 at 2 pm. LeFevre Theatre, Saint Mary's College, St. Mary's, Moraga. \$6.631-4381.

SF PLAYWRIGHTS' CENTER The Playwright's Center hosts weekly staged readings. This week's reading is Greg Beato's *Damaged Goods*. Plays Fri/19 at 7:30 pm. Blue Bear Theater, Building D, room 255, Fort Mason Center, Buchanan at Marina, SF, \$2, 763-2727.

TANGOLEANDO Hector Schujman's play is set in the interrogation room of an Argentinean prison. Plays Fri/19-Sat/20 at 8 pm and Sun/21 at 2:30 pm. College Theatre, City College of SF, Phelan at Judson, SF, \$5, 239-3100.

THEATRE OF CRUELTY Gary Graves' play spanning Antonin Artaud's life. Plays Thurs/25-Sat/27 and Thurs/1-Sat/3 at 8 pm. Durham Studio Theatre, UC Berkeley, near Te and Bancroft, Berk, Free, 642-1677.

TRUE WEST Diggin' Hole Productions presents this Sam Shepard play, in which two seemingly opposite brothers trade roles. Plays Fri/19 Sat/20 at 8:30 pm. 1800 Square Feet, 719 Clementina near Eighth St. and Howard, SF. \$4-\$8, 255-8510.

WINNITOU'S SNAKE OIL SHOW FROM WIGWAM CITY Spiderwoman Theater Workshop presents this work by four Native American women. Plays Thurs/24-Sun/28. Call for times and prices. Life on the Water, Building B, Fort Mason Center, Buchanan at Marina, SF. 776-8999





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IN PERSON: During business hours, come in to our offices at 520 Hampshire Street/ at Mariposa St. (between Bryant and Potrero). By bus, take lines #27, 9, 33, 22 and 53. After hours, leave your ad in the front door's mail slot. Enclose your ad with payment in a sealed envelope.

BY PHONE: Call:
255-7600 during business hours, and have your VISA, Mastercard or American

Mastercard of American
Express ready.

BY MAIL: Write up your
private party ad only on the
classified coupon found in this
section and mail it to:
SF Bay Guardian Classified,
520 Hampshire St., SF,
CA 94110-2189.

For Commercial ad rates call

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Estate and Employment. Real Estate and Employment line ads deadline at 12 noon on Monday.

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EOE Agency

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Administrative Assistant Administrative Assistant
Established Financial District CPA firm
seeks Administrative Assistant with
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room for autonomy end creativity. To
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**INDEX** 

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CHIEF COPY EDITOR
This is a full-time position for someone with a proven track record as a copy editor. Must be meticulous about grammar and syntax, yet flexible enough to allow for a writer's style. As chief copy editor you will supervise part-time copy editor you will supervise part-time copy editor you will supervise part-time copy through the production process, and be responsible for trafficking ell copy through the production process, end writing photo captions, pull quotes and headlines. Knowledge of AP style and previous newspaper work required. Femilierity with MAC is a plus. You'll be working with a diverse group of people who appreciate e good sense of humor. San Francisco Bay Guardian, \$20 Hampshire, \$F 94110.

NO PHONE CALLS.
Circulation-East Bay

Circulation-East Bay

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We need reliable drivers to deliver our new Eest Bay Guerdlen to stores end recks. Must heve heavy-duty ven or very large truck with Insurance. Familiarity with East Bay helpful. Very good pay for pertial dey's work.
Call Elizabeth Tuesday through Friday at 255-3100, and/or leeve message.

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Say you saw It In the
Bay Guardien!

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The Bey Guardian is seeking a responsible, customer oriented person who enjoys working independently to assist the circulation department. Responsibilities include opening new retail outlets, establishing new outdoor rack locations and monitoring the allocation, and merchandising of papers throughout the entire area. This position will require approximately 30 hours per week and e reliable car. Knowledge of the East Bey and San Francisco are a must. Send resume to Pamele Meyers at The Bey Guardien 520 Hempehire St, San Frencisco, CA 94114. No phone cells pleese.

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THE SAN FRANCISCO BAY GUARDIAN | OCTOBER 17, 1990 65

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Editorial Interns
The Bay Guardian seeks Interns with strong research and writing skills. Prior journalism experience not necessary. Applications from students and non-students welcome. People of color encouraged to apply. We require a commitment of two full days a week during business hours for three months. All Internships are non-paid. To apply, send a resume, a cover letter and three writing samples to: INTERN, S.F. Bay Guardian, 520 Hampshire St., S.F. CA 94110. Applications are accepted on a ongoing basis. ongoing basis.
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for busy one person office. 15-20 hours
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Assist State wide non-profit child-care
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for small environmental law firm, well
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#### ■ LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 144308

The following persons doing business as B-STUDIO (25-175), 3145 Geery Street, San Francisco, CA 94118. (1) WILLIAM SEET, 341 South Van Ness, San Francisco, CA 94103. (2) JORGAN NIELSEN, 341 South Van Ness, San Francisco, CA 94103.
Registrants commenced business under the above fictitious business neme on the date October 9, 1990. This business is conducted by e limited partnership. Signed William Seet.
This statement was filled with the County Clerk of the City and County of San Francisco, CA on October 9, 1990.

October 17, 24, 31, November 7, 1990. 250202

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

To whom it may concern: TONY FONG is applying to the Depertment Of Alcoholic Beverage Control to sell et coholic beverages et 440 Broadway, San Frencisco, CA 94133 with en On Sale General Public Premise License. October 17, 1990. L-250204 - FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 143664

The following corporation doing business as BANG & OLUFSEN SAN FRANCISCO, 339 Powell Street, San Francisco, CA 94102: BANG & OLUFSEN OF AMERICA, INC. A DELAWARE CORPORATION. 1150 Feehanville Drive, M1. Prospect, Illinois, 80058. Registrent commenced business under the ebove fictitious business neme on the date N/A. This business is conducted by a corporation. Beng & Olufsen of America Inc.. Signed D R Norththrop, Tressurer. This stetement was filed with the County Clerk of the City and County of Sen Francisco on September 14, 1990.

October 3, 10, 17, 24, 1990.

#### ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 923695

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the epplication of BRUCE PAUL BRANDSMA for chenge of neme, Whereas the petition of BRUCE PAUL BRANDSMA has been filed in court for en order changing his neme from BRUCE PAUL BRANDSMA to RAPHAEL XERXES BRANDSMA; Now therefore it is hereby ordered thet ell persons interested in said matter do appeer before this court in Department X-4 on the 2nd day of November, 1990. at 4:00 o'clock P.M., of said day to show why this application for change of name should not be granted.

for change of frame should not be granted.

It is further ordered that a copy of this Order be published in the SF Bay Guardien, a newspaper of generel circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing.

hearing. Deted this 12th day of September,

1990. John Dearmen, Judge of Superior

September 26, October 3, 10, 17, 1990. L-245103 FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 143585

The following person doing business as STEVE'S COPIER SERVICE, 3405 Judah Street, Sen Frencisco, CA 94122: STEVEN YIK CHOW, 3405 Judah Street, San Francisco, CA

94122.
Registrant commenced business under the above fictifious business name on the date N/A. This business is conducted by en Individual. Signed Steven Yik Chow.
This statement was filed with the County Clerk of the City and County of San Francisco, CA on September 12, 1990.

October 10, 17, 24, 31, 1990. L-250108

SUPERIOR COURT OF CALIFORNIA FOR THE COUNTY OF ALAMEDA. In re the application of PAMELA J. RUNYON for change of name.

Whereas the petition PAMELA J. RUNYON has been filed in court for en Order changing her neme from PAMELA J. RUNYON to PAMELA J. PRINDLE; Now. therefore, it is hereby ordered that all persons interested in said metter do appear before this court in Department One (for assignment) on the 30th dey of October, 1990 at 8:45 A.M., of seld day to show cause why this application for chenge of name should not be granted.

Dated September 18, 1990.

Howerd Schwartz, Judge of seld Superior Court.

September 26, October 3, 10, 17, 1990. L-245104

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: STEVEN C. SIMMONS is applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at 598 Halight Street, San Francisco, CA 94117 with en On Sele Beer & Wine Public Premise

October 17, 1990. L-250205 FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 143949

The following person doing business as RAINBOW OF THE CHILD, 154 10th Street #12, Sen Francisco, CA 94103: DAVID R. TEBO, 154 10th Street #12, San Frencisco, CA 94103. Registrent commenced business under the above fictilious business name on the date N/A. This business is conducted by en individual. Signed David R. Tebo. This statement was tilled with the County Clerk of the City and County of San Francisco on September 25, 1990.

October 3, 10, 17, 24, 1990. OROER TO SHOW CAUSE FOR CHANGE OF NAME CASE NO. 670130-1

SUPERIOR COURT OF CALIFORNIA, COUNTY OF ALAMEDA. In re the application of KEITH IAN GERBER for change of name. Whereas the petition of KEITH IAN GERBER has been filled in court for an order changing his name from KEITH IAN GERBER to KEITH IAN MCARTHUR; now, therefore, it le hereby ordered thet all persons interested in said matter do appear before this court in Department one on the 31st day of October, 1990, et 8:45AM to show cause why this application for chenge of name should not be granted. Dated September 19, 1990. H.L. Schwartz, Judge of the Superior Court.

October 10, 17, 24, 31, 1990.

#### FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 143681

The following corporetion doing busi-ness as MY FAVORITE PLACE, 80

ness as MY FAVORITE PLAČE, 80
Regent Street, Sen Francisco, CA
94 112: ILLIMANI CORPORATION
(CALIFORNIA), 80 Regent Street, San
Francisco, CA 94112.
Registrant commenced business under
the above fictiflous business name on
the dete September 11, 1990. This
business is conducted by a corporetion.
Signed MIRIAM ASTRUE, President IIIlmani Corporation.
This statement was filed with the County Clerk of the City end County of San
Francisco, CA on September 17, 1990.

September 26, October 3, 10, 17, 1990. L 245101 FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 144407

The following corporation doing business as OPTS EVENTS, Hunter's Point Naval Shipyard, Building 110, San Frencisco, CA 94188: OPTS CATERING, INC., Hunter's Point Neval Shipyard, Building 110, San Francisco, CA 94118.

CA. 94118.
Registrant commenced business under the above fictitious business name on the date October 1, 1990. This business is conducted by a corporation. Signed Micheel Christmen, President Opts Cetaring.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on October 12, 1990.

October 17, 24, 31, November 7, 1990. L-250201

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 143507

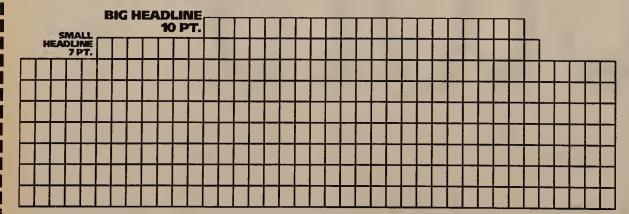
The following person doing business as STARBOARD INVESTMENT REAL ESTATE, 2190 Washington Street #1101, San Francisco, CA 94109: HOWARD L. McCARTHY, 2190 WASHINGTON STREET #1101, SAN FRANCISCO, CA 94109.

FRANCISCO, CA 94109.
Registrant commenced business under the above fictiflous business name on the date N/A. This business is conducted by an Individual. Signed HOWARD L. McCARTHY.
This statement was filed with the County Clerk of the City end County of San Francisco, CA on September 13, 1990.

September 26, October 3, 10, 17, 1990. L 245102

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 143785

The following person doing business as A MONKEY'S UNCLE, 598 Haight Street, San Francisco, CA 94122. STEVEN SIMMONS, 1470 Dolores Street, San Francisco, CA 94110. Registrant commenced business under the above fictilious business name on the date September 19, 1990. This business is conducted by en individual. Signed Steven Simmons.



ALL CATAGORIES NOT LISTED BELOW ARE COMMERCIAL ADS, CALL 255-7600 FOR INFORMATION.

**BULLETIN BOARD** 

SHARED RENTAL

**□ FOR SALE** 

**WHEELS** 

□ RELATIONSHIP

SUR CATEGORIES: OM-M

OM-W OW-M OW-W

**Anonymous Ads and Ad Forms without** 

**Phone Numbers Will Be Rejected** 

CITY/ZIP		•
AY PHONE		
	Issues   Lines	_

COMPLETE PAYMENT MUST ACCOMPANY ALL ADVERTISING. NO REFUNDS AUTHORIZED AFTER SUBMISSION.

WORDS RATE

Box (\$17.50 or \$24.50) optional \$

VOICE MAIL \$ No Charge HEADLINE(S) \$\_ SUBTOTAL \$ Multiply subtotal by number of insertions, x

TOTAL DUE \$\_ ☐ I also want a one year subscription for which I've enclosed separate

payment of \$32. ☐ Check or Money Order enclosed, or please charge my: ☐ MasterCard ☐ Visa ☐ American Express Credit Card#

☐ If you want a Guardian Box, check here and add three additional words to payment (Guardian Box #). See box service charge.

RELATIONSHIP ADS: 12 WORD MINIMUM All relationship ads are entitled to Voice Mail service at no additional

RATES

charge. In order to receive written replies relationship ads must use a Guardian Box, PO Box or Commercial Mail service. Personal phone numbers and addresses are not acceptable. Additional information under Relationship

heading.
Rates are per word/per wee
(including words in headline PRIVATE PARTY ADS:

(not for relationship aud 12 WORDS MINIMUM

HEADLINES (optional): Charged by week, by word, plus flat fee (see below). Maximum 2 headlines per ad, include words in headline when calculating total ad world count Two sizes available: POINT BOLD FACE approx. 8 characters maximum, \$5.50 flat fee

10 POINT BOLD FACE Two lines approx. 20 characters maximum. \$10.00 per line flat fee. OUR WHEELS DEAL: \$20 for up to 18 words for 8 weeks - autos, bikes, trucks or

COMMERCIAL ADS: Frequency discounts and Classified Display ads available. Call 255-7600 for information, or to place an ad. \$22.50 for 5 lines

DEADLINE:

Monday 12 pm for Real Estate and Employment Word Rates ads

**GUARDIAN BOX:** \$24.50 per issue if you want your mail forwarded; \$17.50 per issue if you want to pick up your mail during business hours. Boxes expire four weeks after the ad's last publication and are for "personal relationship" ads only.

WHAT COUNTS AS A WORD? Any word in Webster's Dictionary is a word. Most hyphenated words count as two words. A phone number is one word. Punctuation is free.

INFORMATION **PUBLICATION** 

POLICES: The BAY GUARDIAN has the legal right to reject advertising for any reason whatsoever. However, we will not edit the content of your ad without your content of your ad without your knowledge. If it is unacceptable we will notify you and give you the opportunity to rewrite it to our satisfaction. Classification of all ads is entirely at our discretion and may be changed without notice. Placement of ads within each classification is random and rannot be pregranged. cannot be prearranged.

cannot be prearranged.

ERRORS:
We do not furnish proofs before publication, nor do we supply tear sheets after. All claims for errors in advertisements must be made within five days of publication and any claims for errors will be considered only for the first insertion of the advertisement containing the error. Rate adjustment, if granted, will only adjustment, if granted, will only be for the portion of the advertisement that was in error. An error which does not materially affect the value or content of the ad is not subject to error allowance.

**BAY GUARDIAN CLASSIFIED** 520 Hampshire St., SF, CA 94110-1417 Monday and Tuesday 8:30 am-5:00 pm. Wednesday and Thursday 8:30 am-7:00 pm. Friday 8:30 am-2:00 pm.

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# Models Actors

Commercial People

Is searching for all types and ages to represent for TV commercials, films, catalog and runway work. No experience or training required. Not a school or workshop.

415-956-4950

## LEGAL NOTICES

ty Clerk of the City and County of San Francisco, CA on the date September 19, 1990.

October 17, 24, 31, November 7, 1990. L-250203



#### ■ ACTING WORKSHOPS

Acting Training
by Susan Ricketts. Seeking committed
serious performers wishing to develop
their craft for stage and film. Intensive
individual character and scene work.
Instructor at Lee Strasberg Theatre
Institute. Call 668-0304.

Improvisational
week Improvisational acting class.
Wednesday evenings. Starting in
November. Cell Susan 621-7175
You'll love it.

Creative Expression/Acting workshops. Relaxed and funl Geared for beginners and those wanting to Improve besic ecting skills. (No previous experience necessary.) Improvisations, theatre games, scene work, movement, music. Next workshop begins October.

Toni Orans, 626-1908.

FALL/WINTER Acting Workshop

ideal for actors with little or no training. Wednesday/Thursday Evenings \$12/per session 775-1172

#### ■ ARTISTS' SERVICES

Pro Arte Holiday Sate
Bay Area artists and craft people are
encouraged to enter. For perspectives
send SASE to: Pro Arts HSP, 481 9th
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Deadline November 3rd.

Artists
Professional sildes of your work, \$4.00
per silde. You view the sildes end buy
only those you choose. Call 885-1479.

#### **■ BULLETIN BOARD**

**Become Label Free** Artist seeks labels from clothing for huge project. Pleese contribute.
Cell 558-8551 or send to: N. Glulini, 34 Pearl, SF, CA 94103.

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Affordable Video Editing Now you can afford to edit your own wedding, party or home video with special effects end computer graphics for merely \$15.00 an hour. We also provide individual tutoring and daily discount rates. Call TimeWise Video.

415-541-4909.

Video Camera Rental Put your next project, recital or performance on video tape. We rent 8mm & VHS cameras for 4-8 hours and longer, High quelity end low rates. Discounts for students. Sea Lion Video. 474-9708

#### ■ DANCE

Brazilian Samba Dance Clesses at Studio Bresil with Mery Dollar, member Escola Nova de Samba performing Company. Tuesdays and Fridays, 6-30 to 6-30pm, 60 Brady St, SF. 881-8028 or 863-8281

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Models/Talent Open Call. No Experience necessary, free evaluation by the top agency.
433-2812.

Free Consultation
Expert advice on the right things to do to get started in a modeling or commercial acting career with e professional Industry expert. Evaluations by appointment, 394-8200

Now Casting!
Calender seeks males end femeles, fit
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seeks feshlon models male & femele
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Not a school or workshop.
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Get Instant visibility with an ad In Bey
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Vocal Exploration
Learn to make new qualities of sound, expand your range, breathe end move greedfully while speaking or singing. Betsy Blakesiy 253-0482

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Singl Bluss, Jazz, Rock, Pop
Pro singer - seventeen years successful teeching experience; ell eges end
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Practical, innovative methods.
Breathing, articulation, mike
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Free Consultation.
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Muriel Brown Older's video "Let's sing it
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The Video Sing Productions.
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START RIGHT NOW!
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I am offering private instruction in jazz
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- Katherine **Guardian Advertiser** 



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**Organizing For:** Civil and Economic Rights Economic Development Health Care Safe Streets

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Hendbuilding or potters wheel, elf
levels, small classes, open studio prac-tice time. Work space available for rent.
Ruby's Clay Studio. 552-A Noe, near 18th St. 861-9778

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Vegetarians...Delight Ethnic & American spicy sweet tantalizing culsine. 728-8274. "Good teste beyond belief"!

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Get Into The Shape Of Your Life while learning practical self defense. Includes use of one of S.F best clubs. Become strong, confident. Nationaf Chempion, BA Phys. Ed. \$40/month, no other fee. Keren. 587-0751.

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German or Swiss Private tutoring or group communica-tion classes. Beginners to edvanced. Netive epeaker. Reasonable. 881-8126

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Faster than any other method, the
European Accelerated Learning Systems uses the latest in proven techniques to meke lenguage learning as
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**Experts** ■\$8 per Hour

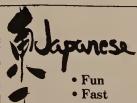
CASA HISPAHA C911-8611223

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Small classes/tutoring
 Day, evening & Saturday classes

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PASSPORT TO JAPAN MIRACLE NIHONGO GAKUIN

#### CHILD BIRTH & **PARENTING**

#### **BABYSITTING**

Retired Grandma Available for childcare in my Southern Hills home. Weekdays only. Call for more information, Monday-Tuesday-Thursday. 586-4380.

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Parenting/Career Conflicts **Financial Concerns** 

Single, joint custody, divorced, dual career, Intact end step families. Individual, child and couple counseling. Abigsil L. Crine, Ph.D., MFCC SF end Redwood City 415-381-1010

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#### **■ HOME SVCS.**

Decorating Your Child'a Room? Experienced artist creetes a unique look in your child's room or in your kitchen with original, custom stenciling. Call Creative Designs et 731-5477

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Children's Party Clown!!!

Too busy to pien your child's party?
Let an expert help
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without breeking your bank account.
Catering Story Telling
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Call 731-5477 nowl

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**Home Birth Midwives** Have your baby at home. Comprehensive prenetal cere, home deliveries and complete post-perturn care with loving supportive and experienced midwives. Holley Rauen and Maria Irollo, California Assoc. of Midwives Centified, Call 415-826-7804. or 415-863-9839 for a free introductory appointment.

MATERNITY DESIGNER OUTLET 25%-75% off retail. Hot style/low price! Visa/MC accepted. Mon-Sat 10-8 & Sun 12-5. PREGGERS, 1412 Burlingame Ave., Burlingame. 415-342-0771.

## MIND & BODY

#### **■ COLLAGE**

Heartsong Center
For Expanded Perception
\*Classes \*Workshops \*Lectures
415-527-4833

Yoga For Beginners
5 weeks, starts Thursdey 10/25 7pm,
\$28 for members. (\$18/year) Exercise,
breathing, relaxation, vegetarian diet,
positive thinking, meditation, yoga
vacations, Sivananda Yoga, 1200
Arguello, 681-2731

For American Legion outreach to Gay and Lesbians Vets see ad under SPECIFIC PEOPLE WANTED

Women, Men, & Myth:
A New Partnership
with: Marija Gimbutas, Riane Eisler,
Jamake Highwater, Robert Johnson &
Phill Cousineau

Phill Cousineau
Saturday October 20th 9-4
Scottish Rite Temple, 2850 19th Ave.
SF. Sponsors: UC Berkeley extension
& Esalen Institute. Fee: \$75.
Call 415-642-4111

Black & Orange Erotic Ball Outrageous! Costume Ball & Lingerle Fashion Show. Prizes. Friday October 26, 8pm. \$15 et Marine boutique Romantesy (873-3137). \$20 at Mahereni Resteurant, 1122 Post.

#### How To Accomplish

Anything You Want in Life and Nine other titles. \$7 to Gemini Mail Order Books, 601 Van Ness Suite E3518 San Francisco, CA 94102

Ramona Marlano can assist you on your path of integration with your higher self. As dysfunctional personality fragments fail away, clarity of purpose & healing occur. This work is very gentle & highly effective. For information on workshops, private sessions, Crystal gatherings, Sedona experiences & other events. Please phone 337-8823.

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Quelified applicants ere easy to find when Bey Guardien Classified is on the job. Our mid-week publication means your ad won't get lost in the Sunday clutter. And we can deliver the best of the Bay Area work force at a fraction of the cost. Use our graphic services to help make your ad a stendout. Call 255-7800 and let's work out the details.

> The World Institute for Life Planning

The Design Your
Life Workshop
Discover life purpose schieve integration, natural momentum & clear choice
415-956-4145

#### ■ COUNSELING AND THERAPY

Stressed Out?
Petricla Chernoff, licensed psychotherepist and hynotherapist sees people who ere sulfering from stress in their environment. The people who most often come to me ere people having problems with phobias, sleep disorders, exam anxiety and relationship problems. I see Individuals and couples, Reasonable fees, Insurence accepted. 383-1985

Women's Therapy Group
Daytime group will focus on Identifying
and expressing feelings & needs,
developing heeithy relationships and
directing their energies on their own
behalf.

Alexis Rabourn, MFCC, 864-1081.

Where Are You?

Have you lost yourself in food, alcohol, drugs, work, sex, relationshipe? Experienced with 12-step, ACA end other dysfunctional families, substance and behaviorel dependencies. Sliding scale, insurence. SF. Saturdeys, weekdays, evenings. MFCC Intern IMF13012. Sup. Helen Hendricks MFCC M2457

Carolyn Kellogg M.A.

Carolyn Kellogg M.A. 381-6037

Chuck Millar, Ph.D., MFCC Individual and couples counseling, nine years experience. Insurance accepted, Blue Shield provider, sliding scale. Offices in Sen Frencisco end San Jose. License #MFC-23077. 408-255-1075.

Two-Five-FiveSeven-Six-Zero-Zero
Let us spell it out for you: nothing gets results like Bay Guardian Classified. Call 255-7600. It spells success.
For CAREER & JOB CHANGE SUP-PORT GROUPS see ad under Employment: Career Services

Panicky, Anzious?

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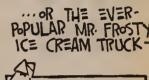
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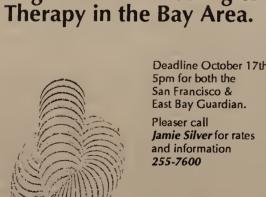
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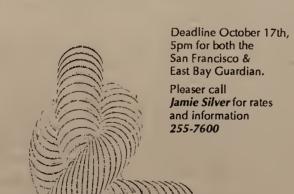
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Goodfella...
...wanted by wisegal. Slender, dark-halred, JF with a Letin bent seeking soulmete. Pessions include film, food, dancing end quick wits. Please be WM, 35-45, urbene and looking for connection with commitment. #02415

tion with commitment. #02415 The you edventurous, creetive, sexy, muscular, end very nice to know? Are you a smert, independent finencial whiz or high producer but think love end lust rank higher than the budget deficit? Are you werm, considerate, energetic and leugh because you're heving a good time? Are most people emazed at how talented, capable, well-dressed end adventurous you are? Are you single, evallable, 35-45, and want to fall in love forever? Me too... I'm a 5'8' bodybuilder/entrepreneur... The one you'd notice first et a cocktail party, and i want an adventurous, healthy, smert muscle man with libido in overdrive to fit above description, POB 3127, Walnut Creek 94596.

Love la Not
A Lamborghini
but at 125mph who cares?
#02413

Just Say Yes

To filirtation, fun, meybe e little romance. Green-eyed, independent lawyer, 36, 5'7', slender, seeks intelligent, irreverent, kind, fellow professional. My addictions include humor, rock 'n' roil, science fiction end Sierre Nevada Pale Ale. Tell me about yours. Guerdlen Box #02405F.

Whiaper
Discreet affeir with married, affluent
WM, 40 plus, desired by comely, tall,
slim WF. 298 4th Avenue, Box #373,
San Francisco 94118.

Seeking Ski Buddy
I want to learn to telemark (can you teach me?). You can learn downhill while I learn telemark (i can teach you). On tired days we can track ski. Single WF, 33, seeks ski enthuslast friend who also has literery tastes. PO Box 13572, Berkeley 94701. #02416

**How To Answer** Relationship Ads:

S.F. Bay Guardian Box #\_ 520 Hampshire St. S.F., CA 94110 Questions? Call 255-7600

Warm, Candid, Smart
Beautiful JF, mid-46, looking for
Intelligent, caring, articulate,
menschilch, successful JM. Widowed
long ago, childless but love kids, I'm
Interesting, opinionated, funny,
cosmopolitan. Note, photo, phone
reciprocated. Guardian Box #03405F.

#### What Is Browse?

What is Browse?

Advertiaers:

When you record your outgoing message on Person-To-Personals it will go into our browse feature. When a respondent calls the Person-To-Personels 900 line, they can preview (listen to) the category of their choice. Your outgoing message can start to generate replies days before your ad appears in print.

Raspondants:
There is more than one way to find that special someone through the Bay Guardian personal ads. Maybe you need to "browse" to find the right person. Call 1-900-844-5555, choose your category, and listen to some of the fun, interesting people who are looking for their new relationship. You don't need a copy of the Bay Guardian to respond, in fact some of the messages you hear may be previews of ads that eren't even in the Guardian yets. Guardian yetf

Seeking kind, humorous, down-to-earth man for long-term committed adventure. I am an ettractive, spirited, visual, successful 46-year-old who enjoys the creative stimulation of the city, the contrast of the country, and especially the sanctuary of home. Warning: feminine and slightly silly. Guardian Rox #03402F Box #03402F.

Leave The Bar Scene Behind
There's a better place to meet that's
worked for thousands of Bay Area
singles; Introduce yourself to the kinds of people you want most to meet and get your responses by mail or on Per-son to Personala, our unique Relation-ship Reply Line. Get ready for a change of scene by calling 255-7600 today.

We're Two Senauoue Succeeaful
WF's, mid-30's. Each seeking fun,
friendship, adventure, possible
reletionship. If your single WM 30-45
and cen deliver, but spooked about
ads, then come to our Halloween party.
Be yourself or someone else. No one
will know the difference. Guardian Box #03403H.

This warm, attractive, 5'2" 30 year-old brunette WF, with sparkling, gentle bine eyes enjoys hiking, dencing, painting, end mediteting, I am financielly stable, scientificelly oriented, end I dabble in Japenese flower arrangements. Looking for a periner 27-33 who is down to eerth, finencisily fit and involved with personal/spirituel growth. You ere highly creative, scientifically gitted and possess a dash of wit. No smoking, drugs. Note and photo epprecleted. Mery, 1032 Irving, Box 250, SF 94122.

Exotic Filipina/Bieck Woman
26, seeks the intrigue of an attractive
WM (28-35) for serious relationship. I
am sensitive, secure and insatiebly
curious. You ere confident end experlenced--yet evolving. Photo
appreciated. Guerdian Box #02410F,

#### MEN SEEKING WOMEN

Tell, silm, active WM, 30, communicative, funny, intellectually, artistically, politicelly inclined, seeks secure, confident, independent women with time, energy, end desire to create an extreordinery reletionship. 296 4th Ave., Box 382 SF 94118. #01222

Skier Seeks Same
Nice normal guy, WASP, 50, 5'11', heaithy, nonsmoker, many interests, financially set. Seeks bright, attractive younger companion for skiling, fun, possible relationship. Photo. PO Box 96, Tiburon 94920.

Make new friends or find romance with Bey Guardian Relationship ads.

Lite is too short etc., etc.., Independent, good looking WM, 26. I like movies, art, cycling and cuddling, but not all at the same time. Looking for WF, 21-30, who is friendly, werm and caring. Send photo. Box 77293, SF 94107.

Scotsman in San Francisco, recently emigrated. Single WM, 30, attractive, professional, wealthy, pliot. Enjoys outdoors, keeping fit, eating out and exploring SF. Seeking attractive female who enjoys adventure, humor and excitement. Let's have dinnert Photo appreciated. Guerdian Box #02208H.

To Reepond To A Box Number If the box number is followed by a property you can call 900-844-5555 from a touch-tone phone (pay phones won't work), end reply to the ad of your choice on the Guardian Relationehip Reply Line. You'll learn more about the advertiser than what's in the paper by simply listaning to their outgoing Person-To-Personala measage. Not all advertisers record e measage, but you can still respond by phone. Just

can still respond by phone. Just follow the easy, recorded Instructions. When you'ra asked for tha advertiser's box number, enter it using the telephone keypad. Do not enter the letter at the end of the

enter the letter at the end of the number. After you heer the advertiser's greeting, you will be able to record e message of your own, review it, change it (if you wish), or try egain. The cost is only .99 per minute. It the box number is elso tollowed by e so you can write to the ad et the sollowing eddress: Guardian Box .520 Hampshire Street, San Francisco, CA 94110. Guardian mall boxea expire four wasks after the add final publication. Address other

final publication. Address other replies sa instructed in the ed.

Replies ea instructed in the so. However, the ads that contain a box number and □ but no Æ⊃ cen bs written to ONLY if they have a poet office box outside the Guerdian. If you have any questions please call us at 255-7600.

Autumn's Confusions
The soft warmth of summer is gone, broken promises of eternal love, cool cotton, heats of ice cream, and that long passionate night. Autumn's short elegance, and then hopefully winter rains are coid enough for chirmeys to come alive. Inside a poet, an artist, full with desire, tempered by subtlety, I am 39, 5°10°, very good-looking (145 pounds), romantic, and by luck and charm, wildly successful in my career. Out of a three year relationship (six months ago), do you suppose you see yourself as others do, ere you really unusual and attractive, a conversationalist, a traveler, intelligent and independent, trim and fashionable, end have the ability to spend a Sunday doing nothing or love a large dinner party or go for long walks; in short are you involved with life. Do you like the seven colors of the rainbow (VIBGYOR) intensely. Are you athletic, perhaps a ballet dancer or a tennis player, do you understand about rubbing toes in the middle of the night can be warm and tender. Can you whisper kisses. Letters written in French, German and Italian will also be gladly read; if you're absolutely out of a photo, please have a good excuse. Telephone messages do not tell me what you look like so try writing, it's good for the soul. Guardian Box #03203F.

#### Not all advertisers record a message right away, but you can still respond. .99 per minute

Single WM 40. 6', active, outdoorsy, entertaining, seeks Asian ledy over 25 to share life with. Photo-phone. P.O. Box 590151, SF 94159.

Perty Planning Made Easyl Include our Clessifled in your plans end turn your next party into a real celebration.

Menu
Today's special - eingle WM, 6', 35,
brown hair, blue eyes, professional,
rim, hendsome, personable, fun and
honest. I like - getaway travels, clean
waves, unplenned hikes, repeat clients, waves, unplenned hikes, repeat clients, marlin that fight beck, sinking long putts, interesting reading, short lines, fresh enow slopes, non-stop flights, live music, convertibles, good conversation,, making friends and meking love. Dislikes - Saddam Hussein, taxes and women that don't write beck; photo, phone and story entered the control of the co eppreciated. Guardian Box #02201F.

Discreet Affair

Attractive professional married WM, 44, seeks an affectionate friend/lover. 564 Mission, Box 326 SF 94105. #04204

Tired Of Batching It
Unencumbered Latino male, 50, works
nights, will try almost anything twice,
prefers the simple things, seeks Latin,
White or Asian lady of similar age for
long-term thing. Reply POB 2171, Daly
City 94017-2171. #02207

Reedy for reletionship with Asian or
White female 30-50. Preferences
include: sense of humor, siender legs,
smaller bust, seey demeanor, and com-

smaller bust, eesy demeanor, and comfortable to be with. I'm a WM 47, fit end trim, successful, educated, attractive and a nice person. Photo returned with mine. P.O. Box 470301 SF 94147.

Leather, Lace And Gartera
Attractive, physically fit WM, 32, seeks
attractive, kinky, discreet woman to
show me the ropes. Letter/phone. PO
Box 4697, Foster City 94404. #05200

Are You A Healer?
Psychic or clairvoyan!? Like-minded divorcing WM professional, 41, seeks light-hearled, occasionally profound, sensual relationship with uned-in woman, 26 to 35. Balance your vision with potent male energy; ellow our yin and yang to intertwine and embrace in a cosmic dance. I am seeking a first-class body; race unimportant; age is open to suggestion. Together we will break free of our limitations and reach the stars. Write LTR, Box 61, 1537-A Fourth St., San Rafael, CA 94901. Photo appreciated.

**How To Answer** Relationship Ads: with a 🖾 S.F. Bay Guardian Box # 520 Hampshire St. S.F., CA 94110 Questions? Call 255-7600

Psychiatriat

53, divorced W, looking for a bohemian lady who can love an eccentric. I drive a lunker, five in a dump, spend my time sailing and reading, by nature a sensualist who feel polyandry is an ideal state, physically a cross between Henry James and U.S. Grant. Any ege or race. PO Box 293, Hayward 94543.

Single JM 47, In love with the poetry of

Single JM, 47, in love with the poetry of lite seeks a fine woman with whom to share my happiness. Guerdien Box #02203F.

Why Not?

Warm, tender-hearted WM, 43, seeks equally sensitive and intelligent WF who shares the goal of a marvelously safe but exciting relationship. You want to go both to Davies Hall and the Exotic/Erotic Ball the same weekend! Box 1866, 41 Sutter, SF 94104. #02204

Romantic, attractive, humorous, educated, affectionate, communicative, zestful WM 40 seeking healthy passionate relationship. Photo appreciated. POB 1075 Fairlax 94930.

Sophiaticated Leading Woman Sought to take charge of this trick or treat relationship with this good looking, professional WM. You make the decisions and 'ill follow, 231 Merket Place, Sulte 278, San Ramon 94563. #04202

Asian women. Eesygoing, Intelligent, physically active 25-40 for serious relationship with WM 44 video producer, trim, happy with my life. Let's meet for tea and see if the chemistry is there. Suite 333, 4006 22nd Street SF 94114.

Tired Of The Rat Race
Surrender to love with a supersensuous. Live on the Oregon coast with a corporate dropout, 49, 8', 180, white hair, blue eyes film buff and photographer. Smoking tolerant. Photo and phone appreciated, POB 138, Oits, and phone appreciated, POB 138, Oits, and phone appreciated, POB 138, Oits.

and phone appreciated, POB 138, Oils, Oregon 97366.

Caring and eensitive, nurturing, handsome AM in the health field seeks ettrective European-French woman, late 20'e-30's to create European Eastern Balance and harmony in caring relationship. Send picture. Guardien Box #04205F. E

Box #04205F.

Executive Class

Handsome, affluent, silm, single, 36, woodsy home, old fashioned traditional values, considered by experts to be cozy, cuddly, and huggable interested in most sports (including indoor), travel, eymphony, sailing, muelc, gym, etc.

Seeking lady friend, 22-38, to 5'6', affectionate, attractive, attentive and adventurous for above activitiee or foreverl Reply with photo to R.D. PO Box 470663 SF 94117.

GET THE JOB you're looking for. Look in the Bay Guardian employment listings every week.



# When you see a 2... Call 1-900-844-5555



#### RELATION **SHIPS**

Man Of Subtlety

Man Of Subtlety
(36, J, Berkeley) seeks smart nonsmoking woman who is smart,
employed or studying, smart, relatively
ethietic, smart, over 25, smert, end
lovesble. And smart. Funny, and goodlooking (but not good and funny
looking), modest antipathy toward
children (but not marriage) desirable. I
offer my tribe's treditional virtues (write
for e living, find cynicism e positive
ettribute, and know how computers
work), without traditional vices (don't
care what my mother thinks, can fix my
car, have never fixed World Series,
Send writing semple, photo thinking,
GRE scores (just kidding) to: Guardien
Box #02401F.

Ebony Or Oriental

Won't we make e great couple! The thing about me, besides the fect that I'm e 6', 175 lbs., WM, is that I've got the energy of a teeneger. Very successful entertainment professional, ettractive, 40, e libido that won't quit, non-smoker, looking for fun when the sun is overhead or the moon is high. Photo returned. Guardien Box #02202F.

#02202F.

Extremely handsome, 32, ethletic, financially secure JM, just escaped from NY, looking for a bright beautiful 25-30 woman to help me discover SF. Photo/note please. Guardian Box

WM professional, 36, sallor, world-traveller, seeks companion 25-40 with wit, energy, and a sense of edventure for salling, backpacking, foreign travel, friendship and possible romance. No smokers please. Guardian Box \$03215H.

Tennis anyone? Single man, 33, seeks love match with younger woman. Points scored for warmth, intelligence, athletic ebilities. The ball's in your court.

Very handsome, educated, well-like and in-shape, single, WM, 33, loves Parislan culture, Aussle beaches, and SF beauty. Seeks talented and adventurous Aslan woman, 25-40, for Irlendship end sharing. Guerdian Box 2020714

Something Different
The handsome thirtysomething WM
who is romantic, considerate, and understanding does not exist in the way
you imagine. Most men ere macho end
insensitive. The romantic and gentle
ones are often gay. What's a girl to do?
Meet a crossdresser. I'm tell, thin,
good-looking, Irlendly, Intelligent,
hetero, energetic, successful, and
happy. I'm the Ali-American guy you
want with e (privete) feminine side.
Make the psychological leap end you
will lind the men you want to romence
with and the girlifriend you want to try on
clothes with-rolled into one package.
Write with photo to Michael, PO Box
26624, SF 94126.

exchanged. Guardien Box #02212F.

Nontypical WM Saske Stimulating Wit Sensible, Irreverent, honest, ethical straight-forward, courteous, directed, frolicsome, fit, WM, 34, non-breeder, seeks sociable, confident, objective, witty, slim, silly, nonsmoking, careerish female for genuine communication, rapport, silliness, and great-living. Pleese don't just raed. Wherever are you? POB 431 Larkspur 44939. Nontypical WM Sseke Stimulating Wit

Lifestyle Kit

Lifestyle Kit
Have you been wondering why your
spare time seems meaningless? What
you need is the leisure time overhaul
kit, periect for the professionel, single
women. Includes: ethnic restaurant
guide (single WM), two tickets to the
symphony, engineering course (by 36year-old technology manager) and oil
painting kit (with 57" easel end matching artist). But don't delay, only one kit
security bonus. Send or phone your order to Guardian Box #03213F. der to Guardian Box #03213F.

To Reapond To A Box Number if the box number la followed by e Tryou can call 900-844-5555 from e fouch-fons phone (pay phones won't work), and reply to the ad of your choice on the Guerdian Relationship Reply Line. You'll learn more about the edvertiaer than whet's in the paper by aimply liatening to their outgoing Person-To-Personals meezage. Not all edvertieers record e meezage, but you can affil respond by phone. Just follow the ezay, recorded

Instructions. When you're esked for the advertiser's box number, enter it using the felephone keypad. Do not enfer the letter et the end of the

enfer the letter et the end of the number. After you hear the edvertiaer'e greeting, you will be able to record a message of your own, review it, change it (if you wish), or try agein. The coaf is only .99 per minute. If the box number is also followed by e \$\mathcal{E}\$ you can write to the ad et the following addreae: Guardian Box \$\mathcal{E}\$, 520 Hampshire Street, San Francisco, CA 94110. Guardian mall boxee expira four weeks after the ad'e

boxee expira four weeks after the ad'e final publication. Address other

replies as instructed in the ad. However, the ada that confain a box number end to but no can be written to ONLY if they have a post office box outside the Guardian. If you have eny questione please call ue et 255-7600.

Hendsome, tall single WM 41, charming, witty, intelligent, humorous, sexy and sensuous. Seeks a lady, 20's, who is intelligent, pretty, shapely, confident in who she is. Romance, sensuality, travel ewalts. Photo-phone. 2443 Fillimore St., #197, SF 94115.

Direct, progressive, uncorporate, simple, substantive single WM, 39, trial lawyer, creative writer, Stanford gred, seeks commit ment with unrigid, imperiect, educated, ertistic, skeptical, psychological, sessy woman. Photo please, 80x 419, 5337 College Avenue, Oakland 94616.

Boogie Fever
Tecky 27 year old single WM seeking similar or (understanding) woman, 21-29 yeers old. I love "boogle-ing," especielly to '70's music, heve e passion for Smiley Feces, end a ridiculous sense of humor. Guardian Box #04200F. 🖾 🏗

Older Woman Desired

Vivacious, aggressive, super sensual, romantic modern woman who knows end goes after what she wents is desired by e 6 foot, blond, in shape, sense of humor, self-confident, very ettrective professionel 32 WM who address of the woman and knows they of candielight dinners, masseges, firepleces and B&B's a must. Picture or description importent end swapped/ returned. 41 Sutter Street, Box 1696, #03202 SF 94104.

Yellow is Besutiful!

Affluent professional WM who hes it all would like to share it with a pretty Asian lady any age. I'm very good-looking. 40, in great shape, sports minded, like kids. You're ready for e reletionship (possibly permanent) end willing to send me e photo/phone number, end description of yourself. P.O. Box 147, SF 94101.

Spanieh Speeking Adventureae?
Single WM desires the compenionship of an attrective, fun loving Spanish speaking women. I'm 5'10", 175 lbs, own business, private pilot, enjoy the outdoors, sky diving, learning Spanish. Reply with picture. POB 843, Berkeley 94701.

WM, 46, nonsmoker, mechanical engineer seeks companion with interest in liying light planes, for hiking, back-packing and other outdoor edventuree, Guardian Box #04203A.

Discreet Affeir Attractive professional married WM, 44, seeks en affectionate friend/lover. 564 Mission, Box 326 SF 94105.

For mutual friendship understanding end romance. WM, 5'6', elderly, finen-cially secure, good shape. Want WF, well-proportioned, finencially secure, independent, healthy. POB 22453, SF 94122.

Graceful Woman
Looking for a sensuel, lithe, provocative woman that has an abiding love of
life, great vision, end a courageous
soul. Your heart is filled with linner joy, soul. Your heart is filled with Inner joy, your spirit soars with vitality and compassion. We enjoy all seasons of adventure, travel, music end beauty. At 43, 59° and brown eyes, I'm e slender, attractive, spirited, successful, healthy and loving man, delighted to start a family. PO Box 13314, Suite #176, Oakland 94661.

Work Hard, Play Harder
Successful, Ph.D., engineer, 26, desires sensual, very attractive, intelligent, and confident Caucasien or Asian female 25 to 35 for a relationship that could be intellectually challenging, romantic, and passionate, I em an indian (Asien) American, very well travelled, enjoy a cosmopoliten lifestyle, and have a strong work ethic tempered by stronger hedonistic tendencies. Photograph appreciated, Quardian Box #02209F.

East Bay professionel, 40's, warm, good-natured, nonsmoker, nonskler, enjoys movies, theetre, Sundey Brunches, tennis and more seeks woman for friendship and possible reletionship. Guerdlen Box #03211F.

Handsome, single WM, partner in major SF firm, 42 (but looks 36), 5'11", 155 pounds, seeks very pretty, Intelligent, educated, shapely and effectionate ledy, 25-35, for lasting, caring, loving relationship. I enjoy conversation (listening too), trevel (but not alone), romantic dinners, animals, art, news, music. You enjoy walking through chic shops as well as emong the redwoods; you ere equally comfortable dressed for an evening out on the town or in blue jeans and a flennel shirt; you enjoy the theater, but you're often happy steying et home with your man. If you ere, es! am, milid mannered, humorous, environmentally conscious, a nonsmoker, and very light drinker, please write, and please include e photo, to POB 2707, Danville, CA 94526-7707.

**Disparate Forces** 

Combined to produce this 42-year-old, very attractive, not to mention very good looking (6', 200 lbs), physician. Definitely not the doctor your mother wanted you to take home but quite presenteble at public getherings, if pushed. New to Bay Area. Looking for friends and lover. Write POB 470661, \$F 94147.

The Bey Area's best Relationship eds are even better with Person 10 Per-sonala, our state-of-the-art telephone message system -- FREE to advertisers.

**Beautiful Athlete** 

Sought by tall, hendsome, silm, well built, erudite WM athlete, 55. We will walk together in our old age. Now we run (to the symphony, to the opere and just for the hell of it). Photo appreciated. P.O. Box 5336, Berkeley

94/705.

Articulate, Intelligent 28 year-old WM ettorney, nonsmoker, seeks attrective female 24-30 for fun, passion, edventure and romence. My hobbles include walking, blking, Bed and Breakfast Inns in Napa/Sonoma, coffee and the Sunday NY Times, classical music, i emenvironmentelly aware and nonmaterialistic. Ivy League education. have e large network of interesting and diverse friends in SF. I'm 6'11, ethietic build, brown hair. Seeking interesting, erticulate companion for monogemous relationship. Call or write with recent photo. Guardian Box #03206F. photo. Guardian Box #03206F.

Single WM, eerly 40's, seemingly with everything -- extraordinary friends, humor, delight in life, career, health, looks -- but lecking what is most needed for happiness -- the one to love -- seeks women match in similar jem. POB 571, Burlingeme 94010. #03200

Wanted: Sincere SF

Wanted: Sincere SF mid 20's 10 mid 30's for marriage minded, fun loving, hard working, financially stable East Bay Area single WM 36. Weekdey evenings I prefer e home life, occesionally dining out. Weekends, I like activities such es rollercoasters, waterslides, hiking, camping, bicycling, long romentic walks, driving through countryside, picnics, romantic weekend geteways, etc. I'm elso into cooking (i'm fold thet I'm quite good), I'm nutritionelly eware, but not a health nut. I'm Christien, but not e religious fenatic. I'm quite easy going, end eccepting / respectful of another's privacy end their set of values. I tend to be very effectionate, and like to cuddle. I like children, don't mind if someone else hes young child(ren) and somedey want to have one or two of our own, I am new to this area (just in from New England) and desire to meet someone who can show me around the erea. I want to meet someone who is interested in e long-term monogamous relationship. You're race is unimportant. You should be self confident with yourself, end your looks. Your weight should be proportionate to your height. If your sense of velues seem similar to mine, I would like to hear from you. You can write to me et P.O. Box 261134, San Frencisco, CA, 94128-1134, Photo appreciated, but not encessery, end will be returned, If 94128-1134, Photo appreciated, but not necessery, end will be returned, if requested. #03212

Tall, attractive, ethletic, married WM, 47, looking for secret affair with a married woman, 40-55, in SF 10 Walnut Creek area. Privacy end health are foremost considerations. Box 1003, 41 Sutter St. SF 94104.

The Friendly Wey

To Meke New Friende
Bay Guerdian Relationship eds work for
all kinds of relationships. Whether
you're seeking a promising new
romance or rewarding new friendehips,
Guardian Clessified can meke the introductions for you. Answer the ads that
spark your interest, or place one of your
own and share your interests with
others. Call 255-7800 and we'll give
you a friendly response. you a friendly response.

Sell Your Cer
And Drive A Great Bargain
The best deel on wheels in the Bey
Area is Bay Guardian Cleasified. An 18
word ad is only \$15.50 for eight weeks.
Cell 255-7600 and let us help you get

Single WM, 40's. Let's keep it simple: Looking for someone to share movies, outdoors, quiet weekends. I would like to meet you. Guerdian Box #02213F,

Very ettrective, Intelligent WM, 40, with Interests ranging from the spirituel life to art to psychology; seeking partner who is pretty, edventurous and of generous spirit to share the finer things in life, i.e. long slow walks through nature, good conversetion, the theater, singing in the car on the way home. Guardian Box #02200F.

Very attrective, successful single WM
46, 6', well-educated, affluent, eclectic
testes, seeks ettrective lady 30-40. I'm
parily crippled from childhood Pollo,
walk with crutches, but get around very
well. Photo appreciated. POB 723, San
Mateo 94401. #03210

i'm Looking For You,
So You Look For Mel

Extreordinary (White, 29 yeer) man looking for a extraordinary woman for extraordinary time together. I em a professional who enjoys what I do. Looking for a woman who is real and in control of her life, end enjoys what she does. My interests ere many, end so should hers. I em ethielte, ertistic, intellectuel, funny, end e dreamer, and so should she. I live in the East Bay. My name la Steve, Guardian Box #03201F. name la Steve, Guardian Box #03201F.

#### MEN SEEKING MEN

Groovy Kind Of Guy
Cute character: Blue/blue/165/23
GWM, enterteining, open-minded,
sensuel, muscular, yummy, seeks a
sexy kind of gorgeous man, (21-39).
#04503 T

What is Browse?

Wildt Is browser
Advertieers:
When you record your outgoing message on Person-To-Personals it will go into our browse feature. When a respondent calls the Person-To-Personels 900 line, they can preview (listen to) the category of their choice. Your outgoing message can start to generate replies deys before your ed appears in print.

Respondenta:

Reapondenta:

Respondents:
There is more then one way to find that special someone through the Bay Guardian personel eds. Maybe you need to "browse" to find the right person. Call 1-90-844-555, choose your cetegory, and listen to some of the fun, interesting people who ere looking for their new relationship. You don't need e copy of the Bay Guerdian to respond, in fact some of the messeges you hear may be previews of eds thet aren't even in the Guerdien yet! Guerdien yeti

Hello
GWM, 44, blue/blue, 5'10", 170, furry,
HIV-, seeks 25-35 to begin dating ritual.
Need e lover? Try enother ed. Let's just
be gay. Reply to Guerdian Box
#04507F.

Romenfic Italien Artiet Homenfic italien Artiet
Hendsome, tell, trim, 40, heelthy,
sensual, funny, nonsmoker seeks
hendsome boyfriend, 21-35, tall, trim,
good kisser for ehering cards, flowers,
massage, dancing, blcycling, intimecy,
feelings end making love. #03500 \$\overline{a}\$

Goodlooking Asian Seeks Pale
Student, 22, 5'7', 140, seeks buddles
21-30 for Irlendship. Likes: disco
dencing, dine, chet. White or Letin a

Beck To Nature

Healthy young men hes truck, camping equipment end naturel energy to shere with buddy. Boxholder, 1001 Bridgeway Box 426, Sauselito 94965. #02502

Hendsome Maaculine Guy

Hendsome Maaculine Guy
30, 6'2', 170, wants to meet similar man
under 35--nonsmoker, ethietic
(bicycling), HiV-, for friendship, eventual relationship. Outdoor-oriented
professionel GWM. #05508\*\* GWM 28 6' Blond Blue

New to Secto erea eeeks Mormon com-panion to build Zionic home with. Reply to occupant; POB 22224, Secramento, CA 95622-0224. #04510

East Bey (Attr)action
Sexy GWM artlet, 38, 5'9', 155, HIV-.
Unueuel mind end spirit seeks similar,
my ege or younger for friends,
pleymates, possible relationship.
#04515#2

Getting To Know You
...Is what someone out there is welting
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Buddy Relationahip
Oakland masculine, aggressive, hairy
seeking partying, drinking, smokline,
hot masculine guys. Safe fun, Leave
phone number. Bruce. #05500 phone number. Bruce.

Lover Wanted
GWM seeks young 20:35 GAM to share
love, fun, mutual caring, massage,
dancing, outdoors. I'm 40ish/furry and
warm. Nice guy. Try mel #04506

HI, my name is Ben, I em e Filipino GAM. I am 36-years-old, 5'9", 180 lbs., HIV-, Am looking for a friend or possible reletionship. I am good-looking. You: age 30-40 GWM. My interests ere dancing, going to movies, outdoors and aports. You must be the same. #04508

GWM, 23, 6', 165, athletic, good-looking, young looking, straight acting, recent college grad, "All-American" type. Like sports, camping, biking. Not into pickup scene at bars, yet don't know how to meet you. Seeking same, 20-25+ for friendship, relationship. Letter end photo gets mine in return. Honesty and discretion essured. Please writel P.O. Box 190364, SF, CA 94119-0364. 94119-0364.

Relationship Building
GWM 44 attractive, healthy HIV+,
seeks special young man between 2535. If you like the security of a successful professional, write/photo: Box
626, 584 Castro SF 94114. #05505

Paasion/Romance/Enduring Love
I have emotional maturity, delined muscular physique, athietic grace, youthful,
handsome Asian/Latin features, intelligence--seek man with similar
qualities. Photo/letter: 564 Castro
#204, SF 94114.

I Puf A Spell On You
Enchanted boy seeks endangered
species who honors pagan babes; en
un-distorted genius whose Karma will
not run over my Dogma. Cultured
Heathen, 6'2", 160 lbs, witch blue eyes/
black hair. U.R. 25-45, #04514

Marriage (Gulpi)
I knowl I'm ecared too - but I want it
(eventually). We're 25-32, HIVmetaphysically curious, lean, cleanshaven, and uncomfortably (for others)

ie There...?

one attractive man in this city, who is sure of his masculinity, seeking another man equally assured of his; honeet, serious minded, independent, dependable, edventurous, perceptive, strongly believes his private sexual preferences are not items for besic topics of idle conversation, but are just thet, "privete." A man who is not a participate to the limp-wristed feminine pretentious fecedes, someone who is versetile, but most importent, e men who is not part of the overwhelming "etitude" of S.F.'s homosexual men. I em e muiti-ethnic black man, 6'6", 210 lbs., 24-yeers-old; I am this man, is there another? Recent photo end lengthy letter required. 41 Sutter St. Suite 1160, 94104. #02503 \*\*

I'm 37, 5'8"

I'm 37, 5'8"
Ilght brown heir, green eyes, hairy and husky. I look at life with e smile. I'm friendly, eincere and honest. #04505

Professional Seeks Muscle
GWM, 6'2', 180 lbs, brown/blue, gymtoned seeks muscular, well-defined,
25-40-yeer-old with mousteche into
opera, theeter and being pempered.

Affectionele Lafeyette GWM
HIV-, nonsmoker, hendsome, elim, 43, professional, homeowner, sensitive, intelligent, creative, eense of humor, trevel, film, theater, books, exercise, health, home, photo. Guardian Box \$04512F.

To get the most responses piace your voicemail message right away! 291-0103

Balancing Act
Aesthetic blond 37 yeer old, 6'3", 168
pounde of sienderly strong physique
seeks under 40, studly clean-liver
who's passionately sensuel, and emotionelly expressive.

Self Your Car for \$20.00!!

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Heads Together
Communicative, meeculine, goodlooking, down-to-eerth, not
meinstreem, affectionete, versatile,
5'8', 140, 40, seeks same (30-50, under
6') for releting. HIV+, smokers okey.

Well-Defined Muscular GWM 5'10", 170, 40, moustache seeks other mesculine, good looking, muscular man. #04511

Hippy Blond Seeks Nappy Black intelligent, stender, musculer, 8°, 27, seeks well-bullt, Black buddy to shere nature, romance. POB 411231, SF, CA 94141.

Read This!
Open-minded 21-year-old, fun-loving, wants to meet others eround my ege for fun end God knows what else! #02500

Chemistry?
Is there chemistry between us? Looks don't say it all! A face to face chat may be where it's at. GWM; 6', 170; brown/

Music And Muscles
drive me mad! Got either? Tall blond,
lete 20's, hardly ugly, multi-talented,
complicated, difficult but maybe worth
it. Prefers smooth, brown, especially
Asien, Letino. #04513\*\*

Music And Muscles

William Parket

Muscles

Musc

Modern Primitives & Enigmas
Men who've experienced changes on
many levels sought by an admiring
Letino novice. Drawn to the very
different, and would hope to learn, revel
in, end worship what you've done.
Older, big men a plus! #04504 TB

Worldly Retired Executive

Worldly Retired Executive
Interested in meeting young man, 1927, athlette, good-looking to share
world travel, theater, opera, etc. Photo
please. Guardian Box #02563A.

FAX YOUR ADI You can lax your ad to the Bey Guardien 24 hours e day, We'll call you back to confirm your order!

Irish
If you have recently errived from Ireland
or know someone who hes, have them
contact me. I em a young physician.
Guerdian Box #02506F.

Black In The Saddle Again
After three yeers. Interests from HipHop to Handel, Hiking to Homer. Overeducated and lun. 27, 165, 5'10' mus-

Bearded, Wildly Affectionate WM 35,5\*10\*, 152, felrly helry, moderately mesculine, eerthy, cleer-heeded, creative, fun seeks same for friendship, camaraderie and lots more. \$05510

Straight Or BI Men
Wanted for Iffends, hip fun, etc. I am
discreet. Lettnos e plus. but not
required. Write: Box 480582 SF 94146.

Seeking Relationship
A discreet, sincere, GAM, 31, would
like to meet straight acting/appearing
GWM, 30-45, for relationship. #04502

Military? Seeking eggressive, confident, mas-culine militery guy. Must be 18-30. I'm 5'8', derk heir, eyes-good looking. Give me a call. I'm walting. \$05507

GJM seeks reletionship, but open to friends along the way. New to California end to living and enjoying fife as a gay man. Cere about people, greet sense of humor, warm, discreet, good-looking, professionally successful. Live in East Bay, but cross bridges often. 36, averege build, 577, 180, HIV-. Looking for 30-50, rece unimportent. Your phone end photo please (will return). Guerden Box \$02562F.

Black Point Novato
Black Point Novato
Local buddy! Let's go kayaking, biking,
SCUBA, or let loose. Flery, masculine,
tell, trim guy, 32 and here; sald "local"
#02501 To

Bare Necessities
Cere Beer, GWM, 40, brown/blue, 5'9',
nons moker, seeks Sugar Beer for
hibernetion, massage, fun with honey.
Box 6686, Sen Jose 95150. #04509

**How To Answer** 

Relationship Ads: S.F. Bay Guardian Box # 520 Hampshire St. S.F., CA 94110 Questions? Call 255-7600

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about yourself than your printed ed, and It makes it easier for readers to respond. HOW IT WORKS: In eddition to your ed in the paper, you will automatically be assigned e volcemail box. Using this number, you will be able to record e 60-second outgoing message at no extra charge. Just call 291-8705 from a touch-tone phone, listen to the cleer, step-by-step instructions, and record your greeting. You can hear your message pleyed nack before you save it, or you can change it end try egain. Your message will go on line within 24 hours (after it has been approved). It is best to record your message as soon as possible, since we start receiving replies on our 'browse' option even before your ed appears in print!

TO HEAR REPLIES TO YOUR AD & VOICEMAIL MESSAGE:
Call 291-8705 at no cherge. Follow the Instructions and listen to your replies as amany times es you wish, but once you hang up they will be erased. If you decide to change your greeting, you'll have to wait another 24 hours before the new message appears on the system (but while you're waiting, you will still be able to receive replies with the system message, which gives out only your box number).

TO RESPOND TO A GUARDIAN BOX BY MAIL:

Send responses to: SF Bey Guardien, 520 Hampshire St., San Francisco CA 94110-1417, (Guardian Box \$\$).

To get the most responses place your voicemail message right away! 291-8705

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How to Answer Relationship Ads:

calf
1-900-844-5555
The Bay Guardian
Person to Personale
Relationship Response Lins
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Questions? Call 255-7600

#### ■ EITHER/BOTH/COUPLES

Good looking, Intelligent, mid-thirties couple - very active, well-traveled end edventurous - seeking single woman for friendship and erotic excursions - shere some time with us in the redwoods of Humboldt County - write us ebout yourself, end add a photo, and we'll respond. Guardian Box \$02700F.

Bike Ride Anyone
Handsome, musculer, honest, loyal,
down to earth, nonsmoker, light drinker,
32, 8', 210, seeks attrective ethlette,
sincere F/m, with sense of humor and e
balanced liflestyle, 22 to 30, lor biking in
GG Park, movies, museums, sightseeing, motorcycle rides, daytime
adventures, romance besed on
friendship end communication, send
photo with letter to 329 So. Mayfair Ave.
#327, Dely City, CA 94015. #03700

Beautiful young couple, clean, looking for enother young couple. Spanish or Caucasian welcome. #04700 T Attractive WM, 8'2", 180, blue/blond, seeks adventurous couple for intimete relationship. Guardian Box #05501F.

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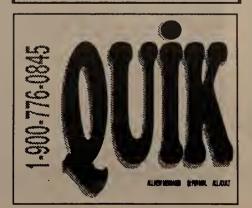
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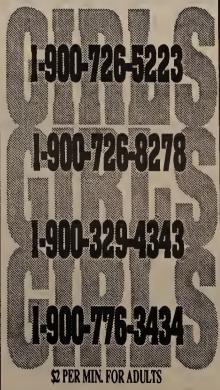
Midnight Whispers

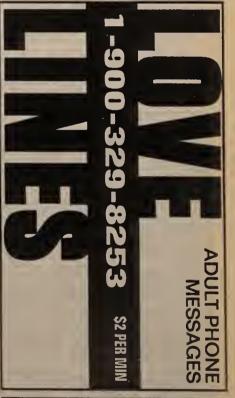
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#### ■ CROSSED SIGNALS

Tom At Mulhern's Oct. 7 Sunday evening you were standing by the door, wore glasses, had bad knee, left so soon. I missed you. Could you call? 724-0950.

#### **Lost And Found** For Relationships

If you've lost that special phone number or box number, don't despair. Check the "Crossed signals" listings in the Bulletin Board section --- or signal for help with an ad of your own by calling 255-7600.

#### **■ EVENTS**

**LESBIANS** 

Apres-Apres-Skl
Apres-Skl, end skl fashlon show featuring clothing from Chloe, Demo skl, Joe
Boxer and Uil Selier at Fall Line Skl &
Social Club's new members night. 7:30
pm Tuesday October 23. Christopher's
Tiburon. \$5 for admission, drinks, hors
d'oeuvres. 479-7798.

#### Box is open 24 hours a day so you can drop off your ad. It's et 520 Hampshire Street. **■ MISCELLANEOUS**

MARRIAGE ARRANGEMENTS

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Bird. Lost smell green parrot with gray heed, Mission District. Reward. 847-3739.

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Micky -- distinctive looking -- grey beck/
white belly, grey beard, bushy tall,
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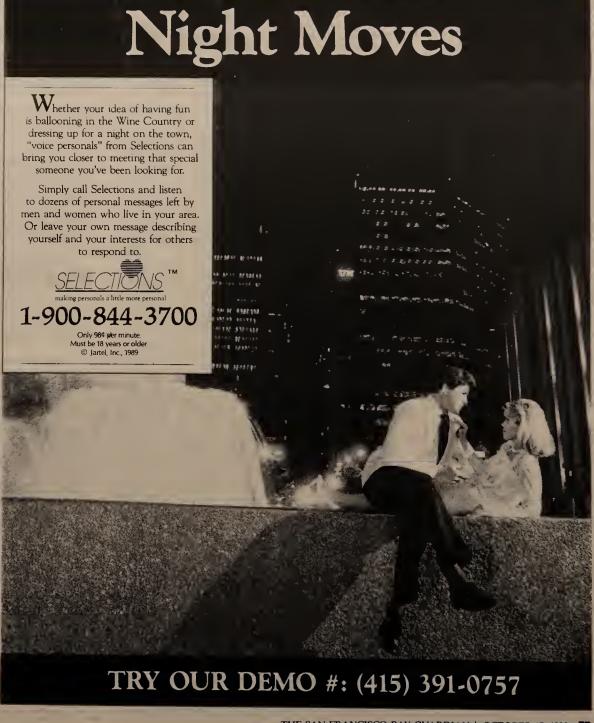
Hospitality My Culture
Sincere sympathetic single man, 31,
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Wanted: Those Interested in the design and establishment of formel end informal networks of people end resources. Warren 868-0346. SUBJECTS WITH GENITAL HERPES
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If you've got something for sele, ask about the Guardian Classified Guaren-tee -- 6 weeks for the price of 3.







# BULL **BOARD**

**UCSF ANXIETY** TREATMENT STUDY

individuals who experience chronic enxlety are needed for a study of en experimental medicetion (males or non-childbeering female adults only). If interested call 478-7838, leeve messege.

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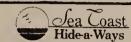
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Lake Tahoe. 1 bedroom condo avellable December 7-14th. Access to shared private beach. Large hot spa. TV, meld service, kitchenette, microwave. \$300/best offer. 331-8504.

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#### AIRCRAFT / BOATS

14' fiberglass ski boat, low profile, 75hp Chrysler outboard. Carpet, custom seets, traller. \$1,500/or best offer. 994-4132.

Python, fiberglass white-water kayak, spray skirt, peddie and flotetion included. Excellent condition. \$400/ best offer. 734-8894.

1857 Chris Craft, 18-foot with trailer, six cylinder. \$3,000/best offer. (707)557-9832.

Cute house boat. 40hp, OB, kitchen, bath, two beds, 26'X 8', 18'X 8' cab. After 6pm. 924-3757.

Kawaseki 1985 550 Jet Ski, custom paint, five hours on new motor, han-dling package, new mat, very clean. \$2,000.454-3795, Jess.

Salmon fisher and all licenses with remodel 25' Bayliner hardtop, Loads of equipment, immaculate condition. Fully equipped. \$30,000/best offer. 892-2635.

Trade 8' fiberglass tri-hull boat on trailer, 3hp Johnson, four months old, for 60hp or bigger outboard motor, 731-

Kingfisher rowing shell, new, with racing oars, \$1,300. (707)964-7340.

Flying topset. Blue fits 17' Boston Whaler. \$1,200 or best offer. Merc 20hp. 468-6530. Ranger, 1978, 17%-foot tri-huil, low time, always geraged, inboard/ outboard, Mercury 140, \$3,950, 573-

Chris Craft 1958 23-foot Continental runabout, all original, new restoration. \$35,000. (408)559-0816.

Malibu ski boats t 990 ski school. From \$11,900/best offer. (209)334-2578.

1987 Bayliner 19-foot, 125 horsepower

outboard, excellent, plus extras including new prop and seats. \$8,750. 521-3335.

Chinese Junk, 32-foot X 11X-foot, ideal live-aboard, double bed, full galley, shower, salls, 35 horsepower diesel. Moored in Deita. Health forces sale. \$29,500. (916)342-9313.

Flying Dutchman Jr. 13X-foot, very clean. \$1,200/best offer. (707)935-0225.

#### ■ ANTIQUES / COLLEC-**TIBLES**

Small desk, 150-yesr-old Georgian, \$800, 359-2542. Henry Miller original hendwritten and signed postcards with art. \$85 each. 771-8872.

Guardian Classifieds bring buyers and sallers together week after profitable week.

## Schlitz neon beer sign \$175. Antique lightning fixture, Victorien, sntique oak chine cabinet, curved glass. \$850. 822-1181.

Antique 1889 Challenge-Advance paper cutter, 25% Inch blede, excellent condition, showroom appearence, 41 X 54 X 58, 5-feet high, \$2,000. Robin: (707)433-8449, evenings.

Antique, clewfoot oek dining set, large rectangle table, six chairs and sideboard. Unique. \$2,500. 231-0855. Zuniga, "Yucetecas en el Parque". \$3,200, 388-7883.

Besebell cards 1852 Topps, Mickey Mantle, excellent condition. \$8,000. 334-8448.

Skelton, collector plates, all 18 from "Freddle The Freeloader" to "Hooked On Freddle". \$2,750. Scarcell (805)438-3857.

Victrole, console, made in England, 1825, dual horns. \$500. 922-8542.

Chine, Royel Crown Derby, Kings Way pattern, 12 (8 piece eech) place settings, serving pieces. \$8,500/best offer. (707)588-3206.

Super Bowl XVI Team eutograph football. 579-8565 day, 347-8504 even-

Comics: 1,255 copies. \$750. Call after 5 p.m. or weekends. (707)447-5106. Table, English oak, oval gateleg. \$250/best offer. 553-8685.

Victorian hall tree, marble top. \$350/ best offer. 553-8885.

Pump organ, entique restored, D.W. Kern, woodstock, Cenada. \$500/best Kern, woodstoc offer. 553-8685.

1890 Square Grand from Boston, rosewood plus ebony, rebullt interior, original exterior, gorgeous mint condition. \$2,500. (707)584-8891.

Plano, antique square rosewood grand. Dunham, New York. \$750/best offer. 553-8685.

Jukebox 1952 Seeburg 100C, excellent condition. \$2,200. (408)255-9178. 1760 French grendfether "prayer" clock, numbered, restored, excellent condition. \$5,000/best offer. (408)478-

Movie lobby cards, 1940-1980, have 250. \$300/all. 961-5788.

#### **APPLIANCES**

Dryer \$180, t888 Montgomery Ward electric, Heavy duty, 601-5812.

Refrigerator, two-door, good condition, \$135. Washer and dryer, each \$125. Deliver. Tony, 457-5872.

#### CLOTHING / FABRIC **MATTRESS SALE**

#### Macho

For Sale: Shotz Black Leather Avlator style Jacket. Size 44 Men's. Very good condition--like new. \$150, best offer; or trade for Interesting used leather Jacket around same size. 387-

Coat, 42-Inch mink, size 8, appraised at \$1,000. Cold storage in Sacramento. Must see. (916)893-0224, (916)343-

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Mac Plus, best buy, 20meg HD, fan, printer, imagewriter II, loads of software, \$1,000. Tom, 775-4580. Compaq, Portable III with 2.6MB Rem, 20MB hard disk, 8600B modem expan-sion chassis. \$2,100, 243-0148.

Hewlitt Packerd, 11P, new demo laser printer, originally \$1,300. Sacrifice \$650 or optional one year warranty for \$120. 549-1798.

Compaq LTE lap-top, still in warrant, 20 MEG harddisk, lap-link, fille manager, database, word-process, mors. Secrifice \$2,000. 552-3994. 488 Everex System, 128K cache, 8 MB/ 80 MB, 5,25 and 3.5 floppy disk, 2400B modern, VGA, \$8,500. 512-8457.

AT 288 Computer IMB, 40 MB hard-disk, 1.2 M floppy disk, euper VGA system. \$1,175. Jos, 875-8682.

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Compaq LTE, one MEG memory, 2400 Baud modern, perfect condition, ell manuals, and DOS 3.3. \$2,000/best offer. David, 892-4168.

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Ricoh FAX 25, excellent conditionf Manual. \$750. (408)258-9838.

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Novabeam 8-foot projection TV and screen. \$750. 881-4997.

#### **■ GARAGE SALES**

Moving: Futon beds, TV, recliner, bookshelves, bicycle, weights, vanity, etc. Call 873-8248.

Saturday-Seunday, 10/20-21, 10-4, Church at 15th, Lots of eclectic end un-usuel stuff.

El Cerrito city wide garege sele, October 21 and 22, 10AM-4PM. Over 100 sales throughout the city. 525-8811.

#### **GIFTS**

Make Your Christmas wishes come true. Mistletoe belt buckles. \$7.95 plus \$1.50 shipping and handling. RHINO PO Box 30294 Phoenix, AZ 85048-0294.

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Sofe, erm chelr end coffee table, maroon, good condition. \$200. 945-

Queen-size sleeper sofa, good condition. \$50 or best offer. Leeve message, 922-8551.

Deluxe Queen-size bed, 15-year warranty, perfect condition. \$225, call 255-3100, leave message for Rachel. Cabinets, kitchen, unused, white, raised panel, Montreux and built-ins. \$10,000/best offer. 893-2259.

Bookcases: 4 foot, \$35; 6 foot, \$45. All three feet wide, unfinished pine. What a deal! 558-8575.

China cabinet, pecan and buri, excellent condition. \$850. 348-7742.

Waterbed, fiberfill, complete with headboard. Mint condition. \$200. 387-

Dining room set, Duncan Phyfe, six chairs. \$1,600. 474-2118.

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Twin sets mis/metch \$58. Full sets \$59.
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Mattress Brokers, Inc. SF 441-5024, San Rafael 456-6444, Oakland 652-5641, San Lorenzo 278-

Bedroom set, headboard, two night stands, standing mirror, bookcase, Danish, light teak. Like new. \$1,100.

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Crib 'n' bed with custom youth mattress, \$400, 872-1488.

Bedroom set, child, 10-piece, oak, two desks end cheirs, hideaway beds, excellent condition, must sell. \$949. 892-3778. Looking for antique rug. Condition not necassarily important. For extra cash. (707)564-0877.

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Traditional Japanese floor covering, both elegant and simple.

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Roland JC-120 amplifier, perfect, \$480; with wah pedel, \$70. Brett, 889-9525. Steinway, Model B Grand, 8 foot-1t inch, antique exquisitely carved rosewood, duet bench, must see. \$12,800.499-0733.

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#### speakers, 585-5347.

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Hammond B3 organ with Leslie. \$1,700/best offer. 557-3585 or 884-

Yemaha, Baby Grand G-2, black. \$3,850. 777-5771.

Antique, square grand plano, 1888. Peters, Cralg end Co., restored, playable, rosewood, glided floral harp, excellent condition. \$3,000/best offer. (209)634-8698.

Plano, 1950, Story and Clark console, excellent condition. \$1,100. 524-3458. Plano, 1828 Ellington/Baldwin baby grand. \$4,000/best offer. 359-3790.

Drum set, seven piece with Zildjian cymbals. \$1,100. 564-3477. Harpsichord, Tadashi, factory-built, 8-foot, four foot and loop stops, excellent condition. \$5,200. 562-0581.

Guitar amplifier, Carvin 100 wetts, Anvil foad case, mint. \$500. 587-7458. Piano, handsome walnut console, very good condition. Asking \$1100. Call 441-2470.

Paul Reed Smith, Studio electric guitar, candy red with case. \$1,000/best offer. 355-8650. Planos, Planos, and Mora Planos Warehouse of planos for sals - uprights and baby grands. Many alzss, shapes and colors. All reconditioned. Good deals. The Immortal Plano Company 839-8722

Steinway Grand Model L, walnut, like new. \$17,000. 387-7299. Pre-CBS Fender Pro amp, 40 watte, great high end, \$275. Ovation acoustic guitar model 1111, great condition, \$225. Kelly 981-7814.

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Steinway, 1923 Grand M. antique plano. Beautyf \$11,000. (707)433-4725. Sex, Yamaha soprano, like new condition. \$1,100. 648-2003.

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Samnick plano, spinet studio, mahogany. \$1,500/best offer. 861-5331.

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#### Mita 513Z copier for sale. \$1,000/best offer. Call Angle, 821-1450.

■ PETS Plg, Pot Belly, mini. Top quality. \$500-\$2,500. Will deliver. lowa (515)285-0285; (515)862-3844.

Seeking Top-Cat Poeition
Black-nosed tabby must relocate.
Whistle and I come running. \$15, Ashly
387-1312.

Labrador, chocolate pupples. Registered. Four females and three males. \$250/each. (209)847-2134. Mecaw bables -- yellow collars. Now hand feeding. \$800 or trade. (707)884

3124. Brittany pups, AKC, champion stock, good hunters, \$200. 837-1002.

Pig, miniature Potbelly. Mele, four months. \$800/best offer. (918)741-Thoroughbred Brood mares in foal, two son of Don B., SP winner \$209,612. Morry's champ. (209)389-3445. Galt.

Paso Fino, 13 year flashy gelding, 15H, extra smooth gated, professional trained. Nicely mannered. Must sell. \$3,500. (408)823-4126.



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Chinese Pug pups, AKC, quality lines, two fawn, one black (rare). Available now. \$300 each. (209)875-3001. Dachshund. AKC, dapple and solid coat, \$300-\$400. (707)795-9330.

Rottweller AKC pups, M/F, very large, show quality. \$500. (209)941-9485.

Beagle pups AKC, shots, wormed. Champion bloodlines. \$250. (209)275-

Chinese Shar-pel pups, females, lots of wrinkles, black, chocolate and cream. \$800-\$900. 686-8531, days; (209)685-8587, evenings.

Chinese Shar-pel pups. Registered, also champion adults. \$300-\$700. 743-8858.

#### ■ PHOTOGRAPHIC

Camera, 4 X 5 Crown Graphic with all accessories. \$400, 621-7924.

#### **Autofocus**

Minoita, 70-210 zoom, 30-70 zoom, Silk tripod. Ali for \$400. 255-1418.

Photo Recycling
Wanted: spent hypo or exhausted fixer, old negatives and litho plates. 881-3898.

#### RECORDS, TAPES, DISCS

24 Track Tape
20 Plus reels of 3M studio recording tape (two Inch). Used once by professional studio, Call for details; Erin 285-1179.

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Harman Kardon Citation 21, Preamp., 22 amp. \$775. 333-4551.

Soloflex with butterfly attachment; two years old, graat condition. \$600. 291-9864,

Tiger Shark II frons. Graphite shafts, 3 two pitching wedges, unusad. \$450, 582-4987.

#### **■ STEREOS**

Sansul receivar Ouadiellex speaker, Sharp cassatte, Hitachi turntabia, \$400/ or bast offar, 553-4555.

Zanith console, t859. Like new, lacchangar, 78/45/33 rpm, am/tm radio. \$300. 758-1438.

Sony CD playar and single cassette deck, excellant condition, usad only one year. Maka ma an offar I cen'? refusal Pleasa call 387-4838.

#### TICKETS / MEMBERSHIP

Plane tickat SF-Vancouver B.C., October 18, evening flight. \$125/best offar. 732-1835.

offar, 732-1335.

Roundtrip alriline ticket, SFO-Boston leaving Novembar 15, return SFO on Novambar 24, \$300 (415) 822-5441.

SFO to NY. Roundtrip November 3-12. \$350. 864-3242, leave message.

Round-trip ticket SFO to St. Louis. Leave November 17, return November 24, \$218 or best offer. Sara 731-3082. SFO to Cleveland, one way, October 23rd. \$125 or best offer. 532-9204.

Thanksgiving week plene ticket: SF to Chicago November 13, Chicago to Arizona November 20, Arizona to SF November 22. Could also be used as a one-way to Chicago. \$330, Corinne, 621-2342.

### Star Club Membership Star Sport and Social Club, \$840. Call 528-7808.

One way San Francisco to New York City La Guardia. October 30th, \$150. 292-5580.

SFO to NY-JFK, one-way, November 27, United Airlines. \$125. Cell 753-5870. Negotiable.

#### **■** WANTED

Wanted: Maytag stacked washer/dryer. Will trade heavy duty set of Maytags, excellent condition. 641-7776.

Wanted: used books. Good prices; no textbooks. Call 995-4652. For our location in East Bay.

i'm looking for a mountain bike in great condition (woman, 5'8"). Call 255-3100, leave a messege for Rachel.

1956 Dasoto, Red/whita, 282-7254. 1978 Lancia Beta. Rebuilt engine, new brakas, clutch end shocks, laather, sun roof, and air. Very good condition. \$3,900. 454-0214.

1982 Toyota Celica GT. Loaded and clean. \$4,950/best offar. 385-0905.

Acura 1987 Legand. Four-door. Excellent condition. Five-speed, car phona, 100,000 mile warrantea. \$14,000. 778-3622, leave messaga.

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Old but not dead, classic VW Bug.
Runs, but naeds work. Has been good,
reliabla transportation for yaars. Needs an owner who likes to tinker with graat cars. \$500 or best offer. 431-4850, leave messaga.

AMC 1968 Rambler. Engina is in axcellant condition, body naeds a littla work. Good commuta car. \$600/best offar. 525-0957.

Audi 1983 5000's, Motor and transmission good condition. AM/FM stereo cassette. \$1,900. Call 695-7845. Good

Audi 5000 4-door, 1978. Green, Excellent condition. Very clean. Well maintained. Have all papars. \$2950.681-7059 (leave massage).

BMW 1976 2002, metallic biue, sunroof. Body, interior excellent condition, needs transmission work. \$2,000 or best offer. 665-4334.

BMW 1976 2002. New paint, seats, radiator, brekes, recent tune-up, mechanically/ body perfect. \$4,800/ best offer. 548-4228.

BMW 1983 3201. Slivery bronze, sport package, sunroof, pull-out stereo. Well maintained. \$5,700. 282-1580.

BMW 1985 325e. Black, five-speed, fully loaded. One owner, well maintained. \$9,000. 388-3926.

BMW 1985 325E. Two door, five-speed, bronzit, sun-roof, ali options plus an alarm system. Must selli 547-1971.

BMW 1987 325. Bronzit, two-door, sunroof, automatic transmission, airconditioned, power windows, etc., car cover. Low miles, \$17,500 or best offer. Excellent condition, 454-4887.

BMW 1987 528e, Bronzit, four-door, with leather, sunroof, automatic -- loaded. Mint condition. \$18,500. 781-2345 (day), 863-0463 (evenings).

BMW 1987 Convertible. Bronzit, automatic, alarm, phone, alpine stereo, loaded, mint. 17K miles, seven year warranty, \$25,900. Jeff 861-1045, 530-

BMW late-1978 733. Four-speed, red, good condition In/out. New tires and paint. Alpine stereo. \$8,000. Leave message at 872-2548.

Bulck 1873 Apollo HB, 350. Automatic transmission, power steering, runs great. Clean. \$1,300. 588-4747 (dey), 342-4008 (evening).

Bulck 1887 Regal. Good condition. Only 28K miles. \$8,500/best offer. 638-6946.

Cadillac 1973 Sedan DeVille, White/ gold -- new paint, new exhaust, end tires, excellent condition, loaded. \$1,000/best offer, 585-3712.

Cadillac 1979 Seville Elegante. 84,000 miles, excellent condition, \$8,800. 332-2270.

Cadillac 1878 Savilla. Blue, clean inside end out, AM/FM cassette, well maintained -- garaged. 108,000 milas. \$4,000. 564-5348.

Cadillac 1984 Convertible Eldorado Barritz. Burgundy, leather interior, gold wira wheels, good condition. 87,000 miles. \$12,500. 726-1768, 728-1800.

Cadiliac t874 Seville. It runs good, looks good. \$3,000. I'll taka \$500. Down. 232-8621.

Cadillac 1878 El Dorado. New transmission. Rabulit angina. \$3,700/bast offar. 223-8860.

Cadillac 1977 Saville. Black. Ona ownar. Good condition. \$4,000. Will negotiata. 697-2565.

Cadiliac 1883 Eldorado, Clean throughout, runs real well, fully loadad. Spoke wheels, new tiras, must sail. \$5,750/best offar. 278-0837.

Cadillac 1980 Seville "Eleganta". Beautiful, must sae to appraciate. Low mlleage. \$4,460. 278-0837.

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Chevrolet 1977, % ton van, V8, automatic, racks, new tires, runs perfect, clean. \$2,400/best offer. 828-2547.

Chevrolet 1981 Corvette 8tK mlies, four-speed, black/black, excellent condition, \$11,500. Call 873-8354.

Chevrolet 1888 Caveller. White, sedan, automatic transmission, AM/FM redio. 75,000 miles. Well serviced. Excellent condition. \$3,200. 486-1382.

Chevrolet 1984 Cemaro Z28. High output. Automatic Transmission, low miles. 782-7667.

Chevrolet 1873 Camaro. Small block 350, four barrel, shift-kit, good condition. Meroon, bleck Interior. \$2,500 or best offer. 873-8582. Chevrolet 1872 Monte Cerlo 350. Power windows. Runs good, needs minor work. \$1,000 or best offer. Must seil. 839-0783.

Chevrolet 1985 Sprint. Blue, lift-back, new brakes/clutch, 77,000 miles, 40 MPG. Good for city parking. \$2,500/ best offer, 931-5507.

Chevrolet 1888 Beretta. Light green, automatic trensmission. Good condition, low miles. Stereo cassette. \$5,800. 562-6227.

Chevrolet 1875 Cemaro 350 V8. Air conditioned, power steering, rebuilt engine. \$1,450.713-7406.

Chevrolet 1980 Citation. Sun roof, am/ fm, good body, runs well, \$1,000/ best offer. 552-8853.

Chevrolet 1988 Monte Carlo SS. Excellent condition, low miles, fully loaded, must see. \$9,000. (707)763-Chevrolet 1987 Celebrity four-door. Air-

conditioning, automatic transmission, power steering, power brakes. 42K miles. 30MPG. One owner. Mintl \$5,750/or best offer. 456-4728.

Chevrolet 1972 Suburben 350. Automatic V8, double air, three seats. Very good condition. \$3,000. 585-7331. Chevy Sprint, 1985. 50K. Good condition. New clutch, brakes. Great for city parking. \$3500/best offer. 673-4681 (message).

Chrysier 1983 Lebaron Convertible Mark Cross. White, tan leather, loaded, 50K miles, good miles-per-gailon, \$5,950. 820-8687.

Chrysler 1987 LeBaron. Turbo. 67K. Loaded. White. \$6,500. 952-5787.

Chrysler 1973 Convertible, 300 Series. Convertible, two-door. Automatic. excellent running condition. \$2,500 or best offer. 620-9839.

Chrysler 1987 LeBaron Coupe. Dark blue, Excellent -- service receipts available -- care free. \$6,000 or best offer. 673-0657.

Collector's car. Maserati 1989 Chrysler TC, air-conditioning, alarm, etc. Condi-tional warranty. 222-4240, evenings/ weekends all day.

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Datsun 1973 240Z, looks good and runs strong, must sell. \$2,000. 881-1656.

Datsun 1979 280ZX. Good running, dependable, new head, original owner, well-maintained. \$2500, 386-4788.

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Dodge 1885 Omni, excellent condition. \$3,000. 873-8592.

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Ford 1884 Mustang Convertible LX. White with white top. Automatic trensmission, AM/FM stereo -- loaded. New tires, brakes and top, Low milage. \$7,985, 827-0704.

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Ford 1986 T-Bird, turbo, five-speed, elr conditioning, AM/FM cassette. Loaded. Good condition! \$5,600. 540-7618.

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Honda 1989 Accord LXI. Two-door, green, low mileage, loaded, excellent condition. 285-7042. Honda 1989 Accord. Two-door coupe, 5-speed, 20K miles. \$11,000. 831-

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Lincoln 1986 Continental. One owner, two-tone blue, leather interior. 53,600 miles, Like new. \$11,500 843-5945.

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Maserati 1987 Convertible. Black, tanned Interior, automatic transmission, loaded. Low milas, immaculate. \$23,500 or bast offer. 578-6538 (w), 574-2934 (e).

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White, two-door hatchback, moon roof.
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Mazda 1890 Miata, 88K miles, \$18,500, (707)425-9771. Mercedes 1876 280. New rebuilt engine and new tires, automatic air conditioning, records, excellent condition. \$8,500. 883-2448.

Mercedes 1989 190E. White/gray. Excellent condition. 22K, phone. \$26,000/best offer. (707)431-7345; (707)431-8531.

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1244

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Nissan 1984 300ZX. Silver, good condition, air-condition, five-speed, new tires, stereo. \$5,500. 582-6227. Nissan 1983 Stanzon, 562-6227.
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Nissan/Datsun 210 1982. Two-door, 72K, axcellant stareo, runs great, no rust. \$1,800. Corract phone numbar, 552-5819.

552-5819.

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Oldsmobile 1880 Cutlass, 68K miles, air-conditioning, graat condition. \$1,750/bast offer, 769-8229.

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Plymouth 1983 Turismo 2.2. Excellent condition, five-speed, power brekes/ steering, \$2,500/best offer, 406-4235, or 408-4279 (messege).

Pontlac 1996 Flero SE. V9, 42K miles, air-conditioning, stereo, original owner, \$4,500/best offer. 681-5995.

Pontlac 1982 Firebird V8. New paint, runs well. \$4,800/best offer. 430-2774. Pontlac 1982 Trans-Am. Fully loaded, black, excellent condition. 83K miles. \$4,500/best offer. (707)783-0378.

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Pontlac 1888 Flero Formula. V6, loaded, \$6,000/best offer. 865-5162.

Pontlac 1894 Flero, gold. Good condition. \$3,500/best offer. 885-7729. Pontiec 1984 Fiero. Four cylinder, 62K miles, white, sunroof, air conditioning, big tires. \$3500/best offer. Hareid 752-9331.

Pontlac 1665 Fiero, five-speed, elr, four-cylinder, black, loaded. Must see. \$4,199. 497-4238.

Pontlac 1988 Bonneville SE. Four-door, six-cylinder, air, stereo, all power. White/gray Interior, 64K miles, \$6,750, (916)455-7085.

Pontiac 1971 LeMans Sport, V8, one owner, 45K original miles. Power steering, power brake, air-conditioning. Excellent. \$2,950. 321-0214.

Pontlac 1985 Fiero GT. Black, V8, 51k miles, air conditioning, power windows, sun roof. \$5,200 or offer. 556-9606.

Pontlac 1882 J2000 model, loaded. \$1,800/best offer. 671-4689, evenings. Pontiac 1894 Sunbird. Automatic-transmission, air-conditioning, cassette, 86K, \$2,400/best offer, 334-3249.

Porsche 1962 924. One owner. Red, 5-speed, looks/runs great. Sun-roof, air conditioning, extras. Complete service records. \$6500, 334-0354.

Porsche 1980 924. Blue, 5-speed, runs OK, sunroof. \$2500 or best offer, 744-9480, 836-0369.

Porsche 1896 944. Fully loaded. Black on black. Clean. \$16,000. (208)538-

Renault 1684 Alliance. 80K, am/fm cassette, good condition, no dents, \$600. 567-3215.

Saab 1983 900 Turbo. Gray, leather, stereo, alarm, great condition. 81K, original owner. \$5,500. Must sell fast. 844-3624.

Saab 1965 Turbo 900, loaded, 46K miles, four-door, automatic, well-maintained, phone. \$6,600. 431-4665 or 461-6638.

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Toyota 1981 Tercel five speed, four-door. Runs well. Well maintelned. \$1,800. 588-8224.

Toyote 1987 Celice GT. Loaded. Five-speed. Low miles. \$7,865. 444-2880.

Toyota 1983 Supre. 70K miles. Air conditioning. Original. Stereo cassette. tomatic. Must see. \$4,500. 732-6948.

Toyota 1864 Celica GT Liftbeck. Red, five-speed, eir-conditioning, cruise, AM/FM cassette, sunroof, great condition. \$4,200. 648-8251.

Toyota 1988 Camry. Excellent condition, 30K miles. \$10,500. Best offer. 547-4914.

Toyota 1980 Corona. Four-door, automatic, air, cassette, good shape. \$2,200/best offer. 482-0577 or 886-7245

Toyote 1888 Celica GT. Five-speed, two-door hatch, sunroot, air conditioning, am/fm, 49K miles, burgundy. \$7600, 292-8872 evenings.

Triumph 1972 TR8. Excellent condition. Too much to list, Must see. \$7,800/best offer. 537-7634.

Volkswagen 1899 Golf. 80K miles on new engine, looks greet, runs well, five-speed, air conditioning, tan, \$2,900. 581-8290, deys.

Volkswegen 1696 Bus. Rebuilt engine. \$1,300/best offer, Deve, 793-5378.

Volkswegen 1879 Rabbit. Runs well, meny new parts. \$600. 282-8373.

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Volkswagen 1981 Rabbit. White, sunroof, air conditioning, runs greet, original owner. \$2000. Call Richard or Michelle 589-2671.

Volkswagen 1971 Van Camper, Good condition. \$1,000 or best offer. Call 388-2715.

Volkswagen 1892 Jetta. 69K miles, diesel 42 mpg, five-speed. Black-tinted rear windows, sunroof, stereo. Fabric seats. Sharp, good shape. \$3,650. 344-8264

Volkswegen 1887 Bug. Classic year, new brekes, paint, tires; sefety/anti-theft features, sherp in/out. Red beeuty, must see. \$2,300/best offer. 334-4480. Volkswagen 1866 Bug. One owner since 1974. Smog certificate. \$900.

535-0248. Volkswagen 1970 Convertible. Immaculate. New paint, top end engine. \$4,000/best offer. 420-8665.

Volkswagen 1879 Desher, Needs electric work, Sunroof, Runs great, New engine, Excellent body, 471-5268,

Volkswegen 1980 Convertible Rabbit, new top, cleen body, runs great. \$4,300/best offer. 221-6941.

Volkswagen 1870 Squerebeck. Ex-tremely good original condition, low miles, runs perfect, no rust. \$1500/best offer. 661-6717.

Volkswagen 1666 Bug. Rebuilt engine, runs great, light green. \$1400, 367-8794.

Volkswagen 1666 Jetta GLI, 18-valve, sunroof, air-conditioned, alerm, AM/FM cassette, 19K miles, pristine condition. \$10,750/best offer. 263-7894.

Volkswagen 1989 Jette GLI Wolfsburg, will be in Bay Area on October 20. \$12,900. (707)826-1601.

Volvo 1967 122S. Automatic, runs great, exceptional body, nice interior too, sunroof. \$2900 or best offer. 282-

Volvo 1976 264 GL. Many new parts, excellent condition. 100,000 miles. \$2,500/negotlable. Call Greg 750-1603. Voivo 1963 240 GLT, Turbo, serviced by S.F. mechanic, five-speed. \$6,700.

Volvo 1985 760 turbo, four-speed, overdrive, extras, leather. \$9,350. 255-

Volvo 1987 780 Bertone, Black and tan, 44K miles, Immaculate, warranty to 100K or four more years, \$18,000, 293-7478.

#### **AUTO CLASSICS**

Bulck 1957 Caballero Estate Wagon, 99.9% original, California car, great driver. Excellent foundation for ground up restoration. \$6,500/best offer. (916)823-9481, after 4.

Cadillac 1959 Sedan. Excellent condition. \$9,500. (702)927-6300. Chervolet 1865 Corvair 110. Four-door

sedan, rebuilt engine and transmission. \$2,800/best offer. 992-2738.

Chevrolet 1966 Chevelle SS, BB396, Needs to be finished, high performance, too much to list. \$3,500. 332-8580 or 215-5523.

Chevrolet 1968 Corvair. Nice car. \$2,000/best offer. (209)462-5876.

Chevrolet 1858 210, two-door, 327 four-speed, good car, needs finishing, \$4,400/best offer, 467-3844.

Chevrolet 1955 Bel Air, six cylinder four-door. Automatic transmission. New peint, Interior. \$9,850/best offer. 222-2288.

Chevrolet 1955 pick-up, rebuilt, 235 engine, 3/4 ton, four-speed, chrome wheels, runs great. \$3,400/best offer. wheels, ri 433-5478.

Chrysler 1883 Imperial Custom four-door. Runs good. Exterior good, interior needs TLC. \$1,500/best offer. (918)827-4408. Tim or Lindy.

Chrysler 1883 Le Baron. 104K miles, original owner. Must sell. \$5,000/best offer. 793-4610.

Flat 1882 1500 Convertible. Totally restored, greet for historic racing. \$5,000/best offer. 864-4118.

Ford 1855 T-Bird, top with portholes. \$15K/best offer. (209)826-4104.

Ford 1985 Mustang. Automatio trensmission, rebuilt engine, all original, mint condition, alarm, must see to appreciete. \$8,000, 821-7739 or 648-4810.

Ford 1971 T-Bird, suicide doors, 46K originel miles, \$6,000/make offer, 285-7319.

Hudson 1947 pick-up, 308 6-cylinder, four-speed euto, duel carbs, dual exheust, rere, priceless, one of 2,000 made. Must sell. \$8,500. 584-8470.

Jeguar 1968 and 1970 XKE, beautifully restored condition, must see. \$42,500/eech. (707)545-7718.

Lincoln 1885 Continental, low miles, runs great, tooks greet, must sell. \$3,600. 490-6038.

Mercedes 1971 rere 300 SEL, 8.3 liter engine. A collector's dream. \$21,000. (707)884-8259.

Mercury 1992 Monterey, 76K miles, new tires and more, excellent, see and drive. \$2,500/best offer. Martin, 668-4038.

Plymouth 1666 Belvedere. Runs good, no brakes. \$500/best offer. 265-0505. Pontiec 1968 Firebird, 66K original miles, one owner, excellent, \$7,200. 861-1690.

Porsche 1657 sun roof, rebuilt engine, trensaxie, extres. \$19K (406)724-6698, evenings.

Rambler 1960 American. Runs good, new parts. \$2,000 or best offer. 924-9259.

Studebaker 1988 Deytone, felr condition, one owner. \$2,500. 981-7941. Two amazing classic 1891 Rembiers. Two-door end four-door wagons, no rust. Both \$1,000. (919)996-4657.

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10-speed Itelian team racing bicycle. 20% frame. All Cempl Super Record parts. 1,400 new in 1996. Must sell \$700. 751-4358 evenings.

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Ducati 1978 Darmah 900cc. Black and gold, 36mm carbs, Contl pipes. Clean, classic. \$5,000, firm. Josh 255-0657. Honda 1980 500 Twin. Excellent condition. Only 6K. Recent tune up. New tires. Moving. Must sell. \$700. 222-1695.

Honde 1995 Sabre 750. Low miles, excellent condition. Recent tune-up. \$2,000/best offer. 446-3553, after 5p.m. Honda 1986 VT1100 Shedow. 5K miles New metzlers. Mintf \$4,100. 672-0963. Honda 1987 Rebel. 3,000 miles, black, in good condition, newly registered. in good condition \$1,500, 626-0726.

Honda 1880 RC-30. Rere, perfect condition, Kerker exhaust, low miles. \$11,995. (406)358-2163.

Honde 1990 ST-1100. Smooth, fast end excellent sports tourer. Low miles. \$7,995. (406)356-2193.

Kawasaki 1963, rare Eddle Lawson replica 1000R. Mint original condition. \$10K/best offer. (816)451-4375, (916)624-1140.

Kawasaki 1977 KZ1000. Mint, mint. Low mileage. \$1,800/best offer. 431-

Kawasaki 1969 750R Ninja, black, 4K miles. \$3,800/best offer. 921-0062. Kawasaki 1989 EL260. 50 miles. \$2,000. 631-0939.

Kawasaki 1669 Vulcan 750. Low miles, excellent condition. \$3,500. 647-0666.

**Moped Wanted** 

Suzuki 1981 GS 1100E. 32K, new tires, like new, runs great. \$1,500 or best offer. 752-6035.

Vespa Rally 200. \$660, runs like a dreaml Daniel 349-8162.

Yamaha 1987 FZ 700. 17.6K. Like new. \$2,700 (no riders please). 642-3944; 548-6014.

Yamaha 1866 XT350. 5,800 mlles. \$1,700. Call, 391-5070.

Yamaha 1988 FZR 400. Best handling, fast. Many extrast \$3,600/best offer. 546-2583.

Yamaha 1697 Riva 200Z. Good condition. 5K miles. \$1,600/best offer. 295-5069.

Yamaha 1988 SRX. Corbin, Bub, New Progressives, fast: \$2,400/best offer. BMW bags and racks: \$250/best offer. 823-8757.

#### TRUCKS/VANS/ CAMPERS

1873 Beaver MH, sleeps six, self-contained. Air-conditioned, stove, refrigerator, oven. \$7,800/best offer. 882-0601, day; 892-2635, evening.

1885 D50 pickup with shell, perfect condition: \$1,450. Honda 1983 Civic, new clutch, trensmission, perfect condition: \$1,800. Hurryl Ask for Ubeldo. 887-0828.

Allegro 1984 33-feet long, tag elong wheels, loaded. Too much to mention. Reer islend bed. Much more, must see to appreciate. 7,000 miles. \$31,000/or part trade for RV. (816)348-8108.

Chevrolet 1984, 20-passenger van, low miles. \$9,500/best offer. 231-0607.

Chevrolet 1972 Cheyenne, long-bed, 4-wheel drive, 350 engine, automatic, runs excellent, original copdition. As-king \$2,875, 888-8189.

Chevrolet 1883 Trail Wagon V8. One owner, rebuilt transmission, Loaded, 88K. Very clean! Immaculate, 938-8300 days; 880-5482, evenings.

Clean Komfort 28', fifth wheel, fow miles, new air conditioner and TV antenna, queen-size bed, electric jacks and more. \$9,950. 229-0138.

Coachmen 1964 Mini. Rear bedroom, bethroom, sleeps six, 37K. \$19,800. 523-7638.

Dodge 1971 Public Utility AT 1B. Runs well. \$1,500/best offer. 589-4760.

Dodge 1973 Truck. 30,000 miles on rebuild, recent brakes, new muffler, new battery, needs clutch soon. \$500, 855-7490.

Dodge 1975 Van. 87,000 originel miles, one owner, alarm, \$1,550/negorlable. 656-4878, message, Erlc.

Dodge 1978 Jamboree motorhome, sleeps six, air conditioned, fully self-contained, excellent condition, low mileage. \$5,350, 666-7505.

Dodge 1877 Custom Cemper Ven. 45K, excellent. \$8,600. 435-9228.

Dodge 1978 Conversion, slant 6, three-speed, captein cheirs, sofa and moref \$3,200. 826-2921.

polyge 1678 B200, three-speed, 316. Partly converted, bed, sunroof, CB and stereo, new alternator, battery, etc. \$2,400/negotlable. 431-8095. Dodge 1878 14-passenger van, fully loaded. \$4,250/best offer. 231-0607.

Dodge 1984 Maxl Ven Cemper, ell power, tilt, cruise, eir, lumbar seats, 110V, low miles. \$6,000, 222-7444.

Dodge 1986 B150. 3.6 liter, V6, % ton, five-speed, menuel trensmission. Power steering and brakes. Stereo, cruise. 865-1524. Dodge, Plymouth 1677 Van. Extended window. Runs good. \$1,800. 821-5633.

El Dorado 1977 Mini Motorhome, 70K miles. Sieeps four. \$9,495. 454-8022. El Dorado 1975 22-foot, Self-contained. New tires, brakes and exhaust. Great shape! \$8,500/offer. 667-9022.

Ford 1963 F100 pick-up, new brakes, shocks, exhaust. Like new tires, rediator, carburetor, and battery. \$1,200. 552-4935. Ford 1871 pickup, 3/4 ton. Automatic. Silding back window. Runs and looks good. \$1,500 or best offer. 587-1684.

Ford 1871 Shasta. 47K original miles. Fully self-contained. \$5,500. 779-3462, 938-2517. Ford 1667 Bronco II, excellent condition, 4 X 4, five-speed, AM/FM cassette, runs great. \$8,000/best offer.

Ford 1987 Club Wagon XLT. Loaded. Four captain's chairs, sofabed, dual air, stereo, cruise. Two-tone paint. Must sell. Excellent condition. \$6,690, 668-

7606 Ford 1986 Astro. Power brakes, power steering, eutomatic transmission. Air conditioning, luxurious interior, stereo, 7,500 miles. \$19,000, like new. 456-

Jeep 1985 Grand Wagoneer, excellent condition, 69K miles. \$8,500. Pat, 327-

Komfort Lite 1989 fifth wheel, 21-foot. S/C, excellent condition. \$8,000/best offer. (707)263-0400. Service

mallard 1988. Cream with blue trim, 21-foot. Air conditioning, self-contained, excellent condition. \$7,650. 355-6305. Mazda 1663 B2000 plckup with camper. \$1,500 or best offer, 241-0434. Mini Winnebago 1665, 8K miles on rebuilt standard four-cylinder turbo dlesel. Runs great. \$13K/best offer. 221,550

Mitsubishi 1983 four-speed. New clutch, paint, starter, three toolboxes, stereo, new uphoistery. 82K, runs end looks great. \$2,100. 664-0508.

Monterey trailer, 20-foot, has kitchen, bath, sleeps four. Ask \$3,800 or best offer. 621-3026.

Motor home handcrafted from 1678 GMC school bus. Full modern kitchen, shower, tollet, A/C, generator, extras. See to appreciate. \$7,500. 221-0940. Sahara 1969 12'X50', completely refurblished and furnished, new wall-to-wall carpet and drapes. \$7,700 includes moving up to 100 miles. (707)632-5865. Spartan 1890 32' Park model. South San Francisco adult perk. \$14,000.

Toyota 1982 Sunraider RV, stick. 21-foot, self-contained, separate bathroom, refrigerator, furnace, bunkhouse, great condition. \$8,500. 292-5590.

Volkswagen 1975 Camper. Fully loaded, good. \$1,800, 836-3901. Volkswagen 1871 Camper/Van. Nice body, needs engine work. \$800/best offer. 824-8060, 771-7027.

Volkswagen 1678 Adventure Wagon. Stove, sink, fridge, sleeps four, new Ilres, very clean. \$4500, call (818) 544-7288.

Volkswagen 1875 Bus, air conditioning, good tires, \$1,895. Volkswagen 1981 Public/Utility Diesel, good tires, 45mpg. \$2,195. 873-8592.

Volkswagen 1980 Vanagon Camper. \$2,500. New engine, stove, icebox. Needs minor repairs. Ken, 931-2778. Call mornings, weekends.

Volkswagen 1976 Camper Van. Excel-lent condition, 44K original miles. \$5000 firm. 236-8887. Volkswagen 1988 Bus. 33,000 miles/ rebuilt engine, fold-out back seat for

/hauling, runs great, \$1,200. 431-3183. SERVICE/REPAIR/

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Voivo 122S rebuilt engine, \$400. Also transmission, interior and body parts, seats, front bumper, tires, etc. 387-

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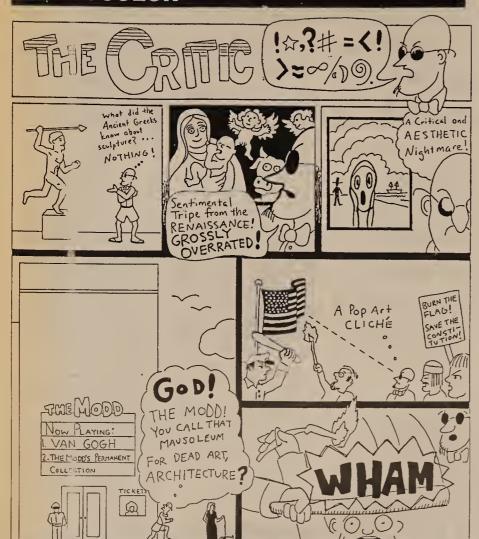
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\$325/month Redwood Heights area/ Oakland. Room for rent. Kitchen privileges, clean, separate entrance and bathroom, nonsmoker. Seeking quiet person. Greg or Sharon 531-1272. \$265 plus 1/3 utilities. In Daly City on busilne. Students welcome. M/F. nonsmoker, no pets. Fireplace, garage, 994-6206.

Nsed Open Country? Eest Bay.
Mature professional lesblan seeks
sharer for spaclous ranch house.
Garage, etc. Lease possible. Good
communicator, nonsmoker, no pets,
have cat. 222-4552.

Valley View
\$450 plus utilities. Male, 31, seeks mature quiet female/male to share three-bedroom house. Own bath, washer/dryer, ffreplace. No smoke/pets.
Pacilica. 738-2243.

#### ■ SHARED HOUSING, S.F.

\$560. Share beautiful two-bedroom flat in Cole Valley with straight teacher/ musician, 29. Spectacular view, hardwood floors, yard with trees, new paint. Garage available. No smokers/ pets. Call Neal, 566-2174.

pets. Call Neal. 556:2174.

\$550 Bernal Heights. New three bedroom/two bath home, fireplace, washer/dryer. Furnished two rooms and bath, deck and yard. Dog okay. M/F, 35 plus, nonsmoker. Convenient to transportation, easy parking. 282-7648.

\$550. Huge flat near USF to share with straight male and dog. Wood floors, office space available. November 1st. 752-5557.

\$525 Upper Noe. Large room in sunny Victorian house. Fireplace, garden, laundry, 855-8164.

\$520. Nice big apartment, Sutter/ Fillmore, carpet, free heat. Available now. Susan 921-8626.

\$500 Mission. Two rooms in a very large restored Victorian, share with 40-ish man. Spectacular kitchen, nice yard, washer/dryer, security system, Oulet a priority. No smoking or, alas, garage, David 826-1465.

\$500, downstairs portion of house. One bedroom plus large converted garage space. Separate entrance, garden access, share kitchen end bathroom. 824-3958.

\$500. Two busy professionals, hardly ever home, looking for e third to share beautiful house on Potrero Hill. View, fireplece, leundry, end easy parking. 641-5171.

\$495. Peclfic Heights. Own bedroom, bethroom in two-bedroom apartment, neer park, washer/dryer. Prefer female professionel nonsmoker, petless. 921-

\$475 North Beach. Sunny two bedroom/ one bath, panoramic view. Femele, shere with same. Available 10/22 (flexible). 928-5593.

\$475 plus deposit. One nonsmoking roommate to share top floor two bedroom flat on Lake. Hardwood floors, very sunny. Prefer female. Rosemary 751-4484.

\$460. Roomy, attractive, clean flat for friendly, neat, responsible over 30, 752-9929.

\$450 Sunny, spacious Richmond Dis-trict flat, large kitchen, hardwood floors, fireplace. Looking for someone to hely make a house e home. Available November 1st. No pets. Phil 388-0218. \$450. North Beach. Charming two-bedroom, view, seek nonemoking professional female 30's, share with seme. 398-0934.

\$450. Sunny, spacious two bedroom Nob Hill flat. Maie/female to share with 30 plus professional and small Westle. Friendly, considerate nonsmoker please, 885-8323.

\$440 Noe. Lovely large modern home, 12X18 room, yard, laundry, parking, quiet, employed, petiess, nonsmoker. Share with one. 821-9443.

\$430 Noe Velley. Victorian, three bedroom/one new bath flat, 150 square foot room with sunny bay window/view, yard, washer/dryer, cozy stmosphere, easy perking, public transportation, nonsmoter, Available now! Susan or David, 885-1781.

\$430 plus % utilities. Upper Halght beeutiful, large, friendly, two-bedroom Victorian in greet shepe, choice location. David 881-7454.

Scation. David 881-7454.

\$430 plus & utilities, deposit. Bernal Heights clean, comfortable home in charming, sunny remodeled two bedroom house with petto, yard, storage garage, carpets, Bay window view. Share with 36-year-old woman teacher and two cats. Cat OK. Available November 1 for rent or sublet to easyoing, responsible person. Marie, 282-6468.

\$425 Noe Valley. Sunny Victorian, large modern kitchen, sun deck, washer/dryer. Easy transportation. 550-

\$425 plus \$50 utilities. Independent, sensible female wanted to share large, Dlamond Heights home with GM, SF, FFC (fixed female cat). Washer/dryer, dishwasher, fireplace. Private patlo adjoining bedroom. Ample parking. 641-4765.

\$425. Huge room with fireplace, wood flors, large windows in Richmond Dis-trict Victorian. Oulet, safe. Available for three to six months starting October 20. No smoking or pets. 386-2713.

\$425. North Beach sunny room and nice environment. Share all services. William 398-3086.

\$420 to share charming two-and-a-half bedroom upper Mission Victorian. Refurbished, hardwood floors, sunny, back porch, washer/dryer, storage, into cohesive, friendly, creative environment. I work in the arts, am vegetarian, and nonsmoker. Kimberly 647-7712.

\$415/month SOMA/Mission. Two bedroom Victorian, sunny, clean, secure, views, huge garage. Gender immaterial. Avallable November 1. 552-7304.

\$400 For two rooms. Lovely, safe, Victorian. Seeking nonsmoking female. Azarra 647-6374.

\$400 plus utilities. One person to share house with view. Parking, close commute. 585-6420. \$400 Richmond District-11 Ave., large two bedroom flat. M/F to share with M, 28. Looking for responsible housemate. Available 11/1 or sooner. 386-4642.

\$395 North Beach, Share two bedroom spacious Victorian with one man. October-January (time flexible). Call 677-

\$395 plus utilities, Sunset near Golden Gate Park. Share beautiful, three bedroom Victorian flat with two profes-sional women. Deck, garage, washer/ dryer, dishwasher. No smoking or drugs. Seeking friendly, communicative, responsible roommate. Linda 759-8364.

\$388. Share nice sunny Mission flat/ yard with 38 year-old Lesbian. I am looking for a mature responsible female with a sense of humor. Little or no al-cohol/drugs, smoking okay. 641-8504. \$380 - \$435 Large rooms Upper Height flats between Cole and Shrader, Large yard, Available November 1st. No dogs, Call 387-44542 and 888-5285.

\$380. Lower Halght. Beautiful Victorlan flat-high ceilings, plenty of light, wood floors. Decorated with antiques, plants, art collection, also a grand plano. Man, 37, classical planist seeks quiet, responsible, clean roommate. This is responsible, clean roommate. This is probably the most beautiful flat you'll see. 626-0468.

\$380. Oulet room in large, creative home. Outer Richmond. Lot's of privacy, good transportetion, easy parking. Employed non-smoker, 668-

\$375. Roommate wanted for large, beautifully remodelled, three-bedroom Victorlan. Looking for nonsmoker, clean, energetic individual over 24 years. 923-1728.

\$375. Sunny, lower Haight Victorian, male nonsmoker preferred. Annie, 621-1010, evenings.

\$367 plus utilities. Share three bedroom home, view, washer/dryer with gay roommates, no pets. 337-6568,

\$360, sunny Ocean Beach house available November 1 for M/F. Garage/yard, neer transportation. No emoking/pets. 681-4364.

\$350 per month plus utilities. Shere sunny Bernal Helghts house with M and F. Oualnt, partially remodeled, small bedroom, deck, view, yerd. No pets, smoking, drugs. Want considerate, responsible person. 550-7649, leave message.

\$350. Sunny room (\$400 Includes office spece) quiet Bernal Heights flet, near transit. Share with woman 40's. Avaliable now. Small inner room availeble 11/1, \$300. No pets, smokers or kids. 826-8248.

\$325 Sunser/West Portal Area. Three bedroom house, quiet neighborhood and roommetes for F. Availeble Immedietely. 584-1045 or 227-8945(pager).

\$305. Small, sunny room in big Noe Velley flat. High ceilings, fireplece, share with two women, light smoking OK. Available November 1, 824-0963.

A View With A Room
Room available in three bedroom house
in Suneet Dietrict. Looking for responsible and friendly person. Ocean view,
fireplace, washer/dryer, close to public
transportation and parking eveilable.
\$416/month, available November 1st.
Call Kim or Eric at 864-9180.

Congental, considerate, nonemoking woman (one cat welcomet), environmentally/socially conscious inner Sunset household. Room with fireplece. \$336 plus utilities, 881-3835. Available November 1st.

Entire floor: Three-rooms, bath, closets, windows. Large, quiet old house, Bernal area. Good transportation. Share with dog, birds, off-center smoking famale. \$550, utilities. OK child with couple. utilities. Kristin 821-7875 (evenings 548-1555).

Female Roommate Wanted
\$385 To share three bedroom home in
Bernal Heights. Large yard and organic
garden, garege with basement below,
washer end dryer, hardwood floors.
Must be seen! Call Jennifer or Lisa.
647-8355.

Haight Two Bedroom \$385. Lovely Victorian. Quiet W street location. 348-0287.

House share, furnished, garden, washer, dryer, window view from bedroom. Share with two friendly people: one male, one female. Avaliable immediately. \$550. Rebecca. Call 285-1813.

Huge Duboce Triangle Victorian. Non-smoking woman preferred. Large, sun-ny room, near ail MUNI, washer/dryer. Available November 1. \$406 per month.

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Large three-bedroom flat. Noe Valley/ Mission, near BART, MUNI. I am a smoker. Clean and sober preferred. Linda/641-8010, Kim/285-5783.

Lesbian housemate. Beautiful Victorian near Castro, Clty view, fireplace. Three women want professional 30-plus, stability a must. \$350, November 1st. No smokers or pets. Call:861-8713.

Looking for one woman over 30 to share three bedroom Haight flat (top floor). Nonsmoker. \$425 plus utilities. 621-0777.

Magical penthouse to share with professional woman or couple. Hot tub, roof deck, gournet kitchen. Available space very large and sunny. \$625. After 4PM, 567-8155.

Master bedroom -- huge, mid-Sunset house. \$575/single -- \$700/couple. Clean freaks welcome: 931-9000.

North Basch Furnished \$500. Convenient, bus corner, pool, laundry, garage. Female author, traveling most of November/December. Own room, qulet, sunny, view, nonsmoker. Call 864-1169. Available immediately.

North Beach

Two rooms price of one, \$475, with parking \$550, seek nonsmoker, mature F. Sunny three-bedroom apartment with M. 362-8372.

Seek a professional to share a sunny 2 bedroom Pecific Heights apartment. Washer/dryer, garden, deck. \$500 includes utilities. Available now. 346-0431.

Senior Shared Household \$320 Richmond District. Newly renovated, quiet, yard. other households forming. 346-0267

Share large six room house near City College, \$305/month including utilities, Has washer/dryer, 333-8870. Available

Small room in sunny apartment. Hardwood floors, bay windows and fireplace. Share with two gay men. Great SF location. \$300 plus 1/3 utilities. Available November 1. David 759-5737. November 1.

Sunny, Potrero Hill Seeking couple for master bedroom (with own bath) in two-bedroom, two-bath flat on Potrero Hill. View, freeway access, bus, washer/dryer, \$545. Tom 824-4028.

SUPPORTIVE SHARED HOUSING
\$365 Sunset, Richmond \$385, Mission
\$380, \$360 Visitacion Valley, Cail INNOVATIVE HOUSING 348-0267 for
more informetion.

Two rooms, own bath, \$400 plus. Must like kids, respect Black people. 695-

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#### ■ SHARED HOUSING, EAST BAY

New Age housemate desired November 1st for beeutiful, quiet, East Bey home. Woman, 38 and son, 11 (friends of Lazarls). Spanish stucco, fireplace, big yard, fruit trees. 528-2337.

#### ■ RENTAL HOUSING, NON **3.**F.

\$1,600. Albany, three-bedroom/two-bath, fireplace, garage, basement, near Solano. Totally restored. Greet schools. 864-0321.

\$1,200. Daly City, Three-bedroom/two-bath, two-car gerege, study room, femily room, washer/dryer. Excellent. 878-9459.

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\$1,000. Pecifica three-bedroom/1%-bath, gerage, large yerd, new carpet. Excellent 678-9459.

Four Room Cottage \$850. Cute country house circe 1888.
15 minutes to downtown SF. Near Bey Bridge. Front end beck yards. Gardeners end erlists welcome. Lots of open spece. Dogs OK. BART. West Oekland. 863-3308 evenings.

Three-bedroom, two-bathroom, fireplace, two-cer garage, formel dining, satellite dish, wesher/dryer, Sneath Lane/Sen Bruno. Lerge yerd. \$1,350. 848-2881.

#### ■ RENTAL HOUSING, S.F.

\$925 3 bedroom flat in 3 unit building. Near USF and Geary boulevard. Victorian with modern heating and kitchen. Hardwood floors, washer and dryer evallable. 923-1036

\$800 Bernal Heights. Sunny 2 bedroom. View, hardwood floors. Karyn 928-4252.

\$795 Large 3&1/2 rooms, 1 bedroom flat. 25th and Sanchez. Comfortable old building. Huge kithchen, deck, cat ok. Ideal for couple. Lloyd 759-8194.

\$750 Cherming One bedroom/one-beth apartment. New kitchen, new bethroom, new wali-to-wall carpet end paint. Sun-ny Bernal Heights location. 647-2425.

\$750 Sunny one-bedroom, SOMA, hardwood floors, deck, claw foot bathtub, closet space, leundry. Pets negotiable. 255-0611.

#### \$725 Soma/Victorian

One bedroom apartment, finely detailed, exposed brick, Levelors, 12' ceillings, 650 square feet. Small courtyard. Seeks nesting ertist/designer. 19th street at York, 282-0582 \$715 Mission 1 bedroom, 24th/San Bruno St. Updated Victorien. Leundry and deck. 628-8241.

\$610. Mission 1 bedroom, 105 Richland St. Hardwood floors. Pet OK. Laundry below. 626-8241.

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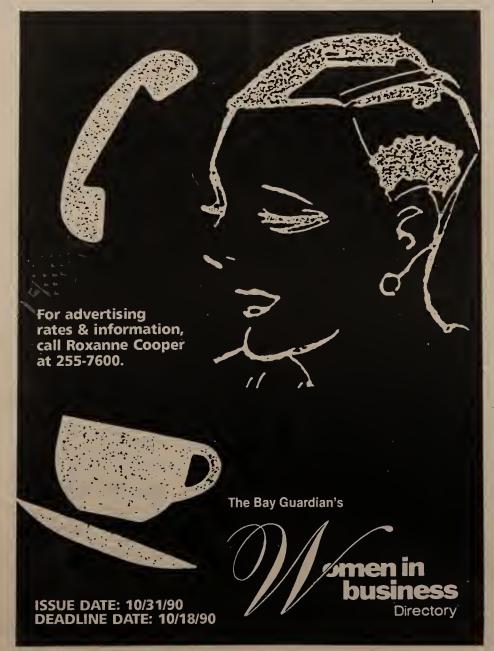
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