

No.31 January 28, 1990

OUT WEEK

NEW YORK'S
LESBIAN
AND GAY
NEWS
MAGAZINE

\$1.95 in NYC
\$2.95 USA
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RENO RISING

A TALK WITH
DOWNTOWN'S
FUNNY GIRL



THE MYERS MESS:
COMPLETE COVERAGE
CONTINUES

ROCK (HUDSON)
IN A HARD PLACE

BON JOVI ON
FAGS AND FOOTBALL

NEWS • SEXUAL POLITICS • HEALTH • THE ARTS

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invite gay and bisexual men to a workshop ...**



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GMHC



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OUTSPOKEN

Paradise Betrayed

Mayor David Dinkins' appointment of Woodrow A. Myers, Jr. as New York's new health commissioner is a betrayal of the highest order. With this action, Mayor Dinkins has declared war on the entire gay and lesbian community of New York, a community which had supported him overwhelmingly in the last election. We find this action both incomprehensible and unforgivable, a huge political error and a nightmare for our beleaguered community, which is weary of attacks from its own city's health department.

When *OutWeek* endorsed Mr. Dinkins during both the primary and the general election, it was with the explicit understanding that he would appoint a health commissioner who agreed with his basic philosophy on AIDS. It was also clearly understood that the new commissioner would be someone sympathetic to gays and lesbians, and someone who could build bridges between the various groups most affected by the AIDS disaster.

Woody Myers is none of these things. He is, in fact, just the opposite. By his words and deeds he has proven himself inept, uncaring, callous to the civil liberties of people with AIDS, and an unrepentant homophobe. He is absolutely unacceptable as our next health commissioner.

It need hardly be said that gays have been terribly let down by those gay leaders we entrusted to represent our interests in this matter. The chief culprit is Tim Sweeney, the deputy director of the Gay Men's Health Crisis. An openly gay man who sat on Dinkins' search committee, he supported Myers even after Sweeney learned about Myers' nightmarish record on AIDS.

It was Sweeney's job to research Myers' record on gay and AIDS issues before Myers became a candidate. He never did. It was also his job to represent us and to fight for us once that record became known, and to spare the mayor the embarrassment of having to learn about gay opposition to Myers in the streets.

Sweeney's admitted desire to place his vision of "compromise" above our civil liberties disqualifies him from any further involvement as a representative of our community. For this reason we call upon Tim Sweeney to resign immediately from his position at GMHC. If he refuses to do so, we call upon the GMHC board to fire him.

Additional blame must be accepted by Tom Stoddard and Marie Wilson, the gay members of the transition committee, who were also charged with looking out for our interests. They have let us down terribly.

But in the final analysis, the decision was Dinkins' and his alone. No matter what he now says, he can never repair the damage this betrayal has done to his reputation. As the gay and lesbian community now moves to repudiate the mayor, he will pay a heavy price for this betrayal. We all will. ▼

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OutWeek (ISSN 1047-8442) is published weekly (Mondays except the last week of December) by OutWeek Publishing Corporation, 77 Lexington Ave., New York, N.Y. 10010 (212) 685-6398. Application to mail at second class postage rates is pending at New York, N.Y. Subscription prices: \$78 per year.

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LETTERS

OutWeek Heal Thyself

Had Wil Garcia not passed on when he did, just how much longer would it have taken *OutWeek* to feature the concepts of self-

us locked in repression. Reading the majority of your articles one thinks gays and lesbians are the first group ever to realize we've allowed ourselves to be



healing as your cover story? ("The Healer Within," *OutWeek* no.29, Jan 14)

All over this country there are people, primarily gay men, exercising their American rights of freedom by exploring their abilities to heal themselves from AIDS. We're all healing ourselves from the fear of AIDS; the fear of dying from AIDS; the fear of dying at all.

I was originally very excited at the prospect of the first magazine attempting to give equal attention to lesbian and gay issues. This quickly dissipated when the uniting factors showed themselves to be the anger, attack and self-righteousness of our community that keeps

oppressed—like we've got some special right to be angry.

Niro's discussion of ACT UP is especially terrific to read. In the preview of his article, Gabriel Rotello states that Niro is a therapist of "uncommon insight." I hope he considers applying his experience with Niro to his own life, which will be an even more positive contribution than getting this interview on the *OutWeek* cover.

In typical *OutWeek* fashion, Gabriel's questions were abrasive, direct and to the point. Though not a point that I share, I think a great many people I'd like to see involved in the self heal movement were represent-

ed by Gabriel's questions. Niro's responses were great to read. I feel a lot of the misunderstandings folks use to keep themselves out of the self discovery movement were addressed by both Gabriel and Niro. I also appreciated the length of the published interview.

Frankly, I'd enjoy seeing the healing circles and meditation gatherings and metaphysical lectures livened up by the kick-ass contributions and questions of *OutWeek* staff and its readers in possible attendance. I'd also enjoy seeing the pain so many gay people are in being cooled and healed by the extra-human amounts of love generated weekly at the above mentioned functions.

I hope and visualize (since prayer comes from that organization so media saturated I can't use their

name again) that this new decade brings Niro and her counterparts to the cover and inside pages of *OutWeek* much more frequently. I'd be happy to support your publication in every way. Create a space that sincerely supports people's recoveries from AIDS and that space fills ten times over.

Send your writers over to the Healing Circle where people are always standing up discussing their diagnosis reversals, in many cases, and how life continues in other forms after the body dies. You'd be amazed at how people are having experiences with the spirits of those who've passed on through AIDS. So many experiences so rivetingly honest—this is the wave after people accept the fact that we are each in control of our own health.

And for God's sake give

STONEMALL ROOTS

by ANDREA NATALIE

REALLY! STRAIGHT? WELL I WANT YOU TO KNOW THAT'S PERFECTLY ALL RIGHT WITH ME. YOU LIKE WOMEN, SIR? DOESN'T BOTHER ME A BIT! JUST TELL ME - WHAT IS IT YOU DO TO HER? IN BED I MEAN. WHAT DO YOU AND YOUR WIFE DO? I'VE ALWAYS....



AWILOA LOVED TO GIVE HETS THEIR OWN BACK.

HEAL a weekly column in your magazine to spread the myriad avenues of healing and the battalion of heal-from-AIDS experts now available.

OutWeek is not serving the lesbian and gay community thoroughly by reporting only the acts of rage. These acts masquerade the hopelessness most AIDS situations have at their root—and these events have got to stop being considered media-worthy over and over again.

I have a public question for the brave and action-oriented men and women of ACT UP. Because of anything this organization has acted up about, demonstrated, zapped or petitioned—exactly how many have healed their bodies from AIDS?

Yes, Wil Garcia has passed on—in one sense he and his lover George are

beyond AIDS. To dwell on this one situation would be a terrible limit. Wil has served many purposes, as Niro and *OutWeek* are. Now that attention has been raised, please folks, dive in and get those presses running. There are messages of healing that must be helped to spread. Do you really want to sell papers? There is no message more newsworthy, no message that people are most starved to hear than the ones of people rising up out of a system that has been trampling gays, lesbians, Blacks, Jews and so on. The self heal movement is the root of this.

Mark Venglia
Manhattan

Different Drummer?

On Martin Luther King Day, I read Larry Kramer's first *OutWeek* column (Kramer vs...1/21/90). As always, Kramer is thought

provoking, slightly hysterical and occasionally on target.

My advice to Larry is not to be "terrified" over the lack of gay leaders. Stress isn't good for the HIV+. If by leader, he means somebody who has followers, remember gays and lesbians follow the beat of the different drummer. Anyway, ACT UP is an AIDS, not gay, organization. Their leadership is the consensus of the anarchists who attend meetings.

Despite my seven years as a host/producer of gay/lesbian and AIDS broadcasts on WBAI FM and my

current membership on the board of the People with AIDS Coalition, I don't want to be a "gay leader." If I did, I'd take up the proverbial drums.

I propose a recognition of Larry as a candidate for



"gay leader." He just has to pick up the drumsticks and continue the roll he is so capably on. Watch out world, Larry Kramer may be a drummer boy!

Larry Gutentz
Manhattan

P.S. Despite Kramer's strength, he probably couldn't be a model in *Drummer Magazine*.

Learn and Live

Last night, Thursday, January 18 at 18:30 hours, I attended the NYU HIV Discussion Forum concerning *Prognostic Markers of HIV Infection* with the participation of Drs. Friedman-Kien, Grossman, Farthing and Valantine which took place at the Tishman Auditorium of the NYU Law School free of charge. The speakers lead a learned discussion about the significance of T4 cell counts, P24 antigens, Beta-2 microglobulin and addressed in a knowledgeable way every question posed by the audience on a number of HIV-related topics. The audience consisted on ONLY 30 people. In my estimation the Tishman Auditorium can easily and comfortably seat at least 500 people. The above speakers are at the forefront of the battle against HIV disease and thoroughly prepared for the meeting and even went to the trouble of illustrating the topics of discussion with the help of slides.

I strongly believe that the exchange of information regarding the different aspects of this disease will better prepare the members of our community affected by it to remain alive. We must encourage and support the NYU Medical Center in their efforts to reach out to our community by sharing with us the knowledge of the outmost experts in the field. They are receptive and wel-

come our feedback as to medical topics that our community will like to see discussed.

The NYU HIV Discussion Forum takes place the second Thursday of every month. I hope to see more of us at the next forum on February 8. Until there is a cure we should arm ourselves with the knowledge of the options available to us. I urge the community to take advantage of this opportunity.

Edgar H. Garza-
Morales
Manhattan

Terms of Abusement

In his GLAAD Tidings column (*OutWeek* Jan. 14, 1990), Henry Yeager makes the same mistake he charges Father Andrew Greeley made; the writer "fumbles badly...in his statement about the sexual abuse of children." While accusing the priest of labeling most abusers as gay, Yeager uses "pedophiles" and "child molesters" as syn-

onyms. They are not.

Most pedophiles are not child molesters. Neither are most child molesters pedophiles, any more than men who rape other men in prison are homosexuals. Sex between adults and children is not inherently abusive, and consensual sex is not rape.

It's difficult to say whether Yeager's confusion is a sign of prejudice, ignorance or just sloppy writing. In a column designed to analyze bias towards lesbians and gays, any of those is a serious failure. His work reproduces the error GLAAD finds so often in the straight press, government and corporate culture: negative judgements result from obsessive focus on a single characteristic of a relationship. Homophobes make gender the determining factor, Yeager relies on age.

What's the remedy for such errors? Examine the quality of the relationship, rather than some scrap of demographic data about the people in it. Let's hope

GLAAD adopts this rule in future analysis.

Bill Andriette
Boston

MAAD at NAMBLA

A friend of mine recently introduced me to *Out-Week* and I purchased the January 7, 1990 issue. I was very distressed to see in your Community Directory an ad from the North American Man/Boy Love Association.

NAMBLA promotes every negative and distorted view of the gay and lesbian community that serious organizations, such as the Gay and Lesbian Alliance Against Defamation are fighting against. (For the record, I'm not a member of GLAAD, the views in this letter are strictly personal.)

I'm aware that selling ad space is important, but to sell it to an organization that in my opinion maligns the gay and lesbian community is shameful. When the "main-stream" press prints a homophobic ad, they say "We're here to

Blurt Out

BIG (HAIR) LETDOWN...

It stands to reason that no heroine is above reproach in this time of fear and loathing. No sooner has some lovely, life-affirming lezzie built up her fantasy girl, than the whole sublime business is thwarted by an ugly word or gesture. Babylon, Long Island's very own Taylor Dayne, big haired girl par excellence and recipient of this editor's only ever fan letter, has disgraced herself before the entire sisterhood. In February's *Details* Ms. Dayne proves that you really can't fight (that homophobic) fate: "And what about those rumors that she's not entirely...uh...heterosexual? 'Bullshit,' she giggles. 'Are you serious? Do I look like...Do I look like...Do I look like...' A dyke? 'What do dykes look like?' she laughs. 'I've never seen one. Anyone who throws a comment like that out has never seen me...Can you believe this? Hey Brian, am I a dyke?'"

FYI, Taylor: You may be surprised (though, somehow, I doubt it) to hear that on any given night the Cubby and Spectrum are crowded with gals who could be your next of kin. What do dykes look like? Well, Taylor, some of them look just...like...you!

ALL THE SNOOZE THAT'S FIT TO PRINT...

Second only to the Sunday *Times'* Fashion section photo of a Black woman in Gaultier bearing the caption, "Up from the Streets," was the Arts and Leisure headline on *Macbeth* which cited the "Wimp Factor."

—Sarah Pettit



make money," and don't think about the fact that such ads are offensive. I hope *OutWeek* isn't going so use the same excuse.

Noah Niller
Manhattan

Scalped
I have many times in the last few months thought to write to you and somehow put it off each time. You have shocked me out of my procrastination.

Having gone back through the last December 1989 issue, I can find no warning for what took place this Monday. I got only a nickel back from my two dollars tendered for *OutWeek*! Thank God I live in NYC and not Canada, however, or they'd have been scraping me off the sidewalk. A gentle note of explanation would have been the polite thing to do. We are your "paying" friends, after all, and deserve at least that courtesy. As well as more thorough editing.

I am deeply disturbed by the practice *OutWeek*

employs of using nonsense words as if they seriously existed. I am a woman, in a world of women. We are not *wimmin* or *womyn* or any of the very cutesy and annoying nonsense words your magazine insists on using. Fooling around with the language only tends to belittle us and our seriousness about improving our status in life.

This game you play with the words woman and women is a defraction from the things that really do need to be changed. As lesbians we are a double minority and the distractions of reworking the language are completely counter-productive to the tasks we must undertake. We need to be visible and we need to be equal.

Our community has enough to deal with in the

Dykes to Watch Out For





Photo: Rex Wockner

way of words as it is. Such as why it's bad among gays and lesbians to call someone a *fag* but okay to call someone a *dyke*. It too is derogatory in origin, but lesbian women are supposed to be good sports and apply it to themselves (which it seems many do) and let others apply it as well. I think it is in poor taste.

Thank you for your magazine and the time and taste that you put into it. My lover and I enjoy and look forward to every issue and are inching our lazy selves toward writing a cheque for a subscription.

Georgia Griffin
Manhattan

Act What?

I enjoy reading your magazine and think you are off to a generally great start. One thing I admire is that, although your reporters cover events from a gay perspective (as they should), they make the effort to be objective and thorough, a welcome relief from other gay newspapers.

The only time you seem to falter in this is when ACT UP is in the news. Then the writing sometimes borders on the sychophantic. For instance, you write (issue no.

26) that they raised \$335,000 at an auction. There's no paid staff, they're not producing any tangible product or service (unless you count posters). What are they doing spending \$30,000 a month on office space and utilities? If we're asked to donate to the auction or buy a ticket for a Halloween benefit, don't we have the right to know where the money goes, and who's accountable for it?

Your coverage of the St. Patrick's demonstration was certainly extensive, but very biased in favor of the handful of protesters who chose to go inside the cathedral and disrupt the mass. If the action was so popular, why did so few go inside of the thousands on the street? Your editorial (issue no. 27) was offensive, turgid and irresponsible.

I know from your public statements where your sympathies lie. I also applaud what ACT UP has accomplished and support the group's goals. But that doesn't mean they can do no wrong, or that they couldn't stand a little scrutiny. Please remember that the entire gay community, not just ACT UP, is looking to your magazine for news and

information.

Best of luck in 1990.

P.F.G

Manhattan

P.S. Is it my imagination or is Michelangelo Signorile's column basically the same thing each week with a different lead?

(It is your imagination —Ed.)

SAGE + Advice

It's never easy, but coping with aging and HIV positivity can loom like an

unclimbable mountain. One way to help overcome the hurdles of such a predicament is the support and company of your peers.

SAGE + is a support group for people who are both HIV positive and 50 or over. Sponsored by the main SAGE organization, it meets every Tuesday at 6 pm in the Gay and Lesbian Center at 208 W. 13th St. Stress reduction, medical and insurance discussions, guest lecturers, crisis intervention, consciousness-raising and simple shmoozing and dishing are the order of the evening (and sometimes a cookie), all under the direction of a



SAGE facilitator who occasionally leads the group in meditative visualizations.

Don't sit home contemplating your T-cells! Studies have shown that the progression of HIV can be substantially slowed by a little appropriate company. And we won't return a blank stare when you mention things like Victor Mature's muscles, my friend Irma and the Penn Post Hotel. Drop by some Tuesday, or call Arlene Kochman at 741-2247 for more information on SAGE+.

Art
Manhattan

Space Waster?

Cover-up House? Cover Story?!

It's 1990 and I have no respect for people like Kevin Kite or Father Bruce Ritter. A great waste of EIGHT valuable pages.

Michael Rodrigues
Manhattan

Spectator Sport?

I write in response to a letter which appeared in the January 21st issue concerning the danger of unsafe sex at The Saint. As I am too young to have been around in The Saint's heyday, my knowledge of the balcony's tawdry past is just hearsay. I attended a party in December, and then on January 13th, thus before and after the balcony's "moral makeover."

Frankly, what I saw in December was hardly reminiscent of the 70s. For every pair of sexual "partakers" there was such a vast swarm of "spectators" that one's most intimate moments were spent moving through the crowd trying to locate the attraction. A few scattered people went down on others and I did see one couple fuck; but they were quite obviously

lovers, who seemed to groove on an audience.

Having come out into the age of AIDS, I have seen this issue exploited too frequently as an excuse to judge, if not legislate, "moral" and "immoral" behavior. I can expect little more from heterosexuals; but I demand more from gay people. People do what people do. Some will behave very irresponsibly; most nowadays will not. The very small minority of irresponsible people would have been and will continue to be irresponsible with or without the facilities of The Saint. But to take the attitude that the presence of the balcony was putting droves of people in danger was extremely unrealistic. What I witnessed in the balcony would surely have been laughable by the standards of the 70s. My initial thought when the balcony was now illuminated and staffed by flashlight-wielding "Lips above Hips" squad, was that some straight people must have caught wind of the goings-on and thought they'd curb his evil. To find out that this was possibly the result of a threat made by a gay person was quite sad.

Prevalent in today's "War On..." mentality are absurd beliefs, such as the notion that eliminating drug dealers will eventually frustrate crack addicts into the straight and narrow, is the belief that eliminating the source will hinder the problem. I believe the balcony at The Saint was neither the source nor the problem, and that we must remember that these haphazard distractions from actual solutions can be very destructive; particularly when they are coming from other gays. Is this not one step away from closing down some of the seedier West Side bars and gay theaters? Bugging 550-TOOL? People, particularly gay people, are not such impressionable idiots

that the presence or absence of one particular venue is going to make a difference. Those who practiced unsafe sex were there (unwisely, but irrevocably) to practice unsafe sex, and they will go elsewhere. There will always be an elsewhere. For the spectators, the majority who had little to gain or lose in the first place, they are left once again to retire to their Catalina video collection.

Loren Lombard
Manhattan

Direct Line

On Christmas Day 1989, I took every Holy Bible I owned, and threw them in a dumpster. I have never felt better in my life. For the first time ever; I am experiencing unconditional, loving acceptance of myself.

I have opened to a mystical, direct relationship

love and accept ourselves completely and to love, accept and nurture our sexuality as being the most powerful and holy aspect of ourselves.

God is guiding me through a path of healing, which is releasing all of my guilt and self-denial. As a gay man, there is no way I could love and accept myself and have any connection with the Bible and traditional Christianity; yet my connection to God and Christ has never been deeper.

I am an ordained Spiritualist Minister. The church I work with is The First Universal Spiritual Church of New York City located at 171 W. 85th St., NY, NY. Our services are at 2:30 pm every Sunday. Our doors are open to all.

Since God has uncondi-

Bad Tag Cafe

January 1, 1990 is a new beginning as was stated by Mayor Dinkins in his inaugural speech, "Today we mark more than a transfer of power; today we travel another mile on freedom's road." Yes, it is true there is a transfer of power but with that transfer the racism, sexism and homophobia (RSH) is inherited.

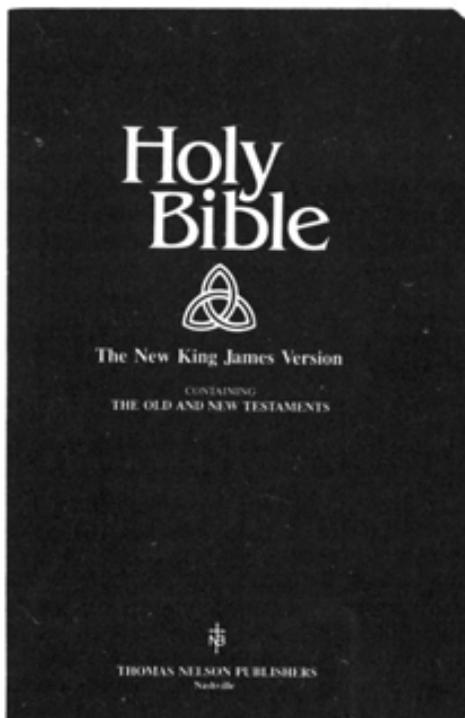
Mayor Dinkins stated that, "We must oppose discrimination in any form against anyone, Afro-American, or Asian, Latino; persons with disabilities and veterans; lesbians and gays." Those of us who are gays and lesbians of color must not only listen to Mayor Dinkins' inspiring words but challenge those who project and overtly display their regurgitating RSH. It is something that seethes from a composed demure, but is boiling ready to erupt like volcanic lava: hot and overwhelming wanting to first scorch and then burn.

On the evening of New Year's Day, my lover and I invited her sister and her visiting companion, a tourist from Santo Domingo for some cappuchino and cannolis at a Little Italy cafe.

What we encountered was a sour taste of RSH from Howard Beach, in that it was subdued as no violence erupted. But that "You're NOT welcome here" sign was displayed by the management and most customers.

The coffee and pastries were good, but not worth the price of giving business to an establishment that perpetuates RSH. It's there and very much alive and we as gays and lesbians of color cannot be distracted or blinded of its existence.

We must challenge anyone, and private of public enterprises that demonstrate it. We can make it stop. When encountering it remind them that they are



with God. The God I have come to know is not the biblical, Christian God, but a God who is unconditional loving acceptance.

The teachings I'm receiving from God tell us to

tional loving acceptance for us, we must strive to free ourselves of all those things that prevent us from realizing the full value within ourselves.

Rev. Daniel B. Neusom
Brooklyn

being racist, sexist and homophobic. For the first time in the history of New York City we have a mayor who has openly expressed sincere concerns regarding our persecution. Take him up on his support, he is accountable to us. But we must remind those that discriminate us that they too are accountable. Until we do we will never travel another mile on freedom's road.

Ronnie Billini
Manhattan

Racism Redux

I write in response to the letter to the editor entitled "Unbiased Bias" written by Ms. Pamela Sneed and which appeared in your January 14, 1990 issue. I am a woman of color who joined the legal staff of the AIDS division on October 13, 1987. I worked in the AIDS division up until December, 1989, when I requested a reassignment because I felt my staying in the division would be a condonation of the harassment and retaliation waged against those who dared to speak out against the incidents of racism that have taken place in the AIDS Division.

During the two years I worked with the division, I do not recall Ms. Sneed being an intern. This leads me to surmise that Ms. Sneed's brief tenure with the AIDS Division occurred prior to October, 1987, thereby making her experiences quite dated.

But even if Ms. Sneed's tenure with the division was not dated her supposition that there can be no racism in the AIDS Division because three people of color she "knows" work with the division is faulty. There are numerous organizations who have been charged with racism who have been the employers of

"prominent people of color."

Also, for an allegation of racism to be credible does not require that it come from a person of color. There are white individuals who can recognize incidents of racism in the varied forms it takes. I find Ms. Katherine Franke to be one of these individuals. However, Ms. Sneed, I will add my voice to that of Ms. Franke's and state for the record that I have observed and experienced incidents of racism and retaliation within the AIDS Division. If you want to speak with me further about this, feel free to call me at the commission.

Nitza Milagros Escalera
Brooklyn

Corrections

In *OutWeek's* satire about the New York *Native's* masthead last week, a facetious, off-the-record remark about former *Native* business manager Chris Schilling was inadvertently reported.

Schilling is not now, nor has he ever been, "in prison." *OutWeek* regrets the error and offers its apologies to Mr. Schilling.

In an article on a court case concerning coerced HIV testing in issue 29, *OutWeek* incorrectly reported that the plaintiff is being represented by the Lambda Legal Defense and Education Fund.

In fact, Nan Hunter of the American Civil Liberties Union's AIDS Project argued on behalf of Kevin Leckelt in the U.S. Court of Appeals for the Fifth Circuit, in New Orleans.

At the trial stage, Leckelt was represented by R. James Kellogg as an attorney for Lambda.

The phone number for Health Outreach for Teenagers was printed incorrectly in issue 30. The correct number for volunteers is 212-255-1673.

Nightmare of the Week



News

Dinkins Appoints Myers Amidst Angry Protests

Mayor Ignores Gay Objections On Top Health Post



PULL THIS.
ACT UP at city hall. Again.

Photo: Tom McKitterick/IMPACT VISUALS

by Gabriel Rotello

NEW YORK—Mayor David Dinkins appointed Indiana Health Commissioner Woodrow August Myers, Jr. health commissioner of the City of New York on Friday, Jan. 19, amidst a storm of controversy about Myers' AIDS record in Indiana. A protest by gay and AIDS activists engulfed city hall just hours before the announcement was made.

By choosing Myers, Dinkins overruled the opposition of virtually every gay and AIDS group in the city. He also ignored the pleas of some of his closest political supporters, including Manhattan Borough President Ruth Messinger, to bypass Myers and find someone else.

Controversy over the appointment placed Dinkins in the unenviable position of appearing to choose between his Black and gay supporters. Black political and AIDS groups generally supported Myers, who is Black, while gay groups universally opposed him.

At a press conference announcing the appointment, Dinkins called the 35-year-old Myers a "rising star" in public health, and "a person of great conviction and great courage."

Acknowledging the widespread opposition to Myers in the AIDS and gay communities, Dinkins said, "I cannot make this announcement without referring to the debate and doubts that have been reported in the press in recent days. I

knew that if elected I would need to close the breach that had opened over a number of years between the city—especially its health department—and the community of persons with AIDS.

"[But] it is inaccurate to suggest that the views of some who happen to be gays and lesbians constitute the views of the gay and lesbian community," the mayor continued.

When asked by *OutWeek* if he had gone back on his campaign promise to appoint a commissioner sympathetic to the gay community, Dinkins said, "I don't accept your premise. You say it's very clear what he's done in Indiana, and I don't accept that."

Dinkins also said he believed that Myers had not been in favor of mandatory contact tracing and name reporting in Indiana, contradicting widespread reports in the press.

And when asked after the press conference whether he planned to meet with the gay and lesbian community to heal the apparent rift, Dinkins angrily responded, "You mean, meet some more?"

He continued, "I am, maybe the best friend the gay community has."

Gay and AIDS activists reacted quickly to the announcement. A demonstration at city hall which took place as the announcement was made drew an estimated 300 people.

As *OutWeek* went to press, demonstrations were planned for midnight Friday night, and in Times Square the following night.

Gay groups issued unusually strong statements. Craig Davidson, the executive director of the Gay and Lesbian Alliance Against Defamation, said, "We are angered by the mayor's preemptory action in light of the many expressions of concern and requests for meetings by the gay community."

Pleading for an end to "this period of divisiveness," Jeffrey Braff, head of the Gay Men's Health Crisis, said his group "did not support the appointment of Dr. Myers. But the mayor has made his decision and we must move on." The statement concluded, "Our hope is that any damage to the AIDS community in the last two weeks will be repaired."

ACT UP accused Dinkins of "betray[ing] the trust and hopes of the diverse communities which elected him," and

See HEALTH COMMISSIONER on page 54

An Interview with Tim Sweeney

The Gay Man Who First Backed Myers

NEW YORK—Throughout the tumultuous week leading to the Myers appointment, attention focused on the process by which Myers' name passed the review process. Many members of our community assumed that gays had been shut out of a process which so totally ignored our interests. Others assumed that

NEWS ANALYSIS

the search committee hadn't uncovered the frightening facts about Myers. They were wrong on both counts. There had indeed been an openly gay member of the search committee, who had presumably been appointed to safeguard the interests of the community. That member, Deputy Executive Director Tim Sweeney of GMHC, has been involved in gay and AIDS issues for many years.

And, as *OutWeek* learned in an interview last week before the Myers appointment became official, Sweeney had indeed discovered the damaging facts about Myers' record during the search process.

Far from being unknowledgeable about Myers' record, Sweeney seemed fully informed about, and strangely sympathetic to, Myers' history of name recording and quarantining. Sweeney's reasons for failing to strenuously oppose Myers make for riveting reading.

Gabriel Rotello: Were you aware of Myers' positions on name reporting, contact tracing and quarantining of people with AIDS?

Tim Sweeney: I wasn't so much aware of his particular position as I was the status of name reporting and contact tracing and quarantine in Indiana. I knew he was involved in it. I knew he was carrying out the law as health commissioner. I also knew it was in the context of a conservative legislature and a legislative battle. It's my understanding that he was progressive in moving that from what the legislature had originally intended. My assessment was that Indiana AIDS policy was better off over all for Myers' participation. He was very active in getting anonymous testing in place. Our feeling was he played a constructive, progressive role in that debate. Obviously he had to compromise. He kept it from being as punitive as it would have been.

GR: We have evidence that Dr. Myers actually wrote the legislation that was presented to the general assembly and actually initiated whole

areas of debate himself. So what evidence do you have that he watered down worse legislation?

TS: Frankly, more than anything else I have his word on that. I believe I was told there were worse bills in the legislature by the ACLU, but essentially I am taking his word for this.

GR: Do you think that taking someone's word for something that crucial is adequate?

TS: Well, I guess that given the scrutiny that anybody who was going to be health commissioner of New York City was going to be under, I can't imagine he thought he was going to get away with lying about it. That would surprise me a great deal.

GR: What did he tell you about quarantine?

TS: That was one of the biggest concerns we had. There was a feeling at the ACLU that he was not sensitive enough to civil liberties concerns and really had to be pushed. They ended up in Indiana with a more progressive quarantine law. That was thanks to the work of the ACLU and I assume the gay community there, in



"A MORE PROGRESSIVE QUARANTINE LAW" — GMHC's Tim Sweeney

Photo: Lee Snider/Photo Images

making sure the first intervention with someone is counselling.

That makes complete sense. Before you do the most intrusive step you have to go through a number of different procedures. I don't see that there's been misuse in Indiana. I understand why public health people think they have to have the authority to quarantine. I'm not sure that I argue with whether they have to have the authority. I would certainly want to argue with the application and use of such a statute, but I think he has done an incredibly reasonable job. You try to do the least restrictive intervention first, and I think it's reflected in that Indiana statute.

I know some people simply do not believe this is a proper approach. But because of my lobbying activity I can understand the compromises that one has to make in regards to some of these public health measures. And I think it's difficult to judge a person's record on that.

GR: Were you aware when you recommended him that Dr. Myers was the one who had actually written the quarantine provisions in Indiana?

See **TIM SWEENEY** on page 54

U.S. Pols Eye Warning Labels for Music Biz

"Sodomy" Among Activities Targeted by State Lawmakers

by Cliff O'Neill

WASHINGTON—What began last fall with an obscure bill in the Pennsylvania Legislature mandating the labeling of records deemed objectionable by the state has, in the opening weeks of the new year, grown into a national trend, with similar bills being considered by legislators in as many as 17 states.

The bills, which differ slightly from state to state, would order record companies to attach "parental warning" labels on all records, tapes and compact discs judged to contain lyrics which "advocate or encourage suicide, sodomy, incest, bestiality, sadomasochism, adultery, rape or sexual activity in a violent context: involuntary deviate sexual intercourse; murder; ethnic intimidation; the use of illegal drugs; or the excessive or illegal use of alcohol." At present, such bills have been filed, or will be filed, in the Pennsylvania, Missouri and Florida Legislatures.

The first such bill was sponsored in the 1988 Missouri House by state Rep. Jean Dixon, who this past fall gained notoriety by state Rep. Jean Dixon, who this past fall gained notoriety for her campaign to ban the Larry Kramer play *The Normal Heart* from being performed at a state college on grounds that it promoted homosexuality.

Although her 1988 bill died in committee, she recently introduced the bill to the 1990 legislative session.

In Pennsylvania, a stringent labeling bill sponsored by state Rep. Ron Gamble, mandating everything from

the color to the size of the stickers, passed the state House as an amendment to a popular drug bill in December. The Pennsylvania bill includes the "sodomy" provision, although Pennsylvania does not itself have a sodomy law. It is now awaiting action in the state Senate.

In Florida, Jacksonville Republican Rep. Joseph Arnall has expressed his intent to introduce an even further-reaching bill into the state's 1990 legislature when it convenes in April. If passed, it would hold retailers criminally liable for selling "objectionable" recordings to anyone under 18. Those selling such recordings without the mandatory labels could also have their product confiscated by law enforcement officials.

Experts are giving the Florida proposal little chance of passage. But state legislators in Kansas, Delaware and Maryland are also reported to be ready to file similar bills. Maryland's proposal, sponsored by liberal Montgomery County Democrat Judith Toth, is reported to focus on the defamation issues addressed by the bill rather than its sexual aspects. *Billboard* magazine reports that with that strategy, Toth has secured an endorsement from the B'nai B'rith Anti-Defamation League for her bill.

"This spate of bills is very troubling," stated Anne Neal, Senior Vice President for Corporate Legal Affairs for the Recording Industry Association of America. "The association is strongly opposed to these legislative efforts. The recording industry has already been voluntarily labeling products

which might be deemed objectionable by parents of younger children. And we feel that that and ongoing parental input are the appropriate approaches."

Also, according to *Billboard*, Missouri's Dixon has been in contact with legislators in Washington, Nebraska, Ohio, Hawaii, North Carolina, Iowa, New Mexico, Illinois, Arizona, Michigan and Oklahoma who have expressed an interest in filing such bills.

The American Civil Liberties Union, longtime opponents of both government and industry mandated stickering, has already begun lobbying against the proposals and is poised to file a constitutional challenge against the Pennsylvania bill in the event that it passes there.

"They're all, in our judgement, unconstitutional," stated Barry Lynn, a Washington ACLU lobbyist. "They essentially require record companies to speak some ways they would not choose to. This kind of forced speech is almost uniformly held to be unconstitutional. Moreover, they're ludicrously broad. They require a sticker to say a record may contain one or more of the following [list], suggesting that it probably has all of them."

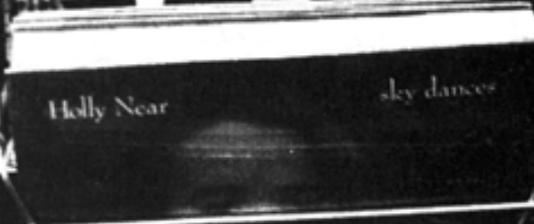
Lynn suggested that, under the Pennsylvania bill at least, over half of the recorded music available would fall under the bill's mandates. "Any human activity that has ever disturbed anyone is covered by this bill. Under it, no Scottish ballad would go without a sticker, because they nearly all deal with suicide, if not murder, or both."

To the surprise of some, the Parents Music Resource Center, the leading organization speaking out about sexually explicit and bigoted lyrics in rock and rap records, has not endorsed the bills, stating that it would rather see such measures imposed voluntarily by the recording industry.

Among gay and lesbian activists there appears to be mixed feelings about the bills, with unanimous condemnation of the bills' "sodomy" proposals, but conflicting opinions on the bills' bias-related portions.

The Gay and Lesbian Alliance Against Defamation (GLAAD), which has on several occasions lambasted record labels for releasing and promoting recordings with anti-gay lyrics, opposes government regulation, but favors a voluntary industry approach towards "hate" lyrics.

GLAAD Executive Director Craig Davidson stopped short of calling a labeling requirement censorship, but expressed concerns about the proposed laws' impact on the community. "There's going to be a double standard to the detriment of gays and lesbians. Anything that's the least bit 'homoerotic' is going to be interpreted as promoting sodomy, and that's deplorable," he predicted, adding, "Homophobia will not be treated as the equivalent



SO DO MY RECORD ALBUMS

Romanovsky and Phillips, Phranc, Holly Near and other potential sticker discs at A Different Light Booksstore

Photo: Desi Del Valle/Bill Bytsura

of racism, anti-Semitism and other forms of bigotry."

In other sectors, though, gay and lesbian activists expressed fears that the support of anti-defamation groups like the B'nai B'rith in Maryland, might serve to cloud the First Amendment issue at hand.

"The addition of hate-motivated speech may at first appear to compli-

cate this issue for civil rights advocates," stated Sue Hyde, Privacy Project director for the National Gay and Lesbian Task Force. "However, for persons who dream of the day when hate-motivated speech is no longer heard in this country, the only logical means of eradicating racism and sexism and homophobia is through more speech, not less speech." ▼

Martin Luther King Institute Visits MACT

by Mark Chesnut

NEW YORK—Fundamental principles of nonviolence met the realities of present-day gay activism last week, when the executive director of the Martin Luther King, Jr. Institute for nonviolence paid a visit to a meeting of the group Men of All Colors Together (MACT) on Friday, January 12. The visit marked the first time a representative of the state institution had met with a gay group.

The institute, which was created by the New York State Legislature in 1988, is the only government-sponsored entity whose purpose is to teach and further the principles of nonviolence. The institute is affiliated with the Martin Luther King, Jr. Center for Nonviolent Social Change in Atlanta, which is run by Coretta Scott King.

Executive director Thomas H. Cooper spoke to an audience of about 50 people at the Lesbian and Gay Community Services Center on West 13th Street, where after a brief introduction the floor was opened and discussion centered on how the nonviolent principles espoused by Dr. Martin Luther King, Jr. could apply to the gay rights movement and AIDS activism.

Cooper found that many in the audience were not willing to accept nonviolence unconditionally, and he disagreed with some of the tactics that have recently been used by gay and AIDS activists, most notably the demonstration which took place inside St. Patrick's Cathedral on December 10.

"Doesn't the cardinal have people who are going to take his side?" he asked. "When you single out individuals or personalities as your target, you bring that baggage with you. You cause a schism. And it becomes a battle of personalities. And since he's

got the big place on Fifth Avenue and the Vatican, and all those staunchly loyal Roman Catholics, I don't really think you can win that battle."

Cooper stated that an action like the one at St. Patrick's did not adhere

to a tenet held by Dr. King, who believed the focus of any movement should be on conditions, not individuals. "Throughout history in instances where aggression was directed against individuals, the result was violence,"

Gay Men Challenge Women-only Space

A Boston gay man, Bob Kavin, has filed a city Human Rights Commission complaint against Crone's Harvest, a lesbian retail store, because the owners sponsor events that are closed to men.

Laws in both Boston and Massachusetts prohibit discrimination in public accommodations on the basis of gender.

"It really, frankly, pissed me off," Kavin told Boston's *Gay Community News*. "It's the 90s. We don't do things like that anymore.... Who should the burden be on—women who feel uncomfortable with men around, or me? I don't think it should be on me."

Cone's owner Mary Stockton, who says she is a separatist, told GCN she is "reluctant to bow down to this stuff [Kavin's complaint] but I don't know if I can fight it. I hope there will be a community response," she said. "To gather as oppressed beings to address issues of what it is to be a woman in America, we don't need the oppressor in our midst."

Boston gay activist Gary Daffin is supporting Kavin in his fight, saying "we should not subvert a good law in any way, even for us, or especially for us."

Judy Norris of the Cambridge Women's Center is supporting Stockton. "It's very important that women...have their own spaces. It seems so sad that a gay man—of all people—wouldn't understand this," she said.

The Boston controversy comes on the heels of a similar dispute in Chicago, where Mountain Moving Coffeehouse refused in October to allow gay reporter Rex Wockner to cover a forum on racism.

Wockner wrote an opinion column in the December issue of *Chicago Outlines* charging that the Mountain Moving door policy is illegal. He also said that discrimination is wrong no matter who does it to whom and argued that "two wrongs don't make a right."

"Any minority group does itself a disservice when it locks itself in a ghetto and licks its wounds rather than infiltrating the mainstream and busting ass," Wockner wrote. "Rather than regurgitating politically pure rhetoric when a male reporter asks to cover a news event at their coffeehouse, Mountain Moving should be working to get its concerts scheduled on the Taste of Chicago [concert] stages."

The January issue of *Outlines* contained seven letters denouncing Wockner as an "ignorant slut" and an "oppressive prick" who "writes from a position that is anti-lesbian and anti-women."

"The consciousness of the dick is based on getting what it wants whenever it wants," wrote L.M. Conforti.

See WOMEN ONLY on page 67

Cooper continued. "And I'm trying to get you to think nonviolently. Throughout the entire civil rights movement, Martin Luther King, Jr. never called one governor or one state trooper a name. The cardinal is not the problem. The mayor is not the problem. How do you get them to work with you?"

A member of ACT UP in the audience listed the unsuccessful efforts that had been made to educate opponents like the cardinal. Some in the group doubted the effectiveness of nonviolence as a movement by itself. "Martin Luther King didn't operate in a vacuum," said one member of the audience, pointing out that there were many others involved in the civil rights movement who helped to further the cause but were not students of nonviolence.

It was also pointed out that in South Africa, years of unsuccessful nonviolent protest had led the anti-apartheid movement to embrace armed warfare as a possible means of achieving equality.

Cooper presented six steps for non-violent social change: information gathering, education, purification and personal commitment, negotiation, confrontation and direct action, and reconciliation.

He stressed that education could be used to increase understanding of AIDS issues, by relating the epidemic not only to the hearts of the public, but also to the pocketbook: "What impact is AIDS having on the economy of this country? What impact is AIDS having on insurance rates and medical coverage?"

"You're going on the assumption that people want to do right and people want to understand," commented



MACT celebrated MLK's birthday with a forum on nonviolent social change.

one member of the audience, "and I think history has proven that people sometimes don't want to understand. It has a certain smack of self-righteousness to it to say 'I know I am correct, therefore the force of my moral argument will prevail.' People do not want to give up what they have as a privilege."

But by the end of the meeting, which lasted nearly three hours, no one appeared to have been converted.

"There's always a difference between theorists and activists," commented Tony Glover, a member of MACT and an organizer of the event, after the meeting. He said he was not surprised that there was a disagreement during the meeting. "[Theorists] come from a perspective of analyzing the principles, and activists are a little more knowledgeable when it comes to applying principles to day-to-day activities."

Still, Glover felt that it was a productive meeting. "I think Mr. Cooper learned as much as we did. It was a good chance to dialogue." ▼

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B·O·S·T·O·N

Judge Acquits Man who Gives Needles to Drug Users

Preventing AIDS Deemed More Crucial Than Syringe Law

by Nina Reyes

BOSTON—AIDS activist Jon C. Parker, who has received national attention for his clean-needle distribution campaign, was acquitted here last week of illegally possessing hypodermic needles, despite the fact that he

also stated that he hopes "if people are aware there is a needle exchange going on, it will take some of the shock value away."

The defendant, a former intravenous drug user who fights HIV transmission by distributing clean works to intravenous drug users in

clean-needle distribution is an effective means of preventing transmission of HIV in a population that is experiencing sky-rocketing rates of HIV-infection.

Abelow also called on State Rep. Byron Rushing (D-Boston) to show that because legislative efforts to pass clean-needle bills have been stymied repeatedly, "there is no legal alternative which will be effective in evading the danger [of HIV transmission]."

Additionally, Abelow argued that Parker's "purpose in going to Mission Hill [a Boston neighborhood] and distributing needles was to stop the spread of AIDS, not to promote the use of drugs."

The prosecution called only the two arresting officers to witness, thus failing to rebut the defense's expert testimony. In delivering her decision, the judge implied that the prosecution's failure to produce experts contradicting the defense witnesses indicated that the prosecution did not dispute that the defendant's actions were justified.

While *OutWeek* was unable to reach the prosecution for comment after the trial, Assistant District Attorney Mary Orfanello told *The Boston Globe*, "The law is pretty specific, and her verdict was contrary to the facts."

However, a friend of the court brief filed by the AIDS Action Committee, Massachusetts' largest AIDS service organization, cited a similar decision in which a defendant was found not guilty, even though he had technically broken the law, because the intent with which he broke the law was not the intent which the law was created to prohibit. The case cited in the brief involved distribution of condoms, which was illegal at the time, and



MORE WORKS IN THE WORKS—Jon Parker

Photo: David Binder

did not dispute the charges brought against him. Although some city and state officials have declared their support for a clean-needle program, Parker's acquittal marks the first time such an effort has been given legal sanction in Boston.

Boston Municipal Court Judge Sally A. Kelly, noting that Parker gave needles only "to those who already had the means to use drugs," found that Parker acted "solely for the purpose of limiting the spread of AIDS."

"I don't want to flaunt the law," Parker said after the trial on January 9, expressing gratitude for the vindication of his effort. "Let me just say that the work will continue." Parker

exchange for their used needles, was arrested in Boston in August of 1988 and charged with possession of hypodermic needles without a prescription. Had he been convicted of the misdemeanor, the defendant would have faced up to a year in jail and \$1,000 fine.

Court-appointed defense attorney Arnold I. Abelow delivered a defense of competing harms, or a necessity defense, in which he argued that the harm resulting from the violation of the law was less egregious than the harm that would have resulted had the defendant complied with the law. To support his case, Abelow called expert witnesses to establish that



HYPING HYPOS

Mayor Ray Flynn at AIDS rally last spring

Photo: Masha Gessen

the defendant distributed condoms not to prevent conception but to prevent the spread of disease.

"I find it more likely than not that one man was saved from HIV infection by a needle given to him by Mr. Parker," said the judge in her verdict, referring to the statements of a witness for the defense who testified that Parker gave him clean needles and warned him about the danger of HIV transmission through dirty needles at a time when he "thought [AIDS] was a homosexual disease."

"I think everybody would agree that possession of a needle, unlike murder, is not in and of itself evil," the judge concluded after almost four hours of testimony. "I find that the defendant, Jon C. Parker, has not committed the crime with which he was charged, and I find him not guilty." The courtroom erupted in applause and the defendant quickly exited to face a crowd of television cameras and news reporters.

Parker's trial is only the latest in a long series of battles over clean needles in Boston, and while vindication of his work marks a major victory for advocates of needle-exchange, it does not pave the way for implementation

of a larger needle-exchange program.

In Boston, the city council passed a pilot needle exchange program in 1988, with the support of the mayor, but the measure required that the legislature grant the city a home-rule petition to implement the program. The legislature denied the petition, and subsequent bills filed in 1989, both to change the law on distribution of hypodermic needles, and to create a legal means for needle exchange, languished in legislative committees and died with the end of the leg-

islative year.

The fate of a similar campaign in New York is currently up in the air. The small program, whose design was compromised by political wrangling, leading many advocates to pronounce it designed to fail, was supported by outgoing health commissioner Dr. Stephen Joseph; but newly-elected Mayor David N. Dinkins has gone on record in opposition to the concept of needle exchange.

The issue has also provided political fodder for Massachusetts politicians, who have bitterly divided over whether to support a combined clean needles and treatment program, or whether to advocate a treatment-only solution. Boston Mayor Ray Flynn strongly supports needle-exchange, while Governor Michael Dukakis and the Department of Public Health have opposed legalization of hypodermic needles, despite studies which have shown that making clean needles available cuts down on rates of HIV transmission without resulting in increased intravenous drug use.

Instead, the governor has called for drug treatment on demand devoid of a provision for making clean nee-



NEEDLE NIXER

Governor Michael Dukakis

Photo: Richard Sobol

dles available to intravenous drug users, although a task force convened last year by a commissioner of public health developed a two-part plan which called for increased access to treatment as well as a clean-needle distribution program.

Although state officials estimate that Massachusetts has approximately 40,000 intravenous drug users, the state currently offers only about 12,000 slots in treatment programs.

Representatives of the Black and Latino communities, too, have recorded their opposition to making clean needles available to intravenous drug users, arguing that needles only superficially make the habit safer while drug treatment, which they advocate, addresses the underlying addiction. The fact that the AIDS Action Committee, which serves a constituency of people with AIDS that is largely gay white men, and Boston Mayor Ray Flynn have been at the forefront of the call for increased access to clean needles has only exacerbated opposition to clean needles from Black and Hispanic AIDS advocates, who see them as fighting for a short term palliative rather than a long-term solution. ▼

News

U.S. Eases AIDS Border Constraints

by Rex Wockner

Embarrassed that numerous European AIDS organizations had called a boycott of June's Sixth International Conference on AIDS in San Francisco, the U.S. Immigration and Naturalization Service Jan. 16 eased its restriction on the entrance of HIV-positive foreigners into the country.

But as of deadline, AIDS community spokespersons were indicating that the INS had not gone far enough, and they were predicting that the boycott will move forward.

"This is not enough," stated Dr. Robert Wachter, program director for the San Francisco conference. "As physicians and researchers, we see no public health justification in restricting travel by HIV-infected people. We think the law as it presently stands is discriminatory."

Since last May, HIV-positives have been allowed into the U.S. for 30 days to visit family, conduct busi-

ness or receive medical treatment, if they applied for and received a special INS waiver.

AIDS activists opposed that system, arguing:

- * that applying for the waiver could lead to an HIV-positive's loss of confidentiality at home,

- * that the U.S. waiver stamp in passports could lead to discrimination or quarantine,

- * that international health authorities oppose all restrictions on the free movement of HIV-positives,

- * that viral transmission can just as easily happen on a 30-day business trip as a 31-day pleasure trip and

- * that it is silly for the nation with the most AIDS cases to try and stop the virus at its borders.

In its Jan. 16 moves, the government responded to two of the objections, agreeing to route waiver requests through high-up American officials rather than embassy employ-

ees who are foreign nationals, and opting to place the waiver stamp on a separate piece of paper, rather than in passports.

According to *The New York Times*, officials said their moves were a direct response to protests by the World Health Organization, the Red Cross, the National Association of People With AIDS (NAPWA) and others.

AIDS activists responded to the changes by pointing out that HIV-positives will still have to tell somebody at an American embassy of their health status. And they say that is unacceptable.

"If you go the embassy and ask specifically to see an American official, the people in the office are going to know why you're circumventing them and that's just as good as telling them," said NAPWA secretary Ron Jerrell, speaking from his home in Kentucky.

"The groups who have called the boycott—and I met with them in Madrid in November—are simply going to say that this is not good enough," Jerrell said. "There are South American countries who jail people that they find out are HIV-positive. If these people need to come to the U.S., they are putting their whole lives in jeopardy."

Jean McGuire, executive director of the U.S. AIDS Action Council predicted that the INS's "path of least resistance by not going farther... may just excite a louder call for change." She joined Wachter in calling the partial moves "disappointing."

Only Congress can remove HIV from the U.S. list

See INS on page 67

Jailing a virus

The original INS decision to allow certain HIV-positives into the U.S. for thirty days followed the April 1989 imprisonment of Dutch health educator and PWA Hans Paul Verhoef by immigration officials in Minneapolis.

That incident sparked a barrage of international complaints that embarrassed the U.S. government.

Two months later, as delegates to the Fifth International Conference on AIDS in Montreal began arriving in the U.S. from Europe, a similar incident unfolded at Boston's Logan Airport, when Danish health educator and PWA Knud Josephsen acknowledged to INS officials that he was HIV positive.

Josephsen was detained for several



BORDERLINE BEHAVIOR

Hans Paul Verhoef (l) and Knud Josephsen

Photo: Rink

hours, and forced to pay \$50 for an "HIV waiver."

At least three additional incidents of immigration officials detaining PWAs have been reported in recent months, two in Minneapolis, and one in Buffalo, New York. — R.W.

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How much does it cost?

Our service is currently \$35, which includes a one-time processing charge and your print-out of the top 15 matches from our current data base. As well, you automatically receive a **six month membership** during which other members may be matched with you; they will receive the authorized contact information you have provided. You can know of these matches *only when they contact you.*

You may also order our **MatchPlus** service for \$55.00. This fee includes 30 client matches and a 6 month membership for **MatchPlus** service customers. You may update your contact at any time *without charge.*

What else do I need to know?

Members agree that the information they provide is complete and accurate. As well, that any information they receive from us is confidential, *for their personal use only*, in accordance with the objectives of the service.

We reserve the right to decline applications for any reason, if an application is declined a full *refund* will

be issued. We also reserve the right to terminate any membership without refund if the information provided is found to be deliberately incomplete, untrue or deceptive.

How do I fill out the Application Form?

*We know you have reading instructions, but in order for us to provide you with the best possible service, please read these instructions carefully before filling out your **Buddies 'n' Pals 'n' Partners** Application Form.*

At first 191 questions may seem a bit overwhelming, but, in fact, filling out the Application Form is really not that difficult if you follow these four steps:

STEP 1:

Fill in the section entitled **Membership Information** (For office use only). Enter your name, full mailing address, zip code, phone number. (We will contact you by phone only if you include a phone number here). A mailing address is **required** for sending match lists.

STEP 2:

Complete the **Contact Information** section and sign the disclaimer. The contact information you provide here will be given to members who match with you. The contact information should include your first name and phone number or a contact address. Use this section to tell members something about yourself, information that would not normally be included in the mini-profile. The use of this section is entirely up to you. However, giving out work phone numbers or home address is strongly discouraged!

STEP 3:

The **Boxes** on the left hand side of each column are used *when the indicated attribute applies to you.* Check at least one box per section, only one box in sections which are mutually exclusive (*i.e.*, Age, Height, Hair, Location).

STEP 4:

The words **YES**, **OK** and **NO** to the left of the attribute name describe the type of person you would like to meet. **Circle YES** when the attribute is *strongly desired* in a match. Indicating a **YES** will never disqualify a potential match. **Circle OK** if it doesn't matter one way or the other. **Circle NO** if you would *not like* this attribute in a match. A **NO** acts as a vote against the person, it does not automatically disqualify them.

Buddies 'n' Pals 'n' Partners

Computerized Application Form



Dear Buddy: Please read the instructions carefully so that your match list is not delayed due to errors on your application. Your application must be complete or it will be returned to you for corrections. For best results, please indicate at least one of your own traits in each of the main sections of the application form (i.e. Age, Build, Race).

Membership Information

Please provide the following confidential information to help us service your membership. (All correspondence to members is mailed in plain envelopes.)

Name _____

Address _____

City/State/Zip _____

Phone _____

Fill out the form completely and mail, along with a check or money order for \$35 payable to **Buddies 'n' Pals 'n' Partners, P.O. Box 13326 Baltimore, Maryland 21203**

Note: Mailing address required for sending match lists. Please allow one to two weeks for us to process your application.

Contact Information

Option 1: Contact information written below will be given out to members matching up with your profile. Contact information should include your first name and a phone number or some contact address. Work numbers and home address are discouraged!

(please print) _____

Disclaimer

By signing I agree that neither the computer dating service nor its agents has any liability and cannot be held responsible for any actions of its members as a result of the release of the authorized contact information indicated above. I also state that I am of legal age.

Signature _____

Date _____

New England/Upstate New York

- YES OK NO Buffalo area
- YES OK NO Rochester area
- YES OK NO Syracuse/Central NY
- YES OK NO Poughkeepsie/SE NY
- YES OK NO Albany/Schenectady/E. NY
- YES OK NO Boston/E. Mass/RI
- YES OK NO Connecticut/W. Mass
- YES OK NO Vermont/NH/Maine

New York City

- YES OK NO Manhattan
- YES OK NO Brooklyn
- YES OK NO Queens
- YES OK NO Bronx
- YES OK NO Staten Island
- YES OK NO Long Island
- YES OK NO Westchester/Fairfield City
- YES OK NO N. New Jersey 'burbs

TRAITS

Type of Relationship

- YES OK NO Lover (monogamous)
- YES OK NO Lover (nonmonogamous)
- YES OK NO Buddy (sexual)
- YES OK NO Buddy (platonic)
- YES OK NO One night stand
- YES OK NO Romantic fling
- YES OK NO Affair
- YES OK NO Pen-pal

Age Range

- YES OK NO 18-21
- YES OK NO 21-25
- YES OK NO 25-30
- YES OK NO 30-35
- YES OK NO 35-40
- YES OK NO 40-50
- YES OK NO 50+

Build

- YES OK NO Bodybuilder
- YES OK NO Muscular
- YES OK NO Average
- YES OK NO Slim
- YES OK NO Stocky
- YES OK NO Heavy
- YES OK NO Very Heavy

Height

- YES OK NO 5'6" or less
- YES OK NO 5'6"-5'9"
- YES OK NO 5'9"-6"
- YES OK NO 6'-6'3"
- YES OK NO 6'3" or taller

Hair

- YES OK NO Black
- YES OK NO Dark Brown
- YES OK NO Light Brown
- YES OK NO Auburn
- YES OK NO Red
- YES OK NO Strawberry Blond
- YES OK NO Blond
- YES OK NO White gray
- YES OK NO Bald

Eyes

- YES OK NO Blue
- YES OK NO Green
- YES OK NO Gray
- YES OK NO Hazel
- YES OK NO Brown
- YES OK NO Black

Facial/Body Hair

- YES OK NO Smooth
- YES OK NO Clean Shaven
- YES OK NO Mustache
- YES OK NO Beard
- YES OK NO No body hair
- YES OK NO Smooth chest
- YES OK NO Hairy chest
- YES OK NO Very Hairy

Race

- YES OK NO Caucasian
- YES OK NO Asian oriental
- YES OK NO Black
- YES OK NO Latin
- YES OK NO East Indian

General Appearance

- YES OK NO Very goodlooking
- YES OK NO Attractive
- YES OK NO Average
- YES OK NO Below average
- YES OK NO Yuppie preppie
- YES OK NO Young executive
- YES OK NO Mature executive
- YES OK NO Trendy
- YES OK NO Collegiate jock

Dress

- YES OK NO Casual (t-shirt, jeans)
- YES OK NO Sometimes sloppy
- YES OK NO High fashion
- YES OK NO Semi-formal
- YES OK NO Drag

Occupation

- YES OK NO Financially independent
- YES OK NO Self-supporting
- YES OK NO Nonsell-supporting
- YES OK NO Unemployed
- YES OK NO Student
- YES OK NO Office clerical
- YES OK NO Service hospitality
- YES OK NO Sales
- YES OK NO Construction
- YES OK NO Technical
- YES OK NO Self-employed entrepreneur
- YES OK NO Managerial
- YES OK NO Professional
- YES OK NO Health Care
- YES OK NO Entertainment arts

Substance Use

- YES OK NO Smoker
- YES OK NO Non-smoker
- YES OK NO Heavy drinker
- YES OK NO Social drinker
- YES OK NO Non-drinker
- YES OK NO Non-drug user
- YES OK NO Light drug user

Personality

- YES OK NO Assertive
- YES OK NO Easy-going
- YES OK NO Outgoing
- YES OK NO Publicly affectionate
- YES OK NO Not publicly affectionate
- YES OK NO Shy reserved
- YES OK NO Very masculine
- YES OK NO Fairly masculine
- YES OK NO Somewhat feminine
- YES OK NO Very feminine
- YES OK NO Closeted
- YES OK NO Doorway
- YES OK NO Openly gay

Social Activities

- YES OK NO Spectator sports
- YES OK NO Working out
- YES OK NO Movies
- YES OK NO Live theatre
- YES OK NO TV video
- YES OK NO Concerts

- YES OK NO Arts events
- YES OK NO Dining out
- YES OK NO Parties
- YES OK NO Barn dancing
- YES OK NO Cooking
- YES OK NO Travel
- YES OK NO Camping/hiking
- YES OK NO Sailing/surfing
- YES OK NO Skiing
- YES OK NO Tennis racquetball
- YES OK NO Swimming
- YES OK NO Cycling
- YES OK NO Music
- YES OK NO Photographer
- YES OK NO Painting art

Beliefs

- YES OK NO Catholic
- YES OK NO Protestant
- YES OK NO Jewish
- YES OK NO New age
- YES OK NO MCC
- YES OK NO Very religious
- YES OK NO Somewhat religious
- YES OK NO Not religious
- YES OK NO Politically liberal
- YES OK NO Conservative
- YES OK NO Social democrat

Sexual Preferences

- YES OK NO Kissing
- YES OK NO Cuddling
- YES OK NO J.O.
- YES OK NO French active
- YES OK NO French passive
- YES OK NO Greek active
- YES OK NO Greek passive
- YES OK NO SAFE SEX
- YES OK NO Toys
- YES OK NO Leather
- YES OK NO S.M. top
- YES OK NO S.M. bottom
- YES OK NO Heavy S.M.
- YES OK NO Experimental
- YES OK NO Three-ways
- YES OK NO Group sex
- YES OK NO Very experienced
- YES OK NO Average experience
- YES OK NO Inexperienced
- YES OK NO Virginal
- YES OK NO Small to average endowment
- YES OK NO Average to large
- YES OK NO Very large endowment
- YES OK NO Cut
- YES OK NO Uncut

Special Consideration

- YES OK NO Sensory speech handicap
- YES OK NO Movement handicap
- YES OK NO Have no privacy
- YES OK NO Have no transportation
- YES OK NO HIV negative
- YES OK NO Bisexual
- YES OK NO Transsexual

Out Takes

Where were you on the afternoon of Wed. Jan 10th?

NEW YORK—Around 4 pm that day, Will Morales, a person with AIDS, was apparently beaten and arrested by officers from the New York-New Jersey police department in the Port Authority bus terminal at 42nd Street and Eighth Avenue.

Morales had gone to the terminal to buy Chapstick and a magazine, but once inside, he said, he became tired and sat down on a staircase to rest. The excursion was his first after four weeks in bed due to illness.

When an officer told him to get up, Morales said, he showed his MTA handicap card and said he was temporarily too weak to walk. Morales alleges that the officer then threw the card in his face, hit him several times on the head with his nightstick, pulled him up, turned him around, pushed him down into a crouch on the ground, handcuffed him and finally arrested him.

On Thursday, January 18, more than a dozen volunteers from ACT UP helped the New York Lesbian and Gay Anti-Violence Project distribute 5,000 flyers in the station asking for witnesses to the incident. The Anti-Violence Project also offered a \$1,000 reward for information leading to a successful prosecution of the officers involved.

Henry DeGeneste, superintendent of Port Authority police and director of public safety, told *Out-Week* the incident was being looked into by the PA's internal affairs unit. He noted that as of last Friday, however, investigators had twice requested interviews with Morales, who was unable to comply because of illness.

"We want to get to the bottom of

this as much as anyone else," DeGeneste said, estimating that the results of the investigation could be made available to Morales within 30 days after he is interviewed.

According to Matt Foreman, the new head of the project, the Port Authority police have a particularly bad record of violence and bias toward persons of color and those people they perceive as indigent or homeless. He called the station a "fascist state," and noted that the Partnership for the Homeless is pursuing several similar complaints.

The Port Authority is particularly frustrating, Foreman said, because of claims that its bi-state charter removes it from the jurisdiction of any of the three state or local agencies that deal with bias-related violence. Those are the New York City Commission on Human Rights, the New York State Division of Human Rights and the New Jersey Department of Law's Division of Public Accommodations and Human Rights.

Anyone with information can call the Anti-Violence Project at (212) 807-6761.

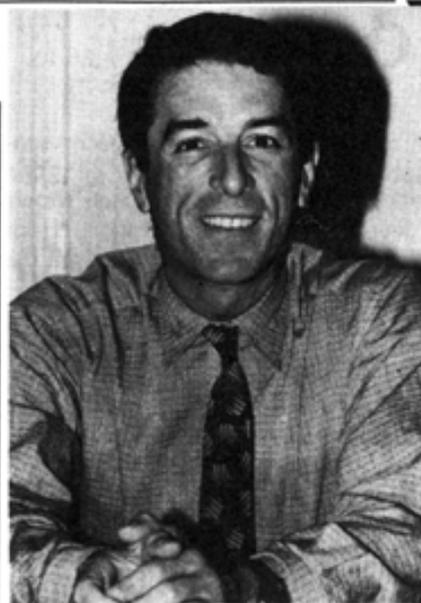
—John Voelcker

Skinhead sentenced in anti-gay attack

WASHINGTON—Superior Court Judge Robert M. Scott on January 12 sentenced "skinhead" gang member David McCall of Dale City, Va., to 15 to 45 years in prison for the brutal assault and armed robbery of gay waiter Rodney Johnson.

Fearing life imprisonment, the 19-year-old defendant interrupted his attorney's attempt to re-argue his innocence before sentencing and admitted he accepted responsibility and was sorry for his crime.

Judge Scott replied there was no



RODNEY JOHNSON

Photo: Patsy Lynch

excuse for yielding to the gang mentality and attacking the victim because of his assumed homosexuality. He rebutted all the defense's arguments.

"The judge went right to McCall's hate motivation and anti-gay passion," said Johnson's counsel, Linda Delaney. "He used a simplistic, common sense approach to explain that social order could not tolerate the crime and that he could not so severely beat another human being without expecting to pay for his crime with a substantial sentence."

Delaney, who represents Johnson in a unique \$20 million civil suit against McCall and other skinheads, is no stranger to such cases. She was also counsel to relatives of five civil rights activists killed in 1979 by Ku Klux Klan and American Nazi Party members in Greensboro, N.C.

She said she was "satisfied" with the sentence in this case, but added "I wouldn't have been upset if it had been longer."

Judge Scott sentenced McCall to ten to 30 years for assault with intent to kill while armed, and a consecutive five to ten years for robbery. He will be eligible for parole in 15 years.

A jury unanimously convicted McCall and Mark Hyder, 18, of Southerland, Va. November 17, after a spree of beatings and robberies of gay men in the Dupont Circle/Rock Creek Park area.

Out Takes

The judge delayed Hyder's sentencing until March 12 after he gets a U.S. Youth Act review which allows juveniles special consideration. "I can wait," said Delaney. "I don't want the case overturned on appeal."

A third gang member, Richard "Craig" Grimes, 18, of Ridge, Md., is sought as a fugitive.

Activists from the gay and lesbian rights, anti-violence and civil rights communities also praised the sentence. "The length sends a strong message to would-be hate mongers that their contemptuous attitudes and actions will not be tolerated," said Paula L. Ettelbrick, legal director of Lambda Legal Defense and Education Fund in New York City.

The civil lawsuit is believed to be the first against members of the skin-head movement, who are identified generally by shaved heads, heavy boots, suspenders, bomber jackets and neo-Nazi or other white supremacist rhetoric. It marks the first time a victim of anti-gay violence has sued members of an organized hate group for civil damages, according to Lambda.

—John Zeh

New editor for PWAC Newsline

NEW YORK—Writer and filmmaker Phil Zwickler has been named the new editor of the People With AIDS Coalition's monthly magazine, *Newsline*, following in the footsteps of past editors Max Navarre and Michael Callen. He comes to the position with a distinguished record in film and print journalism.

"We are extremely pleased to have him on staff," director of publications Chris Babick told *OutWeek*. "Phil is a colorful person with a strong personality who will lend a very fair and honest perspective to



PHIL ZWICKLER Photo: Bill Bytsura

our readership. He knows the most important thing that PWAs can do is think for themselves."

"I want my work to be important," Zwickler told *OutWeek*. "I want it to have an impact. I will follow in the tradition of empowering PWAs." He will begin work next month.

Zwickler, who has also contributed to *OutWeek*, said that when his lover passed away in 1985, "I was radicalized into doing something else."

"I was determined not to go into anything that didn't relate to lesbian and gay rights," he continued. Zwickler received a New York state grant and produced the film "Rights and Reactions," which examines the process that led to the passage of the New York gay and lesbian rights bill. The film won awards at film festivals in Houston, San Francisco and the distinguished Gold Plaque at the 1987 Chicago Film Festival.

As a reporter for the *New York Native*, his outspoken style earned him the nickname of "HIV Hardliner." After a year and a half with the paper, he left to work on two films with West German filmmaker Rosa von Praunheim: *Positive*, which examines AIDS activism in New York and features AIDS notables Larry Kramer and Michael Callen, and *Silence = Death*,

a film about the reactions of artists to the AIDS crisis, with artist David Wojnarowicz. Zwickler has also worked in tandem with Creative Time, Art Matters, Gay Men's Health Crisis and the Gay Cable Network.

Newsline is a monthly magazine published by the People With AIDS Coalition and functions as a resource directory for people dealing with diagnosis, who want updates on drugs and therapies, who want to gain information and take control of their lives. It began as a 250-copy, seven page xeroxed newsletter and has since grown into a distribution of 13,000 and is available in both English and Spanish. For more information about *Newsline* or The People With AIDS Coalition, call (212) 523-0290.

—Keith Miller

Marchi malarkey for gay tenants

ALBANY—State Senator John Marchi (R-Staten Island) has introduced three bills in the New York State Senate in an attempt to overrule a recent New York Court of Appeals decision which holds that two gay men can be considered "family members." That decision, in *Braschi vs. Stahl Associates*, amends state rent control regulations which bar evictions of family members of a deceased tenant to include the surviving partners of gay relationships.

Marchi's first bill, S.6564, proposes amending the state constitution to require that the term "family," whenever used in New York law, be limited to traditional family definitions spelled out in the bill. Constitutional amendments must be passed by two successive legislatures and a statewide referendum of voters to be adopted.

The second bill, S.6565, would amend the General Construction Law,

Out Takes

which governs the interpretation of statutes and regulations by state courts and agencies, to require a traditional definition of "family."

The third bill, S. 6566, would amend the rent control law to require that eviction rules regarding families be interpreted to protect only traditional family members, as defined in the bill. This third bill is specifically aimed at precluding protective regulations proposed by the Division of Housing and Community Renewal in November, which would extend the *Braschi* principle to all rent-regulated housing in New York. The division is holding public hearings on the proposed amendments on the afternoon of January 22 at 1 Police Plaza. A lawsuit by landlord groups challenging the amendments is pending in Supreme Court, New York County, before Justice Irma Vidal Santaella.

Marchi's traditional definitions would restrict family relationships to legally married spouses, children or their descendants, step-children, siblings, parents or ancestors, aunts or uncles, immediate in-laws and adoptees or foster children placed through authorized agencies.

The first two bills have been referred to the Senate Judiciary Committee for consideration, the third to the Committee on Housing and Community Development.

—Art Leonard

Florida bill for HIV+ list stalled

TALAHASSEE, Florida—A state proposal to require the disclosure of the names of all persons who test positive for HIV, the virus thought to cause AIDS, was stalled in early committee meetings of the 1990 Florida House of Representatives.

The chairman of the House Task

Force on AIDS, Rep. David Flagg (D-Gainesville), said in a hearing January 8 that he would delay action on the proposal until evidence on the effectiveness of disclosure laws in other states is available.

Moreover, the Florida Department of Health and Rehabilitation Services (HRS), which proposed the law, conceded that recent funding cuts

may impair its ability to enforce the proposed law.

Jeff Peters, president of the Florida AIDS Legal Defense and Education Fund in Tallahassee, which represents people with AIDS, called the delay wise, but warned that "this fight is not over yet."

Testifying Jan. 8 at the Task Force's request, AIDS Fund attorney

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PHOTO: BRIAN LANTELME

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★ TICKETS \$10.00 (\$12.00 at the door) ★

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Out Takes

Brent Taylor said the number of people who volunteer to be tested for the presence of HIV antibodies has decreased dramatically in states that require disclosure. In South Carolina, for example, that number dropped 40 percent after the state implemented a law similar to the Florida proposal.

That proposal requires disclosure so the health department can try to trace former sexual and needle-sharing partners of HIV-positive persons. But AIDS Fund attorney Robert Waters noted in a letter to the Task Force that contact tracing is unlikely to prevent the spread of AIDS, since similar programs have not worked against the spread of sexually transmitted diseases like syphilis.

Current Florida law requires physicians to disclose the names of persons with AIDS. Persons who test positive for the presence of HIV must currently give permission for such disclosure. The state also operates several anonymous HIV testing sites, where names are not recorded in the first place. —John Voelcker

Greensboro axes gay job rights

GREENSBORO, North Carolina—In an unscheduled vote three days after Christmas, the Greensboro City Council reversed its decision last October to protect gay and lesbian city employees from job discrimination.

Leaders of the Guilford Alliance for Gay and Lesbian Equality, which waged a two-year fight to get the words "sexual preference" included in city personnel policy, say the group will mount an intensive campaign to reverse the reversal.

"The outrage about this is massive," says alliance spokeswoman Marnie Thompson. "It isn't just the usual gay people who are mad about it."

The surprise move was made

Dec. 28 after City Manager William Carstarphen and City Attorney Jesse "Skip" Warren, who opposed inclusion of sexual preference in city personnel policy, told the council it could face "frivolous" lawsuits if it extended protection to a group of people not recognized by Congress or state legislature as needing protection.

In a five to four vote, the council dropped sexual preference from the policy, and substituted broader language banning discrimination on race, sex, religion, national origin, disability or "any other non-job-related condition."

Councilmember William Burckley, who introduced the motion to drop sexual preference from the policy, later told a reporter for the *Greensboro News and Record* that the October policy change used "dangerous wording."

"I thought it was a mistake because sexual preference can mean just gay and lesbian versus straight, but it can also mean someone who is a pedophile," Burckley told the paper.

That language, new in Greensboro's public debate about gay and lesbian rights, angered Gary Farlow, chairman of the city's Human Relations Commission.

"Pedophiles and homosexuality are two different things," Farlow said a week after the vote.

"We'd put in two years of hard

work on the this issue," Farlow said. "The approach they took is a slap in the face to the commission."

The commission recommended inclusion of sexual preference in city personnel policy after months of public and private hearings in which gay people described harassment, violence and discrimination they face in Greensboro.

Alliance leaders say councilmembers will now be lobbied for a return to the October language and for new protection to employees of firms and agencies that receive city money. The Alliance expects to appear before council in early February, within days of the 30th anniversary of the Greensboro sit-ins that launched the Black civil rights movement. —Kathy Hoke

Bon Jovi rues "faggot" remark

DUBLIN—The lead singer of the U.S. heavy metal group Bon Jovi apologized to Ireland's National Gay Federation [NGF] Jan. 9 after activists threatened legal action over his use of the word "faggot" on a concert stage.

"After reading the articles written



Out Takes

about this unfortunate situation I feel I owe the National Gay Federation an apology," Jon Bon Jovi said in a written statement. "I at no time meant to cause any hatred or had any intent to cause any animosity towards the gay community."

Activists with NGF and GLEN, the Gay and Lesbian Equality Network, threatened Bon Jovi under Ireland's new Incitement to Hatred Act, which bans public comments that abuse, insult or incite hatred of certain groups, including gays and lesbians.

The act passed Parliament in November without any lobbying by gay and lesbian campaigners.

Bon Jovi's remarks came during a concert at Dublin's Point Depot before a crowd of 8,000. According to NGF, the singer was expressing his distress that the Los Angeles Rams had defeated the New York Giants in a football game and, at one point, referred to the Rams as "a bunch of fucking faggots."

In his apology, Bon Jovi explained: "Please understand that my reaction was not at all geared towards gays, but simply was a reaction to a losing football score."

Bon Jovi's apology was "accepted" by NGF which further scolded that the singer "should choose his language more carefully especially when speaking to an excited crowd of impressionable young minds."

"As we near the end of the 20th

century," said NGF spokesman John Bergin, "hopefully no one would tolerate abusive or threatening remarks about Blacks, Jews or other nationalities. Neither should they be tolerated when they incite hatred of gays or lesbians."

Bergin also took advantage of the media attention to again call "for the repeal of the Victorian [Irish] laws which still criminalize sex between men."

In October 1988, the European

MORE OUT TAKES PAGE 55

Court of Human Rights ordered Ireland to repeal its sodomy law, one of the last in Europe, but Parliament has yet to do so. The law contravenes the European Convention on Human Rights, to which Ireland is a signatory.

—Rex Wockner

Teachers get gay education

CINCINNATI—When city school teachers here got together one

See OUT TAKES on page 55

Obituary

John-Michael Williams, playwright, poet and performing artist, died on December 27th, 1989. He is survived by his loving companion Tim Belden. John-Michael's quick wit, sharp tongue and off-beat sense of humor hid a profound sensitivity and compassionate understanding of other people. Throughout his long illness, he never lost that innocent, child-like soul that was the wellspring of his talent. In lieu of flowers, contributions should be sent to his executor; Tim

Belden, 117 Christopher Street, #22, New York, NY 10014. They will be distributed according to the exact specifications of his Last Will and Testament. A memorial service will be held on February 7th, 1990, at the Friends Meeting House, 15 Rutherford Place at 7:30 pm.

Obituary Policy

OutWeek accepts and publishes obituaries from our readers free of charge. Submissions should be in writing and may be accompanied by a photograph. OutWeek reserves the right to edit obituaries. Please mail to: OutWeek Magazine, 77 Lexington Avenue, Suite 200, New York City, NY 10010.

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News

AIDS and the Elderly

SAGE Reaches Out to the Invisible Epidemic

by John Voelcker

NEW YORK—Quick quiz. There are more people with AIDS who are:

- (a) under 24;
 - (b) 50 and over.
- Wrong. It's (b).

Ten percent of the AIDS cases reported by the Centers for Disease Control in Atlanta occur in people aged 50 or older: more than 10,000 at



"IV-DRUG USERS OVER 50"

Arlene Kochman photo: Ben Thornberry

the end of 1989. In New York City alone, according to estimates by the Department of Health, there will be 6,000 seniors diagnosed with AIDS by 1992. Many in the AIDS community feel the estimate is low.

Yet virtually all AIDS service programs, treatments and drug therapies assume a target audience in their 20s to 40s.

So where the outrage? Where's the uproar? Where's the press coverage?

"It's always difficult to get coverage on issues that affect the elderly," says Michael Rohrer, development coordinator for Senior Action in a Gay Environment (SAGE), a 13-year-old social service agency that serves 1,000 gay and lesbian seniors each month, 170 of them homebound.

"When you add heterosexism to ageism—and then add AIDS phobia on top of that," Rohrer said, "you end up with lots of attention and government money for babies with AIDS, and very little for our clients."

First in the Country

Last July, SAGE announced the country's first program providing care and support specifically to older people with AIDS (PWAs). Still in its initial stages, the program's specially trained volunteers serve 20 homebound seniors with AIDS. Another 20 or so attend special SAGE support groups.

Rohrer said the services were provided out of necessity before they were formalized, as more and more SAGE clients were diagnosed with HIV-related health problems. The group hopes that its programs can serve as a model for other agencies outside of New York, where SAGE cannot directly provide services.

Clients are referred from Gay Men's Health Crisis, as well as hospitals with major AIDS centers. SAGE offers needs assessments for new referrals; friendly visitors ("buddies") for homebound clients; weekly support groups for older PWAs and HIV-positive seniors; support and bereavement groups for surviving partners of older PWAs and a variety

of training for hospitals and social service agencies on the special needs of older PWAs.

SAGE offers a level of cultural sensitivity that is absent in other AIDS services, most of which are targeted to clients in their 20s, 30s or 40s. "AIDS is perceived as a young person's disease," Rohrer said. "But it's a very different experience for a PWA who's

60 than for someone who's 30."

Many SAGE clients have been extremely closeted for their whole lives, he explained, and hence are reluctant to seek help or even consider being tested for HIV antibodies. They may be uncomfortable discussing sex, and feel removed from the concerns of younger, more openly gay people.

"Imagine a person who's never told his doctor he was gay," Rohrer said. "If he's put into a support group with people in their 20s and 30s, all that internalized oppression comes out. He may question whether his life is less valuable than theirs, because they're being 'cut down in their prime' while he's already lived a full life."

"It's our job to validate their healing process, and help them come to terms with what they are," he said. "Everybody has the right to live and survive, no matter what their age."

That message hasn't yet arrived in New York. The U.S. newspaper that has covered the SAGE program most exhaustively is Florida's *St. Petersburg Times*, which takes the concerns of its many older readers seriously.

A Family that Takes Care of its Elders

Rohrer stressed that SAGE is an

NEWS FOCUS

intergenerational group. "Think of us as a family of gay people of all ages, taking care of our elders," he said. Because many clients have led such closeted lives, he said SAGE often has trouble finding spokespeople to do outreach to other seniors. But he stressed that the group intends to promote the needs of its clients throughout the AIDS community.

Virtually no scientific studies of the effects of HIV illness in older people have been released, Rohrer said. Yet the disease may interact in unknown ways with more typical geriatric health concerns: high blood pressure, heart disease and Parkinson's Disease, for instance.

The next steps for the SAGE project are to develop materials that specify the different needs of older PWAs and to work with other groups—including AIDS activists—to ensure that their agendas and programs include the concerns of seniors with AIDS or HIV infection.

Safer sex education is one such area. "When was the last time you saw anyone other than 25-year-olds in safe sex literature or videos?" Rohrer demanded. "We have anecdotal evidence that older people are not practicing safe sex, because no one reaches out, especially to older gay men and says, this problem can affect you too."

"I'd love to see a poster at a demonstration that said 'Teach safe sex to older gay men too!'"

Later: AIDS Education for all Seniors

In the longer term, said Arlene Kochman, acting executive director of SAGE, the group hopes to seek funding for AIDS education for senior centers all over New York. "Many older people at senior centers are terrified of AIDS, because they don't know the facts," she said, "but the medical establishment doesn't perceive AIDS to be a problem for them. People just assume that older people don't have sex."

Kochman pointed out that many older people are in fact sexually active, but they are also even less comfortable discussing sexual practices than the young. Older people receive blood transfusions more fre-



"HETEROSEXISM AND AGEISM"

Michael Rohrer Photo: Ben Thornberry
quently than others, and there do exist intravenous-drug users over 50. "No one has addressed their fears," she said, "or told them that you can't get AIDS from flu shots."

But these kinds of education are still just "our little dream," Kochman said wistfully. SAGE is presently applying for grants and working to raise funds just to expand its services to clients in its own AIDS program—who are presently all older gay men.

And funding is always a major concern. "Aging is not a popular topic," said Rohrer, "particularly in the gay community." He admitted the group is particularly concerned about how it will meet the needs of its growing client population of older PWAs.

Toward that end, SAGE is mounting its Second Annual Dance Marathon as a benefit for seniors with AIDS. To be held at The Columns, 584 Broadway, on Saturday, January 27, from 7 pm to 1 am, the event will feature entertainers George Hearn and Lillian Monevecchi and the gay and lesbian swing music group Hot Lavender. Tickets are \$20 in advance, \$25 at the door. For details, contact SAGE, 208 West 13th Street, New York, NY 10011, or call (212) 741-2247. ▼

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Atlanta, Sodomy, Sodomites & Such

by Cliff O'Neill

I came to Georgia for the sodomy.

Well, for the sodomy demonstration at least. Sodomy in Georgia, for some cosmic reason, remains for me but a fabled concept. Let's just say this gay newshound did not "get lucky" in the Peach State.

But, after a week of looking at the flyer announcing the Jan. 8 lesbian/gay gathering on the Georgia Capitol steps to protest that state's sodomy law, my task to cover it for the country's queer

newspapers began to stare me down like one of the gargoyles on the church outside my window.

So, reluctantly, I packed up my car with enough cassettes to get to Tierra Del Fuego and drove south.

After making the 11-hour jaunt, much of it through a Georgia downpour, I arrived in Atlanta groggy and wet. And like any thinking person needing to recover from the long drive to prepare for the next day's demonstration I did the sensible thing.

I went dancing.

Now, I had heard that the homosexual rabble-rousers would be hold-

ing a fundraiser at one local disco that night, so I headed for the action. I was still wondering just how much support the next day's demo was going to get in a city where many in the gay and lesbian community had voiced their displeasure with the idea of a bunch of "outsiders" coming in to yell at their state legislators about sex.

Pulling into the bar's parking lot, I had a sneaking suspicion that perhaps I wasn't where I thought I was. There in front of me, cruising up to the lot attendant, was a caramel-colored '78 Impala with a bumper sticker that read, "More Nukes, Less Kooks." Not exactly



"SIT ON MY FACE"
Sodomy at the state house

Photo: Ellen B. Neipris/IMPACT VISUALS

the sort of sentiment you imagine inhabiting the same room with 100 some-odd Greenwich Village types whose favorite phrase-of-the-moment is "Suck my dick, lick my clit, sodomy laws are full of shit."

Maybe I was in some *other* bar's parking lot, I thought. For a second.

But when two dapper gay males in oh-so-tasteful sweaters emerged from the car, I remembered that, as in my hometown of Miami, conservative homos abound here. It was, in fact, in this same parking lot during the 1988 Democratic Party National Convention that a well-to-do gay Atlantan told me that for the first time he *might* give the Democratic presidential candidate a second thought before voting Republican.

I followed the sweater men in.

Scanning the barren room, my fears were momentarily confirmed. Oh, goddess, I thought, they're boycotting the fundraiser! Things must be worse than I thought.

But I quickly found out otherwise. Turning the corner, I discovered The Mob.

On the stage was a band called the Opal Fox. While a man looking like a young Mick Jagger in a chic black dress and matching Cher wig belted out a minimalist chant, a portly, bearded man, looking like something out of The Dukes of Hazzard, but wearing a bra and a beanie, pounded out the beat on some sort of archaic household appliance.

The crowd wasn't quite the buttoned-down type, either. If the sweater men had an allergy to "kooks," as they put it, they would have needed a case of antihistamines to get to the fire exits.

During a heartfelt discussion with a fellow

Now, fundraisers and dancing are one thing, but sodomy laws are a serious matter. But if one was to make a list of adjectives describing the next day's protest, "serious" wouldn't be one of them.

Protesters chanting, "We like girls

See ATLANTA on page 67



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GLAAD TIDINGS

GLAAD Tidings is a program of the Gay and Lesbian Alliance Against Defamation. For more information about the material in this week's column, or about GLAAD, call (212) 966-1700.

Jewish Week/ Shenandoah Evening Herald

How did *The Jewish Week*, a prominent New York-based Jewish newspaper, choose to headline its coverage of World AIDS Day? This is how: "Fear and Loathing at an AIDS memorial." And the article got worse from there.

The article, by Jonathan Mark, centered on the New York City's Jewish Museum's observance of the day. The museum presented an evening of music, poetry and speakers. Apparently, some of the speakers criticized the government's slow response to AIDS. And a number of the speakers addressed the topic of how prejudice in the Jewish community has made their personal struggle with

AIDS, or those of their friends, more difficult. Neither type of criticism sat very well with Mr. Mark.

In the article he complained about having to hear testimony on how some Jews have not shown compassion to people with AIDS because of homophobia. He characterized many of the speakers as pushing hardline gay propaganda. And he repeatedly asserted that gays and drug users have only themselves to blame for AIDS, nonsensically arguing that since the disease is not casually transmitted, transmission must be intentional. To cap this idea, in the last paragraph he made a reference to the innocence of a child infected with AIDS, presumably because of an infected mother or a blood transfusion.

Mr. Mark was obviously too threatened by the memorial to be able to report on it. So instead he used the space available to him to blindly lash out at those criticizing an institution he holds dear. That's not journalism. It is propaganda.

To complain, write to Mr. Phillip Ritzentert, Editor and Publisher, *The Jewish Week*, 1457 Broadway, New



York, NY 10036.

* * * * *

Mr. Mark's column is almost friendly compared to a piece of undisguised hatred that comes to us from a Shenandoah, Pennsylvania newspaper.

In an early December edition, the *Shenandoah Evening Herald* ran a commentary piece by Christine Goldbeck, a regular writer for the paper. Titled "Angered by AIDS Care," the piece is an extraordinarily hateful diatribe

FIGHT HOMOPHOBIA

against gay people and all those who are HIV-positive.

It begins: "If you are a druggie, or a fag, chances are that you are going to contract AIDS..." It continues, "if you do, chances are that you will receive better medical care and more financial help than if you were a normal, drug-free heterosexual person who has a disease which normal people acquire."

The column offers cancer as an example of a disease that afflicts normal people, stating that it doesn't affect "wusses who cannot deal with normal life."

It blames gay rights groups for diverting government funds to AIDS, claiming that "[q]ueers inside the big beltway are pulling strings to help their homo brothers and sisters."

You get the idea.

This column is not only oozing hatred and bigotry. It is also laced with a heavy dose of hypocrisy.

This is conservative, straight America once again complaining that tax dollars are being spent on programs for gays and lesbians, without once, for a moment, considering that we generate at least ten percent of tax revenues.

Put another way, at GLAAD we see many columnists who jump at every opportunity to editorialize against using tax money to subsidize programs that appear to serve primarily gays and lesbians. But you'll never see these columnists editorializing on the ways in which the gay community bears a disproportionate share of society's costs. Consider, for example, the American government's policy of taxing married couples at a lower rate, at the same time that it doesn't permit same-sex couples to marry.

To complain about the columnist, Christine Golbeck, and about the paper's editorial policy in general, write to Mr. Edward Schreppel, Editor, *The Evening Herald*, Ringtown Boulevard, Shenandoah, PA, 17976. Demand that, as a minimum, they edit pejorative terms when describing gays and lesbians, as they should for any other minority.

—by Karin Schwartz

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CONTROL of OUT

by Susie Day

Hi. I'm a reporter for a major metropolitan newspaper. See how objective I am? I got this job because of: (a) my objectivity; (b) my

keen, analytical mind; and (c) my ability to work long hours—not because I am a woman. Affirmative Action had nothing to do with it. And now, the news:

In a brutal display of gunfire, 14 women students at the University of Montreal were shot dead today, when a man burst into a classroom at the Engineering School, brandishing a rifle. After ordering the male students from the room, he fired repeatedly into the group of remaining women, shouting at them, "You're all feminists." The alleged assailant, identified as Marc Lepine, was later found dead with a three-page suicide note that blamed feminists for "ruining his life." Funeral services for the deceased students will be held this Friday.

You see? Thanks to total journal-

istic objectivity, you'd never guess that item was written by a real human being. I just hope that the word "feminism" didn't stridently detract from the very real suffering of this tragic event. Later, I made sure to ask a lot of men what they thought about the massacre, so they wouldn't think it was



Photo: Marilyn Humphries

another one of those women's issues.

Which brings up a fine, journalistic point: were these unfortunate women indeed feminists? Did they hate men? Hard to know. No time to care. I've got to report on a story in Rochester, where 12 prostitutes have been found mysteriously murdered. Or was that two little Omaha girls dug up in a ravine? Maybe it was one Black attorney snuffed out by a letterbomb? A gay man beaten to death in a

park?... No Matter. You see, underlying my cool impartiality is a folksy sort of wisdom that says, "Let's find out what makes those deranged killers tick" And now to you, Bob.

Hello. I'm Bob, the thoughtful media psychiatrist who was asked to give his professional opinion about these shocking murders. Of course, I haven't had time to find out much about this particular case, but offhand I would say that the homicidally obsessed young man—about whom I know next to nothing of a personal nature, you understand—this deeply troubled malcontent who shot those 12—ten?—no, 18—those women... Anyhow, this fascinating psychotic—*probably* came from a dysfunctional family, where there was a substantial amount of emotional repression, alienation and occasional bouts of domestic violence. He likely became

confused as to sex roles; didn't know who he was supposed to be as a man in today's society. And, in order to survive in this oppressive environment, he learned to hate his mother.

Naturally, his hatred carried over to feminists, because, as women, they reminded him of his mother when she was being assertive. The results were tragic. What a pity he couldn't have

been normal.

Boy, you said it, pal. That Canadian dude was totally sick. As a straight, white man, I completely reject the actions of this fruitcake, who is embarrassing to the Men's liberation Front, of which I am a charter member. Like I said in my TV interview about this mess, militant feminists may be taking away men's hard-earned rights, but that's no reason to go

around shooting them. It's reverse reverse discrimination, and is just not civilized. If this guy could have assimilated, as they say, into his culture, he might have gone on to fight feminism from a sane, nonviolent perspective.

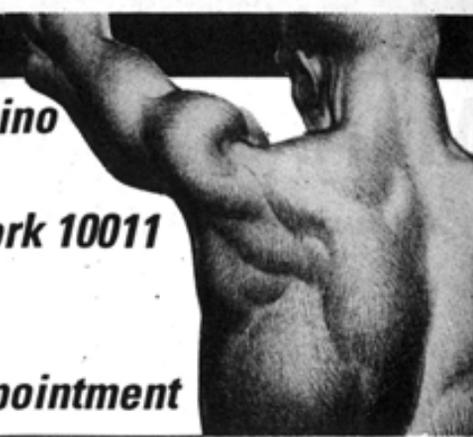
He could have become a judge, maybe, and ruled against those sexist women who claim they're harassment and discrimination victims. He could have gotten himself on the board of directors of that Montreal University, for Christ's sake, and cut the funding for their women's studies program, so horrible things like this wouldn't have to happen. Or maybe he could have been a men's rights activist and spearheaded a campaign for a Straight White Men's History month. He didn't have to take the law into his own hands. Maniacs like him do the work of a dozen legislative assemblies, and must be stopped. If this madness is allowed to continue, we'll all be out of jobs.

Hi. Hello. Yoo Hoo. Hi. We're John and Jane Q. Public. Yes, we are, aren't we dear? That's right. And we think it was just terrible what happened to those poor girls at that engineering school up in Canada, don't we John? That's right, Jane. If those girls had enrolled in home economics, none of this would have happened. John! That's a terrible thing to say. Don't mind him, folks. He just makes these horrible jokes. Well, Jane honey, with the world in the shape it's in, you gotta keep smiling. Floods. Famine. Drug Wars. Crime in the streets. I feel it is my duty as a loyal American to keep up with the latest mass murders, at home and abroad. Ahh, shut up, John. Being a mother, I can only hope that I am not raising our little Billy to be one of those demented monsters of depravity when he grows up. I pray to God. You know, Jane, I read somewhere that feminism causes cancer. Or was that oil slicks? But it is too bad about those poor girls, I guess. Had their whole lives before 'em. Terrible. Terrible thing. Finally, John. You're showing some compassion. It is terrible. Still, you've gotta wonder. How come those women wanted to be engineers in the first place? ▼

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More on Naming Names in Print

by Arthur S. Leonard

In my last column, I introduced some basic principles of libel law that could apply to a lawsuit against a newspaper which published information about the sexual orientation of a news subject. After I submitted my column for publication, the New York Court of Appeals issued two important decisions on libel that are worth discussing in this context: *Immuno, A.G. v. Moor-Jankowski*, and *Weiner v. Doubleday & Company, Inc.*, both decided on December 14, 1989. Both decisions appear to expand protection for publishers.

Immuno concerned a letter to the editor published in the December 1983 issue of the *Journal of Medical Primatology*, a scientific journal concerned with medical experimentation on primates. The author of the letter, the head of an association dedicated to the welfare of primates, asserted that a new facility in Africa planned by the plaintiff would be detrimental to the welfare of African primates in a variety of ways. Before publishing the letter, the *Journal* submitted it to the plaintiff for comment, and prefaced its appearance in print with the information that the plaintiff's lawyers had characterized it as "inaccurate, unfair and reckless." The plaintiff sued the writer of the letter, the *Journal* and its editor for libel. All of the defendants except the editor settled the case by paying "substantial" damages.

The editor, being a bolder sort, refused to settle and asked the court to dismiss the plaintiff's case against him as being without legal basis. The trial judge refused to dismiss the case, but the Appellate Division reversed and the Court of Appeals upheld the dismissal. The decision by Judge Judith Kaye sets out sweeping protection based on the First Amendment of the

Constitution as well as the New York State Constitution for publications of letters to the editor.

The basis of the court's ruling is the long established distinction between "opinion" and "fact" in libel law. A published expression of opinion may not be held defamatory, because of the special role of the press in publishing letters to the editor as part of the public debate on ideas of public interest. Within the context of libel law, "opinion" has a broader meaning than its everyday use, including material that in other contexts might be considered factual assertions. Judge Kaye notes that letters to the editor, despite their phrasing, are normally understood by the reader to be expressions of opinion by the letter writer, and are not generally understood to have the agreement or endorsement of the editor or publisher. This is especially so when the journal indicates in print that the content of letters it publishes are the views of the writer and should not be attributed to the journal, but even the absence of such a disclaimer is not fatal to the defense.

There might be circumstances where assertions in a letter to the editor are so outrageous and malicious that they would give rise to liability on the part of the publisher, but the court felt that this was not such an occasion. Judge Kaye cited leading U.S. Supreme Court and other federal appellate rulings holding that competing ideas in print are what the First Amendment is supposed to protect, and commented that the subject matter of the letter challenged in this case was a matter of public controversy as to which readers of this journal had a particular interest in being informed.

The *Weiner* case concerned the book *Nutcracker* by Shana Alexander. In *Nutcracker*, Alexander explored the circumstances of the murder of multimillionaire Franklin Bradshaw at the direction of his daughter, Frances

Schreuder. In the course of her research, Alexander and her research associate interviewed everybody who was part of Frances' circle of acquaintances, including her friend and confidant Richard Behrens. Frances had been a patient of Dr. Herman Weiner, a psychiatrist. In a part of the book where Alexander describes Frances' relationship with Dr. Weiner and his testimony at her divorce trial, she reports that Behrens claimed that "Frances always slept with her shrinks."

Dr. Weiner sued the publisher of *Nutcracker*, Doubleday & Company, as well as Alexander, claiming that he had been falsely accused in print of having sexual relations with a patient, a serious breach of medical ethics. The defendants moved to have the case dismissed on several theories. They claimed that the challenged sentence was too vague to have damaged Weiner's reputation, that it was a protected expression of opinion, and that Alexander had merely reported Behrens' statement without necessarily endorsing it. Furthermore, Doubleday insisted that it could reasonably rely upon Alexander's reputation as a reporter without any need to verify independently the truth or falsity of the statement.

The trial judge refused to dismiss the case, but the Appellate Division reversed and the Court of Appeals upheld the dismissal, in another opinion by Judge Kaye. This time, the court based its decision on the last defense asserted by Doubleday: that the publisher had a right to rely on the reputation of an established reporter, Shana Alexander, who had used a research assistant and interviewed all available sources for her book.

Judge Kaye did not agree with the other defenses. She asserted that the sentence, read in context, clearly referred to Dr. Weiner and could be judged defamatory. Furthermore, she indicated that the Court of Appeals has in the past rejected the defense that a

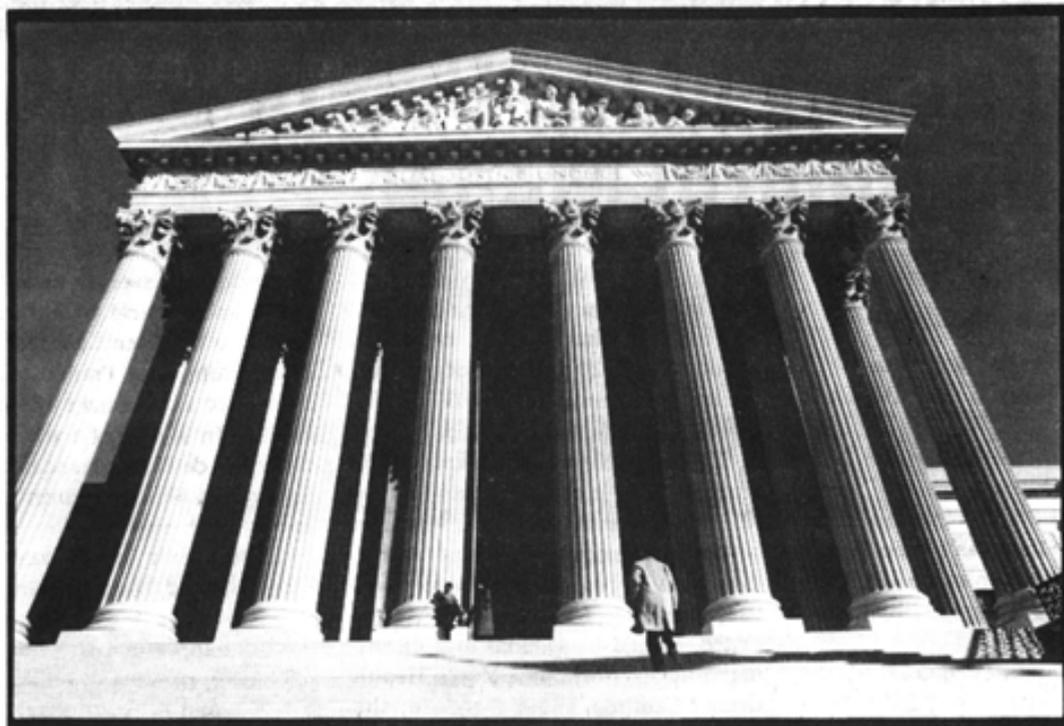


Photo: Rick Reinhard/IMPACT VISUALS

newspaper or book publisher is automatically free from legal responsibility when it "neutrally" prints the defamatory comments of an interview subject.

Referring to her *Immuno* opinion, Judge Kaye reiterated that the characterization of "opinion" should be broad where matters of public interest are concerned, but that the court was not ready to expand that characterization to include all reporting which accurately transmits the remarks of interview subjects. "Defendants have merely insisted that the challenged statements must be deemed opinion as a matter of settled law," she said, "and we conclude that this argument should be rejected." The reported statement must be examined to determine whether it was a statement of fact or opinion, in this case it was a statement of fact.

To the court, the important thing was that the challenged sentence referred to an important aspect of a newsworthy subject, it was a reasonable editorial judgment to include the statement, and there was no assertion by the plaintiff that either the author or the publisher had acted in a "grossly irresponsible manner," which is the general standard for judging such situa-

tions when news reporting is challenged in a libel suit. The statement was consistent with other evidence obtained by the author, and the publisher had acted appropriately in relying on an established author's reputation for careful research.

A few further words about these two opinions: While the Court of Appeals is the highest court in New York, its interpretations of the First Amendment protections enjoyed by writers and publishers are not the last word, since they are not binding on federal courts or the courts of other states. Since New York is a major publishing center, its courts have been especially protective of the interests of the publishing industry, but courts in some other states are not so protective.

In both of these cases the trial judge refused to dismiss the case and intended to hold a trial. The defendants were able to escape the vast expense of trial because New York law allows an appeal of a refusal to award summary judgment (i.e., judgment without a trial), but not all jurisdictions allow such "interlocutory" appeals. Judge Kaye had a few choice words on this subject, which echo the cautions I

voiced in my previous column. She urged the trial courts not to hesitate to dismiss libel cases against publishers of journals, newspapers and books, stating in the *Immuno* opinion:

...This case—having already engendered thousands of pages of a litigation record and "substantial" settlements from all other defendants—exemplifies that the "threat of being put to the defense of a lawsuit...may be as chilling to the exercise of First Amendment freedoms as fear of the outcome of the lawsuit itself"... We have therefore stressed the particular role and importance of summary judgment, where appropriate, in libel cases...

Judge Kaye concluded that judges should not engage in a "hypertechnical parsing of a possible 'fact' from its plain context of 'opinion'" because to do so "loses sight of the objective of the entire exercise, which is to assure that—with due regard for the protection of individual reputation—the cherished constitutional guaranty of free speech is preserved." ▼

The Fallacy of the Public Health Control Model

by Mark Harrington

Met the new boss—
Same as the old boss."
—The Who, *Won't
Get Fooled Again*

Why do health commissioners get unhappy when they can't keep lists of people with communicable diseases? Before answering this question, let's go back 200 years.

Syphilis was the diagnosis of 103 of the 472 patients admitted to New York Hospital in 1978. This made it New York's most common infectious disease. The city's Common Council had created the post of health commissioner in 1797. So pressing were the city's health problems that they named *three* health commissioners. We should be grateful to have just one.

Things haven't changed much in 192 years. Syphilis is *still* the city's most common infectious disease, according to the New York City Department of Health. The city's health problems are just as pressing as ever. Yet we now *have* treatments for syphilis. Why is the disease still epidemic?

Over the years, health officials have placed too much faith in coercive measures to control public health—measures like mandatory name reporting and contact tracing. Just try to find a health official who doesn't believe that these policies have "worked."

Keeping lists is an instinct deeply embedded in their training. It provides the illusion, in the absence of a decent and equitable health care system, that such diseases are "under control." Yet it has failed to control treatable diseases; how can it work in a disease

that is *not* curable, like HIV infection. How would you notify the "partners" of a person who had sex, or shared needles, with 20 or 200 people over the ten year period when HIV may remain asymptomatic?

Back in November when David Dinkins was elected to replace Ed Koch as Mayor of New York, I thought we'd left that question behind us forever. Now it has come back to haunt us because the transition search committee, named by Dinkins and including officials from Gay Men's Health Crisis, Lambda Legal Defense, the Black Leadership Commission on AIDS

cal care is available for all HIV infected persons in this country (or this city), it is delusional to maintain that mandatory reporting and contact tracing will help anyone. Coercive measures like these tend to drive people *away* from seeking health care, rather than bringing them closer to treatments and medical care.

The public health control model criminalizes disease. It transforms infected persons into miscreants whose freedom threatens the health of all right-living persons. It renders infected persons vulnerable to penalties of *law* and restrictions of *freedom* in return

The public health control model criminalizes disease

for the "benefit" of mandatory (yet still inadequate) treatment. Rather than relying on persuasion and public education to encourage people to minimize risk behavior and seek out treatment, the public health control

and the American Foundation for AIDS Research (AmFAR), selected, as its first choice for New York City Health Commissioner, a man whose record shows his enthusiastic support for policies of mandatory name reporting, contact tracing, partner notification and—in certain circumstances—sequestration of people with communicable diseases, i.e. *quarantine*.

Even by its own standards, the public health control model has failed to prevent epidemic rates of *treatable, curable* diseases in America in the 1980s. Syphilis and tuberculosis have been treatable since the 1940s; this history is taught to aspiring public health professionals as the heroic past which they can replicate today. Yet America under Reagan and Bush has allowed these treatable diseases to rage unchecked in communities of color.

Until free, equitable quality medi-

model treats adults as children, wards of the state, errant and dangerous beings whose disease has removed their rights as citizens.

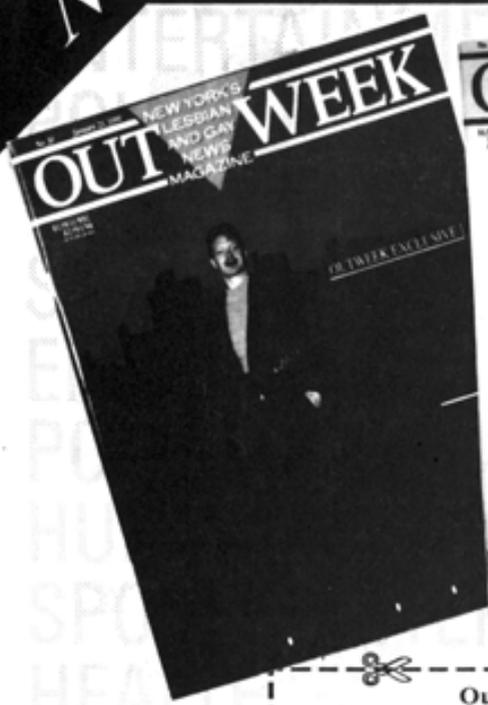
In this way disease is transformed simultaneously into a *sin* and a *crime*. This philosophy reaches its logical conclusion in quarantine—the policy implemented in Cuba by Fidel Castro in his "idyllic" camp for seropositive Cubans, and in Indiana by Woodrow Myers, Jr., MD, in his letters threatening "noncompliant" HIV positive Indians with forced hospitalization or jail. This is America, not Cuba. Only two Indianans have been detained under the despicable Hoosier law. Yet what kind of legacy is this to bring to a city which has abandoned most of its 23,000 people with AIDS, at the start of a new administration which we hoped would make a clean break with the grim legacy of Koch and Joseph? ▼

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OW 31

It seems like just a minute ago she was performing at community benefits and trying out her unique, crazy, urban angst humor in front of small, loud crowds at King Tuts Wah-Wah Hut and the Gay and Lesbian Community Center. But this year has been a turning point for Reno. And after three years on stage she seems to be standing on the ledge of crossover dreams. Her show, *Reno in Rage and Rebab*, played to sell-out crowds at Actors Playhouse last year. HBO then filmed it in front of a live audience at PS 122 and broadcast it last fall.

It seems that everyone has said everything about Reno: the Puerto Rican girl adopted by a white family on Long Island; the years of random wandering and drug abuse; the energetic and off-the-wall way she plays to an audience. Her press packet bulges with information. But no one speaks as well about Reno as the woman herself. Her show is based on her life—part street, part angry, young woman, part completely charming and vulnerable Cassandra of late 1980s New York.

When we meet at her favorite restaurant (Aggie's at Houston and Sullivan), she is windblown, excitable and full of ideas. She leans toward me and I am struck by her intensity, honesty and piercing, intelligent eyes. This is a woman who has been there and back—and now seems to be moving forward with incredible velocity. Seeing her on stage—electric, funny, unrelenting—and talking with her in person—down-to-earth, original, principled—I am reminded that in a world where we are mostly invisible, distorted or despised, to have one of us be seen, on her own terms, opens a door that is never again easily closed. For all of us who are weary of the crass conspicuous consumption of the 1980s, the Donald Trumps and Jesse Helmses and John Frohn-meyers, the fag-bashing comedians and woman-hating talk show hosts, Reno stands by herself at the crossroads of what seems like a very different future.

Maria Maggenti: You have an off-Broadway show behind you, an HBO special, a manager, an agent, meetings and meetings. Things seem to have changed dramatically in your life, right? It seems like you are at a very different place emotionally, intellectually, professionally.

Reno: Yes, definitely, I know so, because I spend at least half of the time that I have talking to those adults, those business people and most of them I can get through to. I don't know why they even want to deal with me and the obvious answer is whether they can make money off me, but that's not necessarily true; definitely not a foregone conclusion. See, there are doomsayers who thought that you can't say *real* things, substantive things to a public that isn't really on your wavelength, whereas, God knows how, but Minneapolis and Atlanta and other places and this place [New York] are no hotbeds of radicalism. People in flowered dresses were getting behind what I was saying, particularly the women. Before, I was just so uptight about failing or not coming off cool. But I'm getting so un-uptight about that, I have more clarity as time progresses therefore I will be a better purveyor of information and I'm very lucky that I'm silly at the same time because if I weren't so I wouldn't be able to say the things I say. I just hope it doesn't leave, and if it leaves and if I take myself too seriously or something, then I won't work anyway.

M: Well what about the stuff you did at 122 with Pat Place? I went on a Saturday night and it was a different audience. I've seen you now almost exclusively in downtown venues, in gay and lesbian things, ACT UP benefits...so there's an intimacy and familiarity of you being part of a particular community of people, right? And your humor is very much based on—I mean I know what you're talking about so I go that night and there were a lot of well-dressed male and female couples who are probably my age but seem thousands of years away from me, right?

R: Well, you don't know who they are.

M: Well, you're right but anyway you were talking about dental dams and my whole row was bent over laughing and this woman in front of me with a perfect bobbed haircut and these shoulder pads turns to her boyfriend with a look on her face that said: what is she talking about? What is IT?

R: I should make more explanation of it.

M: Well, we lean forward to tell her what it is and you can use it to go down on a woman—

R: And what did she say?

M: She was horrified.

R: Shit, really?

M: Yeah, she was not grooving on it.

Woman On The Verge

Poised at Crossover's
Crossroads, Reno Chats
it Up About Success,
Dental Dams, HBO and
Dolly Parton

by Maria Maggenti

photos by Zoe Leonard



R: How long had I been on? Oh god, like maybe 20 minutes?

M: Reno, listen, it was one woman, don't take it personally—

R: Yeah, yeah. I know I'm trying—

M: Look, the point I'm trying to make is: what does it mean for you that a lot of these people came because they had simply heard of this person called Reno and then they get there and have to deal with somebody who is more confrontational than they had anticipated? Also that you are going to be talking about some ideas which I don't think most people anticipate when they go to see a comedienne or a performance artist or monologist.

R: Well, I think that, ahh...too bad. [Laughter] You know that I think that if people go to the neighborhood and they take the trouble to go someplace to see something just because they're not ostensibly responding it means they want something else, otherwise they wouldn't go to that neighborhood or they wouldn't see someone they never heard of. And definitely not everybody who comes to see me likes me and that's perfectly fine. I mean it has to be that way or I probably wouldn't have any edge at all—

M: You would be jello.

R: Yeah.

M: But as you anticipate being able to do more stuff, reach more people either through film or video or more live performance, is there a tension now with other people wanting to be around you who are executives—

R: No.

M: There's no tension at all, about your material?

R: Well, not so far. I mean I've been having meetings with, like, TV and film executives alright? I mean they're all preliminary meetings and they are already very respectful. I mean so far the ones I've met—I haven't met any obvious slimeballs yet. I mean the thing is you are well aware that even if the first people you meet, even the 15th level are nice to you on a one-to-one basis, I mean you can be nice to someone—a poor person on the street—and is it ever going to translate to the law? No, not necessarily, maybe. So these people who I'm talking to, these executives, you get the impression that you can say practically anything to these people and they'll glad hand you. You know what I'm saying? They think that they might have something there. So you know it's almost like I'm giving a speech but you know we'll see what they offer back. The HBO experience was so positive that although I'm not pleased about them producing Andrew Dice Clay and I told them that, it probably didn't matter to them. But maybe it did. I said I thought it was a shitty idea that they produced him. But I mean they're in the business to make money and you know, *anytime you start making a living you're in it*. I mean nobody changed a word in my show—

M: So they didn't ask you to change any of the language?

R: Oh no, absolutely not. I mean I wouldn't have gotten that show on network, it was cable, but oh no no no no no no not a word. Not a word. I mean I was lucky that time. I mean of course I've done a couple of years of stuff where I didn't make any money and I was living off stamps and bullshit. So I feel fine about being given that opportunity but on the other hand who knows what's gonna happen in the future.

I mean I think the only way you can remain totally completely pure with what you're doing is if you don't work in that, you do something else. I don't know how you do it but *you cannot expect to be paid by someone else and remain completely pure in this capitalist culture. You cannot. It will not work*. You can fight, fight, fight. So you know, I mean, if they want you, you have to make another contract to say that you will get what you want. Now there's ways of breaking every fucking single contract. Who knows with these people. I don't know. They might offer me a development deal where I get to make my own film. That's kind of what I'm after, you know, and if not in the meantime I'm writing another show. You know I've got a whole month of work planned, just fooling around around town at Knitting Factory in January and—

M: I was thinking about how your humor is that kind of humor where you get that complete click of recognition. It's like that moment of consciousness, a click.

R: I think humor, period, is about that, [that click]. Some humor ends up being really bullshit and just a replication of something you already know. That's why I'm hard pressed to call myself a stand-up comedian. Because the stand-up comedians these days just go up and give a line from a song, from a TV show in the 60s and that's it, man. Please! And not only that, *they start with their fag bashing and they always bate women, always always always always always always always, men bate women,*





women hate women, everybody hates women, but who hates men? WHO?

[A man looks up at us startled. Reno points her fork at him, "You," she pokes, "you just keep eating." He casts his eyes downwards, astonished.]

You know, it pisses me the fuck off. It just drives me crazy. It's the most simple basic fundamental thing but I can't get over it. You know that's the problem with me. I don't get over these things.

M: So tell me, how is all this stuff about television and film and managers and executives; how is that affected by you being out or do they know you're out or how does that play or is that an issue at all or what?

[Pause. Reno does not answer.]

M: I mean when I saw you at 122 you were totally open and talking about your girlfriend and you were saying I'm in love...

R: It doesn't matter who I'm in love with [We are interrupted by friends who know Reno] Hi Kathleen! You are literally a breath of fresh air.

R: No I mean half of them [the executives] are gay, you know.

M: Well, do you think they'd ever say to you, "Look Reno, whatever you do don't do stuff about lesbianism?" [I pause] Well, I guess not if HBO did your "Homo No" piece.

R: You know, people remember stuff in that show so well, it's really astonishing to me. That's good. I mean, you know, it's groovy. [She leans forward and points her fork at me] It doesn't have that much to do with me. *I'm just lucky I finally am contributing something to this community because for years I was such a bum.*

M: Yeah, you think so?

R: Oh yeah, I was just nothing. So unhappy and dissatisfied and bored. And this deep existential blues and I'm much more released from all that.

I'm trying to work on this point of view of what made me a drunk, I mean in a sort of "light" way.

M: Isn't that hard?

R: I already got two or three things that work perfect but it's kind of like this [she motions up and down with her hands]...I've never done this before. I've never, like, planned a structure and then tried to fill it in. I've had the content [for *In Rage and Rehab*]. And then I tried to plan the structure. But this time I'm trying to force myself because then it will help me learn how to write and to be read as well. And it's so hard. My concentration is so shitty. That's why I booked so many little try out times because that's really the only way I work. At home, it's just...I try and try and try.

You know the night you saw me at PS [performing with musician Pat Place], I mean I was lucky I got some stuff out. I hadn't planned much and I thought it was gonna be a friendly little crowd. And it turned out to be—did I tell you that Dolly Parton was there?

M: No but I was at this lesbian party and that was the biggest topic of the evening. Dolly Parton at Reno's performance. Did Dolly come back stage and say hi to you?

R: Shit yeah! She was the first person back there. We were all hugging and ahh, then...anyways, what the fuck was I saying?

M: You were all hugging...

R: Oh yeah. I turn around and she's kissing me like that and oh yeah, it was wild.

M: What, you turn around and she was just right there?

R: She came right up to me, she hugged me so tight.

M: Did she have big hair and everything?

R: Well I guess it's a wig. That's what I heard. I don't really know. I didn't ask her or anything. I said, "Pat [Place], this is Dolly." I was so nervous, I started introducing her to everybody. Dolly, Pat, Eunice, it was hysterical. And then Fran Leibowitz is standing there. I have always thought of her as very insightful and brilliant. Meanwhile she's totally the opposite from me because she's very negative and completely cynical. And that part of her has always scared me, you know, and I kind of always wished—and I know it's sorta an act—but, you know, I always sorta wished that she was a little more—

M: Hopeful?

R: Hopeful, exactly. So I was apprehensive to meet her and see her standing there, to say the least. But obviously if you come backstage you musta liked it otherwise you wouldn'ta bothered to come back stage obviously. And so she was actually extremely generous to me and open. And, you know, approaching loving. I mean I swear to Christ I couldn't believe it. She had this great smile on her face. I was dropping dead, you know: Dolly Parton is one thing but FRAN LEIBOWITZ. I mean she's brilliant. So that's the thing. Dolly Par-

ton, I don't have many impressions of her but apparently she's a hero on the Lower East Side. I keep meaning to write her and tell her that. She was lovely.

M: Are there any people you would like to work with?

R: Oh yeah. I'd like to work with Spike Lee.

M: That would be great. You could have a long talk with him about women though. He's got a little ways to go don't you think?

R: Well, that's exactly why I'd like to work with him. I think he's big. Thank the lord for him. I hope his position spawns other people like him, I think it will. You know he teaches classes up in Harlem and shit you know.

M: Well the two of you would be...combustible.

Does your life exist now as though anything could happen at any moment? Your manager, the press clippings, the formality of trying to get in touch with you now. It's all part of the sense that you are really on the cusp of some major breakthrough fame.

R: Oh I don't worry about that. That's bullshit. I don't know. I don't worry about that. I mean I worry because I'm a worrier but, I mean, I just wanna make sure I can stay clear.

I mean, my whole life I've never had any discipline. I still do not know how to take one step and another step. I'm very unorganized and *fukacht*. That's why when you see me talk off the top of my head everything it's everywhere, you know. But that's okay and I really am really worried about that.

You know, I think the fact that I didn't start working until I was over 30 indicates to me, that I'm not a flash in the pan. In terms of the commercial entertainment world, from their point of view, perhaps I will be. And if I don't do their imprecision of what's next or what's right for somebody of my stature to do, then maybe they'll think of that as something of a failure. But *for me* I did everything I'd needed to do pretty much for my own comfort. I mean I put a carpet in my house. I got a washer. I did a lot of material things. You know, I'm set. Unless I lose my apartment of course, which can happen in New York. But that is shit. I feel like I finally have a home and at 35 it's not so bad to finally have a home. You know what I'm saying? I mean a lot of people don't and I'm very, very grateful for it.

So now, *I know I can fucking make a living, Maria, I know I can do it myself and I don't need all those motherfuckers.* And they're not *all* motherfuckers. Some of them are really wonderful. See but I found out. I went to goddamn Atlanta and those people dug what I was saying. Every single thing I said went over like gangbusters better than the Lower East Side. I swear to Christ, they were so fucking enthusiastic. They were out of their seats and this wasn't even *real* Atlanta, this was suburban Atlanta.

I walk out on stage and there are these guys with ten gallon hats on their knees and smoking and I went there with [a friend] and she was like checking out the exits, thinking well, we're gonna have to run. But until I got to that thing about the *GHET-TO*—"people in the ghetto have heard no all their lives, got any opportunity? NO!"—that thing, it quieted down because I think these were working class people and I think they feel that they don't get an opportunity in life themselves and...so that chilled the room. But not horribly, and the feminist version of cunt thing, I mean who knows how people get it, in a prurient way or, I don't know, but I think a lot of people get what I'm saying.

So...I know now. I have a tape, man. [the HBO special] A beautiful fucking tape, that says this is what I do. And I can make a living on that. I don't need to make huge fucking buckets of money. I gotta tell you that half of my time is spent explaining to these people who work for me, what I want. Because they're not like you. You know they're not people that I would normally choose to be friends with. *Definitely not* man. You don't know who the fuck they are. It's weird. I mean, it's the communications business and I gotta tell you miscommunication is rampant. And it's very gnarly.

M: Before you started performing did you do political work too?

R: I was interested always but I couldn't ever stick with anything. I just sat around and drank and got high. I was despondent half the time about all the shit that was happening. Tonight I was writing and it was hard. I want to do stuff more about AIDS and I was working on something for the Day Without Art and I mean I was crying working on it. Of course it was me talking. But I was remembering the man I was talking about.

I've thought often of these men who are dying, and women. Particularly artists





who are gay who are dying and leaving a hole and particularly in the commercial end. And those holes are gonna get filled up real quick with, I just can't imagine, those real straight boys and *drek*, those *totally-dense-no-fucking-premise-for-talking-type*.

Not to mention it's the people [dying] who are at the vanguard of the culture. I mean not all of them certainly. But in terms of stretching the boundaries. That's what artists do and when that fuckin' Frohnmeyer started talking about artists and politics—excuse me, I mean, artists have been always the phalange of NEW ideas. I mean *always always always always*.

I love that they [Frohnmeyer, Helms, et. al] think that we're so fucking important because you know what?, *we are*. They've always been after us. They're always watching us. I mean come on, the fucking Hollywood blacklist and everything.

M: Well, that's the other thing that's so interesting about this HBO thing and you having a manager and an agent and people want to see you and want to make money off you—

R: Well it's accidental, whatever it is—

M: Well it's got to be something—

R: I mean there haven't been that many people in the 80s who can be silly and mean something at the same time—

M: So there must be a hunger for it is what you're saying—

R: OH, there's a *HUGE* hunger for it. People would much rather be in harmony than sit there and hear "Ahh, that nigger's got a big dick," and whatever the fuck those assholes say, and, "That chick with the big tits," and, "Chinese people have piss-colored skin" and *people don't want it!*

Even though it's like sucking a sore tooth, you know, they can get a hard-on over it but they really don't want it. It makes them feel dirty. *I know that, I know that*—and if they could get back to the innocence they had as children and I'm not saying I'm doing this—I'm just saying generally everybody in the culture, I know they'd rather just *feel good*. *Everybody wants to feel good*. It's just we can't see our way to feel good, that's all. I mean that's why HBO gave me that show. Because they said, "nobody's doin' what your doin'" and I take that to mean that [my work] is not insulting. Unless you're rich. [laughter]

M: Well I think that one thing we will be able to say about the 80s is that it was the decade of selling out—

R: Oh absolutely—

M: And that's the essential tension that everybody lives with and the thing that's so exciting is that you're in a position where you have kept on being who you are, not trying to be somebody else—

R: Right right—

M: And you keep on saying what's true for you and what you see in the world around you—

R: That's all that can come out of me.

M: Well, that's pretty inspirational, considering how many people who have a public voice have no self and are created by someone else. People who say yes all the time and especially for gays and lesbians, I mean think about—

R: I think we spoke before about how it took me this long and that's why I don't have any qualms, you see. I really wanna give it the best shot and everything. I wanna try real hard to get to a broad audience because.... [pause]... because I just want to do my service and get it out there and get off and if I start wanting a swimming pool and amenities *only*, then I won't have that voice and no one will listen to me anyway. I'm very, very happy and very luck I think. The only thing that's hard is that I still have a difficult time concentrating and that's from being a drug addict you know.

M: But you haven't done drugs for awhile?

R: Three years. Everyday is like...a struggle. But that's when I started performing.

M: Three years? That's not much time at all.

R: Yeah, it's been good. My life has turned around. I'm much, much happier. Mostly, I stopped thinking that it was all my fault. That immobilizes a person and it immobilized me. Or I got in fights, daily, so I was waylaid by each little fact. But now its—

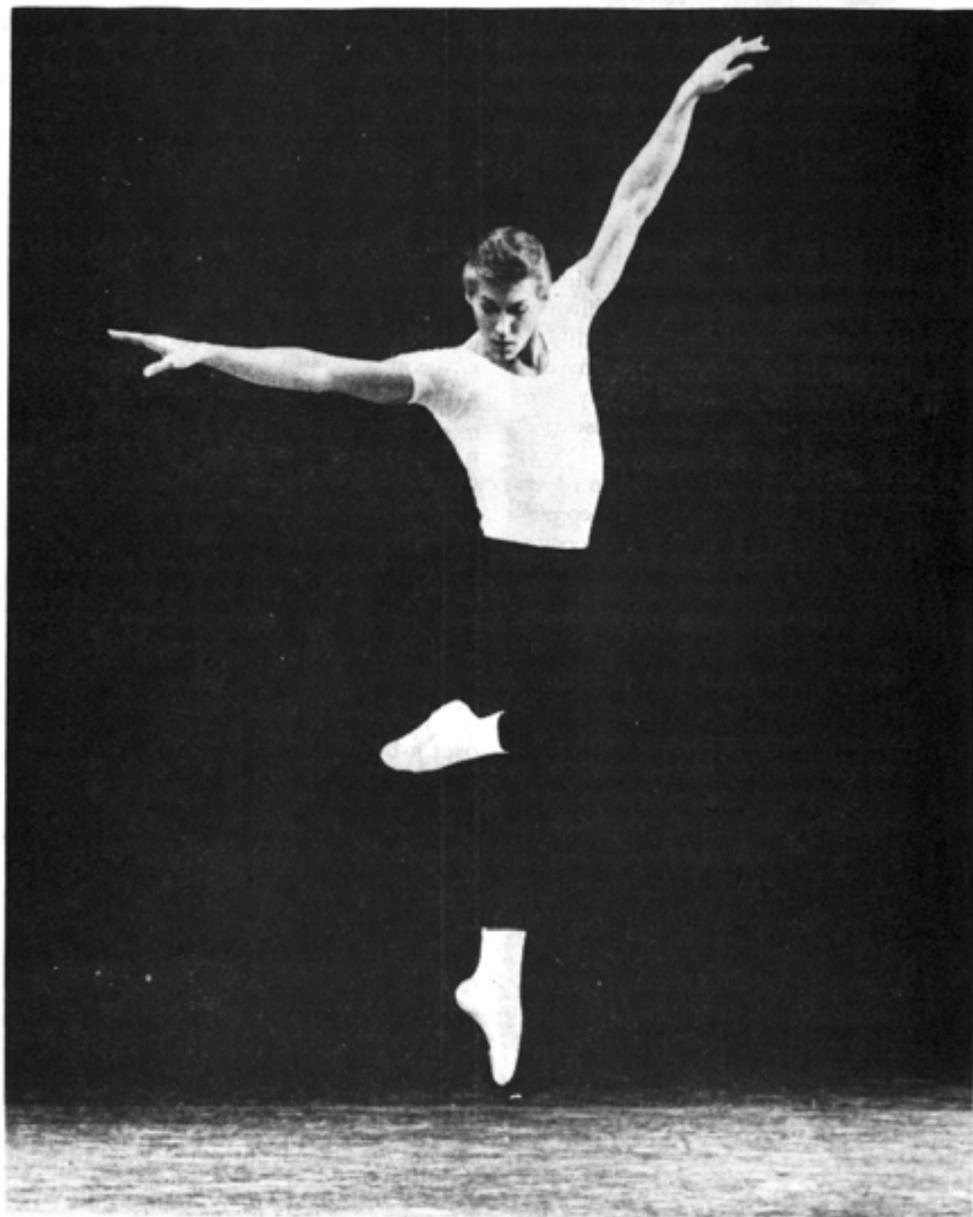
M: Well, that's your show [*Rage and Rehab*].

R: Well, I have more power now. It seems. [Laughter] We'll see. ▼

Robert La Fosse:
A
World
Apart

**Ballet's Wonder
Boy Thrills to
the Twirl**

by Bruce C. Steele



Robert La Fosse has always been *willing* to struggle to further his career as a dancer—he worked a year as a busboy in his native Beaumont, Texas, in order to pay for a summer at ballet school—but since arriving in New York in 1977, he hasn't *had* to suffer the indignities of the starving artist. Not yet 18-years-old, La Fosse almost immediately landed a place in the corps de ballet of American Ballet Theater (ABT). Since then, sharp talent, a notable adaptability and a bit of good fortune have consistently brought him success: He was named an ABT soloist in 1981, a principal in 1983 and he joined New York City Ballet as a principal in 1986. On Broadway, he has danced leading roles in Bob Fosse's *Dancin'* and, for six months last year, in *Jerome Robbins' Broadway*.

With his fresh, startling-blond good looks, La Fosse arrived in New York well before AIDS brought down a black gauze curtain on the uninhibited nightlife of the 70s and he soon immersed himself in the wild partying of the disco era. "It was very tempting, and it was very much part of the homosexual life," he now says. "It was a feeling like you wanted to

get out of something: You know, I finally got out of Texas, and now I was here and everything was accessible to me." In his 1987 autobiography, the disingenuously titled *Nothing to Hide*, La Fosse neglects to mention his sexual adventures, but he briefly describes his regular forays into Studio 54 and his period of attachment to the drugs that made all-night partying possible, which he says he stopped forever after a friend almost died in 1979.

Maybe La Fosse and his friends modified their personal lives at just the right moment; maybe it's just another way in which he's been fortunate. But by 1985, when the New York dance community joined together for its first AIDS benefit (which featured the first public performance of La Fosse choreography), his life remained largely untouched by the crisis. His first close friend to die, dancer Peter Fonseca, didn't succumb until late '86. Indeed, even now La Fosse feels the dance world has been spared the worst of the epidemic. Friends have died—including Fonseca and fellow ABT dancer David Cuevas—but, he says, "of the people that I know in the dance

community, AIDS has not taken as many as it has in, say the art community." He speculates, perhaps naively, "just the sheer fact that dancers are primarily physical beings and generally in good health means they have better immune systems to begin with—I don't know. But the majority of the people that I know that have gotten sick and died were not dancers."

Whether or not being a dancer has protected La Fosse from AIDS, the largely self-contained ballet world has definitely shielded him from much of the prejudice and oppression suffered by gay men and women in less ethereal pursuits. "I'm very lucky and very fortunate because I live in a world that is comfortable with gay people." Although La Fosse says he knows of no gay women in the company, he estimates that half of the male dancers at City Ballet are gay. "I mean, you bring your boyfriends to performances—homosexuality is treated as equal as it could ever be."

Since he already had the acceptance of his peers and the patrons and functionaries of the dance community, La Fosse is free to be open about his sexual orientation in his book. "That was always one of the things that I knew I was going to write about," he says, "because of what happened to my friend Stephen." Stephen is the only sexual relationship La Fosse describes in his autobiography—including their separation after some years together. "He went home to tell his mother that he was gay and his father essentially said, 'I don't want to know you, you're not my son.' It was the first time I'd ever seen that happen to somebody. He knew what the outcome would be, but he told me, 'I don't want to have a relationship with my father that's not based on something true. I'd rather have my parents know me and hate me for it than not know me and pretend like we love each other.'"

"You have to be that way," La Fosse says. "You can't live in this world hiding things about yourself unless you're a total-private person. But I'm a public person, and I feel like I can do a little something by saying, 'Look, it's OK to be gay.' It's up to our generation to educate [people]."

But except for its passing openness about his sexuality, La Fosse's book is a traditional, upbeat narrative which, as he writes, "tells the story of an American boy wanting to take ballet." It has none of the kiss-and-tell revelations and scandalous confessions that made ballerina Gelsey Kirkland's *Dancing on My Grave* a bestseller in 1986. Perhaps, La Fosse suggests, he was simply led a less melodramatic life—he intended the title as a joke, meaning in part that he had nothing to say that was worth hiding. "They [the publishers] really thought I was going to expose Mikhail Barishnikov [ABT's artistic director during La Fosse's tenure] the way Gelsey did. Well, I wish I had the guts, but I don't. I mean, God knows I wish I had gone to bed with him, but he's not gay, so I couldn't."

In his writing, La Fosse detaches his sexuality from what he sees as his primary identity as a dancer, and that self-isolation has now extended to his role as a choreographer. Working primarily in the "classical" mode, he is unable to imagine working the traditionally heterosexual idiom to express himself as a gay man. "I don't see where I ever would connect [choreography and homosexuality]," he says. He "wouldn't be able to" about making a dance with two men together or two women together, "if I needed that, but I never want to wave a flag. I'm not one of those people who isolates myself because I'm gay. I just think that when you get into groups [on the basis of race or sexual orientation], there's something—I don't

want to say incestuous, but something unevolved, in a way. It doesn't open yourself up to many other things."

Ballet, for example, "appeals to everyone. Sexual orientation shouldn't be an issue. It doesn't appeal more to gay people or lesbian people than it does to straight people." The tyranny of gender roles in classical ballet, he insists, is simply a reflection of the times in which the music and much of the dance was created. "You don't challenge the period." Classical ballet should be enjoyed for its beauty, he argues, not taken to task, for such modern sentiments are modern dance. For example, he recalls a piece done for *Dancing for Life*, the dance community's 1987 AIDS benefit. "Lar Lubovitch had choreographed this pas de deux for two men that was one of the most beautiful things I've ever seen that was about two men, and that was one of the most effective things that I've seen done in this era of the AIDS crisis."

La Fosse's only AIDS-tinged choreography to date was created for Lisa Edelstein's *Positive Me*. An educational musical about safe sex, sexual prejudice and AIDS first staged in October at La Mama and intended for the entertainment and enlightenment of mostly straight teenagers. For the most part, however, his conventional thinking about ballet seems to have limited La Fosse's ability to incorporate his life into his art. He eschews the idea of working on anything that more directly expresses the turmoil of emotions that have accompanied the AIDS crisis. "I have not been compelled to want to do anything theatrically about AIDS I think for anyone who has lived this disease, it's very hard to see a theater piece about AIDS. It's been very difficult for me, because I've lived all the things they're trying to say—why go to the theater [to see it]? It's not a revelation to me. The choreography that I want to do—I just want to bring as much beauty as I can into the world to make these moments on earth that we have a little less painful."

Currently, La Fosse is creating a ballet based on *Puss in Boots* for the School of American Ballet, as well as working on a ballet based on the legend of Osiris, the Egyptian god of the underworld. He has also done two dances for City Ballet: *Woodland Sketches* for 1988's American Music Festival and last year's Haydn Trumpet Concerto.

La Fosse's efforts to help stem the AIDS epidemic have recently been related not to dancing but to walking. He works each year to raise money through the spring AIDS Walk—including a 1989 appeal directly to City Ballet audiences. "I suggested to Jock [Soto] and Heater [Watts, the company's leading AIDS fundraisers] that we go out front before the performance and just sell ourselves. So we did, and it was really surprising to me, you know, to see the people who've been coming to the ballet for years on that level. They were really excited to give \$5 and \$10 because they were giving it to the dancers that they've been seeing. Also, it was very surprising to see how many people didn't know about the AIDS Walk. Of course, when you're living in it, you learn that not everyone has AIDS. Nevertheless, it's shocking what's happening out there."

La Fosse has ideas for another dance benefit for AIDS, one that would combine the talents of rock songwriters and modern choreographers, but his several choreography projects and principal dancing with City Ballet have kept him too busy to take his plans past the idea stage. "I pray every night that we won't have to do any more benefits," he says with sincere but untenable optimism. "I pray that [the cure] is going to happen faster than we can do another benefit." ▼



Who ever said Madison Avenue doesn't target gays obviously hasn't been exposed to the Pick 'Em Ups chicken and fish tenders' ad campaign.

—M.S.



OUT OF MY HANDS

BY BRADLEY BALL

Dear Brad:

I went out the other night to meet one of my friends but I hadn't gotten more than half a block and couldn't remember where I was headed or who I was supposed to meet or what we had planned to do. I kept walking, hoping that something might jog my memory but nothing did so I went back home. There wasn't anything written down in my datebook but I thought maybe whoever I was meeting would phone and ask where I was so I'd know where I should be. I waited for a couple of hours but the only call I got was from somebody wanting to sell me a magazine subscription. Then a delivery person showed up with some wonton soup and cold sesame noodles. I couldn't recall ordering any takeout or even liking wonton soup for that matter but I paid him anyway since by that time I was getting hungry. I fell asleep on the sofa and dreamed I was back in college and had to write a chemistry exam naked. When I woke up the next day I was in bed and a strange man was sleeping next to me. I tried to wake him but I couldn't so I went to the newsstand around the corner to buy the *New York Times*. I didn't real-

ize until I got back to the apartment that I'd bought the *Philadelphia Inquirer* instead and a pack of Marlboros even though to the best of my knowledge I don't smoke. The strange man wasn't there anymore—neither was my datebook. While I was in the shower another delivery person arrived with a sausage and mushroom pizza. Later in the day when I went out for more cigarettes it took me half an hour to find my way back home. There was a note on my doorknob from the telephone company saying that a repairman had come by to check the problem I had supposedly reported and to please call to reschedule. I picked up the phone to see if there really was some problem and instead of a dial tone I heard Bobbie Gentry singing "Let It Be Me." Just then somebody got on the line and informed me that I was confirmed on a flight to Vancouver. She asked what credit card I was using and I gave her my American Express number. I didn't even know I had an American Express until that moment. The flight's scheduled to depart sometime next week and the ticketing agent said no changes or cancellations are permitted on the fare without paying a substan-

tial penalty. I don't want to have to pay a substantial penalty but the way things have been going lately I'm a little scared that if I leave the apartment I might never return. At this point I don't quite trust my ability to make a decision so maybe you could tell me what to do.

—Dazed

Dear Dazed:

If you're anything like me (and who of us is not?) you've probably been working much too hard lately and could use a little vacation right about now. Take advantage of this splendid opportunity to travel and don't worry: I, too, once feared that if I went to Vancouver I might not return to New York. It's a common fear. That stunning and immaculate world class city ringed by majestic snow-capped peaks and the relaxed, friendly manner of the citizens sing a siren song to every traveler fortunate enough to pass that way. Strolling along the banks of glittering English Bay or gazing rapt at the swirling Emily Carr paintings in the Vancouver Art Gallery, it's nearly impossible to imagine a more serenely beautiful life anywhere else on earth. But after a while one begins to realize that the World's Fair's not what it used to be and that everything is terribly expensive (let me direct your attention, for example, to the Canadian newsstand price of this very magazine and, now that you've started smoking, let me point out that a pack of cigarettes runs at least \$4.50 CDN) and one begins to miss, in a peculiar way, the vicious frenzy of Manhattan and one does, in the end, come back east where the work of Stephen Sondheim is not only known but, rightly, revered. So go enjoy yourself and when you return you'll find everything just the way you left it...more or less. *Bon Voyage!* ▼

MALES, MADONNA TOUR

1/4, 1/5 from 2-6PM at Dance Express, 211 W. 61 St., 4th fl.

Madonna World Tour 1990, Karole Armitage, choreo., is holding auditions for fierce male dancers who know the meaning of troop style, beat boy and vogue. "Wimps and wanna-be's need not apply." Auditions will be held at Dance Express, 211 W. 61 St., 4th fl. on Thurs. Jan. 4, and Fri. Jan. 5 from 2-6PM. Pay...ADVT.

After reading this casting call in *Backstage*, our question for Karole Armitage was: What do you mean by "wimps?" She did not return our repeated calls.



By Michelangelo Signorile

This is going to be a different kind of column. I need to vent.

But, before I get into what's really eating at me, I'll tell you that if you want something to do that deals with the usual kind of stuff we do in this column you can call the Mayflower Madame, Sydney Biddle Barrows, at home. She's listed. Tell Sydney she's a homophobe and tell her you'd never, ever have dinner with her. She wrote an etiquette book which will be hitting the stands soon, in which she expresses the opinion that the proper thing for a host to do when a person with AIDS is being invited to dinner is to notify all the other guests.

Now, what's really bugging me? Well, it's Friday at noon. This column was due three days ago; but three days ago I was busy working in vain with many other people to stop the appointment of Woody Myers as our health commissioner. Woody, in case you haven't heard, like Sydney Biddle Barrows, thinks we should notify everyone and give out the names of people with AIDS. Woody likes keeping lists. He believes in quarantine. He's tried to close down gay bars in Indiana, his home state. And there's a litany of other things he's done which you can read all about in the news section.

The point is, I've spent all week trying to stop this man. (Thank goodness I have the kind of bosses who understand this sort of thing.)

I can't write about anything else right now—not gossip, not fluff, not even Liz Smith (*Daily News*) with whom I'm usually so obsessed. All I can think about are the facts of the past few days and this horrible feel-

ing in my stomach. I know that some time today, Dinkins is going to appoint a Nazi as our health commissioner. And I know I'll be down there at city hall with a lot of my comrades to scream and yell about it.

At this point it's all we can do.

I'm angry. I'm angry at the fact that I voted for David Dinkins thinking that he would never hire such a monster for a position that affects my community so much. I'm angry that he lied. I'm angry that he sold us out.

But what I'm more angry about are those people in our own community who were given the responsibility to make sure that we picked a sane, compassionate, experienced health commissioner who puts basic civil liberties above all else. I can't understand why the transition team which was charged with choosing the best candidate didn't check out Myers' background in Indiana. Why didn't the only gay man on the search committee, Tim Sweeney of the Gay Men's Health Crisis, look into these things and then come out against this man

It makes me think of so many things: deals, pay-offs, careerism, shitty politics

once it was revealed that Myers was a nightmarish homophobe? Why didn't he come out against him when this magazine finally published a thorough investigation which proved Myers' despicable policies? Why, instead, did he, and Mathilde Krim, head of the American Foundation for AIDS Research, not think in our best interests until it was much too late. It makes me think of so many things: deals, pay-offs, careerism, shitty politics. And it belches forth the kind of hatred and resentment I'm embarrassed to admit I'm capable of.

Over two weeks ago—yes, two weeks—the horrors began to surface about Myers. That's when Lambda Legal Defense and Education Fund should have become vocal and demanded an investigation. As an organization established by gays for the protection of gays, Lambda should

have been the first organization to become incredibly concerned, to voice its opinion against the appointment and protect our basic civil liberties. Instead, it languished because its executive director, Tom Stoddard, was caught in the middle of the entire charade and was much too afraid to extricate himself. So, as of last Thursday, good old Uncle Tom was quoted in *The New York Times* still favoring Myers' appointment—after countless reports and demonstrations by the gay community had occurred. "It's all very sad," was what Stoddard said.

Sad, indeed.

Sad, that we have such weak, ineffective, egg-shell walkers who are charged with duties such as being on mayoral transition teams.

So, for most of the week, ACT UP stood alone, with only the ACLU doing what was morally right and coming out with a statement asking for further investigation of Myers. (A move which I commend Nan Hunter and Bill Rubenstein for, though I think they too could have done much more.) Then came the *Post's* front page story, which provided many of our so-called leaders with what they might call their "ticket out." Suddenly they began faxing around their statements, condemning a man we all knew

was a monster for two weeks. But ultimately it was all too late. They had sold us down the river already. I suppose I'm incredibly naive, but I can't imagine my personal career taking precedence literally over the lives of hundreds of thousands of people—my people.

All of the ass-kissing; the caving in. For what? Even if I were to cast aside the more sensible theories—as well as the persistent rumors—and try to imagine that Sweeney, Stoddard, Marie Wilson and the rest of the gang were operating in the best interests of us all, trying to bridge the gap between the gay and Black communities, I can't imagine that they'd forge ahead with coalition-building at the expense of our basic civil liberties.

But, then again, I'm not so sure they do operate with the best interests of us all. ▼

Out on the Town



With Liz and Sydney

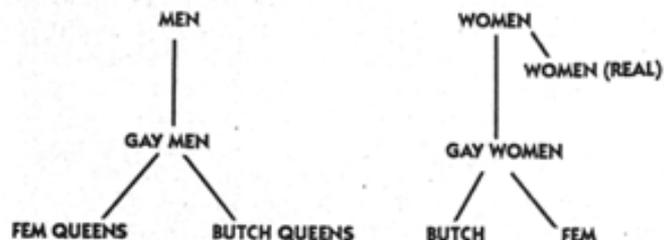
by Liz Tracey and Sydney Pokorny

Liz and Sydney: From celebudykes to celebutantes, our favorite game to play in clubs is Spot the Dyke. In a mixed crowd, it is sometimes hard to find the Sisters, so we have prepared a list of helpful hints.

1. Look at the shoes—dykes like to make fashion statements with footwear. Lesbians are shoe size queens—the bigger the better. Girls either totter on six-inch heels or clomp across the dance floor in kachunga battle wear. (variants: converse all-stars or Doc Marten shoes)
2. Look for women drinking beer from the bottle.
3. Lesbians tend to travel in packs. If you spot a group of four gorgeous women, wait for a few minutes. As men approach, then leave, you'll know by their hasty retreat where those girls' interests lie.
4. Ask a girl to vogue—if she bends you over and bumps you repeatedly, get her number. Unless, of course, you are a top.
5. Ask your good friend/club promoter to run Interference for you. Our favorite line is: "I've got a friend who likes you. But she's a girl." Measure response from across the room, nervously clutching a drink (beer bottle).

Sydney: Playing Spot the Dyke in clubs is confusing but nothing in the world can equal the exhilaration of Gender Roulette. Gender Roulette can only be played in a few select locales. Our personal favorite is the House Ball. Every category adds a new slot on the wheel o' fortune. Chicks come in two varieties: with and without dicks. Girls can look like girls or boys. Women can be Real (straight) or gay.

Liz: At the last ball we went to, hosted by the House of Africa, at Sound Factory, Sydney made me promise to walk (compete in) the Butch Realness category. I'm waiting because I could not have neared in butchness the three women at this Ball. Essentially, the categories, developed by the Houses of the Balls, divide into:



During this Ball, one contestant from a popular House was disqualified, and read by MC Renee Africa when, during Butch (Queen) Realness, the boys came out with baseball bats, and kissed a "Real Girl." Renee quipped, "It's so nice to see such happy people in such gay surroundings." He

then spoke of the need for positive gay role models, reemphasized by guest MC Grace, calling for unity among Houses, Races and the gender spectrum.

In the spirit of political awareness, GMHC also distributed condoms and HIV/AIDS information kits. They also screened their voguing safe sex video starring Tracy Africa. (My favorite line: "no matter what sex you have, use a condom." Ok, but how do I fit it on my tongue? Question for GMHC: "Ou est les Dams, Madames?") It was an evening where the Queens were fierce and the Butches were ruling.

Liz and Sydney: Another popular spot for Gender Roulette is a place we'll call "the Little Schoolhouse." Saturday nights are a drag queen extravaganza with the added bonus of being able to sit on the dance floor during the shows, have a performer bend over in your face and watch the patrons tip the queens with dollar bills stuffed indelicately into any available opening in those fierce gowns. A sample game of Gender Roulette:

Sydney: Look at those 70s shoeboots on that guy.

Liz: Which guy?

S: The one tipping Perfidia right now.

L: That's not a guy. Look at her chest.

S: Oh, and those are cowboy boots. My mistake, I didn't look close enough.

Two women in matching polka dot shirts come up to the stage.

L: Wait. Look at this couple. Where did they get those matching outfits?

S: Strawberry. Look, one has palazzo pants and the other has pleated pants. Does that mean something?

L: Narrow pants are for tops. Tight shirts are for bottoms.

S: Her top isn't tight, but the narrow pants girl has slicked-back hair—so I guess she's a top.

Vanessa Xtravaganza walks onto the stage. She's a 6' + blonde wearing a sheer, black lace outfit. A shawl is draped across her chest. Vanessa drops the shawl—the audience passes out.

L: Her chest is bigger than some of the girls I know.

S: I wonder if she still has it. Can you tell from what she's wearing?

L: Has what?

S: It.

L: Oh, no. There's nothing tucked there. (Liz points discreetly to Vanessa's groin, only inches away.)

S: I heard she still does, but she doesn't have that funny little DQ walk. I don't know.

L: Dairy Queen?

S: Drag Queen.

Sydney: Last Sunday at the *On Our Backs* party at Mars (which, I guess I should mention, Liz and I hostessed), Spot the Dyke had to be abandoned. There were just too many of them. So we amended the rules and changed the name of the game to *Meet the Dyke* or even *Strip the Dyke*. A game which I am still learning. In a club filled with 700 lesbians, I was the only dateless dyke, while Liz worked those go-go girls.

Liz: If Sidney hadn't spent so much time on her past, she might have a future. ▼



TWO CONTESTANTS ON GENDER ROULETTE
Robbie and Todd Tomorrow Photo: Tina Paul



THE ON OUR BACKS PARTY AT MARS
All photos by Barbara Seyda

HEALTH COMMISSIONER on page 12

added, "We condemn Mayor Dinkins for failing to consider the concerns" of diverse AIDS and gay groups.

Mathilde Krim of the American Foundation for AIDS Research issued a statement that pointedly ignored Myers and focused instead on Dinkins' AIDS policy, which she termed "sound and wise." She continued, "The mayor has my full support and cooperation...and I will work with his Commissioner of Health."

The outrage over Myers stems from charges, first reported in *OutWeek*, that he supported mandatory name reporting and contact tracing of HIV positive people in Indiana, as well as the quarantine of certain people with AIDS. Myers is also accused of targeting gay sex establishments for harassment, and for attempting to close all gay bars and bookstore in Indiana.

Other sources maintain that Myers acquiesced in the virtual impoundment of federal funds for AIDS programs in the state, and declined to ask the state legislature for money to fight AIDS. He is also said to have blocked the conversion of nursing homes to AIDS hospices and opposed the seating of PWAs on AIDS policy boards.

The furor over the appointment has developed into the Dinkins administration's first major policy fiasco. By the time the charges appeared in the media last week, Myers' selection had already been leaked to the press, setting the stage for a divisive public conflict.

At the unruly and combative press conference, the mayor repeatedly stressed that he has been soundly behind Myers from the start. The delay in the announcement was based solely on whether Myers would be allowed to supplement to his six figure income as commissioner with a university professorship, according to Dinkins.

The controversy also resulted in the first demonstration against the newly-inaugurated Dinkins administration, when an estimated 300 ACT UP members mounted a midnight rally at Gracie Mansion on the Monday night prior to Myers' appointment. Hundreds more massed at city hall Tuesday morning.

The demos resulted in two meetings between Deputy Mayor Bill Lynch and members of ACT UP. The second

meeting, on Wednesday, consisted of members from ACT UP and the transition team, who attempted to find common ground on the nomination.

But on Thursday morning, the process was complicated by a front-page story in the *New York Post* by AIDS reporter Joe Nicholson, in which Myers confirmed that he would not rule out an AIDS quarantine in New York. According to the *Post*, Myers contradicted reports that he had "promised" Dinkins he would not push for a quarantine.

"I don't ever remember making any promises," Myers told the *Post*. "There are occasions when it is important to use isolation techniques."

The interview outraged many, including some Myers supporters who had based their support on the idea that Myers would toe the Dinkins line on AIDS.

From that point on, the nomination seemed to unravel, as political leaders, gay and lesbian groups and AIDS organizations rushed to disavow the nominee. AmFAR's Mathilde Krim, GMHC's Tim Sweeney and Tom Stoddard of the Lambda Legal Defense and Education Fund, three members of Dinkins' transition team, all reversed previous endorsements of Myers.

A statement against Myers was also issued by the Minority Task Force on AIDS, which was considered particularly significant because many had feared that positions on Myers would divide strictly along racial lines. Ronald Johnson, the Task Force's executive director, later reversed himself and supported Myers' selection.

Many felt the nomination had been dealt a fatal blow when Krim withdrew her support, because Dinkins had publicly stated that he would not appoint Myers over Krim's objections.

But on Friday morning, rumors swept the city that Dinkins would go ahead with the appointment. Myers flew to New York to meet with Dinkins and search committee members, and the announcement was finally made late Friday night.

Reached for comment, ACT UP's Mark Harrington summed up the two-week long debate. "We were sold out by all our leaders, most especially the man we elected mayor," he told *OutWeek*. ▼

TIM SWEENEY from page 13

TS: I knew that he had instigated it.

GR: Did you have any information that anybody else in Indiana was attempting to instigate something worse?

TS: No.

GR: Do you believe that quarantine legislation for HIV positives is good?

TS: It's quite possible that the quarantine statutes could be used here in New York. They are used right now for some other diseases like tuberculosis. The quarantine issue is really not an issue here in New York. The power exists. I doubt that it will have to be used.

GR: It's up to the health commissioner. It hasn't been used in New York because David Axelrod has chosen not to use it, yet it has been enforced in Indiana by Woody Myers.

TS: Well, we asked him about the use of the statute. We don't want to call it quarantine. It's isolation, containment, there's lots of words for it...

GR: Why don't you want to use quarantine?

TS: ...and we specifically said that they're using it. I can understand the theoretical use for it. There always could be a recalcitrant individual. I have trouble sort of making that into a reality. In Myers' mind he obviously felt the need to utilize that particular procedure. He makes real clear that they try to do every step first, including counselling...

GR: Although they refuse to pay for or provide any counselling.

TS: Well, they provide it with CDC dollars. Isn't the charge that they don't use state dollars?

GR: No, not at all. The charge is that they don't even spend CDC dollars. The two main organizations that Myers has sent people to for mandatory counseling haven't received a dime to repay them for this counselling, nor has Myers requested a dime to repay them for it, from any source.

TS: You said that there's a trend in Indiana towards quarantining. Do you consider two people to be a major trend? Do you think that's going to happen under David Dinkins? ▼

OUT TAKES from page 27

evening late last year, they found themselves subjected to the kind of treatment they dish out routinely their minions—a pop quiz and hard homework.

The "class" was a workshop, run without official school sanction, by peers who are lobbying Cincinnati Public Schools for in-service sensitization on problems and needs of students who are gay, lesbian or confused about their sexual identity.

Teacher and union steward Dan Stephen assembled a panel of informed and involved presenters—two recent high school graduates, a parent of three homosexuals, a youth worker and a University of Cincinnati researcher. Their raw data documented what the "test" revealed.

"How many of you know what it feels like to be attracted to somebody?" quizzed Stephen, a special education teacher at Rosenberg Elementary School. "Very good! Think back to where you first were when you saw that person. How old were you?" he challenged the 35 participants.

"When you felt that attraction, was it something you consciously decided to feel, or something that just came to you? Did you decide to be attracted to that person, or was it a feeling that just came naturally?"

Nobody had to scratch their heads during the exercise, and everyone smiled when Stephen disclosed his lesson plan. "All of you now know what it feels like to be a lesbian or a gay man and feel attraction to the same gender. It's not something anyone makes a conscious choice to do. It happens naturally. That's why sexual orientation is a better term than sexual preference. Nobody chooses to be gay or lesbian. It just happens."

Facts of gay and lesbian life are what Stephen's group wanted Cincinnati Public Schools to include at its in-service training day in December, but School Superintendent Dr. Lee Etta Powell vetoed the proposal.

"We're here to ask you to break the silence about gay and lesbian youth, [who] have been neglected for

too long," Stephen said at his unsanctioned event. "We want to stop children from calling each other 'fags' and 'dykes' for the same reason we don't let them use" racial and ethnic slurs. "Don't let them do it in your classes," he assigned the teachers.

—John Zeh

Outreach volunteers wanted

NEW YORK—On Sunday, January 28, the Hetrick-Martin Institute will hold an open house for anyone interested in volunteering at its Project First Step storefront, located on Horatio Street in the Village.

Project First Step reaches out to homeless gay and lesbian adolescents, particularly those in the West Street and pier areas. Staff and volunteers dispense hot meals, provide warm clothing and distribute safer-sex literature and condoms.

Helpers for these tasks are needed, as are messengers and volunteers for special projects. The open house will be held from 2 to 5 pm at Project First Step, 24 Horatio Street (just west of Hudson Street). For more information, call Francine Shifrin at the Hetrick-Martin Institute, (212) 633-8920.

—John Voelcker

Spence makes news from grave

WASHINGTON—Craig Spence, the notorious D.C. scandal figure who committed suicide last fall after months of published accounts of his reputed sex and drug related activity, is still making headlines. This time, it's his will.

In the document, signed Nov. 3,

Spence created the Spence Trust, a foundation intended for the defense of people who perceive themselves to be the victims of unfair media accusations—including Spence himself.

The amount earmarked for the fund is still unknown. But Spence's will also contains a provision for excess funds to be donated to Mother Theresa.

Spence was found dead in a Boston hotel room Nov. 10, the victim of an apparent suicide, fully dressed in a tuxedo with a suicide note written on the mirror.

In a videotaped "farewell" to his close friends, Spence blamed his troubles on "a local cult-owned newspaper," apparently referring to *The Washington Times*, his chief accuser, and its ties to the Unification Church.

Spence, a former Republican lobbyist, gained unwanted notoriety last summer when the conservative *Washington Times* printed reports of his spending thousands on a D.C. male escort service, giving unauthorized midnight tours of the White House and accepting a pilfered piece of Truman china. After being in hiding for months, Spence was arrested in New York, along with a male prostitute, on drug and weapons charges.

Spence, who at one time hosted parties for Washington's conservative power elite, was widely known for his bizarre behavior and his stories of bugging private conversations. Once, when arrested on drunk driving charges, he listed his occupation as "millionaire."

According to a lengthy jailhouse interview with the *Times* shortly after his arrest, Spence became increasingly obsessed with sex and suicide after his being diagnosed with AIDS.

To date, no one has been charged in connection with the prostitution service, which has been under investigation for credit card fraud. In the wake of the stream of Spence stories in the *Times*, a White House security guard was dismissed for allegedly accepting a Rolex watch from Spence in return for the piece of Truman china.

—Cliff O'Neill

Film

A Downward Spiral

Labyrinth of Passion. A film by Pedro Almodóvar. Opened Friday January 19 at the Bleecker Street Cinemas, 144 Bleecker Street.

by Karl Soehnlein

In looking back on the 80s, the media has had the chance to rewrite the 70s. In the past two weeks, Peter Jennings, Tom Brokaw

of 20 years ago a failure. The freedom of the 70s, they tell America, did nothing more than sow the seeds of epidemics, and in the 80s the choice was either cleaning up your act or paying the price.

Of course, decades are not as tidy as the media would have us believe. The U.S. release of Pedro Almodóvar's *Labyrinth of Passion* is a case in point. Made in 1982, it feels like the last gasp of the previous decade. The film's many characters pursue sex with a carefree, "swinging" attitude, summoning to mind the likes of *Ob Calcutta*, the Broadway show of

(Cecilia Roth), so named by her father, a famous fertility specialist, and Riza Niro (Imanol Arias), the son of a fallen Arabian shah, who is hiding from both his family and terrorists in Madrid's gay ghetto. In the opening sequence Riza and Sexi crotch-watch at the market, separately seeking similar conquests. She winds up taking home several men. He picks up Fabio, a glam/punk street queen who fronts a band with another diva (played by Almodóvar himself in a fierce cameo).

When Sexi and Riza meet midway through the film it's love at first sight, a surprising twist which turns the plot around in a most regressive way. Finding happiness at last with a woman ("before I met you I preferred men," he tells her), Riza is also the answer to Sexi's problems—it turns out a childhood trauma left her unable to enjoy monogamy, but once that's solved she can devote herself exclusively to the newly con-



PLUS QUE ÇA CHANGE—Sexilia (Cecilia Roth) and Riza Niro (Imanol Arias)

and homophobe Andy Rooney (who in his year-end TV analysis equated "homosexual union" with drug addiction and alcoholism) have officially declared the sexual explosion

the 70s which used the tension of frank sexual situations to get easy laughs.

Labyrinth centers around the "proud nymphomaniac" Sexilia

verted Riza. The consummation of their relationship is the film's final shot—an orgasmic fuck aboard a plane ascending toward the heavens. *Labyrinth* starts off trying to break taboos, but the

shock comes when it abandons them.

In some ways the film is classic Almodóvar—an abundance of characters whose lives criss-cross in unexpected and coincidental ways. It's cluttered with over-the-top sight gags, some of which work. (Fabio's stint acting in a porn/slasher film is especially outrageous.) But for every well-targeted comic moment there are three or four of the lowest quality—most notably, when a woman's laxative hits her before she gets to the toilet. There's no evidence here of the chic sophistication which characterized later films like *Women on the Verge of a Nervous Breakdown*.

The film has a disturbing obsession with making light of incest; one character's father rapes her every other day ("you get used to it," she explains). The solution to the situation, she is told, is to give him a chemical *antidote*, as if his problem is merely a powerful sex drive. Of course, political correctness is not what Almodóvar is about. He isn't interested in creating pro-gay or pro-woman images, and rarely does in his films—*Law of Desire's* queers were high strung, even psychotic, and *Women on the Verge* presented females as an array of castrating bitches and helpless hysterics. But both of those films came off as irreverent rather than offensive. They displayed a certain sweetness that's missing here. Almodóvar cared for his characters rather than holding them in contempt.

Ultimately what undoes *Labyrinth* is not its lack of "correct" portrayals but its reactionary conclusion. A film claiming to be about passion but which paints most desire as sick, and which rejects sexual exploration for happy heterosexual monogamy, can hardly be considered enlightening, much less liberating. With the added hindsight of the past eight years, the film becomes a portrait of the pre-AIDS era as a decadent time, the resolution to which is the sublimation, or at most homogenizing, of desire. Though his style remains uniquely his own, Almodóvar's conclusions are regretfully familiar. ▼

From the Director of
"WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN"

"THE JOYFUL WORK OF A MASTER FILMMAKER!"

"LABYRINTH OF PASSION: A lively 1982 farce by Pedro Almodovar, just released here. The plot is indescribable, involving a smorgasbord of obsessed and outrageous folk dashing around Madrid in search of such things as sperm from the imperial family of Iran. A terrorist who works by smell (Antonio Banderas); a desperate empress; a nympho punk rackette; a healer laundress; an incestuous gynecologist - all collide crazily in the hunt for happiness.

Overcrowded and noisy as a rush-hour subway, the story carries most of its passengers to their goals. Its main theme and gimmick is metamorphosis. Anybody can change into anything they want in this Ovidian comedy; a fan becomes her idolized star; a nympho goes monogamous and a gay straight; impotence is cured by incest.

Taboos are dissolved by laughter; childhood traumas that fixed characters are cured and characters loosened by a sort of dream-rerun of the traumatic scene. All society's fixating dogmas are mocked by eros, which reshapes people like Play-Doh.

It's a mark of the earliness of the work that society, the polis, offers too little resistance to the play of eros; "Women on the Verge" is tougher in this regard. But "Labyrinth" is the joyful work of a master filmmaker who's made the city of Madrid a new Forest of Arden, the playpen of the Western world."

- Donald Lyons, DETAILS



**LABYRINTH
OF PASSION**
A FILM BY ALMODOVAR

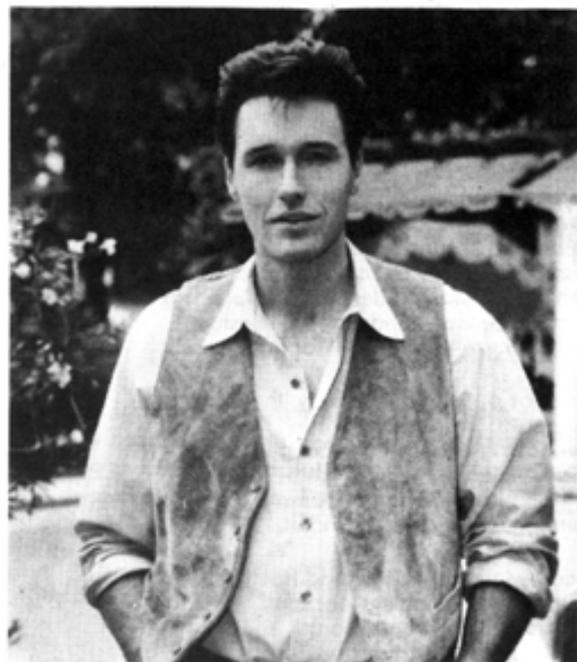
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Television

Rock in a Hard Place



FAUX ROCK—Actor Thomas Ian Griffith

by Mark Gevisser

How gay men kiss on network TV: they begin open-armed, with mouths honing in on each other in perfect, conventional, time-tested heterosexual fashion, only to be deflected into a buddy-style embrace by the powerful antimagnetic properties of society's homophobia at the last possible moment. Last week's ABC docudrama, *Rock Hudson*, set out to show the extent to which living the lie of heterosexuality killed the star, and yet, because of network censorship, it depicted Hudson mouth-to-mouth with his for-display wife but not with any of his many boyfriends.

Rock Hudson's openly gay screenwriter, Dennis Turner, has complained publicly about the network's censorship of the kissing scenes; ABC Vice President for Policy and Standards Alfred Schneider explains the decision by saying that "two men kissing would have been inappropriate and would be found offensive by some of the folks in their living rooms." Inappropriate in a film about the entertainment industry's homophobia and own self-censorship? "We did feel," Schneider adds, "that we gave an honest and fair portrayal of gay life."

Have gay men come a long way now that we can be portrayed on network TV as red-blooded American men rather than as limp-wristed pansies or leather queens? Oh, for a fingersnap or a bit of mascara round the eyes to liven

up this sanitized prime-time take on homosexuality! Rock and his boypals cavort around a swimming-pool with cracklingly handsome square chins and *Physique Magazine* pecs, but, even by the standards of B-grade TV acting, their wooden-ness makes being gay seem like nature's most powerful tranquilizer. The failure behind this media representation of Rock Hudson is, ironically, the very denial the movie says drove the real man to drink and self-destruction: Rock Hudson the Man had to play at being the all-American boy next door while concealing a sexuality wildly at odds with the values and judgements his own participation in Hollywood helped perpetuate. To be aired on network TV, *Rock Hudson the Movie* had to do exactly the same thing.

To be sure, the makers of the docudrama were faced with a dilemma: to portray homosexuality as anything other than airbrushed musculature would have run the risk of playing into all the stereotypes with which their medium has already abused gay people. And evidence does point towards Rock being a kinda dumb, macho guy who liked making it with other kinda dumb, macho guys—there were certainly no mascara sticks left lying round his pool, and, as the movie attests, the only times he snapped his fingers was when he wanted his latest twinkie to get him a drink. And maybe it did open the eyes of those folks in their living rooms to see straight-acting musclemen spouting declarations of love with soap-operatic intensity. Perhaps we could dismiss *Rock Hudson* as generic TV docudrama—badly written, appallingly acted but well-intended—if it weren't for the dangerous meta-

"There's a hole deep inside me and I just can't fill it up."

—Rock the Man in Rock the Movie.

phor it fashions from the actor's death.

On network TV, you see, gay men die of AIDS, with the following extraordinary last gasp: "I spent my whole life keeping everything inside, denying everything, and now everybody knows anyway. You know what's so damn funny, all the time I kept pretending that I wasn't gay, I kept on thinking I was the perfect man, the perfect star, if it ever came out that I was gay it would kill me. And look, it has." And so ABC's *Rock Hudson* passed into dubious immortality, sweeping America along with him in the belief that homosexuality (or its more marketable derivative, gay self-hate) and not a virus had killed him. Turner ends Hudson's life and the film with these lines because, he says, "my premise

was to show that secrets kill," and because he believes that Rock's self-hate led to his alcoholism and promiscuity which led to his...well, you know how the rest goes.

Even before AIDS, the entertainment industry had a pathological need to kill the gay characters it created: Vito Russo catalogues this impulse brilliantly in *The Celluloid Closet*. Now the industry has it easier than ever before, for AIDS can be used to verify all myths; it gives homosexuality a primetime narrative with teary-eyed death as its climax. And Rock Hudson's story is almost too good to be true—a hunky all-American body, het to the max, houses a tiny little virus of destruction (call it homosexuality, call it self-hate, call it HIV) that eventually causes the big, strong body to disintegrate.

If Rock Hudson had lived an openly gay, honest, fulfilled life, would he have lived forever? The show's moral message (this is television, remember) is that if we are true to ourselves, all else will fall into place; if we are psychologically healthy, we will remain physically healthy. This notion is strikingly similar to one of the fundamental premises of the AIDS activist culture where, as in the Hudson mythology, silence also equals death. There is, however, a critical distinction: activists take social reality into account, affirming their lives through the struggle against political and cultural repression. A film like *Rock Hudson*, on the other hand, allows its audience to float off on the myth that all it will take to solve homophobia is self-acceptance. It takes the responsibility off the shoulders of those "folks in their living rooms" and places it squarely on the shoulders of the victims of homophobia. ▼



BEDROCK—The real Mr. Hudson

Music

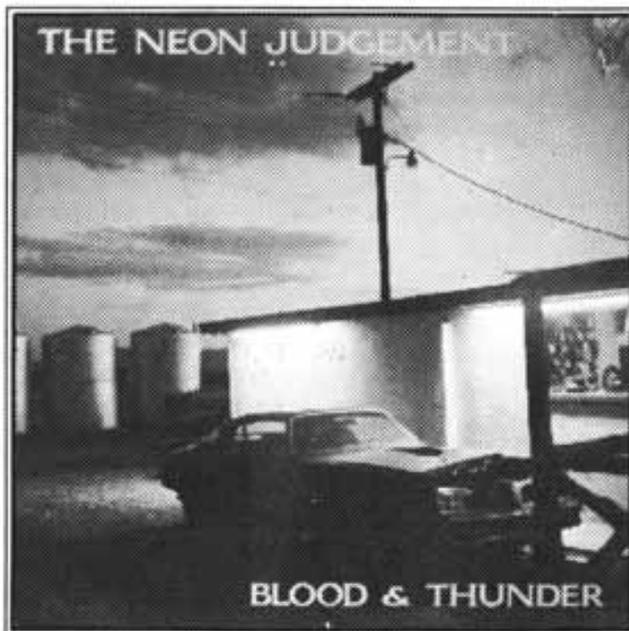
Choose to Choose

A monthly consumer guide to discovering new and unusual music.

by Jim Maylo

The complacency and apathy so prevalent in the 80s has afforded the Gores and Buckleys of this country the opportunity to attempt molding our society into homogenized, ice-cream culture where racism, homophobia and censorship is the name of the game. We need to turn the agenda around again, focusing on positive change through togetherness ideology rather than separatism and elitism. And we certainly don't need to be treated as juveniles, having our art, music and literature screened for us, like a mother might cut up a child's meat, slicing away all the fat.

Censorship is becoming an alarming fad—one we must halt. In a recent case sure to spark an alarming chain reaction, the House of Representatives in Pennsylvania passed legislation prohibiting the sale of music containing explicit lyrics "unless the cover of such material contains a parental warning that the lyrics contain violent messages." The warning shall serve to inform us the album may be "advocating one or more of the following: suicide, sodomy, incest, bestiality, sadomasochism, adultery, sexual activity in a violent context, murder, morbid violence, use of illegal drugs or alcohol—PARENTAL ADVISORY." There's a number of requirements for the stickers, including minimum



size for the typeface, but more alarming is the national effect this may have if supported by that state's Senate.

These moral-types realize the power of music as a medium, and want control. The 90s should become the decade of the people's choice, not of the select few who think they know what's best for us all. What follows is a consumer guide of sorts, introducing you to some new independent label releases worth checking out. Some of the music may contain "questionable" content, so by all means run out and BUY IT!

Like a Girl, I Want You to Keep Coming/ **Various artists/Giorno Poetry Systems/Rough Trade Records.**

Creeping out of the vast library of tapes at Giorno Poetry Systems emerges yet another terrific compilation. Some rare moments, obscure dabbings and serious jams make this a must for fans of any of the artists included. Ardent fans of the comic-inspired art of Robert Williams will want to pick up a copy simply for the cover art: a reproduction of his work "Enchiladas De Amora" (full-size prints available at Psychedelic Solutions on West 8th St., NYC).

The LP opens with an exercise in voodoo-rhythmics, as Debbie Harry (she calls herself "Debbie" now) injects love poison into her vocal chords on "Invocation to Papa Legba," backed by trance-like, incessant drumming, showing she's made of more than just dance-wave bleach (but we knew that already). New Order does a tremendous cover of the Velvet Underground's "Sister Ray," while David Byrne performs "Song for the Trees"—originally used as part of a sculpture installation—using looping snippets of frogs, crickets and birds to create a backing rhythm for his fragile song of love.

There's also stuff from Henry Rollins Band, John Giorno Band, PMS, New York City's Live Skull, mutterings-of-worth from William S. Burroughs on the anti-drug scare and a 7-11 countergirl fuckscene-fantasy by none other than Karen Finley.

♯ /A.R. Kane/Rough Trade Records (UK)

Each side of this double LP represents one of the four suits in a deck of cards, and the musical styles are as variable as the shuffled deck itself. The second full LP from this British ensemble (the mysteriously unnamed duo of A.R. Kane was also one half of the pseudo-anonymous M>A>R>R>S, ♯ creates an atmosphere of ecstatic, psycho-sexual energy. So it's no surprise that "Pump up the Volume" engineer Lincoln Fong, with a host of others, moved his magic wand over the ♯ project as well.

Everything from jazzy beats to rocking riffs is represented here. The album plays as a surreal, cut-and-paste soundtrack, and it's sometimes as if a few songs

are playing at once, gliding over each other with dissonant charm. While some tracks are positively for hallucinatory fucking ("Honeysuckleswallow"), some are for pumping on the dancefloor ("A Love From Outerspace," "What's All This Then," "Supervixens"), and others simply fondle the mindspace ("And I Say," "Miles Apart"). "In a Circle" sounds like heaven's gate symphonics washing over an opera of the damned, while "Insect Love"'s rock, hard and soulful, breaks into the acid-reggae lilt of "Catch My Drift."

The list of styles is endless, with all the pop elements present, but it's the lyrics and unpredictability that sets A.R. Kane far above the dance pack. Available now as an import only (hopefully, Rough Trade U.S. will release it domestically soon), you can find it at any record store with a decent selection of new imports.

Blood and Thunder/Neon Judgement/Play it Again Sam USA/Wax Trax Records

With a cover "still" from Wim Wender's own fascination with Texas, along with images of cowboys on the sleeve (two riding one horse, I might add), we get hints of tabasco flavoring in the music of *Neon Judgement*. Hardly typical fire-side waxing, Belgium's *Neon Judgement* welds an iron cattleprod to the industrial hammer, producing the perfect soundtrack for a spaghetti western.

"Facing Pictures" opens the LP, setting the tone with harmonica and a slow, heavy drone. Moving into a beat more fit for Indians than cowboys, "1313" pulsates with a Heavy-with-a-captial-H pump, as good as any of the neubeat hatchlings, but with an added barbeque twang. Club DJ's should check out "1313," as well as "Games of Love" (find the new 12" remix) and "Le Suicide Du Beau Serge." This is a brand of club beatings and brooding soundscapes ready to be embraced by the 90s, so open up your minds and explore.

Elephantine/Kitchens of Distinction/EP/One Little Indian (UK)

Not an easy pill to swallow, the Kitchens' music

requires a few listens to appreciate. Layers of guitars echo, creating a beautiful webbing which surrounds purposely off-key vocals, often dealing with gay subject matter (love, lust and relationships usually). With openly gay members (that doesn't sound right, but it remains!) and nude male drawings gracing most of their record jackets, the band's frankness picks up where the Smiths left off.

The material is highly self-indulgent, and should be applauded for ignoring the Top 40 formula as well as for its quality. Backed by a simple beat, it often sounds like underwater sex to ultrasonic noises, and while the A-side is good, the flip gets better. "The 1001st Fault"

deals with a problematic gay relationship ("I'm slowly walking out, to my old friend in a car...") while the closing track, "Anvil Dub," is what the band coins "Welsh reggae"—emphasis on the irresistible beat—with a subtle but strong plea for gay men to take charge of the health problems facing us. Look for copies of this 4-song EP at any well-stocked import outlet, along with their debut LP from last year, *Love is Hell*. If your store isn't yet carrying the import, urge them to place an order.



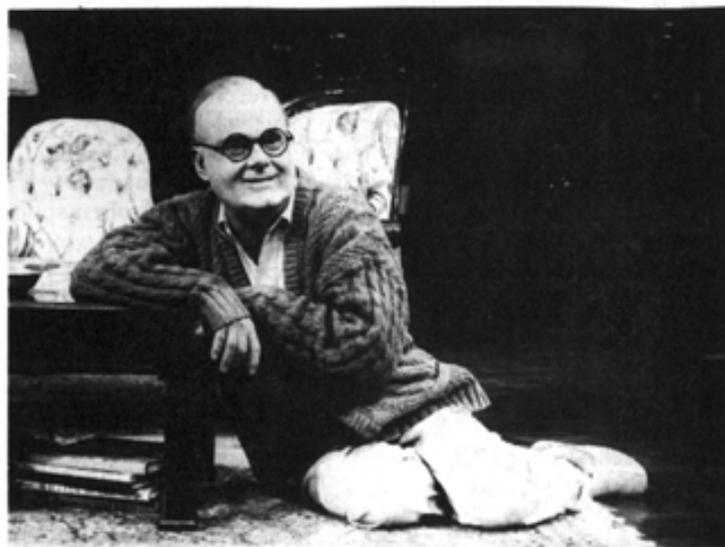
Scar/Lush/4AD (UK)

This six-song EP is a dichotomy of ideas and sounds complementing each other with beautifully harsh style. Two girls (Emma and Miki) and two boys (Steve and Chris) mix combinations of familiar elements, but pull it off with an ear to the future. Imagine The Ronettes' "Be My Baby" underneath a guitar fuffuck, and you'll get the idea.

Each track is distinct and separate from the last, and while the lyrics are pretty much buried in sound, they serve more as an undercurrent to the stinging instrumentation hovering overhead. Miki's breathy vocals constantly struggle to the surface, washed under by the incredible force of Emma's guitar, especially on "Thoughtforms."

I've read that Miki had sexual fantasies about Jodie Foster in "Freaky Fridays" when she was ten, but hey, I remember liking Donny better than Marie myself. Again, look for this EP in the import section of your local outlet. ▼

Theater



Robert Morse stars as Truman Capote

Photo: Martha Swope

taken Capote's unflattering portraits personally and have cut him dead. Feeling betrayed and deserted, Capote is at a loss. In the course of several phone calls and direct speeches to the audience, Capote fills us in on the details of the surface of his life.

The names of his rich and famous acquaintances flow by in an unending stream—Collette, Norman Mailer, the Kennedys, Marilyn Monroe, Sirhan Sirhan, Lee Harvey Oswald and, of course, the socialites. This is Capote as we'd have seen him if he'd had *The Tonight Show* to himself.

While some would object to this presentation of a physical stereotype—the gay man as sissy—it can also be said that Morse and Allen (who has also directed) have made no attempt to homogenize Capote. They present him in all the flamboyance the public figure cultivated.

Neither does Allen's script, taken largely from Capote's own writing. What's missing are

the explanations as to why Capote led the life he did. Why did he choose to spend so much time in the limelight amidst the rich and famous, instead of writing? He promised that *Answered Prayers* would be his *Vanity Fair*, his *Rembembrance of Things Past*, yet his inability to ever finish the book is left unexplored. He tells us that for 50 years he's lived with the feeling that any minute something terrible will happen, that he's never spent a tranquil moment in his life, but these are mere observations along the way. The sad Capote comes through when he fondly surveys a Hockney portrait of himself, inscribed to the memory of better times, and then violently puts his fist through it; he does a sad, graceful soft-shoe to *The Sunny Side of the Street*. But with no underpinning of understanding (beyond a mention that his parents deserted him at an early age), these moments topple over into the pathetic.

There is one moment which does illuminate Capote's sadness, but it is accidental—and so all the more telling. When Capote calls his florists to order several narcissus plants, Allen mocks his accent—and the audience howls. The moment when that crowd of strangers laughs at his physical difference explains, more sharply than any words compiled by Allen, why Capote surrounded himself with admirers to whom he could feel superior.

Capote was a master of words and the pity of his life was his comparatively slim oeuvre. The paradox of this play is that, sharp and elegant as his words are, there are too many of them. By fastening herself to the safety-line of Capote's words and offering none of her own—by declining to engage her own imagination more fully—Allen deprives us of an artist's insight. There's no crack in the seam of Capote's words that allows us to squeeze beneath them and come back with some image of who he really was. When it's over, one is left grasping for the point. The play's strength—the words of this man as delicate as a pitbull—is its weakness, too. ▼

Tru or False

Tru by Jay Presson Allen. The Booth Theater, 222 W. 45th St.

by Michael Paller

Watching Robert Morse playing Truman Capote on Broadway in a show called *Tru* by Jay Presson Allen is at once disconcerting and oddly appropriate. There, in the familiar fedora, mincing, prancing and lipping across the stage of the Booth Theater is the media notion of a fine, serious writer, on view for an audience of leering folk in for the afternoon. They have come to be entertained, and if they weren't here they could be at *Rumors*, *Lend Me a Tenor* or *Phantom of the Opera*—for the audience's purposes, they are interchangeable. There is something offensive in the notion that this image of Capote is being presented for the enrichment of its writer, producers and star. Capote, in *Tru*, has been reduced to the audience's expectations.

But then, Capote himself created and assiduously nurtured this very image through scores of television appearances and magazine interviews and for much the same reasons that Allen, *et al.*, are recreating it in a Broadway theater: for money and attention. To a large extent, the late Capote is sowing in *Tru* what he reaped—and he might well have been delighted by the notion of himself holding sway over a theaterful of voyeurs.

Allen presents Capote in his well-appointed East Side apartment the week before Christmas, 1975. He is near the end of his tether: excerpts from his long-promised novel, *Answered Prayers*, have just appeared in *Esquire*. The subjects of those excerpts—his very wealthy friends—have

It's a Bird, It's a Dame

Spectre Woman. The Club at La Mama, 74A E. 4th St. 475-7710. Mondays at 8 pm through January 29.

By *Jonn Wasser*

Watching Spectre Woman's spectacle at La MaMa reminded me of that age ol' credo, "Girls Just Wanna Have Fun." This trio—Ellen Fisher, Mary Shultz and Tone Blevins—have returned to the tiny club stage on 4th Street for a series of cliffhanging mission. Together, they portray one super-heroine combatting societal evil in an act that is sprinkled with a liberal dose of high-style feminism.

Spectre Woman's four Monday night performances are part of a series entitled "One Night Stands." Half work-in-progress, half finished performance, the series has already presented *Funny Gay Males*, *Ethyl Eichelberger and Kaniecki and Zippi*. Some of these artists go on to star on La MaMa's Main Stage while others merely fade into the scenery. With direction and some acting lessons, Spectre Woman could very well find itself combatting ne'er do wells in front of larger audiences.

The group's four shows feature various guest stars. The performance I caught was entitled *Visit From a Madman*. No, Ed Koch did not emerge from his new Greenwich Village digs. Instead, Richard Elovich, who resembles a boy-toy Rick Moranis, attempted to out-spectre Spectre Woman. If you are one of those comic book aficionados who haunt rare book stores or who have seen Spectre Woman on a previous outing, you may say this is impossible. Perhaps, but don't underestimate Mr. Elovich's talents

and powers. Does he win? Stay tuned next week.

In the beginning we see three female figures dancing behind a scrim. Spectre Woman is everyone," a voice hauntingly informs us. She's everywhere, battling evil and passing her Spectre-knowledge from one generation to the next. Her body is her world and vice versa. It is an excellent concept filled with Spectre Woman Survival Kits (matches, comb, pencil and a handy Wash & Dri), Spectre Woman comic books and other "Spectretacular" words, although these Wagnerian heroines don't come alive. These three are performance artists first, actresses second. Each incorporates a wonderful lyrical movement but the individual acting styles are embryonic.

This nimbly staged one hour show about power of every kind manages to sweep us into a world of its own, but it is not, finally, great theater or performance art. The problem is that its strongest assets—steam rising from the

stage, rear view projections and television monitors—are also its biggest detriments. The story becomes lost in the George Lucas/*Industrial Light and Magic* inspired shuffle. We marvel at the technical effects, but they do ultimately, detract from the evening's purpose—our heroine's hair-raising episodic adventures.

Spectre Woman is hiding behind their own scrim. I desperately wanted someone to shout, mingle with the audience or simply emote with Duse-style feelings. Once the scrim is ripped down and the trio sink their teeth into the role, they will discover their Spectre Power and emerge as full-fledged artists. When that occurs, evil will definitely not have a chance.

Future One Night Stands include *Mr. Fashion* (February 5) and *Liz Prince* (February 19). ▼



PUMPING UP THE VOLUME — (l-r) Mary Shultz, Ellen Fisher, Tone Blevins

Photo: Carl Goldhagen

Books

Moling it Over

My Life as a Mole and Five Other Stories by Larry Mitchell. \$8.95. Calamus Books, Box 689, Cooper Station, New York 10003.

by John Preston

Larry Mitchell has been on the edge his entire career. It's not a bad place to be when the main-

stream seems to be as shallow as the latest club fad in New York's East Village. Mitchell, whose books include *The Faggots and Their Friends Between Revolutions* (1977) and *The Terminal Bar* (1982), has a searing wit and a dark, dank worldview that simply isn't going to make it into the literary clubs. His overtly sexual prose is hard-driven, sometimes mean-spirited, but always honest in a way polite society will never tolerate.

But he is a *good* writer and his new book should make it into the hands of anyone who wants a challenging take on gay life in urban America today.

My Life as a Mole, the novella which takes up half of Mitchell's current volume, is a slice of life in the *lumpen* track. The crazed mind of the narrator tells you just how and why a gay man becomes homeless and angry in America today and it's not because of any lack on his part. The insanity in this man's existence isn't his own, it's our venal, profit-driven society's. Rebellion, kinky sex, the pandering of children, all of them are simple and honest reflections of what passes for our dominant culture.

My Life as a Mole has a darkness which isn't simply nihilist, nor easily categorized as existentialism. It's a cry of pain and anger and disgust with a world which lets a man with AIDS die without honor. But AIDS is only one of the crimes of this society, one which seems to heap untold indignities on its citizens.

Mitchell's sharp eye continues to capture life in the accompanying short stories. *Without a Kiss* tells a boy's point of view of a child-sex scandal. By reexamining the events and the accusations made against a pedophile from the perspective of his supposed "victim," Mitchell forces us to reevaluate the entire premise that any victimization occurred. It's brilliant agitprop, written so well and so sensitively that its arguments can't be easily dismissed.

There's a no bullshit, right to the core of the matter sensibility in all Mitchell's writing. *My Life as a Mole* is one of the most unique gay-themed books of the year. This isn't a cozy read for an airplane ride; it's a bawdy, funny, sad and infuriating look at our world from the pen of one of our enduring writers. ▼

My Life As A Mole

and
Five Other Stories

Larry Mitchell

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- Around the Country
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Art

Do Me/Do Me/Do Me

Eat Me/Drink Me/Love Me by Martha Fleming and Lyne Lapointe. The New Museum of Contemporary Art, 538 Broadway, 219-1222. Through Feb. 4th.

by Amy Cappellazzo

Eat Me/Drink Me/Love Me is a quintessentially female venture into history, culture,

from whose work the title *Eat Me/Drink Me/Love Me* was taken.

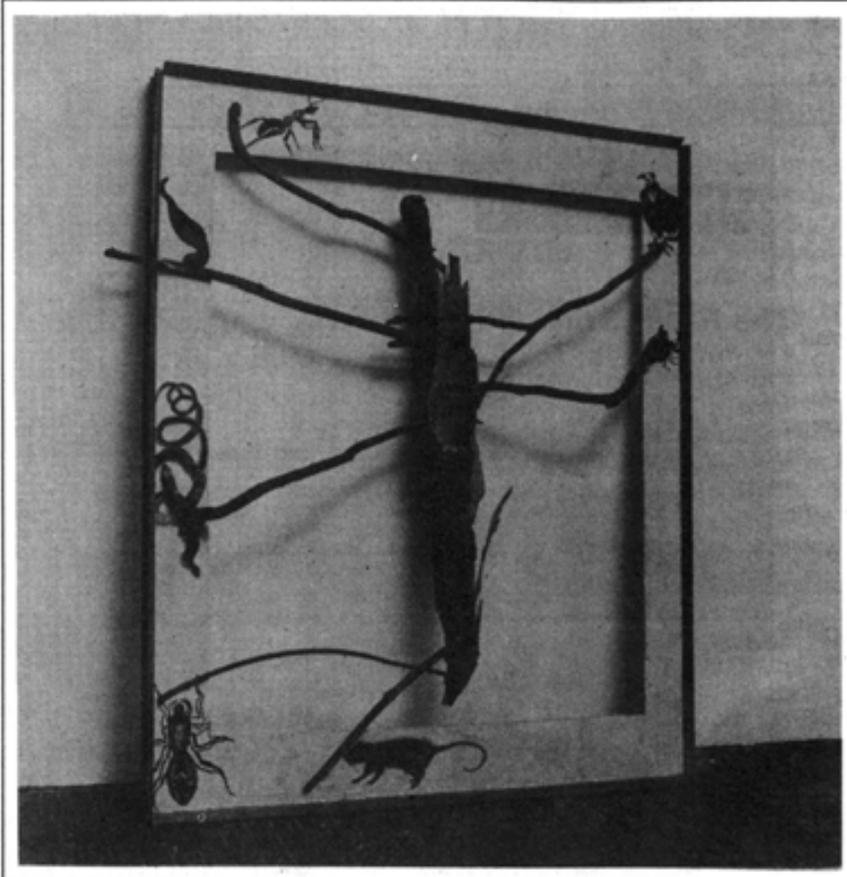
Though the exhibit has a definite lesbian subtext, it is not overt or consistent. Upon entering the installation, portraits of Emily Dickinson and Christina Rossetti greet the viewer head on. Placed below them is a basket of coal, perhaps to illustrate women's work, in this case the task of stoking the home's hearth. Passing into the space through two screen doors conjures the allegory of enter-

true references to the homoerotic. The whole idea of an affair between Dickinson and Rossetti and its being based on ambiguous allusions to one another in poetry is a fine fantasy (and for our sake, hopefully, a reality), but the effect could be much more satisfying were it based on an actual torrid and passionate love affair.

The exhibition is set up in period late 19th century sun bleached Americana—the screen doors, mamma's front porch, the faded earth tone palette. Architectural remains serve as integral parts of the work. Spindles from a railing form a boarder for a row of assemblage pieces to rest upon. These parts reek of the feminine in that they are decorative, rather than architecturally structural which is more often an association with masculinity.

Much of the work resembles a day in biology class. Each work contains either a botanical or a zoological remain. Stems, buds, bones and branches pop out in relief giving the pieces needed dimension from the flatness and lack of perspective they would have otherwise. Technically, neither Fleming nor Lapointe seem to be masters in painting and drawing. Sculpturally, however, they excel. Interesting to note is that their work is indistinguishable. These women have meshed so tightly, in a way that probably only lesbians can. There is no point where one ends and the other begins. What we have here is the Gilbert and George of the lesbian art world.

In keeping with traditional women's art of this era, Lapointe and Fleming have signed nothing. Women of the late 19th century were generally involved in making rather egoless art, i.e. quilts, clothing (before labels), embroidery and interior decorative art. Things of this nature were generally deemed to be more of a craft than an art form and to sign them would have been terribly inappropriate. Though the work in this show is clearly intended to be high art for hanging on



Sangus/Mandragore, 1989, mixed media

photo: Marik Boudreau

nature and architecture. Martha Fleming and Lyne Lapointe's collaboration creates a pastoral late 19th century setting, referring to the "alleged" love affair of Emily Dickinson and Christina Rossetti, a poet considered devoutly Catholic in her time and

ing the home and summons to mind its historical association with women.

The portraits of the two women side by side are, I suppose, on an emotional level, a lesbian reference, yet the basket of coal and the absence of sexual contact put a damper on any

post-modern gallery walls, the lack of a signature relegates it to its feminine late 19th century context.

The final room of the installation remains separated from the home-like section by a staircase. It is here that love makes itself evident, that the woman-as-lesbian emerges and that hints of the flesh as fruit are manifested. An elaborate floor painting and stone mosaic illustrate and articulate lines from Rossetti's title poem. "Wild nights could be our luxury" with depictions of celestial scenes, animals in motion and sinuous plantlife unleash the seduction and erogenous tremors we've all been waiting for. Perhaps this could have been intensified by a visual meshing of female flesh. Quality lesbian erotica is commodity and an unabashed image of this may have given the show the sex appeal it needed. Instead, we get another all too familiar woman-as-victim-of-prey images. A lovely, opaquely veiled woman seen behind a wooden cage is juxtaposed with an imposing, vicious looking wolf.

As quaint and endearing as *Eat Me/Drink Me/Love Me* is at times, it generally lacks that fire-in-the-loins-feeling which modern audiences crave. It does what it does very well; female energy is difficult to portray effectively and with power. I can't, however, help but wish it took us one step further—into the tactile rather than the emotional and psychological. ▼

ALTANTA from page 31

who lick their clits?" Were unlikely to convince legislators from South Georgia that sodomy laws are part of that same government they keep trying to get off everyone's back. We may never know what those inside thought of the New Yorkers who sat on each others' faces outside the state's highest lawmaking chamber.

One cannot control all people, nor should we seek to in a pluralistic society. But it's the locals who must clean up the political mess once the out-of-towners leave and, hence, the resentment.

"Anytime that a bunch of people from another place come into an area—and half of this group was from outside of Atlanta—[it doesn't help]," states Dick Rhodes, a registered lobby-

ists for gay and lesbian issues in Atlanta.

"We've finally established a working relationship with lots of people in the government, and [the demonstration] didn't make our jobs any easier. I was at the Capitol yesterday, and a few people mentioned it."

About the sexually-explicit placards at the demos, Rhodes adds, "Most people, taken in the context they were in, would find them not obscene—let's say, offensive. They just should not have been in the demonstration. That's not the way we get things done in Atlanta, Georgia. Overall, I don't think it did any damage, I just don't think it did any good."

And while I've lost my cool many times butting heads with "conservative" gays over their "disapproval" of virtually all gay and lesbian public demonstrations, this particular puzzle still remains to be addressed.

The proportionately few Atlantans at the Jan. 8 action were prominently supportive, but the fact that out-of-towners outnumbered locals by more than two-to-one cannot be ignored.

And even if the mainstream media censors those images that could garble the intended message, as it did in this case, is it wise to continually be at the mercy of an unthinking and oftentimes anti-gay media?

So, after the screaming and dancing and joking are over and the Southerners again go about their business, it will be up to those often-chided "behind-the-scenes" people to smooth down the ruffled feathers. Again.

If there is one consolation for them, though, it can be found in two speeches made that day. In one, a local Atlantan reminded the crowd that, for legislators as for all others, supporting justice should not depend on which way the wind is blowing.

In another speech, a New York man reminded listeners that after the dust settles, what remains are not the details of a demonstration—the nuances that more often than not lead to shouting matches in gay and lesbian circles—but the reason for which the action was called.

And that, one can only hope, is what will ultimately endure. ▼

INS from page 20

of contagious diseases that must be stopped at the border and organizers of the San Francisco conference are furiously lobbying House and Senate members, according to Wachter. Anti-gay U.S. Sen. Jess Helms [R-NC] orchestrated the addition of HIV to the immigration list in 1987.

Organizers of the San Francisco conference "sympathize" with the groups who are boycotting the gathering, according to Wachter, but he said "the conference is not expendable.

It would be throwing the baby out with the bathwater," Wachter stated.

Among those boycotting the conference are NAPWA; Denmark's *Positivgruppen*; Austria's *Positiv Leben*; France's *AIDES Solidarite Plus*; Canada's National Advisory Committee on AIDS; Spain's *Comite Ciudadano Anti-SIDA*; *Deutsche [German] AIDS-Hilfe*, the European AIDS Service Organizations; the League of Red Cross and Red Crescent Societies; the Scandanavian AIDS and HIV Organizations; the British Hemophilia Society; the British Red Cross; and the Norwegian Red Cross. ▼

WOMEN ONLY from page 16

"Women who challenge, ignore or threaten its presence are subject of ridicule, coercion and intimidation."

"Wockner questions women's ability to know what we need and want in our community," added another angry reader. "He trivializes thousands of years of violence and oppression directed against women."

Wockner will not file a legal challenge to the coffeehouse policy. ▼

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For more information or referrals, to
rap, or to volunteer, call the GLSB
daily, noon to midnight, 212-777-1800

Send calendar items to:

Rick X, Going Out

Box 790

New York, NY 10108

Items must be received by
Monday to be included in the
following week's issue.

MONDAY JANUARY 22

NOW-NYS, NYS-NARAL AND
PLANNED PARENTHOOD Lobby
Your Legislators for Choice, in
Albany; buses leave Union
Square (14 St/Bway) at 6:30 am;
\$27 round-trip/\$20 low-income;
NOW-NYC 807-0721 (checks to
NOW-NYC, 15 W 18 St, NYC
10011)

DIFFERENT LIGHT BOOKSTORE
presents Douglas Simonson,
Islanders, signing copies of his
collection of paintings and draw-
ings of young men of Hawaii;
548 Hudson (btwn
Charles/Perry); 6 pm; 989-4850

TIMES SQUARES Free Square
Dancing Class for Lesbians
and Gay Men; at PS 3, 490 Hud-
son St (btwn Grove & Christo-
pher); 7:30 pm; 873-3962,
799-2492 (starting JAN 29 classes
are \$5 each and enrollment closes)

S.H.A.R.E. Free Introductory
Evening anticipating the Jan. 31
- Feb. 4 program on self-healing,
Who Heals?, with Niro and
Amitabh (Robert Birnbaum,
Ph.D. in clinical psychology, UC
Berkeley); 441 Lafayette St; 7:30-
8:30 pm; 460-8074 (also WED,
Jan. 24)

THE KITCHEN presents Sarah
Schulman reading new and
unpublished work; 512 W 19 St;
8:30 pm; \$6; reservations 255-
5793

MARC BERKLEY presents Kool
Komrads at Private Eyes,
tonight and every Monday; with
Razor Sharp, go-go boys, strip-
pers; 12 W 21 St; \$7; info 246-
5646, club 206-7772

TUESDAY

JANUARY 23

GAY MEN'S HEALTH CRISIS
Workshop: *Keep It Up!*, to
"reaffirm the importance of safer
sex, and feel confident about say-
ing yes, whether you're into
casual sex or serious dating, and
no matter what your HIV status
is"; at the Center, 208 W 13 St;
noon - 6 pm; register 806-6655,
TDD 645-7470

THE CENTER Two-Week First
Aid Class, today and next Tues-
day, to learn about rescue
breathing, bleeding, shock,
burns, fractures, seizures; 208 W
13 St; 8-11 pm; \$2; register with
Joan, 295-4265 (Fri 7-10 pm,
Sat/Sun 11 am - 1 pm)

MEN OF ALL COLORS TOGETH-
ER Dance Outing to the Jamis-
on Project Dance Company,
at the Joyce Theater, 175 8th Ave
at 19 St; 8 pm; info 222-9794

3-DOLLAR BILL THEATER Free
Reading of Clare Olivia Moed's
*Love Slapped Me Boom Boom
Upside the Head*, in a series of
readings of Plays by Women, this
and every Tuesday through Feb.
6; at Apple Corps Theatre, 336 W
20 St; 8 pm; 989-3750

WEDNESDAY

JANUARY 24

BROOKLYN WOMEN'S MARTIAL
ARTS Two-Week Defense Class,
the second of two classes, point-
ers on basic self-defense with
special attention to concerns of
lesbians and gay men; at the
Center, 208 W 13 St; 7-9 pm; slid-
ing fee; register 718/788-1775

S.H.A.R.E. Free Introductory
Evening, see WED, Jan. 22

CENTER STAGE sees *The Tenth
Man*, Paddy Chayefsky's drama
about a man's crisis of faith; at
the Vivian Beaumont Theater of
Lincoln Center; 8 pm; \$45; 620-
7310

THE GLINES presents Sidney
Morris's *The Wind Beneath My*

Wings, a new play about two
gay men, a comic and an activist,
and their conflicting passions; at
the Courtyard Playhouse, 39
Grove St (at Bleecker); 8 pm;
\$12; 869-3530 (plays thru FEB 4;
WED-FRI at 8 pm, SAT at 7 and
9-30 pm, SUN at 7 pm)

3-DOLLAR BILL THEATER Free
Reading of Jonathan Ned
Katz's *Comrades & Lovers* in a
series of readings of Plays by
Men, this and every Wednesday
through Feb. 7; at Apple Corps
Theatre, 336 W 20 St; 8 pm; 989-
3750

SCRABBLE PLAYERS CLUB Game
Night, newcomers should bring
a board; at the Center, 208 W 13
St; 8-11 pm; 570-9369

GAY MALE S/M ACTIVISTS Meet-
ing: *Hot Tales for Cold Nights*,
with "dramatic readings of the
best bits from a wide variety of
s/m-themed erotica and litera-
ture"; at the Center, 3rd Floor,
208 W 13 St; 8:30 pm (doors
open at 8); \$5; 727-9878

EAGLE BAR Movie Night: Jim
Belushi in *Ghostbusters II*; 142
11th Ave (at 21 St); 11 pm; 691-
8451

THURSDAY

JANUARY 25

IN OUR OWN WRITE Writing
Workshop with Dorothy Ran-
dall Gray: *Ancestors Within
Us*, focus on past life, music
imagery, time and place, and
inanimate animation writing exer-
cises, for writers of all levels; Ms.
Gray teaches writing at Hunter
College and is a poet and perfor-
mance artist, co-founder of *Gap-
Tooth Girlfriends*; at the Center,
208 W 13 St; 6:30-9:30 pm; \$10;
register 718/384-2234

JUDITH'S ROOM BOOKSTORE
presents Kay Hagen, *Internal
Affairs: A Journalkeeping
Workbook for Self-Intimacy*,
discussing "journal-keeping as a
revolutionary act"; 681 Washing-
ton St (at Charles St); 7 pm; free,
but limited seating; 727-7330

BISEXUAL POLITICAL ACTION
COMMITTEE Meeting & Pot
Luck Dinner at a member's
home, 8 pm, 718/353-8245

THE GLINES presents Sidney
Morris's *The Wind Beneath My
Wings*, see JAN 24

THE PYRAMID presents Dudley
in his new performance work
Second Sleep, a "homoerotic,
religio-sexual work-in-progress";
101 Avenue A (at 6 St); 9 pm;
info 473-5625 (presented this and
every Thursday in January)

FRIDAY

JANUARY 26

NEW SCHOOL Last Day to reg-
ister for *A1411: 20th-Century
Gay and Lesbian Literature*, a
12-week course to be held on
Thursdays, beginning Feb. 8,
with Joseph Cady, poet, critic,
psychotherapist, founder of the
Gay Academic Union; authors
include A.E. Housman, Andre
Gide, Renee Vivien, Stefan
George, Gertrude Stein, Lytton
Strachey, Mikhail Kuzmin,
Thomas Mann, E.M. Forster,
Charlotte Perkins Gilman, Amy
Lowell and Wilfred Owen; 66 W
12 St; \$255; 741-5690

WOMEN & AIDS PROJECT
Obstetrical HIV Counseling/
Testing/Care Initiative with
Susan Holman of the NYS Dept.
of Health AIDS Institute; at
Empire Blue Cross/Blue Shield
Education Center, 3 Park Ave at
34 St, 1st Floor; 10 am to noon;
Linda or Annamaria 587-4408

IDENTITY HOUSE Rap Group:
Coming Out in the Gay '90s;
544 6th Ave (btwn 14/15 Sts);
6:30-8:30 pm; 243-8181

GAY MEN OF AFRICAN
DESCENT Gay Men's Health
Crisis Workshop: *Keep It Up,
Brothers!*, at GMHC, 129 W 20
St, 3rd Floor; 6:30 pm; 807-6664

CASTILLO CULTURAL CENTER
presents John S. Patterson in
*When the Colored Band Goes
Marchin'*, a one-man show dra-

matizing the African American struggle for freedom and democracy with writings by Patterson and Paul Lawrence Dunbar, Frederick Douglass, Langston Hughes, W.E.B. DuBois, Pat Parker, Alice Walker, with music by Tevin Thomas, direction by Amy Pivar; 500 Greenwich Street (btwn Spring/Canal); 8 pm; \$10; tix 941-5800, press 362-1818 (plays all weekends in January; FRI & SAT at 8, SUN at 3)

KAREN SMITH directs **Eric Booth's *Metamorphosis: a slice of black gay life***, an original play about a 60-year-old black drag queen, a 35-year-old ex-pimp and rehabilitated addict, and a 25-year-old Hispanic who loves the good life of sex, disco and drugs, and who puts the other two through changes; at the Producer's Club, 358 W 44 St (btwn 8th/9th Ave); today and SAT, JAN 27 at 8 pm; SUN, JAN 28 at 2 & 8 pm; also next week; \$10 advance/\$12 door; reservations and info 893-9852

THE GLINES presents **Sidney Morris's *The Wind Beneath My Wings***, see JAN 24

THE 3-DOLLAR BILL THEATER presents **Emmett: A One-Mormon Show**, an autobiography in one act by performance artist Emmett Foster; tonight only, at the Apple Corps Theatre, 336 W 20 St; 8 pm; \$10; rsvp 989-3750

THE BOTTOM LINE presents **Betty In Concert**, tonight and tomorrow night at 8:30 and 11:30 pm; 15 W 4 St (at Mercer); tix 228-6300

METROPOLITAN CENTER FOR MENTAL HEALTH, et al, present a **Scientific Meeting: Pain, Aggression, Fantasy, and Concepts of Sadoomasochism**, with speaker **William Grossman, MD**, discussing findings that "so-called sadoomasochism may develop early in life...relationships involving child abuse and trauma impair the ability to use fantasy for the master of impulses...painful affects are sources of aggression toward caretakers. Difficulty in expression and control of aggression are central issues in character disorders"; at the New York Academy of Sciences, 2 E 63 St; 8:30 pm

SHESCAPE Opening of **Friday Night Parties at the Roxy**, with DJ Nancy B; 515 W 18 St (btwn 10/11 Aves); 10 pm - 4 am; \$5

before 11 pm/\$7 after; photo ID, neat appearance; info 645-6479, club 645-5156 (Editor's note: Shescape Friday night parties at Octagon are discontinued.)

SATURDAY JANUARY 27

Chinese New Year

CENTER SPORTS sees **The Ice Capades** at Madison Square Garden, children welcome; 3 pm, \$25-\$35 members/\$35-\$45 non-members, 620-7310

MEN OF ALL COLORS TOGETHER **Hot, Horny & Healthy Playshop**, in the Columbia U. neighborhood, 7 pm, 245-6366

NEW YORK IN '94 **Physique Exhibition** of gay and lesbian bodybuilders training for the Gay Games III in Vancouver, a benefit to bring Gay Games IV to New York City in 1994 (the 25th Anniversary of Stonewall), refreshments; at the Center, 208 W 13 St; doors open 7 pm, show at 8 pm; \$10; Tom 732-3612

SAGE 2nd Annual **Dance Marathon**, a benefit for Seniors with AIDS, **OutWeek** is among the sponsors; dancing, prizes, food, drink, live entertainment by Hot Lavender and others; at The Columns, 584 Broadway (at Houston, wheelchair accessible); 7 pm - 1 am; \$20 advance/\$25 door/free for Marathoners; for reservations or to register as a Marathoner call SAGE at 741-2247

THE ANSWER IS **LOVING 7th Anniversary celebration** for participants in **Women Talking Women's Talk and Better Off**; music, food, entertainment, non-alcoholic drinks; family, friends and significant others are welcome; led by Ruth Berman and Connie Kurtz (Editor: who are leaders in the fight with the Board of Education to attain the benefits for gay/lesbian partnerships that are currently accorded heterosexuals); Sheepshead Bay, Brooklyn; 7:30 - 7; \$12; 718/998-2305

PEOPLE'S VOICE CAFE presents **Arlene Mante**, Canadian singer; 133 W 4 St (in Washington Square Church Parlor); 7:30 pm; \$6 or TDF + \$1; info 718/426-2183, performance night 212/777-2528

BORICUA GAY & LESBIAN FORUM attends **Voces de Acero (Voices of Steel)** by Pregones Theater Company, which is dedicating tonight's performance to all Latino gay and lesbian organizations in New York City; at 295 St. Anne's Ave, the Bronx; 8 pm; info and reservations 585-1202

CASTILLO CULTURAL CENTER presents **John S. Patterson In *When the Colored Band Goes Marchin'***, see JAN 26

KAREN SMITH directs **Eric Booth's *Metamorphosis: a slice of black gay life***, see JAN 26

THE GLINES presents **Sidney Morris's *The Wind Beneath My Wings***, see JAN 24

THE 3-DOLLAR BILL THEATER presents **East Goes West**, with performance artists Mark Ameen, Richard Elovich, Eileen Myles; at the Apple Corps Theatre, 336 W 20 St; 8 pm; \$10; rsvp 989-3750

THE BOTTOM LINE presents **Betty In Concert**, see JAN 26

WNET-TV-13 **Film on Film: Elizabeth Taylor**, "featuring numerous film clips and never-before-told stories from her friends and co-workers"; includes scenes from **Cleopatra**, **Cat on a Hot Tin Roof**, **Butterfield 8**; 9-10:30 pm

CENTER **4th Saturday Dance**, with DJ Peter Arden; 208 W 13 St; 9 pm - 1 am; \$8/\$6 members, seniors and students; 620-7310

COLUMBIA PEP BOYS PRODUCTION **Same But Different Dance**, tonight and then every **ibid** Saturday, for gay men and lesbians and their friends; DJ Karin Ward; Earl Hall, 116 St & B'way (#1/#9 train); 10 pm - 3 am; \$5; 629-1989 (part of the proceeds will be donated to a community-based charity)

SPECTRUM presents **E.G. Daly**, singing **Say It, Say It**; 802 64th Street, Brooklyn (N Train to 8th Ave stop, Bay Ridge); 718/238-8213

THE SAINT AT LARGE presents **"Saint" Saturday Nights**, 105 2nd Ave (at 6 St), 11 pm, \$15 cash at door, 674-8541

SUNDAY JANUARY 28

NEW YORK COMMITTEE TO FREE SHARON KOWALSKI **Medical Powers of Attorney Workshop and Discussion**, for men and women, to choose who you want to care for you in case of accident of illness; a lawyer will help you fill out the important forms; at the Center, 208 W 13 St; 1-4 pm; 718/939-7730

KAREN SMITH directs **Eric Booth's *Metamorphosis: a slice of black gay life***, see JAN 26

CENTER **Women's Circle, Line and Square Dance**, with live musicians and an instructor calling the moves; 208 W 13 St; 2-5 pm; \$10; 212/567-2636, 718/784-2554

JUDITH'S ROOM BOOKSTORE presents **Sarah Schulman** reading from **People in Trouble**; 681 Washington St (at Charles St); 3 pm; free, limited seating; 727-7330

CASTILLO CULTURAL CENTER presents final performance of **John S. Patterson In *When the Colored Band Goes Marchin'***, see JAN 26

BISEXUAL YOUTH Meeting & **Pot Luck Lunch** at a member's house; 718/353-8245

FUND FOR REUNION/PRINCETON GALA: **Ivy League/Seven Sisters Gay '90s Mixer** for gay and lesbian alumni/ae and students of the 15 IV/7-S schools; 482 Broome St (at Wooster); 5-8 pm; \$35 (current students \$20); info 212/689-4691

HER ROYAL HIGHNESS AVIS PENDAIVIS summons you to a **Gala Evening of Fashion Fantasy and Ball Deluxe** at Red Zone, 440 W 54 St (btwn 9/10 Aves); 5:30 pm - 1 am; 927-6571

NEW YORK ADVERTISING & COMM. NETWORK & BAR ASSOCIATION FOR HUMAN RIGHTS **Party**, info from NYACN, 517-0380

MARC BERKLEY presents **Kool Komrads Sinful Sundays at Hot Rod**, this and every Sunday; *4 DJs, 4 dance clubs; doors open 8 pm, free buffet 10 pm to midnight, drive-in male porno theater from 11 pm; \$2 draft till midnight; at 28 St and 11th Ave; \$8; info 242-5646, club 244-1950

OUTWEEK BEST BETS

(for finding other gays and lesbians to dance with)

Monday

Private Eyes (Kool Komrads; male strippers) 12 W 21 St, info 242-5646, club 206-7772

Tuesday

Better Days 316 W 49 St (8/9 Aves) 245-8925

***Love Machine** at Underground 860 Broadway, near 17th St; 254-4005

Wednesday

Better Days 316 W 49 St (8/9 Aves) 245-8925

Private Eyes (Jeffrey Sanker & Dallas's Club Bad) 12 W 21 St, btwn 5th/6th Aves, 206-7772

***Pyramid** (Dean Johnson's Rock & Roll Fag Bar) 101 Avenue A, btwn 6th/7th Streets, 420-1590

Silver Lining (2-4-1 drink) 175 Cherry La., Floral Pk, LI, 516-354-9641

Spectrum (free admission all night) 802 64th Street, Brooklyn, 718-238-8213

Stutz (2-4-1 drinks) 202 Westchester Ave., Wh. Plns., 914-761-3100

Twenty/Twenty (Kool Komrads, gay men after 10 pm) 20 W 20 St, info 242-5646, club 727-8840

Thursday

***Boybar** (has a new wave drag show) 15 1/2 St Marks Place, btwn 2nd/3rd Aves, 674-7959

***Copacabana** (last Thu. of the month has Susan Bartsch party) 10 E 60 St, at Fifth Ave, 755-6010

***Pyramid** 101 Avenue A, btwn 6th/7th Streets, 420-1590

Spectrum (free admission all night, 2-4-1 drinks) 802 64th Street, Brooklyn, 718-238-8213

Friday

***Boybar** 15 1/2 St Marks Pl, btwn 2nd/3rd Aves, 674-7959

***Carmelita's** (Chip Duckett's Boy+Boy & Girl+Girl) 150 E 14 St

Columbia Dances (1st Friday of every month) 116th St & Bway, 854-3574 days

Private Eyes (preppies and young professionals) 12 W 21 St, btwn 5th/6th Aves, 206-7772

Spectrum (male and female strippers) 802 64th Street, Brooklyn, 718-238-8213

Saturday

Barefoot Boogie (smoke & alcohol free) 434 6th Ave (btwn 9/10 Sts); 832-6759

***Boybar** 15 1/2 St Marks Place, btwn 2nd/3rd Aves, 674-7959

The Center Dances (2nd and 4th Saturdays) 208 W 13 St, btwn 7th/8th Aves, 620-7310

Pep Boys at Columbia (3rd Saturdays, except Jan. 27) 116 & B'way, 10 pm - 3 am; info 629-1989

Private Eyes (Jeffrey Sanker & Dallas's Club Bad) 12 W 21 St, btwn 5th/6th Aves, 206-7772

Saint At Large (alternate Saturdays, from 1/27) 105 2nd Ave (at 6 St) 674-8541

Sound Factory (Acid House, no alcohol, doors open midnight) 530 W 27 St (btwn 10th/11th Aves), 643-0728

Spectrum (guest performer night) 802 64th St., Bklyn., 718-238-8213

Sunday

Better Days 316 W 49 St (8/9 Aves); 245-8925

***Mars** (Chip Duckett's 'Mars Needs Men' night) Westside Highway and 13th St, 691-6262

***Pyramid** (Hapi Phace and Drag + Variety Show) 101 Avenue A, btwn 6/7 Streets, 420-1590

Hot Rod (Kool Komrads' Sinful Sundays, open 8 pm) 28 St at 11th Ave, info 242-5646

Spectrum (show; free admission 9-10 pm) 802 64th Street, Brooklyn, 718-238-8213

Every Night

Grand Central (Rockville Centre, LI, closed Mon. & Tues) 210 Merrick Road, Rockville Centre, LI, 516-536-4800

Monster (West Village) 80 Grove St. at Sheridan Sq., 924-3557

BEST BETS for Women's Dancing

NOTE:

Party events are subject to change. Always call first to confirm.

Tuesday

Hatfield's 126-10 Queens Blvd., Kew Gardens, 718-261-8484

Wednesday

Bedrock 121 Woodfield Rd, W. Hempstead, LI; 516-486-9516

Spectrum 802 64th St. @ 8th Ave, Bay Ridge, 718-238-8213

Twenty/Twenty (Shescape After Work, 5-10 pm) 20 W 20 St (btwn 5th/6th Aves), info 645-6479, club 727-8840

Thursday

Bedrock 121 Woodfield Rd, W. Hempstead, LI; 516-486-9516

Spectrum 802 64th St. @ 8th Ave, Bay Ridge, 718-238-8213

Friday

Bedrock 121 Woodfield Rd, W. Hempstead, LI; 516-486-9516

***Carmelita's** (Chip Duckett's Boy+Boy & Girl+Girl) 150 E 14 St

Cheeks 2000 Long Beach Road, Island Park, LI, 516-431-5700

Roxy (Shescape) 515 W 18 St, btwn 10th/11th Aves; info 645-6479, club 645-5156

Spectrum 802 64th St. @ 8th Ave, Bay Ridge, 718-238-8213

Visions 56-01 Queens Blvd, Woodside, info 718-846-7131, club 718-899-9031

Saturday

Bedrock 121 Woodfield Rd, W. Hempstead, LI; 516-486-9516

The Center (Women & Friends 1st Saturdays, Feb. thru May) 208 W 13 St, 620-7310

Silver Lining 175 Cherry Lane, Floral Park, LI, 516-354-9641

Spectrum 802 64th St. @ 8th Ave, Bay Ridge, 718-238-8213

Starz 838 Grand Boulevard, Deer Park, LI, 516-242-3857

Twenty/Twenty (Shescape) 20 West 20 Street (btwn 5th/6th Aves), info 645-6479, club 727-8840

Sunday

Bedrock 121 Woodfield Rd, W. Hempstead, LI; 516-486-9516

Cave Canem (Sandwich Sister Sundays, Dega Productions)

Spectrum 802 64th St. @ 8th Ave, Bay Ridge, 718-238-8213

Every Night

Cubby Hole 438 Hudson St. @ Morton St., 243-9079

Duchess II Sheridan Sq. & 7th Ave South, 242-1408

All phone numbers are area code 212, unless otherwise noted.

* = TVs welcome.

Send corrections/additions to: Rick X,
P.O. Box 790, New York, NY 10108

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OV 31

OUTWEEK BAR GUIDE

WEST SIDE

Bike Stop West, 230 W. 75th St., 874-9014, Neighborhood bar, occasional entertainment.

Candle Bar, 309 Amsterdam Ave., 874-9155, Friendly leather/western bar.

Cat's, 730 8th Ave., 221-7559, Older men, younger guys

Don't Tell Mama, 343 W. 46th St., 757-0788, Sing-along piano bar and cabaret.

Jason's, 23 W. 73rd St.

Sally's Hideaway, 264 W. 43rd St., 221-9152

Town & Country, 9th Ave at 46th St., 307-1503

Trix, 246 W. 48 St. (bet. Bdwy & 8th Ave), 664-8331, Cash and carry.

The Works, 428 Columbus Ave (at 81st), 799-7365, Cruisy west side crowd.

EAST SIDE

Brandy's Piano Bar, 235 E. 84th St., 650-1944, Sing-along piano bar.

G.H. Club, 353 E. 53rd St., 223-9752, Piano bar, mature crowd.

Johnny's Pub, 123 E. 47th St., 355-8714, Neighborhood restaurant and bar.

Regent East, 204 E. 58th St., 355-9465

Rounds, 303 E. 53rd St., 593-0807, Friendly guys, checkbook romance.

South Dakota, 405 3rd Ave., 684-8376

Star Sapphire, 400 E. 59th St., 688-4710

EAST VILLAGE

The Bar, 68 2nd Ave. (at 4th St.), 674-9714, East Villagers and ACT UPers.

Boy Bar, 15 St. Mark's Pl., 674-7959, Dancing / Drag shows.

The Pyramid, 101 Avenue A, 420-1590, Dancing / Drag shows.

Tunnel Bar, 116 1st Ave (7th St.), 777-9232 W. Village crowd in the E. Village.

WEST VILLAGE

The Annex (to Cellblock 28), 673 Hudson St. (bet. 13th & 14th), 627-1140, J/O Club.

Badlands, Christopher & West St., 741-9236, Cruisy waterfront bar.

Boots & Saddle, 76 Christopher St., 929-9684, Funky dive and juke joint.

Cellblock 28, 28 9th Ave, 733-3144, J/O club.

The Cubbyhole, 438 Hudson (Morton St), 243-9079, Neighborhood bar for gay women & men.

D.T.'s Fat Cat, 281 W. 12th St., 243-9041, Piano bar. Mixed M/F.

Duchess II, 70 Grove St (7th Ave.), 242-1408, Women.

J's, 675 Hudson St., 242-9292, J/O club.

Julius, 159 W. 10th St., 929-9672, Serving Coors, Coors Lite, & Coors Draft.

Keller's, 384 West St. (at Christopher), 243-1907, Friendly neighborhood crowd.

Kelly's Village West, 46 Bedford St., 929-9322, Piano bar.

The Locker Room, 400 W. 14th St. (9th Ave), 459-4299, J/O club.

in concert

BETTY



THE BOTTOM LINE
Fri. & Sat., January 26 & 27
8:30 & 11:30 p.m.
15 W. 4th St. • 228 - 7880

Marie's Crisis, 59 Grove St. (7th Ave.), 243-9323, Sing-along piano bar.

The Monster, 80 Grove St. (7th Ave.), 924-3558, Piano bar & disco/dancing.

Nimbus 22, 22 7th Ave. South, 691-4826, Dancing, lounge, pub
CLOSED

Ninth Circle, 139 W. 10th St., 243-9204, Younger crowd.

Ramrod, 185 Christopher St.

Sneakers, 392 West St., 242-9830.

Two Potato, 145 Christopher St., 242-9340.

Ty's, 114 Christopher St., 741-9641, Cruisy neighborhood bar.

Uncle Charlie's, 56 Greenwich Ave., 255-8787, Huge video bar.

CHELSEA

Barbary Coast, 64 7th Ave. (14th St.), 675-0385, Friendly, neighborhood bar.

The Break, 232 8th Ave. (22nd St.), 627-0072.

Chelsea Transfer, 131 8th Ave. (bet. 16th & 17th), 929-7183, Neighborhood English pub.

Eagle's Nest, 142 11th Ave (21st St.), 691-8451, Leather / Levi's.

Private Eyes, 12 W. 21st St. (bet. 5th & 6th), 206-7770, Dancing, Video Club.

Rawhide, 212 8th Ave., (21st St.), Leather / Levi's.

Spike, 120 11th Ave., 243-9688, Leather & Uniforms.

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A.C.C.C.

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SOCIAL SERVICES • EDUCATION • BUDDIES COUN-
SELING • SUPPORT GROUPS**
Volunteer Opportunities
(718) 896-2500(voice) (718) 896-2985(TDD)

ACT UP (AIDS Coalition to Unleash Power)
496A Hudson Street, Suite G4 NYC 10014
(212) 989-1114

A diverse, non-partisan group of individuals united in anger and committed to direct action to end the AIDS crisis. Gen. meetings Mon. nights 7:30, at the Community Center 208 W.13th.

ALOEC/APLN-NY

(Asian Lesbians of the East Coast/
Asian Pacific Lesbian Network-New York)
We are a political, social and supportive network of Asian Pacific lesbians. Planning meetings on the 1st Sunday and social events on the last Friday of each month. Call (212) 517-5598 for more information.

ARCS (AIDS-Related Community Services)
for Dutchess, Orange, Putnam, Rockland, Sullivan, Ulster and Westchester counties. AIDS education, client services, crisis intervention, support groups, case management, buddy and hospital visitor program.
214 Central Ave., White Plains, NY 10606 (914) 993-0606
828 Broadway, Newburgh, NY 12250 (914) 562-5005
AIDSline (914) 993-9607

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Lesbian & Gay Community Centr. Ground Floor

BIDS (BISEXUAL DOMINANCE & SUBMISSION GROUP)

Share S/M experiences and fantasies with others in a positive, non-judgemental atmosphere. First Sunday of the month, 4:45pm at the Community Center 208 W. 13 Street, NYC. This group is part of the New York Area Bisexual Network.

BIWAYS NEW YORK

Monthly social events for the Bisexual community and friends. Call NYABN for details of upcoming events. (718) 853-8245

BIPAC (BISEXUAL POLITICAL ACTION COMMITTEE)

Political action on issues of importance to the Bisexual/Lesbian/Gay community. Monthly meeting/potluck held 8:00pm on fourth Thursday of the month at members homes. Call NYABN for this month's location. (718) 853-8245

BISEXUAL YOUTH

Informal social & support group for Bisexual kids/youth. Monthly meeting/potluck lunch held 1:00pm on fourth Sunday of the month at members homes. Call NY ABN for this month's location. This group is part of the New York Area Bisexual Network.

BLUS-BRONX LESBIANS UNITED IN SISTERHOOD

Social, political and support networking group for women and their friends. Regular social events and meetings on the first and third Fridays of every month. At The Community Center, 208 W. 13 Street, from 6:30-8pm. For more info call Lisa at (212) 829-9817.

BODY POSITIVE

If you or your lover has tested HIV+, we offer support groups, seminars, public forums, reference library, referrals, social activities and up-to-date national monthly, 'THE BODY POSITIVE' (\$15/year).
(212) 633-1782.
2095 Broadway, Suite 306, NYC, NY 10023

CIRCLE OF MORE LIGHT

Spiritual support and sharing in a gay/lesbian affirmative group.
West-Park Presbyterian Church
165 West 86th Street
Wed: worship service 6:30 pm, program 7:30.
Marsha (212) 304-4373 Charlie (212) 691-7118.

COMMUNITY HEALTH PROJECT

208 West 13th Street, NYC, New York 10011
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(212) 675-3558 (TTY/Voice)
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COMMUNITY RESEARCH INITIATIVE

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CONGREGATION BETH SIMCHAT TORAH

NY's Gay and Lesbian Synagogue Services
Friday at 8:30pm 57 Bethune Street
For info, call: (212) 529-9498.

DIGNITY/BIG APPLE

A community of Lesbian and Gay Catholics. Activities include Liturgies and socials every Sat., 8:00 pm, at the Center, 208 W. 13 Street, NYC.
Call (212) 818-1309.

DIGNITY NEW YORK

lesbian and gay Catholics and friends
AIDS Ministry, Spiritual Development.
The Cathedral Project.
Worship Services & Social-Sun. Eves. 7:30pm-St. John's Episcopal Church 218 West 11th Street @ Waverly-675-2179

EDGE

Education in a Disabled Gay Environment
For the physically disabled Lesbian and Gay Community. (212) 989-1921
P.O. Box 305 Village Station, New York, NY 10014

FEMME SUPPORT GROUP

For lesbians who self identify as Femmé. For info and meeting times call Lisa at (212) 829-9817. No men please.

FRONT RUNNERS

A running club for lesbian and gay athletes of all abilities. Fun Runs of 1-6 miles held every Sat. at 10am and Weds. at 7pm in Central Park and every Tues. at 7pm in Prospect Park.
For information: call (212) 724-9700.

THE FUND FOR HUMAN DIGNITY

National Gay and Lesbian Crisis Line
'AIDS 800'---1-800-SOS-GAYS
Educational Resource Center; Positive Images Media Center; NY State Arts Program
666 B'way Suite 410 NYC, NY 10012 (212) 529-1600

THE GAY AFRICAN AMERICANS OF WESTCHESTER (The G.A.A.)

is a community based support group formed in Westchester County. Various activities are planned for the coming months.
Please call 914-376-0727 for more info.

GLAAD

Gay & Lesbian Alliance Against Defamation
80 Varick Street, NYC 10013 (212) 966-1700
GLAAD combats homophobia in the media and elsewhere by promoting visibility of the lesbian and gay community and organizing grassroots response to anti-gay bigotry.

GAY & LESBIAN HEALTH CONCERNS

An office of the NYC Dept. of Health, provides linkages between NYC Health & Human Svcs, and the Lesbian & Gay community, focusing in ALL health concerns; resource information for health services consumers and providers. 125 Worth Street, Box 67, New York, NY 10013. For info call (212) 566-4995.

GAY & LESBIAN PSYCHOTHERAPY

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(212) 799-9432

GAY MALE S/M ACTIVISTS

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(212) 727-9878.

GMAD (GAY MEN OF AFRICAN DESCENT)

80 Varick Street, NYC 10013 a support group of Gay Men of African Descent dedicated to consciousness-raising and the development of the Lesbian and Gay Community. GMAD is inclusive of African, African-American, Caribbean and Hispanic/Latino men of color. Meetings are held, weekly, on Fridays. For more information, call 718-802-0162.

GAY MEN'S HEALTH CRISIS HOTLINE

FOR INFORMATION ON SAFER SEX AND HIV-RELATED HEALTH SERVICES, AND FOR INFORMATION ON ONE-TIME, WALK-IN AIDS COUNSELING SERVICES
212-807-6655

212-645-7470 TDD (For the Hearing Impaired)
Mon.-Fri. 10:30 a.m. to 9 p.m. Sat 12:00 to 3:00

HEAL (Health Education AIDS Liaison)

Weekly info. and support group for treatments for AIDS which do not compromise the immune system further, including alternative and holistic approaches.
Wed 8pm. 208 W. 13th St. (212) 674-HOPE.

HETRICK-MARTIN INSTITUTE

for lesbian and gay youth. Counseling, drop-in-center (M-F, 3-6pm), rap groups, Harvey Milk High School, AIDS and safer sex information, referrals, professional education.
(212) 633-8920(voice)
(212) 633-8926 TTY for deaf

HISPANIC UNITED GAYS & LESBIANS

Educational services, political action, counseling and social activities in Spanish and English by and for the Latino Lesbian and Gay Community.
General meetings 8:00 pm 4th Thursday of every month at 208 West 13th Street.
Call (212) 691-4181
or write H.U.G.L., P.O. Box 226 Canal Street Station, New York, NY 10019.

LAMBDA LEGAL DEFENSE AND EDUCATION FUND

Precedent-setting litigation nationwide for lesbians, gay men and people with AIDS. Membership (\$35 and up) inc. newsletter and invitations to special events. Volunteer night on Thursdays. Intake calls: 2-4pm Mon thru Fri (212) 995-8585

LAVA (LESBIANS ABOUT VISUAL ART)
Call for slides for Lesbian Artists' Exhibition, Gay & Lesbian Community Center, NYC. For more information, send SASE to:
Miriam Fougere
118 Fort Greene Place
Brooklyn, NY 11217.

THE LESBIAN AND GAY BIG APPLE CORPS
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(212) 869-2922.

LESBIAN & GAY COMMUNITY SERVICES CENTER
208 West 13th Street New York, NY 10011
(212) 620-7310 9am-11pm everyday.
A place for community organizing and networking, social services, cultural programs, and social events sponsored by the Center and more than 150 community organizations.

LESBIAN AND GAY LABOR NETWORK
An organization of Lesbians and Gays who are active in their labor unions working on domestic partnership benefits and AIDS issues. For more information call (212) 923-8690.

LESBIAN AND GAY RIGHTS PROJECT
of the American Civil Liberties Union
KNOW YOUR RIGHTS / WE'RE EXPANDING THEM
(212) 944-9800, ext. 545

LESBIANS AND GAYS OF FLATBUSH
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Support us for change on Long Island.
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(516) 928-5530 Suffolk

MEN OF ALL COLORS TOGETHER NY
A multi-racial group of gay men against racism. Meetings every Friday night at 7:45 at the Lesbian and Gay Community Services Center, 208 W. 13th Street. For more info. call: (212) 245-6366 or (212) 222-9794.

METROPOLITAN TENNIS GROUP (MTG)
Our 200 member lesbian and gay tennis club includes players from beginning to tournament level. Monthly tennis parties. Winter indoor league. Come play with us! For information: MTG, POB 2135, New York, NY 10025.
(212) 662-0695.

MOCA
Men of Color AIDS Prevention Program.
Provides safer sex and AIDS education information to gay and bisexual Men of Color; coordinates a network of peer-support groups for gay and bisexual Men of Color in all 5 boroughs of New York City.
303 Ninth Ave, New York, NY 10001
or call (212) 239-1796.

NATIONAL GAY AND LESBIAN TASK FORCE
is the national grassroots political organization for lesbians and gay men. Membership is \$30/year. Issue-oriented projects address violence, sodomy laws, AIDS, gay rights ordinances, families, media, etc. through lobbying, education, organizing and direct action.
NGLTF 1517 U Street NW, Washington, DC 20009.
(202) 332-6483.

YORK ADVERTISING AND COMMUNICATIONS NETWORK
NYACN is the community's largest gay and lesbian professional group, welcoming all in communications--and their friends. Monthly meetings, 3rd Wed 6:30pm at the Community Center. Members' newsletter, job hotline, annual directory. Phone (212) 517-0380 for more info. Mention OutWeek for one free newsletter.

NINTH STREET CENTER
Since 1973, a community dedicated to demonstrating that a homosexual lifestyle is a rational, desirable choice for individuals dissatisfied with the rewards of conventional living. Psychologically - focused rap groups, Tues., Sat., 8 to 10 pm. peer counselling available. 319 E. 9 Street, New York, NY 10003, for info call (212) 228-5153.

NORTH AMERICAN MAN/BOY LOVE ASSOCIATION (NAMBLA)
Dedicated to sexual freedom and especially interested in gay intergenerational relationships. Monthly Bulletin and regular chapter meetings on the first Saturday of each month. Yearly membership is \$20; write NAMBLA, PO Box 174, Midtown Station, New York, NY 10018 or call (212) 807-8578 for information.

NORTHERN LIGHTS ALTERNATIVES
Improving Quality of Life for People with AIDS/HIV.
THE AIDS MASTERY WORKSHOP: Exploring the possibilities of a powerful and creative life in the face of AIDS. Call Jack Godby (212) 337-8747

NYC GAY & LESBIAN ANTI-VIOLENCE PROJECT
Counseling, advocacy, and information for survivors of anti-gay and anti-lesbian violence, sexual assault, domestic violence, and other types of victimization. All services free and confidential.
24 hour hotline (212) 807-0197

PEOPLE WITH AIDS COALITION
(212) 532-0290 / Hotline (212) 532-0568
Monday thru Friday 10am-6pm
Meal programs, support groups, educational and referral services for PWA's and PWArC's.

PEOPLE WITH AIDS HEALTH GROUP
Underground buyer's club importing not-yet-approved medications and nutritional supplements. 31 West 26th St. 4th Floor (212) 532-0280

PRIDE FOCUS GROUP
Topical discussions on issues of interest to the community in a congenial atmosphere, followed by an informal dinner at a friendly local restaurant. Every Sunday, 3:00 - 4:30pm at the Community Center 208 W. 13 Street, NYC. Part of the New York Area Bisexual Network.

SAGE: (Senior Action in a Gay Environment)
Social Service Agency, providing care, activities, & educational services for gay & lesbian senior citizens. Also serves over 160 homebound seniors & older PWA's. 208 West 13th St. NYC 10011, (212) 741-2247

SETHIAN GAYS, LESBIANS AND BISEXUALS
For all of us interested in reaching out to each other with exuberance to spontaneously explore and expand upon the Seth/Jane Roberts "philosophy" as it relates to our lives, personally, sexually and politically. Call Al (212) 979-5104.

THE OUTREACH USING COMMUNAL HEALING (TOUCH)
Community volunteers providing a weekly buffet supper for the Brooklyn AIDS community. TOUCH meets Monday evenings, 5pm to 8:30pm - at downtown Brooklyn Friends Meeting House (110 Schermerhorn St. near Boerum Place). Limited transportation may be arranged. Info: (718) 622-2756. TOUCH welcomes contributions of funds, food and volunteers.

ULSTER COUNTY GAY AND LESBIAN ALLIANCE
Meets first and third Monday of each month at 7:30 p.m. at the Unitarian Church on Sawkill Road in Kingston.
For information, call (914) 626-3203.

WOMEN'S ALTERNATIVE COMMUNITY CENTER (WACC).
A non-profit, Lesbian community center serving Queens, Nassau and Suffolk counties. Thurs night weekly discussion grps. 8:30pm, for other activities please contact us at (516) 483-2050.



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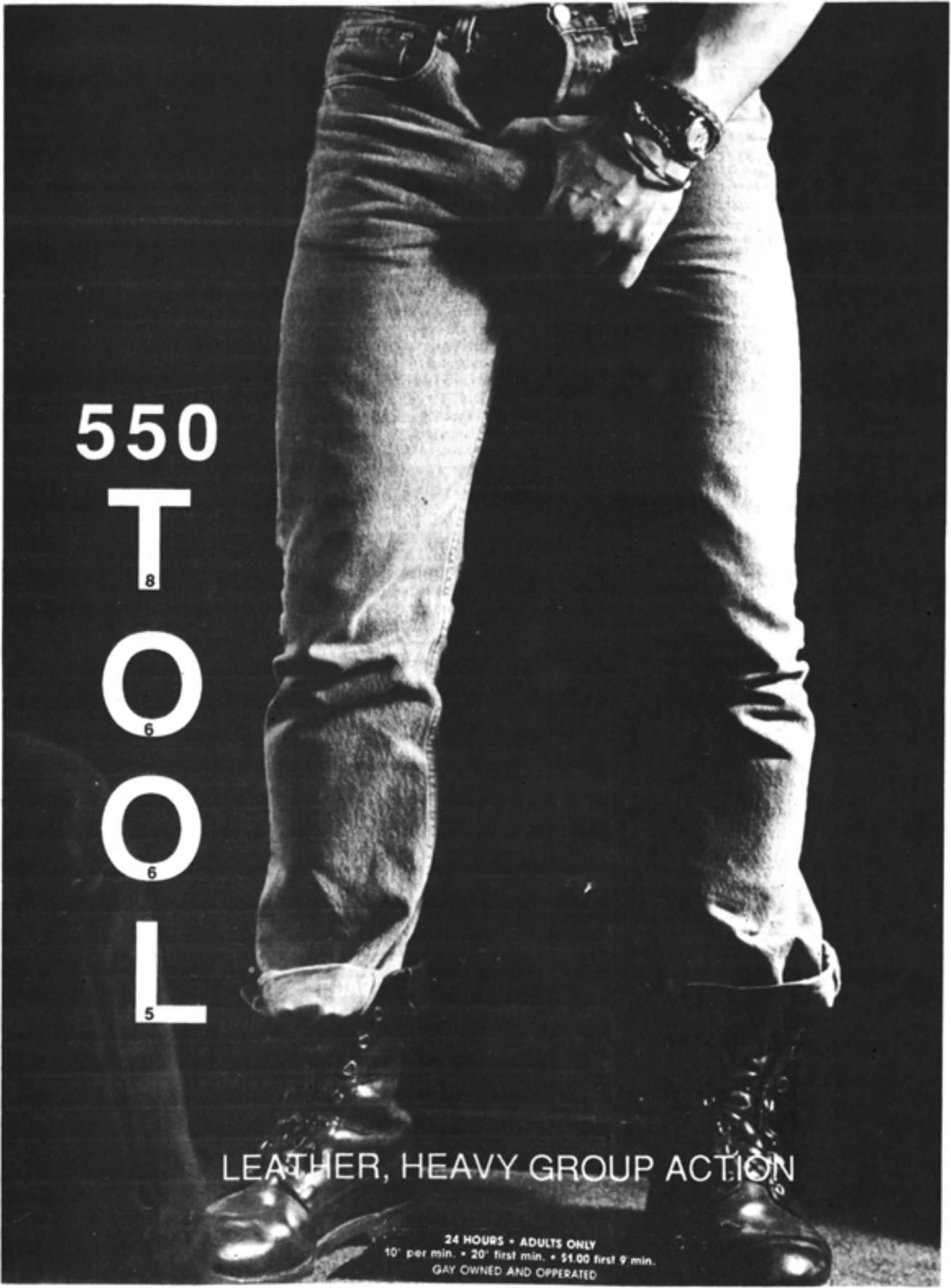
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Women and people of color are encouraged to apply.

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OutWeek, New York's #1 Lesbian and Gay weekly, seeks an energetic, motivated, articulate individual to join our display advertising sales team. Previous ad sales experience helpful. Salary & commission & benefits. Please send resume & cover letter to: OutWeek, Attn: Mr. Kit Winter, 77 Lexington Avenue, New York, NY 10010. OutWeek is an equal Opportunity employer, People of Color and women are encouraged to apply.

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Lambda Legal Defense and Education Fund is looking for a staff person to oversee educational publications and events. Must be excellent writer, creative, and have some experience working for lesbian and gay rights; computer skills very helpful; legal background helpful, but not necessary. Send resume, two writing samples, and references by Jan. 25, 1990 to: Paula L. Eitelbrick, Legal Director, LLDEF, Inc., 666 Broadway, New York, NY 10012.

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CLASSIFIED SALES REP.

OutWeek, New York's #1 Lesbian and Gay weekly, seeks a Classified Sales Rep to join our growing dept. Must be responsible, articulate, and motivated. Previous sales experience helpful but not required. \$18K. Send resume and cover letter to: OutWeek, Attn: Mr. Winter, 77 Lexington Avenue, New York, NY 10010. OutWeek is an equal opportunity employer. People of Color and women are encouraged to apply.

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January 2, 1990

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Classifieds
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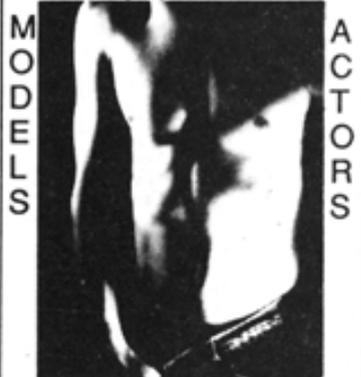
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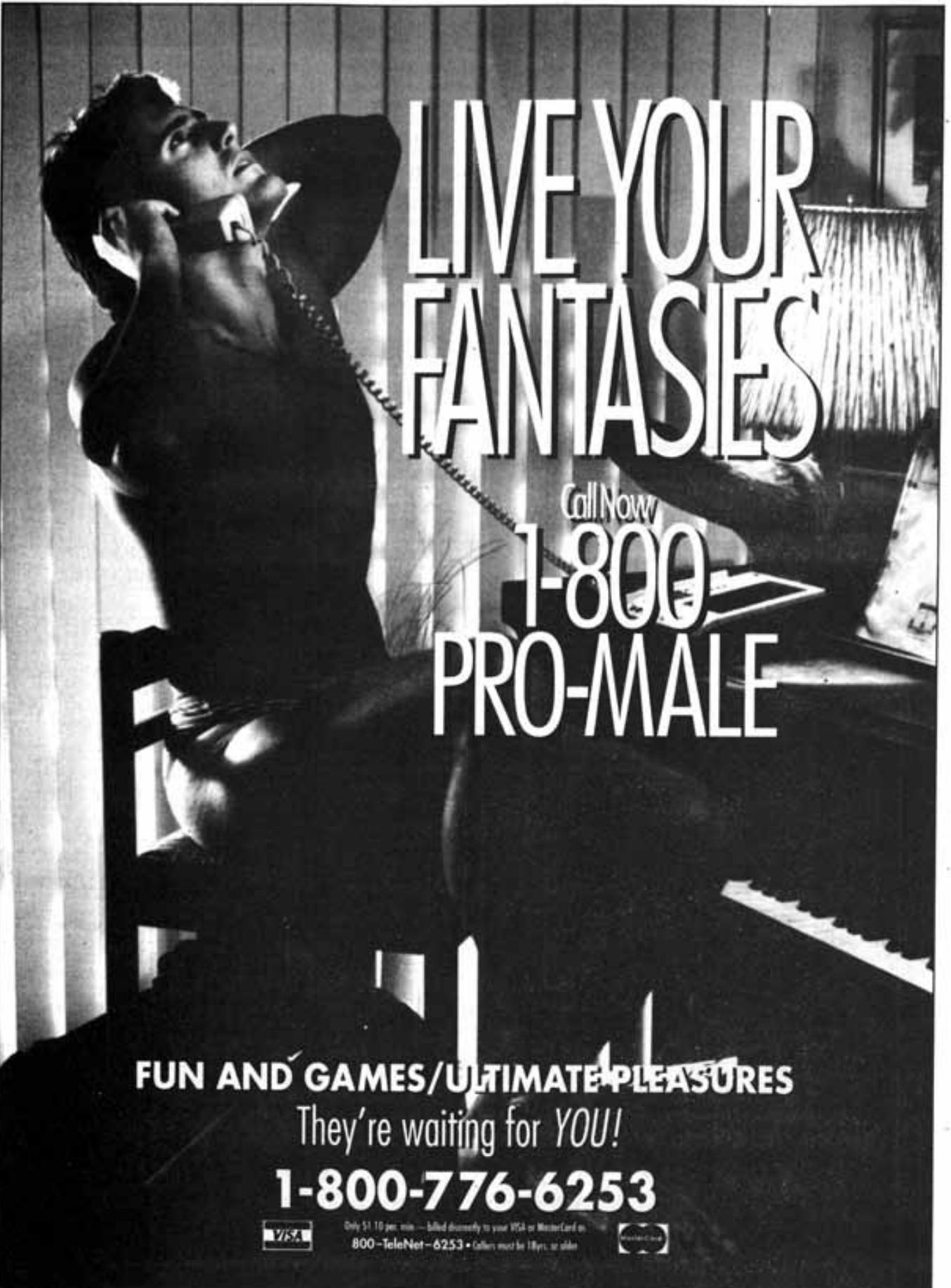
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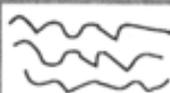
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MEN'S PERSONALS BEGIN ON PAGE 88

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DO YOU SET THE ROOMS ON FIRE?

Gd. l/kg GWM, 25, tall, bl/br into astrology, working out, NYC good times, seeks GWM, masculine, musc, into the same and more. 21+, must have good sense of humor, sensitive, widom, edge in bdsm lite, S/M, B/D. Virgos need not reply. Photo/letter/phone. Outweek Box 2024

ASIAN MASTER NEEDED

by GWM for S/M. You 25-40, lean, mean, looks unimportant. Me, 37, 5'10", 190, beard, butch, HIV+, eager to serve ASIAN MASTER. Any safe scene for right guy. I do what I'm told. Novice, shy, o.k. Reply, ph/ph to Outweek Box 2026

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PERSONALS OF THE WEEK

IT'S GROWING BACK!!

My beard, that is. I'm an opinionated, irreverent, serious and easy-going Manhattanite who enjoys laughing hard, two-stepping and cute men with tight butts. GWM, 32, 6', 165, blk/br, non-smoker, HIV+ looking for a hot, happy, sane and sober man 25-40 (bottom a +) to go on a date or to a movie. Send photo and a note

about yourself to PO Box 7354, NY 10116.

GF, 20, CROPPED HAIR,

vegan w/pierced nose. Skateboard bean, animal lib, artistic, athletic, seeking similar beans for correspondence, friendship, etc. Reply P.O. Box 20028, c/o AWOL, Thompkins Sq. Station, NY, NY 10009. Plu# if possible.

MIND OVER MATTER!

Can I believe that you'll be true? I'll give it a try with someone new. This considerably handsome GBM, 23, 5'9", is looking for some fun and action from you who might be the right guy. If you're a GBM, age 18-28, send ltr/phone and/or photo. Outweek Box 1983

SIZE QUEEN

There are two types of gay men, size queens and liars. I don't lie. True bottom seeks big gun for safe sex, fun, possible relationship. Answer with explicit photo, letter, tel. # to JS, LTS 20053, NYC, 10011. I'm GWM, 210#, 5'11", hairy chest and butt.

BEND OVER AND SMILE

Cock needs satisfying on 6' GWM, 32, 165. Tell me how you want it in explicit letter. Prefer in-shape GWM 25-40. Assertive bottom a plus. No drugs. Photo mandatory. P.O. Box 7354, NYC, NY 10116.

CLASS ACT REQUIRED

GWM, 39-5'10"-145-brn. hndm seeks GWM who is worldly, tasteful and has grip on reality. Tired of self-impressed queens. Lng for a man whose interests include s/s on a regular basis + living a good life. You be 30-45, dk, hndsm-in-shape. Ph/ph to Outweek Box 1988

TRUE AND WARM GWM, 26, 6',

155 lbs., intelligent, fun, attractive, passionate, different, giving, artist, European...

would love to fall in love again with bright GM of any style or race (who is real, out, progressive, giving and open to the possibility of a long-lasting, exciting relationship). Let's make each other laugh! Drop letter and pix to Outweek Box 1989

2 IS BETTER THAN ONE

GWM, 28, 5'6", 145 lbs., br/moustache, straight acting. Into movies, music, Mets, working out, seeks GM 25-35 to co-star in life. Photo/phone#letter/POB 2522 West NY, NJ 07093. No drugs/smokers/fakes.

CLEAN-CUT

Attr WM, 26, 5'9", 145 #, BR/BR, smooth, into Lit, film, art, music and spirit. Seeks attr, fit WM 28-42 w/ humor, heart and hair. Photo w/letter apprec. No lems or yup-pups. Outweek Box 1991

MUSCLE

v. gd.lkng., sane, GWM into BB's and muscle needs other musc guys who get off on other bodybuilders for fun and possibly more. I'm 6'3", 34, musc., 185 and growing and wants to share muscle fantasies with the right guy. Photo helps. Outweek Box 1992

ATTRACTIVE MAN

GWM, 35, 5'10", 150, brown hair and stash, gymbody, big balls sks another intelligent, spiritual, handsome, GWM w/stash for travel, safe sex, theatre and film. Well-built, well-hung and romantic guy ready for relationship with the right

person. Tell me about yourself w/long letter, hot photo and home phone. Box 597, NY, NY 10185.

SECOND COMING

Handsome muscular WM, 34, 5'10", 175, has lover but seeks very muscular M or BB for regular explosive wkday action. Chest hair a must, your pic gets mine. Send to Box 306, Brooklyn, NY 11217.

WEBER, RITTS AND ME...

Ever want to become a C.K. Boy? Amateur photographer looking for hot men for portraiture, briefs or nudes in exchange for photos. Send polaroid/phone to Box 556, Cathedral St Station, NYC, 10025.

MAN OF THE 90'S

seeks date of the decade. I'm a prof. GWM, 28, b/bl, 5'10", 155. I enjoy the arts (photo), NYC, dancing, long conversations and new experiences. You: creative, PC, educ'd GM, 24-34. Race unimportant. Send photo/phone with letter to Box 556, Cathedral Station, NYC 10025.

GLORY HOLE SERVICE

Hot, no nonsense cocksucker, 34, really gets down for major dudes hung bigger than me (10") Looks, age, race unimportant, cock size is. Just be hot and ready for a rootmilkin you won't soon forget. DT assured. Serious calls only. No J/O no fats. Duke (212) 691-3601.

HANDSOME NYU STUDENT

Jock, 25, Italian, slim, athletic, clean-cut, gentle yet strong, fun, seeks attractive, submissive, femme-TV-TS to service me off. Campus after workouts/classes PO Box 20015, NYC, 10028.

I WANNA BE ROMANTIC

I wanna laugh and cry together. I wanna go to lunch-dinner-bed-Maui-anywhere with you! Let's dance around the apartment and take each other's clothes off. Let's make jokes about the French. We can order in Chinese food and make love during the four minutes it takes to deliver it. (How do they do it?) Finish our fortune cookies and return to bed to hug and watch the end of *Pride and Prejudice*. (old movies are great.) I'm 36, Libra, 5'9", 150lbs, Brn/Gm, GWM, Moustache, very handsome, if I'm your type. I like guys that are my size or bigger. You hopefully can talk with your eyes and express in words how you feel about life, love, and your pursuit of happiness. Let's be for one another. I prefer men who don't smoke, drink heavily, or do drugs. (Life is too precious!) mid 30's-40's ok. Send Photo/Phone plus letter to Outweek Box 1816

CUDDLE BUDDY

Gdiking cleancut bookish spirit and sensual Anglo-Hisp M, 37, 6', 175, br/br, trim, gentle, artistic, insitful and supportive, sks similar creative, cinshvn in-shape quietly masc. man who loves to be touched for xplore healing physical as well as spirit intimacy over just plain sex. Box 022045, Bklyn, 11202-0044.

HIV+, ATHLETIC

Goodlooking 40 year old prof'l. loving classical music and tennis seeks similar wonderful male. You: under 40. Photo/phone requested. P.O. Box 325 Old Chelsea Station, New York, NY 10011.

ALTAR BOUND

GWM, 37, 210lbs, seeks GM for dating, movies, Broadway, quiet dinners, safe sex, possible relationship. All letters answered, received with current photo, letter, tel #, to: AB L.T.S. 20276, NYC, 10011.

SEEK SENSUAL CONTACT

w/ lush nipples, stiff and swollen, firm melon buns, massive arms, vice-like thighs and hot ss-but more important-to hold, kiss and touch. Someone at your side. Winter nights under blankets w/ wine. Animal passion w/manly tenderness, sharing morning shower, laugh and coffee. I'm GWM, 36, 5'10", 150 lbs., Brn/Brn, stache. I have lean tight runner's build. Send letter w/ ph/ph and tell me about you. Outweek Box 1860

BULGING HARDON?

Got a bulge that won't go down? Relax while my hot horny mouth slides you down my throat, licks your balls. Goodlooking masc drk hair moustache young daddy w hot 8" dick, cute ass, 6', 175#, 30's seeks sensual hot times w clean together guys 18 to 40. Hung-uncut a +. Write to Jack, 496A Hudson St. Box #469, NY, NY 10014.

CHUBBY GWM, 40, 5'5"

200, Br/Br, clean shaven, hairy chest and belly, u/c, seek sweaty SAFE good times w masculine, built chasers under 45. Midtown, day/eve. Ph/ph to T.J, Box 112, Executive Suite, 330 West 42nd, NYC, 10036. Ethnic, BB, fantasy wrestlers a +.

RARITY SEEKS RARITY

GWM, 30, 5'9" musc 165, st. acting enjoys weightlifting, movies, Broadway, bowling sks masculine GM 22-37 for monog. mate. You: down to Earth, playful, monog. st. acting only. Any race. Blacks and Latinos also. Special man for special man.



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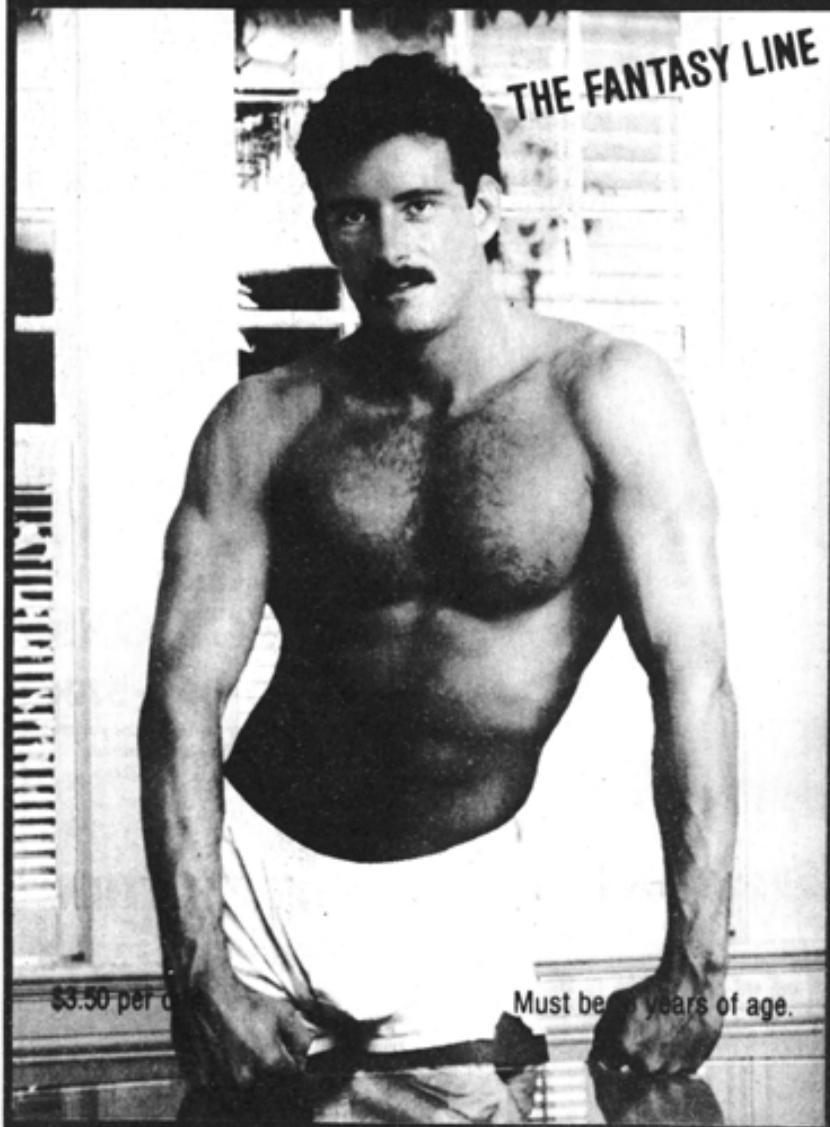


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QUIET BUT PASSIONATE

We haven't yet met because we both dislike bars and would more likely find ourselves at a concert, bicycling, or maybe at home with a good book. If you, like me are affectionate, good-natured, secure in your professional and emotional life, drop the book and write. I am a GWM, 37, 5'8", 145, attractive and in shape. P.O. Box 540, NYC 10163.

MANHATTAN UL/N. DUT

If you're in your late 40's-mid 50's, nice-looking, in good shape, intelligent, in great health, like being in the city but like weekends in the NY mountains, travel, gardening, outdoors, arts- A peer with the above qualities would like to meet you. Photo desc. ltr. address, phone gets reply. No fems, alcoholic, drugs. Smoker, social drink, available weekend married or Bi with no problems o.k. POB 156 NYC 10156-0156.

LOOKING FOR LOVE IN ALL THE WRONG PLACES

Wanted: Young man single and free? Me too. They say you can't hurry love, but it seems to need a bit of help. GWM, 30'ish, cute, sexy and handsome is looking for same. My life is a combination of high profile activities as well as quiet times at home. I am Romantic, love to cuddle and wake up next to a guy who is as special as I am. So stop in the name of love and write if you are interested in performing a duet. Outweek Box 1894

PASSIONATE

Oriental M, 32, 5'5", slim, quite attractive, caring, low-keyed w/ down-to-Earth values seeks clean-shaven healthy Manhattan WM 25-45. Maturity and honesty required. No drugs and games.

Photo/phone/letter to
Outweek Box 1900

PAL/ROOMMATE/ LOVER?

Attr. GWM, blonde, mature, passive, sensual, HIV-N seeks similar masc. WM (20-40). Safe, relaxed, massage a plus. Quiet MDTN w apt. day/eve. No drugs/ hustlers. Poss. serious rel. Can we talk? Radio City Station POB 366 NYC, 10101.

BULGING HARDON?

Got a bulge that won't go down? Relax while my hot horny mouth slides you down my throat, licks your balls. Goodlooking masc drk hair moustache young daddy w hot 8" dick, cute ass, 6', 175#, seeks sensual hot times w clean together guys 18 to 40. Hung-uncut a+. Write to Jack, 469A Hudson St. Box #469, NY, NY 10014

GREAT HEAD

GWM, 39, youthful, intelligent, gives head with unusual skill. You: Black/Latin/White, cut or short skin, avg or well-hung or good body. Detailed desc and phone to CPM, P.O. Box 6112, NY, NY 10163.

LOST HORIZONS

Have reached a major crossroads in my life. Would like to relocate to a saner, quieter place with stable loving man. Professionally successful but tire of needless stress and pointless competition. Long for simpler, less complicated life that is somehow richer and more grounded. Am attractive 34, 6'3", 170, of able mind and open heart. Would take great comfort sharing life and love with kindred man. Outweek Box 1904

COUPLES DELIGHT

WM, 46, 6'1", 175, European businessman seeks WM couples/duos clean-shaven 23-30 for hot nights on cold winter: good food, theatre, Broadway shows, safe sex. Graduate students, actors, artists, professionals write (ph/ph) P.O. Box 8324, NY 10150-1918.

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7883
4865
550-
5656
550-
9999
3825
2000
4273
3825
2000
7777
550-28-
4000-7
550-
7588
7927
550-5472
550-
550-2888
4000
7825
550-2525
5656
550-



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YOU'RE RAUNCHY—
But also hot-looking, smart, verbal and a pig only when you feel like it. ME too. And I'm attr, mid-30's, hung and insatiable. Tell me how you get really sloppy, buddy. Full letter/photo to POB 150, Prince St. Sta., NYC 10012.

HARD AND SOFT
Hard where it matters, soft when it counts. Hazel-eyed academic/writer, GJM, thirtysomething, 5'10", 160. Complex yet unaffected, intense, funny, lusty; reasonably self-assured and relatively lonely. Your interests in the arts, film, politics could complement mine. Ph/ph to Outweek Box 1911

POSITIVE ATTITUDE
GWM, 5'7", 155, br/gr, muscular, butch, friendly, very smart, 28 years old, HIV positive but healthy wants to meet a similar guy with a good attitude. I work out, bicycle, play jazz piano, like history, politics, cuddling. You: smart, cute, single. Photo/phone to Outweek Box 1912

LONG ISLAND
GWM, 28, 5'8", 145 lbs., Italian, good-looking, Romantic. Intelligent, politically conscious and healthy. Seeks similar man, 24-39, who is honest and sincere for companionship or possible relationship. Blonde, BI eyes a plus, but not necessary. No drugs. Serious replies only. Photo please. Write P.O. Box 58, King's Park, NY 11754.

STUDY IN CONTRASTS
Cute GWM, 26, 6', 195, bl/bl, beard, wks out, loves Depeche Mode and Maria Callas, MOMA and the Saint, the Vampire Lestat and Marcel Proust, cashmere and black leather, philoso-

phy and fashion, working out and dining out, quiet evenings at home and dancing until dawn. Sks GM, 25-35, w/beard or mustache, nice smile and similarly diverse tastes. Photo/ phone/ letter to Outweek Box 2002

CZECH IT OUT
Looking for new friends to share good times. GWM, 42, 170, 5'9", stache, work-out body, balding, friendly, handsome, Czech-Amer, into massage, j/o, kissing, jockstraps, hot looks, duos or trios. Ph/ph if possible. Outweek Box 2009

RELATIONSHIP WANTED
BM 32 5'11", versatile, many interests. I like WM's mostly to 50 yrs. Red hair a +. If you are in NY, Boston or Canada. Contact me so we can meet. Pix and # Alan 14603 Killion St. Van Nuys, CA 91411.

GWM, 29, 5'8", 145, CUTE/
Waspy. Classically trained musician, NYU Grad Student. I enjoy books, cooking, running, lifting, skiing, the beach, sincere and relaxed men. Looking for trim healthy (HIV-) mate who loves a man's touch, capable of monogamous relationship, ages 18-40. Outweek Box 2020

AT YOUR DISPOSAL
Bi/W/M slave, 42, obedient, subservient and eager to please. Available to dominant males and couples. The meaner the better. P.D.S. P.O. Box 119 Murray Hill Station, NY, NY 10156.

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PAGE 96**



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1	_____
2	_____
3	_____
4	_____
5	_____
6	_____
7	_____
8	_____
9	_____
10	_____
11	_____
12	_____
13	_____
14	_____
15	_____

PERSONALS

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Signature: _____

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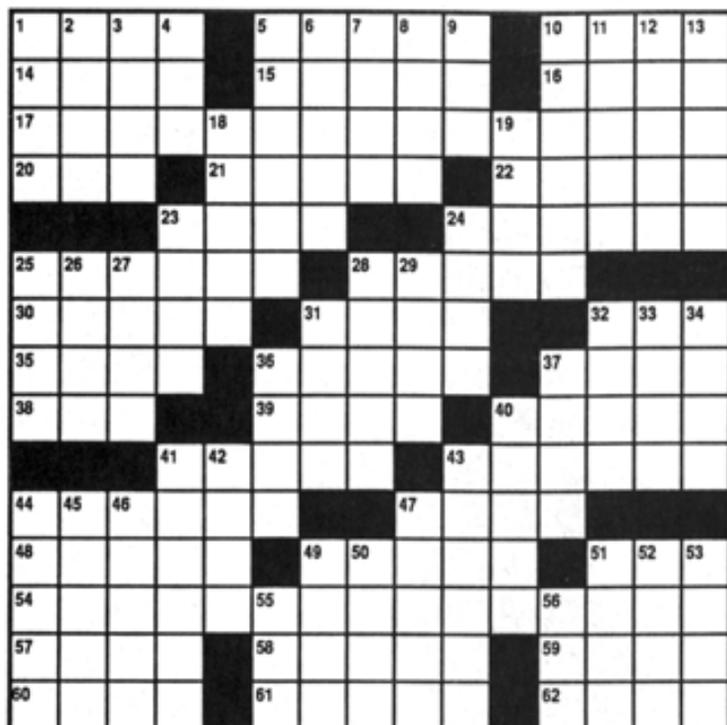


550
HARD

OutWeek Crossword

by Greg Boeshans

Edited by Gabriel Rotello



10. Depiction
11. Update
12. Photo finish
13. Argentine dollars
18. From the cast
19. German musical event
23. Author Harte
24. Concert-_____
25. Hart
26. French river
27. Iran coin
28. Early missile
29. Believe (to be)
31. Haul
32. First video game
33. Finis: Ger.
34. Indigent
36. Disclose
37. Chime
40. Make-up
41. Some furniture
42. Peter e.g.
43. Usually loose
44. Not rural
45. Tenderness, Lat.
46. Water vessels
47. Sandal
49. Confused
50. Move
51. Aisle
52. Countertenor
53. Dale
55. Decrease
56. Slight

SOLUTION IN NEXT WEEK'S OUTWEEK ON SALE MONDAY

ACROSS

1. Headliner
5. Ran's mate
10. Femme fatale
14. History
15. "Cast the first _____"
16. West introduces herself?
17. Anthology edited by Karla Jay and Allen Young, 1972
20. Stab
21. Before coffee or stew
22. Piebald
23. Bric-a-_____
24. Nodular formations
25. Reddish-brown
28. Festoon
30. Submitted for judgement
31. Corner
32. Energy
35. Sch. course
36. Drill
37. Chastity
38. Congeal
39. Building block
40. Musical form

41. Cast
43. Foreign foodfish
44. Ne'er-do-well
48. Lariat
49. Mangy?
51. Take the rear
54. Greta Shiller documentary
57. Bus. abbr.
58. Esse
59. Feed the kitty
60. TV's Eliot
61. Craft
62. Broadway necessity

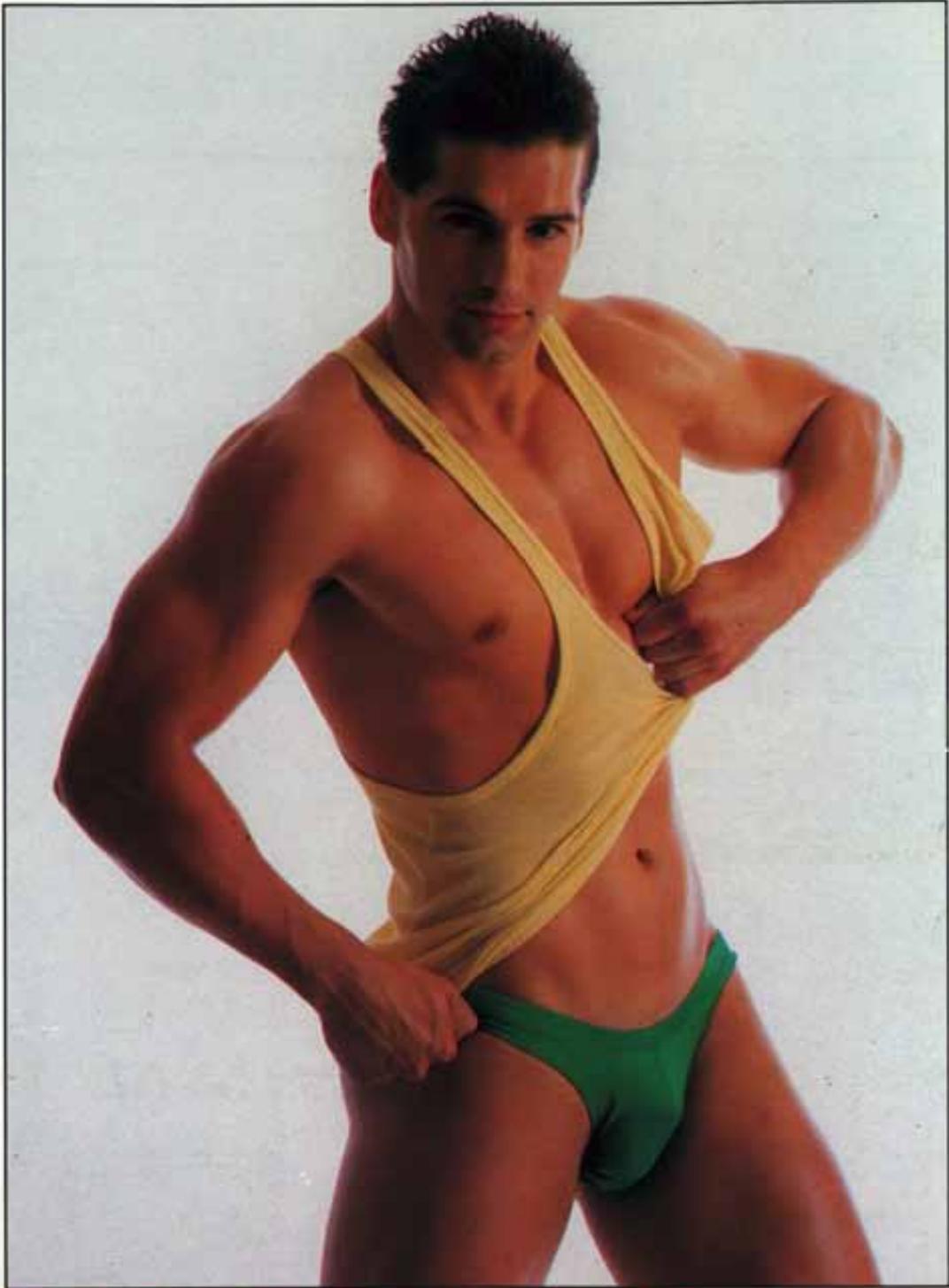
DOWN

1. Certain machine
2. Sightsee
3. Pretentious
4. Early auto
5. Plane of a sort
6. Work _____
7. Leaves
8. Crawl
9. Family mem.

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