

REVEAL DIGITAL

Berkeley Barb

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Berkeley
Barb

Jerry Rubin's Hex On Sex Taboos

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Band's Last Stand With
DYLAN



'THE PRISONER'
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Interview

This Year's "Exorcist"
FONDA



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Sheila
Escovedo

Special
666
Apocalypse
Issue

Exclusive Report
On The
End Of The World
Plus
666
Aleister Crowley
& Robert
Anton Wilson

Measure Seeks Gay Rights

Early next month, Berkeley's Human Relations and Welfare Commission will send the City Council a draft ordinance against discrimination on the basis of a person's sexual orientation.

The current draft (available from the commission -- which wants written comments by Thursday, June 1 -- at 2180 Milvia St., 644-6645) forbids "discrimination based on sexual orientation" in the following cases: * by employers, unions or agencies in job-related situations; * by landlords or other principal parties in transactions involving homes and apartments and by hotels, motels and businesses or by the City of Berkeley or any educational institution furnishing services and/or facilities.

The commission voted to confine the law's prohibitions to discrimination on the basis of "an individual's actual or supposed choice of sexual partners," rather than including "physical characteristics, personal mannerisms, or modes of dress" that indicate that choice.

-- David Kolsky



Roman Polanski: A contract out for Charlie Manson

Polanski To Off Manson

There is an "open contract" on Charlie Manson throughout the California state prison system -- and the man behind the alleged contract is movie director Roman Polanski, according to *New West* magazine.

Manson and his so-called family were convicted on murder charges, including the killing of Polanski's late wife Sharon Tate. *New West* says that the filmmaker apparently made no secret of the existence of the contract while undergoing psychiatric evaluation at Chino last fall.

Polanski, who fled to Paris recently following his conviction on having sex with a 13-year-old girl, could not be reached for comment.

--(ZNS)

CLUES

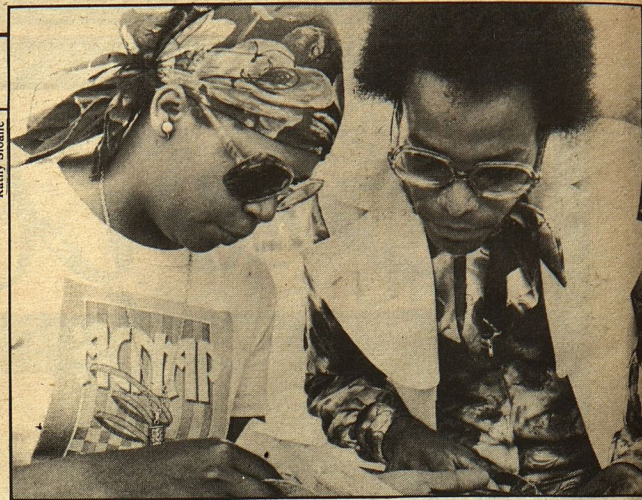
A Tough Case To Crack

Police in Saginaw, Michigan, are confirming that a motorist was arrested last week for carrying a concealed weapon that was found in his car.

The motorist was released the next day after a check of the serial numbers on the pistol showed it belonged to the arresting officer.

Police said it appeared the officer was searching inside the car after he stopped the motorist, and that he accidentally lost his own gun and then found it again.

--(ZNS)



Rhonda White-Warner of Alameda County Neighborhood Arts Program and Idris Ackamoor, leader of the jazz group the Pyramids, consult over last minute details before the start of last weekend's highly successful Multi Cultural Arts Parade in Oakland.

Paraquat Update: Arsenic And Red Tape For Dopers

A Senate hearing into U.S. government support of paraquat spraying was cut short this week when Carter Administration of-

officials refuse to discuss the subject in public.

White House Drug Advisor Peter Bourne said that because a

suit has been filed against the spraying program by the National Organization for the Reform of Marijuana Laws (NORML), government officials would make no public statements.

Illinois Senator Charles Percy says he will attempt to attach a rider to the Foreign Aid Assistance Act that would kill all funds earmarked for the anti-marijuana spraying program in Mexico.

The Mexican government has been experimenting for the past two months with fluorescent dyes and foul-smelling substances that could be used to warn pot smokers their marijuana is contaminated with herbicides. So far, those experiments have flopped.

A red dye mixed with paraquat was sprayed on marijuana fields near Oaxaca but proved to be ineffective. Another experiment to mix paraquat with a foul-smelling chemical was quickly cancelled after helicopter pilots became nauseated by the smell.

The Mexicans say they are confident they can come up with some sort of effective chemical warning before the end of this year.

A Southern California firm called Southland Helicopters has quietly been training the helicopter pilots involved in paraquat spraying programs in Mexico, according to a Los Angeles Times report.

The trainees are reportedly engaged in simulated missions in Southern California on how to spray chemicals such as paraquat and 2,4-D from the air while avoiding gunfire from the ground.

American funding and training of the pilots in the U.S. continues while American officials continue to describe the paraquat spraying program as "entirely a Mexican government effort."

Meanwhile some weed grown in Hawaii may be contaminated as well. Sugar cane growers in the Hilo area say they spray paraquat on their fields to get rid of excess leaves. Many Hawaiian pot growers reportedly raise their crops among the rows of cane to hide them from authorities.

The American government's National Institute on Drug Abuse is pushing to expand drug-eradication programs similar to paraquat spraying into cocaine-producing areas of Bolivia and Peru, *New Times* magazine reports.

A Northern California plant expert reports that paraquat spraying is also wiping out certain species of house plants in Mexico.

Dale Williams of the San Francisco Bromeliad Society says that paraquat sprayed in Mexico is killing off all kinds of vegetation, not just marijuana plants. He adds that the chemical is reported to have contaminated water supplies in Oaxaca, causing residents there to be afraid to drink it.

--(ZNS)

Eunuch Lib: No More Sex!

Members of the American Association of Sex Educators, Counselors and Therapists report that the sexual revolution may be coming to a crashing halt as more and more Americans become "asexual."

According to Shirley Zussman, vice president of the Association, some members report that "a lack of desire" seems to be the prime problem with at least 50 percent of their patients. She said in the past the most prevalent complaints were premature ejaculation, impotence and failure to achieve orgasm.

The asexual revolution is not just hitting the middle-aged and older folks, according to Zussman. She reports that more and more young people are choosing to be asexual.

Zussman says that members of what is now being called the "chastity underground" say asexuality offers a comforting antidote to such contemporary ills as traumatic divorces or affairs, random sex and the pressure to "score" -- in bed as well as on the job.

Valium Harms Muscle Cells

Valium appears to cause damage to muscle cells and prevent the formation of muscle tissue, according to a University of California (Berkeley) study carried out by Zoology professor Richard Strohmman.

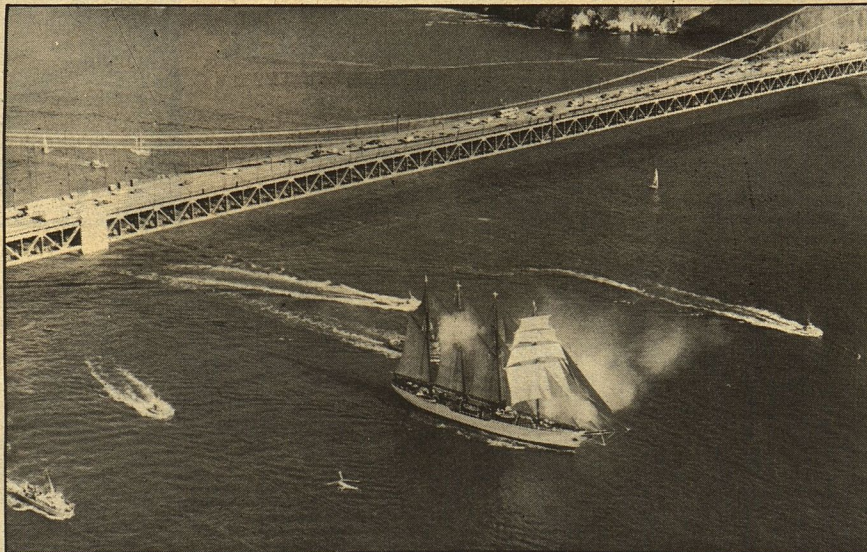
Strohmman said he applied doses of Valium up to more than 100 times the comparable human doses to embryonic chicken muscle cells and muscle tissue.

He reports that cells, which would normally have grown muscle contracting fiber within 12 days, did not completely mature and did not show evidence of the ability to contract, as a result. At higher doses, more mature muscle tissue would not activate, and in fact began to degenerate.

Strohmman concluded that the drug's relaxing effect, thought to result from its action on the central nervous system, instead has a "profound direct biochemical effect" on muscle tissue.

Valium is said to be the most widely prescribed tranquilizer in the United States.

--(ZNS)



The Chilean torture ship Esmeralda cruised through the Golden Gate Tuesday dogged by a flotilla of small boats protesting her presence in the Bay.

Press Grills Chilean Torture Ship Captain

The real power of the press was demonstrated this week when Bay Area reporters forced Chilean officials to throw open a carefully screened press conference aboard the torture ship Esmeralda and face more than an hour of hostile questions about the country's repressive military regime.

The press conference had originally been open to only a handful of local television stations and San Francisco's *Examiner* and *Chronicle*. The Oakland *Tribune*, all Bay Area radio stations and all alternative news services and papers were originally excluded from the Chilean consul's list of media to be allowed aboard the ship.

But after a show of solidarity on the pier where the ship was docked (reporters from the *Chronicle* and *Examiner* refused

to attend if others were excluded), Chilean officials relented and invited all representatives of local media aboard the ship.

Primed for a fight after the consul's attempt to exclude them, the reporters pressed question after question on the Esmeralda's use as an internment center and torture facility for political prisoners during the 1974 Chilean coup.

Captain Victor Larenas, skipper of the Esmeralda, waffled back and forth before finally denying that the ship had been used to torture dissidents.

Larenas dismissed questions about the ship's infamous reputation saying, "People who wish to attack the prestige of the Chilean regime do so by attacking this ship. . . The power of the press has been used to spread these lies about our country."

18 and 25 has experimented with cocaine.

Approximately 11 percent of the high school seniors questioned reported having tried "coke," and three percent described themselves as users.

That same survey found that 56 percent of the high school seniors polled admitted to using marijuana, with one in 11 stating they smoke daily.

The three most popular drugs, the government reports, were tobacco, pot, and alcohol, respectively.

--(ZNS)

The "Real Thing" Refreshes More

The use of cocaine by young people has jumped sharply in the past year, a new federal survey shows.

The government's annual "National Survey on Drug Use" for 1977 reports that nearly one in every five Americans between

Arab Oil Out Of Sweden?

By the year 2015, Sweden could be wholly capable of meeting its energy needs by using only domestic and renewable energy sources, according to a two-year study by researchers working for the Swedish government.

--(ZNS)

Local Gays Rally, But Gloom Hits Anti-Briggs Campaign

by Paul Grabowicz

Stung by a series of devastating electoral defeats in Florida, Minnesota and Kansas, gay rights activists are now regrouping to fight another uphill battle in California against the Briggs initiative banning gays from working in the schools.

Representatives of the Bay Area gay community interviewed by the Barb expressed a mixture of despair and defiance in reaction to recent setbacks for the gay rights movement. "My prediction is just gloom and doom," said David Goodstein, publisher of the Bay Area-based gay newspaper, *The Advocate*.

Goodstein, who describes his nemesis John Briggs as an "effeminate, swishy little bastard," feels that the anti-gay sentiment has put the public in a "blood-thirsty mood."

"If you put the same thing about Jews on the ballot, they'd probably vote them right into the extermination camp," he concluded drearily.

Goodstein is equally pessimistic about defeating California's Briggs initiative which would allow local school boards to fire any school employee who advocates homosexuality. "I believe we are the underdogs by a large margin. I think there's a chance we won't even carry San Francisco County."

Despite the pervasive pessimism, Goodstein and other members of the gay community vowed to put up a strong fight against the Briggs measure in hopes of both cutting their margin of defeat and increasing public awareness of the threat to their rights.

John Durham, a member of the steering committee of the Bay Area Coalition Against the Briggs Initiative, claimed the gays face a situation similar to the civil rights movement of the 1950s when early setbacks only served to fuel the fight against discrimination. Durham said that they hope to "build local coalitions" to fight Briggs, and even if they lose, the groups could then move to prevent purges of gay teachers or administrators.

Meanwhile State Senator John Briggs is bubbling over with optimism about the chances for his initiative. A self-styled, born-again Christian who campaigned in Dade County with Anita Bryant, Briggs predicts a victory margin of over two to one for the measure. "There was the Dade County event, there was the St. Paul event, now the main event is going to be in California," Briggs proclaims proudly.

Briggs claims his initiative is part of a "nationwide sweep of morality" spurred on by the public's hostility toward government, especially the extension of "laws protecting these self-styled minorities. Homosexuality is in the wrong place at the wrong time," he says in assessing the voters' mood.

While Briggs may be right about the prospects for passage of his anti-homosexual initiative, gay activists vow to continue the fight against discrimination and increase their political power. "We'll have a powerful enough presence in San Francisco and Los Angeles that politicians won't want to risk the kinds of riots that they had in the 1960s" by firing gay teachers, David Goodstein insists.

Or as another gay activist explained, "If they start firing homosexuals from the schools then we'll just have to start electing gays to the school boards themselves."

Moonie Madness Hits Meador Campaign



State Assembly candidate Beth Meador

by Bill Wallace

Moon madness struck the June primary election when Beth Meador, a progressive candidate for

John Miller's (Dem., Berkeley) state Assembly seat, tapped Rev. Moon's Unification Church to cater a campaign party last month.

"Isn't that revolting," said one longtime member of Berkeley

Citizens' Action, a political group which endorsed Meador's campaign earlier this year, on learning of the Moonie-catered party. "That's just disgusting. Apparently she couldn't get enough people together to bring potluck food for the party!"

"This just shows how completely out of touch with things in Berkeley she is!"

The Barb learned of the Moonie-splendored affair from a campaign finance statement. The Meador campaign paid Aladdin's delicatessen, a well-known Moonie business front in Oakland, \$203 to cater last month's affair.

Aladdin's was purchased by Unification Church members in 1974. Its owner, Jeremiah Schnee, is a key figure in several other Bay Area Moonie fronts, including Cleaner Carpets by Abbey, the Rose Shop and Judaism in Service to the World, a "Jewish" cultural organization.

It is difficult to understand why Meador's campaign sought out a Moonie operation. Unfortunately, Meador was unable to shed light on this question: despite repeated calls to her campaign office and home, Meador was never available for comment,

and failed to answer any of the Barb's many messages by press-time.

Meador's opponents in the 13th Assembly District race, Alameda teacher Don Perata and Assembly aide Elihu Harris, were both surprised by Meador's move.

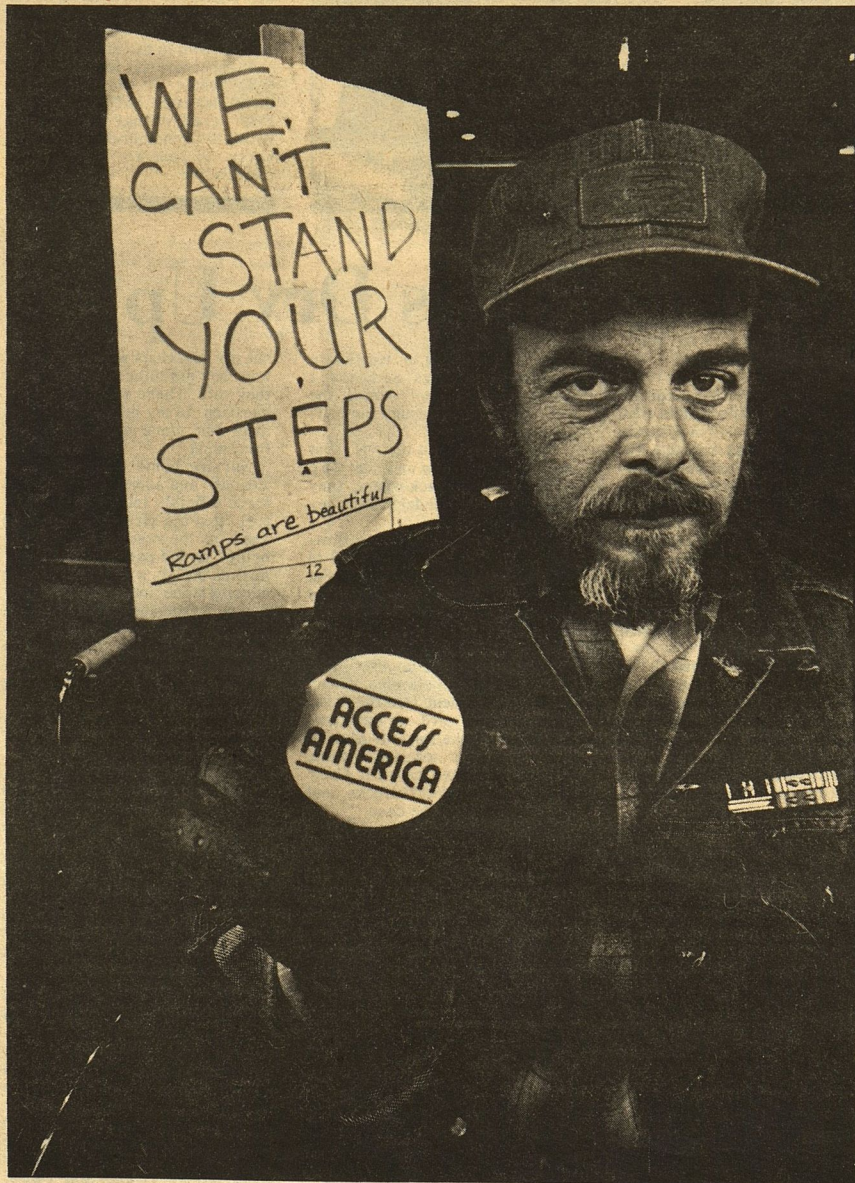
"I didn't know about that," said Harris. "It comes as a complete surprise to me and I'm not sure what it means."

"It was probably just an inadvertent thing. You know -- there probably isn't any real political significance to it. They were probably just looking for a good caterer, and Aladdin's is pretty good."

Harris did allow that it was "rather strange," however, that Meador's campaign organization had selected such a controversial food service when others were available.

Perata also downplayed the significance of the incident. "My first thought when you told me about it was, 'Well, I guess they aren't a union restaurant,'" he told the Barb. "I really don't know too much about the Unification Church except for what little I've seen in the papers. Personally, I wouldn't read too much into it."

Disabled Force Film Closing At Rampless Theatre



Dennis Almsy, one of the disabled demonstrators at the Regency Theatre: "They treated us in a pretty shabby manner."

by Paul Grabowicz

In response to a two-week-long protest by Bay Area disabled groups, United Artists Corporation has removed its film *Coming Home* from its exclusive showing at the Regency Theatre

in San Francisco.

The move by United Artists was considered a major victory for the disabled groups who were angry because the Regency Theatre management would not install ramps to make the movie accessible to the disabled. "They

treated us in a pretty shabby manner," complained Michael Landwehr, a spokesperson for the protesters.

Landwehr told the Barb that Blumenfeld Enterprises, which owns the Regency, had refused to commit itself to installing a

wheelchair access ramp and only agreed to "look into the feasibility" of such a ramp.

The disabled singled out the Regency because the theatre had the exclusive San Francisco engagement for *Coming Home* -- a movie dealing with the problems of a disabled Vietnam War veteran (see our review on page 9). The movie, which stars Jane Fonda and Jon Voight, was made with the assistance and cooperation of a number of disabled people including a group from Berkeley's Center for Independent Living. "Some of the disabled people that appear in the film were out here in front of the theatre unable to get in to see it," explained Landwehr.

The scene at the Regency had grown increasingly tense over the past few days as the disabled lined up their wheelchairs each night in front of the theatre's main entrance. "There was an incredible amount of harassment from the public, the police and the theatre," Landwehr claimed.

Last Sunday Theresa Zaborowski, who was standing behind her husband's wheelchair, claims she was "shoved down onto the stairs" by a San Francisco police officer escorting theatre-goers through the line of wheelchairs. Zaborowski had to be taken by ambulance to Mission Emergency Hospital for treatment of "muscle and nerve damage" she claims she incurred as a result of her fall.

The incident did not weaken her resolve, however, and she returned the next night in a wheelchair to sit in line beside her disabled husband.

Despite experiences like Zaborowski's, representatives of the disabled group claim they generally receive strong support from the public and managed to dissuade three-quarters of the prospective customers from entering the theatre. "The major problem we had was with the Saturday night date types," Landwehr told the Barb. "Almost always when they came in as a date, the guy wanted to go in and the woman said, 'Oh, come on let's leave.' We probably at least instigated some domestic problems" with those who crossed the line, Landwehr said with some satisfaction.

The disabled protest had gathered strong support from a number of local political figures including Congressperson Ron Dellums and state Assembly member Tom Bates. Jerry Hellman and Bruce Gilbert, the producers of *Coming Home*, also expressed their sympathy for the disabled protesters and even offered to pay for the installation of an access ramp to the theatre.

While United Artists apparently will not show *Coming Home* at any other San Francisco movie house, the film is now opening at three theatres in the East Bay, all of which provide access for the disabled.

Temperatures Rising

Ailing Health Program Plagues Brown Campaign

by Paul Grabowicz

Governor Jerry Brown's re-election bid may run into serious trouble this summer in the face of several recent investigations of alleged malfeasance and corruption in the state's beleaguered Pre-Paid Health Plan (PHP) program.

Long chastized for his handling of the massive state health bureaucracy, Brown came under fire again last month when a U.S. Senate Subcommittee charged that "the California PHP program was seriously mismanaged and grossly abused" under the tenures of both Brown and former Governor Ronald Reagan.

One source familiar with the Senate Subcommittee investigation told the *Barb* that information uncovered in the Senate probe could lead to further inquiries in coming months into California's administration of the controversial PHP program.

Compounding Brown's problems are indications that the current FBI probe of corruption in Sacramento politics is moving into allegations of wrong-doing by private corporations providing health care services under contract with the state (see *Barb*, April 21). Several of the targets of the current FBI probe, including former state Democratic Party chairman and key Brown fund-raiser Charles Manatt, have been linked to the activities of discredited PHPs in the past.

Inquiries into past PHP scandals could also pose political problems for several other prominent state Democratic office seekers besides Governor Brown. The names of Lieutenant Governor Mervyn Dymally and State Attorney General hopeful Yvonne Brathwaite Burke have been mentioned in connection with the questionable operations of PHPs in the past.

Initially conceived as a means of holding spiraling healthcare costs in line, PHPs were set up in 1972 under former Governor Reagan as non-profit group healthcare plans to serve Medicaid recipients. The PHPs, however, quickly spawned profit-making affiliates that would often rake off exorbitant payments from the parent PHP in consulting and management fees.

"The California PHP program," the Senate report by the Permanent Investigations Subcommittee concluded, "was plagued by a medical commercialism that was often nothing more than profiteering."

The subcommittee report singled out one PHP, Omni-Rx Health Care Inc. of Los Angeles, as an example of the problems encountered under the Brown administration. According to the report efforts to reform the PHP program "suffered a serious setback" in 1976 when Thomas Moore, head of the state's PHP reform moves was fired from his job after proposing a state audit of questionable financial payments by Omni-Rx.

At the time Omni-Rx enjoyed extensive political connections and had been lobbying heavily for Moore's ouster. Omni-Rx employed Congresswoman Yvonne Brathwaite Burke's (Dem., Los Angeles) husband, William Burke, as its "marketing director," and the PHP's parent company retained the law firm of powerful Democratic Party chairman Charles Manatt.

Omni-Rx also filed with the state a list of "personal references" that included Manatt, top Brown aide Grey Davis and Lieutenant Governor Mervyn Dymally. Dymally had formerly been a business partner with William Burke in a healthcare concern, and received a \$10,000 campaign contribution in 1976 from an Omni-Rx affiliate.

Omni-Rx's Democratic Party connections led to charges that the Brown administration had caved in to political pressure in

the firing of Moore. Omni-Rx officials had met with state Health and Welfare Secretary Mario Obledo on several occasions to push for Moore's removal.

In addition, William Burke enlisted the help of members of the U.S. Congressional Black Caucus to stall a federal grant Moore sought to help regulate PHPs. Black Caucus members that came to Omni-Rx's aid included Congressman Ron Dellums (Dem., Berkeley).

Governor Brown at the time

insisted that it was Moore's alleged "incompetence" and "insubordination" that led to his removal and not political pressures. Omni-Rx officials and their Black Caucus sympathizers claimed Moore's supposed insensitivity to the problems of PHPs serving minority communities sparked their effort to oust him (Omni-Rx, while owned by several white doctors, served predominantly minority areas of Los Angeles at the time).

Despite these disclaimers a subsequent report by a special

state Assembly subcommittee on Health Care Investigations criticized the health department's handling of the affair and recommended that the state cancel its contract with Omni-Rx. The report also questioned the fact that Omni-Rx "used healthcare dollars to pay commissions to this individual (William Burke) who enjoys considerable political influence."

Omni-Rx's parent company was sued later in 1976 by the U.S. Securities and Exchange Commission for alleged stock manipulation and fraud. Under heavy criticism for its handling of the affair, the Brown administration finally cancelled the Omni-Rx contract in December, 1976 and itself sued the PHP for alleged fraud and illegal fund diversions.

In its report last month the U.S. Senate Permanent Investigations Subcommittee charged there was "very little leadership from the Governor's office" during the tumultuous Omni-Rx affair, and concluded "the California Health Department's efforts to reform its PHP program collapsed when one plan rejected the State's right to audit."

While the Brown administration has since drastically reduced the state's PHP program, the legacy of "mismanagement and abuse" described in the Senate report may come back to haunt Brown in his bid for a second gubernatorial term. If the U.S. Senate or the FBI extend their inquiries further into the PHP area, it may take all of Brown's considerable political savvy to keep his 'new spirit' image alive.



Elizabeth Hirshfield of United Neighbors in Action.

Nursing Funds Dry Up

by Bill Wallace

State legislators have cut off funds to three of the state's eight regional nursing home strike forces, the *Barb* has learned. The fund cut-off, which comes following a tough lobbying campaign by representatives of the nursing home industry, effectively puts the strike forces out of business, and is viewed by local nursing home activists as a major setback for the aggressive reform move started by former Health Department Director Charlene Harrington.

"As far as I'm concerned, this is the final nail in the coffin of the whole strike force concept," said Elizabeth Hirshfield of United Neighbors in Action (UNA), a citizens' reform group which has worked closely with the strike forces in investigating local nursing home ill.

"First they (the nursing home industry) managed to get rid of Charlene, then they got rid of the main strike force consultants. Now they are dismantling the strike forces themselves. It's a real disaster."

The fund cut-off came in mid-April, when representatives of the strike forces lobbied the Senate Finance Committee to continue funding three strike force operations until next year's budget is approved. The committee refused, saying it would not consider further funding for the units until they are reorganized by the Department of Health next year.

"What happened was, the Health Department wanted these eight strike forces and they scraped them together by taking people from one place and another and putting them to work in the strike force," explained Grant Miller, a Senate Finance Committee staff member.

"They came to us this year and asked us for more money for three positions. What it was,

they were trying to legitimate the damned things somehow, I guess. Anyhow, we denied the money to them through the budgetary process.

"As I understand it, they shut down three of them and sent the people in them back where they came from. I understand they have five left now."

The Department has not announced the shut down so far. In fact, when the *Barb* called the Department denied there had been any change in the strike forces at all.

"This is in the category of one of your phony rumors," Bob Nance, a public relations officer for the Department, told the *Barb*.

"I have no word on the nursing home strike force in Alameda County right now, but I think that I would have heard if they had been put out of business, and that simply isn't the case."

Nevertheless, even some staffers from the remaining five strike force units have been reassigned to other jobs since the legislature's action, the *Barb* has learned. In addition, sources inside the Department of Health say the proposed reorganization will further undermine the strike force concept, as the reconstituted units will not be able to cite maladministered homes or lift their licenses for violating the law.

Former Director of Licensing and Certification, Harrington, was somewhat surprised by the move to dismantle the strike force units which she helped to create.

"I hadn't been following them (the forces) very closely since I left the Department of Health," Harrington told the *Barb*. "I knew that the legislature was planning to do something with them but I didn't realize they had already done it."

"I personally had some ques-

tion about the strike forces, but my questions were about the way they did things -- not what they did. There was never any question in my mind about the need for more and better enforcement."

Nursing home reform organizations and some former strike force officials told the *Barb* they feel that the strike forces were axed as the result of heavy lobbying on the part of the multi-million dollar a year California nursing home industry. The California Association of Health Facilities (CAHF), the industry's political arm, has attacked the strike force concept -- and Harrington, its architect -- at every opportunity.

"There's been an enormous amount of pressure from the industry against the strike forces," explained Steve Burton, a former strike force attorney who now works for the state Air Resources Board. "The main line of attack has always been the argument that the strike forces used 'Gestapo-like' tactics and were completely unsympathetic to the problems of people who run the homes. I guess those 'Gestapo' arguments finally took their toll."

Equally important is the immense political power wielded by CAHF through its huge political campaign treasury. In 1976, CAHF gave \$500 contributions to all but one of the Senate Finance Committee members who were up for re-election. This year CAHF has given \$6000 to one Finance Committee member alone for his re-election race: Senator John Holmdahl (Dem., San Leandro). Nursing home critics charge that campaign contributions such as these amount to little more than "vote buying."

As Harrington put it, "I feel that the nursing home industry must have got to the Senate Finance Committee. There's no question about it in my mind."

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This week's cover photo of Bob
Dylan at "The Last Waltz" is by
Dave Patrick; the photo of Jane
Fonda, star of "Coming Home,"
is by Bob Clay.



Roger Kessinger

Former Yippie Jerry Rubin: "We are living in a sexual prison which bars communication between us."

Rubin Hexes Sex Taboos

by Jerry Rubin

I would like the cooperation of **Barb** readers in breaking a sexual taboo -- the taboo against talking about male sexual vulnerability. The widespread myth about the sexual voracity of males overlooks the other side of the story -- fear, shyness, lack of sexual desire, rejection, apathy, especially in response to the new demands by women for sexual satisfaction.

I am writing a book on male sexual vulnerability -- and its solutions -- that comes out of my life experience. I have personally experienced various forms of male sexual pain -- fear, loss of sexual desire, shyness, apathy, avoidance, premature ejaculation, occasional impotence -- you name it, I've experienced it. I know the pain that can come from sexual anxiety and ignorance, especially in this era of sexual hype and sexual freedom.

We men have defined the sexual area as one of conquest and competition, with our manhood at stake. We are living in a sexual prison that bars communication between us. We are unable to share our secrets and our true successes with one another. Women have been sharing their sexual secrets and in this way are an example to men.

I want to hear from men and women who will discuss their sexual lives honestly. I want to break open communication between men on the true state of our sexuality so that we can learn from one another. I want to hear from women who will share how they handle male sexual uptightness.

I will maintain the total anonymity of everyone who writes their answers to one, some or all of the following questions. I will incorporate the answers in my study and forthcoming book on male sexual anxiety, to be published by Holt, Rinehart and Winston.

MEN: Describe in as much detail as possible your sexual fears and anxieties. What could a woman say or do that would hurt you sexually? How has the new women's consciousness affected your sex life? How do you compare yourself in bed with other men? What embarrasses you sexually?

What happens, and how do you feel, when you have difficulty getting or maintaining an erection? How important is an erection to you in sex? Can you be turned on without getting hard? How important is orgasm to you in sex? What do you do to maintain your erection? What happens during premature ejaculation?

What effect has sexual shyness

or fear on your relationships, your self-esteem, your work? What has been the reactions of your sexual partners to your sexual fear? How does that reaction affect you? How important is a woman's orgasm to you in sex? Please describe an actual sexual experience.

How do you feel about the size and behavior of your penis? Do you find the pleasure of orgasm lessening with age? How do diet, therapy, exercise, drugs, your partner's attitude, your work and other experiences affect your sex life? What are your sexual secrets?

What do you not want other people to know about you sexually? Compare your orgasms during masturbation, oral sex and intercourse. What's the best sexual advice you've ever received? What sexual advice do you have for a sexually anxious man?

WOMEN: How often do you meet a sexually nervous or anxious man? How is that anxiety expressed? How did you feel and what did you do in response to a man with sexual problems? What do you expect from a man sexually? How important is a man's erection to you? The size of his penis? Please describe in as much detail as possible actual experiences, including your attitudes and reactions, to impotence, premature ejaculation, male sexual avoidance, male sexual shyness, and any other male bed anxieties.

What can a woman do to assist a sexually anxious man? Have you ever been with a man who did not get or keep an erection? Occasionally? Frequently? How did this make you feel and how did you react? Is there a difference between what you'd like to do and your actual behavior in these situations? What advice do you have for women with sexually shy men? Please be as specific as possible.

Please mail your answers to one, any or all of the questions (essay form) to me. Include age, occupation, background, relationship status. Mail all replies to: Jerry Rubin, Male Sexual Anxiety Research Project, c/o Royce Carlton Inc., Room 4030, 866 United National Plaza, New York, New York 10017.

As a man, I have suffered sexually -- silently. I have overcome this pain and today I experience much pleasure from sex. I feel that increased communication between men on sex will increase male sexual pleasure. I intend to make this book contribute to better sex, happier people, and hopefully, a more peaceful, less violent, world. I send all my love to my friends in the Bay Area. . . . Thank you very much.

Solar Activists Push Hard Line

by Bill Wallace

Solar power advocates held a two day conference in San Francisco last week to discuss what one participant called "the bottom line" in developing alternative energy policy: where the money will come from.

The conference was a workshop put together by Public Interest Economics West (PIE West), a San Francisco study group. Its purpose was to move the entire solar energy controversy out of theory and into action.

"You can futz with the numbers for years to come," said PIE West's Robert Wolcott. "But the fact is, sometime this year someone is going to have to start making some decisions. Unless we leave here with some kind of a strategy on where to go next, we will have learned nothing."

In an effort to hammer out that strategy, PIE West brought together a powerhouse assortment of experts in science, engineering, public policy and finance to discuss virtually all aspects of financing solarization.

Speakers at the conference included California Public Utilities Commissioner Claire Dedrick; anti-war activist and political organizer Fred Branfman; U.C. Berkeley physics Professor John Holdren, and writer-businessperson Peter Barnes.

Robert Wagner, a financial analyst for Colorado's newly-

founded Solar Energy Research Institute, said solar development capital is currently hard to come by because corporate investment firms lack confidence in solar power technology and the people producing it.

"Lending institutions are unfamiliar with solar," Wagner explained. "They are familiar with standard energy systems. They know that a standard system will last 25 or 30 years. They aren't so sure about solar."

"I don't think you can rely on the traditional financial community to facilitate solar," Wagner concluded.

Peter Barnes, the business manager of San Francisco's innovative Solar Center, a collectively-owned firm which installs solar power technology, agreed with Wagner's prognosis.

"A substantial amount of capital for solar will come from non-traditional sources," Barnes said. "A lot of it will come from Main Street rather than from Wall Street -- savings and loan companies and local lending institutions as opposed to major investment firms."

Barnes pointed to the Solar Center as an example, saying that all of its start-up capital had originally been raised locally.

Of particular interest to the 150 participants at the conference was a solar energy finance bill currently stalled in the state Assembly. The bill, if passed, would provide low-interest solar conversion loans guaran-

teed by power companies such as San Francisco's Pacific Gas and Electric Company.

Fred Branfman, a veteran anti-war activist who currently is co-director of the California Public Policy Center, said that utilities all over the state have been lobbying against the measure, and solar power advocates are finding it hard to outgun the power companies politically.

"The problem really isn't the economics of alternative energy policy," Branfman explained. "It's the politics of alternative energy policy. There are vested interests in our society who have made a major investment in pursuing the 'hard path' -- nuclear power and so forth."

"If we're serious about pursuing solar, we have to become more political," he warned. "We need hard data on how to convert, whether the utilities can afford to underwrite conversion, and so forth. I see a real dearth of that kind of activity right now."

PIE West hopes that the two-day series of workshops will have an impact on the development of solar power by forcing sun power advocates to re-examine the issue in pragmatic economic terms.

"We have to deliver now," said PIE West director Rob Wolcott at the end of the conference, "and we have to follow the least costly, most cost-effective methods available to do it."

Restaurant Starves Strikers



Balabosta striker Marla Majar: "I'm not sure how long we can hold out."

by Bill Wallace

Following two months of petty police and management harassment on the picket line, a virtual press blackout and desertion by their union, strikers at Berkeley's Balabosta restaurant are about ready to pack it in.

"We're at the point now where we don't have anywhere left to turn," said strike spokesperson Marla Majar. "It's been two months since we went out and people need jobs. I'm not sure how much longer we can hold out."

The restaurant's workers went on strike after joining Culinary Workers Local 28 and unsuccessfully attempting to negotiate a contract with their employer, Sandy Lubash.

Balabosta workers say that Lubash subjected them to various indignities, including paying subcontractor wages to prison work-furlough employees, discriminating against some workers because of their background, deducting money from some workers' wages to cover the

cost of non-existent meals and manipulating employees' salaries so as to avoid paying taxes on them. The California Labor Commission is considering filing formal charges against Lubash for some of her alleged wrongdoing, and is investigating other complaints against her.

The first obstacle the strikers ran into was Lubash's close relationship with the Berkeley Police Department. A police reserve member herself, Lubash has many friends on the force who eat at the restaurant regularly -- both in and out of uniform. When the picket line went up outside Balabosta, Lubash's police friends began hanging around the restaurant in force, crossing the picket line and harassing the strikers.

After one cop tried to force the strikers to stop picketing the restaurant or face arrest, Majar and the others filed a complaint with the Berkeley Police Review Commission. The heat went down immediately, but the Commission is moving very slowly on the matter.

"That was a month and a half ago," Majar says, "and they (the commission) are still saying that they need to gather more evidence."

Sandy Lubash was on vacation when the **Barb** called to ask about the strikers' charges against her and was still unavailable for comment when the paper went to press this week.

In the meantime, the Culinary Workers have been less than helpful in prosecuting the strike.

"The only support we've been able to get from them is that they paid for our picket signs," Majar says. "They have no strike fund and the only help they were willing to give us on the picket line was an offer to hire people who don't work here to come down and help us picket."

Shortly after the strike began, Balabosta workers learned that their union business agent -- the man who was supposed to be

helping them negotiate their contract -- was secretly meeting with Lubash's lawyer. Fearful of a "sweetheart" contract or secret sell-out, the workers demonstrated. Since that time, the union has all but dropped contact with the strike, calling strikers only occasionally to find out how things are going. "Everything that we have had to do, we have done alone," says Majar.

Faced with recalcitrant management, union apathy and police antipathy, the strikers have turned to the local media for help in publicizing their situation. There, too, however, they have run into a stone wall.

When a delegation of strikers went to the offices of the **Daily Californian** to ask for coverage, the student paper interviewed them briefly then spent two hours inside the restaurant talking with Lubash about the strike. The **Daily Cal's** story, not surprisingly, was highly sympathetic toward management.

(Interestingly, workers at the **Daily Californian's** typesetting and paste-up shop are currently organizing within the Bay Area Typographical Union, and are meeting their own management's opposition in the process.)

Similarly, the **Berkeley Gazette** talked only to Lubash and a representative of the Culinary Workers union before running its piece on the strike. "The **Gazette** never talked to any of the strikers at all," Majar says.

As a consequence of these difficulties, the Balabosta strike is paralyzed and slowly grinding to a halt.

"What really bothers me is for the situation we workers have faced to continue," Majar says. "I think her (Lubash's) business has been severely damaged, but there are a lot of people who don't even know we've been on strike. When the strike is over, things will probably go back to being just the way they were before -- if not worse."

Coincidence Or Cosmic Conspiracy?

by Robert Anton Wilson

According to Walter Browart's Operation Mind Control (Dell, 1978), the CIA purchased, in 1953, enough LSD for one hundred million trips.

Browart, after three years of research, hasn't been able to find out what the CIA did with all that acid. All together, the cases that have broken into print can only account for a few thousand doses. Nobody but God and Richard Helms know what happened to remaining 99,998,000-odd doses.

There's an episode on The Prisoner series (KQED) in which the anonymous hero, Number Six, who has been robbed of his name since the beginning of the series, is suddenly robbed of his identity, his memory and his life-history. He finds



Aleister Crowley

himself in a wild town in the West about a hundred years ago and is manipulated into becoming sheriff and finally placed in a situation where he must shoot six men, in self-defense, of course.

At this point, the characters, including even the horses, turn into cardboard cut-outs. Has he really shot anybody, and if so, whom? It soon becomes clear that the entire Wild West adventure was all a hallucination, induced through psychedelics and hypnosis by the people who are holding Number Six prisoner and trying to brainwash him.

There are a lot of allegorical and arty interpretations of "The Prisoner" going around, all of which may be true in some sense, but what seems most interesting to me about that particular episode is that similar experiments have been conducted by both the CIA and the Army, as documented in Browart's book. For instance, in one experiment, a soldier was induced to attempt to strangle a superior officer, while under the hypnoidal impression that he was in hand-to-hand combat with an enemy soldier.

But Browart only found out about such research in the last few years and such brainwashing projects were top secret back in 1967 when "The Prisoner" was filmed. How the hell did "The Prisoner's" writers know about it? Were they just lucky guessers?

I find this particularly interesting because in another "Prisoner" episode Number Six is manipulated by drugs and deception in an attempt to take his identity away completely and to convince him he is somebody else, Number Twelve. What captures my attention about this is that I have a similar scene in *Illuminatus*, in which the Illuminati attempt to convince Saul Goodman that he is actually Barney Muldoon. I hadn't seen that episode of "The Prisoner" when it was first shown in 1968 and the parallel section in *Illuminatus* was not based on any secret information about CIA experiments along those lines; I was merely exercising my imagination, my knowledge of neuro-science, and my artistic intuition (whatever that is).

Browart's book has several cases of people who were robbed of their identity and given new identities by CIA brainwashers. The techniques are exactly those dramatized on "The Prisoner" and in *Illuminatus*. I can almost believe that both the writers of "The Prisoner" and

Shea and I, while working on *Illuminatus*, had some kind of ESP-link to the CIA researchers who were doing what we were only fantasizing. Perhaps; but conspiracy buff Mae Brussell, for one, is just as likely to believe that there's a more sinister interpretation of all this...

Some of those who survived the '60s without permanent brain damage may remember Jim Garrison's investigation of the JFK assassination. Garrison's "case," such as it was, never convinced a jury to convict anybody, but it did raise several questions that have never been answered. Most of Garrison's evidence, if it can be called evidence, rested upon what he referred to as "propinquities," which in ordinary language are usually labeled coincidences, or in the vernacular "damned funny coincidences."

To the skeptic, a coincidence is just a coincidence -- or, worse yet, "mere coincidence" or "sheer coincidence." To Garrison, the web of coincidence around Oswald and JFK was evidence of a "conspiracy" so vast as to stagger the imagination." To the Jungian psychologist, such a pattern of damned funny coincidence is called "synchronicity," a presumed psycho-physical causality working at right angles to the linear causality of orthodox physics.

But let us look at something more peculiar.

On April 23 of this year, the San Francisco Chronicle had a story about an attempt to overthrow the government of Fernando Poo, in 1972, financed by English novelist Frederick Forsyth. *Illuminatus*, which was written between 1969 and 1971, revolves around the international repercussions of an attempt to overthrow the government of Fernando Poo, and the action begins on April 23 of an unnamed year.

Very well; you may say that Shea and I both possessed precognition as well as ESP and, writing in '69-'71, were not only able to describe secret CIA brainwashing programs of which we had no knowledge, but also a conspiracy to overthrow Fernando Poo which didn't begin until one year after we finished *Illuminatus* and was not revealed until seven years later. I almost believe that myself.

But that damned coincidence-synchronicity-propinquity about April 23 doesn't fit into any theory of ESP or precognition; and it is, of course, especially weird because synchronicities concerning the number 23 run all through *Illuminatus*.

And, of course, while there are many theories going around about why the hero of "The Prisoner" is called number 6; I cannot resist observing that 2x3 equals 6, and that 2/3 equals .6666666 etc. Number 6 repeated to infinity, which also brings in 666, the Number of the Beast and of Aleister Crowley.

In fact, 6 Cabalistically is the number of the transformed human, one step above the robot-hypnosis of the ordinary domesticated citizen, but still imperfectly illuminated. The principal obstacle facing the number 6 man, according to Cabala, is the force or forces represented by the number 2, the accursed dyad, personified as the Magus, the Lord of the Abyss of Hallucinations.

It is only a coincidence that number 6, on "The Prisoner," is perpetually pitted against various persons each of whom claim to be number 2? In Cabala, when you pass the Lord of Hallucinations, number 2, you confront the Undivided Light, unity, your True Self, number 1, which is also "God." And, when number 6, on "The Prisoner" finally defeats all the number 2s, he finally confronts number 1 -- who is indeed himself.

Were the authors of "The Prisoner" consciously using Cabala, or were they just accidentally plugging in, via "artistic intuition," to the great meta-computer in the collective unconscious where all these synchronicities are programmed?

I've been working on an article about "The Prisoner" (some of which seems to have leaked over into this piece) and have been devising various ingenious explanations of the mysterious symbol that appears in each episode -- the penny-farthing bicycle (the model with a giant front wheel and a tiny back wheel).

CONSPIRACY, CONE CATASTRO

666. To Christians the number means trouble. It signifies the Beast of Revelation who wreaks havoc across the globe. To Pagans the number spells controversy. It's the symbol of Aleister Crowley, the British magician whom some call savior and others label charlatan.

To the Barb it represents controversy and causing to commemorate we've all too potent number as



The big wheel represents the vast bureaucracy engaged in brainwashing Number Six, and he is the little wheel, and the dynamic of the show is how the little wheel begins to take control of the big wheel. Or: the big wheel is the universe, the macrocosm, and the little wheel is Number Six's psyche, the microcosm, and both are identical. Or: the damned bike is merely a symbol of Number Six's childhood and a lost, innocent England in which espionage, brainwashing, governmental deceit and conspiracy were not yet epidemic. Or: find your own meaning.

Two days ago, while mulling over that symbolism, I took a walk and found a frisbee on the road. On the frisbee was the image of a penny-farthing bicycle.

Honest.

I don't know what the penny-farthing bike has to do with 666, or even with 6, or whether Shea and I were really reading Fred Forsyth's mind two years before said mind conceived the invasion of Fer-

nando Poo. I'm not sure I ever will know the answers to such enigmas.

Of course, it's only a coincidence that Shakespeare was born on April 23 (1564) and died on April 23 (1616). Of course. And it's only a coincidence that Frederick Forsyth's book on the Fernando Poo invasion is called *The Dogs of War*, from Shakespeare's line "Cry havoc and let slip the dogs of war!" Undoubtedly, assuredly, absolutely, this is only coincidence. The links between the number 23 and the Dog Star, Sirius, given in my book, *Cosmic Trigger*, are other coincidences. It is mere spook-mongering to even mention here that the ancient Egyptians performed rituals to Sirius every year on July 23.

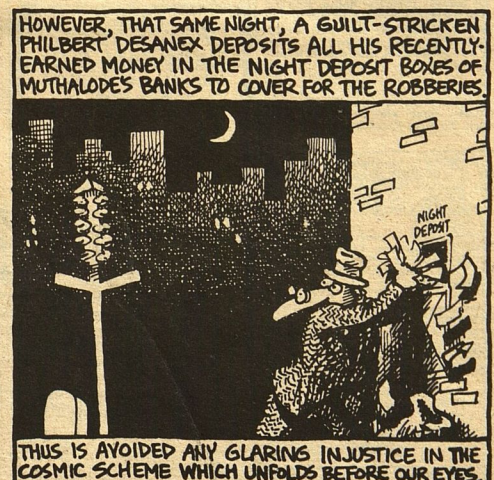
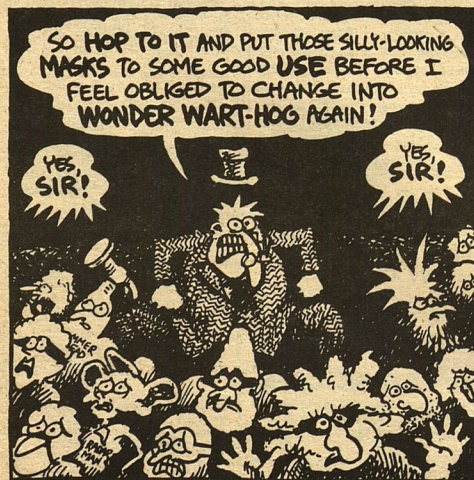
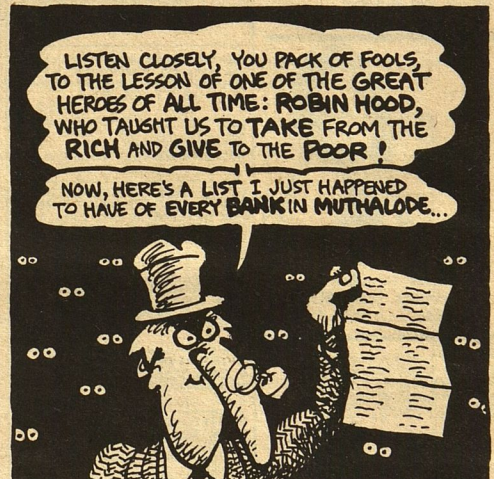
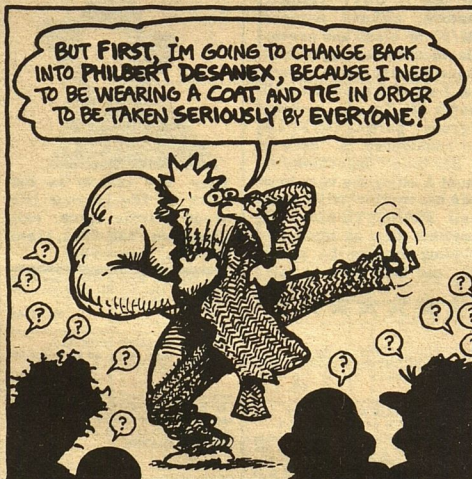
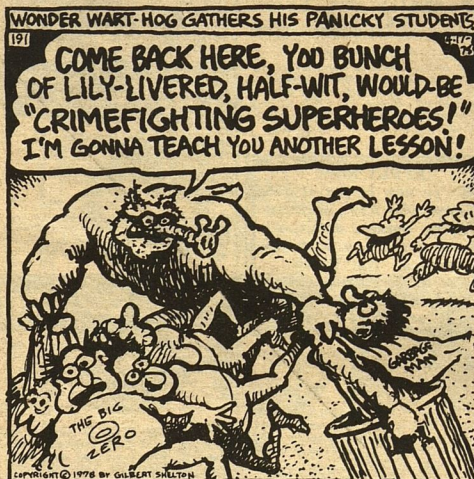
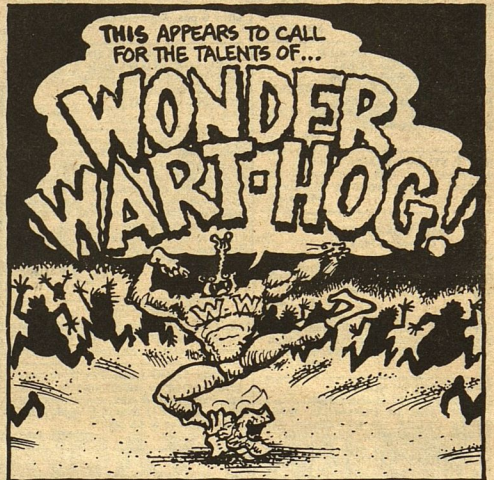
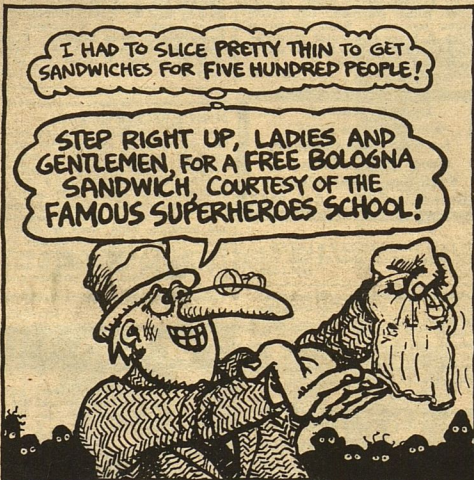
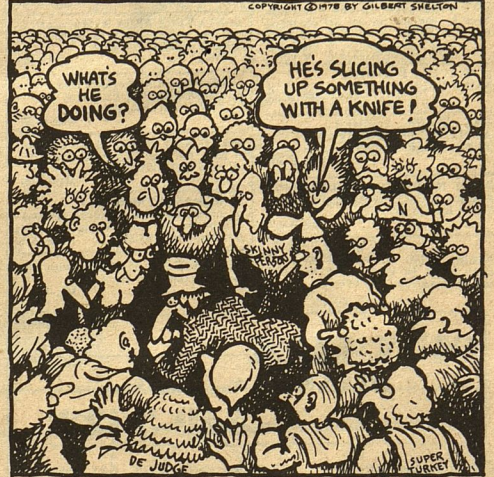
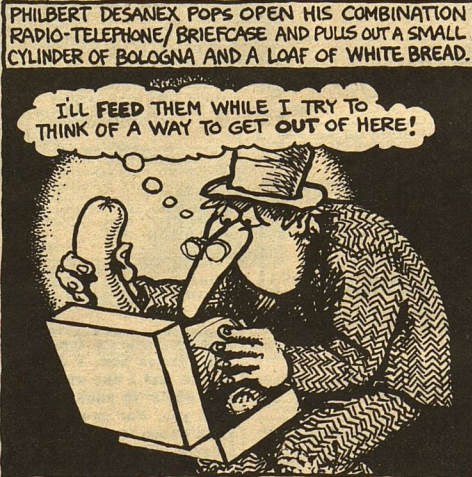
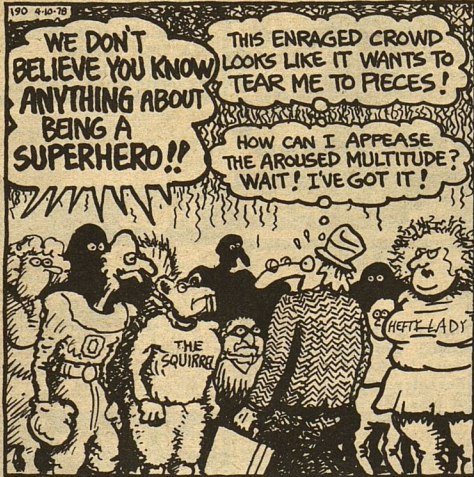
However, I can't help wondering why the musical theme identifying the aliens in *Close Encounters of the Third Kind* begins mi-re. In the musical-numerological system used by most Cabalists, that equals 2-3. And why, then, of all the TV

(MIDSECTION)

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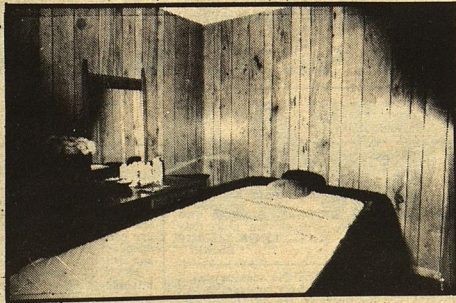
by Gilbert Shelton



California Girls

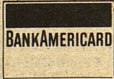
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Slaves call your MISTRESS VICKI and prepare to give yourself to Her completely - if you need a couple to dominate you call also 845-1768 DS-1-66

CRUEL FOUL-MOUTHED STUDD digs giving commands and receiving total service \$5 Rex, 431-9419 DS-2-66

CROSS DRESSING, Enemas and golden showers, French culture at your place, outcalls WENDY 782-4211 DS-RR

NOVICE SUBM W/M with nice body - like to meet nice lady to train me as sex slave (B/D) No 5. PO Box 2673 Santa Clara 95051 DS-2-67

W/M 30 WANTS submissive lady for domestic & erotic fulfillment. One who loves wearing exotic lingerie, nylons, heels, needs French-Greek and more. 249-5260 DS-2-67

MISTRESS GISELE - Vicious but fair! Tall, stunning brunet expert at bondage, torture, all fantasy! Shows! Showers! Private & equipped in S.F.! Tue-Fri: 12-9 pm. 282-7760. Foot worshippers - I wear 5 inch spikes! DS-1-66

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INFANTILISM in S.F.! Loving, but strict mother nurses w/ real breast milk! Tall, lovely JACKIE diapers, feeds, disciplines! Can also give & receive bondage, lite spanks! Novices! Thu & Fri: 1-9 pm. 282-7760 DS-1-66

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Free Love

HELP ME CELEBRATE MY 18th birthday. I want a real man to initiate me to all the pleasures a woman should know. If you think you're the one, send me a note and donation to pay for this ad so I can meet you real soon. Box 189, 2339 El Camino Real, Santa Clara, CA 95051 FL-2-67

W/M 5'10" - 145# seeks buddy or buddies in the Walnut Creek-Concord Area. If you are slim, masc. 18-35 with a cock that needs servicing write: 681 Ellis #456, S.F., CA 94109. 1st timers o.k. Honest and discreet. Photo answered first. FL-2-67

JAPANESE BUSINESS MAN 45 seeks matured working woman for discreet evening pleasure in SF. Rf. POB 2872, S.F., Ca. 94126 FL-2-66

ATTRACTIVE HORSE TRAINER 34 w/m, offers riding lessons to beautiful well-built ladies in exchange for mutually satisfying, sensual love-making. No S. Ladies should be very discreet and prepared for a fun trade. Please send photo and note about yourself. P.O. Box 3825, San Rafael, Ca. FL-2-66

TALL ATT W/M 26 SEEKS att female for mutual pleasures, Adam 408/985-0998 - Ev. FL-1-66

MALE AGE 35 TV IN Fremont is looking: Ladies or cpls for sex, fun call Dave at 791-1600. FL-1-66

HUNG MEN ANY RACE E. Bay Greek a clean male no \$ 654-7208. FL-2-67

W/M 45 SEEKS FEMALE 25-35 for pm love, Marin, no pros, no \$. Send photo Suite 1235, 2000 Center St., Berkeley, CA 94704 FL-2-60

FREE HEAD TO STRAIGHTS! Men 18-45, 7-1/2" & more, w/m in E/Oak will service you! Days until 3 pm all day Fri-Sat. DICK 532-1020. FL-2-66

GDJK MASC W/M brn/brn/mous 6' 160# 30 digs it up the butt seeks same 18 to 35 into Levis/boots, PO Box 6841 Oak, CA 94603 FL-2-66

WOMEN ONLY IF YOU WANT CLEAN SEX CALL MIKE 6 PM 12 PM I'M 28 574-2014 FL-4-68

W/M LOVES ORAL SEX Love to flip my tongue the right way, the best place. Gene 408/247-3309 FL-2-66

WM YOUNG AND ATTRACTIVE AVAILABLE FOR EXP SINGLE AND MARRIED WOMEN NOS CALL DAN 226-8003 408 IN CALLS PLEASE FL-2-66

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LADIES-HOUSEWIVES 18-40 your pleasure is my desire no \$ discreet I am tall w/m Eric, Box 4066, San Rafael, CA 94903. FL-4-66

SACRAMENTO MALE SEEKS quiet shy gay male. Swim, chess, movies, pong... ? 916/443-7306. FL-4-69

GDJK HUNG HORNEY W/M 38 wants horny female to 40 for daytime sex. I am clean and gentle. Let's share our bodies with no ties, for the joy of sex. POB 953, Union City, 94587. FL-1-66

ATTR. S.F. MALE SEEKS LADIES for close encounters. 661-5008 FL-6-71

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BLK CPL SHE IS BI SEEK FEMALE FOR HER TO WATCH & PLAY NO \$ 261-7710 CO-1-66

GDLKG CPL BI M25-9-1/2" hung, F-21 seek sexy female or cpl for exotic photos & soft swing call, ask for Bill 655-7338. CO-1-66

RETIRED MID AGE W/M TV seeks couples some singles 45 to 65 for TV. fun pleasure very discreet. No\$ 771-7813 will hang up on phoney's CO-1-66

YOUNG ATT. PROFESS. CPLE SEEK COUNTER PARTS 534-8586 CO-2-67

WARM THIGHS TENDER SIGHs happy eyes * 569-4888 ** Jasmine** CO-3-68

GDLKNG MALE SINGLE SAFE 38 has houseboat will swing fems couples PO. Box 973, Oakley, CAL. CO-1-66

Couples

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ATTR W/CPL 30 SEEK female or same for sensual fun & friendship. No pain. Bennett Genl. delivery, Saus 94965 - Photo/fone. CO-2-27

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YNG ATTR BI/F wanted by yng Oriental cpl. No \$ - No couples. 1st time ad. Foto-fone to #8016, 537 Jones St, SF Calif. 94102. CO-2-66

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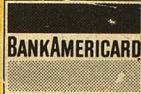
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YG. ATTR. CPL. Seek same. Join us in our Santa Cruz home for sun, smoke and sexual fun. Send pic, fone desires. PO 134, Soquel, Ca. 95073. CO-4-67

COUPLE MID 30s seek couples for swinging. PO Box 68, Vista Grande Station, Daly City 94014. CO-4-68

DISCREET YOUNG LADIES now doing outcalls in the Bay Area, call JULIE or SANDY 783-0819 24 hrs. PE-RR

JUST PICK UP the phone and dial and a beautiful sensuous lady will come to you 782-4211 PE-RR

COLLEGE GIRL NEEDS \$\$ HAVE A REFRESHING EXPERIENCE PRIVATE BERK. APT. CASEY 38C - 28 - 38 548 - 7575

FOR A GOOD TIME - NO \$ CALL 848-9220 PE-6-70

LETS PLAY DOKTOR M/MAN examines males any age. Handicapped ok. Fotos into to Doc Box 14163, SF, CA 94114 PE-5-66

W/M LIKES LADIES 18-35 FOR FUN-ORAL SEX ALSO LIKES BLACK STOCKINGS - GARTER BELT 893-9477 ANYTIME PE-6-67

FATHER-SON FANTASY GAMES. FOTO NUDE OK TO DAD, Box 14163, SF, CA 94114 PE-6-67

STEWARDESS Enjoys French, Greek, travel Coast. Gloria Box 583 Farm., NY 11735 PE-10-71

W/M, 30, 5'9", 145#, clean and considerate. Seeks lady 18 to 40 as room mate. 408-243-7644 PE-3-66

MY GIRLFRIENDS WILL DRIVE YOU WILD! ENCLOSE STAMP, EXCITING, BOX 324 ONTARIO, CALIF., 91761 PE-2-66

LONELY, BORED, TRAPPED? Sensuous, attractive w/m 36, 5'11". Seeks attractive bosomy D-cup lady, any age, for date. No \$, San Francisco, East Bay to Sacramento. Can travel 50 mile radius. Let's rendezvous for a drink. Do it. You'll be glad you did. Write Occupant, box 7003, Imola, Ca. 94558 PE-2-66

TURNED-ON WOMEN who want good loving and a satisfying massage, write Masseur, P.O. Box 249, San Carlos, Ca. 94070 PE-4-68

OPEN MARRIED W/M writer, 30, seeks touch of his imaginary F lover. No \$ or hassles. Dave W., 2601 El Camino Real, RWC 94063 PE-2-67

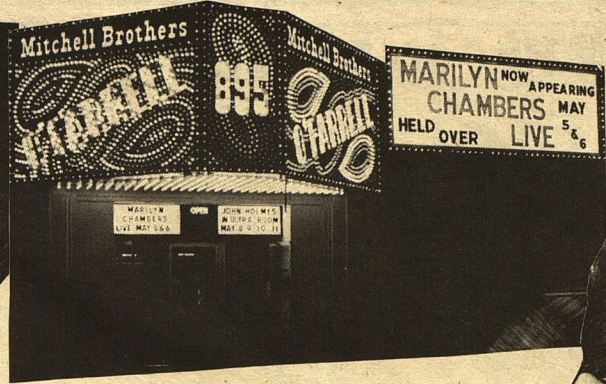
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Marilyn Chambers and John Holmes, pornom's brightest names in lights, packed 'em in at San Francisco's O'Farrell Theatre earlier this month with separate live performances that drew spectators from as far away as San Diego and Sacramento.

Ms. Chambers, leading lady of Behind the Green Door and Resurrection of Eve, entertained fans in all three arenas of the Mitchell Brothers' Eros Center. In the Ultra Room and Copenhagen Lounge, she reenacted scenes from her movies with a pair of Ultralettes, in addition to plugging her recent six-month Las Vegas stint in Neil Simon's "Last of the Red Hot Lovers," personally autographing \$10.95 Marilyn Chambers t-shirts and performing a sensuous song and dance routine in the O'Farrell's regular screening room.

John Holmes, perhaps better known to 8mm porn loop collectors as "Johnny Wadd" (he claims to have done more than 3,000 such films), followed with a special Ladies Only show in the Copenhagen Lounge each night, as well as just-a-mirror-away Ultra Room action demonstrating the joys of three-way sex.

-- by Dave Patrick

Classified

People

COUPLE WITH SAFE HUSB seek female single parent for friendship and sex. Box 343 San Leandro, CA 94577 PE-2-67

FOXY FEMALES & COUPLES Prof W/M, 38 seeks hedonistic encounters. Wife approves, may occasionally join in. Daytime or evenings. Send letter, photo to: POB 12096, SF 94112 PE-2-67

19 YR BI YNG man hard slim & blond messages gen. singles, cpl Fr, Grk vers. ERIK 707/525-9645 PE-2-67

SACTO generous slim w/m 39 seeks yng (18 yrs plus) slim females who enjoy oral sex \$5 916/726-5570 PE-2-67

MARRIED BLACK MAN 25, 6', 195 lbs, good physical body & personality. Looking for affluent, generous & loving woman for discrete long affair and/or relationship. Seeking independent woman. 681 Ellis #2250, San Francisco, CA 94109 PE-2-67

REAL PASSION IS what I'm always looking for are you? NO SEX. 234-9589 PE-2-66

FOR MY SINCERE FRIENDS, The Sexy Mature Lady is no longer at 493-2297. To contact me write to me at 943 El Camino #167 Sunnyvale, with name ph# and best time to call. PE-4-66

IF YOU ARE A VERY GOOD looking woman, sensuous and considerate; and if you would like to meet a well educated, easygoing man, 30's, and if you believe success is to live well, laugh often and love much! Send phone number and photo to PO Box 249, San Carlos, Ca. 94070 PE-4-68

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MISTRESS DESIRED BY Professional gent. Must be intelligent, sincere, pleasant. Please leave phone #. Thanks. Bx 1178, 2000 Center St., Berkeley. PE-1-66

YNG WM LOVES TO HAVE HIS C*CK SEED WRITE** BOX 411 LIVERMORE 94550 PE-1-66

GINA THE FRENCH 785-2223 IF YOU ARE OVER 40 PE-1-66

TV/TS SOCIAL ORGANIZATION. Write to: GGG, Suite 2507, 681 Ellis St, SF, CA 94109 PE-1-66

GREEK AND GOLDEN SHOWERS FOR GENEROUS GENTLEMAN 282-7182 PE-1-66

WOMEN ARE REQUESTED TO CALL IVAN for sensuous conversations anytime 527-3637 PE-1-66

GET IT ON & GET IT! Slim bi w/m gdk has waterbed & mirrors & digs men 18-40 Bud 474-7322 no \$ PE-3-66

I'M 53 YRS. OLD, bald, have a slight 'pot' & not handsome. But I have 30 yrs. experience in "off-beat" fun & games. If you prefer experience & enthusiasm to youth & beauty get in touch! All fantasies & fetishes explored. No pros or S. 625 Post St. #364 S.F. 94109 PE-3-66

ATTR BLOND wife seeks super hung male 8 plus or bi fem. attr. cpls welcome. Info, photo to Box 942 San Mateo, CA. All ans. PE-2-66

PH.D., 35, WOULD LIKE TO MEET and establish a relationship with a woman who is very attractive, yet unselfish, intelligent - yet humorous, foxy - yet affectionate, honest - yet sensitive. Send photo and phone # to P.O. Box 26066, San Francisco, Ca., 94126 PE-4-68

UNUSUAL, TALENTED, Concerned She is French, Try her message. You'll relax! No Sunday-332-9432. PE-2-66

LOOKING FOR y/m 18 plus to share camping trips this summer. W/m 25 enjoys company. Sincere, all races. Write PO Box 20415, S.J., 95160 PE-3-67

ATTR W/M 32 SEEKS same 18-32 for sex, friend, Box #6339, Main Sta S.F., Cal. 94101 PE-4-67

IF BEING REAL kinky in a fun sort of way is your pleasure call Julie 782-4211 (outcalls) PE-RR

ORIENTAL LADIES WANT to write you pix details free. Cherry Blossoms, Box 62, Stekin, WA 98852 PE-3-66

THE BEST way to handle your wildest fantasies is to live them to the hilt. No sex 234-9589 PE-2-66



If you like older women with a good head & experience & privacy call Jeri at 651-4930

IF YOU WANT THE ULTIMATE IN SENSUAL PLEASURE TRY A DUAL MASTURBATION, FRENCH AND GADGETS CALL SHERI 638-1156 PE-4-66

DARK-EYED CAUC. BEAUTY 36-25-37 will satisfy generous mrr'd man over 35. Pri. apt. 9 am - noon. 531-9499. JOYCE. Sincere PE-10-67

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YOUNG WELL-endowed w/m would like to meet women & couples 35-55 for sex or any sexual fantasies. Am clean, safe & discreet. Will travel & have movies. Call LEN 415/664-6397 after 7 p.m. Sundays all day. PE-2-66

FEMALE SLENDER pretty with hobby of "self excitement" seeks other females who enjoy same as Polaroid Pen Pal. PO Box 15873 Sacto, CA 95815 Couples OK PE-3-67

HARD PROBLEM? YNG GD LKG slim males 18-30 help avail from same Shawn, Box 1189, 2000 Center St., Berk 94704 or 548-7438 8-10 pm PE-4-67

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MAN SEEKS MRS. FEMALE For Sensual Lasting Friendship Am educ. attr. lean 43. Paul 2000 Center St #1240 Berkeley, CA 94704 PE-4-69

HI MY GIRLFRIEND and I will have a swinging party for the older gents only. You must be over 45. Send business card to PO Box 747, El Cerrito, CA PE-2-66



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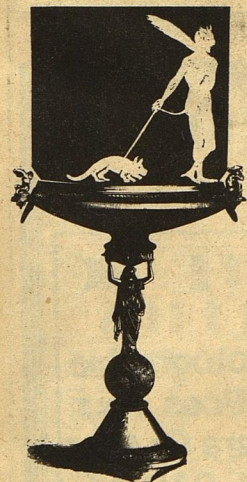
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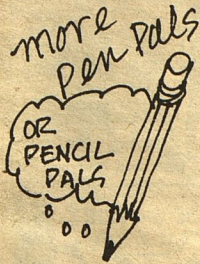
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Mr. Larry Gordon, PO Box B-21846-A, Tamal, CA 94964

Arnold Jones, B87754, #5115, Calif Mens Colony, PO Box A, San Luis Obispo, CA 93409

Seeks correspondence, Randy Amos, B-85469, PO Box A, 7354, San Luis Obispo, CA 93409

Julian Thompson, PO Box 71726, CTF-C, Soledad, CA 93960

Sgt blk/m, 29 yrs seeks female correspondence. Raymond Bell, B-36952 G-330, PO Box 2000, Vacaville, CA 95688.

Willing to correspond with any & all women. Rikki L. Elder, B-89567, H-284, POBox 2000, Vacaville, CA 95688

Seeks correspondence. George Cunningham, Box 45699 #143-979, Lucaville, Ohio 45699

Seeks female correspondence -- all nationalities. George Ricardo Ellis #042613, C-9, PO Box 747, Starke, FLA 32901

David Quatro, PO Box B-86477, Tamal, CA 94964

Terry Crutchfield, B-039230, PO Box 747, Starke, Florida 32091, Cell-P-3-N-5.

Marion T. Corey 023009, PO Box 747 Starke, FLA 32091 Cell P-3-N-7

Mr. Kenneth C. Johnson, PO Box 81395, F-103, CTF-C, Soledad, CA 93960

Rick Funderburgh, PO Box 520, Walla Walla, Wash 99362 (19-C-5) Bill Pullin #29046, PO Box 900, Jefferson City, MO 65101 Larry Kennel, PO Box B-72419, Represa, CA 95671

Up for parole 1/79. Wants to communicate with sincere woman. Edward Lee Newbold, Box 900, #17119, Jeff. City, Mo 65101. (30 yr old).

Release soon, need a home & job. Will answer all. James R. Scott 032374, po box 221-68-211, Raiford, Fla., 32083

Charles Wheeler, 048854, apt. 18-3113, f.s.p., po box 747, Starki, Fla. 32091

FRIENDS IN PRISON: You may be listed free in a directory of inmates seeking correspondence. Send a full description of yourself, your interests, and who you would like to hear from to: **KEN'S FRIENDS**, Box 2575-B, San Rafael, CA. 94902. PP-RR

KENS FRIENDS.....

HUNDREDS OF YOUNG MEN in prison are seeking friends for correspondence, visits, and relationships... all life styles represented. Send large SASE and \$1 donation for up-to-date detailed directory to **KENS FRIENDS**, P.O. Box 2575-B, San Rafael, CA 94902.

Seeking correspondence: with anyone who is lonely and in need of affection & understanding. Duane P. Harris, 138-632 S.O.C.F., PO. Box 45699, Lucasville, Oh 45699. (29 yr old)

Leo T. Bushaw #359634 22-C-4, Box 520, Walla Walla, Wa. 99362

Seeking to correspond with sincere young females because I'm lonely. Ernest Fuller #036511/23-1101, PO. Box 747, Starke, FL. 32091

31 yrs/B/M, seeks female corresp. Vernell Garrett, Box B88115, CTF-S Soledad, CA 93960

W/M 23. Roy Woodhouse, B-90477, PO Box 441, Chino, CA 91710

Seeks corresp. W/male 30, Rick M. Murphy, B-53488, PO Box 441, Chino, CA 91710

W/M, 30 yrs, seeks female corresp. Dennis Blanken, B-87660, PO Box 2000 H-383, Vacaville, CA 95688

Seeks corresp. W/M 27 yrs, B-83986, J-322, PO Box 2000, Vacaville, CA 95688

W/M 29 yrs, Alan Free, B-86889 J-381, PO Box 2000, Vacaville, CA

Seeks corresp. W/M 27 yrs. Jimmy Williams, PO Box B-38900, Represa CA 95671

Seeks female corresp. Al Cunningham, Esq. II, PO Box 2000, M-303, Dept. 75753, Vacaville, CA 95688

Seeks corresp. Will be released 8/78 Richard C. Nelson, B-85201-D-Quad Rm #7297, PO Box A-E, San Luis Obispo, CA 93409

Att. 25 yr G/W/M seeks corresp with older same. Dean Fantana, PO Box 2000, B-86355, A-225, Vacaville CA 95688

Needs a friend. Richard Crisp, 818 Jefferson Ave, Moundsville, W. VA 26041

23 yrs M, lonely, desires corresp. will answer all. Randall Duerger, #150-018, PO Box 69, London, Ohio 43140

I would like pictures for my collection. R. Pal, po box 57-141378, Marion, Ohio 43302

Jerry H.W. Jones B-61307, PO Box A-E, Room 2365, San Luis Obispo, CA 93409

Robert Joseph Suria, PO Box PMB 36207, Atlanta, Georgia 30315

Curtis L. Holt #6406 PO Box 41, Michigan City, Ind 46360

4/31 Floyd Ware, PO Box B-38434 NS-22-N, Tamal, Ca, 94964

Sam Wilson 137-800, P.O. Box 69, London, Ohio 43140

Don Harmon, 500 Courthouse, Everett, Washington.

Steve Schoo, P.O. Box B-46808, San Quentin, Tumul, CA., 94964.

Gene Gray, A-269 B-74189, P.O. Box 2000, Vacaville, Ca. 95688

Kevin Le Fore #255244 15-C-4, PO. Box 520, Walla Walla, Wash. 99362.

Scott Jackson, B80457-4175, po box A-E, San Luis Obispo, Ca., 93409

Don Harmon, po box 777, Monroe, Wash. 98272

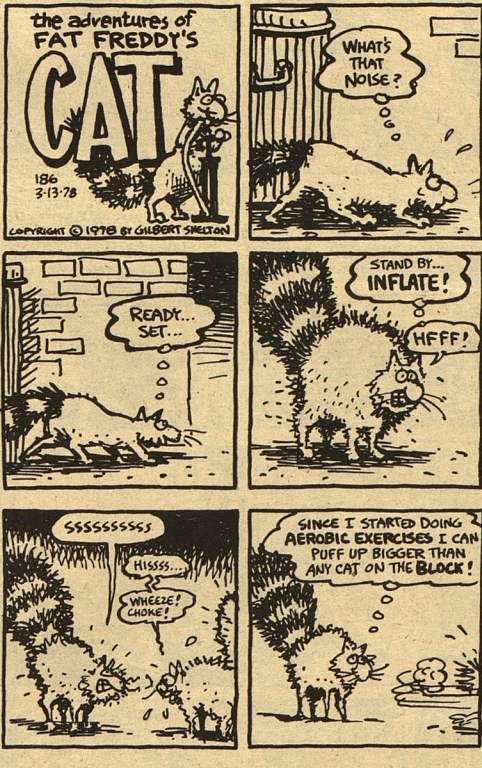
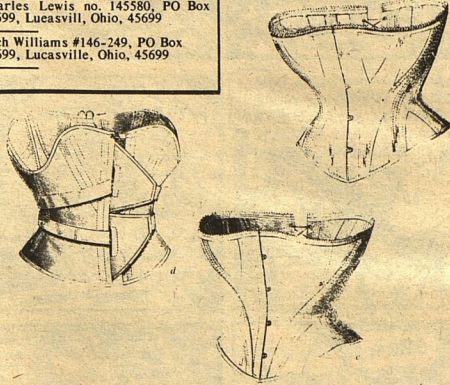
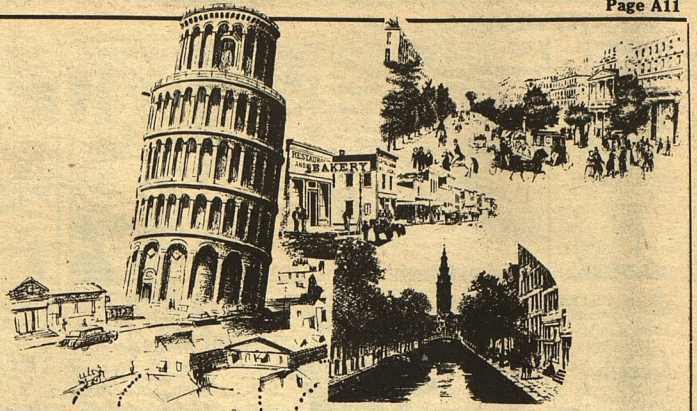
I WOULD LIKE someone to correspond with my name is Willie R. Clafin 36451-118, F.P.S. 15801 S.W. 137th Ave., Miami, Fla. 33177

Robert Adams #047648, PO Box 747, Stark, Fla., 32091

Leonard Wendel, Box 900-26382, Jefferson City, Missouri, 65101

Charles Lewis no. 145580, PO Box 45699, Lucasville, Ohio, 45699



Rich Williams #146-249, PO Box 45699, Lucasville, Ohio, 45699



In the April 14-20 issues, in this space a distorted reproduction of an art work appeared without permission or knowledge of the artist.


A correction of that publication appears on page 10.





AQUARIUS STUDIO

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Pleasing the nerves to relax your inner feeling is one of the arts of our massage.



STAR WEEVILS

Panel 1: NINE WEEKS AND STILL NO WORD FROM GORT! LT OSERB ACTIVATES THE U-2-ME-2 UNIT AND TOGETHER THEY SET OUT TO FIND THE MISSING WEEVIL TROOPER...
WE'VE FOUND GORT'S RADIO SO WE'RE ON THE RIGHT TRACK!
C'MON, U-2... LET'S TRY TO COMMUNICATE WITH THOSE NATIVES!
TIN-FORE

Panel 2: EARTALINGS, WE COME IN PEACE!
WE SEEK A WEEVILOID... HIS NAME GORT... HE- EH?
KER-ACK

Panel 3: LOOKS LIKE GORT'S DONE BEEN HERE ANY GONE!!
BUSH
YOU MIMIC?
SHEE... HAPPY... MIMIC?

Panel 4: GORT'S ILLEGITIMATE CHILD HAS SORT OF "APPROPRIATED" THE U-2-ME-2 ROBOT...
(SIGH) M'DEAR O' MOMMY...
AIN'T CHEW MOMMY!
WHERE WE GOING, MOMMY?
I AIN'T CHEW MOMMY!
OOH-I WUV MY MOMMY...
I TELLYA I AIN'T Y'DAMN MOMMY!
MOMMY'S FUNNY! SHE MAKES ME WAFF! HAHAHA!

Panel 5: ARE YOU HURT, U-2?
JUST MY PRIDE CIRCUITS!!

Panel 6: Y'KNOW, U-2... I'M DARNED IF THIS WHOLE SILLY BUSINESS AIN'T GETTIN' SURREAL!
HOW SEW?
WELL-I MEAN THIS HERE 'WAR ORPHAN' THINKIN' THAT YOU'RE HIS MOMMY!
I MEAN-TO THINK OF YOU AN' HIM AS MOTHER AN' CHILD! IT'S... WELL-SURREAL!
YOU AIN'T NOTHIN' BUT A TANGLE OF COILS, TUBES, AN' WIRE... AN' THIS FELLER AIN'T NOTHIN' BUT AN OUTRIGHT FREAK OF NATURE!

Panel 7: I AIN'T NO F'WEEK OF NOTHIN' AN' YOU BETTA' QUIT BOTHERIN' MY MOMMY!!
DEFENSIVE LITTLE BOOGER AIN'T HE!

Panel 8: NOW, SEE HERE, MISS... WE'RE ON A VERY IMPORTANT AND VERY DANGEROUS MISSION!
AND WE AIN'T GOT TIME TO WET NURSE THIS HERE - (AHEM) ILLEGITIMATE BABE!!
RITE ON
GRRRF?
ER...

Panel 9: (SIGH) MOMMY MINE
WATER 'BOUT THE KID?
PROGRAM Y'SELF FOR MATERNAL INSTINCT AN' SHUT UP!!

Panel 10: THROW OUT YOUR WEAPONS! YOU ARE PRISONERS!
HUA?
YOU WILL STRIP AND LAY FACE-DOWN-HANDS OVER YOUR HEAD!
THE "LUNAR WAR CONVENTION" SET UP LAWS GOVERNING THE TAKING OF PRISONERS! THERE IS A PROPER PROCEDURE...
WELL, WE GOT OUR OWN LAWS STUMPY! NOW-GIT NAKED!
WHY THIS IS BARBARIC! MODERN WAR-FARE MUST BE MORE ORDERED!
THINK OF IT AS OUR WAY OF SAYING "GOT'CHA!"

Panel 11: OKAY BOYS-MARCH!
THIS IS DOWNRIGHT DEWEEVILIZING!
TH' LEAST YOU COULD DO IS GIVE ME BACK MY CLOTHES SO I MIGHT MAINTAIN A SMIDGEN OF DIGNITY!
NOTHIN' DOING, STUMPY- WE NIHILISTS TAKE OUR WARFARE SERIOUSLY!
-C'MON, U-2... ACTIVATE YA DEBATE CIRCUITS AN' HEP ME OUT!
SORRY, SIR- I'M NOT PROGRAMED FOR RELIGION OR POLITICS!
HAH! SMART ROBOT! NOW MARCH!
YER SWEATING, SIR- IS IT TOO HOT FOR YA?
IT AIN'T TH' HEAT, U-2- IT'S TH' HUMILITY!

Panel 12: HE! IT'S PEARL!
HI YA PEARL! WELCOME BACK!
HI YA MORT-
HI YA MORT!
HI, EDDIE! DOES THAT MOONY HAVE A PASS PORT?
(SNICKER)
TELL HIM I LEFT MY WALLET IN MY OTHER PANTS...
NOTHER PANTS! YANK! HAW! THAT WAS PRETTY GOOD, STUMPY!
GLAD YA LIKED IT! HOW FAR IS YER VILLAGES?
BONK!
A'WEEET

Panel 13: JUST A STONES THROW FROM HERE!
IT'S A MOONY!
BOO!
MOONY GO HOME!
G'WAY

Panel 14: M'GOD! THIS IS IT THE... END! (PANT-PANT)
HEY, MISTER- WHERE'S M' MOMMY AT?
LOOK, KID- WILL YOU CUT THAT OUT! MY ROBOT AIN'T YER MOMMY- OK? YOU AIN'T GOT A MOMMY- OK?
MOMMY SAY YOU AIN'T S'POSED TO SAY "AIN'T"...

Panel 15: OH GREAT! WE'RE FACING DEATH AN' OBSCURITY... OUR MORTAL REMAINS TO MOULDER IN UNMARKED GRAVES ON EARTH...
...AN' ALL YOU CAN THINK ABOUT IS CORRECTING MY GRAMMER!
WELL, I'M NOT MOLDIN' MY MORTAL MAINS IN NO G'WAY ON EARTH!
AN' I'M NOT STAYIN' A'ROUND WIF NO MEAN MAN WHAT T'WAYS TO SCARE WITTLER KIDS NEITHER!

Panel 16: PEOPLE WERE YOU SHOULD OUGHTA BE WOCKED UP!

Panel 17: OOH- IT'S S'PWING TIME... IN THIS WITTLER HEART-O-MINE
HUH?- WHAT'S THIS I HEAR--? VOICES...
A'RITE, ROBOT-TALK!
WHAT DO YOU WISH TO KNOW, MADAME?
WHERE IS THE REST OF YOUR ARMY?
THERE HAS BEEN NO CONTACT IN MONTAS- THEY ARE PRESUMABLY LOST!
HMM... SO THAT JUST LEAVES THE FAT LIEUTENANT... YOU... AND THE KID WHO THINKS YER HIS--
MOMMY! I FOUND YOU!
... THINKS YER HIS MOMMY!
OOH! WHAT A P'WITTY HAT!
I TOLD YOU TO LOCK THIS ONE UP--
BE DANGED! I DID! LITTLE FELLER MUSTA SLIPPED THRU TH' BARS...
HEY MOMMY- Y'KNOW WHAT YOU WOOK JUS' WIFE A PICTURE!

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CONFES- SION, OPHIE

ents almost thirteen years of raising
trouble. This is our 666th issue. And
put together a special edition using this
our guide.



David Singer

Confessions Of "The Prisoner"

Ten years ago the American public first viewed a television series which has since become the object of much controversy and analysis. The Prisoner has been seen as a modern allegory on the homogenization of society and the loss of individual identity. Much of the credit for its thought-provoking nature must go to its creator, Patrick McGoohan, who also stars as the series' nameless Number Six.

McGoohan rarely grants interviews, much less long ones. What follows is one of those rare occasions -- Patrick McGoohan talking about himself and Number Six.

by Steven Y. Mori

Do you consider Number Six an anti-hero? "No, I don't," McGoohan says. "I think he's like a bank clerk. He's probably a little more conscious of what's going on around him than the clerk, but he is a prisoner of society and the various things that are happening to us right now which are gradually taking away our individuality."

Oddly enough, "The Prisoner" was originally conceived as an entertainment piece rather than a parable, but McGoohan truly believes that, "Entertainment itself is a therapy, and if one sees something that's good and well-done, you walk away from it feeling uplifted. I mean even if it's a tragedy, for instance, King Lear -- if you see it well done, you can walk out of the theatre feeling uplifted although there are dead bodies all over the stage." Though he believes that entertainment with a message is a perfect combination, McGoohan contends that, "Our first duty is entertainment. That's our job."

What about the U.S. reaction to "The Prisoner"? "I'm very pleased. In fact, I'm surprised that it was shown more than once in the United States because it was meant to be an experimental series. Originally, I only wanted to do seven of them, but CBS wouldn't buy it unless we did some more.

"I was pleased with the result in that it stirred up a certain amount of controversy, which was the subject of the exercise," he adds. "People still come up to me and want to know what it was all about, and people argue about it. As far as I'm concerned, that's another side of the coin relative to what we were just talking about -- entertainment. This was made as an experimental series, but it had certain messages in it. The fact that people watch it means that they're getting the entertainment value, and the fact that they argue means that they're trying to work out if there were messages and what they were."

McGoohan first came into prominence in the mid-Sixties in a TV series originally called "Danger Man" and later renamed "Secret Agent." In it he played agent John Drake, a man who avoided

opinion, Number Six is not John Drake and McGoohan bristles at the comparison. "Well, they've got nothing to do with each other whatsoever except that Drake was always a bit rebellious against authority."

"The character of Number Six," he explains, "is a man who is totally imprisoned and everyone about him is a potential enemy. He is imprisoned within the structure of a spurious society that we created for the purpose of the show, which I don't think is very much different than the society we live in today, although it's more extreme. For instance, people have said that some of the stuff in "The Prisoner" was so crazy it couldn't happen... Now if diplomats can talk about the shape of the table for six weeks at the Paris Peace Talks when people are getting shot all over the place on both sides over in Vietnam, to me that's funny and tragic and a symptom of our society. I wouldn't have dared to put it into "The Prisoner" because nobody would have believed it."

When the subject turns to acting, McGoohan doesn't hold anything back. If you ask him why he has done some less than memorable films, he'll answer bluntly, "I'm getting paid for it. I'm a working actor. There are very few people on the face of the earth who are privileged



Number Six: "Either McGoohan has seen McLuhan or McLuhan has seen McGoohan."

both the violence and the promiscuity one associates with spy dramas. "There was some pressure put on at one point to amend my ways in both those directions, but I resisted it and never did," he recalls, smiling.

Despite certain similarities and popular

enough to do the things that they want to do all the time.

"I served my apprenticeship for nine years, and I'm still serving it. As far as I'm concerned, I learn the lines and do it. To go into all the processes that

Continued on page 8

World Ends!!!! (Yawn)

by P.E.I. Bonewits

Some say the world will end in fire;
Some say in ice.
From what I've tasted of desire
I hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate
To know that for destruction ice
Is also great
And would suffice.

-- "Fire and Ice"
by Robert Frost

According to the *Voluspo*, a medieval Icelandic text, the ancient Scandinavians believed that the world would end in a titanic battle between the forces of Good and Evil. In this battle of Ragnarok, all the Gods would be killed in the process of heroically slaying all the demons, after which a few of the old Gods would be resurrected and would (with the children of the previous deities) rule a new Earth. The warning signs for Ragnarok would be an increased moral laxity among mortals, the death of some of the Gods due to treachery by Loki (the Evil God) and a series of three severe winters with no intervening summers, called "Fimbul-winter."

This idea of the world ending in violence and being replaced by a new and better world also shows up in Aztec, Babylonian, Greek, Hindu and other ancient belief systems. The Aztecs believed there had been four previous "world ages," destroyed by famine, fire, hurricanes and flooding respectively. The Babylonians predicted the world would end whenever eight astrological planets line up in certain constellations. The Greeks were convinced that there had been several

ages prior to their own time: a Golden Age, Silver Age, Bronze Age, Age of Heroes and (finally) an Age of Iron, each age worse than the preceding. Many Greeks believed themselves to be living in the last days of the Iron Age, the worst of all possible times, and that the end of the world was imminent.

The Hindus have a similar system of "yugas" or ages: the Kritz Yuga, Treta Yuga, Dvapara Yuga and Kali Yuga. Naturally we are living now, the Hindus say, in the Kali Yuga, when priests no longer perform their religious functions properly; the masses are no longer pious and floods, earthquakes, storms, famines and droughts ravage the earth. Soon Rudra will dry up and destroy the worlds, then Brahma will be alone and will eventually create new worlds; thus starting the cycles all over again.

Sound familiar? In the western world believers in Christian mythology have, for nineteen centuries now, been predicting the end of the world and the eventual creation of a new one. They base their beliefs on the New Testament text known as the *Apocalypse of St. John* or the *Book of Revelation*, a compendium of eschatological ("end of the world") ideas from the Greeks, the Gnostics and the Jews.

Since, according to the official party line, Jesus Christ promised to return after his Ascension into Heaven, numerous movements have arisen in Christian history to claim that the literal fulfillment of that promise was at hand. Perhaps the earliest of these was the Montanist sect which began around 156 A.D.

The Montanists were deliberately trying to revive what they considered to be the original teachings of Christ and like the Ebionites (Jews who really were the original followers of Christ) they were

first condemned and then wiped out by the Christians as soon as the latter had the political power to do so. But they had planted a seed that was to flower again and again, despite the best efforts of the Church/State to uproot it.

Throughout the Middle Ages one apocalyptic sect after another rose, grew and then was exterminated. Repeated attempts were made to select the precise date for the end of the world and the Second Coming of Christ (the year 1000 was very popular).

This process continued right into the last couple of centuries and can, in theory, go on forever, until the world actually does get around to ending. While the mainstream Christian theologians were getting further away from a literal interpretation of the Bible's promises, the fundamentalists were staying faithful to the last jot and tittle.

The Mormons started out as an apocalyptic sect, as did the Jehovah's Witnesses, the Seventh Day Adventists and numerous other groups which today are considered respectable by most mainstream Americans.

Today we have such cults as the Moonies, Scientology, the Process and others which have heavy apocalyptic motivations, though these are often today kept secret from the general public.

Apocalyptic movements around the world, but especially Jewish, Christian and Islamic ones, have certain interesting characteristics in common. They usually start out by announcing the imminent end of things as they are now and call for a return to ultraconservative religious practices, usually including a great deal of masochistic asceticism.

After a few years of success, the lead-

Continued on page 8

tapes available, did Spielberg decide to use, just before the hero of *Close Encounters* sees Devil's Tower, a clip from a Bugs Bunny cartoon in which Bugs says "Set coordinates for the Dog Star!" I thought I was kidding when I wrote, in *Illuminatus*, that the Bugs Bunny cartoons were full of occult Illuminati secrets...

I can wonder about these things endlessly. (Why did Cervantes, like Shakespeare, die on April 23, 1616? Why is the turning point of "The Prisoner" the episode called "Hammer Into Anvil," in which Number Six begins to turn his captors paranoid by placing a line from Don Quixote in the Village newspaper? The line is, "There is more harm in the village than is dreamt." Sinister, isn't it?)

But what I'd really like to know is what the hell the CIA did with one hundred million doses of LSD.

Barb contributor Robert Anton Wilson is the author of *Illuminatus* and *Cosmic Trigger* (Pocket Books and And/Or Press).

The Band Hangs Up Its Rock 'n' Roll Shoes

The *Last Waltz*, directed by Martin Scorsese, with The Band, Bob Dylan, Van Morrison and others.

It's been a long, winding road for The Band; from the fisticuff taverns of the Deep South, backing Ronnie Hawkins, to the glamour of international tours with Bob Dylan. It all came to an end, in a blazing concert that scorched the stage at Winterland. The *Last Waltz*, first a farewell performance, is now, 18 months later, a piece of sonorous cinema by Martin Scorsese.

The setting is familiar: Winterland, Thanksgiving Day, 1976. No ordinary fest, \$25 entitled a ticket holder to a processed turkey dinner and a show with over a dozen rock-stars-to-be-announced. A celebration or wake; that was never determined, but there was a recognition of aging, the recognition that rock 'n' rollers grow weary in limb. After 18 years, The Band would say goodbye to the asphalt jungle -- 500 motels too many.

Without the neurotic non sequiturs of Dylan's Renaldo and Clara, *The Last Waltz* offers an intimate glimpse into The Band's complex personality, embellishing the experience with a monumental live performance. And if The Band bores you, there's always Bob Dylan, Ronnie Hawkins, Joni Mitchell, Van Morrison, Neil Young, Dr. John, Eric Clapton, Muddy Waters, Emmylou Harris, The Staples, etc., etc., etc.

The moments that dazzle are many. Ronnie Hawkins singing "Who Do You Love?" with his old back-up band is a strange reversal of circumstance. The perennial rock 'n' roll teen-ager started it all and like a good father marches The Band to its happy grave. With The Staples injecting "The Weight" with their own special fervor, an already significant song is raised to a new level of Gospel euphoria.

A very pudgy Van Morrison, not the slim, slow singer of "Gloria" and "Here Comes The Night," performs an extremely energetic version of "Caravan." In a frantic guitar duel centered around "Further On Up The Road," Robbie Robertson walks away from Eric Clapton with a much deserved look of satisfaction.

Bob Dylan trades in two tired remakes of "Forever Young" and "Baby Let Me Follow You Down" for an unusual smiling countenance. And Muddy Waters, at age 63, proves he is still spry enough to punch out a strong "Mannish Boy."

So what is Martin Scorsese doing with a bunch of rock 'n' roll rebops? Well, *The Last Waltz* isn't your mundane metal movie. Interspersed with the live concert footage is Scorsese's interview with The Band. They recount the old days: playing in bars where all three patrons were fighting; stealing bread from groceries to stave off hunger; playing with Sonny Boy Williamson; encountering groupies along the way. It is a tale of survival, but not without its rewards.

As *The Last Waltz* opens, Richard Manuel is describing the rules of cut-throat pool: "You keep all your balls on the table. And try to knock everyone else's off." Its The Band's metaphor for the legendary "road" of rock 'n' roll where the meek get buried beneath the highway signs. Later, Robertson will dryly utter "Twenty years on the road? I couldn't do it. I don't think I can even talk about it."

The sensitive story that Scorsese coaxes out of The Band soberly illustrates the ambiguous glories of success. Rock and its wondrous rewards: "The road took all the great ones. Buddy Holly, Bobby Fuller, Janis, Jimi."

It is appropriate that the closing tune should be "I Shall Be Released." Cluttering the stage for this number are 20 of rock's finest, a sullen wedge of time between them and their first resilient days on the road. And huddled around one microphone, Van Morrison, Robbie Robertson and Bob Dylan; the pinnacle showing the wear of ages.

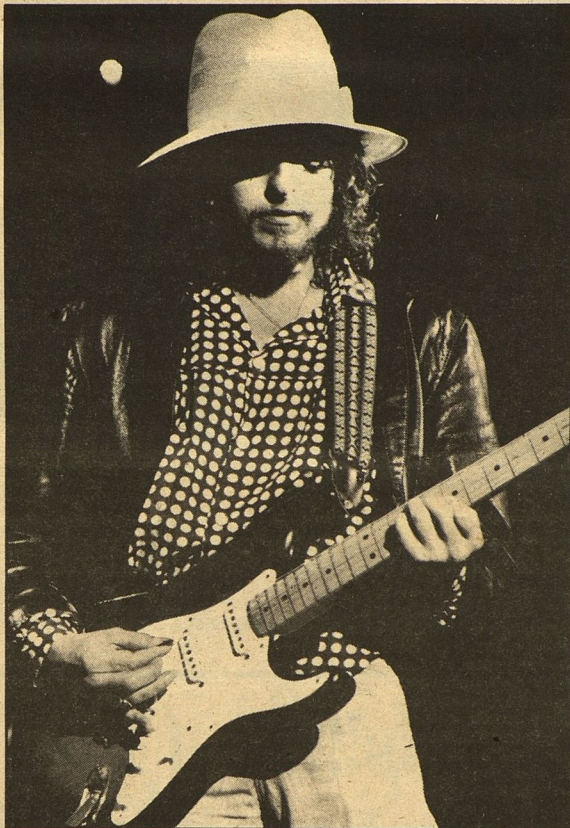
One additional factor distinguishes *The Last Waltz*. Scorsese emphasizes the precise use of camera and editing. Everything is taut and sensible, the camera moves about the stage, rhythmically attuned to the music. Using Vilmos Zsig-

mond and Laszlo Kovacs as cinematographers and an imaginative lighting crew, Scorsese creates an extraordinary visual appeal that is generally absent in sound-dominated rock films.

The *Last Waltz* is great rock 'n' roll. And probably the first in a series of going away parties for aging rock stars. Only one problem: when was the first waltz?

-- Steven Seid

The *Last Waltz* is playing at Albany Cinema, 1115 Solano Ave., call 524-5636 for information; and at the Vogue Theatre, Sacramento & Presidio, S.F., call 221-8181.



Bob Dylan belts out some heavy riffs for the Band's "Last Waltz."

-- World Ends

Continued from page 7

gymnastics, such as picking out the dates and "signs of the last days." Since the prophecies usually make vague references to "wars and rumors of wars," increasing immorality, the breaking down of traditional authority, natural disasters and other phenomena that have been going on since the beginning of the human species, it is relatively easy to accumulate all the "proof" one needs that the end is at hand.

Hundreds of different dates have been announced as "D Day," but the world is still here. Even if Kohoutek did fizzle and the flying saucer people didn't invade and Armageddon didn't start, an enterprising theologian can always come up with an excuse, postpone the date by another 10 or 20 years, and go merrily on his way preaching doom and collecting concubines. It's a nice racket, you might even want to try it yourself (though try not to be a Great Beast about it).

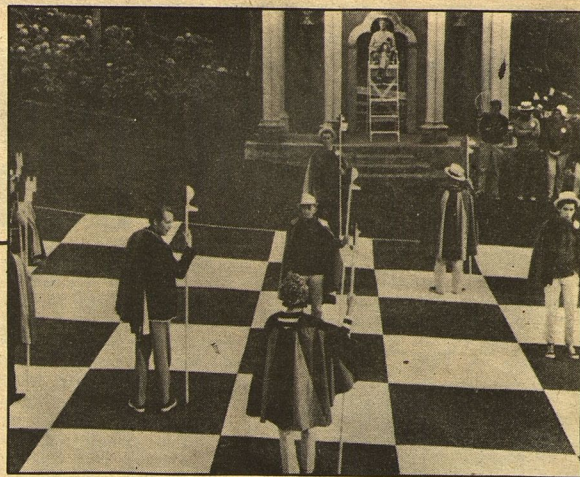
As far as I'm concerned, the weird weather we've been having recently, with the increasingly long winters, is beginning to make me wonder if, maybe the Norse were right after all, and "Ice... will suffice."

Another irksome topic is the trend in films toward explicit sex. His voice turns hard when he says, "I think they're going so far that there are very few kicks to get out of it."

McGoohan says he objects to some films not merely because sex is portrayed. "It's because it's not done with taste," he says. "The French have been doing nude scenes in movies for generations, but with humor and taste. One of my principal objections is that they're so heavy-handed about it here and in England."

Television also rates a low score on McGoohan's list, and if you are an avid "Prisoner" fan, you'll note the anti-media touches that run throughout the series: omnipresent cameras, TV crash courses, speakers blaring announcements, muzak, newspapers on butcher paper, and the TV screen as voyeur. McGoohan deplores the state of television and its commercialism. He says, "They haven't toned down violence. It's not on anymore. They've taken it off, so shows are only made out of Kleenex."

What television has done for McGoohan is to give him tremendous exposure and a dedicated group of fans. Despite his cult following, he staunchly denies being a "star." "Somebody that can hold you spellbound in a vast auditorium for a couple of hours on his own... he or she



-- "The Prisoner"

Continued from page 7

lead up to that time you speak in front of a camera would take us a week," he says.

McGoohan very nearly missed being an actor. He was born in New York, but his parents took him to Ireland six months later, and he spent his youth working as a truck driver, a bank clerk (which explains his references to the job), and a chicken farmer. He had decided to stay in farming when he was felled by illness. Later, he wandered into the Sheffield Repertory and immediately signed on as jack-of-all-trades. As he built sets, fixed lights and played go-for, he fell in love with theatre and spend years honing his craft on the stage.

He's been known in Hollywood as a maverick and as someone difficult to get along with, which he denies. "If I'm in a scene with anybody, no matter what the gossip is, I don't care about that. I just play the scene. It's up to them to play their part of it, we get paid, and that's the end of it. I don't ever allow personalities to come into it," he says.

What gets on some people's nerves, particularly network executives, is that McGoohan is a perfectionist in the purest sense of the word. CBS tried to coax him into making "The Prisoner" into a full season (25-30 episodes) on the condition that he make Number Six less of a loser. McGoohan politely refused, sticking to his principles.

McGoohan's own nerves are not invulnerable to annoyance, especially when reporters ask about his "favorite" anything. "It's too much categorization," he says of such questions, "which is again a part of 'The Prisoner' thing. I think it's imprisonment."

In the now defunct Pace magazine, Henry Pelham Burn also cornered McGoohan for a rare interview which quoted him as saying, "If there are answers, as such, they are contained in the last episode. Number One -- the horror figure hanging over it all -- is revealed as the Prisoner himself. He tears off a mask -- the face of an ape -- to reveal a bestial self which has been his greatest enemy. This was exactly a one-and-a-half second shot. I cut it and cut it and cut it until there was just enough to get it, if you wanted to. I could have lingered on the shot for ages and everyone would have said, 'Oh, it's him. The Prisoner is Number One!'"

After seeing the ending, the Beatles called him and asked if he would direct their next film. But, according to Burn, he refused because he "had a feeling that there would have been about five directors. But they knew exactly what I was getting at in 'The Prisoner.' Right on the button."

If you're still puzzling over the ending, take a clue from McGoohan's statement that "there are (within every episode) answers to every single question that can be posed." The answer lies within your own perception. Just ask yourself what one person is Number One to every person? If you still need help, call the nearest Beatle. Till then -- be seeing you.

is a star. The new stars of cinema are the directors. It's coming back to the day when a director signs a picture and it's his." Offscreen, McGoohan is obsessed with cameras and film making, and he has shot thousands of feet of super 8 and 16 mm film. Yet, he favors directing, which he says is "probably one of the best jobs on earth." He has displayed his flair by directing episodes of "The Prisoner" and the short-lived but excellent "Rafferty," a feature called *Catch My Soul* (a musical *Othello* that starred Richie Havens), and several "Columbos" (one of which garnered him an Emmy as an actor).

In spite of his occasional forays into directing, his change-of-pace roles in films like *Silver Streak*, and his more recent medical series, "Rafferty," McGoohan will be tied to "The Prisoner" for as long as the series is talked about. For that long, too, he'll be unable to escape comments and questions about the show (particularly the two-episode finale which he wrote and directed).

FLICKS

Jane Fonda As America's "Exorcist"

Coming Home, directed by Hal Ashby. With Jane Fonda, Jon Voight and Bruce Dern.

"Coming Home is a story about people coming out of boxes," says Jane Fonda, "with the Vietnam war acting as a catalyst. It's a highly emotional film, essentially not a war story but a love story. Love is what makes the war theme accessible."

changes of the three main characters: Luke, the paraplegic vet Sally meets while doing hospital volunteer work; Bob Hyde, Sally's husband, driven to an internalized hysteria by combat experiences, and Sally herself.

"This is an American film, dealing with an entirely American idiom," Fonda says. "It's essential that we understand why we were in Vietnam, why we

did not have wheelchair accessibility (see story, page 3). She said that 16 mm prints will be made available for showings to veterans groups and V.A. hospitals.

Coming Home appears to be not just a labor of love, but also one involving deep personal respect. "Every so often I got down on my knees," said Fonda, "and thanked God that Hal Ashby was directing. This was a difficult film to produce, since we were working without a completed script. Hal shared a vision of what we wanted to say, and it was because of his leadership, and the tone he set, that the film flowered."

The result of this personal and political commitment is an astounding film in terms of its emotional impact and evocation of tenderness. The incomplete script took its toll, and towards the last half-hour of its running time **Coming Home** founders in an unplotted confusion. Yet the characterizations, especially Voight's as Luke Martin, Fonda's as Sally and newcomer Penelope Milford's as Sally's friend Vi, are strong enough to break through the haze.

"This is a film about feeling, true deep emotion," Gilbert had said to me. I didn't need to be told.

--Marina Hirsh

Coming Home is now showing at the UA in Berkeley, The Parkway in Oakland, and the Hayward Cinema in Hayward. A United Artists' spokesperson has stated that all three East Bay theatres are accessible to wheelchairs.



Jane Fonda with Jon Voight in a scene from "Coming Home": "Understanding the war is something that has to happen to insure that such a war will never happen again."

Fonda, star of **Coming Home**, and Bruce Gilbert, associate producer, were in San Francisco last week to answer questions following a press screening of their film (Fonda's thirtieth and Gilbert's first). Speaking to the Nikon-bedecked audience, Fonda offered her own interpretations of **Coming Home's** conception.

"There are two kinds of movies that can be made about the effects of Vietnam. One would be the epic, as Francis Ford Coppola is doing with **Apocalypse Now**, that extends beyond reality, and one would be in the manner we chose, a movie focusing on a few individuals only. I think it's important that both perspectives reach the American public."

The seeds of **Coming Home's** focus appeared in newspapers a number of years ago, Fonda recalled, when a story detailed a Vietnam veteran who freaked out in Los Angeles' Griffith Park. He took several park-goers hostage, believing them to be Viet Cong; the memories of war had destroyed his ability to live in his current reality.

Even earlier than the story's appearance Fonda and her colleague/friend Gilbert had conceived the idea of a film concerned with the aftereffects of the Vietnam war. (Both had been deeply involved as anti-war activists.) "I wanted to make a movie about how the war affected our lives," Fonda said, "and I wanted to be in it, so we had to have a woman character."

Sally Hyde came into being--the Marine captain's wife who is a docile, loving helpmate. Sally lives completely by her husband's rules, to the point of styling her hair in a fashion he's decreed suitable. "Sally is totally tied up with her husband, she knows no other life," says Fonda. "When her husband leaves to fight in Vietnam she's on her own for the first time in her life, and she is forced to recognize that she can make choices. Facing that possibility terrifies her and changes her irrevocably."

Coming Home is a war movie, but one in which the war is an unseen force. There are no battle scenes, only the gradual

didn't 'win' the war. This understanding is something that has to happen, on the order of a national exorcism, to insure that such a war will never happen again. **Coming Home** is just the first step in a gradual exploration of the war's effect upon us. It's an attempt to open the curtain on our past, to reveal ourselves to ourselves on human terms."

When asked whether Fonda had "had reins put on her" to avoid making strong political points in the film associate producer Gilbert assured the contrary. "We (himself, Fonda, and others associated with IPC, an independent film company) had full responsibility for the contents. It was entirely our decision what could be and what should be shown." Gilbert added that United Artists, which backed the production, "kept their hands completely off."

The decision was made among the principals to let the story of **Coming Home** speak for itself, and to refrain from strong rhetoric. As director Hal Ashby had told the **Soho Weekly News**, "What more graphic image could I show than a paraplegic ward? You hardly have to say words."

Many of the words spoken in the film were the "actors'" own. During scenes shot in a veterans hospital, only two professional actors were used; the remainder were disabled veterans playing themselves. When Robert Murdock, a disabled vet says "I'd go back there and do it again. I'd fight for my country, because you need to do those things," he's saying what he feels. Likewise the vet who, referring to Murdock, says, "He can't accept what he's lost, he has to have an explanation for it and believe it was all worthwhile."

Since much of **Coming Home's** focus is on those men wounded in Vietnam who were rejected or ignored by American society upon their return, the disabled have claimed it as "their film." During the press conference, Fonda expressed her concern that the Regency II in San Francisco, where the film opened,

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LETTERS

"Seal Hunting Is No Sport!"

I would like to comment on the controversy surrounding the East Coast Canadian harp seal hunt.

I am amazed that people in your country have the time to be interested in our seal harvest when there is so much cruelty to animals taking place in the United States.

I am somewhat puzzled by the attitude of you people. Your Congress passes a resolution condemning our seal hunt while supporting seal hunting in the state of Alaska. Extensive research has been done by groups in your country such as the Battelle Columbus Laboratories of Columbus, Ohio and the Humane Society of the United States in an (effort to see what is the best, the most humane killing method for) taking seals. It has been found that a blow to the head with a bat causes instant death and the animal does not suffer in any way.

Veterinarians have found that the mother harp seal does not show any signs of "grief" at the death of their pups. They certainly do not cry. They can't. Seals have no tear ducts.

What is the difference between killing a harp seal with a club and killing an Alaskan fur seal with a club? I don't know, you tell me.

One reason that our seal hunt receives so much attention and yours is ignored is that ours is open to public view and yours is closed.

The seal harvest, whether off Newfoundland, in the Gulf of St. Lawrence, off Alaska or off the coast of Scotland is nothing more than an open-air abattoir. The only (difference is that the Newfoundland seal is used for meat, oil and leather (it is a hair seal, not a fur seal), the Alaskan fur seal is used for just that and the Scottish seal is killed to keep the population under control.

If the anti-seal hunt protestors are really concerned with cruelty to animals, why aren't they supported by the SPCA or any other legitimate animal welfare organizations.

Why don't they do something about the sport of cockfighting that is being carried on legally in four of your states? Why isn't something done about dogfighting that is a great sport in Alaska and in many other states? I won't go into the details of these two fine American pastimes as I'll probably make some of your readers sick of their stomachs.

Why isn't there a protest of the inhumane and needless sport of sea turtle and dolphin slaughter carried on on your West Coast?

I know that the United States isn't the only country in the world where cruelty to animals takes place, but it is from your country that groups such as the Greenpeace Foundation and the International Fund for Animal Welfare get their largest financial support.

The president of Greenpeace, Patrick Moore is quoted as saying, "I don't care if they kill all the bloody seals just so long as they spell our name (Greenpeace), right." (March, 1977)

Tell me, is this a remark from a man truly concerned with saving seals?

Brian Davies, whose IFAW is not supported in any way by the SPCA branch in the largest city in New Brunswick, his base of operations, has built up a million dollar organization in just seven years. His personal salary is \$45,000, twice that of the executive vice-president of the Ontario Humane Society. He owns his own private aircraft, based in Europe, and he spends five months of the year travelling the world at the expense of his organization.

When Mr. Davies is rebuked by the very scientists he misquotes, he counters with statements like "I still say don't kill them." The man is not a pathologist, a biologist or an animal expert but he often makes great statements on sealing and many other subjects but he cannot name a single scientist who will back up his statements.

The Animal Protection Institute of California is now facing a law suit over the misuse of \$100,000 worth of funds, allegedly for personal use by the organization's president.

Sealing has been going on in Newfound-

land since the time of the first settlers. It is hard and dangerous work. Over 500 ships have been lost at the ice over the years. Almost 2000 men and women have perished while sealing. Thousands more have been maimed and crippled for life.

Ask the man who has had both his legs amputated. Ask the man who lost his hands and his eye-sight to the freezing cold. Ask the members of the search party from the sealer Bellaventure who found 69 of their comrades frozen to death in grotesque postures of praying, dancing and kneeling. Ask the boats crew from the Orion who found three freezing and

starving sealers huddled behind a wall of seventy frozen corpses.

Ask the survivors of the Viking disaster of 1931. Ask Mrs. Edward Tippet, who lost her husband and both her sons at the ice in the same year. Ask all these people and you will begin to understand what sealing means to Newfoundland. Sir, seal hunting is no sport.

There are those who make rash statements that the seal herd is endangered. Why is it not on any of the international endangered species lists? The harp seal is, in fact, slowly increasing. There was a time when it was in danger but in the

last 10 years it has been under management by the Canadian government.

The quota (this year set at 180,000) was arrived at by joint consultation between Canada and the European Economic Community (Common Market) on the advice of the International Commission for the Northwest Atlantic Fisheries of which the United States is a member.

A list of the various organizations and individuals that support the harp seal hunt would take up two pages but some of them are the U.S. Humane Society, The Canadian Federation of Humane Societies, the U.S. National Marine Fisheries Service, the SPCA and Jacques Cousteau.

By all means, protest cruelty to animals. But sealing is not cruel. Concentrate your efforts on preventing cruelty to human beings and protection of animals will follow in due course.

Yours truly,

David L. Benson



Photo by Chris Hule

"Political Prisoner" by Rupert Garcia is a drawing done in 1976. The artwork is a pastel on paper and measures 48" x 36".

Rupert Garcia Statement

In the April 14-20 issue of the Barb, in the classified section, we published a reproduction of the pastel drawing by Rupert Garcia entitled "Political Prisoner." The reproduction had been altered with a legend placed there without Mr. Garcia's knowledge or permission. Any statements or implications created by that publication are hereby retracted and corrected and the Barb apologizes to Mr. Garcia for that misuse of his work. We publish here a reproduction of the pastel drawing as it appeared in his recent exhibit at the San Francisco Museum of Modern Art. In addition, Mr. Rupert Garcia has made the following statement which we publish in full:

In the context of my recent San Francisco Museum of Modern Art exhibit and its copyrighted catalogue, in which the drawing "Political Prisoner" appeared, the intended meaning of the pastel design is clear. "Political Prisoner" was originally created as a visual statement by me against political torture, against the abuse of women, and as a gesture of solidarity and support for the politically imprisoned and tortured Chicana, Olga Talamante. I was deeply moved to make "Political Prisoner" by Olga Talamante's sense of strength and peace which I experienced when we met at a rally a while ago. This art work was also meant for political prisoners in general.

Given the oppression of Third World People and working class people in the United States, I further felt that a large bold portrait of Ms. Talamante might instill a strong sense of resistance in these and other viewers.

The Berkeley Barb's disrespectful, tasteless and defenseless attack on the drawing serves to potentially place all progressive artists and their works in a precarious and demeaning fate. Arbitrarily disconnecting a part from the whole and then placing that abstracted element into a totally different and adverse context from that of the original can misrepresent the fragmented piece. In my case, the Barb not only put "Political Prisoner" in a hostile environment, they added insult to injury by selecting a milieu contrary to what I and the drawing advocate. In a word, the Barb has given me and the composition a negative 180° turn from our intended meaning. This reifying, this "fetishizing" of the drawing to the level of a dislocated thing opened the way for its misuse, as can be seen from the Barb experience. Not only was the drawing abused and misused but its placement in the context where sexism and perversion are touted for the profit of the Barb and its advertisers adds further insult to me, to my drawing, to my subject, and to political prisoners and men and women everywhere.

People, art, and society do not exist in isolated vacuums; they are all interrelated. To understand more clearly the significance of these seemingly disparate elements, we must see them as being necessarily contingent to fully explain their meaning.

Like all citizens, artists have a duty and a right to respond to the injustices such as this abuse, swiftly and intelligently.

Rupert Garcia, 4/26/78

Rape Is Sick, Not Criminal

I have no idea whether Brad Warren's letter to the rapist called Stinky will be effective, but it does not matter -- I think it is an important step in the right direction (see Barb, April 7). First, it flies in the face of universal cynicism which is a cover for the fears that keep us from solving problems creatively. Second, it just begins to place the responsibility for rape where it belongs.

Rape is a male crime. Every man who avoids this fact in order to protect his "ego," who unthinkingly perpetuates corollary macho attitudes creating the conditions which allow such monsters to flourish and even find acceptance, who fails to face honestly his own home-grown aggressiveness, who continues to see it as someone else's problem, who secretly likes the idea that the streets are not safe for women because it bolsters his own protective control, is guilty of rape.

The rapist probably has no control over his actions. But you do. Truly, rape itself is more sickness than crime -- the crime lies elsewhere.

Those who would take this as a call for censorship are missing the point completely. They are wasting our time and endangering our progress. It is the interplay of free expression which is valuable to growth and understanding, not "right thinking" and self-righteous suppression.

Protest, yell, argue -- but do not censor, please. Have a little faith.

Just one thing: Warren places himself neatly in the class of the innocent victims. I do not see it this way. It's too easy. If we, men, are not responsible for the rapist's problems, then who is? His attitudes did not spring from nowhere.

One does not reason with a psychotic. One does reason with one's "innocent" brothers. What are we going to do about it? And when?

Sincerely,

R. Hiller

P.S. I'll admit that I never did understand that Checkered Demon, but if I were you I would, on principle alone, apologize to artist S. Clay Wilson and reinstate his comic immediately. He is valuable, if only because he is there to kick around and he is not a fraction so dangerous as those who would censor what they don't like -- no matter what it is.

The test of freedom is always an issue that's "wrong." Barb readers will certainly never know whether Wilson could have given them an insight into violence because they have been tyrannized by those who know only how to tell others to shut up.

Kudos From Art Agnos

I hope that through good news reporting such as yours we can turn the tide around on my two nursing home bills, AB 1279 and AB 1644. It's only through publicity like this that we can begin to compete with the California Health Facilities Political Action Committee.

Thank you for your interest and support.

Sincerely,

Art Agnos

The Family That Plays Together...

PETE & SHEILA ESCOVEDO



by Michael Goldberg

Photos by Michael Goldberg

without having to spend time rehearsing, that's great."

Pete Escovedo is not the only one who appreciates Sheila's talent. Fusion drummer Billy Cobham walked into a Union Street club where Pete and Sheila were playing a few years ago, flipped out at what he heard, and asked them if they would both work with him on an album he was recording at the time. Since then, Sheila has appeared in several of Cobham's albums. She is featured on George Duke's just released album, *Don't Let Go* (Epic), and is a member of Duke's touring band.

Pete has been in bands since the early Fifties. For many years he and his brother Coke had a band called the Escovedo Brothers Latin-Jazz Sextet. But at that time Latin sounds were not very popular.

"We'd play the jazz clubs," said Pete, "the Matador, Jazz Workshop, clubs in L.A., Portland and Seattle. But we weren't

daughter's decision to follow in his footsteps. "You hate to think of your child going through the hard knocks that you had to go through. It's a tough business and it takes a lot to keep your head together and cope with the problems that come up. It's a constant struggle and you have to devote most of your life to it. And since she's female, I thought it would be even tougher for her."

When Sheila first asked to have a chance at an opening in Azteca, Pete turned her down. "Their conga drummer got sick one time," explained Sheila. "I wanted to sit in and I just kept asking him. He didn't want me in the band. He kept saying, 'No, I don't think that you can do the job.' I said, 'Well sure I can,' and we argued for a couple of days and we finally came down to him letting me sit in."

"But after we played together it felt so good," Pete interjected, "the first

trap drums send the imagination to new heights. The Escovedos typically record with local jazz, funk and Latin musicians like percussionist Bill Summers, flutist Mel Martin and guitarist Ray Obiedo. And, of course, Billy Cobham often plays drums on the recordings.

It was only last year that Pete and Sheila began parting ways to work in other bands, while still working together in their own band. Sheila linked up with George Duke's band and Pete joined Santana. Pete was playing in Santana last November when members of an audience in Italy attacked the group.

"We were playing in Milan at an outdoor stadium," Pete explained, "and we were five or six songs into the set and all of a sudden, right in front of us, people started throwing rocks and we started to duck. Then all of a sudden the audience opened up and a bunch of, I guess you could call them young radicals, they had these masks on over their heads and all of a sudden they started throwing molotov cocktails and big bolt screws, real dangerous stuff.

"One of the molotov cocktails hit the P.A. and it caught on fire. Everybody panicked. Bill Graham was there and he told everybody to rush downstairs. We had five or six more days to go on the tour but the whole band was very upset. We cut the tour short, went home the next day." The attack was apparently sparked by Italians who were upset about high ticket prices and think the government should put on concerts for free.

Pete is currently rehearsing with Santana, and they will be recording their next album in June or July. Sheila returns from a George Duke tour in August and she and Pete hope to start recording their third album with Billy Cobham in September or October.

"Right now we're just trying to get our music over to the people," said Pete. "If they understand what we play and can get off on it, then that's the best reward there is. If you can make money doing what you want to do that's great. But with us, it's mainly art for art's sake."

"I don't think I'm an overprotective father," said Pete Escovedo, "but if I have to pull Sheila's coat, I'll pull it!"

Pete and Sheila Escovedo are father and daughter. They co-lead a 13-piece Latin band and have cut two sizzling albums for Fantasy Records, *Solo Two* and *Happy Together*. They are both highly respected Latin percussionists.

Father/daughter pairings are not commonplace in the music biz, a world often considered synonymous with moral slackness. But Pete seems to feel that 20-year-old Sheila can take care of herself.

"I leave it up to her. If she's gonna be friendly with whoever, that's her business. But you do get a lot of strange people in this business and I don't want anybody to take advantage of her. I know she is very attractive and since she's in the music business, people are gonna think she's loose. So I keep an eye on her."

Sitting in the living room of the Escovedo family's modest middle-class Oakland home complete with shag rug and color TV, we talked in front of a wall covered with musical memorabilia. A large drawing of Pete playing drums was surrounded by several photographs of Pete and Sheila and two gold records that Pete received for playing on Santana's last album.

Pete Escovedo is a friendly and gracious man whose youthful, slim appearance, stylish clothes and long hair give him the look of a man in his early thirties. Only the gray in his beard hints that he is actually 42. After an intense afternoon rehearsing with Santana, a band that Pete has been playing in for over a year, he was sitting back on his couch, watching the tube.

"When I was very young I used to go around with dad to Sunday afternoon dances at the ballrooms," he recalled, taking a break from the TV. "I couldn't go in but I'd hang out by the back door and listen to the sounds."

Sheila, who joined one of her father's former bands, Azteca, when she was 15, now plays like a veteran. One would think she began pounding away at the congas while still in diapers to have so mastered her instrument. Such is not the case.

"When I was 15 I first started playing drums in a local Oakland band," she said. "After playing with that band for several months I changed to congas and I learned everything that people nowadays... that your average conga player tries to learn in five years, I learned in two months. It came quick."

Sheila Escovedo is a beautiful young woman. Looking "bad" in a tight black sweater, leather high-heeled boots and mucho silver and turquoise jewelry, she was quite shy during the interview. She spoke in a quiet voice, often giggling at the questions or turning to her father who did most of the talking.

Sheila says flatly that she never practices. "She doesn't have to," said Pete, who himself must practice constantly to keep up his speed. When asked if he was jealous of his daughter's innate talent, he said, "I'm more proud of her than anything. That she can play like she does



Papa Pete and daughter Sheila Escovedo: "We're just trying to get our music over."

recording. We weren't getting anywhere. We were just trying to play and write music. Those times were very hard 'cause we couldn't make ends meet. It's tough on the family. You're married and you've got children and you haven't got enough to eat, yet you don't want to do anything else but play music.

"Those are depressing times. I had to take other work sometimes. Go sell shoes or work in a gas station, in places where you really didn't have any business being because it's not your personality. But you get through it."

For those reasons, Pete was very disappointed when he first learned of his

thing I said was, 'Alright, you've got the gig.'"

Pete and Sheila have worked together ever since. They recorded their first album together last year after Billy Cobham helped them get a recording contract with Fantasy Records. Cobham produced both of their albums and his influence is evident. The Escovedo sound is Cobham style jazz fusion music with a healthy dose of Latin. Elements of funk and to a lesser extent rock are also present.

Though at times things drift dangerously close to MOR for comfort, the polyrhythms via Pete on timbales and congas along with Sheila on congas and

PINHEAD'S PROGRESS

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