

signorile takes on the village voice

# OUTWEEK

THE LESBIAN  
AND GAY  
NEWS  
MAGAZINE  
NO. 51

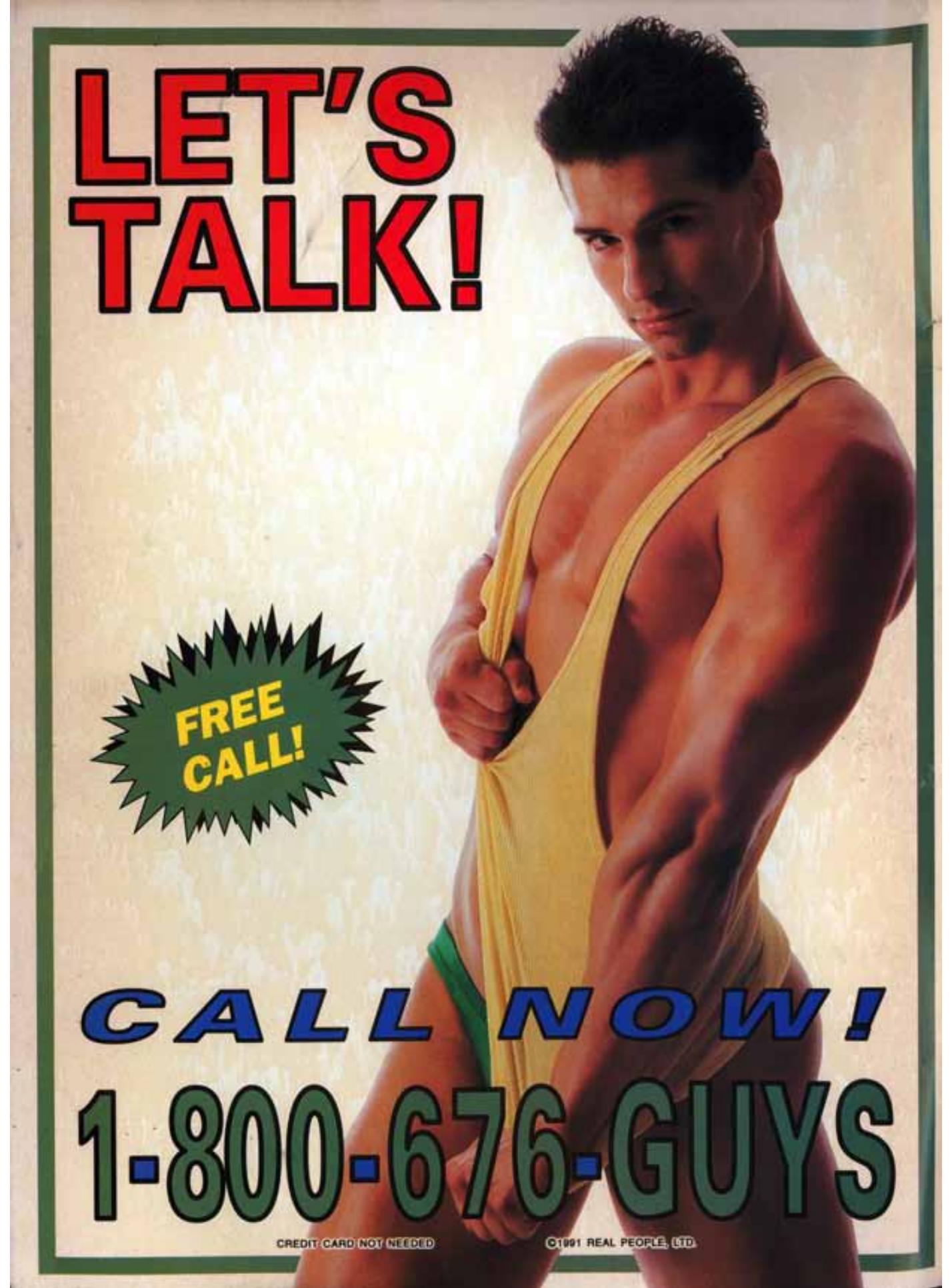
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## rich dykes

by MARIA MAGGENTI

dagmar onassis does carnegie hall  
helen reddy roars





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## On Missing *Miss Saigon*

Both New York's Lesbian and Gay Community Services Center and the Lambda Legal Defense Fund have long been in the forefront of progressive community activism. Thus it's unfortunate that both groups planned major fund-raisers around the controversial Broadway musical *Miss Saigon*, over the objections of Asian-American lesbian and gay organizations.

*Miss Saigon* almost missed Broadway last year when Actor's Equity protested the casting of a white actor in the lead role. The controversy abated only when the show's producer threatened to cancel the entire mega-production if the star were not allowed to appear. Many Asian Americans were, and still are, furious that their objections were set aside for financial reasons.

Despite the emotions aroused by that episode, both Lambda and the Center inexplicably chose *Miss Saigon* as a fund-raising vehicle. When this became widely known, lesbian and gay Asian-American groups objected. They made public a charge, mostly obscured during the original debate, that the musical is inherently racist and sexist in its depiction of Asian-American women. And they called upon Lambda and the Center to cancel their benefits or stand accused of insensitivity to the issues and interests of queer Asians.

The Center has halted ticket sales pending a final decision. Sadly, Lambda, citing the financial burdens of cancellation, is going ahead with its benefit.

Supporters of Lambda's decision challenge the Asian-American groups' charge that the show is racist, question the groups' timing, dispute the supposed tyranny of a PC "dictatorship of the oppressed," which seeks to dictate community policies, and ask why a compromise short of complete cancellation is unacceptable. They lament that lesbian and gay Asian Americans should target a worthy organization while so many genuine enemies abound. And they darkly hint that conservative, white financial backers have threatened to withdraw monetary support to Lambda if they cave in to the Asian Americans' "extremist" demands.

Yet it would take a thick pair of moral blinders for community groups like Lambda to question the genuine hurt felt by Asian Americans, or to value money, even lots of money, over the goodwill of such a huge and traditionally oppressed portion of our queer family. Accusations of a "PC dictatorship" are absurd in light of Asian Americans' traditional powerlessness and invisibility within the queer world. If anything, hints of a white backlash only prove that if a dictatorship exists, it's hardly Asian Americans at the helm.

Asian Americans are particularly upset because they well know that if *Miss Saigon* had been *Miss Harlem* or *Miss San Juan* or, for that matter, *Miss Thing*, it's unlikely to have been considered as benefit material. But the token sensitivity—and benefit of the doubt—extended to other oppressed groups is rarely extended to lesbian and gay Asian Americans. This reality tends, rightly, to lessen Asian Americans' appetite for compromise.

On a purely practical level, the damage to Lambda's reputation, both within the Asian-American community and among progressives in general, will probably outweigh even the considerable loss of funds that a cancellation would cause. Employees of that organization are already reporting difficulties working among communities of color, and their efforts, including fund-raising efforts, are sure to be hampered well into the future.

Fund-raising has an ethic of its own: to reflect in practical ways the values of those raising the funds. Though usually sensitive and inclusive, Lambda in this case has failed that test, and it will undoubtedly suffer negative consequences for a long time to come.

Through its decreased effectiveness, so will we all.

# OUTWEEK

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# LETTERS

## DUPEWEEK

There are some "missing links" in your coverage about the Hispanic AIDS Forum and ACT UP/NY's Latina/o Caucus. It saddens me to see a community-based organization attacked in a non-constructive way. Where was the dialog in this situation? The histrionics which the Caucus engaged in when they finally were able to meet with a few members of HAF's board allowed the board's members (only five out of 19 members were present) to focus on personalities and drama instead of issues.

One of the major participants in these events was a recently dismissed employee, Joe Franco, who created yet another distraction from the Caucus' very real and justified issues with HAF.

Last November, I had an experience attending a roundtable discussion for HIV prevention strategies among gay Latino men sponsored by HAF, which made clear to me that the organization had some serious problems in serving the community. The HAF leader for the day began the event by identifying himself as a PWA and requesting that each person present identify themselves as HIV-positive or HIV-negative, straight or gay, IVDU and by their racial background. In spite of some participants' reservations about this approach, it did create some openness and informality within the group.

However, what followed more than destroyed any positive mood that had just been established. The HAF leader essentially held the audience hostage all day with an endless

monologue about his personal history and experiences. This diatribe was peppered with insensitive epithets, including in particular the repeated use of the word "bitch." One of the women present finally asked him not to continue using that word, to which he replied, "How come you don't mind

behave like this could effectively and sensitively represent the needs of the Latina/o community, bearing in mind the additional irony that he, Joe Franco, cannot even speak Spanish.

I question if the tactics used against HAF by the Caucus have been constructive and effective in addressing the

As staff members who have been employed by the Hispanic AIDS Forum for almost two years, we take offense to the article "Latino AIDS Group Comes Under Angry ACT UP Fire," [no. 89, March 13], and even more to the irresponsible and misinformed editorial which was written in the same issue.

The Latina/o AIDS activists of ACT UP, have been distributing flyers they call the "Naked Truth About HAF," which have personally and viciously attacked the HAF board, present staff and the executive director, Miguelina Maldonado. We know the truth and we know that their version of the "Naked Truth About HAF" is a *big lie*.

The charges lodged which state that HAF has no policy stances regarding different issues on AIDS, is ludicrous! Latina/o AIDS activist's attacks, which seem to get so quickly printed in *OutWeek*, are full of holes. Has ACT UP already forgotten that HAF marched with them to support needle exchange; do they know that we support ADAPT and their policies and will continue to? Where were the Latina/o AIDS activist and their self-appointed leaders when the CDC reported the July 1990 mortality figures on women with AIDS? HAF and the Committee for Hispanic Families and Children were the only two Hispanic organizations protesting the exclusion of Latinas as an ethnic category (32 percent of female AIDS cases) from the report. Is HAF's policy not clear on issues concerning gay men? We were the first Latino AIDS

## STONEWALL RIOTS

BY ANDREA NATALIE



the American Kennel Club using that word," which left the audience stunned. At that point it was 4 pm and we demanded that we get on with an actual strategy discussion, which was, after all, what we were led to believe the day was going to be about.

As we filed out later, I found myself wondering how someone who would speak and

problems. I challenge both the Caucus and the full membership of the board of HAF to meet immediately to work on a plan of action together which addresses the continuing daily decimation of the Latina/o community from AIDS. Get over it people! Fight the real enemy—AIDS—not each other.

Carlos Cordero  
Manhattan

# BLURT OUT

## THE DAY AFTER...

We knew enough to be queasy about *Allure* magazine even before it launched. Pre-publication hype featured ads of a Chinese revolutionary who once carried "a little red book" but now prefers "a little red lipstick." Gag. This month, however, doth boil over. In a "before-and-after" makeover piece, we see Tracy Chapman and kd lang go under the blusher brush and mascara wand. The after-effects are real creepy, and *Allure* admits: "Even our makeup artist thinks kd and Tracy shouldn't follow his advice. Still it's amazing what a little makeup does." The observant reader may also note that "make-up" includes the addition of a small pink triangle earring to lang's "after" photo. As computer-generated as the blusher, one wonders if it's a bit of outing or a coming out by lang about her own "little red lipstick" self.

—Sarah Pettit

organization to establish an outreach program to men who have sex with men—in spite of the entrenched homophobia in our community. What about lesbians? HAF's women's project is very sensitive and recognizes *Latina* lesbian issues.

What about the composition of HAF's board? The Latina/o AIDS activists of ACT UP charge that the board lacks a single openly gay or HIV-positive member. Bullshit! We know gay members of HAF's board—and so do Latina/o AIDS activists. We also know members of the board who are HIV-positive. However, as AIDS-service professionals, we respect their right to confidentiality! Just like we know that Latina/o AIDS activists also respect their members' right not to be publicly HIV-positive. And why is it that Latina/o AIDS activists fail to ever mention that some front-line HAF staff members are openly gay and HIV-positive like Luis E. Nieves-Rosa and Felipe Hernandez? And Martin Peraza who's recovering from chemical dependency? We'll tell you why—Because it will clearly show they are a bunch of liars!

And why is it that *OutWeek* refused to print statements made by Luis E. Nieves-Rosa and Felipe Hernandez after an hour-long interview? We'll tell you why—Because it would also clearly show that Latina/o AIDS activists are a bunch of liars! Our statements of the facts would have put too many holes in Latina/o AIDS activists' arguments. Who is *OutWeek* working for, ACT UP? They certainly don't represent AIDS-service organizations and do not practice responsible reporting, which is the only reason we chose to speak to them. And they most certainly do not represent the Latino lesbian and gay community. If *OutWeek* did, they wouldn't be in a partnership trying to dismantle the only

organization which exclusively advocates on the behalf of Latinos. That's right, Latina/o AIDS activists, whether you like it or not HAF is still the only Latino AIDS organization providing services in New York City. All you do is try to stop people from doing their jobs.

And how about Latina/o AIDS activists' newly self-appointed leader and former HAF employee who can't speak Spanish, refused to learn while he was employed here and only "recently" became aware that he was Latino? He openly criticizes HAF's Entre Hombres Project's Safety Net Parties, which he never once attended. He even refused to attend one of the gatherings.

As far as Mr. Rotello's argument and "concern" about the location of HAF's offices, we're here to inform you that we have secured office space in Jackson Heights and are negotiating in the South Bronx. Unfortunately, those Latina/o AIDS activists who were former employees of HAF, earning salaries from AIDS funds, never did the jobs they agreed to do.

Who then is really performing "genocidal negligence and betrayal" to the Latino community? Where were the Latina/o AIDS activists five years ago when HAF was founded in 1985, before AIDS became so "trendy"? Where were they when HAF was actively recruiting members? The tragedy of AIDS in the Latino community cannot be blamed on one person or one organization. We never said we could do everything, and we recognize that there are large unmet needs in services, but we stand proudly by what we have done. We challenge Latina/o AIDS activists to accept their responsibility and unite with the Latinos who are already fighting AIDS among Hispanics. It's easy to be an activist, scream at everyone,

criticize what's being done—the hard part is beginning the process as HAF did.

Felipe Hernandez  
Luis E. Nieves-Rosa  
Martin Peraza  
HAF/Manhattan

Say what you will about the editorial. Janis Astor and Duncan Osborne's reporting was fair and accurate. It presented many of Hernandez' and Nieves-Rosa's arguments and quoted liberally from others who represent both ACT UP and HAF. —News Ed.

## THE REST IS SILENCE

I have been reading with interest—and discussing with vigor—much of what has been written in your pages and elsewhere about *The Silence of the Lambs*. On a gray Monday afternoon in March, I decided to see for myself what all the fuss was about.

As the movie progressed, I began to feel that perhaps those charging the film with homophobia were overstating the case and giving in to a touch of paranoid hysteria. Then the film's killer was lying bleeding on the screen, and a voice rang out from the audience: "Faggot! Faggot! Kill him!"

Enough said.

Michael Adams  
Manhattan

I'd like to respond to your column regarding Jodie Foster, and specifically to Heidi Dorow's comment which was quoted ["Gossip Watch," no. 87, Feb. 27]: Ms. Dorow, I'd like to suggest that you not get your Birkenstocks and Woolrich socks in such a twist over the issue of Jodie Foster's sexuality and her "responsibility" to the "gay community."

How dare some gays and lesbians demand that those whom we merely perceive to be gay come out?

Perhaps if I were Ms.

Foster I would respond to Ms. Dorow with the following: Every time Heidi Dorow fucks her girlfriend in her Park Slope hovel, I feel so angry. I mean, her virtual anonymity and relative poverty enables her to dry hump with abandon on the box spring on the floor without losing extraordinary power and status.

Get over it Signorile, Dorow, etc.

You may call me a self-loathing vitriolic lesbian. I am, however, a proud self-accepting lesbian.

Jill Melamed  
Manhattan

P.S. *OutWeek* is a \$1.95 run-on sentence as far as I'm concerned.

I share your anger about *The Silence of the Lambs*. This is one more example of straight, white men pushing their crimes against women—whom they say they love—and others. Still, I wish you would get as passionate about the film as one more example of the gruesome-killing-of-women-for-entertainment genre. If we are tortured and killed for being lesbians, the law calls it a "hate" crime. Otherwise, it is just one more woman "entertaining" a man!

Marilyn Murphy  
St. Augustine, Fla.

*The Silence of the Lambs* debate goes on. Personally, I think Michelangelo Signorile doth protest too much. *Silence* is a damned good movie, and most people who have seen it realize that the focus of the movie is on the interaction between Clarice Starling and Hannibal Lecter, and the suspense of the hunt. Jamie Gumb (I had to think hard to remember the name) is a secondary character. Even if one assumes that the character is a gay stereotype, only a complete lunkhead would leave the theater thinking all

gays are like that. Would a gay person think that every heterosexual male is like the persona of Andrew Dice Clay? I hope not. And the few Neanderthals who would bash gays do not need *Silence of the Lambs* as an incentive. There have been many straight killers in the movies, but nobody thinks, "Let's bash those horrible heterosexuals" (outside of Signorile, anyway).

Incidentally, if a journalist has never asked Jodie Foster if she is a lesbian, how does Signorile know she is? Does he think she "looks like a lesbian?" She could be homosexual, heterosexual, asexual, bisexual or just confused—and why should she declare an allegiance to a label with which she may not feel comfortable? Sexual matters are often more complex than you'd lead us to believe. And who's to say that Clarice Starling—a strong-willed, intelligent heroine—is not a lesbian?

Finally, on the subject of outing: It is obvious that a writer for *OutWeek* has nothing to lose by being out. In fact, he gains by it! It's easy for Signorile to out others who stand to have their careers damaged while he continues to get a paycheck. Maybe Jodie Foster thinks that continuing her work is more important than the ten million or twenty million dollars she's reputedly banked away. And, let's face it, to some people, careers are more important than their sex lives; so, who is Signorile to prioritize for them?

Michelangelo, lighten up. Stick to real problems. Get a life.

Kevin Hall  
Brooklyn

I was sickened by Michelangelo Signorile's Feb. 20 [no. 86] column. As someone who has worked on national magazines, I am surprised that Mr. Signorile hasn't heard about checking

his facts. Having seen *The Silence of the Lambs*, it's clear to me that Buffalo Bill is no gay man, rather he is depicted as a transsexual wannabe/psychopath. And, in the event that you'd like to discount my opinion on the basis of my lesbianism and my zip code, my parents who saw the film in the Midwest were of the same mind.

Frankly, I think Mr. Signorile missed the boat entirely. What makes the movie notable is not the villain but the heroine. Clarice Starling is that all-too-rare phenomenon—a heroine who succeeds on the strength of her intelligence, willingness to be vulnerable and sheer tenacity.

To hold Jodie Foster responsible for your imagined injustices is not only morally reprehensible, it's shoddy journalism.

Wendy Edelstein  
Berkeley, Calif.

#### PRIVATE LIVES

I have never met a more paranoid, narrow-minded and self-indulgent group of people than the writers in your publication.

No need to mention the repetitious, smarmy, nasty, rude and unpleasant ramblings of Mr. Signorile, because he seems to rebut all critiques with an I-am-right-you-are-an-asshole answer.

How you slant every news happening and film and music review to only a gay perspective amazes me. If you gave the weather forecast I assume it would also be gay-oriented, to the point of being so one-sided it would miss the point.

If some gay population desires to not advertise their gayness first, or at all, then I feel you should respect that and stop this outing, which is another word for trashing. The celebrities you mention have every right to their private lives, as do we all, no matter

what Mr. Signorile might think.

Wish you guys would lighten up and be a little bit broad-minded. All the world is not out to get you if you're gay, and most gays come from a straight world and, like any minority, must, and should learn to get along with others.

"Dykes to Watch Out For" has a wonderful attitude, it intelligently presents lesbians as humorous human beings and is an asset to your magazine.

But "Gossip Watch", "Out on the Town" and "Diary of a Mad Queen" play right into the negative stereotypes you all seem so upset about.

I'm afraid an open-minded, intelligent straight man who happened to read this publication would find it very anti-gay and ugly; such self-hate and distrust.

Stand back a little and see what your readers and the gay community really need from you. There is enough sleaze out there that it doesn't need promoting in your pages. I've read many of these issues (they are free, after all) and just when I finish a fairly intelligent and interesting article, I find I turn the page to find slander, smut and fag-bashing of the worst kind.

If the B'Nai B'rith published a Jewish-slanted magazine so vindictive toward non-Jews and so angry about having been born a Jew, everyone would be appalled. Show some self respect and a more positive approach.

Your attitude reminds me of the '60s college rebellions, when the way to change society was to spraypaint and destroy campuses and public buildings. Destroying a person's career is not helpful to your cause.

Peter Goldfarb  
Mount Vernon, Wash.

#### SILENCING THE RAMS

I find it unfortunate that

Monica Dorenkamp decided to give her evaluation of how much or what kind of homophobia is "acceptable" in a well-made Hollywood thriller [no. 86, March 6]. Does this negate the controversy, Monica?

She finds the "homosexuality nevertheless seems almost inconsequential in—as well as to—the film...it was difficult for me (and for my gay male friend) to get worked up."

Have you ever heard of subliminal bombardment?

Monica, homophobic, gay-bashing America does not use a gauge to determine their tolerance of what they consider to be a threatening sickness they must destroy. In the mythological context, agent Starling's battle with the psychological sickness and threat of Buffalo Bill is only a metaphor for what the cru-

saders must perform to rid the world of all "homo-sickos."

This movie feeds their justification for gay-bashing (both physical and psychological) if they or you, Monica, realize it or not.

Please ask Monica to sit down and listen to Michelangelo Signorile (bless his empathetic shit-slinging heart), so perhaps she can grasp that regardless of the packaging, any homophobia is too much.

If we go to see this movie, even to assuage our curiosity, we are still supporting the box office. The rhetoric is enhancing the popularity and financial success of this film. How can our protest be felt if reviews from "our own" devalue the controversy and support the sickness?

Warren Ebel  
Manhattan

Monica Dorenkamp re-

sponds: *If Mr. Ebel believes I am claiming to have the final word on "how much" and "what kind" of homophobia is acceptable, I can only suggest he read my review again, more closely. If he believes that any claim to such a final word is offensive he should read his own letter again, more closely. Like the anti-porn feminists of the early '80s Mr. Ebel reads his representation literally; as pornography "caused" rape, so Buffalo Bill will "cause" gay-bashing. Such an argument refuses to take into account the far more complex understandings of representation that feminists have been debating for years. This is perhaps what is most offensive about Mr. Ebel: His explicit anti-feminism, I would say, even sexism. From his unfounded and arrogant*

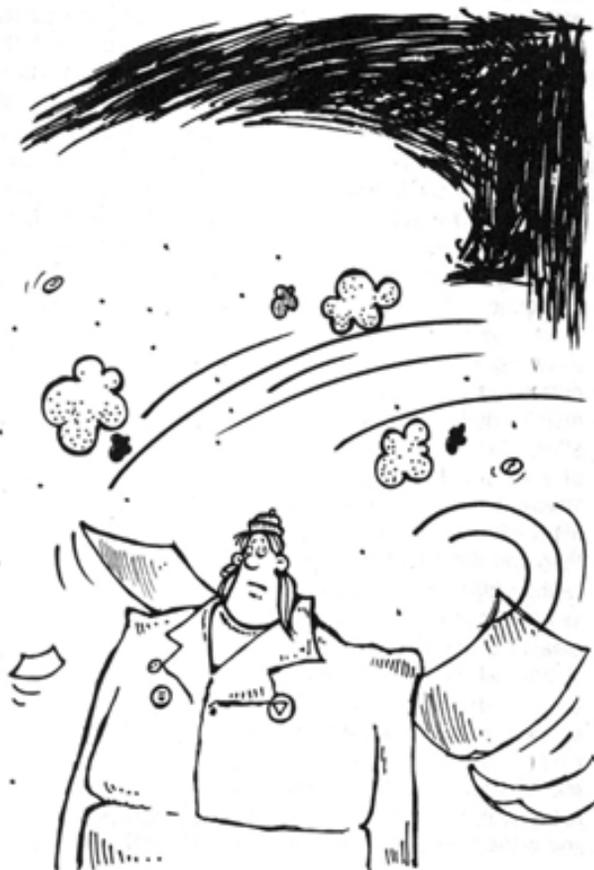
familiarity (common enough among gay and straight men when addressing women) to his narrow-minded misreading of my review, Mr. Ebel practices a "subliminal bombardment" of his own; a kind of psychological gay- (and woman-) bashing that challenges, "Be what 'we' define as 'correct,' or be straight." I will do neither.

#### BI TIFF

I was offended by the title of your article, "Bisexual: Deluded Closet Cases or the Vanguard of the Movement" [no. 84, Feb. 6]. How would you react if you opened any periodical with any pretense of tolerating alternative sexuality and saw an article entitled "Homosexuals: Mentally Ill or Just Plain Morally Degenerate?"

The gay community wrested the right to define

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SCORNIATOR



itself from a society that had defined it as pathological and/or morally deviant. Implicit in this article's title, however, and through much of the article itself, is the assumption that the gay community has the right to define not only the nature of bisexuality, but whether it even exists as a genuine sexual preference. Interestingly, the stereotypes gays assign to bisexuals seem to echo the same charges of pathology and immorality that straights once leveled at gays ("She's just mixed up." "He doesn't have the courage to come out as gay.") Once again, a minority will have to reclaim the right to define itself from the majority, but this time from a majority whose past could and should have dictated more sensitivity and intelligence.

Particularly fascinating to me were the comments from "queer academic theorist" Eve Kosofsky, a "heterosexually married woman who has 'a real strong identification with gay male politics and identities' and who calls herself 'queer.'" Kosofsky claims that the gay and lesbian movement isn't interested in drawing the line between being gay and bisexual, yet as a gay wanna-be(!), she's scarcely speaking from a standpoint of academic objectivity. Indeed, most gays aren't interested in drawing that line when it comes to financial support for their institutions or volunteer efforts for their organizations or even social contacts, provided—and here's the catch—bisexuals never mention that they are attracted to or have relationships with the opposite sex, or openly identify as bisexual. There's an expression for what bisexuals experience under these circumstances: it's called being closeted (remember closets?). Let Ms. Kosofsky identify her sexuality with the less tortuous and almost certainly accurate

## DREAMBOAT of the Week



**It's not easy to take on those scary men in dresses who run the Catholic church in this town. God knows, the list of former mayors and City Council members who were loath to lock horns with the Ancient Order of Hibernians and other front organizations is about as long as Martin Luther's theses.**

**So it is with a sense of both awe and pride that we honor this week's dyke hero, Anne Maguire, of the nascent Irish Lesbians and Gays, who, along with colleague Paul O'Dwyer, Human Rights Commission member Andy Humm and others, fought hard for our Irish brothers' and sisters' right to march down Fifth Avenue behind the bagpipers, ranks of blue-eyed cops and the statue of St. Patrick himself.**

**Columbus Day, anyone?**

term, "bisexual," in her contacts with the gay movement, and I sincerely doubt she will return the same analysis.

I don't mean to discount the author's clear efforts to offer a balanced discussion; the bisexual community welcomes and appreciates constructive dialogue between our movements. Bisexuals are no longer content, however, to be made invisible by the gay movement, and we won't allow our movement to be the

allow our movement to be contingent on the gay community's permission. I'll leave the editors with this thought: We're here, I won't argue the semantics of whether we're "queer," and you just damned well better get used to it.

*Margaret A. Rood  
Washington, DC*

### PUT SANDRA TO BED

Touché on the blatant distortion of positions, Sarah. (Could your reference to a "reluctant, drugged-out queer"

be the character Isabelle in "Born in Flames?") Please forgive if my commentary came off as too much of a personal attack. Even though I may not always agree with you, I most often find your writing incisive, well-informed and sagacious. But why are you wasting your talents on a toilet paper roll? Let's put Sandra to bed now and talk about the very real sober dyke and fag-baiting going on here, which has turned into blatant, unwarranted prejudice. I want to hear it from your lips, Sarah, as Noelle Hanrahan's editor. On behalf of *OutWeek*, and within the editorial and critical demands of your position, do you truly support this amateur's ridiculous implication that there are no activists among sober gays, that we are all submissive, apathetic, shut down? Sedated indeed. Hanrahan must have been suffering a bout of narcolepsy when she read my letter since her response held no reference to the issues contained therein.

Sarah, I'm appealing to your sense of fair play. Give us the skinny, once and for all, on *OutWeek's* position regarding gays in 12-step programs. All gays suffer from a lack of validation in the world. For the gay press to also deny us what little we can find, based on the simple fact that we are clean and sober would be an unforgivable and shaming atrocity. If your views support Noelle's, I'll place my bet on a healthy portion of your readership knowing where to take it from there. If it does not, then it seems a public apology would be appropriate and appreciated. Otherwise, some people might begin to suspect that this rag is riddled with counter-intelligence moles. Let us not forget what happened to the Black Panthers.

*Adele B.  
Manhattan*

*Sarah Pettit responds: I am*

sure the editorial board of *OutWeek* shares as wide a variety of opinions on 12-step programs as it does on anything. As the arts editor (although Vickie Starr, our music editor, did oversee the piece in question), I am committed to keeping dialogue open, presenting a diversity of angles and encouraging my writers to speak their minds. Personally (but who cares?), AA has helped many of my friends.

### WAKE-UP CALL

It is appalling to me that you choose a group of clean and sober gays to unleash your misguided anger. I have been an out-of-the-closet lipstick dyke for 16 very painful and fabulous years. My formative "baby lesbian" years were spent in Miami with some of the most beautiful Cuban drag

queens I've ever seen. (La Esquelita Watch out!). Most of that time was spent guzzling gallons of booze, miles of lines of cocaine, and buckets of qualudes and anything else that came along, to end up stark raving mad in the East Village shooting mountains of heroin.

Wake up queers! Drugs and alcohol kill. AA and NA gave me a life to give to myself, and that life allows me to be in gay and women's political issues.

Get a grip, *OutWeek*. Decide on who the enemy is, and I'll go after them with you. Do not splinter the gay community.

Ivonne, *La Cubana*  
Address Withheld

### AA EQUALS ACTION

Please tell Noelle Hanrahan that mad-dyke anar-

chism doesn't work and is an enormous waste of energy. The most lasting changes happen from within, that includes societal, and always works, though slowly.

For so long gay men and lesbians were afraid to try to change society, that once the process began we were like a hot pressure-cooker with a loose lid! We must trust that our steady, persistent actions will work. We must believe that the Bill of Rights does include the lesbian and gay population of this country and that the Constitution does provide the means to get those rights recognized. If we fail to believe this then we've failed as a nation. I don't think we've failed—just scored low.

As to her slurs on the A.A. program: Yes, Virginia, there are people who twist the

slogans and steps so as to keep from taking responsibility for their lives. For the majority, and if you read AA literature, you find it is a program of action. One of the oft quoted lines is, "Half measures availed us nothing." Does that sound like an invitation to take a "submitting" attitude?

The idea is to take all possible actions, to turn over the ultimate results to G.O.D. (some call this good orderly direction). This diffuses a lot of spoiled-brat anger when things don't go our way.

I suggest Ms. Hanrahan speak to your reporter, Mr. Osborne, since he wrote a thorough article on AA recently for *OutWeek*.

Bottom line, Ms. Hanrahan, is that while your friends might be procrastinating by their definition/diagnosis of alcoholics, they would be well

## Dykes To Watch Out For



on their way to permanent insanity or death if it weren't for A.A.

Get over it—you'll live longer.

Thank you, *OutWeek*, for your gutsy magazine.

Glen Charles Pritchard  
Manhattan

### THREE QUESTIONS

I write this in response to Noelle Hanrahan's comments to Adele B.'s [no. 89, March 13] letter defending AA and the issue of sobriety.

I have but three questions to ask our six-pack-a-month, wicked-woman-of-the-week:

1. How do you know that we're not taking part in issues prevalent to our rights and freedoms as gay Americans?

2. Would you prefer to see lesbians and gays attending ACT UP and Anti-War demonstrations (which we do in masses), or puking up our lunch and nodding out?

3. Won't you please include in the next issue, a list of all the political organizations you are a member of, along with a brief summary of all the wonderful things you have done to insure our peace and freedom?

Stop sober-bashing...it's making you look really ridiculous!

Stevie A.  
Manhattan

### STRONG, FIERCE AND SOBER

No one tells me what to think. No one tells me what to do. I have a life. I am angry. I abhor sexism, racism, lesbophobia, homophobia, classism, the damned patriarchy. I fight them. My power is mine. I am strong. I am fierce. I am sober. Alive. I do not accept divisive generalizations. I no longer drink so much that I want to blow my head off. I know where my anger and energy are best directed. Noelle Hanrahan, do you?

Sober queers are present. We are alive in spite of all the odds against us. We make up a

large percentage of out activists. We get things done, believe me.

Yvette R.  
Manhattan

*Gabriel Rotello responds: All OutWeek writers are given the opportunity to respond to letters critical of their work. Noelle Hanrahan's response to a critical letter, a response which has in turn elicited the above criticism, was written in that vein. However, such responses should in no way be construed as speaking for the editorial position of this magazine, as some letter writers seem to imply.*

### MISS 13

We would like to thank you for your article "Gay Asians Dispute Use of *Miss Saigon*" [no. 87, Feb. 27]. Lambda Legal Defense and Education Fund and the NY Lesbian and Gay Community Services Center are consciously doing a disservice to all Asian and Pacific Islanders and the lesbian and gay community as a whole in their capitalization off a musical renowned worldwide for its racism and sexism. Surely Lambda and the Center cannot expect us to think they were blind to the fact that *Miss Saigon* is a "good investment" because its notoriety alone has caused it to have the largest pre-sale of tickets in Broadway history. A plea of white-organizational "ignorance" to issues of race is inexcusable in itself, and for organizations to admittedly be aware of such problems and still refuse to take reparative actions because they would be inconvenient is an even greater outrage.

And now it seems we have another reason to continue boycotting WNET (NY PBS channel 13), another "liberal" institution that the lesbian and gay community has appropriately criticized for its deficiency of lesbian and gay programming, as

## Corrections

\* Our sincerest apologies to photographer Henny Garfunkel, whose credit was inadvertently trimmed off by the printer in some issues. Ms. Garfunkel's photograph of director Jennie Livingston appeared in issue no. 90.

\* In the same issue, an article on Gov. Mario Cuomo's new plan to guarantee health insurance for people with AIDS incorrectly identified Larry Gutenburg, the board president of the People With AIDS Coalition.

it is handing out *Miss Saigon* tickets with every \$300 pledge. With a \$5 million cut in state funding, 13 is desperate for our influential money. So much so that pledge announcers speak of 13's chief goal as "visibility for all people...we don't mean to exclude anyone." (Sound familiar Lambda and the Center?) So call that 800 number on your screen now and pledge not to support 13 until they get their shit together.

Yukari Yanagino  
Terre Thaemlitz  
Manhattan

### MILWAUKEE SERENADE

I've been a subscriber and faithful reader for about a year. Let me thank you for your fine efforts. You have been the first consistent source I have found for in-depth news and articles of interest for us queer folk in the Midwest. You manage nicely to balance your New York City base with a national perspective. Personally it is empowering for me to follow the work being done on so many fronts by queer activists in NYC; while I cannot participate directly, your reporting educates, stimulates and ultimately drives my politics at home.

Secondly, I read in your publication (and local press) of the return to NYC of George Segal's work "Gay Liberation" from Madison, Wis., where the sculpture has resided since 1986. Madison is my home

town, and while I no longer reside there I share the honor with my sisters and brothers in Madison of being able to provide a location for the powerful work. I look forward to viewing the piece in Greenwich Village on my next trip east.

Finally I have to comment on Larry Kramer's speech at Vito Russo's service, as reprinted in *OutWeek* [no. 86, Feb. 20]. Larry, thanks for the guts for saying what needs to be said, regardless of who you piss off. The text moved me to tears, which unfortunately is no easy task nowadays. While I can't agree with everything, by stating it plain, you reaffirmed what I agreed with, and made me requestion and rethink what statements I disagreed with. The speech will piss many people off, but then maybe they will start thinking and acting again, just as I have.

Mike Vaughn  
Milwaukee, Wis.

All letters to the editor must include a name, address and daytime phone, although names may be withheld at the author's request. *OutWeek* reserves the right to edit letters for clarity and space considerations.

# NEWS

## ST. PAT'S PARADE CONTROVERSY UNRELENTING

NEW YORK—The controversy raging around the St. Patrick's Day parade

came to a head as *OutWeek* went to press last week, when a deal was cut which promised that the Irish Lesbian and Gay Organization, or ILGO, would march alongside Mayor David Dinkins, at his own invitation.

Journalists swarmed into City Hall on the Thursday prior to the parade to

hear the mayor announce the deal: "New York ought not to be seen as a city that discriminates against lesbians and gays," he said.

Paul O'Dwyer, a spokesperson for ILGO, said that the agreement to march without the group's banner was "very much a compromise, but under



### ALL DRESSED UP, NO PLACE TO GO

NEW YORK—Hundreds and hundreds of masters and their slaves, butches and their girls, men and women who simply like leather in bed and a gaggle of gay and lesbian politicians jammed into the Lesbian and Gay Community Services Center on Saturday, March 9, for an all-day tenth-anniversary celebration for Gay Male S/M Activists.

While some conference-goers perused the steel bondage

who gave the keynote address at a gala banquet later that night, after which leathermen and -women danced the night away.

"I admire many of you individually for the nearly fearless personal examples you set every day in this repressed, oppressive, intolerant sorry-excuse-for-a-civilization we live in," McFarlane said.

exploratorium, the leather bazaar (pictured here) and an erotic art show, others attended how-to panels on whips and cats and kinky barbering practices, while still others exchanged ideas at forums on the image of S/M in the media, domestic violence, romance and love, role-playing and setting limits for sex play.

The who's who roster of panelists included community luminaries the likes of Matt Foreman, Jan Carl Park, Peri Jude Radevic, David Nimmons, Mr. Leather/New York Justin Charbonneau and Broadway Cares' Rodger McFarlane,

— Andrew Miller

the circumstances we felt that it was the most agreeable thing for all sides concerned."

And parade organizers compared the potential gay presence to the Ku Klux Klan at a Martin Luther King Day celebration.

Prior to the mayor's announcement, City Council President Andrew Stein and Comptroller Elizabeth Holtzman had sworn to forsake marching in the parade if gays were kept out.

Tune in to next week's *OutWeek* for complete coverage of the parade, and the politics swirling around it.

— *Avril McDonald*

## BUYERS' CLUB FOR AIDS DRUGS RAIDED BY COPS

ORLANDO, Fla.—State law enforcement officials, reportedly acting on complaints from people with AIDS, have raided an Orlando buyer's club and seized a large quantity of AZT. And the club's Latino director claims that he is the target of a racist vendetta by health officials and white gay men and lesbians.

Agents of the Florida Department of Law Enforcement raided the offices of TransAid, which sells unapproved AIDS drugs to people with AIDS, and the home of the club's director, Alfredo Martinez-Garcia, on March 8. The agents, acting on a search warrant, seized medical equipment, records and an amount of AZT that, according to one report, was equal to a 12-to-15-month supply.

The raid was the culmination of a months-long investigation that began when people with AIDS complained to local health officials that services they had received from TransAid had made them ill. Officers were seeking evidence related to charges of dispensing medicine without a license, practicing medicine without a license and possession and distribution of a controlled substance. Martinez-Garcia was not arrested, and no charges have been brought against him.

"Clearly, this is an attempt to chill the rights of my client and prevent him from using the available supply of AZT," said Gabriel Kaimowitz, the attorney representing Martinez-Garcia. "The lesson is, you go through

approved channels."

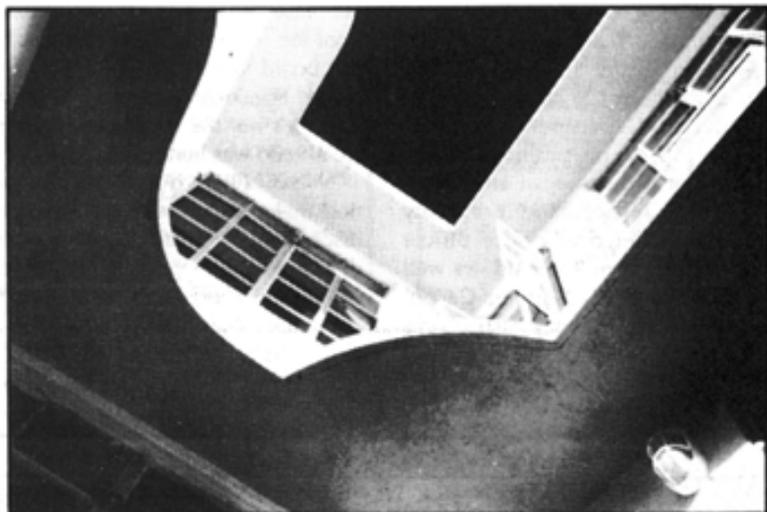
Kaimowitz claims Martinez-Garcia is the victim of a conservative environment and the target of the gay community in Orlando. "Martinez-Garcia is the bane of the local gay community," said Kaimowitz.

"The white-run organizations dislike me very much," commented Martinez-Garcia, who said that his organization serves predominantly people of color and sex workers. He conceded that he has distributed AZT and, on one occasion, morphine.

Martinez-Garcia claimed that he only makes AZT available to people who cannot afford the high-priced AIDS drug. And members of other buyers' clubs and health officials told *OutWeek* that distributing unused AZT was a common practice, both nationally and in Florida.

"My concerns were beyond buyers' clubs," said William Calvert, the district AIDS coordinator for the Florida Department of Health and Rehabilitative Services who initiated the investigation into

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# news

TransAid. "[Martinez-Garcia] was practicing medicine and doing a bad job."

Calvert told *OutWeek* that he received a number of complaints about TransAid over a two-year period and acted only when he had five signed complaints from people with AIDS. Clients of the department of health claimed that they became ill after receiving services from TransAid.

"I would love to see [Martinez-Garcia] continue to do outreach and education, and I would love to see him go out of the medication business," said Calvert.

Calvert's department informed the Florida Department of Law Enforcement, which began an investigation. The enforcement agency alleges an undercover police officer obtained AZT from TransAid, as well as a diagnosis from Martinez-Garcia. The enforcement agency also claims to have received numerous complaints that Martinez-Garcia was giv-

ing out morphine.

And members of the gay and lesbian community in Orlando were supportive of the police action and made it clear that there is tremendous animosity between Martinez-Garcia and his gay peers.

"We're happy to see Alfredo in trouble," said Linda Cartwright, director of Orlando's Gay and Lesbian Community Center. According to Cartwright, Martinez-Garcia was recently removed from the center's board of directors, and the board voted to bar him from the center. Speaking of the raid, Cartwright said, "It's not the legality that concerns us: Alfredo was hurting people."

"Basically, we maintain the position that non-professionals should not dispense drugs," said Chuck Hummer, director of the Hope & Help Center, an AIDS service organization in Orlando. Hummer, a gay Latino with HIV disease, characterized Martinez-Garcia's relations with the gay and lesbian com-

munity as "very poor," adding: "[Martinez-Garcia] does more harm than good. He outs people. That's not right."

—Duncan Osborne/*New York*

## AUDRE LORDE NIXES LAMBDA AWARD OVER MISS SAIGON FLAP

NEW YORK—Audre Lorde, the poet laureate of the lesbian community, has refused to accept the prestigious Lambda Liberty Award in honor of her political contributions to the gay community because of that organization's association with the controversial Broadway show, *Miss Saigon*.

But neither Lorde's snub nor contin-



### GOING BACK TO THE RIVER

NEW YORK—At the Astraea Foundation's fabulous reception on International Women's Day at the AIR Gallery in SoHo, 175 lesbians gathered to mingle and celebrate the launching of the Lesbian Writers Fund.

"I read. I write. I publish. And I'm a lesbian," said Joan Drury, the Fund's founding donor. "Creating a lesbian writing award is a natural extension of all my passions."

More than \$160,000 will be disbursed in 1991 in grants from the Lesbian Writers Fund, marking what is probably the largest expenditure ever made in support of developing lesbian writers.

The event was emceed by Jewelle Gomez (above left) and featured readings by established lesbian writers and poets, including Cheryl Clarke (above right), Marilyn Hacker and Mariana Romo-Carmona.

Stephanie Roth, coordinator of the Fund, called the event very successful and noted that by publicizing the Fund, Astraea hopes to attract additional donors. "We would like to build the fund, make it larger than it is, so that we can give out more grants in the future," Roth remarked.

—Ellen B. Neipris and Nina Reyes

uing pressure from the gay Asian community and others could persuade Lambda's board of directors to change its mind and sever its connections with the play, when it met last week to review its earlier decision to continue with the fund-raiser.

In a statement released to *OutWeek*, Lorde said that she could not consider Lambda Legal Defense Fund's recognition of her "unless the organization can make the bold and necessary step of severing its connections to, and support of, the play, in which case I would be pleased to accept Lambda's award."

She continued: "For Lambda to associate itself with a benefit performance of *Miss Saigon*, a play abounding in racist and sexist stereotypes, performed by non-Asian actors, is a sadly divisive error. At best, it demonstrates a gross insensitivity to the real-life situations of our South Asian sisters and brothers, and therefore to the rights of all people of color, to determine our own images as well as our own destinies."

She added that organizations with a vision such as Lambda should be constantly vigilant about the messages they send concerning their relationships with people of color.

Board member Carol Buell, an attorney with the all-women firm of Weiss, Buell and Bell, told *OutWeek* that the "board considered all the factors and didn't all agree but, as an institutional decision, decided that it was too late, for procedural reasons."

"There were other factors involved," she continued. "The possible layoff of personnel and the resultant cutbacks of some of our programs. We would be unable to put forth our programs and do what we feel is crucial. It's not just a question of dollars and cents."

Buell said that the Board acknowledges that it made a mistake: "Had we known then what we know now, we would most certainly not go through with it. And I doubt very much if it would ever happen again. But there were things here that were irreconcilable."

The two gay Asian organizations that are protesting Lambda and the Lesbian and Gay Community Services Center's association with a play they claim is racist and sexist are not buying Lambda's excuse. June Chan, a spokesperson for the Asian Lesbians of the East Coast, or ALOEC, which, together with Gay Asian

and Pacific Islander Men of New York, or GAPIMNY, has spearheaded opposition, told *OutWeek* "They did not take a moral position on this, and they sat on it until it was too late to act. Nobody took the responsibility to inform the board in time."

Chan believes that the board never arrived at a consensus that the play is actually racist and sexist, and that that is the basis of the problem.

"They are passing the buck to the ticket-holders, who can decide whether to keep their ticket or sell it back.

Lambda is not acknowledging that Asians are part of the gay community, or that women and men, straight and white also, find the play offensive." Chan stressed that ALOEC and GAPIMNY are not out to sabotage Lambda or the Center, but simply want them to change as organizations.

The drama may go west if *Miss Saigon's* gay producer, Cameron Mackintosh, decides to take it to Los Angeles. Already, the rumblings of discontent can be heard in Lambda's LA office, where



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two staff members have offered to take pay cuts rather than see Lambda support the show.

Meanwhile, here in New York, ALOEC and GAPIMNY are due to meet this week with Richard Burns, executive director of the Center, for talks about the Center's involvement with the play. As a sign of good faith, Burns has directed the Center's newsletter, *Center Stage*, to pull an advertisement for the play from its April and May issues.

—Avril McDonald

## ASIAN LESBIANS CAUCUS IN THAILAND

BANGKOK—Fifty lesbians from 11 nations attended December's first Asian Lesbian Conference in Bangkok, Thailand.

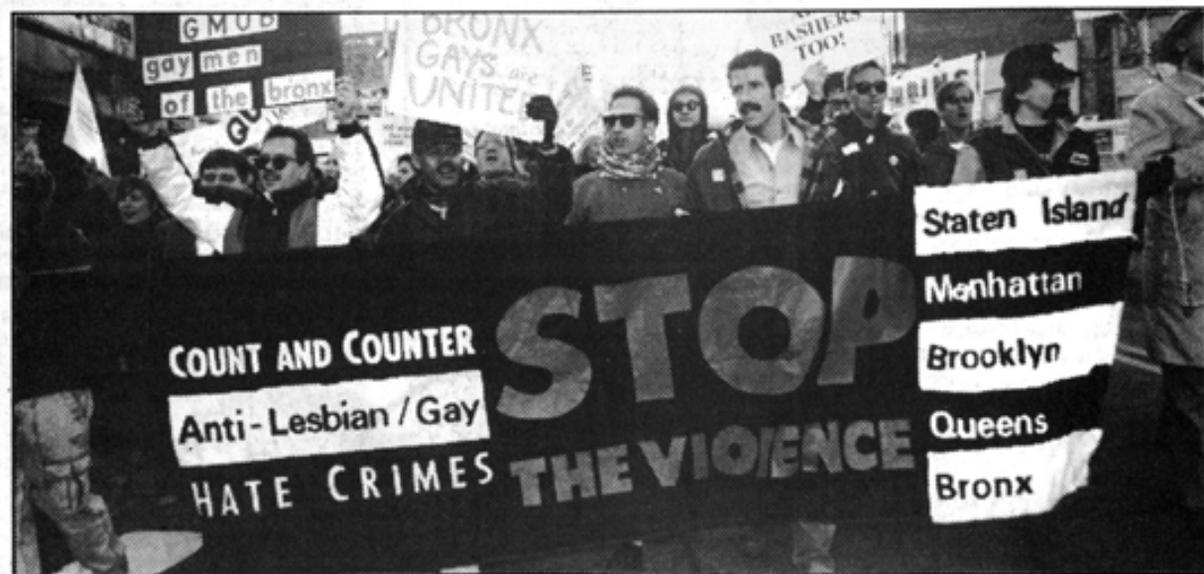
Delegates were particularly happy over the presence of a Bangladeshi woman who said that

she had never met another lesbian in her home country.

The highlight of the three-day gathering, according to many delegates, was a traditional Buddhist wedding ceremony two women staged at the Bangkok Palace.

The conference's formal agenda focused on creating an Asian Lesbian Network to fight for lesbian rights and lesbian visibility in the region.

Discussion centered on issues such as family, economic dependence



### WE ARE EVERYWHERE (INCLUDING THE BRONX)

NEW YORK—Hundreds of gay and lesbian activists demonstrated in each of the city's five boroughs last week, protesting the frightening rise in anti-queer violence and recent incidents of police brutality.

The actions, which began in the morning on March 9 on Staten Island and concluded that evening in the Bronx, were organized by the Anti-Violence Project and drew support from the Mayor's Office for the Lesbian and Gay Community and the city Human Rights Commission. The protesters were transported from demo site to demo site in buses.

In each borough, local lesbian and gay organizations assisted in coordinating the protests, and victims of violence, including the family of Julio Rivera, who was brutally murdered last summer, participated in the demonstrations.

Ironically, Park Slope's New Purity Diner, site of a highly publicized anti-lesbian incident last summer and one of the targets of the Brooklyn segment of the demonstration, provided activists with hundreds of sandwiches to tide them over during the long day of actions. Despite this gesture of conciliation, police surrounded the diner in a protective formation when the protesters marched down Seventh Avenue past the establishment.

Area lesbians had boycotted the New Purity after the bashing, as word filtered out that the diner's staff had refused to assist the lesbians who were being attacked on the premises, but after last week's friendly gesture, some locals are thinking about patronizing the popular establishment again.

—Ellen B. Neipris and Nina Reyes

and the lack of freedom Asian women have to explore their sexuality.

Lesbian life varies dramatically throughout the continent, delegates reported. The conference was organized by the Thai lesbian organization Anjaree, whose members said that Thai lesbians are welcome in some of the many gay men's bars there.

Japanese lesbians reported that they now have their own newsletter. Indian lesbians complained about the lack of support from feminists. Conference were conflicted on the question of whether non-Asian women should be permitted to join the Asian Lesbian Network.

Several Asian lesbians living outside Asia said that white women's racism is such a powerful factor for them that they did not want white women to participate—even if they live in Asia. But Asian women living in Asia said that sexism—not racism—is their major battle.

Women attended the conference from Australia, England, India, Indonesia, Japan, Malaysia, the Netherlands, the Philippines, Singapore, Taiwan and the United States.

The next Asian Lesbian Conference will be in May 1992 in Tokyo. ALN's address is c/o Anjaree, PO Box 322, Rajdamnern, Bangkok, 10200, Thailand.

—Rex Wockner/Chicago

## STATEN ISLAND LAWMAKER WOULD BAN CONDOMS FROM SCHOOLS

NEW YORK—Although Schools Chancellor Joseph Fernandez's AIDS Education Initiative was finally approved by the Board of Education, the plan may face a new legislative hurdle erected by Sen. John Marchi of Staten Island.

Termed by some educators as a controversial and agonizing decision, the board voted four-to-three last month to approve the chancellor's

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# queer planet

by REX WOCKNER

**CANADA:** Queer visibility spells trouble, according to the readers of Toronto's *Xtra!* magazine. Every two weeks, *Xtra!* invites readers to call up a computer and answer a few questions with their touch-tone phone. In a January edition of the poll, 1,212 of 1,364 callers agreed with the statement "Making ourselves more visible is just asking for trouble."

**USSR:** The Soviet government newspaper *Pravda* is extremely unhappy about the launching of *Tema*, the newspaper of the Moscow Gay and Lesbian Union. Here's what *Pravda* had to say: "Where can you find a fresh corpse to excite a necrophiliac? How much does it cost to have sex with a baby? Why doesn't Moscow have official places for men to entertain themselves with little boys, and girls with girls? For only two rubles, *Tema* provides its readers with the answers to these and other nasty questions." *Tema* is filing a libel suit, says editor Roman Kalinin.

**UK:** British direct-action types are livid over Clause 25, proposed legislation that will up penalties for certain gay sex-crimes. Last month, they marched up to the House of Commons, took out buckets, brushes and sponges and tried to scrub the homophobia off the building. Several days later, the same protestors, members of OutRage, surrounded the Bow Street police station, which just happens to be where Oscar Wilde was charged with indecency in 1895. Ten couples went inside and "confessed" their "crimes." Clause 25 will increase punishments for the crimes of procuring others to commit homosexual acts, indecency between men and solicitation by a man. The statutes are often applied to such benign activities as introducing two men who fancy each other; engaging in sex or affection outside one's home; and cruising, chatting up and exchanging names and phone numbers. Authorities frequently invoke the statutes when "pretty policemen" stake out cruisey toilets and parks, come on to cruisers and then arrest them.

**CANADA:** Catholic priests up in Newfoundland have such a penchant for boys that the exasperated archbishop has called it quits. In his resignation statement, Archbishop Monsignor Alphonsus Penney told Pope John Paul II that he accepted personal responsibility for the fact that 20 of his priests had been charged with, or convicted of, sexual goings-on with boys in a two-and-a-half-year period.

**CUBA:** The only nation which claims to have the AIDS epidemic under control has built its second and third "SIDAatoriums" (SIDA is the Spanish acronym for AIDS). Cuba says that it is proud of the quarantine institutions—pointing out that the units are more pleasant than the typical Havana apartment and are even equipped with color TV. All HIV-positive people make their homes in the facilities. Those who hail from Havana are let out on Sundays to visit their families—accompanied by a social worker who makes sure that they don't have sex. Patients from elsewhere in Cuba get out much less often.

## NEWS FROM AROUND THE WORLD

submitted plan, which included a provision to make condoms available to high school students without parental consent. According to Frances Kunreuther, executive director of the Hetrick-Martin Institute, an organization serving the needs of lesbian and gay youth, the board made "the right moral decision to make sure young people are alive to be educated." Stressing the importance of accepting the chancellor's proposal "as is," Kunreuther added, "It's part of a comprehensive plan that will help prevent HIV infection among adolescents."

But in a statement issued through his press secretary, Gerald McLaughlin, Sen. Marchi stated, "Proposals like [Fernandez's] may be well intended but only encourage our young people to adopt barnyard-animal standards."

McLaughlin told *OutWeek* that the Republican senator believes that the distribution of condoms "would help promote promiscuity" and therefore did not want taxpayers' dollars to be spent on "what he regards as a spurious concept."

The Republican senator announced plans on March 7 to introduce a bill that would deprive public schools of almost \$3 billion in state aid if officials allow condom distribution to become part of the city's educational program.

And more pressure has been created by five New York City lawmakers who have initiated a measure to jail any school official distributing contraceptives to a minor.

"I think it's a lot of grandstanding!" accused Kunreuther, blasting both measures. Stressing the "vulnerability of young people," she added that attitudes like Marchi's and the others' could yield "incredibly dire consequences" for our youth.

"It's a difficult issue for adults to admit that young people are sexually active," she continued.

McLaughlin had once admitted that Marchi's measure was unlikely to pass in the Democratic-led Assembly. However, two days later, as *OutWeek* went to press, he reported that Democratic State Assemblyman Edward Griffith of Brooklyn will sponsor Marchi's bill. A spokesperson from Griffith's office confirmed the sponsorship.

Kunreuther remains hopeful on one issue, stating that "nobody thinks people giving out condoms are criminals."

—Janis Astor del Valle

## JUDGE: BASIS FOR AIDS BIAS IS PERCEPTION NOT DIAGNOSIS

NEW YORK—Employees who are discriminated against by their employers because of a perception that they have AIDS do not have to prove that they actually have the disease in order to sue under New York State's Human Rights legislation, a court has ruled.

It is sufficient that the employer regards them as having AIDS or any other disability and discriminates against them on that basis, said Acting Justice Beverly S. Cohen, in her denial of a motion not to dismiss, in *Romei v. Shell Oil Co.*, filed recently in Supreme



**MICHAEL ROMEI**

Court, New York County.

Michael Romei was employed in Shell's Manhattan office as a statistical analyst for seven years before resigning in June 1989. He alleges that he was forced to resign because of his supervisor's harassment and discrimination.

The discriminatory treatment started when his supervisor was hired a year before he left the company, he said.

"She came in like bulldozer and started a campaign against me," said Romei. "She started picking on me and



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saying that I was undermining her."

The treatment abated for a while after Romei reported the matter to a superior. But it allegedly resumed and even increased when Romei was out sick for four days with viral infections. "She made hints to one of the secretaries that it was because I was gay. She said, 'You seem to be more susceptible to infections,' and hinted that I might have AIDS," alleged Romei. However, his supervisor, Renata Carlin, never actually asked him if he had AIDS.

Romei alleges that Carlin defamed him personally and professionally, that he was not only passed up for promotion because of her poor recommenda-

tion but was even demoted and given a less responsible job and that his career was more or less ruined.

Since leaving Shell, he has been unable to find a comparable job and has moved to Florida, where he is working for a resort as a front-desk manager.

"It is fair to say that I've gone down in the world," he told *OutWeek*. "My salary is nothing compared with what it used to be."

Romei is suing Shell under the state's Human Rights Law for harassment, discrimination and slander.

Shell tried to stymie the case, arguing that it should be dismissed because the law required that litigants

prove that they were discriminated against because of an actual disability and could not base a claim on the mere perception of one.

But Justice Cohen ruled that a 1983 amendment to the Executive Law was "intended to expand its reach so that protection can be provided to employees who are discriminated against by their employers based on a condition regarded by the employer as an impairment even if the employee does not, in fact, have such a disability."

Romei's lawyer, Margaret Winter, a sole practitioner in Manhattan, said that "this clarifies the law. This is the first case the squarely holds that you

eye

SPY

by ELLEN  
B. NEIPRIS



SEVENTH AVENUE, PARK SLOPE—"It's a lesbian alternative to Ralph and Norton shooting pool," laughed Ilene Block, of Slope Activities for Lesbians, pictured here plotting her next shot.

Block and other SAL gals can be found most Wednesday nights at Brownstone Billiards, shooting pool for free and watching the women who have gathered to take advantage of the pool hall's weekly ladies' night.

Other wholesome SAL doings include kd lang nights, Dial-a-Date parties and poker games at "The Clubhouse," their own version of Ralph and Norton's Raccoon Lodge.

Photo: Ellen B. Neipris/OutWeek

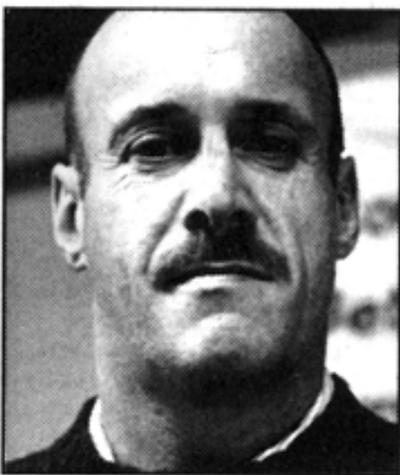
can't discriminate on this basis."

A previous case, *Bell Restaurants Ltd. v. City of New York Commission on Human Rights*, reached the same conclusion, but it was *obiter dicta* and therefore could not form a binding precedent.

—Avril McDonald

## RABBI WANTED

NEW YORK—Temple Beth Simchat Torah, the interdenominational New York synagogue serving gay and lesbian Jews, is gearing up to search for a rabbi, having done without one since the con-



MEL ROSEN

gregation formed 18 years ago.

Mel Rosen, Temple Beth Simchat Torah chair, told *OutWeek* that the congregation's ever-increasing needs convinced his organization that it needed to consider finding a spiritual leader. The synagogue is currently analyzing the tasks for which it thinks a rabbi should be responsible and will start its search this month.

In the early '70s, shortly after the synagogue was formed, the congregation decided that it didn't need a full-time rabbi and instead started a community-wide effort to lead services and establish religious policies. But since then, its membership has grown considerably.

"We've become a major organization," Rosen said, adding that the congregation now includes more than 1,100 members, making it the largest gay and lesbian synagogue in the country.

"If we hired a rabbi just to work on

AIDS, that alone would be a full-time job," Rosen said, noting that the AIDS crisis has increased the need for funerals and memorial services.

Rosen said that the search for a rabbi will be especially tough because the synagogue respects some conservative aspects of Jewish theology.

"The commonality is our gayness," he said, pointing out that a rabbi would be the synagogue's link to the mainstream Jewish community—and a gay and lesbian voice in Jewish concerns. "It will be good

for us in the gay community—and, as a synagogue, to have someone out there."

Same-sex commitment ceremonies—the synagogue's version of gay weddings—constitute one issue the new rabbi will have to address. Rosen recently told the *Jewish Week* that "weddings are between a man and a woman." He told *OutWeek* that he was afraid the statement may have been taken out of context by some.

"I thought it would make it much more palatable to [straight]

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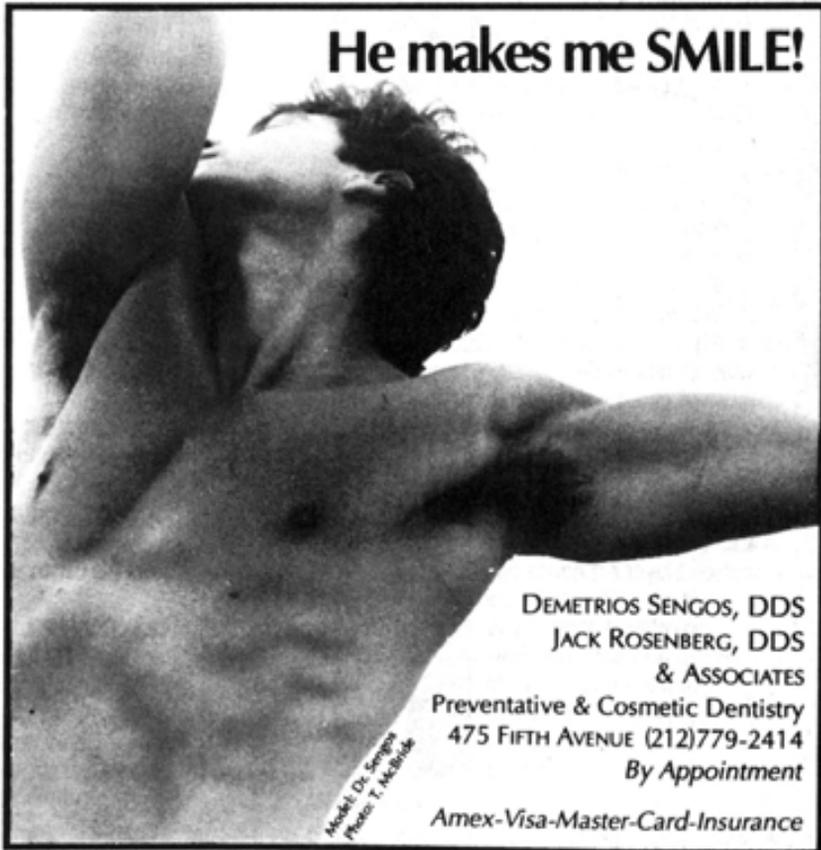
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Photo: T. McBlair

# RIM SHOTS

NOT JUST THE FACTS

by **ANDREW MILLER**  
with reporting by  
Duncan Osborne  
and Nina Reyes

owns the rights to the show, shut it down, claiming that producer Donald Shea was in violation of the contract for casting Reno as a man. Shea is suing.

And you thought that *Miss Saigon* had casting problems.

**YOUR ARMS ARE TOO SHORT TO BOX WITH GODDESS:** This week's Dorothy Parker Memorial Quote of the Moment Award goes to KQED anchorwoman Ginger Casey of San Francisco.

In its coverage of the "Lesbian/Gay-Bashing in the Media" panel at the 7th Annual Assembly for Unitarian Universalists for Lesbian Gay Concerns Convocation, the *Bay Area Reporter* mistakenly implied that Casey is a lesbian, when in fact she was the only straight woman on the panel. *BAR* also reported that the moderator described Casey as a "news goddess."

"Not only am I not a Unitarian, I am not a lesbian either," Casey admitted in a letter to the editor. "It is difficult enough for a straight woman to get a date in this town, though with all due respect to Woody Allen, you have now doubled my chances of going out on a Saturday night. Their reference to me as a 'news goddess,' however, was not only accurate, but long overdue."

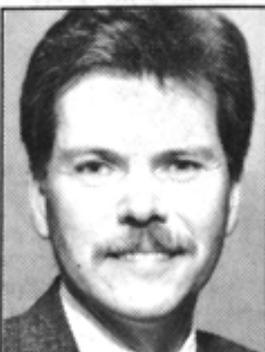
**ALL ABOUT ED:** San Francisco Mayor Art Agnos has nominated a gay man to be the city comptroller. According to the *Bay Area Reporter*, Ed Harrington, who is expected to win approval from the Board of Supervisors, will become the first gay person ever to hold the high-level post.

**"THE WORLD HAS GONE MAD TODAY...":** Fire Islanders may recall a fanciful production last summer of the Cole Porter musical "Anything Goes," directed by Martin Teitel and featuring a man in the role of Reno Sweeney.

After a successful run in Dallas, the show was to have traveled to Houston for a Gay and Lesbian Pride Week performance. That's when Tams-Witmark, the company that



GINGER CASEY



ED HARRINGTON

Harrington, the mustachioed 41-year-old director of finance for the city's Public Utilities Commission, noted, "Every time a city check gets printed, a gay person's name [will be] on that check."

**CRACKER-SMACKER:** Speaking of comptrollers and gay people, New York City's own Liz Holtzman was at the Lesbian and Gay Community Services Center on Tuesday, March 12, speaking at the Center-sponsored Second Tuesday series.

Remember how Cracker Barrel, a Southeastern restaurant chain, recently decided to can all of their gay employees, causing such a stir?

Well, it turns out that New York City's pension fund owns nearly 89,000 in Cracker Barrel stock worth about \$3.3 million, and Ms. Holtzman ain't pleased.

She announced on Tuesday that her office has dashed off a memo to Cracker Barrel CEO Dan. W. Evans, suggesting that discrimination against lesbians and gay men is definitely not cool. Stay tuned...

**MEET ME IN ATLANTA:** The national office for the National Lesbian Conference is reporting a "steady hum of activity," as it gears up for the final push before the April 24-28 gathering in Atlanta.

Urvashi Vaid, Angela Bowen, Barbara McDonald and Joyce Hunter will be speaking, Theresa Trull, Alix Dobkin, Lea Delaria and the Two-Spirited Thunder People Native American Dance Troupe will be performing, and hundreds and hundreds of lesbians will be converging on Atlanta.

And aside from the heat generated when women who love women get together, there may be a little external controversy, too: Organizers have barred transsexual lesbians from attending workshops and panels, and male journalists from covering the conference.

There's still time to sign up: Call (404) 373-0000 for more info.

**TO KILL A MOCKINGBIRD DEPARTMENT:** Joe Steffan's lawyers are asking Federal Judge Oliver J. Gasch to step down from the case after Gasch called Steffan a "homo," according to the Lambda Legal Defense Fund.

Steffan is suing the Department of Defense, which ousted him from the US Naval Academy after learning that he is gay.

"The most I would allow is what relates to this plaintiff, not every homo that may be walking the face of the earth at this time," Judge Gasch reportedly ruled in a pre-trial hearing.

"On what basis do you contest? That he's a homo and knows other homos? Is that it?" the judge reportedly inquired from his bench in the Washington courtroom a short time later.

**GET WELL SOON:** Indefatigable AIDS and anti-violence activist and Pink Panther Gerri Wells and *OutWeek's* AIDS Editor, Paul Rykoff Coleman, are both under the weather and in the grips of New York City's health-care system. Mayor David Dinkins was so concerned about Wells' welfare that he called her to tell her to hurry up and get well. Rim Shots' sentiments, exactly, and ditto for Coleman.

people who read that paper," he said. "It's the biggest Jewish weekly in the country."

The synagogue currently allows commitment ceremonies to be performed in its sanctuary. Although the ceremonies honor love between two men or two women, Rosen said, the rites cannot be called weddings because they do not conform to strict Jewish rules.

—Scott Harrab

## WHILE CHANNEL 13 BOYCOTT CONTINUES, WNYC PLANS GAY SHOW

NEW YORK—As the lesbian and gay community pledged its Channel 13 boycott, news of a gay and lesbian program, which will be aired by another local public TV station, has come bouncing off the satellites.

The announcement concludes nearly a decade's negotiations and will offer the community its first-ever queer-central regular program in New York.

Meanwhile, Mayor David Dinkins pulled the rug out from under the feet of Channel 13's gay and lesbian boycotters. "Channel 13 does a better job in covering these important issues than most other TV stations," the mayor stated. "While strong efforts should be made to increase the media's presentation of lesbian and gay issues to the general public, I do not believe a boycott of WNET's fund-raising drive is the right course of action at this time."

Beginning in October, WNYC/Channel 31 will air a monthly gay and lesbian magazine-format program, produced by Emmy-award winning documentarian John Scagliotti of *Before Stonewall* fame. The program, entitled *In the Life*, will feature music, theater, health, profiles, history

**MORE OUTTAKES  
ON PAGE 82**

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# Leather Sex: Changing the (Avant) Guard

by Marc J. Reiss

A close friend's past trip to Inferno, and the recent weekend-long celebration of the tenth anniversary of Gay Male S/M Activists, has made me think about the way men in the leather community have sex.



Inferno is a four-day S/M camp for true-believers only. To be admitted, you must be recommended by a member or an associate of the Chicago Hellfire Club. It's held once a year in September in a small Midwestern town, and now that the Mineshaft and many similar places are closed, it may be one of the last bastions on earth where one can safely participate in traditional S/M constrained only by one's own limits.

There are certain aspects to traditional S/M sex that seem almost quaint now: tough men using other tough men as their slaves; suffering; punishment for being "bad"; eating out of a dog's dish; begging for sex; admitting one's unworthiness; being humiliated—that sort of thing. It seems so... '70s. Gay liberation. Do your own thing. Let's play the roles we've always fantasized playing. I'll be the Dungeon Master, you be the subject captured for my pleasure, ad infinitum, the evening limited only by the willingness of the participants and the extent of the wardrobes. And the preoccupation with precision and "skill" (ropes tied just so, makes and models of equipment) that became the focus of the experience, often to the detriment of sexual pleasure.

I'll admit that I occasionally find this type of scene fun, especially to the degree that it allows one to dress up. I have always been fond of accessories. But more and more, I've noticed a change in the way I, and some of my friends, have been playing.

In light of all the time and effort I've spent to reach a place in my mind and in society where I feel good about who I am, what I am and what I like, I find that it is no longer satisfying to let another man throw it all out the window in an effort to dominate or degrade me. Nor do I want to dominate or degrade someone whom I've found worthy and desirable to be with. So lately, when I've had S/M sex, it has been less centered

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*There are certain aspects  
to traditional S/M sex that  
seem almost quaint now:  
tough men using other  
tough men as their slaves;  
eating out of a dog's dish.*

*It seems so... '70s.*

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around roles, and more around the physicality and stimulation of pain/pleasure—the work in giving it and the pleasure in receiving it. And it's been more comfortably integrated with sex and affection. It isn't something to do *instead* of sex and affection.

Pain, like pleasure, is in the mind of the beholder. I don't consider any sensation to my body to be pain until the sensation is *painful*—That is, until it stops being pleasurable and changes to pain. Do I *like* pain? Well, not exactly. I like everything that leads up to pain. Where you and I might draw the line and say that this action is pleasure, but that action is pain, is going to be a matter of individual taste, of course. But the point is, there are activities that are associated with "pain" which can in fact be pleasurable.

And they are hard work. Ask any top. But to me, there is nothing more satisfying than having a top pouring his masculinity into making me feel good—especially to the point where he works up a real sweat. Yet he still must maintain that necessary control so as not to go past the point-of-no-return (right up to it, maybe, even a nudge to push it a bit further and further—but not past it). Many S/M tops will tell you that that's part of the beauty of their side of the experience—the ability to make a man feel as if he's in heaven and the ability to experience his own sense of infinite, complete control. It's a nice match.

So there we have our S and our M: One partner experiencing the pleasure of control in a world out of control, the other experiencing the pleasure of release in a world where you must constantly be on your guard. And that's it. Everything else is just the context in which the participants give themselves permission to have these experiences. Because many people, even some who are out in the scene, don't feel comfortable with the idea of doing these things—whipping, bondage, intensity of sensation leading to pain—unless there's some *reason* to do them: the master/slave context or the coach/jock context or the cop/punish-me context. It's not enough that it just feels good.

But lately, I have found that the context is becoming less and less necessary, and more people are willing to have S/M sex just because it does feel good. That's a big change from constantly negotiating from one context to another. (All those nights at the old Ramrod or the Spike, spending hours to set up the right conditions! "Excuse me, do you like cops and robbers, or are you only into military scenes?") Instead, this means an acceptance of ourselves as the people we are, without the need of any context, free to have these experiences because we like them and to have S/M sex with the



**SHAVE, MISTER?**—A hot scene at the GMSMA conference March 9.

people whom we like.

Let me give you a few examples. I have a friend I see whom I'll call Richard. Richard is a vice president of a major corporation—educated, cultured, charming and with a sharp, dry sense of humor. He's pleasing to be with. He also likes to tie me up and whip me. I like it, too. Sometimes he gets all dressed up in leather, not in order to play a role of any kind, but because we both think it looks hot. But the truth is, we've had equally intense, satisfying sex after stripping out of our polo shirts and shorts. I don't have to beg for anything. He doesn't change

his voice and start talking strangely to me. When it's over, there's no awkwardness about becoming "equals" again, because we are always equals—just opposites.

Then there's this friend whom I'll call Gary. Gary is a real gentleman, and his demeanor never changes—no matter what position I may be in, or what we're doing. Gary is not into leather at all. We go from our street clothes to no clothes—except for my blindfold and bonds. There's a relaxed feeling between us that precludes the need for any external situation—say, master/slave—to be included in our scene. We just enjoy

each other. He knows that he can do almost anything he wants to me. And I know he'll do almost anything I want him to. Again, equals.

I've sometimes played with a couple whom I'll call Jeff and Scott. They're both in their 20s. Jeff is a trained dancer; Scott works in construction. Jeff doesn't seem to care if he's top or bottom—it just depends on his mood. Scott lets Jeff pick sides, and then we respond accordingly. There is a respect and a good naturedness between these two that is refreshing to see. There's also trust and a willingness to push limits which has nothing to do with anything other than a desire to explore their sexuality. No orders being barked, no groveling. Just sensation, for the fun of it, and affection for the love of it.

That's the new S/M: Two people experimenting with one another's limits—the limit of the ability to control and the limit of the ability to let go. No reasons. No games. Nothing to pretend. Just doing what each other wants to do because they like each other and they like sex with each other. No *mental* domination or submission.

For some people, this will be impossible. They can't allow themselves the pleasure of "forbidden" sensation without a context. And of course, some people really like the role-playing (where would uniform nights be without them?) which can encourage enormously satisfying fantasies.

But there is a growing number of people who are having S/M sex without the roles that have traditionally gone with it. It's done as a healthy expression of sex, affection and physicality—without the risk of an exchange of bodily fluids—and without any of the psychological baggage that keeps some people from feeling good about themselves and their bodies, no matter what their secret desires are. ▼

*Marc J. Reiss, a native of Los Angeles, has written for the gay press for 12 years. He lives in Chelsea with Sneakers, his cat.*

## ***PC: Politically Correct or Popular Control?***

by **Cynthia Nichols-Beal**

**L**et's tell some truth about white women's politics and the concept of politically correct behavior.

There is a big difference between what the mainstream media calls political correctness

in regard to national and local politics and the academy, and what large sections of our lesbian-feminist community live and require as individual PC behavior and belief. It is the latter—not the former—which frightens me.

An example of the former is the insistence that literary, historical and theoretical work by people of color be included in the corpus of academic discourse. It has become a PC position, not because white women thought it up one day, but because people of color have been demanding it for years.

An example of the latter is the idea that since some women believe that S/M is a bad thing and have solid theoretical and personal reasons to back them up, they determine that S/M is always, and for everyone, a bad thing. The personal becomes the politically correct notion of popular control in a way that takes away another woman's ability to make informed personal decisions.

At a time when the *concept* of political correctness is being publicly attacked by the rich white boys, I believe that it is important for us to do some serious internal discourse on what it means to *be* PC, because we are using PC rules to make decisions about individual worth and value solely on the basis of someone's PC behavior.

The concept was originally designed as an attempt at forming a consensus around those political issues that mark the reality of our lives, but there seems to be a design flaw. There is no built-in



means of processing what to do when there is no consensus. And we cannot afford to be uncritical about ourselves and what we say that we believe in. If the right is attacking us, wrapping ourselves in the cloak of our own sanctity will only feed into their attacks.

At the Michigan Women's Music Festival, women react violently to the

power games, but many women only noticed the gay part and automatically assumed that we had switched our allegiance to men.

In New York, there are women who won't spend time with Christians and women who won't spend time with witches and women who won't spend time with anyone not a member of their social club and women who want some man to try to bash them just so they can beat the crap out of him and women who won't see a Monika Tretut film because they "heard" it was abusive.

The women's community has long been a bastion of political correctness and more recently, in some sub-communities, of political incorrectness. And these various communities rarely talk with one another. Women move to a new community and float in and out of organizations and friendships until they find the one most like themselves. Our belief systems are either already identical to or adapted to the group we hang with. If their friends won't shop at Judith's Room because they sell *On Our Backs* or *Bad Attitude*, then they won't either. The issue is not *if* they would ever actually buy the magazines but simply the magazine's availability. This seems to me to be the worst form of localized imperialism.

We have learned to consciously value other women's experience, on both societal and personal levels, but some of us are beginning to use issues of political importance to control the lives of individual women around us. Maybe we don't feel safe sharing a space with S/M women because of personal or political issues, but we blow it up into not wanting S/M women even near us. This erodes fairly quickly into expressing that we don't feel safe when RJ doesn't hang up her coat.

The idea of safety, from a social and historical perspective, is very important in both feminist and womanist theory. But when it becomes an excuse to avoid

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***Individual  
morality cannot be  
policed by popular  
consensus. It is impor-  
tant that we state our  
opinion, even argue  
about it, but we cannot  
assign value to persons  
themselves on the basis  
of their actions.***

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very presence of S/M women and find Festival staff's attempts at compromise unacceptable. In Northampton, Mass., there are houses that require residents to have only female animals and where men are not allowed even to visit. In Philadelphia, women gave me a hard time when a few of us started a multi-racial lesbian and gay living collective. We thought we were proving that people of difference can live together without

expressing anger, it has gone from being a notion of political correctness to an arm of popular control. There is nothing wrong with saying, "It pisses me off when you don't hang up your coat," or "when you come home drunk," or "when you dress like a cop." But when we don't, we are enabled by our own rules of correct behavior to control the women around us, rather than actually addressing the real issue.

And whatever happened to coalitions? There are a few around New York, but organizations and cliques generally consist of women who already think the same way. Women who are all the same—in identity and purpose and degree of PC-ness. We're human: It's easier to hang with women who are like us. Besides, we rationalize, we learn about other women's experience from the books and magazines we read.

There are groups of women to whom I am not acceptable, because they have already created the rules of acceptability for their particular sub-culture and have expanded their notion of *politically* correct to include personal belief and behavior. Some reject me because I am in seminary ("But God is a male construct, and therefore you must still be male-identified"). Others reject me because I think that sometimes it is fun to get tied up ("Oh, you must be re-living some sexual abuse"). Still others reject me because I refuse to wear the attire of anarchist resistance, or because I refuse to wear corporate drag, or because I refuse to go to bars with quota systems ("But if we show them our buying power, they'll change"). Some reject me because I smoke and drink, others because I won't even be in the same room with drugs, others because I am out and won't go back in just to meet someone's mother, and still others because I won't shun someone else who is not able to take that stand.

All of these examples are, in fact, issues that we should interpret individually in light of the historical experience of women, and our own personal experience. They are neither issues we can



AIN'T I A WOMAN?!

decide for all women in all contexts nor issues we can simply label as good or bad, right or wrong. Individual morality cannot be policed by popular consensus. It is important that we state our opinion, even argue about it, but we cannot assign value to persons themselves on the basis of their actions. And that is exactly what we do.

Dialogue, if it happens, is generally around an immediate issue in our larger community. We run around putting out

fires rather than taking the matches away from the children. I heard little dialogue around *Miss Saigon* until it became an important issue when two of our community organizations decided to use it as a vehicle to raise funds. And I have not noticed any white women saying in print simply: "If Asian lesbians and gays say that it is offensive to their community, then it is. Period."

Instead, the discussion revolves around whether *we* perceive it as racist, and if malice was intended. But that's irrelevant. Dialogue months ago could have avoided this entirely. How many white women who can spot a white dyke in a crowded subway would know how to spot an Asian lesbian? Hardly any, myself included. After all, why talk? Why familiarize ourselves with cultural contexts? We already know what we know, and we know that we are right.

We rarely dialogue in time, and so when the fire starts, we fight or dismiss, and locate our beliefs safely in our own experience, from which we make our proclamations. Our experience is important, but we should not be

able to use it to control the women around us, of whom we ought to be supportive, with the excuse that we are busy keeping our personal space safe.

Political correctness is just that: Political stands and beliefs. The personal is political only as long as it is personal first.▼

*Cynthia Nichols-Beal is a writer and masters of divinity candidate at Union Theological Seminary in Morningside Heights.*



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# AIDS THIS WEEK

edited by Paul Rykoff Coleman

## Fed's AIDS Commission: The Crisis Is Not Over

by Cliff O'Neill

WASHINGTON—An independent panel commissioned one year ago to assess the AIDS research programs of the National Institutes of Health, or NIH, unveiled its long-awaited report before a House oversight committee on March 7, calling for increased funding and substantial restructuring of the federal AIDS research effort.

Formed at the behest of the NIH's AIDS program director, Dr. Anthony Fauci, the 15-member independent panel of the Institute of Medicine is comprised of a wide array of AIDS specialists and members of the AIDS activist community with no formal connection to the federal research effort.

Speaking before the Human Resources and Intergovernmental Relations Subcommittee of the Committee on Governmental Operations, three panelists from the broad-based committee testified that AIDS research funding should be increased by 25 percent over present levels, expansions which, they insisted, should not be taken out of federal funds for other disease research.

Yet, while calling for increased AIDS research funds, the panel's chair suggested that more money alone will not solve the problem of AIDS.

"We do not know enough to solve the epidemic," said William H. Danforth, chancellor of Washington University in St. Louis, "even if we had all the money in the US budget at our disposal."

Among the panel's proposals are calls for a significant restructuring of how the NIH conducts its AIDS research, and what drugs and procedures the Health Care Financing Administration, or HCFA, will subsidize.

- The panel calls on the HCFA to allow Medicare and Medicaid programs to pay for experimental AIDS treatments and procedures that have passed trials for safety but have not yet proven their efficacy.

- The NIH should develop a five-

year plan to identify AIDS research priorities and set up a process by which all AIDS research programs are constantly reevaluated, the panel recommended.

- The commission also urged that the director of the NIH be given an annual discretionary fund of at least \$20 million and expanded authority to transfer federal research funds to the most promising AIDS initiatives.

- Greater financial investments should be made in nursing, as well as in behavioral, opportunistic-infection, HIV-vaccine and basic biomedical research and in administrative support at the NIH, the report further suggested.

- The panel also said that specific steps should be taken to avoid the federal government duplicating research programs already being conducted by pharmaceutical companies.

- Behavioral research should be broadly incorporated into the NIH's AIDS research mix, the report further suggested, which should include a long-stymied study into American sexual behavior, held up by conservative forces in Congress.

- The commission also made broad demands on the AIDS Clinical Trials Group, the NIH body which determines

which research efforts will be funded, to allow for greater streamlining of research, openness about trial results and increased accountability for the trials that are approved. The panel also argued against consolidating all federal AIDS programs in one office, insisting that, unlike cancer and heart disease, AIDS crosses a wide array of biomedical, economic and political boundaries.

"It isn't that another wheel needs to be invented," said panelist Melvin M. Grunbach, professor of pediatrics at the University of California at San Francisco, "it needs to be strengthened, amplified...and given some clout."

Testifying after the report's unveiling, Fauci told the congressional committee that many of the panel's suggestions are already being implemented and that others were being reviewed by the NIH.

But despite optimistic statements from panel chair Danforth, one panelist cautioned that much remains to be done.

"I'd hate to see the message go out that the AIDS crisis is being handled. It is not," said ACT UP/New York's Jim Eigo. "Not only is the AIDS crisis not over—it's just beginning."▼

## Omnibus Bill Would Address Cancer, AIDS in Women

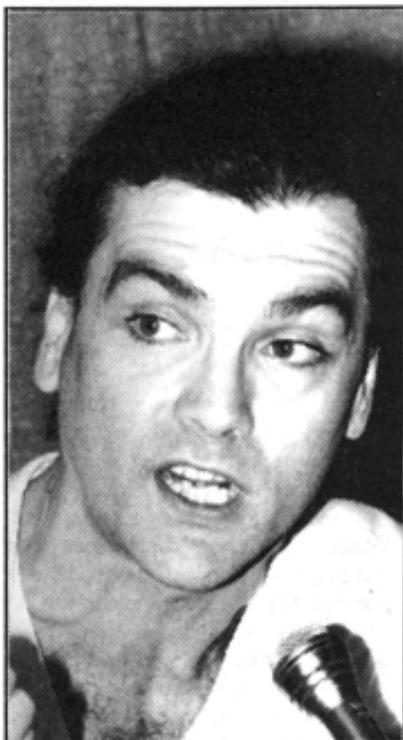
by Cliff O'Neill

WASHINGTON—A group of key members of the House and Senate on Feb. 28 reintroduced a comprehensive bill outlining a broad agenda on women's health issues, including breast and cervical cancer and AIDS, and requested a federal investigation into the exclusion of women from federal drug trials.

Democratic Sen. Barbara Mikulski of Maryland and Democratic Reps. Pat

Schroeder of Colorado and Olympia Snowe of Maine introduced to the House and Senate the omnibus Women's Health Equity Act, a combination of 22 separate women's health bills that include provisions addressing women's health research, services and disease prevention.

"We are laying the foundation for health care in the 21st century," said Mikulski, "and it has to be more than a mix of 14th-century attitudes and



**JUST BEGINNING—ACT UP's Jim Eigo**

20th-century technology."

"As far as American women are concerned," added Snowe, "this country's health-care system is ill. The steps we are taking today are necessary to ensure that American women become full and equal partners in our nation's health-care system."

And as the omnibus bill was being introduced, Democratic Reps. Schroeder, Snowe and Henry Waxman of California called on the General Accounting Office, or GAO, to conduct a study to determine whether women are being excluded from Food and Drug Administration trials. The three had previously requested a similar GAO investigation into the trials of the National Institutes of Health, or NIH.

Aside from the proposals in the bill pertaining to women with AIDS, the measure is of particular interest to the lesbian community because women who do not have children are at greater risk for breast and cervical cancer, and the incidence of such cancers is higher among lesbians than among their heterosexual counterparts.

For years, women's health advocates have complained to federal health authorities that women are systematically excluded from medical research protocols, and researchers

only extrapolate the effect of drugs on women from trials done almost exclusively on men.

Currently there is a written policy within the NIH calling for the inclusion of women in trials. A proposal calling for a similar policy within the Alcohol, Drug Abuse and Mental Health Administration, or ADAMHA, is included in the omnibus package.

"America's health-care system fails women," said Schroeder. "It fails to provide research on problems affecting women, and it fails to provide health-

care services to women in need."

The multi-faceted proposal, similar to another measure introduced to the last Congress, is expected to move through the legislative process not as a whole but as individual pieces which could come up as free-standing bills or as amendments to other legislation. Moving on parts of the comprehensive measure last year, Congress passed bills relating to breast and cervical cancer and extending Medicare coverage to mammogram screenings.

**See AIDS THIS WEEK on page 64**

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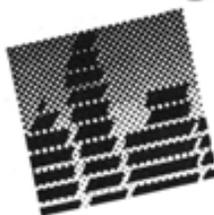
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# INSIDER TRADING *by Allen Roskoff*

## Abrams' Bandwagon

New York State Attorney General Robert Abrams spoke at a press conference called by the New York City Gay and Lesbian Anti-Violence Project and the National Gay and Lesbian Task Force to discuss the critical issue of anti-lesbian and anti-gay violence. Abrams stated that "hate crimes directed against gay and lesbian men and women appear to be the fastest-growing form of bias-related crime in this nation." Longtime gay and lesbian activists are already declaring support for Abrams' bid for the Senate. The first president and founder of the Gay Activists Alliance, Jim Owles, who was also the first president and founder of the Gay and Lesbian Independent Democrats and is currently an aide to state Senate Minority Leader Fred Ohrenstein, has already endorsed Abrams. Andy Humm, a human rights commissioner and spokesperson for the coalition for lesbian and gay rights, is aboard the Abrams' bandwagon. And Anti-Violence Project Executive Director Matt Foreman has also given Abrams his personal endorsement. Abrams has earned the support of lesbians and gay men—he's always been there for us.



## Rewriting History

A leaflet promoting the Anti-Violence Project's March 9 five-borough march had one glaring factual error. The leaflet urged people to come join "the first gay/lesbian demo in the history of the Bronx!" In fact, the first gay/lesbian demo and march in the history of the Bronx was in 1971 or 1972, when several dozen activists descended to protest Bronx Council member Michael DeMarco's vocal opposition to the gay rights bill. Lew Todd, Michael McPherson and I were among the rowdy demonstrators, and after the 1978 vote in the Council, another demo took place in the Bronx when Bronx Council member Aileen

Ryan was named "Bigot of the Month." Once in a while, it would be good for the newer activists to check the facts with the veterans instead of rewriting history.

## Eldridge Sparkles

Sad news for all New Yorkers comes courtesy of City Council Speaker Peter Vallone. Vallone's Council Committee appointments are in, and Council member Sal Albanese of Brooklyn is no longer chair, or even a member, of the Youth

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newer activists to check  
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veterans instead of  
rewriting history.*

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Committee, and Council member Ronnie Eldridge has been knocked off the General Welfare Committee. It's also a sad day for consumers as the otiose Carol Greitzer has maintained her position as chair of the Consumer Affairs Committee.

It's believed that Eldridge was bumped from the General Welfare Committee not only as punishment for her disagreement with Vallone over the police plan but also for a more general and much greater offense to the Council speaker. You see, Eldridge does what she was elected to do: She speaks up for her constituents, voices her opinion and sticks by her principles. And Vallone (as well as many of the other Council members) hates that.

Ronnie Eldridge is a star. She is vibrant, articulate and passionate. She is a crusader and is extremely dedicated to progressive principles. Eldridge belongs on the General Welfare Committee. It deals with the very issues that dominate her life, issues such as lesbian and gay rights, foster care, child care and welfare reform.

In an Eldridge news release dated March 7, she makes some rather powerful and truthful observations about the Council. She voices her embarrassment at the leadership's actions and says that the kind of politics displayed in the Council bode poorly for the city. Its dullness, she says, comes from an insistence on conformity that threatens to overwhelm her and the very principles of democracy on which our movement is based. Eldridge says that the Council clings to the tradition of political clubhouses and that its leader, Vallone, clearly indicates that there is no room for debate or disagreement. She says: "I am 60 years old. I have been a special assistant to Mayor John Lindsay, and then First Deputy City Administrator. I have been a close colleague of Sen. Robert F. Kennedy and a member of Gov. Cuomo's cabinet and senior staff. Do they seriously expect me to wait until I am 70 years old to express an opinion?"

Eldridge tells it like it is. New Yorkers are lucky to have her on the Council. In the Council elections coming up this fall, we should elect 50 more Council members like her. It is my hope that eventually Eldridge will seek higher office so she can provide even greater leadership to a city mired in mediocrity.

The present composition of the General Welfare Committee bodes poorly for the passage of the domestic partnership bill, which must go through the committee before a full Council vote. In terms of support, the chair of the committee, Brooklyn's Sam Horwitz, is undecided and Bronx Council member Jose Rivera is a question mark (neither is ever likely to be an advocate). Definite nos are Morton Povman and Walter Ward (straight out of *Night of the Living Dead*),

both from Queens, and our archfoe Noach Dear from Brooklyn. The one yes vote on the committee comes from Miriam Friedlander of Manhattan's Lower East Side. It is Eldridge who is the mover and shaker, and her voice on the committee will be missed.

There is now a vacancy on the committee, and reportedly Vallone wants to fill it with whoever gets elected to the Queens seat vacated by Arthur Katzman. This is asinine. Eldridge was removed so the space can be filled by a freshperson from Queens! Please note that Queens will then have three members on the committee, and Manhattan will have just one. Scandalous!

#### Golden Tale

Isn't it strange that Ed Rogowsky, who is Brooklyn Borough President Howard Golden's gay liaison, supported Kenneth Fisher in Brooklyn's recent City Council election.

Why strange?

Because Fisher was the only candidate in an eight-person race who was not upfront on gay issues. You'd think that Rogowsky would have shown his commitment to the community he's supposed to represent by not supporting Fisher, who, among other things, said that he definitely won't sponsor the domestic partnership bill. When, do you suppose, does Rogowsky put his community first? Obviously not at election time.

Fisher, by the way, won. If anything positive comes out of this, it will be for Rogowsky now to convince Fisher to get with the program on lesbian and gay issues. He could start by putting pressure on His Honor, Borough President Golden, to deal with Brooklyn's lesbian and gay community.

Golden's latest slap at the community is his refusal to reply to an invitation to speak before Lambda Independent Democrats, or LID, Brooklyn's lesbian and gay political club. While at City Hall, I asked Golden why he hadn't replied, and he told me that he has no intention of speaking in front of LID.

LID members, as you can imagine, are furious with Golden, and they're thinking of going public with their anger. The organization is having its annual awards dinner at the Grand Ballroom of the Sheraton Centre, and Golden is scheduled to be among the award recipients. I predict fireworks. Stay tuned. ▼

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# MILESTONES

## ROSS LAYCOCK

The demon sommelier of Scaramouche, Ross Laycock, died from complications due to AIDS on Jan. 24, 1991.

It's hard to describe Ross fully because I entered his life only a few years ago, after he had already been diagnosed. I never knew him when he was well. But irrespective of AIDS, Ross' verve, humor, brains and wiles were all there during the time we were friends, and they are the cornerstones of everyone's memories of him.

I had the pleasure of minding Ross' home for several months in 1990 while he and his lover, Félix González-Torres, took a sojourn in California. Indeed, Ross' apartment, in an unswanky Polish section of Toronto, embodied his wide-ranging cultural sense. It was a feast for the senses, what with its kitschy/classy furniture, red boudoir walls, an original print of *Piss Christ*, a bookshelf full of volumes of poetry, cuisine and gay history, a lime-green-and-blue bedroom and, of course, a Bang & Olufsen stereo. All



those who saw his apartment felt that they had connected with Ross in some holographic way, even if they ultimately never met him. It's a testament to Ross' memory

that everyone who visited his apartment mourned his loss, whether their link to Ross was strong or tenuous.

Like so many Canadians, Ross lived in

## GLAAD TIDINGS *Commentary*

### Silence of the Lambs

by Scott Sherman

"Gay visibility has never been an issue in the movies," Vito Russo said in 1981. "It's *how* they have been visible that has remained offensive." Ten years later, it's the same sad story.

The thriller *The Silence of the Lambs* presents one of the creepiest characters to grace the silver screen. "Buffalo Bill," the crazed killer pursued by an FBI trainee (Jodie Foster), murders young women and cuts off their skin, which he then sews together to make a suit for himself. Apparently those acts were not enough to establish his villainy, so the filmmakers strongly imply that he's gay.

Director Johathan Demme claims that the character is not gay—just terribly confused about his sexuality. However, *Silence* depicts the killer as having stereotypical characteristics attributed to gay men: He wears makeup and wigs, has a nipple ring and even keeps a poodle named Precious. At one point, he is described as having killed a male lover: Does Demme really believe audiences will not consider him gay?

Had the filmmakers really been concerned about not perpetu-

ating anti-gay bias, they could have omitted these references or plainly stated in the film that the character is not gay. Even better, they could have provided balance by portraying a lesbian or gay good gal/guy. That's the approach Hollywood usually takes to offset negative images of other minorities (even when adapting movies based on books).

As the film stands, there is neither balance nor insight—just another Crazed Homosexual Killer to add to the already overcrowded Hollywood Hall of Shame.

Write to Jonathan Demme, Director, *The Silence of the Lambs*, c/o Orion Pictures Corp., 1325 Avenue of the Americas, New York, NY 10019. Also write or send copies to Eric Pleskow, the president and CEO of Orion, at the same address.

*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.

varied parts of the country. Born in Calgary, Alberta, in 1959, he moved with his family to Norman Wells, Northwest Territories, in 1971. Spending his youth in the sparsely populated North was a source of Ross' unerringly apt judgment of character, his generosity, his openness; the harsh and beautiful Northern landscape also instilled in him a sometimes-alarmingly strong zest for life. Ross would later journey southward, stopping along the way in Edmonton, Vancouver, and Montreal, until he reached his real love, New York, in 1980.

There, Ross' activities of attending school and working part-time were put into perspective by falling in love with Félix, who matched Ross' devotion with his own. To say that Félix and Ross were close would scarcely do them justice. Their lives would become intertwined like the strands of a helix.

But in 1983, Ross made the difficult decision to leave New York to study biochemistry and English at the University of Toronto, a combination only Ross could pull off. In his spare time, Ross weight-trained (with excellent results) and began working at Scaramouche, a fine restaurant in Toronto, a wine steward. He ultimately accumulated enough university credits to graduate but figured that he needn't bother with the formality.

Trouble began in the spring of 1988, when Ross was forced to leave Scaramouche because of his worsening health.

Though having AIDS slowed him down, it did not stop him. Ross was a consistent worker at all levels in AIDS Action Now, the Toronto activist group. As a member of the steering committee, he sat through meeting after meeting; as an infuriated person with AIDS, he participated in some of AIDS Action Now's better demonstrations. Will I ever forget the look of power, rage and triumph on his face back in 1988 as he joined 300 activists in storming the stage of the V International Conference on AIDS in Montreal?

But that kind of passion was commonplace for Ross, whose demise leaves a colossal void in the lives of his many friends, his three sisters and his mother. All of us now face life without the Ross who we could always count on to be himself. And our hearts extend to Félix, the most important person in Ross' life: Be strong and press on for both of you.

Ross, we know you're better off now, wherever you are, but we sure wish that we could have found a way to keep you with us. We miss you.

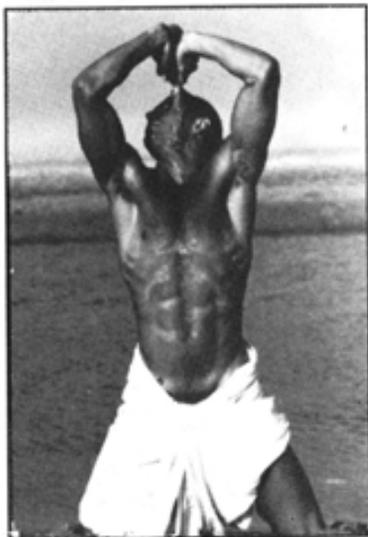
—Joe Clark

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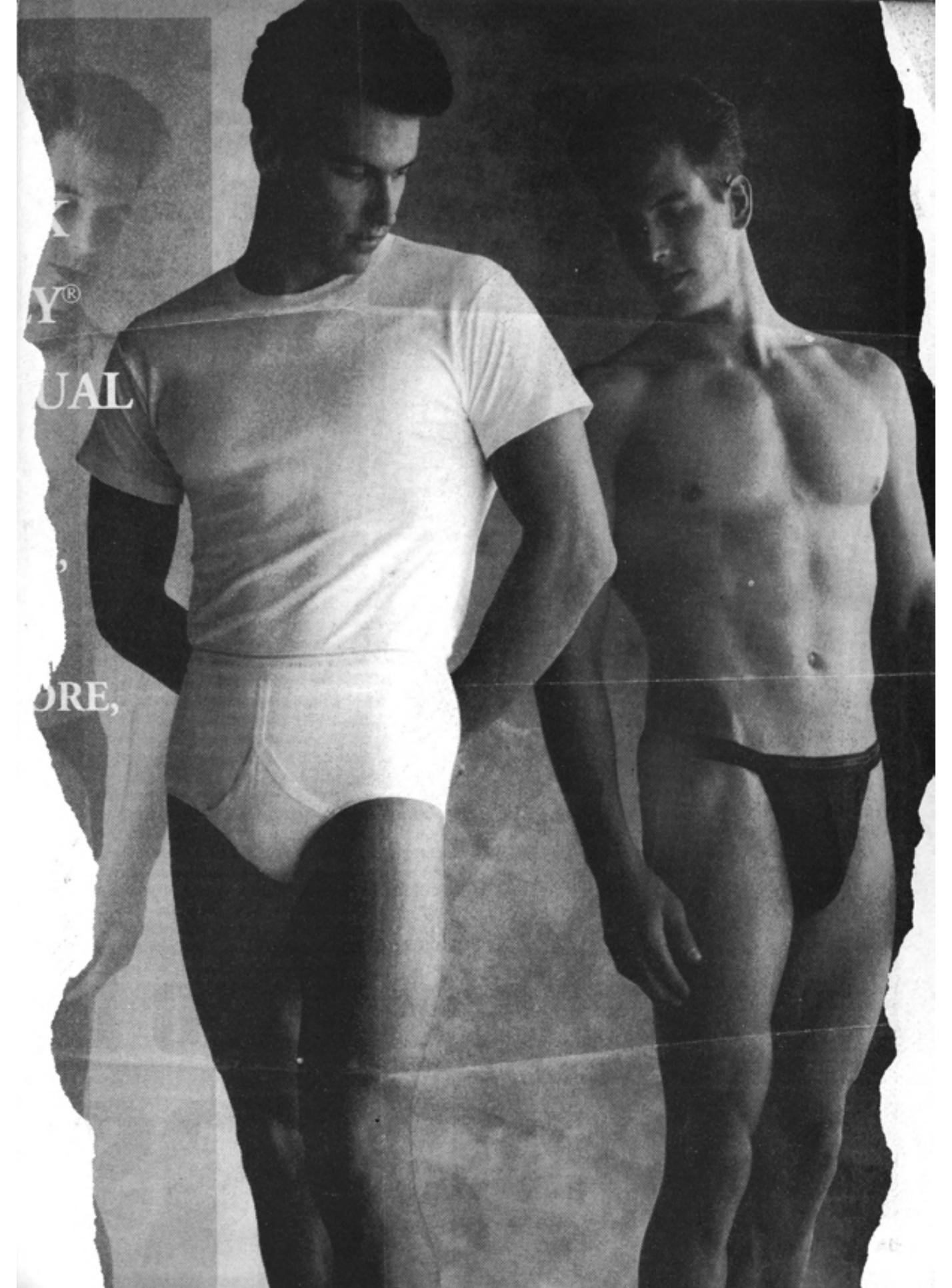
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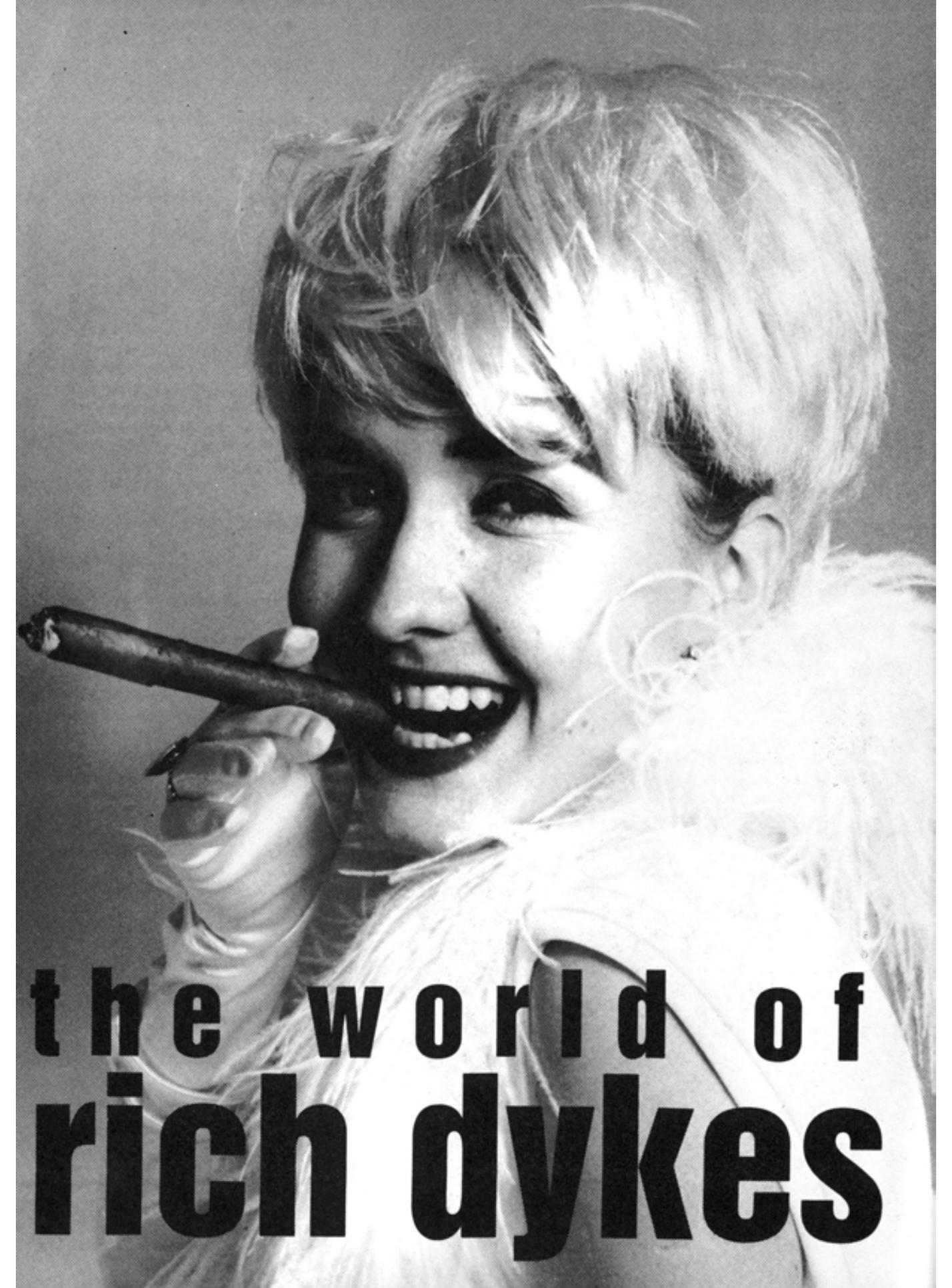
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**That ain't necessarily so. Maria Maggenti**



**takes an overdue look at  
wealthy dykes and finds a  
surprisingly rich  
political consciousness.**

Lesbians and money: We hate it, we need it, we want it. We feel guilty about it. We pretend that we don't have it when we do. We aren't sure if we should go and get it. We don't know how to deal with it when we do have it. This is the subject at hand. But not from the perspective of lesbians without money. This is about lesbians with money.

There are few more enduring stereotypes in the world than that of the downwardly mobile lesbian. This portrait exists alongside such ancient misogynist assumptions as: All lesbians are fat, ugly, "masculine" man-haters who wear nothing but flannel shirts and hiking boots. At this historical moment, however, such hideous distortions seem more like jokes than an accurate reflection of who we are. Thus the flannel-shirted butch dyke in boots can now be seen as an irreverent construction of lesbian sexual desire and power along with a panoply of ever-expanding self-definitions and erotic styles and not simply as an odious lesbo-phobic stereotype. At the other end of the spectrum, however, the myth of the always-impecunious lesbian, toiling away at low-end nonprofit jobs or trading material success for movement work, is still omnipresent.

With the impact of identity politics on the vernacular of this community, it is not uncommon to hear someone speak of the composite "white gay man" as though he were always financially solvent, if not downright wealthy. Similarly, people speak of lesbians with caveats like "Needs sliding scale" or "Women make less money than men," the translation of which simply means that lesbians, by definition, are somehow always poor.

It is true that the average full-time female worker with four or more years of higher education makes approximately \$27,000 per annum as compared with the \$40,000 of her male counter-

part. We can assume that lesbians of a similar station fall into this statistic. These numbers, however, do not take into consideration such factors as race or sexual identity on the job. Like Beebo Brinker, the famous heroine of Ann Bannon's '50s lesbian pulp novels, who worked as an elevator operator because it allowed her to wear pants, we cannot possibly know how many women are in low-end-wage professions simply because they can be who they are instead of living in the closet. And we cannot tell if lesbians earn less per capita than their straight sisters. We can say that early feminist critiques of capitalism and patriarchy have contributed in many ways to both the best and the worst aspects of how lesbians deal with money within the lesbian community.

The women I have spoken with here are heiresses, entrepreneurs, activists, philanthropists and recluses. All of them are white. Some are very involved in women's and lesbian issues, others are not. Many women spoke only on the condition that their names not be used (in these cases, I have used only a first name, which I have changed).

There is more than one closet for "lesbians of wealth," as they call themselves. A woman may be out as a lesbian and closeted about her money or she may be out as a woman with money but closeted as a lesbian. Very few women I spoke with are out both as lesbians and as women with wealth. But what lesbians with money have to say about our relationships to each other—as *lesbians*, across class and race lines, generational and

**by MARIA MAGGENTI**



political differences and social and sexual decisions—is both complex and important. This is a nascent topic to discuss openly in the lesbian community and, like anything that has to do with money, is as delicate here as anywhere in American culture. But it is a crucial component of our desire to be visible both to each other and to the world.

"I had made a decision to do something with my money," says lesbian feminist philanthropist Joan Drury from her home in Minneapolis, "but it took me about 20 years to see that money as an incredible delight instead of a burden." Drury's most recent delight was a generous \$300,000 grant to the Astraea Foundation for the Lesbian Writers Fund. As she said at that time: "When I heard that Astraea [formerly a fund for women] had become the National Lesbian Action Foundation, I called them up. It was perfect timing." Married for 14 years and the mother of three, Drury grew up comfortably but not ostentatiously in the Minneapolis area. After her divorce, she walked away with half of the business she and her husband owned, which afforded her substantial financial independence. After her parents' death, however, she was left with an even more substantial inheritance. "It wasn't old money or anything," Drury explains. "My father had made a lot of money, kind of a Horatio Alger-type story, and he and my mother had saved and saved for years."

Drury has used her inheritance to set up a women's foundation in Minneapolis called the Harmony Foundation. Its

endowment is \$3 million to \$4 million, and it expects to give out \$300,000 to \$400,000 per year to women's projects, half of which, in the first year, are lesbian-focused.

"There is a whole field of philanthropy that includes women," states Drury, whose voice is lively and friendly. "Traditionally, women have given a lot less because often they have less to give, but also it seems to be because women are more afraid of losing what they do have. Men make money and lose money, and that's all part of the game for them, they're comfortable with it, but women are raised to be dependent on men, including their accountants. So that even if they've inherited it [money], they are afraid of losing it, they sometimes have no actual control over it, they are afraid to use it. As for lesbians with money, we don't see that as much, but *there are lesbians with money*. One of the things I have found is that women [lesbians] are ashamed or embarrassed that they have it, they worry about things like: If someone knows I have money, will they want it, or will they sue me, or will they use me as a friend? I refuse to be intimidated by that stuff. It's not hard after a while to determine if someone is your friend just because you have money."

Léonie Walker, like Joan Drury, is also not easily intimidated by her privilege. Raised in New York City and now a resident of Northern California, Léonie Walker's father was a generous and successful businessman. Both her parents came from wealthy families, and all six children were set up with trust funds. At 21, Walker came into her trust, and when her

## "Wealthy

## society and

## lesbian



father died in 1985, she received a second inheritance. This money gives Walker the option not to work, although her chosen profession is family therapy. After her father died, Walker came out both as a lesbian and a woman with money.

"It was a weird kind of cosmic experience," says the 33-year-old activist philanthropist. "It was really a political awakening for me."

Within two years, Walker had launched the Women Managing Wealth project of the Ms. Foundation for Women in New York City. The program assists women with inheritances of \$25,000 or more in dealing with both the personal and the financial issues involved in managing their own wealth. "This is how I learned about feminist philanthropy and progressive investing. What I have been trying to do since I left New York is to get women with wealth to take some responsibility, roll up their shirt sleeves, get into it and do something with their lives," she explains.

During that time Walker also served on the board of the Lesbian and Gay Community Services Center. Her current efforts are on behalf of the Equity Institute in Amherst, Massachusetts, a not-for-profit consultant agency that provides technical assistance to organizations and institutions worldwide on all the "isms," including antisemitism, homophobia, ableism, racism and ageism. Walker's particular interest is class. This may seem obvious, given her own financial resources and background, but in fact the lesbian community has rarely had rich dykes leading workshops on classism or the necessary redistribution of wealth.

"I think it's hard for us to make ourselves the first priority, politically," she explains, "and I think that [deliberate] downward mobility is part of us not seeing ourselves as able to get what we really want or deserve. I mean, it's as though there were a legacy of downward mobility in this community, though I do think it's changing somewhat." Walker believes that class is the central linchpin of most oppressions experienced by marginalized people in this culture, but she also acknowledges that being out can affect a woman's potential opportunities, both professionally and politically. Unlike some women with inherited wealth, Walker has never faced the threat of disinheritance or the ostracism of her family, but like most lesbians, she has had a long, painful struggle with her mother in dealing with her lesbianism.

"It's all a matter of balance," she explains, "in terms of our internalized sexism—women can't manage money, etc., which is a bunch of bullshit—and also our need to make good lives for ourselves." Walker's life partner of five years is a cancer surgeon who is also committed to feminist philanthropy and activism but who

## society have their own sets

## of rules, and you're in a

## weird position in between

## both of them."

"has created a life for herself that has given her stability...and [allows her to] change the world in her own way."

Changing the world is not a concern for 24-year-old Sylvie, a Swiss citizen studying photography in New York. With sleek dark hair and pale skin, Sylvie is the quintessential upper-class European woman. Her clothes are understated, elegant and expensive, and her attitude toward money is simple: She has enough so that she doesn't have to worry about it. Articulate and intense, she sees the "poor lesbian" stereotype as a construction of feminist renunciations of anything that seems remotely patriarchal. Making money is a male-oriented preoccupation, and having money is macho, but to Sylvie these are "American

problems around wealth—I mean, these seem like real American-type conflicts." While she does sense a separation in the lesbian community between the haves and the have-nots, Sylvie points out that for her this separation is artificial. "There are only so many places we can go in New York, so we *do* have to interact," she notes. "I see more separation based on the different cliques that exist in the dyke community."

To Sylvie, the difficulty in being a rich dyke is located somewhere in a netherworld between lesbian existence and one's family background. Being wealthy and being gay is a particular kind of marginalization: "When you are wealthy, you are brought up within a certain context with its own codes and conventions, and then you are in the lesbian society, which also has its own set of rules, and you are really in a weird position because you are kind of in between both of them." Although she does not now engage in any philanthropic activities, Sylvie, unlike many of the older women I spoke with, has no problem giving money to lesbian-only causes. "Obviously," she remarks coolly, "I will support anything that is in the interest of my own survival."

Mary Nell lives as a full-time resident of Easthampton, Long Island, and spends her time as a scholar and artist. Now nearing 60, Nell was married more than once and throughout her life has been part of a world of philanthropy and privilege. Where she once spent most of her time giving to such traditional upper-class interests as museums, animal shelters and cultural concerns, she now uses her money to assist women's organizations and gay and lesbian advocacy organizations. "Once my



consciousness was raised," she says to me, "and I evolved and became a feminist and then got real smart and came out, I changed my interests. I give to gay organizations because these are all the same issues to me—these are not just homosexual issues but front-line organizations that are saving our lives."

Nell is also disturbed by the persistent stereotype of the downwardly mobile lesbian: "That's a negative stereotype that doesn't have to do with reality. What you have is fear and isolation and lack of communication [within the lesbian community], and this just mirrors what's in the larger movement." She thinks that part of this has to do with the fact that women who are in the closet can't see how political issues relate to their lives. This inhibits both philanthropic activity within the lesbian community and increases our invisibility in society at large. She admits that at this point in her life, she is more willing to give her money away than her time. "If people gave \$500 or \$1,000 away a year, it could really make a difference to this community. But I don't know how you reach these people. Hopefully, somebody who doesn't have her consciousness raised today will tomorrow, and that is how we will get some change."

Nell's hopeful feminism is emblematic of the approach that many of the older women with whom I've spoken have taken in dealing with their money. She has found, like other lesbians of wealth, that the path to enlightenment (in terms of class privilege) can only be managed within the context of feminist, woman-centered space. This has often meant that the personal process of coming to terms with their money has included a

period of renunciation—of both their families and their backgrounds—only to re-emerge later as a self-acceptance that allows them considerable personal and political power. They all feel as though their lesbianism and their privilege demanded a particular kind of transformation. This is not, however, a group of decadent, desiccated party girls who spend their days in bed on Sutton Place watching the Financial News Network. Many are, if not politically active, sometimes quite politically correct in their language and interpretation of the world. They are nobody's fool about where they come from and what they know. But what about women whose financial resources came about as a result of their careers? What is the difference between being a woman with inherited wealth and being a woman who has made her money on her own?

Joy Tomchin, current president of the board of GMHC and of her own company, Vanguard Investors, Ltd., a real estate concern, grew up in a working-class family in New York. Though her father made a little more money once she was in high school, Tomchin is now able to support her parents. She sees a definite difference between women with inherited wealth and women who have made their own money. "It seems harder in a way for lesbians with inherited money to feel as though they have entitlement to that money or true ownership over it. It's always this enormous burden that they have to go through to deal with it."

Sitting in a wood-paneled den in her three-story apartment on Manhattan's West Side, Tomchin is soft-spoken and down to



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earth. The apartment she shares with her lover of five years, Diane, is grand, with two different outdoor decks as well as a kitchen well-designed for entertaining. She is obviously proud of the work she and her lover have put into their apartment and tells me joyfully that they never plan to move again. Like other women I spoke with, Tomchin has also dealt with issues of isolation and embarrassment about her financial resources.

"When I first started to make a lot of money, I was embarrassed about it—I didn't really know how to deal with it within the lesbian community. I was relatively young and also very lucky. I remember moving from my tenement apartment on East 11th Street into a spacious duplex on 18th Street, and when I made that move, I was embarrassed to take people there. Some friends of mine were actually kind of angry with me! You see, I had never talked about my making money, I never really owned up to it, and when they saw the apartment, they were taken aback. It was like: 'Joy! How could you do this? This is really fucked up!' See, I wasn't sure if that was supposed to mean that I wasn't supposed to spend it on myself, or enjoy it, or what, but I was embarrassed."

At that time Tomchin wasn't politically involved, although as she began to make money, she started to give it away. This is something she had learned from her parents, who were active in the Jewish community. But Tomchin's original donations to gay and lesbian organizations were always anonymous. "I started sending money to NGLTF, but anonymously because I still couldn't deal with it....After a few years I started using my name, and then I started to get all these calls because people would say: 'Who is this woman who keeps sending us these unsolicited checks?' And that was OK because then I kind of started to be part of the circuit a little bit, but I was still real shy about all of it." Only when she began to work with GMHC did Tomchin feel as though she was really involved. But being a lesbian doing AIDS work has had its own difficulties, especially regarding fund-raising. Tomchin is undaunted, however, and realistic in her approach. "If we bring something to lesbians that really means a lot to them, if you really got them emotionally.... Well, there are a lot of women out there. We could definitely get money. I see lesbians working in so many communities, and I think the most important thing is to give—I mean, I don't care where—just give something."

Tomchin thinks that she sees some changes in the lesbian community regarding money. "I hope women realize how politically powerful money is in this society, and how powerful we are when we are out, when we are in higher positions, when we can take care of ourselves and our community."

After our interview, I think to myself that in fact most lesbians know the power of money only too well in this culture, although we rarely know it from a position of ownership. Tomchin addressed this when she observed that lesbians who want money and power in this country usually attain their ambitions at the expense of their lesbianism. "It's great to be up there somewhere and then come out to the world, but how are you supposed to get up there in the first place if being a lesbian holds you back?" she asked rhetorically. "How can we have both of these things?"

Perhaps feelings of isolation and embarrassment have contributed to the general lack of irreverence toward the lesbian community that I found in the sample of women I interviewed. While most of the dykes I know moan and groan about "woman-centered spaces" and traded Mary Daly for Susie Bright or street activism years ago, the women in this small, often hermetic subculture are very serious about their political convictions and commitments.

When I began my research for this article, I was told on more than one occasion that for every rich dyke who is doing something there are five or ten who are not. For every lesbian who would speak with me, there were ten or 20 who are silent or inaccessible. When I started this project, I had imagined a glittering underworld of wealthy lesbians whose lives were special and extraordinary, who could spend all day shopping or staring out airplane windows en route to glamorous rendezvous with their lovers in Paris. It was basically an "I-won-the-superlotto" fantasy. What I found instead was a small but fierce group of dykes, all shapes, sizes and ages, most of them deeply committed to making the world a better, more humane, more lesbian place. Their individual names are mostly unknown in the East Village political and artistic circles where I live my life. Only one person was recognizable as a lesbian of any stature in the community. It seems to me a shame that those of us who are struggling to make our way have no idea most of the time that there are women who are financially privileged and queer and sometimes political. We need each other. Not just in terms of

our have and have-not relationships, but in terms of how we construct our identities in the gay and lesbian communities where we live.

As Joan Drury told me, "Money is the last taboo in this society, but let me tell you, if I'm out there about having money, then that will help others to get to that place. It isn't going to happen if lesbians don't get out there. And once you think you are worth it, you can give to others like you." ▼

My thanks to the following women for their invaluable assistance: Kathy Acey at the Astraea Foundation, Iva Kaufman of the Ms. Foundation for Women, Carol Mollner of the National Network of Women's Funds, Carole Johnson at the Equity Institute, Vivian Shapiro and all the other women who spoke with me. Thanks also to Nina Reyes for editorial assistance and Sarah Pettit for her support.

*Maria Maggenti is a contributing writer of OutWeek magazine and a graduate film student at New York University.*

## RESOURCES AND FURTHER INFORMATION: GIVE THAT MONEY AWAY, GIRLS!

There are a number of organizations nationwide that deal with women and wealth. The following list should serve only as a good starting point for any lesbian interested in dealing with issues of personal wealth, classism and feminist or progressive philanthropy.

### **The Ms. Foundation for Women**

141 Fifth Ave., Suite 6S,  
New York, NY 10010  
(212) 353-8580

Contact: Iva Kaufman, Women Managing Wealth Program Director

This program has an informal lesbian caucus which provides workshops and technical assistance to lesbians.

### **Astraea National Lesbian Action Foundation**

666 Broadway, Suite 520  
New York, NY 10012  
(212) 529-8021

### **The National Network of Women's Funds**

1821 University Ave., Suite 409N  
St. Paul, MN 55104  
(612) 641-0742

A membership organization of women's foundations dedicated to the empowerment of women and girls. This is not a funding organization but serves as a good resource for people interested in funding

lesbian organizations and projects.

### **The Equity Institute, Inc.**

48 North Pleasant St.  
Amherst, MA 01002  
(413) 256-0271  
After April 3, 1991, it's:  
6400 Hollis St., Suite 15  
Emeryville, CA 94608  
(415) 658-4577

Contact: Carole Johnson, Development Director  
Provides workshops nationwide with counselors trained in issues of racism, classism, sexism and all other oppressive "isms." One of the few organizations in the country that assists wealthy women (and men) in coming together to form new activist alliances with working-class and working poor people. Also runs programs across the country that deal with class and money issues specifically targeted to gay men and lesbians.

### **The Funding Exchange**

666 Broadway, Suite 500  
New York, NY 10012  
(212) 529-5300

Contact: Charlie Fernandez

A foundation dedicated to funding grass-roots organizations that address social and political issues. The newly created OUT Fund is devoted to gay and lesbian liberation organization and projects.

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17 ST. PATTY'S DAY PARTY HOT BUFFET HOT HOUSE DRINKS \$2 HOUSE BEERS \$1.50 GREEN BEERS \$6 ADMISSION	18 ST. PATTY'S DAY PARTY HOT BUFFET HOT HOUSE DRINKS \$2 HOUSE BEERS \$1.50 GREEN BEERS \$6 ADMISSION	19	20 MEET YOUR MATCH PLAY TOD'S DATING GAME! 2-21-91	21 TOD'S "DATING GAME" CALL FOR APPLICATIONS	22 FRIDAY EVERY FRIDAY TILL 3 AM!	23 PARTY EVERY SATURDAY TILL 3AM!
24 NON-BENEFIT	25 NON-BENEFIT	26	27	28 SOMERSET COUNTY DINNER BENEFIT DINNER SPEAKER: DELIGHT DODDYK CALL FOR TICKETS	29 FRIDAY EVERY FRIDAY TILL 3 AM!	30 PARTY EVERY SATURDAY TILL 3AM!



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Just as the Gulf war supposedly came to an end, everybody's favorite leftist weekly—which had spent the whole time correctly condemning the big, bad United States for abuses of power—began dropping its own bombs on little, ol'

*OutWeek* and several gay activists. This is a tale of ugly paternalism and insidious hypocrisy, a narrative of self-delusion, mass deception and egos which frighteningly loom ever-larger by the minute.

This is the story of the *Village Voice*.

It all began with a debate about a film. But it has since dredged up longstanding issues regarding the *Voice*'s complacent predictability, its pandering self-indulgence and its desire to maintain a stranglehold on the whole wide world of lefty arts criticism.

Now, the last thing we all want to talk about again is *that movie*. But I promise: We're not going to discuss the film so much as we're going to take a look back at the events leading up to how the *Voice* got itself into another sloppy mess, from which it then attempted to extricate itself in the most disingenuous way.

Months ago, sources say, top editors of the *Voice* saw *The Silence of the Lambs* and decided that it wasn't homophobic. Never mind that several gay writers and film-industry people had charged that the movie was anti-gay, urging editors to proceed with caution. It was, after all, a Jonathan Demme film, and he is a favorite director of *Voice* critics, who wanted to champion the film, since it had, they claimed, a strong feminist edge, and—perhaps more importantly for their commercial interests—because it was going to become a huge blockbuster. A mega-hit film with good feminist politics and a hip director, it was, for sure, MAINSTREAM, MAINSTREAM, MAINSTREAM. (Lest we forget, former *Voice* film editor Howard Feinstein was fired last year because he wasn't "mainstream" enough, as reported by *New York Newsday*.)

No, *The Silence of the Lambs* was something that the *Voice* just couldn't refuse to hype. The homophobia? Well, it wasn't *that* bad. I mean, it could be construed as such by some, but others wouldn't think so. It's *debatable*—that magical and wonderful

# GOSSIP WATCH

word that makes everything OK.

It was back then, when the *Voice* first pushed the film, that it should have acknowledged that homophobia might possibly be a problem in an otherwise unusually interesting film. But it didn't. Instead, the paper stupidly got behind a problematic project, put its head in the sand and waited for the explosion.

Why? Because the film is made by a straight, white, liberal man who is, more-

## Why

By C. Carr

## Must Stop

over, the "pet" director of many *Voice* editors and critics, and *they* didn't want to be the ones to blow the whistle. Many of them were so blinded by his fabulous hipness that the movie's considerable flaws eluded them. And besides, they figured, even if there was any dissent, it might never reach the media.

But—boy, oh, boy—it did.

Several weeks before the movie's opening, GLAAD/LA planted a story in the *LA Times* in which they condemned the film's depiction of a queer serial-killer as anti-gay. *OutWeek* picked up the story. Within days, the controversy was burning up the wire services.

That same week, Jodie Foster was outed by *Star*, which quoted my references to her lesbianism in my criticism of the film's homophobia. By the time the

movie opened, mainstream dailies across the country had dutifully attended to this debacle. "Gay Groups Decry Killer's Portrayal," blared the headline in *USA Today*; next to a rave review of the film. "Boycott Urged on Film; Stereotyping Is Alleged," reported the *Miami Herald*

(I, by the by, never urged a boycott—that was GLAAD's doing).

The gay press nationwide also filed its opinions that week. "Can the filmmakers really have thought that it wouldn't matter that non-gay viewers could be trusted to see [the killer] as a sick person whose sexual orientation has no bearing on his illness?" mused Steve Warren in Miami's *The Weekly News*. "Aside from the killer queer, which rankles my PC side, this is an exciting film with a particularly satisfying, unexpected ending."

Sally Irwin of the *Seattle Gay News* was more to the point: "It's an intelligent, even brilliant genre-topper that thrills to gender violations just as shitty, openly bigoted movies do."

And Warren Sorbeter at San Francisco's *Bay Area Reporter* wrote, in his review, that he "would have to admit that this is an excellent, if morally reprehensible, film," which was placed above a sidebar story headlined "The Psycho Gay Killer Hall of Fame" and alongside a commentary piece that pointed out all of the film's anti-queer fare.

And where was the *Voice*? Well, nowhere really. I mean, by this time the established gay media watchdog group, GLAAD, had condemned the film, and the mainstream media was vigorously covering the exploding controversy. The gay press was calling it what it is—an entertaining thriller, deeply flawed with homo problems—and the issue was even addressed by film reviewers like Jan Stuart in *Newsday* and, amazingly, David Denby in *New York*.

But all the *Voice* had to offer by the time the film opened, in the midst of this raging media debate, was a review by J. Hoberman, which mentioned an "offensive" portrayal in the film, and an interview with director Jonathan Demme, in which Amy Taubin gratuitously inquired after the possibly homophobic character and accepted with dispatch his immediate denial. To add further

By Michelangelo Signorile

conflict-of-interest embarrassment, two *Voice* critics had by this time done puff pieces on the film for other publications. Gary Indiana had interviewed Jonathan Demme for *Interview*, more or less glossing over the homophobia, and C. Carr had completely ignored the issue in her *Mirabella* interview with Jodie Foster.

The *Voice* found itself in a similar situation when it was pushing the rap group Public Enemy last year. With all their good intentions of backing a Black group, they overlooked certain problems and HYPED, HYPED, HYPED. Soon enough, charges of anti-semitism and misogyny were being hurled at the rappers. And the *Voice*, once again, found itself caught with its pants down for not having addressed these issues earlier. Along the same lines, the *Voice* has built up director David Lynch (including a ridiculous puff piece on Laura Dern and *Wild at Heart*), whose work many perceive as misogynist and who, by virtue of his scripts, also clearly has a problem with homosexuals (although we've yet to see this addressed in the *Voice*).

But back to slaughtering *Lambs*. The *Voice*, which prides itself on being representative of so many different groups, should have been leading the debate. Why did we not see a discussion in the *Voice* until several weeks after almost every mainstream newspaper in America addressed the issue?

Asleep at the wheel, film editor Lisa Kennedy, in a transparent attempt at damage-control, had quickly put together a panel of writers to discuss the film's problems. She simply had no choice: The controversy was being aired everywhere else. (She must have been pissed off too: As this whole thing was coming to a head, she was trying to get out of town—off to the Berlin Film Festival.)

Originally, Kennedy had asked *OutWeek's* Arts Editor Sarah Pettit to participate, but, perhaps eager to get out of town, Kennedy never followed through. Larry Kramer, one of nine writers who did give a short analysis of the movie and its sexuality problems, urged Kennedy to have me participate in the forum, especially if people would be refuting my criticisms. After all, *OutWeek* speaks to tens of thousands of gay people; the *Voice* has hundreds of thousands

# GAYDAR

## Separating the Dancer From the Dance

The March 9 *New York Post* headline said it all: "Brilliant Joffrey dancer dies of AIDS at age 23"—and only five days after the premiere of the second ballet *Edward Stierle* choreographed for the company. In her *Times* review, which appeared the day before his death, **Anna Kisselgoff** wrote of the premiere: "His is a stunning talent delving unabashedly into images of emotional turbulence—a ceaseless outpouring of passions that both disturb and thrill."

So why didn't she say that his passion and emotional turbulence no doubt came, at least in part, from living with HIV? This fact was never mentioned in her entire review, though Stierle himself spoke of it openly: He tested positive in

1988 and later went public with his diagnosis. The *LA Times* did a huge story last week on his courage in finishing the work, and the choreographer even released himself from the hospital to be at Lincoln Center for the premiere.

The *Post* covered Stierle's death with a large photo and a touching tribute on the inside cover. **Clive Barnes** described members of the audience gasping and sobbing when the announcement was made following the performance, and he wrote, "It is hard not to weep for such talent snuffed out so young." The *Times*, which had gushed over his work five days earlier, crammed a small obituary on their regular page. The second-to-last paragraph noted that Stierle had known of his HIV status since 1988. They quoted him saying that his work was "a lot about what I was going through at the time." This

artistic inspiration should not have escaped Kisselgoff. Why didn't she—and others—listen to him when he was alive?

The Institute of Medicine, or IOM, issued a two-year federal study on the progress of AIDS research efforts. If you just skimmed the headlines, your mood depended on which paper you read. *Newsday's* headline read, "Study Praises US Efforts on AIDS Research." The *Times* went with "Health Agency Is Urged to Improve Management of Its AIDS Research." Yes, this is the same report. It recommended that the National Institutes of Health, or NIH, concen-

### By Michael Goff



See GOSSIP WATCH on page 75

Illustration: Tom Kalin

trate on research that pharmaceutical companies won't do, and it called for increased funding, better management of the funds, studies of high-risk behavior and the elimination of systemic redundancies.

Though the *Times* quoted ACT UP/NY's **Jim Eigo**, a member of the panel, it took *Newsday* to tell us where a number of the new proposals came from. They quoted Committee Chair **William Danforth** (the senator's brother): "A consensus has developed inside IOM and NIH in favor of many of ACT UP's proposals." These proposals, Eigo said, "originated as ACT UP critiques—critiques often levied in an atmosphere of confrontation."

If this is what you get with vinegar, why spend more for honey, honey?

• • •

We like *Paper*, the often-overlooked and self-proclaimed "New York's

only guide with style." Their March issue is themed "Goin' Latin" and offers a guide to, and cultural slice of, Manhattan Latin (but that name was already taken and can be found in your local adult-video section). Usually, they make a real effort to cover what's cool in the city, without the self-conscious weight of the *Voice* or the blind eye of *New York*. This month, they interview **Jennie Livingston**, who made *Paris Is Burning*, and **Dennis Dermody** takes the media and Hollywood to task for dismissing gay-themed movies and for sensationalizing anything gay that does make it to the screen.

Also this month, columnist **Joe Dolce** signs off (he's moving to *Details*) in a moving piece on writing about AIDS and gay life in New York. A friend once told him to "write about what you care about." And so, he tried to reflect the personal and political changes going on

around him. As one of the few voices outside the gay press who has consistently written about the experience, I'm sure that Dolce has heard it all from editors and readers who don't get it.

Everyone who writes about AIDS and activism has heard it all. Editors want to "do" AIDS, but they don't want stories about watching people die, about the disease moving in on a younger population, or about how the polemic is unfortunately the reality. They say: "Write about AIDS, but try not to get rhetorical. You are too close to it."

But, this *is* the story, and though we've read it many times over the years, we who are living it don't need another angle. It rings true every time, and the impact is not diminished. Big stories on charity benefits and new art-collectives (in the *Voice* and the *Times*) and old ones (*Gran Fury* in the *LA Times*) are interesting and worth doing. But they allow the reader to remove themselves one more step from what is really going on. Life and death continues to change for more and more people. Hopefully, Dolce will continue writing what he cares about for Condé Nast.

• • •

The cops got caught brutally beating a traffic offender in LA last week. When *Newsday* did a story on New York activists who say that it happens here as well, they picked straight incidents in 1987 and 1988 instead of the queer ones this year.

In the *Post*, the ultra-reactionary **Patrick Buchanan** said that **Rodney Glenn King** "got a lesson in driver's ed he will not soon forget....Unfortunately for the LAPD, an amateur photographer caught the proceedings, and the videotape made national TV again and again."

Buchanan predicts that "few will join the anguished protests" because "the real racism in America" is not "embedded" in whites but on the other side. He maintains that in light of the high number of "Black on white" assaults in the United States, many "white folks would not get exercised about Rodney's beating...because they know that if they were at risk, he [the victim] wouldn't worry too much about them; but those cops might."

This is one scary dude. The *Times* reported that reaction to the beating has "swelled into a national outpouring of outrage."▼

## THREE DOTS...

... Some nice pieces by **Ransdell Pierson** (*Post*) and **Nadine Brozan** (*Times*) on the NGLTF report on gay-bashing. New York incidents are up either 117 percent or 308 percent to 507 percent, depending on who's counting... "Straight Pride" week at the University of Massachusetts "backfired...when gay rights proponents outnumbered conservatives at their own event." This fun time, complete with blue-square buttons and an anti-abortion rally, was brought to you by your friends at, among others, the **Republican Club** and **Young Americans for Freedom**... I still can't figure out what those fierce Irish queers did to get on the cover of the *Post*, but keep it up... The *Advocate* took on Hollywood homophobia in a roundup of things we already know: The few who are out say that it hasn't hurt. (How could they?) Those who are closeted say that they would be ruined. No company discriminates—on the record. Closeted gays discriminate more than straights, and everyone would really like to make an AIDS movie, but the right script hasn't come along... I leave you with an *Advocate* quote from an anonymous gay producer who says that he would never cast a queer in a straight role, "I just think there's something in some homosexual actors that belies a certain weakness or something that's not attractive, some conflict that has not been resolved." Please. —M.G.

LASER MEDICAL ASSOCIATES PRESENTS

THE ADVENTURES OF:

A BAR IN UPPER MANHATTAN...



HELLO, I'M CONDYLOMATA. WANT TO GO TO MY PLACE?

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AND, AT CONDYLOMATA'S...



LET'S GET BUSY!!

A WEEK LATER, CHUCK CALLS HIS FRIEND BOB IN A GREAT PANIC...



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CHUCK TOOK BOB'S ADVICE AND CALLED 1-800-MD-TUSCH. LASERMAN, USING HIS TUSCHMOBILE, SPEEDS OFF TO 7 EAST 68TH STREET, ONE OF 7 DIFFERENT, CONVENIENT LOCATIONS, WITH NO BLEEDING, LASERMAN PAINLESSLY TOOK CARE OF CHUCK'S PROBLEM WITH LASERS!!



AND, AT LASERMAN'S OFFICE...

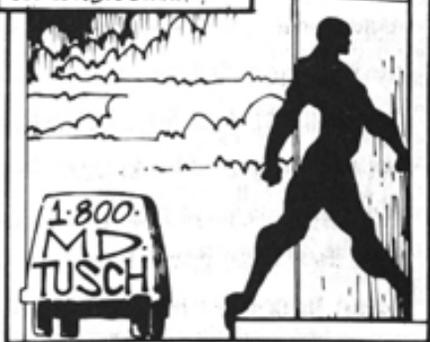
THANKS FOR SAVING ME FROM CONDYLOMATA, LASERMAN! AND FOR ACCEPTING MY INSURANCE PLAN!

NO PROBLEM, CHUCK! LASER MEDICAL ASSOCIATES AND I ACCEPT MOST INSURANCE PLANS, AND REMEMBER, I CAN TREAT HEMORRHOIDS, FISSURES, MOLES, FISTULAS AND SPIDER VEINS THE SAME WAY, FAST, SAFELY AND PAINLESSLY WITH LASERS.

AND CHUCK, REMEMBER, ALWAYS USE A CONDOM!



LASERMAN HAS SAVED YET ANOTHER PERSON FROM THE CLUTCHES OF CONDYLOMATA!



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# DIARY OF A MAD Queen

I have a confession to make—something I've never told anyone before.

Every once in a while, I'll be talking to someone in a restaurant or nightclub, when all of a sudden I'll just blank out. Things get all fuzzy, words stop making any sense, and I forget the entire English language. And I'm not so multi-lingual as to have other languages to fall back on.

No, I'm just momentarily struck dumb. It isn't frightening. On the contrary, I sort of enjoy these little vacations when I can sit and listen to the rhythm and sounds people make without the fear of having to understand them, like listening to "Jabberwocky" over and over again.

This isn't new—it's been happening as long as I can remember. In fact, I've been told that I didn't even learn to talk until I was almost 3 years old. I just couldn't seem to correlate sounds to meaning. Then one day, I started speaking in full-blown sentences. I would sit alone in my room and utter enigmatic things—things a child shouldn't say—like "Darling, bring me my *cloche*, I feel a draft," or "Quick! I need more lip rouge, don't you think?" Then I would laugh and laugh and laugh.

I scared the hell out of my parents.

All of this could well be related to the time my sister pushed me down the stairs. Or the time she locked me in the meat freezer.

But I think that I picked it up from my stepmother, Bunny—a breathtakingly vague and elegant woman and one of South Florida's great ladies who lunch: the original Frosted Flake.

When my father found her, I've been told, she was a 19-year-old cracker with pigtails and braces. Perfect for a twice-divorced, middle-aged man with a penchant for playing Pygmalion.

And Bunny, as if to the manner born, acquired the convenient ability to throw a blanket over anything as unpleasant as a truck-driving father and ornery ex-husband, and almost no educational background to speak of. *That* is how you become a great lady of South Florida, you see.

And while often, for me, just getting through the day is like wading



through chocolate pudding, Bunny developed into the type of woman who always seemed to float serenely from luncheon to luncheon, store to store, unaffected by our worlds, her mind wrapped safely in Saran Wrap, to keep the good thoughts fresh and the bad thoughts from entering.

It works to great advantage, this vagueness, especially if one of your sons is a drag queen who is constantly parading an assortment of drug addicts, prostitutes and runaways through your newly renovated living room. You can just nibble at your salad and talk in a distracted manner about the poor ventilation or a chipped nail. "Do as you like, dear, as long as you don't frighten the horses."

I remember that she would pass the school, gas station or store that she was headed for, humming a little song. She would

just drive on and on until God or something else reminded her of her destination. And I'm sure that if you were to try and talk to her, then she would smile and nod and grunt agreeably and *not understand one word you said*.

Of course she had a drinking problem, though, that, too, was never discussed. Every once in a while, she'd be put away somewhere—"off visiting Grandpa"—and when she came home, she would regale us all with stories we weren't really expected to believe. They just made us all feel a little better.

She carried a bottle of Listerine in her purse and gulped it down at red lights. She said that swallowing it "just cleaned out her whole system," but children ought to stick to Scope. Later on, I realized, of course, that it was white wine in the bottle—but when I was growing up, everything she did, even drinking Listerine, seemed so incredibly *adult*, so sophisticated. I wanted to be just like her.

Of course, it's possible that I chose the wrong parent figure to emulate. I think my father would agree. But as I sit in some restaurant or nightclub and let the blessed fog envelope me, and life stops making sense for just a few moments, I can smile and nod and thank Bunny for this wonderful gift. ▼

**By James St. James**

# LIFESTYLES OF THE DOWNWARDLY MOBILE

**O**utWeek prides itself on starting controversies, and we hate to be left out. We missed the outing bandwagon, and we have nothing to add to the bisexuality furor, but this time we're in at the start. There's a big new debate—Geraldo, are you listening?—wracking the New York lesbian community, and it's time someone had the guts to take a stand. Yes, we're going to face the ultimate dyke cliché: cats.

Anne, ever behind the times, likes cats—sort of. On the other hand, the only cats Madame X will tolerate are the ones in the musical. Of course, Madame X opposes most lesbian icons just for the hell of it, but she has a well-reasoned rationale for her hatred of all things feline: Cats, especially city cats, are disgusting furry little critters devoid of any redeeming qualities whatsoever, who spend their useless lives listening to their owners talk baby talk at them. Cats are inherently selfish, greedy and malevolent. They are evil incarnate and covered in fur. One could admire them for that, as there is something to be said for total uselessness. But all Madame X sees is that lesbians don't even like cats for their perversity: They like them because they're, you know, cute. Madame X is convinced that if cats could vote, they'd vote Republican.

Anne has a cat, Lucille, who was found as a tiny kitten in a Chinatown dumpster. Insultingly, she wasn't even in the recycling pile. After her rescue, she never let Anne out of her sight, tracking her intrepidly from room to room and waiting by the door when she left. Love and affection, according to Anne. Hunger, according to Madame X. Lucille would even squirm under the covers at night. Who could resist such loyalty? Madame X, that's who.

Madame X quickly realized that Lucille's harrowing childhood had scrambled her brains. Had she been human, Lucille would have been the

fourth Stooge. Maybe not: She's not that smart. She gets lost beneath the furniture and will freeze there in terror, quivering in the dark for hours or days until someone finds her. She yowls for food, gets it, forgets right away that the food is in front of her and yowls again. Madame X, who does not suffer fools gladly be they man or beast, contends that even if she liked cats, she still wouldn't like Lucille.

Anne considered Madame X's anti-cat arguments. True, cats are troublesome and expensive (all that Kountry Kitchen Kitten Kibble adds up). True, cats are not sparkling conversationalists. True, cat-ownership is the most hackneyed symbol of lesbian identity since those short haircuts with the little tail down the back. But cats will crawl into bed at the slightest command, and they're covered in fur. Not



many girls can say that.

The key to a happy friendship is the ability to compromise, though. So although they fall on opposite sides of this ideological divide, Anne and Madame X have negotiated a settlement. Madame X stopped trying "to see if cats can fly," and in return, Anne allows her to have a little harmless fun. Madame X enjoys making up elaborate cat tortures, designed to provide the most

entertainment at the cheapest cost: Hear Lucille hiss! Watch Lucille run for shelter! Admire Lucille cornered in the bathroom! Laugh wickedly as Lucille falls in the bathtub!

After an evening of arguing about cats, the only thing we can agree on is the prospect of returning to Lucille's birthplace, Chinatown, while Lucille whimpers with loneliness back at Anne's apartment. We have a little Ho Fun Wet Noodle, we visit the Dancing Chicken, we buy some Made-in-Taiwan plastic objects, but whatever we do, we don't look in the dumpsters. ▼



By Madame X and  
Anne Rubenstein

# THE ARTS

## Inside OutWrite *The National Lesbian and Gay Writers' Conference*

by Sarah Pettit

What happens when 1,800 gay and lesbian writers, editors, journalists, illustrators, readers and performers meet under one roof? A great deal of what one might anticipate and yet an even larger amount of what one might not. The OUT/LOOK Foundation, under whose auspices *OUTLOOK* quarterly is produced, has for the second year hosted OutWrite, a gay and lesbian writers' conference at San Francisco's Cathedral Hill hotel.

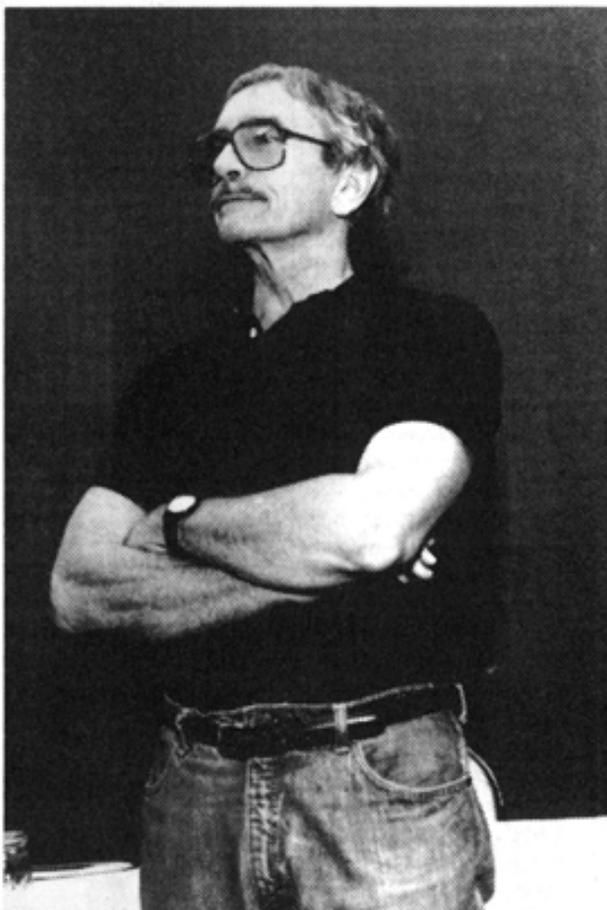
It is a conference of considerable scope and ambition and thus able to enjoy, and must sustain, a variety of successes and failures. With upwards of 50 formally scheduled panels and workshops planned over a two-day period, and numerous readings and performances complementing that hectic program, OutWrite is now clearly the largest gathering of its sort for gays and lesbians in and around the writing world. Anyone wandering the carpeted halls of the hotel might easily have glimpsed writers Dorothy Allison and Blanche Boyd chatting, poet Cheryl Clarke having a sandwich, playwright Robert Patrick holding court, the executive director of the National Gay and Lesbian Task Force cruising girls with ACT UP/New York's legal counsel. This was also, however, an opportunity to learn the faces and names of many lesser-known artists now pushing their way to prominence.

In marked contrast to last year's conference, OutWrite got off to a rather uneasy beginning at Friday evening's opening plenary session. Playwright Edward Albee, one of four honored speakers invited to launch the weekend, elicited a strong response from some conference-goers with his provocative remarks. Audience members hissed, and one man was heard to shout, "Why not invite Buckley next year?"

Albee, whose address followed remarks by Paula Gunn Allen, John Rechy and Kate Millett, challenged the efficacy of writing "only on gay subjects." Seeking to draw on the distinctions implicit in what it might mean to be gay and to be a writer as opposed to a "gay writer," the playwright exclaimed, "Down with ghettoization!" He also sought to explicate how as a white gay man he inhabited three separate "minorities," and he noted that such a posi-

tioning had never obstructed the pursuit of his ambitions.

Albee's plenary speech sparked heated debate among many OutWrite attendees, the most concrete manifestation of this being a letter from the Ad-Hoc Caucus of Lesbians and Gays of African



**BRUISIN'**—Playwright Edward Albee

# BOOKS

Descent to members of OutWrite's planning committee. It details various recommendations and objections—many of these elaborate on the perception that "last year SDiane Bogus and Essex Hemphill made significant contributions to the spirit of the conference. This year many of us feel a diminished presence of such figures as they in primary forums"—and contains a direct response to Albee's address: "It is true that in a world where people of color are in a majority, and in which women outnumber and outlive men, Albee is indeed a minority. But what he failed to acknowledge, and what we recognize, is that he occupies a position of privilege." The caucus did, however, emphasize that they were "grateful that [Albee's] remarks generated a discussion between people of color who otherwise might not have come together at this conference."

The majority of panels and workshops were conducted on Saturday and Sunday and ranged from the theoretical ("The Ethics of Editing") to the practical ("Dues and Don'ts of Getting Published"), not forgetting the margins ("The Other's Other: Writing as a Sexual Minority Within a Sexual Minority") or the modest ("Dykes and Dicks to Watch Out For: A Panel Discussion With Four Very Glamorous Cartoonists").

Although OutWrite's stated objec-



#### MUSIN...

tive on gender parity generally seems to have been well maintained throughout, a perception persisted that the concerns of African-American writers, so much in evidence at last year's conference, had been supplanted by a focus on Latino/a and Chicano/a issues. As one conference-goer expressed, "There's a really huge Chicana/Chicano, Latino/Latina group here, and, you'd be a fool not to

take advantage of that concentration of people, and that's a wonderful thing to see, but some Black folks are feeling like Latinos and Latinas are in and Black folks out."

*OUT/LOOK* publisher Jeffrey Escoffier, who emphasized the value of "the endless and deep task of dialogue" at Friday evening's plenary, remained positive about the conference's overall achievements, understand-

ing that some growing pains were inevitable: "I think it went very well this year. The panels had much more diversity and range than last year's panels, and, while it didn't have the same celebratory tone that we had last year, I think many more differences surfaced this year. We also continued talking seriously about the important issues facing gay and lesbian writers." Or as conference participant Robert Garcia remarked: "Overall, anytime queers get together to talk to each other, it's magical. We are such a dynamic people." ▼

#### SCHMOOZIN'—Conferencing San Francisco-style



# She Is Women

HELEN REDDY. Michael's Pub. 211 East 55th St. Through March 30.

by Noelle Hanrahan

Helen Reddy, the invincible Australian expatriate, indelibly etched her voice and name on the consciousness of anyone hip enough to know about FM in the '70s and square enough to be beholden to AM in the '80s. Today a transcontinental whirlwind schedule has her playing for the King and Queen of Sweden in a UNICEF benefit one night and conventioners in Florida the next, followed by an extended American tour with Mel Tormé, a fateful pairing brought about when Maureen McGovern (of "The Morning After" fame) had to drop out. Yet under all the layers of show-biz

glitz, Helen Reddy is a sharp, well-defined woman of contrasts. More than a polished old-school entertainer whose campy, retro '70s lounge act makes schmaltz an art, Helen Reddy is a free-thinker, an outsider and a rebel. She is someone who mentions Robin Morgan (feminist theorist and editor of the new *Ms.* magazine), the ecological impact of CD packaging and the crucial position of Palestine in the Gulf crisis, all in the same conversation.

It is incongruous. Her work shows only a faint trace of what must be her daily consciousness—as liberal/radical, ecologist, feminist, in other words, as

"other"—and that is in the anomaly "I Am Woman," which is, interestingly enough, the only one of her top-40 hits that she actually wrote.

Her first hit single was "I Don't Know How to Love Him" from the Andrew Lloyd Webber musical *Jesus Christ Superstar*. "I Am Woman" climbed to number one in 1972 and became the rite of passage for a generation of young women emerging in the second wave of feminism. Reddy's success continued unabated through the '70s with songs like "Angie Baby," "Leave Me Alone (Ruby Red Dress)" and "Delta Dawn," among others.

In her silver anniversary year in America, Reddy has come a long way since her days doing odd jobs in New York and Chicago while chasing the elusive record-company contract. Building her career on persistence and talent, Reddy is dedicated to the craft of performing. Without a recording contract since 1982, she has decided now to press her own record on Helen Reddy, Inc., not willing to be shuffled off to the K-tel golden oldies bin. The album, *Feel So Young*, includes jazzified versions of "I Am Woman," "Angie Baby" and "You and Me Against the World," along with fresh and able interpretations of other work. But it is still only a souvenir package of the nightclub act, nothing more and nothing less. For as Reddy explains: "People know me as a recording artist because that's what they've been exposed to. But I am, first and foremost, a live performer."

**Noelle Hanrahan:** What inspired you to write a song like "I Am Woman"? There doesn't seem to be anything else like that in your material of the period that made such a personal statement.

**Helen Reddy:** Well, my first deal with Capitol was to make one single, two sides, and one of those sides was "I Don't Know How to Love Him." When it started moving up the charts, the record company went into a kind of panic, because they didn't have an album to follow it. So they were very keen to rush me into the studio, and they wanted me to record what was on the top-ten at the time—you know, like a recognizable title. But I said: "Uh-uh. I've waited all these years to record an album, and I'm simply not going to be dictated to. I

**HEAR ME ROAR**—Helen Reddy returns to New York after 25 years in music.



would rather not record."

At that time I had been involved in the women's movement for nine or ten months, and I'd been through a lot of struggles in my life at that point. So I had in my mind all the images of the weak, helpless women, and I thought about all the women in my family, and all the women were strong as hell. The lines "I am strong/I am invincible/I am woman" kept going over and over in my head, and I wasn't even too sure that I knew what "invincible" meant, but I figured that was the "divine inspiration" part of it.

**NH:** How did you get it on the album? Did you have to fight for it?

**HR:** Not particularly. I used to open my show with it, and during the opening song people are too busy looking at you: Are you fat? Are you thin? Are you young? Are you old? What are you wearing? They're not really listening to the lyrics. No one paid too much attention to it, and it got no airplay whatsoever. The interesting thing was that fan mail singled it out. So more than a year later, when the women's movement had become very hot in the media, Paramount wanted to rush out a quickie film to capitalize on it. It was a little comedy called *Stand Up and Be Counted*, which actually wasn't bad. They pulled a lot of material from Robin Morgan's *Sisterhood Is Powerful*, and they wanted to use "I Am Woman" as the theme, and I said, "Fine." To coincide with the film coming out, it was suggested that I put the song out as a single. So I wrote a third verse, and we re-recorded it with a different arrangement, and that was the version that became a hit.

**NH:** You also seem to have an enormous gay male following. Why do you think that is?

**HR:** Well, I've been doing a gay cruise every year, which is one of the highlights of my year, to tell you the truth. It's actually a company called RSVP that organizes it, and it's just so relaxing. Everybody's loose, and nobody's trying to prove that they're anybody they're not. It's just a lot of fun. I mean, if you can just see me in the bar at two AM singing "Stout-Hearted Men" with all the guys. (*She laughs.*) What can I say?

**NH:** You've also done quite a few AIDS benefits in your career. How did you first become aware of the crisis, and

# MUSIC

how did it affect you?

**HR:** I've long ago lost count of the number of people I've known with AIDS. I think my personal involvement began [with a guy from] La Cage Aux Folles, a female-impersonator club in LA. There was a guy there who used to do me, and we became friends—he'd come up to Vegas and watch me do my show. I showed him how I did my makeup, and we just became friends. He was stricken in the very early days. That was my first involvement, but after he went, it was like an escalator, like a ball rolling down a hill.

One just does what one can, and you know, I am also very involved in raising money and support for women's causes, particularly shelters for battered and abused women and their children,

and for rape victims.

**NH:** That's great, because those are not popular causes.

**HR:** No, they're not. We have more shelters for dogs in this country than we do for women. That pretty much lets you know where we stand in the scheme of things, doesn't it? And of course, with the drug problem, spouse abuse has become an enormous problem, and it's a problem which cuts across the lines. It goes on a lot in gay relationships, too.

**NH:** Well, we have a very violent country.

**HR:** Yes, we do. Yes, we certainly do.▼

*Helen Reddy's new CD comes in environmentally sound packaging that uses 90 percent less plastic and 70 percent less paper. It is available through mail-order only, by calling 1-800-933-Reddy.*

## Flowers in My Hair

FROTHING GREEN by Bedlam Rovers (Heyday Records).  
ACOUSTIC MUSIC PROJECT (Alias Records).

by Madame X

Not that I care much for folk music, mind you. People like Suzanne Vega and Phranc have given it a bad name, and I always thought folkies were barely above worms in the food chain. Sometimes, though, there's a band that reaches out and touches my little barbed-wire heart. And sometimes, there are lots of them, and I give in to panic.

Bedlam Rovers left Washington, DC, for San Francisco a few years ago and have recently put out a pretty good album. Their earnestness can be a tad annoying—for instance, when they plead for a reform of immigration laws on "No One's Illegal"—but fortunately they easily compensate with frantic gigs, some kind of polka and a gifted fiddle player. "Angel From Montgomery" is a slow, sinuous song that is endearing, while "Tear Gas y Coke" vaguely recalls the Mekons, the absolute blueprint for political rock/punk/folk/whatever.

Geographical fluke or something in the water? From San Francisco also comes *Acoustic Music Project*, one of the most consistent compilations I've heard in quite a while. Started two

years ago to support and promote the ebullient San Francisco acoustic scene, *Acoustic Music Project* also set out to raise money for Project Open Hand, an association serving meals to people with AIDS. With half the songs recorded live, the CD/cassette testifies that for once a benefit-minded event can avoid the preachy bullshit and go straight to the heart. *Red Hot and Blue* did it, and *Acoustic Music Project* repeats it on a smaller scale, but with as big a heart. To the best of my knowledge, there aren't any gay artists on this compilation, and that's too bad, but it's the only flaw that comes to my mind. As it is, it's nice to see some old favorites and some newcomers blend so well.

Penelope Houston used to sing with the great punk band the Avengers and turned acoustic in the mid-'80s. Her song "On Borrowed Time" gently pulses with accordion and mandolin and is the kind of song I play to shut up my punk-minded friends when they start bitching about folk. Among the other half-familiar names are American Music Club, led by Mark Eitzel, Alex Chilton (who flew from Memphis and performs a sarcasm-drenched song entitled

*sit*  
and  
**SPIN**

**DJ:** *David Marine*

**CLUBS:** *The Probe (Los Angeles),  
The Saint at Large (New York)*

1. "I Wanna Give You Devotion" by Nomad
2. "Get Up and Dance" by Afrika Bambaataa
3. "You Got the Love" by the Source (featuring Candi Staton)
4. "Lost in Music" by Stereo MCS
5. "Luv Dancin'" (Remix) by Underground Solution
6. "Anthem" by N-Joi
7. "It's a Shame" by Monie Love
8. "Take Me Away" by Jaymond
9. "Being Boring" (Original Mix—Import) by Pet Shop Boys
10. "Touch Me" by Cathy Dennis

"Guantanamerika"), the Sneetches and Jonathan Segel, a violinist who played with Camper van Beethoven and Eugene Chadbourne. Of the lesser-known names (at least on this coast), the Movie Stars and Sonya Hunter particularly shine.

Last but not least, Barbara Manning performs "Don't Rewind" on *Acoustic Music Project*, and once again she confirms her reputation as cult genius of the last few years. No one else around is capable of writing heart-wrenching songs as she does. At once candid and worn by experience, she writes sad but not whiny songs, folk that rocks and rock that thinks and feels. Manning is a songwriter cursed by bad luck and wrecked relationships, but she's not afraid to show her anger along with her sadness, and she fights to make the best of it. She doesn't have time for self-pity—Joni Mitchell, or even Lucinda Williams, she ain't.

Manning appeared at the Knitting Factory on Feb. 23, opening for Yo La Tengo, who should have had the sense to let her headline. Alone with her guitar, the singer, visibly nerve-wracked by stage fright, managed to play almost an hour's worth of songs taken from both her solo album and the one she put out with the band World of Pooh. San Francisco-based Heyday Records are finally reissuing Barbara Manning's first (and out-of-print) album on CD, along with six new songs. If you think that the new *Two Nice Girls* record is too "cute," give Barbara Manning a try. ▼

## Madame Dagmar Onassis Speaks (and Sings)!

DAGMAR ONASSIS. Carnegie Recital Hall. 154 W. 57th St. March 24 at 8:30 pm. (212) 809-2825.

by Joe E. Jeffreys

Carnegie Recital Hall will witness an historic event on March 24. On this date, famed diva Madame Dagmar Onassis, supposed daughter of Aristotle Onassis and Maria Callas, will grace the stage. As the controversy around her long-lost sister, Christina, is once again exploited with the publication of *All the Pain That Money Can Buy*, Madame Onassis ever so graciously made time in her busy schedule to grant *OutWeek* her first-ever exclusive interview. From her Chelsea apartment, luxuriously appointed and

tastefully accessorized with flowers from admirers, she candidly addresses issues related to her career, her family and herself, never skirting the cul-de-sac conundrum surrounding her relationship to Mr. John Kelly.

**Joe E. Jeffreys:** Madame Onassis, would you be so kind as to tell our readers how you came into this world and/or this country?

**Madame Dagmar Onassis:** Well, I don't really know, but I am told by certain people that I am the daughter of Maria Callas and Aristotle Onassis. I was

told that at one point my mother became pregnant, and Onassis said, "If you have that child, I will never talk to you again." So she went in for the abortion, but the doctors realized that they would be aborting a genius, so they decided to save the fetus and raise it. I believe it was raised somewhere in Anatolia, which is Southern Turkey. I am told that that is what I am. But since I can't be sure, I stick with the idea that I am just a concept and a vessel for expression.

**JJ:** Do you remember arriving in New York City?

**DO:** Yes, I arrived on the PATH train from Jersey City. I was given a part in a restaging of Nijinsky's ballet *Jeux*—as the tennis ball. That's what got me here.

**JJ:** You will soon be singing at Carnegie Recital Hall. Could you tell us about your gowns for the evening?

**DO:** One will be designed by Gary Lisz, who is a costume designer who has done a lot of work for New York City Ballet and has worked with Robert LaFosse a lot. He's a dear, old friend. I'm hoping to have two gowns—we have to see what's in the tilly—because there is an intermission, and I just can't come out after intermission in the same thing. The hall is very light wood tones in whites and creams and golds with medium-blue Rebecca Harkness curtains. So I think I'm going to go into the realm of reds and burgundies and maybe even brocades or maybe the right purple.

**JJ:** Will you be wearing any spectacular jewels?

**DO:** It depends on what I can get my hands on. I've been trying to find my mother's jewels, but I think that they are locked up in the Callas Foundation store-rooms. I know that there is an emerald collar from one of her premieres and a diamond brooch. I'd be content with paste copies.

**JJ:** As to the repertoire for the evening, what will you be singing?

**DO:** We'll be spanning the centuries. We'll be starting with Canallie and Monteverdi, going on to Bellini, venturing into the German repertoire with Schumann and Mahler and perhaps ending up with some songs by Kurt Weill.

**JJ:** I understand that sometimes you do an impersonation of Joni Mitchell. Joni will not be included in this concert?

**DO:** There might be a Joni song as an encore—I was thinking that a cappel-la war song she does on the *Clouds* album might be appropriate. But then again, the war might be over by that point. I hope so.

**JJ:** Why is it that you—Madame Dagmar Onassis—impersonate Joni Mitchell?

**DO:** Because for years I would lie in my bed in my parents' house in Jersey City, and my only respite from the life I was living there at that point, other than masturbation, was Joni Mitchell records on the floor next to my bed.

**JJ:** You said Aristotle is your father. Can you tell us what Jackie is up to? Will she be in attendance at the recital?



COMMAND PERFORMANCE—Madame Dagmar Onassis

**DO:** Well, my mother used to call Jackie "the gold digger." But I have fonder feelings toward Jackie. I am personal friends with her nephew, and he used to tell her about a performance that I had done years ago called "Death in Dallas." So Hugh used to tell her about my pieces, and she said, "Oh, it sounds very interesting." That was her response. But Joni almost came to the Cat Club one night, and I thought I would die. Her manager called to find out what it was: Is it a joke? You know: What is it? So my knees were shaking beneath my skirt.

**JJ:** If John-John were to decide to give up this whole law thing, are there any tips that you—being in the entertainment profession—could give him toward his acting career?

**DO:** I could think of another bar exam which would be interesting for him to pass.

**JJ:** As this is an interview for *OutWeek*: Before Michelangelo Signorile plots a phone zap on your manager, could you tell us if you

are a lesbian?

**DO:** I have had some lesbian experiences in my past, and I have always surprised the objects of my desire—they are always a bit shocked. Usually they think we are sisters and my behemoth side comes through in those moments. It has never really worked out. I've remained true to my love of men.

**JJ:** Speaking of men, could you tell us why you are always connected with—but never seen with—a gentleman by the name of Mr. John Kelly?

**DO:** Oh, him. We can't coexist because we would cancel each other out.

**JJ:** Is he your beard?

**DO:** Is he my beard? He's my *raison d'être*, my creator, my Svengali. He is potentially my nemesis. He exhumes me whenever he feels the need because I serve him.

**JJ:** Yet you are never seen around town together.

**DO:** No, only in the same place but never at the same time. You may see one of us

# THEATER

going in yet the other going out.

**JJ:** Have you ever seen any of Mr. Kelly's work?

**DO:** I've read reviews.

**JJ:** Is there any professional competition between the two of you?

**DO:** There's a constant struggle for dominance. I could have eclipsed his career by just being out there in terms of the public, yet the public sees people like me in a very black-and-white way, and we are only sometimes accepted only as a joke and not taken seriously, and I decided that I would give over my career and let him take precedence because he's a man—he's also a chameleon, and he sings in a high voice that might be more surprising for people to see, a newer thing for people to see, and therefore might catch those people off guard and allow him to get his message across without the dominance of the audience's pre-existing idea.

**JJ:** Pardon my further indiscretion, but are you self-conscious about your hairy chest? Can it be noticed peaking out from your gowns?

**DO:** Well, you know, being of Greek blood.... Well, there are some pictures of my mother with a moustache. Boy, she had wise Parisian ways.

**JJ:** How do you feel about performing at Carnegie Recital Hall, whose halls the likes of Jim Bailey, Francis Renault, Craig Russell and Florence Foster Jenkins have graced?

**DO:** My goal is to sing the music as well as I can sing it. That's coupled with the image that I put across. My ultimate goal is to move people. Of course, I do go in for certain theatrics, and I am functioning on that edge of absurdity and transcendent beauty, but that's where I like to be.

**JJ:** Any upcoming projects?

**DO:** Well, if this works out, we'll turn it into a yearly event. This is the first time that I've been around in a long time. John has told me that he's missed me, and that now is the time. He values me because I put him back on a certain track of taking himself a little less seriously and having fun with performing and just the excitement of being a drag queen. ▼

*John Kelly is Madame Dagmar Onassis. Joe E. Jeffreys, aside from being a regular OutWeek performance-art pistol-whipper, is an up-and-coming pansy with a vengeance.*

# Snowballing

## Making New Queer Theater

**MENAGERIE.** Produced by and starring Avalanche Theater. The Lesbian and Gay Community Services Center. 208 W. 13th St. March 23 and 30 at 8 pm and March 24 and 31 at 4 pm and 7 pm. (212) 620-7310.



Photo: Christopher Daniels

**PHILADELPHIA STORY**—Avalanche's ensemble

### by Victoria A. Brownworth

The Philadelphia queer theater troupe, Avalanche, is making its Manhattan debut with two weekends of theater. Avalanche, which is the nation's only multi-racial queer theater troupe, will present *Menagerie*, "a collection of queer stories, vignettes of gay and lesbian life," according to the troupe's founder, Tommi Avicoli.

Avicoli, a Philadelphia poet and editor of the *Philadelphia Gay News*, writes many of Avalanche's performance

pieces and is also one of their performers. He founded the troupe in July 1987. "It evolved out of a lot of other theater work I was doing with Philadelphia performance artists," says Avicoli, who had worked with Laetus, another gay theater group in Philadelphia, but "they wanted a corporate structure, hierarchy and very traditional theater. They were also focused on white gay men. I wanted women and people of all colors in my vision of theater. That's how Avalanche was born."

Avalanche is one of the first queer theater troupes to focus on a multi-gender/multi-racial interpretation of theater. Robin Barr, an African-American lesbian in the group, claims that it's her best experience of theater: "In other troupes it's always a question of all-male, all-white roles being altered to fit those of us who aren't white or male. Avalanche goes beyond nontraditional roles in theater—this isn't simply nontraditional casting, but a real dedication to placing minorities in positive minority roles. As a Black woman, I have always been relegated to roles deemed fit for Black women: slut, strong Mama or some walk-on that has nothing to do with the show. In Avalanche, I'm offered a real voice, my work isn't censored, and I'm not 'typed.'"

Barr notes that theater roles are "still written for white women, and women of color are robbed of appreciation of the classics or degraded by representations that are stereotypes. And if you're a lesbian, then there are no roles whatsoever for you." Aviccolli hopes that Avalanche is changing all that. "My philosophy of theater is that it should challenge people, be on the edge of social change, raise hell. It should not make people feel comfortable."

The troupe's per-

formances, which deal with such issues as AIDS, sex, religion and equal rights for queers, women and people of color, often make audiences uncomfortable. "In *Menagerie*," Aviccolli notes, "we have a celebration of two women making love, a priest who throws down the chalice in anger at the Church during an ACT UP demo in St. Patrick's Cathedral, a piece on racism in queer classified ads, a supermarket computer that outs corporate CEOs, a piece on lesbian pregnancy. These are issues that make people think. A lot of our stuff is humorous, and a lot of it is very angry. But it all does what I think theater should do—be theater for revolution."

Aviccolli thinks that the gay theater that has made it to Broadway and the mainstream isn't what queer theater should be about. "Where are the stories about lesbians, Asians, African Americans, Latinos, interracial couples? Plays like *The Normal Heart* and *Torch Song Trilogy* are acceptable to straights because they're about white men who don't touch each other. What's the challenge in that? Avalanche isn't about being nice to straight people or accepting our own racist and sexist ideas. It's

about being inclusive of the entire queer community, empowering us and telling the real stories of our lives."▼

# THEATER

## Real-Girl Twirl

**THE PROPER FIT.** Conceived by Susan Young with Gail Freund. Starring Maureen Angelos, Desi de Valle, Dominique Dibbell, Gail Freund, Kate Stafford, Angela Wilson, Susan Young. Film by Amy Meadow. WOW Cafe. 59 E. 4th St. (212) 460-8067. March 21-23, 28-30 at 8 pm.

by Maria Maggenti

Those wacky and wild women of WOW are at it again in their latest romp through the lush subterranean landscape of female existence. *The Proper Fit* is a show that manages to encompass original Super 8 film footage, a *West Side Story* musical number reworked to accommodate the particular insanity of women in the garment industry ("Dear Officer Krupke" is now "Dear President Cupcake") and a character spinning around on roller skates during a monologue as surreal as it is glib. Oh, and there is also a woman dressed up as a cockroach, a woman in King Kong garb

plucking an unsuspecting passenger from an airplane, a woman as a greaseball nightclub owner introducing a new lip-synching sensation in a magenta sequined mini-dress who curses her boss in Spanish on stage and a star turn by Barbara Stanwyck.

It is hard to say what the "story" is in *The Proper Fit*, as there isn't a conventional narrative form one can follow. Instead, there are these garment-industry workers—some are wanna-be designers slaving away for

grumpy, paranoid, self-absorbed "names," while others are sweatshop laborers full of rebellion, scrappiness and unfulfilled dreams of revenge against their bosses. Everything we see takes place on the floor of a mythical Seventh Avenue sweatshop, although we are treated to "atmosphere" and physical context through intermittent film clips of the on-stage characters walking around Manhattan or falling through the sky after King Kong has hurled them from the top of a skyscraper. This extra element makes *The Proper Fit* a kind of "sensurround" black-box experience with lots of loud soundtrack, moving pictures and an out-of-control ensemble cast.

As usual, the cast is hilarious, if a bit physically inept at times. This is not the first show I have seen at WOW Cafe where the sound of scraped knees and bonked foreheads punctuate the darkness between scenes. Aside from the technical imperfections that are the risk of any show containing this much libidinal energy and punch, the cast gleefully spins from one song or monologue to the next with nary a nod at the glaring narrative rips and runs of the "text."

Dominique Dibbell deserves special mention, if not for her almost elfin and yet compelling physical presence, then because she delivers some of the most bizarre lines without a hint of irony. She nearly blinds some of her fellow performers with her strangely self-contained style. Gail Freund does, however, vie for the spotlight with her deadpan delivery and world-weary whining. Wearing a shiny white wig and a very outer-space variation on the Chanel suit (white with black trim), she moves through the show with a kind of solid throwaway authority that is perfectly suited to the off-balance humor of this play. Angela Wilson skillfully contains some of the wild energy that her part demands by using her voice and body to rein in the over-the-top quality of her lines.

All the actors in this play are funny and energetic. They move against the chaos of the show with aplomb and push camp to its most heady limits. Drag-queen divas beware. *The Proper*

*Fit* is a fashion show rivaling any House Ball anywhere, and its real-girl participants are definitely not "one size fits all."▼

# THEATER

# Opening a Window on Truth in (Sex) Advertising

LOVE FOR SALE—FREE CONDOMS INSIDE. A collaboration between Gran Fury and PONY. New Museum of Contemporary Art. 583 Broadway. (212) 219-1222.

by Linda Yablonskaya

One of a New Yorker's most essential pleasures is window-shopping, and, happily, the *vitruve* of the moment is a pro-active one. The installation *Love for Sale—Free Condoms Inside* is the result of a unique collaboration between Gran Fury, an AIDS-activist collective, and PONY, or Prostitutes of New York, a sex-workers advocacy group.

Placed in the New Museum's window on Broadway, the work confronts passersby with the world's first "Love-O-Meter"—a hot-pink wheel-of-fortune complete with phallus- and breast-spokes, spermoid bulb illuminations and inscriptions detailing "A Day in the Life of a Pro."

Though the sex-for-money business remains brisk, popular mythology continues to picture prostitutes as "agents of death," carriers of the HIV virus. The truth, Gran Fury and PONY say, in a joint statement that accompanies the

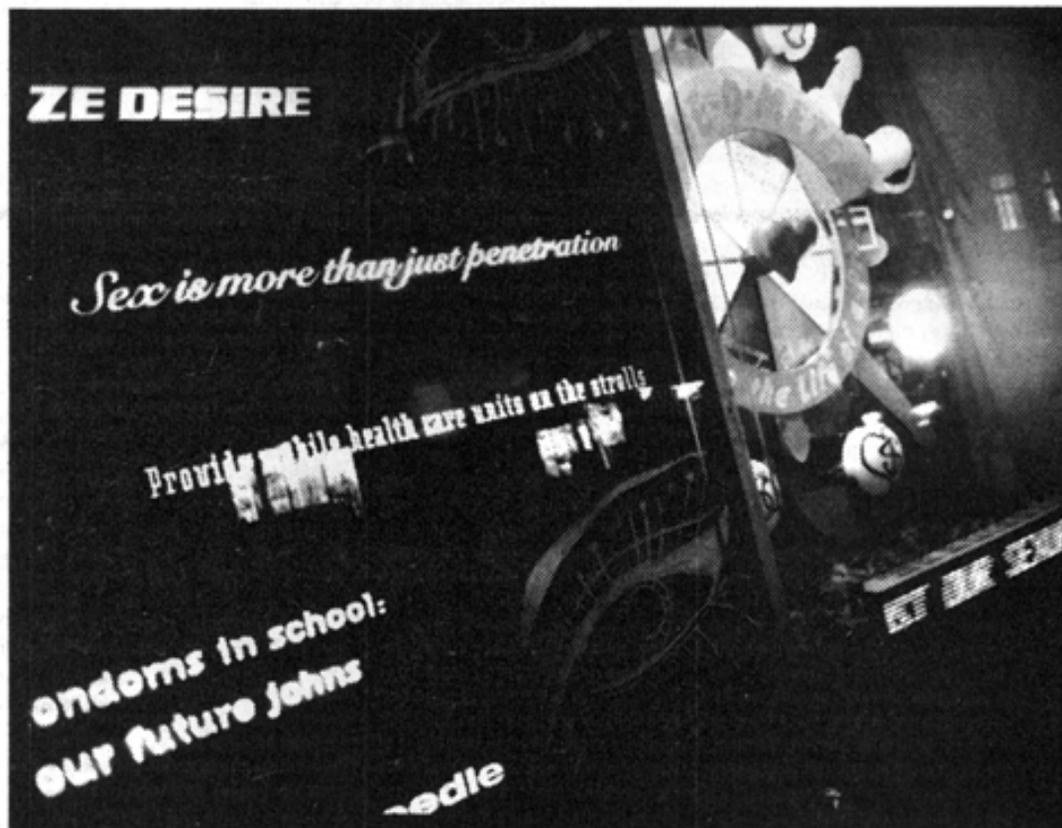
work, is that sex work is an esteemable occupation and that its professionals form a "vanguard of responsible sexual practice." An LED sign at the base of the window publicizes their call for the decriminalization of prostitution with politically helpful hints like "Prostitutes don't spread AIDS; amateurs do," and "Keep your church out of my crotch."

The New Museum window is not the only evidence of Gran Fury's single-issue campaign to provoke an end to the AIDS crisis. The *Kissing Doesn't Kill* poster rides subways and buses in New York, Chicago, San Francisco and Los Angeles. Another poster decorating

city bus shelters pictures beauty contestants under type that reads "Women Don't Get AIDS/They Just Die From It"—a reference to the Centers for Dis-

taining—results.

New Museum spokesperson Robert Blanchon reports that the institution has give out 7,750 condoms so



IF YOU WANT TO BUY MY WARES—The Gran Fury/PONY installation

ease Control's exclusion of the opportunistic infections most common to HIV-positive women from its definition of an AIDS diagnosis.

Equally sensitive to its own composition as predominantly gay, white and male, Gran Fury has for some time been seeking a way to share their access to public forums with other concerned organizations. Because gays and lesbians are discriminated against in ways strikingly similar to those of sex workers, the collaboration with PONY was a natural one, with effective—even enter-

far (about 500 per day). (The mint-flavored ones are especially popular.) The Museum has also placed on the street outside the window a blank book in which window-shoppers can write their responses.

The range of remarks includes: the poignant ("I felt ashamed....I used to be a john. Shame going away. Display helped"), the colloquial ("Way to go! I am a sex feen [sic], and I believe in safe[r]-sex"), the bored ("Yawn!"), the critical ("When will your commercialism ever stop!") and the jokey ("More sex, less art. I want to

# ART

see something really dirty!") Two of the books have been stolen.

"Tornado," the *nom de guerre* of one PONY member, reports that two passing policemen spotted the *Love for Sale* installation, parked their car (a standard Plymouth Gran Fury—from which the collective derives its name) and came into the museum during the opening "grinning from ear to ear and saying it was one of the best things they'd seen....They came in to congratulate us."

By and large, Gran Fury's work has been met with a warm reception. Since 1987, when it came into existence with another New Museum installation called *Let the Record Show*, this group of a dozen ACT UP members has achieved celebrity-like status in the art world, where enthusiasm for its efforts has led to support for a window at the Whitney Museum and an invitation to participate in the 1990 Venice Biennale.

"I think people are desperate to get some kind of representation of the reality of AIDS," Loring McAlpin of Gran Fury says. "Especially if it includes the reality of our sexuality. I think the art world recognizes it's important work, and if they don't fund

it, no one will."

Last summer, in Chicago, the *Kissing Doesn't Kill* campaign generated such a great furor that the mayor asked his transit authority to put up less-explicit ads. In Venice, according to Gran Fury's Michael Noeslein, the group was condemned as "blasphemous" by the archbishop there, while the Biennale director tried to censor the work—only to see the text of a piece criticizing the Catholic church's position on condoms and clean needles quoted at length in the Italian press. "So our ideas were disseminated all the further," Noeslein says, laughing.

Gran Fury's future plans call for a collaboration with five community-based service organizations on a series of billboards. Even with wide support, adequate funding is still difficult to come by, partly because of recent state-budget cuts, and partly because the AIDS crisis reaches so deeply into a grab-bag of politically hot social ills like homophobia, racism, homelessness and addiction. "That's why," McAlpin says, "it's gotten so out of control. If in 1981, or even in 1983, the government had taken the AIDS crisis seriously, it could have been dramatically different right now....a very different picture."

## No Little Darling

### Once Upon a Time at the Oscars

by Otis Stuart

Up against a wall, an Oscar freak can come up with lots of reasons why the Academy Awards really are interesting. Quality work is not necessarily among them, but who expects the sublime from an event initiated as a ploy to bring a little class to '20s Hollywood? Recent events may suggest a trend toward earning Oscars on-screen—Jodie Foster and Daniel Day Lewis proved two years running that the Oscar of merit does exist—but the real fun, traditionally, is the forum the Awards provide for human behavior at its most extreme: Calling attention to yourself, however desperately, is the law of the land. Last year's big winner? Hostess Jane Fonda, who had 30 seconds of solo airtime and still managed to plug her videos.

For nonbelievers, the Oscars are perhaps even less attractive as a reflec-

tion of contemporary interests and mores. Run through this year's Best Actress quintet, for example, and you'll get a crash course in how far women have *not* come: There isn't a contented face beyond that of happy hooker Julia Roberts in *Pretty Woman*. Good as the performances all are, the rest are women on the verge of a breakdown: a psychopath (Kathy Bates in *Misery*), a platinum vagina *dentata* (Anjelica Huston in *The Grifters*), a drug burn-out (Meryl Streep in *Postcards From the Edge*) and Miss Ice (Joanne Woodward in *Mr. and Mrs. Bridge*).

Oscar has, however, been known to hit on real news, and never more so than with the Best Actress Award presented 25 years ago this spring. The current nominees are an almost eerie reflection of

the 1965 roundup, minus only the good-girl-as-doomat (Elizabeth Hartman in *A Patch of Blue*, and blind yet). There was the girl for sale (Julie Christie in *Darling*), the victim of over-the-top obsession (Samantha Eggar in *The Collector*), the addict (Simone Signoret in *Ship of Fools*) and the professional virgin (Julie Andrews in *The Sound of Music*).

Christie carried the day. Her perfor-

*For nonbelievers, the Oscars are perhaps even less attractive as a reflection of contemporary interests and mores. Run through this year's Best Actress quintet, for example, and you'll get a crash course in how far women have not come.*

mance took almost everything that year, including the New York Film Critics citation, and she managed to give a favored Hollywood image—the brilliant, new discovery—a decidedly '60s cast. The new girl was no nice girl. As *Darling's* title character, Christie played an ambitious actress/model named Diana Scott who reaches the top of the heap as the

bottom half of the beast with two backs. True to the times, she ends up paying a high price for turning the tables on chauvinism, but the cumulative effect is anything

# FILM

## GAY, STRAIGHT, BLACK, WHITE, SAME STRUGGLE, SAME FIGHT...if

you're in the mood for a really scary movie but don't want to sit through *The Silence of the Lambs* again, trek over to Film Forum before March 26 for James Ridgeway, Anne Bohlen and Kevin Rafferty's *Blood in the Face*, a short documentary on one small segment of the American Nazi Party.

An excellent reality-check for those on the left who haven't ventured above 14th Street in ten years and an eloquent reminder of why we're all in this together, Ridgeway's subjects discuss miscegenation and other "race crimes," deliver candid lines like "I'd like to gas the queers most of all," speak nostalgically about Hitler and stand in wheat fields modeling swastikas. Eerily, they seem to hate Jerry Falwell (a "small-c christian") and Ronald Reagan even more than we do. Don't miss it.

**FREEZE!**...Are you a gay or lesbian law officer? If so, you may be able to assist author Andy Mangels in the writing of a nonfiction inquiry *The Right to Remain Silent? Gay Cops*

# LIP

## SERVICE

RUMORS, ODDITIES  
AND THE PLAIN TRUTH

*Tell Their Story.* Complete confidentiality and anonymity is assured for anyone wishing to take part. Mangels also hopes to gain additional background from the supervisors, partners and loved ones of gay and lesbian cops. Write Mangels at 2167 SW Yamhill, Suite 6, Portland, OR 97205, or call (503) 228-6935.

**FAVE RAVE...**From New Haven, the city of elms, comes a little bit of brilliance that can't go unmentioned. The story of a "good dyke gone mad," *Hothead Paisan: Homocidal Lesbian Terrorist* is the baby of artist Diane DiMassa and the latest in a wild proliferation of 'zines. Besides, who can argue with a publication whose copyright page reads, "All rights reserved. Please don't fuck with our shit without permission. Ya want something, ask! Kapeesh?!" *Hothead* is available from with-it bookshops, Inland Books or from its publisher, Giant Ass Publishing (another fine reason to support it), at PO Box 214, New Haven, CT 06502.

—compiled by Andrew Miller, Sarah Pettit

but tragic because there never was a smoother blend of actress and character.

The parallels between Diana's free-wheeling, anything-at-least-once attitude and Christie's own off-screen image were a '60s prototype in the making: Before *Darling* got her an Oscar and the cover of *Life*, Christie was the woman who perpetually apartment-hopped among her friends. She attended the Oscar ceremony in gold lamé evening pajamas and big hoop earrings; back when "commune" was still a verb, her date was a bedmate who was not her husband. (The following year she pulled a fast one on Edith Head and gave the Oscar telecast its first miniskirt, much to Head's horror.) The double whammy, Christie and *Darling*, hit people where they lived: Within six months of seeing *Darling*, a woman I know, the most Westchester of gals, was living in London with a rock singer.

*Darling*, in fact, is all but atremble with nascent liberation. Directed by John Schlesinger and written by Frederick Raphael (who also went home with Oscar), the film is a savage satire of contemporary British anomie. It goes so far as to have Christie read the most sacred of odes to Jolly Olde, the "scepter'd isle" speech from *Richard II*, as the prelude to scoring a little career advance and cash off a smarmy politico. The central characters are all blissfully dislocated and the periphery is even emptier: After smiling down an unruly dinner guest, Diana's suburban older sister sings the praises of her hairdresser, a Roumanian refugee

who gives her hair "volume, you know, and that's what I like." They move against a backdrop of unilateral shallowness and glaring fixation; a series of man-in-the-street interviews by Diana's journalist/first victim, Dirk Bogarde, include a teenage Briton and a middle-aged businessman who see Britain's worst modern problem as, respectively, traffic and homosexuals.

From there, *Darling* switches to full '60s demolition mode, tickling taboos with drunken-sailor relish. Diana is inspired to throw a housewarming party by the sight of "the two most gorgeous Negroes you ever saw running up the stairs." Shortly after an arranged miscarriage, she crosses the English countryside by train wearing a trenchcoat over a nightgown. When questionable business takes Diana to Paris, Schlesinger makes an excursion of his own into Fellini land via a night out among Parisian high-decadents. (And wasn't the sweetest touch of the '60s the idea that decadence is mental?) The revels involve a furry man in a lace corset, an angular woman in a man's hat and Diana's description of her escort, Laurence Harvey: "a pimp in a royal whorehouse." Garden-variety homosexuality is, in fact, the only speciality act *Darling* presents without comment. Diana's photographer friend Malcolm is contemporary film's first uncomplicated homosexual. The only character with a working grasp on life, he is more than comfortable with his sexuality: He alone equates sex with pleasure, thanks to a hunky Italian waiter.

Never one to ignore a sexual gauntlet, Diana has her way with the waiter, too, and shortly afterward makes her only direct observation on anything: "I could live without sex. I don't really like it very much." *Darling* is uncompromising in its judgment of Diana's all-encompassing calculation: She gains the fame and wealth she desires, but the cost is complete emotional isolation. Christie, however, takes Diana into the open spaces beyond judgment through the sheer energy and emotional nakedness of her performances: There is no discernible technique at work, only sustained, simmering spontaneity. The built-in contradictions are as clear as Christie's dusky voice in opposition to all that blond hair. (Raphael gives Christie's particular comic gifts plenty of latitude, and no actress has ever gotten more laughs out of emotional myopia: "*Quelle largesse!* I'm impressed!") A woman without a shred of self-knowledge, Diana is all appetite and no scruples, the kind of person who steals parking spaces. Thanks to Christie's instinctive frankness—it's as fearless a performance as exists—she is also one of the screen's great sexual iconoclasts, an antiheroine who made potency a feminine prerogative. She crashlands but goes out swinging—with good reason. In *Darling*, Christie is centerstage in every scene. She got third billing, after her male co-stars.

*The 63rd Annual Academy Awards will be aired on Monday, March 25.▼*

# My Teddy Bear

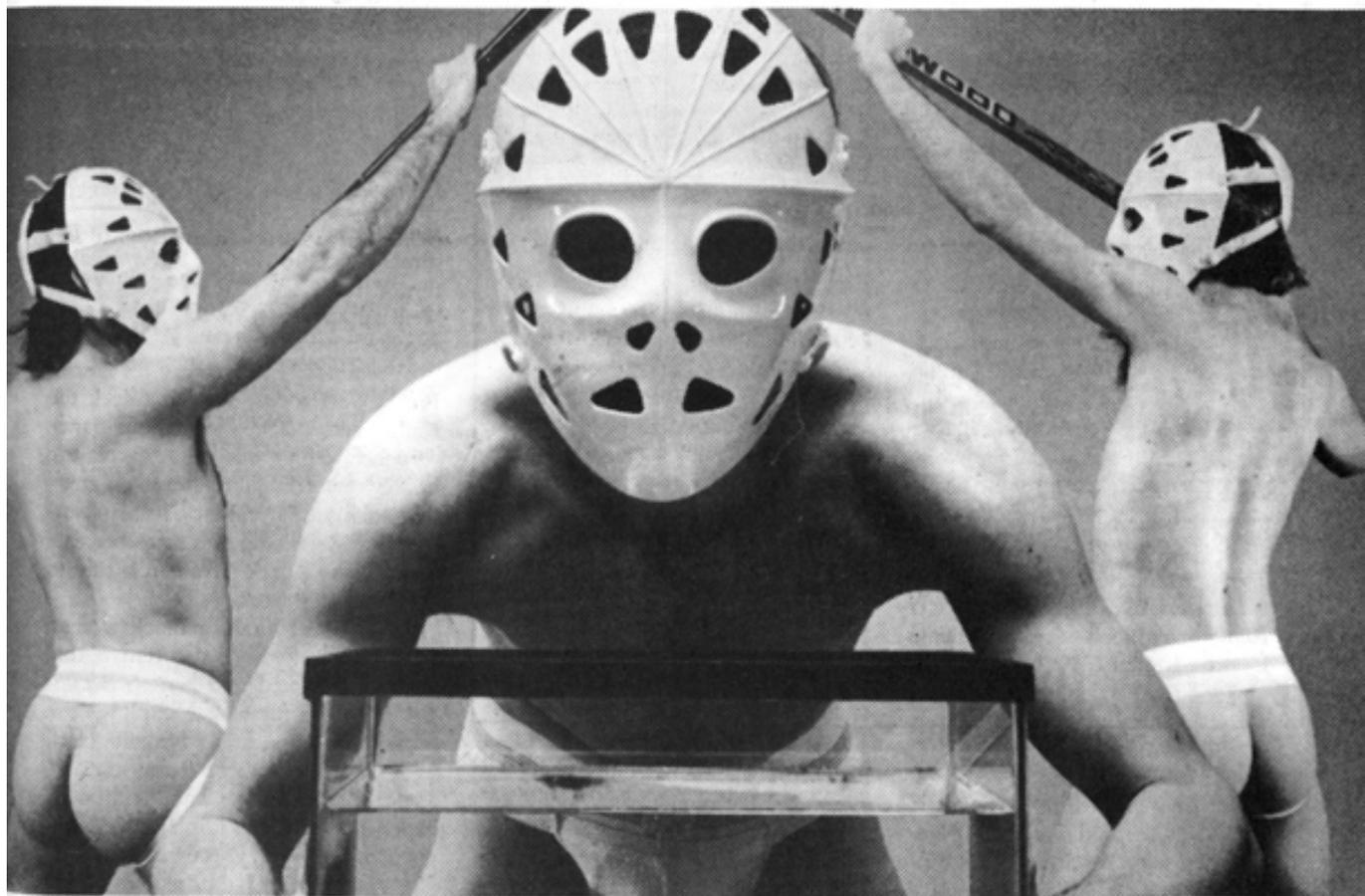
## The Berlin International Film Festival

by Robert Hilferty

On my terrorist-free Pan Am flight to Berlin, I sat next to Norman, a hip dude from Virginia, whose longish hair and thin frame were fitting attributes for the lead of "Cosmic Slop." I listened to

neither the need nor the insight. They just reproduce their self-perpetuating, anemic world-views in the most insipid ways. And this fact becomes most apparent in the cinema. After seeing competition films like *The Grifters* and

One thing is certain: Our marginality has given us the privilege of vision and insight. At its best, gay work controverts, subverts and inverts the whole history of representation, providing bold pictures of forbidden desire, while offering a cri-



STICKING TO IT—John Greyson's *The Making of "Monsters"*

his sample tape. Norman's band wasn't bad at all, except for lyrics like "real men hang to the right" or "in the 50-yard line I made her squeal"—you know, run-of-the-mill sexist and phallogentric crap. I was shocked to learn that when he isn't playing electric guitar, he's ordering submarine parts for the Defense Department. So much for anti-establishment hard rock.

It seems that white straight men have nothing to say. Their privileged status had undermined the potential for any meaningful artistic expression. They have

*The Silence of the Lambs* in Berlin, I'm convinced that even the most talented straight male filmmakers are in a crisis.

So it is not surprising that the most interesting and innovative work is coming from gays and other minorities, who not only have something new to show, but also are more daring with form. Although I can't pretend to have seen all 500 films shown at the Berlin Film Festival (not including the retrospective), I have a hunch that this is the case.

tique of those forms, cultural and narrative, which have contained that desire.

Gay films traditionally have found a warm home at the Berlin Film Festival. Gay programmers come to this festival from all over the world to find new work. (For this reason, I was disturbed and disheartened to find that Marlboro and Philip

Morris ads were on the back covers of every festival publication; "cigarette girls," stationed in every theater, aggressively pushed free packs of Marlboros into the

# FILM

# Southpaw

by Terri L. Jewell

Old women say  
those like you  
come once so often,

have a certain look  
when the water breaks,  
spills haphazard  
down your Momma's legs.

You were 2 months late  
and healthy as hell  
with black men smiling  
at your first wild steps.

They were toward me  
long before we actually touched,  
your words rushing  
through a \$2.95 binder,

a blue, missed link  
I could surely handle  
above the soreness  
of longing into the wind.

Lefty and shrewd  
with dubious intentions,  
you have mastered  
your ambidexterity

on my lame attempts  
to sleep past twilight,  
fry eggs over easy.

Terri L. Jewell writes: "I am a 36-year-old eccentric but lovable dyke who is co-editing *Sister Blood*—Creative Writings by Black Lesbians." ▼

## POETRY

hands of attendees—a kind of corporate rape. And gays smoked the tainted fags. Jim Hubbard, who presented the New York Lesbian and Gay Film Festival tribute, made a public complaint. Later, ACT UP/Berlin got together a bunch of drag queens to had out condoms and anti-Jesse Helms material alongside the Marlboro girls.)

A film that impressed me very much and won the Teddy Award for best gay short was *Relax* by Christopher Newby. Shot in black-and-white, except for the color "blood-stream" sequences, *Relax* is an oneiric meditation on waiting for an HIV-test result. The protagonist grows impatient with his best friend's reassuring platitudes that he is "OK" and, in his private moments, scrubs his genitals frantically, checks for swollen lymph nodes, eats entire boxes of cookies and imagines

his own suicide. He picks up a cute biker in an alley but cannot relax during sex. Only when the sex is verbal or when oil is squirted on his chest, is he comfortable and ecstatic. Stunning with its riveting images and intravenous sounds, the film subtly relates different kinds of waiting: waiting to get picked up, waiting for love, waiting for a test result, waiting to get sick, waiting to die.

*Claw Your Eye* by James Carman is a surrealistic whirlwind of shadows and silhouettes, a disturbing enigma about the nature of vision. This short preceded *The Grifters* and, although significantly shorter, is infinitely better.

The two films which won Teddy Awards for best gay features, fiction and documentary, were the *Sundance* duo, Todd Haynes' *Poison* and Jennie Livingston's *Paris Is Burning*. The latter

is a dynamic and engaging documentary about the Black and Latino gay subculture that gave birth to the phenomenon of Vogue Balls. Livingston reveals the "realness" of her subjects, on and off the Voguing runway. Haynes' *Poison* is an innovative and problematic work, a Genet-inspired cinematic puzzle, which demands and deserves intelligent criticism.

John Greyson's *The Making of "Monsters"* is a clever and entertaining short about a serious matter. On June 21, 1985, five teenagers beat to death a homosexual man in Toronto. *"Monsters"* is a mock documentary about the making of a film musical about this fatal gay-bashing and employs a wealth of Brechtian devices to explore its subject. In fact, Brecht himself appears in the film as a Cheshire Cat-like catfish, incessantly giving unsolicited advice to the director of the film, a Soviet realist turned bourgeois Greg Lukacs. (Kurt Weill appears later in the fish tank as Brecht's boyfriend.)

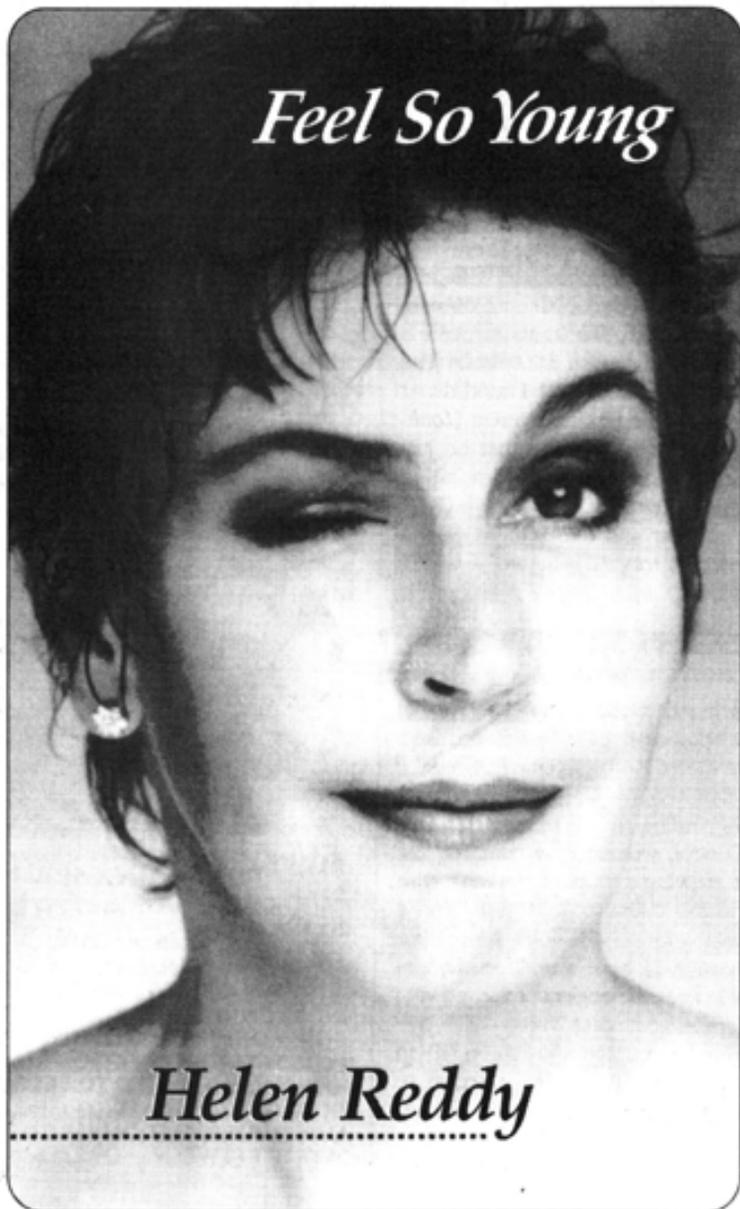
*"Monsters"* is full of gay rewrites of Brecht-Weill songs, such as "Mack the Knife," and includes a hilarious dance sequence with boys in jockstraps playing hockey. The film culminates in an imitation rock video: a Black lesbian surrounded by burning tires sings brazenly about bashing back. This film is sure to be a hit in New York.

Ngozi Onwurah, a Black woman from England, made the remarkably enchanting short film *The Body Beautiful*. Here the filmmaker explores the relationship between her beautiful black body and her mother's mastectomized, aging white body. A painful and poetic experience, the film's images ripped into my own body with visceral serenity.

*The Cynical Body* by Heinz Emigholz is a somewhat-nonsensical but anarchic treat for the eyes. Deranged and oblique angles are the norm, with wacky architecture to match (a Gaudi in Barcelona and a neo-Gothic structure outside of Paris)...and occasionally, boys fucking on rocks.

Pre- and post-fucking scenes are the bulk of Ron Peck's historically interesting yet cinematically comatose *Nightawks* (1979) about a gay English schoolteacher. The best part is when the teacher comes out to his students in response to a rumor about his queerness. Far more laudable is the feature-length *Strip Jack Naked*, a personal

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reflection on the making of the earlier film, which includes a discussion of why the filmmaker left the more queer and militant scenes on the cutting-room floor. A further coming out, *Strip* attempts to bury the corpse of internalized homophobia.

Personal films were well represented in the New York experimental program. Marguerite Paris' 1970 *Gay Pride Marches* is a silent poem of the endless struggle for dignity. Also silent, and more militant, is Jim Hubbard's documentation of the more recent AIDS-haunted Pride marches, *Elegy in the Streets*. Hubbard's exquisitely colored images unite the personal with the political, as he includes pictures of his dead lover and ACT UP footage. Jerry Tartaglia raises hell with his personal and political statement, *Final Solutions*, an unrelenting analysis of AIDS in a consumerist culture. His *Remembrance* is a comic masterpiece, as he relates his gay identity to Bette Davis' screen persona. Tania Cypriano's *Viva Eu* is a candid and loving portrait of a Kaposi's sarcoma-ridden friend in Brazil who eventually succumbed to the disease after seven years of survival.

*Forbidden Love* by Vladislav Kvasnicka is a fascinating documentary about homosexuality in Czechoslovakia. Although discrimination makes life miserable for gay Czechs, the filmmaker interviews couples who fondle each other while lounging in their underwear. I look forward to many more gay films from Eastern Europe and the Soviet Union.

Smaller films of interest include Monika Treut's *My Father Is Coming*, about a frustrated German actress living in the East Village. Her father visits only to discover that his daughter is a waitress and has become a lesbian. Annie Sprinkle dazzles us with her charming vulgarity. *No Skin Off My Ass* by Bruce La Bruce is the kind of film you see at midnight—its grainy black-and-white vérité style recalls Warhol's *Trash*. Loosely based on Robert Altman's *That Cold Day in the Park* with a happy ending, *No Skin* is about a hairdresser obsessed with a cute skinhead. The skinhead's sister is a lesbian filmmaker who manages to get her brother to undress for every scene. The semi-funny deadpan lines actually work. Rosa von Praunheim's *Affengeil* is an affable portrait of that geriatric wonder, Lotti Huber, a German Jewess with more tricks up her sleeve

since *Anita, Dances of Vice*. Peter Adair's *Absolutely Positive* interviews are moving, yet this "quilty" film has no bite and contains a few perverse interjections by the filmmaker ("It's more glorious to survive a fatal disease than it is to die from a manageable one").

The Berlin Film Festival is a *scene*. Films are an excuse for people to make connections. Everyone is on the make. Party-going is *de rigueur*. There was even one at the Apollo Sauna! At one party, I bumped into Chantal Akerman, who told me that she wants to make a film about the Jewish Diaspora. "The gay Jewish Diaspora?" I asked. At another gay shindig, Isaac Julian (*Looking for Langston*) told me that he just finished a "conventional" film called *Young Soul Rebels*. It's about two Black boys, one gay and one straight. Sound conventional to you? Isherwood would be thrilled.▼

## AIDS THIS WEEK

from page 29

Included in the comprehensive bill are two proposals from Republican Rep. Connie Morella of Maryland addressing the special needs of women with AIDS.

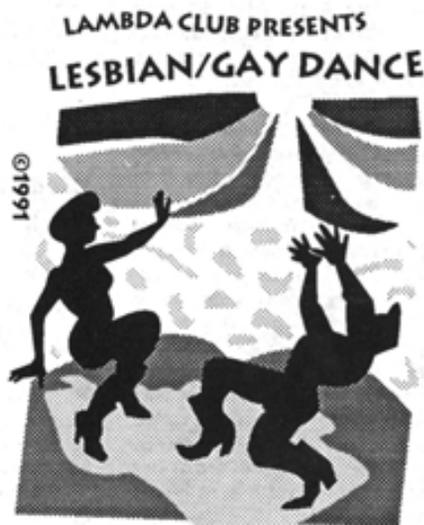
"According to the Centers for Disease Control, women now comprise the fastest-growing group of persons with AIDS in this country," said Morella in a letter asking for congressional support for her measure. "I have introduced legislation to remedy the neglect of the growing AIDS epidemic among women. The two bills would encourage research on HIV in women and would improve access to health services for women with AIDS in this country."

The first proposal, the Women and AIDS Research initiative, would authorize an additional \$10 million within the NIH and the ADAMHA for research into the transmission, development and treatment of HIV in women. The measure would also authorize \$6 million to create the Community Based Clinical Research Initiative, which would seek to expand clinical trials to women and provide support services such as child care and transportation for women participating in medical trials.

Morella's other proposal in the bill, the Women and AIDS Outreach and Prevention Act, would authorize \$10 million for HIV prevention and education programs through family-planning clinics

and other public-health programs.

Included in the mammoth bill is a provision from Democratic Rep. Mary Rose Okar of Ohio allowing for an additional \$25 million to be earmarked for breast-cancer research and another proposal from Democratic Rep. Patsy Mink of Hawaii authorizing an annual \$30 million to be targeted for basic research into developing an early-detection test for ovarian cancer.▼



**FIRST ALL-BRONX SPRING AFFAIR DATE: SAT., MARCH 23RD**  
8-1 AM \$10 OR \$6 W/STUDENT I.D.  
**LOCATION: STUDENT LIFE BLDG., LEHMAN COLLEGE-BEER & SODA D.J. ALL NIGHT - SNACKS - DECOR**  
FOR MORE INFO: (212)409-2692; (212)601-7640. DIRECTIONS: TAKE SUBWAY NO. 4 OR D TO BEDFORD PK BLVD, WALK EAST TO JEROME AVE, TURN RIGHT ON JEROME TO GATE 18 BETWEEN MORRIS & 196 ST



## ADVANCE LISTINGS

THE NEW SCHOOL FOR SOCIAL RESEARCH presents *The State of the City: A Gay and Lesbian Perspective*, given in conjunction with *OutWeek* magazine. "Gay men and lesbians are vital participants in the life of New York City," says the class description. "Despite this, many believe that the popular media and mainstream arts communities either fail to represent or actually misrepresent gay and lesbian concerns." Given in three sessions which focus on the arts, the media and politics, respectively, the classes will be led by Arts Editor Sarah Pettit, Features Editor Michelangelo Signorile and News Editor Andrew Miller. \$15 for the course, \$8 for a single session. The first session is April 25. For more info, contact the New School at (212) 741-5600.

THE NEW SCHOOL FOR SOCIAL RESEARCH presents *Gay and Lesbian Writing: From World War II to Stonewall*. Instructor: Joseph Cady. "The years after World War II witnessed a significant body of gay and lesbian literature that has tended to become overshadowed by the more open homosexual expression of the post-Stonewall years of the '70s and '80s. But the relative burst in gay and lesbian writing from the mid-1940s through the 1960s contributed to the change in cultural atmosphere that helped make possible the contemporary gay and lesbian liberation movement and is an integral part of the background of the present gay and lesbian situation. Among the authors we may consider are: Tennessee Williams, Carson McCullers, Allen Ginsberg, Sylvia Townsend Warner, James Baldwin and Janet Flanner." The six sessions begin on April 4. \$130. For more info, contact Jim O'Connor at the New School at (212) 741-8778.

THE ANTI-VIOLENCE PROJECT offers a **Support Group** for gay men and lesbians who are now or have been involved in abusive relationships. The 12-week groups, which start in March, have professional leaders and are completely confidential. Info: (212) 807-0197.

## LIVELY ARTS

Also see the daily listings for showings of one or two days.

BAD NEIGHBORS presents *Madeleine Olnek's Three Stories High*, a humorous play about the afterlife. Directed by Deb Margolis. The play tells the stories of those who were not able to "fully inhabit" their lives and are now forced to relive their experiences, detail by excruciating detail, in a group situation. In particular, the play focuses on Francine, a young woman who was never able to face her sexuality. \$10. Feb. 21 through March 21. Cooper Square Theatre. 50 E. Seventh St. Info: (212) 989-0788.

STAGE WORKS presents *Bent*, by

# GOING OUT

## an events calendar

### Compiled by Dale Peck

Send announcements and listings to: 159 W. 25th St., 7th floor, New York, NY 10001. Next deadline: Monday, March 17, for issue #92, which hits the stands on Monday, March 24.

# OUTSTANDINGS

## the best of this queer week

The pick o' the picks: *Belle Reprise*. Lucky for us the **SPLIT BRITCHES/BLOOLIPS** team-up is extending the run of its highly acclaimed interpretation of *A Streetcar Named Desire*. This is really not to be missed. One Dream. 232 West Broadway. Th-Mo at 8 pm, Sa at 7 and 10:15 pm. (212) 274-1450. Through March 31.

Need a crash course in gay male theater? **THEATRE-AT-224-WAVERLY-PLACE** presents *Homosexual Acts*, a series of 12 short plays, including seven world premieres and three New York premieres. They are: *Robert Patrick's Ludwig and Wagner*, *The Family Bar and The Way We War*; *Daniel Curzon's S&M*, *Celebrities in Hell* and *One Man's Opinion*; *Carl Morse's Annunciation and Fairy Fuck-in*, or *A Call to the States*; *Robert Chesley's Somebody's Little Boy*; *Victor Bumbalo's Show*; *Bil Wright's Mother Father Lover Man*; and *Rich Rubin's That Al Pacino Look*. \$20. We-Fr at 8 pm, Sa at 7 and 10 pm, Su at 3 and 7 pm. Tickets: (212) 564-8038. Through May 26.

Another program not to be missed: **THE ADOLESCENT THEATRE NETWORK** in cooperation with the **ADOLESCENT AIDS NETWORK OF NEW YORK** presents its *Annual Adolescent Theatre Festival*. The three-day program includes, on Monday, the **STAR Theatre**, *Family Life Theatre* and *Dandelion Productions*; on Tuesday, **Teatro Vida**, the **Greater Brownsville Youth Council**, **SPARK Players**, *Reflections*; and, on Wednesday, **The Group**. All that, and it's free, too. **Bruno Walter Auditorium at Lincoln Center**. 111 Amsterdam Ave., at 66th Street. March 18-20. 4-5:30 pm each day. For reservations, contact Ken Hornbeck at (212) 794-3315.

For additional information, call: The Gay & Lesbian Switchboard of New York daily, noon to midnight. (212) 777-1800

**Marlin Sherman**. Directed by Thomas D. Sentell. With John Blaylock, Jerry Ferris, Bob Fucaloro, Paul Montagna, Chris Quaranta and Hal Smith. \$7 or TDF. The Brownstone Gallery. 76 Seventh Ave. Brooklyn. Fridays and Saturdays at 8 pm through March 23. Reservations: (718) 636-8736.

PS 122 presents *Connecting Lives*, documents from the AIDS crisis. Photographs by Karen Crumley, Tomas Gaspar, Steve Hart, Tom McGovern, Jane Rosett, Scott Thode and Charles Wemple. Curated by Nan Goldin and Allen Frame. Opening Feb. 28 at 6 pm. PS 122. 150 First Ave. Gallery hours: Th-Su, 12-6 pm. (212) 228-4249. Through March 24.

**JUDY'S RESTAURANT AND CABARET** presents *Evan Matthews*, performing a blend of popular tunes, jazz, blues and theater music. \$8 cover/\$10 minimum. 49 W. 44th St. Wednesdays at 9 and 11 pm. Reservations: (212) 764-8930. March 6-27.

PS 122 presents *Penny Arcade's La Misericordia...The Misery*, an emotionally charged look at growing up Italian in America, which uses, among other things, footage of a filmed ongoing argument between Penny Arcade and her immigrant mother. PS 122. 150 First Ave. Thursdays through Sundays at 9:30 pm. Reservations: (212) 477-5288. Through March 31.

**SPLIT BRITCHES** and **BLOOLIPS** present *Belle Reprise*. What if Stanley Kowalski were a lesbian in drag and Blanche DuBois were a drag queen? *Belle Reprise* addresses all this and more in a hilarious send-up of *A Streetcar Named Desire*. One Dream. 232 West Broadway. Th-Mo at 8 pm. Sa at 7 and 10:15 pm. Reservations: 274-1450. Through March 31.

**MOSAIC BOOKS** presents *Prinny Alavi*. The photographer's work, mostly nudes, will be on display at the bookstore. 167 Ave. B, at 10th Street. 2-10 pm daily. (212) 475-8623. Through April 6.

PS 122 presents *Mabou Mines' The Bride*, a poetic musical work in progress which traces a day in the life of Gill Clout. Written by Terry O'Reilly. Directed by Ruth Maleczek. Music by John Zorn. Performed by O'Reilly and Black-Eyed Susan. \$6. PS 122. 150 First Ave. March 13, 20, 27 and April 24 at 8 pm. Reservations: (212) 477-5288.

**THEATRE-AT-224-WAVERLY-PLACE** presents *Homosexual Acts*, a series of 12 short plays, including seven world premieres and three New York premieres. They are: *Robert Patrick's Ludwig and Wagner*, *The Family Bar and The Way We War*; *Daniel Curzon's S&M*, *Celebrities in Hell* and *One Man's Opinion*; *Carl Morse's*

*Annunciation and Fairy Fuck-In, or A Call to the States*; Robert Chesley's *Somebody's Little Boy*; Victor Bumbalo's *Show*; Bill Wright's *Mother Father Lover Man*; and Rich Rubin's *That Al Pacino Look* \$20. We-Fr at 8 pm, Sa at 7 and 10 pm, Su at 3 and 7 pm. Tickets: (212) 564-8038. Through May 26.

THE NEW YORK OPEN CENTER presents *Susan Bennett's Shapeshifters*, an exhibition of painters. The New York Open Center. 83 Spring St. Mo, Th, Fr from 1-5 pm. (212) 219-2527. Through April 3.

THE PUERTO RICAN TRAVELING THEATRE presents *Alberto Adellach's Sabina and Lucrécia*. The play is about "two women fugitives from an asylum whose views of reality clash with one another in a series of oddball sequences which ultimately end in a serious resolution. The play was inspired by a true incident which was reported in the Argentinian newspapers." With *Cordelia Gonzales, Marilyn Romero and Nancy Walsh*. Director: *Alba Oms*. Design: *Edward Gianfrancesco*. Lighting: *Rick Butler*. Costumes: *Mary Marsicano*. \$10/\$12/\$15. The Puerto Rican Traveling Theatre. 304 W. 47th St., at Eighth Avenue. Opening March 21. English schedule: We-Fr at 8 pm. Spanish schedule: Sa-Su at 2:30 pm and 8 pm. Reservations: (212) 354-1293. Through April 21.

THE LESBIAN HERSTORY ARCHIVES and THE CENTER present *Keepin' On: Images of African-American Lesbians*. Opening Feb. 28. Wheelchair accessible. The Center. 208 W. 13th St. Hours: daily, 4-6 pm. For more info, contact the Archives at (212) 874-7232.

55 GROVE STREET presents *Cam Brainard and Bob Koherr's Brickface & Stucco*, performers who both appeared in *Parting Glances*, their original comedy material includes two jocks who learn they can vogue, retired Solid Gold Dancers, Amish rappers who put the "men back in Mennonite," an early Simon & Garfunkel, and the Rocky Mountain Butt Boys who open at a gay rodeo in West Hollywood; videos serve as transitions between live routines; at 55 Grove St (west of 7th Ave South); \$8 + 2-drink minimum; FRI at 8 pm; 366-5438

CHERRY LANE THEATRE presents *David Stevens' The Sum of Us*, by the writer of *Breaker Morant*; starring *Neil Massin and Richard Ventura*, directed by *Kevin Dowling*, about a father who tries to help with his son's gay relationships while he looks for a new wife; 38 Commerce St; \$27.50-\$32.50; TUE-FRI at 8 pm, SAT at 7 & 10 pm, SUN at 3 & 7:30 pm; 989-2020

MEN WITH WIGS, INC., presents *It's a Man's World: Ladies Sing the Blues*, a fun-filled, gender-bender fantasy, from the Cotton to Motown. Men, with wigs, examine incandescent images of the

Two on Wednesday: First, A DIFFERENT LIGHT presents *Bo Huston*, reading from his book, *Remember Me*, the follow-up to last year's highly acclaimed *Horse*. 548 Hudson St. March 20. 8 pm. Info: (212) 989-4850.

Then, over at the Center, THE COALITION FOR LESBIAN AND GAY RIGHTS presents *Lesbian Activists Take on the 90s*. Featuring *Ruth Berman and Connie Kurtz*, spokespersons for CLGR, NOW-New York State Lesbian Rights Task Force, and *The Answer Is Loving Counseling Center*; *Candice Boyd of African-American Wimin United for Societal Change*; *Rachel Kaufman of NOW-NYC's Lesbian Rights Rights Committee*; *Luvenia Pinson of the National Lesbian Conference*; and *Gerri Wells of ACT UP, the Pink Panthers and Queer Nation*. The Center. 208 W. 13th St. March 20. 8 pm. (212) 627-1398.

THE CENTER presents *Lesbian Movie Night*, in celebration of Women's History Month. Tonight's videos: *Emergence* by *Pratibha Parmar*, *Dry Kisses Only* by *Jane Cotts and Kaucyilla Brooke* and *How to Kill Her* by *Eal Troyano and Ana Mario Simo*. \$6. The Center. 208 W. 13th St. March 22. 8 pm. (212) 620-7310.

...and a cast of thousands: LAMAMA'S LAGALLERIA presents *Jamie Leo's Performance Reading #9*, with a cast that includes *Christopher Amato, Jay Blotcher, Rose Bowen, Ellin Crane, Mary Grace Farley, Cortland Jessup, Tom Ledke, David Litke, Bina Sharif, Marsena Sorensen, Sebastian Stuart, James Wagner, John Weir, Mary Lou Wittmer, Walter Zimmerman and David Buckingham* as the video documentarist. \$4, if you can. LaMama's LaGalleria. 6 E. 1st St. March 23. 8 pm. (212) 420-8032.

Things are happening up in the Bronx. This week they host the first Bronx Gay and Lesbian Dance sponsored by a coalition of Bronx-based and people-of-color gay and lesbian organizations including *Lambda Club (Lesbian and Gay Students at Lehman), BLUS (Bronx Lesbians United in Sisterhood), GMOB (Gay Men of the Bronx), Fordham Lesbians and Gays and LaGUF (Lesbian and Gay United Force of Hostos Community College)*. Tonight's theme: "A Spring Affair." \$8 in advance/\$10 at the door. Lehman College Student Life Building. March 23. 8 pm to 1 am. Info: *Lisa Winters* at (212) 829-9817 and *Charles Rice* at (212) 378-3497.

DIXON PLACE presents an AIDS Benefit. Dixon Place sponsors these monthly benefits for people with AIDS and their caregivers. So far, money has been raised for the *Brooklyn AIDS Task Force, God's Love We Deliver, GMHC Emergency Fund, the PWA Coalition-Community Research Initiative, ADAPT, ACT UP* and many other organizations. Tonight's performance raises money for the *Upper Room AIDS Ministry*. Performances by *Diviana and Dr. Laurie Weeks*. \$8. March 24. 8 pm. Dixon Place. 37 E. 1st St., between First and Second avenues. (212) 673-6752.

Finally, sneak a peek into next week: THE CENTER presents *Homo Love Song*, "an original concert of love, passion and light," performed by composer *Dan Martin* and lyricist/performance artist *Michael Biello*. Featuring *Martin's live piano and vocals and Biello's slides and performance art vignettes*. \$7. The Center. 208 W. 13th St. March 26. 8 pm. (212) 620-7310.

blues' queens and their descendants. \$10. The Producers Club. 358 W. 44th St., 2nd floor, suite 7. Fridays at 11 pm. (212) 971-9021.

## MONDAY, MARCH 18

THE ADOLESCENT THEATRE NETWORK in cooperation with the ADOLESCENT AIDS NETWORK OF NEW YORK presents its *Annual Adolescent Theatre Festival*. The three day program includes, on Monday, the STAR Theatre, Family Life Theatre and Dandelion Productions; on Tuesday, Teatro Vida, the Greater Brownsville Youth Council, SPARK Players, Reflections; and, on Wednesday, THE Group. Free. Bruno Walter Auditorium at Lincoln Center. 111 Amsterdam Ave., at 66th Street. 4-5:30 pm each day. For reservations, contact Ken Hornbeck at (212) 794-3315. [See March 19 and 20.]

THE NEW YORK BAR ASSOCIATION presents *Doctors and Other Medical Workers With HIV: A Policy Review*. Representatives of hospitals, patient rights in a public health sectors will discuss how the issue of a medical worker's HIV status should be handled. Speakers: *Michael Greco, MD, JD, Chief, Division of Allergy and Clinical Immunology/ Infectious Diseases and Epidemiology at St. Luke's-Roosevelt Hospital Center; Kathryn C. Meyer, Senior Vice President, Legal Affairs, Beth Israel Medical Center; David Rogers, MD, Walsh McDermott Professor of Medicine, Cornell Medical School and Vice-Chairman, National Commission on AIDS; Lani Sanjeck, Associate Executive Director, New York StateWide Senior Actoin Council, New York City Patient's Rights Hotline; Harvey F. Wachman, MD, JD. Co-sponsored by the Ad Hoc Committee on AIDS. NYC Bar Association. 42 W. 44th St. 7 pm.*

SAGE presents *Adult Survivors of Sexual Abuse*, an experiential therapy group for women ages 21 and up to support the recover process and free you from the pain and silence of sexual abuse. Psychotherapists: *Joyce Z. Meyers, CSW and Robbye Stuart-Russell, MA*. The Center. 208 W. 13th St. 7-8:30 pm. (212) 741-2247.

GAY ACTIVIST ALLIANCE OF MORRIS COUNTY presents *Womyn's Network and Men's Rap Group* at 7:30 pm, before their *General Meeting* at 8:30 pm. Tonight's topic "Play Safe—Batteries Not Included." Sex educator *Steve Brown* from Planned Parenthood of Bergen County facilitates a workshop on safe sex fun and games. Morristown Unitarian Fellowship. 21 Normandy Heights Rd. Morristown, NJ. Info: GAAMC Gay Helpline: (201) 285-1595.

ACT UP *General Meeting*. Cooper Union. Fourth Avenue at 7th Street. 7:30 pm. Info: 564-AIDS.

**FRIENDS AND NEIGHBORS OF LESBIANS AND GAY MEN General Meeting.** Tonight's topic: "Stigma and Stereotyping," from Scanzoni and Mollenkott's *Is the Homosexual My Neighbor*, and an essay of Walter Wink's regarding what the Bible says about homosexuality. South Presbyterian Church, 343 Broadway, Dobbs Ferry, NY 8-10 pm. (914) 693-0473.

**IN OUR OWN WRITE Writer's Workshop** for lesbian and gay writers. Workshops are held on the first and third Mondays of the month. Please bring work. The Center, 208 W. 13th St. 8-10 pm. (212) 620-7310.

**THE INTERNATIONAL LESBIAN AND GAY ASSOCIATION Center Liaison Committee Meeting.** Topics: upcoming world conference in Guadalajara, Mexico; continuing United Nations efforts; meeting with Amnesty International regarding their "mandate" being changed to include oppression of lesbians and gay men; ILGA fund-raiser in April. The Center, 208 W. 13th St. 8 pm.

**SOUTHERNERS** presents a **Potluck Dinner.** If you attend, please bring food according to the following categories: Last names beginning with A-E, bring deserts and appetizers; F-J bring entrees; K-O bring vegetables or salads; and P-Z bring potatoes, starches or breads. Southerners will provide iced tea and soda. \$5 members/\$8 non-members. The Center, 208 W. 13th St. 8 pm. (212) 674-8073.

## TUESDAY, MARCH 19

**THE BRONX AIDS EDUCATORS NETWORK General Meeting.** Lincoln Hospital, conference room 3. 234 E. 149th St. Bronx. 9:30-11 am. Info: Janet Goldberg at (212) 293-2658 or Rosaline Morales at (212) 295-5605.

**THE ADOLESCENT THEATRE NETWORK** in cooperation with the **ADOLESCENT AIDS NETWORK OF NEW YORK** presents its **Annual Adolescent Theatre Festival.** The three day program includes, on Monday, the STAR Theatre, Family Life Theatre and Dandelion Productions; on Tuesday, Teatro Vida, the Greater Brownsville Youth Council, SPARK Players, Reflections; and, on Wednesday, THE Group. Free. Bruno Walter Auditorium at Lincoln Center. 111 Amsterdam Ave., at 66th Street. 4-5:30 pm each day. For reservations, contact Ken Hornbeck at (212) 794-3315. [See March 18 and 20.]

**GAY MEN'S HEALTH CRISIS** presents a **Health Seminar: Benefits Information and Nutritional Issues.** 129 W. 20th St., third and sixth floors. 7 pm. For more information, call the GMHC hotline at (212) 807-6655. TDD (212) 645-7470 for the hearing impaired.

**TWENTYSOMETHING Steering Committee Meeting** at 6:30 pm. Scheduled: discussion and approval of Twentysomething charter, nominations for officers. Info: Scott at (212) 242-4881. Also tonight, it's a **Rap Group**, addressing "Homophobia: Internal and External." \$3. The Center, 208 W. 13th St. 8:30 pm. Info: Perry at (212) 242-3038.

**THE COALITION FOR LESBIAN AND GAY RIGHTS General Meeting.** The Center, 208 W. 13th St. 8 pm. (212) 627-1398.

**MEN OF ALL COLORS TOGETHER Newsletter Editing.** 225 W. 34th St., #1500. 8 pm. Call Lidell before attending: (212) 736-5295.

**STEVE MCGRAW'S SUPPER CLUB** presents **Jamie De Roy and Friends**, an evening of cabaret featuring Ms. De Roy and **Doug Bernstein, Denis Markel** and the cast of *Showing Off*; **Ellen Foley; Caroline Rhea; Jonathan Solomon; Stiller and Ash;** and **K.T. Sullivan.** \$15 cover/\$8 minimum. Steve McGraw's. 158 W. 72nd St. 8 pm. Reservations: (212) 595-7400.

**THE NINTH STREET CENTER** presents **Queer Questions, Queer Answers**, a series of rap groups whose focus is defining homosexuality for the 1990s. Tonight's facilitator: **Nick Cirabiel.** 319 E. 9th St., basement. 8-10 pm. (212) 228-5153.

**CELLBLOCK 28** presents an **Erotic Art Show** by Ira. His works has previously been seen on Cellblock flyers, at A Different Light bookstore and in *Inches*. Cellblock 28. 28 Ninth Ave., between 13th and 14th streets. Doors open 8 pm. (212) 733-3144.

## WEDNESDAY, MARCH 20

**BRONX AIDS SERVICES** offers a **Support Group for HIV-Positive Women.** Share your concerns, ideas and feelings. Free and confidential. The morning program is in Spanish, the afternoon program is in English. One Fordham Plaza, 8th floor. Bronx. 10-11 am and 1:30-2:30 pm. Info: Edith Guierrez at (212) 933-2400 or Isa Martinez at (212) 295-5605.

**THE NEW YORK CITY DEPARTMENT OF HEALTH** presents a **Women's History Month Symposium** on "Violence in the Lives of Women." Panelists include: Dr. Kenneth Ong, deputy commissioner for disease intervention, NYC DOH; Chieza Carroway, coordinator, NYC Task Force Against Sexual Assault; Beth Richie, Hunter College Community Health Education Program; Naomi Lichtenstein, director, client services, Lesbian and Gay Anti-Violence Project; Barbara Chang, co-coordinator, New York Asian Women's Center; Brenda Jones, administrative director, Center for Anti-Violence Education; and Ellen Zaltberg, director, Health Care Provider Training and

Lesbian Health Programs, Office of Gay and Lesbian Health Concerns. 125 Worth St. Second floor auditorium. 3-6 pm. (212) 566-4995.

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**THE GAY AND LESBIAN ANTI-VIOLENCE PROJECT Peer Counseling** for survivors of bias assault, domestic violence and sexual assault. Held every Wednesday and Thursday from 6-8 pm. The Center, 208 W. 13th St. (212) 807-0197.

**THE NEW YORK ADVERTISING AND COMMUNICATIONS NETWORK General Meeting.** Tonight's guest: **Larry Kramer**, activist and author. \$5 members/\$8 non-members. First drink free. The Center, 208 W. 13th St. Networking at 6:30 pm, program at 8 pm.

**SOUTHERNERS Steering Committee Meeting.** Everyone's welcome at this meeting gay men and lesbians from the South. 7 pm. Call for location: (212) 674-8073.

**GAY MEN OF THE BRONX General Meeting and Orientation.** Hostos Community College, Grand Concourse, Building A, room 227. 7-9 pm. Info: Chris at (212) 601-0806.

**SLOPE ACTIVITIES FOR LESBIANS** presents **Pool Night.** Featuring free pool, ping pong, billiards, air hockey and shooting hoops at Brownstone Billiard. Seventh Ave. at Flatbush. Afterwards, instead of the Roost, celebrate the first day of spring at **Haagen Dazs** at 8:30 pm. 109 Seventh Ave., at President Street. The evening begins at 7 pm. Please call 24 hours in advance to confirm all SAL activities: (718) 965-7578.

**A DIFFERENT LIGHT** presents **Bo Huston**, reading from his book, *Remember Me*. 548 Hudson St. 8 pm. Info: (212) 989-4850.

**THE COALITION FOR LESBIAN AND GAY RIGHTS** presents **Lesbian Activists Take on the 90s.** Featuring **Ruth Berman** and **Connie Kurtz**, spokespersons for CLGR, NOW-New York State Lesbian Rights Task Force, and **The Answer** is Loving Counselling Center; **Candice Boyd** of African-American Wimmin United for Societal Change; **Rachel Kaufman** of NOW-NYC's Lesbian Rights Rights

Committee; **Luvania Pinson** of the National Lesbian Conference; and **Gerri Wells**, of ACT UP, the Pink Panthers and Queer Nation. The Center, 208 W. 13th St. 8 pm. (212) 627-1398.

**GAY MEN'S HEALTH CRISIS** presents **Eroticizing Safer Sex.** No registration required. The Center, 208 W. 13th St. 8-10:30 pm.

**ORGANIZATION FOR GAY AWARENESS General Meeting.** Tonight's guest is **Gerri Wells** of the Pink Panther Patrol, leading a discussion of the Panther's and anti-lesbian and anti-gay violence. St. George's Church, Ridgewood and Woodland roads, Maplewood, NJ. 8:30 pm. (201) 743-5322.

**CHANNEL 69** presents **Merchandise Mart**, a flea market extravaganza. Admission includes the show, *Gay Home Shopping Club*, disco and go-go dancers. \$3 before midnight/\$5 after. The Pyramid, 101 Ave A. Merchandise mart begins at 11 pm, and the show is at 1 am. (212) 473-7184.

## THURSDAY, MARCH 21

**BRONX AIDS EDUCATORS NETWORK General Meeting.** Meetings are the third Tuesday of every month. Lincoln Hospital Conference Room 3. 234 E. 149th St. The Bronx. 9:30-11 am. Info: Janet Goldberg at (212) 293-2658 or Rosaline Morales at (212) 295-5603.

**BRONX AIDS SERVICES** offers a **Support Group for HIV-Positive Women.** This is an ongoing, closed group. Individual consultations are required before admittance. Free. 349 E. 149th St., room 609. Bronx. 11 am to 12:30 pm. Info: Donna Bersch at (212) 585-5001.

**THE GAY AND LESBIAN ANTI-VIOLENCE PROJECT Peer Counseling** for survivors of bias assault, domestic violence and sexual assault. Held every Wednesday and Thursday from 6-8 pm. The Center, 208 W. 13th St. (212) 807-0197.

**JUDITH'S ROOM** presents **Michelle Wallace**, reading from her books, *Invisibility Blues* and *Black Macho and the Myth of the Superwoman*. Judith's Room. 681 Washington St. 7 pm. (212) 727-7330.

**SLOPE ACTIVITIES FOR LESBIANS** present **Generic Game Night.** Bring your favorite board and card games to the Clubhouse. Bring snacks and soda, too, but no alcohol. 7:30 pm. Please call 24 hours in advance to confirm all SAL activities: (718) 965-7578.

**TOD'S WOMEN'S CLUB AND CAFE** presents **Tod's Dating Game.** Call for application and complete details. Tod's, 2 Georges Rd. New Brunswick, NJ. (201) 545-8990.

THE PYRAMID presents a **Spring Fling Benefit Party for the Pink Panthers**. \$5. The Pyramid, 101 Ave. A, 9 pm.

## FRIDAY, MARCH 22

MEN OF ALL COLORS TOGETHER presents **Y-MACT 30-and-Under Caucus Consciousness-Raising Session** at 6 pm. Tonight's topic: "Sharing Our Health Concerns." Then, at 8 pm, it's the **Women Activists Coffeehouse**, featuring readings by lesbians of color on the subject of activism in the women's community. Both events happen at the Center, 208 W. 13th St. 6 pm. (212) 222-9794.

CONGREGATION BETH SIMCHAT TORAH presents a **Jewish Feminist Friday Night Shabbat Service**, followed by **Oneg Shabbat**. Congregation Beth Simchat Torah is New York's lesbian and gay synagogue, 57 Bethune St. 6:30 pm. (212) 929-9498.

SLOPE ACTIVITIES FOR LESBIANS present a **Poker Party at Pat's Place**. For beginners and sharks alike, 7:30 pm. Please call 24 hours in advance to confirm all SAL activities: (718) 965-7578.

THE ANSWER IS LOVING presents **Women Talking Women's Talk**: "What are they gonna say...if I do...do what?" From their flyer: "I don't give a...or do I? Why do I?" \$10. 1964 E. 35th St. Brooklyn. 7:45-10 pm. Info: Ruth Berman and Connie Kurtz at (718) 998-2305.

THE CENTER presents **Lesbian Movie Night**, in celebration of Women's History Month. Tonight's videos: *Emergence* by Pratibha Parmar, *Dry Kisses Only* by Jane Cottle and Kaucyilla Brooke and *How to Kill Her* by Eal Troyano and Ana Mario Simo. \$6. The Center, 208 W. 13th St. 8 pm. (212) 620-7310.

## SATURDAY, MARCH 23

ST. FRANCIS OF ASSISI AIDS MINISTRY presents **A Day of Recollection**, for all persons infected as well as affected by HIV and AIDS—PWAs, care-partners, caregivers, family members and lovers. The will include a presentation with both sharing and support, and will conclude with a liturgy celebration. People from all denominations welcome. Lunch provided. The Church of St. Francis, 135 W. 31st St. 10:30 am to 4 pm. (212) 695-1500.

SLOPE ACTIVITIES FOR LESBIANS visit the **Brooklyn Botanical Gardens** late spring flower show at 1 pm. Then, at 2:30, SAL hosts a **(Just Barely) Spring Picnic**. If it's too cold for a sit-down social on Eleanor's Hill, SAL plans a hike instead. Then, at 7:30, it's an **Under-30 Party**. Bring tapes, snacks, beverages and games. Please call 24 hours in advance to confirm all SAL activities: (718) 965-7578.

INTEGRAL YOGA INSTITUTE presents **Hatha Yoga Class**. Hatha Yoga refers to

the physical postures, deep relaxation and breathing practices which revitalize and strengthen the body and calm the mind. This class is especially for those who are HIV-positive. IYI, 227 W. 13th St. 12-1:30 pm. (212) 929-0586.

MEN OF ALL COLORS TOGETHER **Feminists Caucus General Meeting** at 6 pm. 169 Manhattan Ave.

LAMAMA'S LAGALLERIA presents **Jamie Leo's Performance Reading #9**, with a cast that includes **Christopher Amato, Jay Blocher, Rose Bowen, Elin Crane, Mary Grace Farley, Cortland Jessup, Tom Ledke, David Litke, Bina Sharif, Marsena Sorensen, Sebastian Stuart, James Wagner, John Weir, Mary Lou Wittmer, Walter Zimmerman and David Buckingham** as the video documentarist. \$4, if you can. LaMama's LaGalleria, 6 E. 1st St. 8 pm. (212) 420-8032.

STICK WITH IT PRODUCTIONS presents **Funny Gay Males**. Call for time and admission price. Sticky Mike's Frog Bar, 8 Great Jones St., at Lafayette St. (212) 533-7000.

It's the first **Bronx Gay and Lesbian Dance** sponsored by a coalition of Bronx-based and people-of-color gay and lesbian organizations including Lambda Club (Lesbian and Gay Students at Lehman), BLUeS (Bronx Lesbians United in Sisterhood), GMOB (Gay Men of the Bronx), Fordham Lesbians and Gays and LaGUF (Lesbian and Gay United Force of Hostos Community College). Tonight's theme: "A Spring Affair." \$8 in advance/\$10 at the door. Lehman College Student Life Building, 8 pm to 1 am. Info: Lisa Winters at (212) 829-9817 and Charlees Rice at (212) 378-3497.

THE CENTER DANCE COMMITTEE presents a **Prom Party**. "Relive your prom the way it was meant to be. You may be crowned Prom King or Queen. Dance to the sounds of the '60s with DJ Brian Cronen." 21 and over only. \$10/\$8 with this listing. The Center, 208 W. 13th St. 9 pm to 1 am.

THEATER NADA presents **Shelly Mars in A Day in Hollywood, a Night of Sodom**, "being an evening of commentary on male impersonation, AIDS, dyke-drama and a little S/M." \$8. Theater Nada (formerly Theater Funambules), 167 Ludlow St. 10 pm. (212) 420-1466. [See March 16.]

## SUNDAY, MARCH 24

LESBIAN FEMINIST LIBERATION presents **Asian Lesbians Past and Present**, featuring a slide presentation by **June Chan** from **Asian Lesbians of the East Coast**. \$4 donation includes refreshments. The Center, 208 W. 13th St. 3 pm. Info: (212) 627-1398.

LESBIANS AND GAYS OF FLATBUSH pre-

sent **Bring a Friend, Make a Friend Sunday Brunch**. Food is potluck. Call Ivan for time, place and other details. (718) 692-2129.

SLOPE ACTIVITIES FOR LESBIANS present **Services Swap Night**. "Got a skill or service you'd like to share with other resumes? Maybe you can get that door fixed in exchange for typing someone's resume." 7 pm. Please call 24 hours in advance to confirm all SAL activities: (718) 965-7578.

PEOPLE WITH AIDS COALITION presents a **Sunday Evening Weekly Social** for gay men and lesbians who are HIV-positive or have AIDS, and their friends. PWAC Living room. 6:30-9:30 pm. (212) 889-2334.

THE RAPP THEATER CENTER presents **A Valentine From Carole Lombard**, by Larry Myers, in a benefit to raise money to fight AIDS. The play is a series of vignettes, many dealing with gay and lesbian themes. \$10 donation suggested. PWAs, Center employees and GMHC staff admitted free. Rapp Theater Center, 220 E. Fourth St., between avenues A and B. 7 pm.

DIXON PLACE presents an **AIDS Benefit**. Dixon Place sponsors these monthly benefits for people with AIDS and their caregivers. So far, money has been raised for the Brooklyn AIDS Task Force, God's Love We Deliver, GMHC Emergency Fund, the PWA Coalition—Community Research Initiative, ADAPT, ACT UP and many other organizations. Tonight's performance raises money for the Upper Room AIDS Ministry. Performances by Diviana and Dr. Laurie Weeks. \$8. 8 pm. Dixon Place, 37 E. 1st St., between First and Second avenues. (212) 673-6752.

## MONDAY, MARCH 25

THE NEW YORK ADVERTISING AND COMMUNICATIONS NETWORK presents **Share-a-Thon 3**. Offering or seeking a summer share? Owners, renters and lookers meet to benefit the Lesbian and Gay Anti-Violence Project. Share seekers: \$15. Share offerers: \$25 first person, \$15 each additional. First drink free. The Center, 208 W. 13th St. 6-9 pm. Info: the Network's 24-hour hotline at (212) 517-0771.

GAY MEN OF THE BRONX and BRONX LESBIANS UNITED IN SISTERHOOD present a **Public Forum** on domestic partnership legislation. 1 Fordham Plaza, suite 800. 7-9 pm. Info: Chris at 601-0806.

MEN OF ALL COLORS TOGETHER **Financial Affairs Planning Meeting**. 169 Manhattan Ave., #48, at 108th Street. 7 pm. (212) 932-3138.

SAGE presents **Adult Survivors of Sexual Abuse**, an experiential therapy group for women ages 21 and up to support the recover process and free you from the pain and silence of sexual abuse.

Psychotherapists: Joyce Z. Meyers, CSW and Robbye Stuart-Russell, MA. The Center, 208 W. 13th St. 7-8:30 pm. (212) 741-2247.

GAY ACTIVIST ALLIANCE IN MORRIS COUNTY presents **Women's Network and Men's Rap Group** at 7:30 pm, before their **General Meeting** at 8:30 pm. Tonight's topic: "Sex and Spirituality." Dr. Virginia Ramey Mollenkott, professor of English at William Paterson College and member of the board of directors of the Center for Sexuality and Religion, is the guest. Morristown Unitarian Fellowship, 21 Normandy Heights Rd. Morristown, NJ. Info: GAAMC Gay Helpline: (201) 285-1595.

**ACT UP General Meeting**. Cooper Union. Fourth Avenue at 7th Street. 7:30 pm. Info: 564-AIDS.

CELLBLOCK 28 presents the **New York Strap and Paddle Association Party**. "For all of you who like to bend over and take it like a man." Cellblock 28, 28 Ninth Ave., between 13th and 14th streets. Doors open 8 pm. (212) 733-3144.

## TUESDAY, MARCH 26

LONG ISLAND GAY MEN'S GROUP presents an **Open Forum**. For complete details on this bi-monthly discussion group, contact LIGMG at (516) 694-2407.

GAY MEN'S HEALTH CRISIS presents a **Health Seminar: Medical Treatments**. 129 W. 20th St., third and sixth floors. 7 pm. For more information, call the GMHC hotline at (212) 807-6655. TOD (212) 645-7470 for the hearing impaired.

THE LESBIAN AND GAY COMMUNITY MEDIATION SERVICE presents a **Educational Forum** discussing mediation, its benefits, and how the Mediation Service works. There will be a video, simulated mediation and a question-and-answer period. The Center, 208 W. 13th St. 7 pm. (212) 713-3089.

BRONX LESBIANS UNITED IN SISTERHOOD and GAY MEN OF THE BRONX present a **Forum** on the domestic partnership bill. Invited speakers include **Fernando Ferrer**, Bronx borough president; **Carolyn Maloney**, council member and chief sponsor of the legislation; and **Liz Holtzman**, comptroller of New York City. One Fordham Plaza, suite 800. 7-9 pm. Info: Ron Jacobowitz at (212) 519-8746 or Lisa Winters at (212) 829-9817.

LESBIANS AND GAY MEN OF NEW BRUNSWICK presents **Stephen Beck**, executive director of GLAAD, discussing discussing ways to end bias in the media against gay men and lesbians. Friends Meeting House, 109 Nichol Ave. New Brunswick, NJ. 8 pm. (908) 247-0515.

**MORE LISTINGS  
NEXT WEEK**

# Tuning In: A TV/Radio Guide for *OutWeek* Readers

Information must be received by Monday to be included in the following week's issue. Send items to *OutWeek* Listings, 159 W. 25th St., NY, NY 10001.

Compiled by Dale Peck.

**A&E** (Arts & Ent, 555 Fifth Ave., 10th Fl, NYC 10017; 661-4500)  
**CCTV** (Rick X, Box 790, NYC 10108)  
**GBS** (Gay Broadcasting System, Butch Paeston, 178 7th Ave., Ste. A-3, NYC 10011; 243-1570)  
**GCN** (Gay Cable Network, Lou Maletta, 32 Union Square East, Suite 1217; 477-4220)  
**GMHC** (Gay Men's Health Crisis, Jean Carlomusto, 129 W 20 St, NYC 10011; 807-7517)  
**RB PROD** (Robin Byrd Prod., Box 305, NYC 10021; 988-2973)  
**WABC-TV** (77 W 63 St, NYC 10023; 456-7777)  
**WBAI-FM** (505 8th Ave., 19th Fl, NYC 10018; 279-0707)  
**WCBS-TV** (51 W 52 St St, NYC 10019; 975-4321)  
**WNBC-TV** (30 Rockefeller Plaza, NYC 10112; 664-4444)  
**WNET-TV** (356 W 58 St, NYC 10019; 560-3000)  
**WNYW-TV** (Fox, 1211 AV/AM, NYC 10036; 556-2400)  
**WPIX-TV** (220 E 42 St, NYC 10017; 949-1100)

## MONDAY, MARCH 18

- 1:30 PM** WUSB 90.1 FM *The Word Is Out* Marc Gunning hosts a weekly lesbian, gay and bisexual variety show.  
**2:00 PM** WUSB 90.1 FM *Lavender Wimmis* News, songs and music produced by women for women.  
**2:30 PM** WUSB 90.1 FM *This Way Out* More queer news.  
**8:00 PM** HBO *The Josephine Baker Story* Though *TV Guide* promises "sexual situations," all they'll fess up to is that this movie is about "the turbulent life of the expatriate cabaret star."  
**8:30 PM** Manhattan Cable *The Brenda and Glenn Show* CH 17  
**9:00 PM** GBS *Out in the 90's*: community news, discussion, interviews. BQ Cable, CH 56 (1:00)  
**11:30 PM** *Tomorrow/Tonight Live*: entertainment; Manhattan and Paragon Cable, CH D/17 (1:00)  
**Midnight** CCTV *The Closet Case Show*: Closet Klips; Manhattan/Paragon Cable, CH C/16 (1:30)

## TUESDAY, MARCH 19

- 1:30 AM** USA *Hollywood Insider* Jodie Foster is still making rounds.  
**2:30 AM** WIND-TV *Gain* Coconuts Donnie and Marie Osmond play themselves in a "comedy-mystery set in Honolulu." CH 7.  
**2:00 PM** SHO *Torch Song Trilogy* Harvey Fierstein, et al. Repeated at 3 am this morning.  
**5:45 PM** MAX *Mommie Dearest* We still love you, Joan, even if you're own daughter doesn't. And we wouldn't dream of fucking with you.  
**8:00 PM** WCBS-TV *The Wizard of Oz* The movie that *The Wiz* was based on. Has something to do Kansas, red shoes, broomsticks and serious green makeup. CH 2.  
**8:00 PM** *American Gigolo* Well, if you're not a Judy queen, there's always Richard Gere. CH 61.  
**10:00 PM** RB PROD *The Robin Byrd Show*: male and female strippers; Manhattan Cable, CH V/35 (1:00)  
**10:00 PM** DIS *Bee Gees TV Guide* calls this a "documentary."  
**11:00 PM** GBS *Out in the 90's*: news, information and interviews; Manhattan/Paragon Cable, CH C/16 (1:00)

## WEDNESDAY, MARCH 20

- 6:30 AM** MAX *Nobody's Perfect* An amusing (or confusing?) premise: A boy dresses in drag to win the heart of his dream girl.  
**Noon** SHO *Cry-Baby* Johnny Depp isn't Divine, but he is divine. Repeated today at 8 pm on SHO and Thursday at 10 am and 9:35 pm on TMC.  
**4:00 PM** LIF *Women of Valor* Army nurses are brutalized in POW camps during Japan's 1942 occupation of the Philippines. The movie sounds horrible, but it stars Susan Sarandon, who's always been a friend to our community, and Kristy McNichol, who's always been.  
**6:30 PM** MAX *Nuns on the Run* The Sisters of Perpetual Indulgence they're not, but hey, this is Hollywood, not San Francisco.  
**Midnight** RB PROD *The Robin Byrd Show*: male and female strippers, live call-in show; Manhattan Cable, CH V/35

## THURSDAY, MARCH 21

- 6:05 AM** TMC *Les Girls* I'm not sure—this is probably supposed to be pronounced "lay" girls and not "lez" girls, but you might want to give it a try. (It stars Gene Kelly and Mitzi Gaynor, if that's any incentive.)  
**9:00 AM** WIND-TV *Best Talk Scheduled*: how the nursing profession is being affected by the recession and AIDS. CH 11.  
**Noon** A&E *Oscar Wilde TV Guide*, ever our friend, calls this a "frank account of the notorious 19th-century playwright who who was brought to trial for homosexual conduct." (Italics mine.)  
**1:00 PM** WBAI-FM *This Way Out*: the international gay/lesbian news magazine; 99.5 FM (1:30)  
**1:30 PM** WBAI-FM *An Afternoon Outing*: local news and information about the gay and lesbian community with Larry Gutenburg; 99.5 FM (1:30)  
**4:30 PM** SHO *Ripper* A boy and his Delphinidae swoon under Miami.  
**5:00 PM** WFOX-TV *Different Strokes* "Pedophilia is the subject of this episode in which a bicycle-shop owner befriends Arnold and Dudley—for a price." As if enough homophobia weren't being produced on today's shows, Fox brings it out in reruns. Part two of this piece of trash concludes tomorrow. CH 5.  
**10:00 PM** GCN *Be Our Guest*: entertainment for and about the lesbian/gay community; Manhattan Cable, CH D/17 (1:30)  
**10:30 PM** GMHC *Living With AIDS*: health and politics; Manhattan Cable, CH V/35 (1:30)  
**11:00 PM** GCN *Gay U.S.A.*: news and entertainment from around the country; Manhattan Cable, CH V/35 (1:00)  
**Midnight** WNET-TV *Camille* Grete Garbo heads the cast. CH 13.  
**Midnight** GCN *Men in Films*: male erotica, interviews with adult filmstars; Manhattan Cable, CH V/35 (1:30)  
**12:30 AM** RB PROD *Men For Men*: Robin Byrd presents gay male porno stars; Manhattan Cable, CH V/35 (1:30)

## FRIDAY, MARCH 22

- 2:30 PM** WBAI-FM *Rompiendo el Silencio*: todos los viernes, Gonzalo Aburto con temas y noticias para la comunidad latina gay y lesbiana; 99.5 FM (1:15)  
**5:00 PM** WFOX-TV *Different Strokes* Part two of two. See Thursday for description. CH 5.  
**7:00 PM** WBAI-FM *AIDS in Focus*, Michael Alcalay, produc. **1:00 AM** RB PROD *The Robin Byrd Show*: male and female strippers; Manhattan Cable, CH V/35 (1:00)  
**11:00 PM** *Night Court* "Dan's old buddy comes to town flaunting a look that Dan just can't accept." If I remember right, the "look" is transvestism, and it's Dan who comes out looking the fool. CH 61.  
**11:30 PM** MAX *Cleo/Leo* A movie about a male chauvinist who is "mysteriously transformed into a woman." Could be really bad, or it could be good.

## SATURDAY, MARCH 23

- 8:30 AM** WBAI-FM *Any Saturday with David Rothenberg*: live call-in; 99.5 FM (2:00)  
**7:00 PM** GCN *Gay U.S.A.*: news and entertainment from around the country; BQ, Unity, ACV Cable, CH 56 (1:00) (For Manhattan Cable, see THURSDAY)  
**11:00 PM** Gay TV: male porn; Manhattan Cable, CH V/35  
**1:30 AM** RB PROD *The Robin Byrd Show*: male & female strippers; Manhattan Cable, CH V/35 (1:00)

## SUNDAY, MARCH 24

- 7:30 PM** WBAI-FM *The Gay Show* Bob Storm, Larry Gutenburg, Allan Ross and Marie Becker host (tentatively); Dick Dadey, executive director of the Empire State Pride Agenda; Sam Ciccone and Peter Guardino of GOAL; and Dan Martin and Michael Biello, creators of *Homo Love Song*. Alternates with *Outlooks*. 99.5 FM (1:00).  
**10:30 PM** RB PROD *Men For Men*: Robin Byrd presents gay male porno stars; Manhattan Cable, CH V/35 (1:30)  
**11:00 PM** GBS *Way Out!* Mark Chesnut and Michelle VanVoorhies host. Rich Volo is the producer. CH C/16 (1:30)

## Monday

**Private Eyes** (Marc Berkley's *Kool Komrads*; strippers; downtown crowd, students, professionals. 2-4-1 drinks till midnight. \$7) 12 W 21 St. (212) 206-7772.

**Pyramid** (Ivory presents "Gentle on My Mind." Opening March 4. No cover, no hassles, no kidding.) 101 Avenue A. (212) 473-7184.

## Tuesday

◆ **Clit Club** (Drink specials till midnight. Lesbian erotic videos and slides. \$3 before midnight/\$5 after.) Pyramid. 101 Avenue A. (212) 473-7184.

◆ **Club Edelweiss** (TVs, TSs, gays, bi's, singles, couples); Tuesdays are especially for lesbians, but everyone is welcome.) 167 W. 29th St. (212) 868-6989.

**Danceteria** (Coming soon: Chip Duckett's gay Tuesdays. Keep your eyes on this space for opening.) 29 E. 29th St.

◆ **Grand Central** (Women's night tonight. Mixed We-Su.) 210 Merrick Rd. Rockville Centre, L.I. (516) 536-4800.

**Jack Officer's Club** (Cruising, Bruising, Drinking and Carousing. Audio, Video and Manual Manipulation by DJ Craig. \$3) 505 E. 6th St., between avenues A and B.

**IRoxy** (John Blair's "Muscle on Wheels." Gay rollerskating. Doors open at 8 pm. Varied cover.) 515 W 18 St. (212) 645-5156.

## Wednesday

◆ **Channel 69** (*Drag Extravaganza*, with Linda Simpson. Go-go stars, DJ Dany Johnson. Sexy, upbeat, East Village fag and dyke crowd. \$5.) Pyramid. 101 Avenue A. (212) 473-7184.

**The Building** (Dallas) The Boys' Room. House music, downtown crowd, go-go boys and a 60-foot ceiling. \$10/\$7 with invite.) 51 W. 26th St. (212) 576-1890.

◆ **Excalibur** (Ladies Night. \$1 drinks.) Located at the corner of 10th Street and Jefferson behind football stadium. Hoboken, N.J. (201) 795-1161.

◆ **Limelight** (Disco 2000, with Michael Aliq and Larry Tee. Doors open at 10 pm. \$10.) Sixth Avenue at 20th Street. (212) 807-7850.

◆ **Limelight** (Queer U. DJs Andy Anderson and Keoki. \$5/\$10) Sixth Avenue at 20th Street. (212) 807-7850.

◆ **Cadillac Bar** (Gini DeSantis presents Pure Party Production Dances for Women. Free buffet from 6-8 pm. Renee Cooke, bartender. \$5.) 16 W. 22nd St., between Fifth and Sixth avenues.

◆ **Private Eyes** (Shescape Afterwork Party from 5-10 pm. 2-4-1 drinks before 7. \$5 before 7 pm/\$7 after.) 12 W. 21st St. Shescape: (212) 645-6479. Private Eyes: (212) 206-7772.

**Private Eyes** (YMVA Night. Students, professional and women. Door often benefits a gay/lesbian organization. \$7.) 12 W. 21st St. (212) 206-7772.

**Silver Lining** (2-4-1 drinks.) 175 Cherry Lane, Floral Park, L.I. (516) 354-9641.

**Stutz** (2-4-1 drinks.) 202 Westchester Ave. White Plains, NY. (914) 761-3100.

## Thursday

◆ **The Bank** (Upstairs it's Sperm Bank for Fags, with hostess Hapi Phace, DJs Craig Spencer and Victor Anonymous? Down-

# DANCING OUT

Send information, corrections, and complaints to OutWeek Listings, 159 W 25 St, NY, NY 10001. You may also fax the listings editor at (212) 337-1220.

◆ [new info] ◆ [women]  
☆ [attracts TVs]



stairs, Egg Bank for Dykes features guest DJs and hot and sleazy Girl Action. \$10/\$7) 225 E. Houston St., at Essex Street. (212) 505-5033.

**Blacglama** (Celebrating gay men and women of color. Bi-monthly; next is Feb. 28.) Pyramid. 101 Ave. A. (212) 473-7184.

◆ **Copacabana** (Susanne Bartsch. Last Th of the month. Hfy door) 10 E. 60th St., at Fifth Avenue. (212) 755-6010.

**Excalibur** (\$1 drinks.) Located at the corner of 10th Street and Jefferson behind football stadium. Hoboken, N.J. (201) 795-1161.

**Hatfield's** (2-4-1 drinks, female impersonators.) 126-10 Queens Blvd. Kew Gardens, Queens. (718) 261-8484.

**Mora Men** (Tony, Keith and Dominic present DJ Tommy Richardson, go-go boys, videos, billiards. \$10/\$7 with invite.) 239 Eleventh Ave. (212) 633-0701.

◆ **Roxy** (Dugwah presents Disco Interruptus. Live performances. \$10) 515 W 18th St. 645-5156.

**Stingray's** (New club, new sound system, everything else is a surprise. No cover tonight.) 641 W. 51st St. (212) 664-8668.

## Friday

**ABC** (Chip Duckett's *ABC Fridays*, DJ Merritt; ballroom, balcony, boogying: \$10/\$7 w. invite; opened Nov. 16) 17 Irving Place at 15 St.

◆ **The Bank** (Alternative Music Night, hosted by Lee Chappell, David Leigh and Michael T. DJ Ralph Duncan. Mixed crowd. \$10/\$7.) 225 E. Houston St., at Essex Street. (212) 505-5033

◆ **Clit Club** (Jocelyn & Julie, *Every Friday Party*, go-go girls, lesbo videos; opens 8 pm, billiards & \$1 drinks between 8 and 9 pm; \$5) 432 W 14 St; 406-1114

**Columbia Dances** (1st Friday of every month, Earl Hall, 10 pm-2 am.) 116th St & Broadway; 854-3574 days

◆ **Hatfield's** (women's nights are TUE & FRI)

126-10 Queens Blvd., Kew Gardens, Queens; 718/261-8484

**Mea Culpa** (For men, with video and live entertainment. \$7/\$10.) 47 W. 20th St. (212) 807-7840.

**Meat on Friday** (Xclusive performances at 1:30 am. DJ Nobody's Pussy. \$5.) Pyramid. 101 Avenue A. (212) 473-7184.

◆ **Millennium** (*Ladies' Night*) 1770 NY Ave (Rte 110), Huntington, LI; 516/351-1402

**Private Eyes** (YMVA Night; students, professionals, men) 12 W 21 St. 206-7772

**Stingray's** (New club, new sound system. Free before 10 pm. \$7 after.) 641 W. 51st St. (212) 664-8668

◆ **Visions** (women's party) 56-01 Queens Blvd, Woodside, Queens; info 718/846-7131, club 718/899-9031

## Saturday

◆ **The Bank** (Controversy. DJ Patrick Butts. Drag queens, drinking, dancing and scandal. \$15/\$10/\$7.) 225 E. Houston St., at Essex Street. (212) 505-5033.

**Barefoot Boogie** (2nd & 4th SAT; adults/kids, smoke & alcohol free; 8:30 pm - 12:30 am, \$4; next is Dec 8) 434 6th Ave (btwn 9/10 Sts), 4th Floor; 832-6759

**Center** (2nd & 4th Sat, 9 pm to 1 am, \$8. DJ Peter Arden.) 208 W 13 St; 620-7310

◆ **Center** ("Women & Friends." Every first Saturday. Next is April 6. DJ Gini DeSantis. 9 pm to 1 am.) 208 W 13 St. (212) 620-7210.

◆ **Clit Club** (Jocelyn and Julie expand to both weekend nights. Look for opening night on March 16.) The Pyramid. 101 Ave. A. (212) 406-1114.

**Club West End** (Michael Fesco's Saturdays; midnight - 9 am) 547 W 21 St

**Columbia Dances** (*Same But Different*. Third Saturday dances. DJ Karin Ward, 10 pm - 3 am; \$5) Earl Hall, 116 St/B'way; 629-1989

◆ **Controversy** (Drinking, dancing and scandal with your host LaHoma Van Zandt. DJ's Patrick Butts and Tennessee. \$5.) Pyramid. 101 Avenue A. (212) 473-7184.

419 419 N. Highway, Southampton, LI; 516/283-5001

**Love Zone** (dancing & performers) 70 Beach St, Staten Island; 718/442-5692

**House House Girls** (All new. \$7.) Speed Limit 55. 154 W. 26th St. (212) 505-0232.

◆ **Girl Saturdays/Cheap Thrills** (Shescape and Girlgate host. DJ Dany Johnson. Go-go girls, billiards. \$5 before 11.) Irving Plaza. Irving Place at 15th Street. (212) 645-6479.

**Meat** (DJ Aldo Hernandez, every Saturday; go-go boys, videos; opens 10 pm; \$5) 432 W 14 St.

◆ **Roxy** (*Locomotion*; gay boys, guys, men; non-gay women, some lesbians; mix depends on party) 515 W 18 St (btwn 10/11 Aves); 645-5156

◆ **Silver Lining** (women's Sat) 175 Cherry Lane, Floral Park, LI; 516/354-9641

**Sound Factory** (mostly gay; serious House/Club dancing, no alcohol, opens 11 pm) 530 W 27 St (10th/11th Aves); 643-0728

**Stingray's** (Brand new club, brand new sound system, everything else is a surprise. \$8.) 641 W. 51st St. (212) 664-8668

## Sunday

**The Building** (Dallas) *The Men's Room*, stu-

# THE BAR GUIDE

dents, professionals, men; go-go boys & 60-ft. ceiling) 51 W 26 St; 576-1890

♦ **FUCK!** (DJs Craig and Victor spin industrial, house, bass, soul and twirly disco. Downstairs, the Lesbian Luv Lounge with DJ Lori E. Seid and guest DJs. \$5.) Pyramid, 101 Avenue A. (212) 473-7184.

**Kelly's** (DJ Moaning Lisa spins the records for dancing dykes. Doors open at 8 pm. \$3.) 46 Bedford St. (212) 929-9322.

**Monster** (Sunday Tea Dance at 4 pm; dancing also on other nights from 10 pm) 80 Grove St at Sheridan Sq.; 924-3557

**More** (James St. James, Bella Bolski present.) 239 Eleventh Ave. 633-0701.

**Safe Sundays** (Kool Komrads' party at the Cadillac Bar; go-go boys, \$2 shots, \$5 beer blas from 5-8 pm.) 15 W. 21st St. (212) 845-7220

**20/20** (Michael Fesco's Tea Dance, opens 4 pm; \$6; free Mimosas & BMs from 4-6, buffet at 7:30) 20 W 20 St; 727-8841.

**The World** (Christina Vista and Junior Vazquez present an after-hours party. Doors open at midnight.) 254 E. 2nd St., at Avenue C.

## Every Night (or almost)

♦ **Bedrock** (lesbian club, closed MON & TUE) 121 Woodfield Rd, W. Hempstead, LI; 516/486-9516

♦ **Club Edelweiss** ("TVs, TSs, gays, bi's, singles, couples all welcome"; TUE for lesbians, but open to all TUE-SUN night) 167 W 29; 868-6989

**419** (nightly Gay House Party, opens 6 pm) 419 N. Highway (Rte 27), Southampton, LI; 516/283-5001

**Grand Central** (closed Mon, 2-4-1 drinks Thursday) 210 Merrick Road, Rockville Centre, LI; 516/536-4800

**Magic Touch** (ethnic mix: Anglo/Latin/Asian) 73-13 37th Rd, Jackson Heights, Queens; 718/429-8605

**Monster** (West Village) 80 Grove St at Sheridan Sq.; 924-3557

♦ **Pandora's Box** (formerly the Duchess) Sheridan Square & 7th Avenue. (212) 242-1408.

**The Pyramid** (Look under daily listings for individual parties and themes. Also check Going Out for special events.) 101 Ave. A. (212) 473-7184.

**Spectrum** (good mix of gay men & lesbians; closed Mon-Tue, WED free, THU free & 2-4-1 drinks, FRI male/female strippers, SAT recording stars, SUN variety show & free admission 9-10 pm; *Covers served*) 802 64th St @ 8th Ave, Bay Ridge, Bklyn; 718/238-8213.

♦ **Tod's** (Night club and restaurant. Mostly women, but men are OK.) 2 Georges Rd. New Brunswick, N.J. (201) 545-8990.

## Chelsea

Barbary Coast, 64 Seventh Ave. (14th St.) 675-0385

The Break, 232 Eighth Ave. (22nd St.) 627-0072

Cellblock 28, 28 Ninth Ave., 733-3144 (M-W)

Chelsea Transfer, 131 Eighth Ave. (bet 16th and 17th) 929-7183

Eagle's Nest, 142 Eleventh Ave. (21st St.) 691-8451

Private Eyes, 12 W. 21st St. (bet Fifth and Sixth Avenues) 206-7770

Rawhide, 212 Eighth Ave., (21st St.), unlisted

Spike, 120 Eleventh Ave., 243-9688

The Vault, 28 Ninth Ave., 733-3144 (F, 7-11 pm, women) 255-6758

## West Village

Bedlands, Christopher and West streets, 741-9236

Boots & Saddle, 76 Christopher St., 929-9684

Crazy Nanny's 21 Seventh Ave. South 366312 (women)

D.T.'s Fat Cat 281 W. 12th St., 243-9041

Pandora's Box, 70 Grove St. (Seventh Ave.) 242-1408 (women)

Dugout, 185 Christopher St., 242-9113 (formerly the Ramrod)

Eighty-Eights, 228 W. 10th St., 924-0088

The Hangout (J's) 679 Hudson St., 242-9272

Julius, 159 W. 10th St., 929-9672

Keller's, 384 West St/Christopher, 243-1907

Kelly's Village West, 46 Bedford St., 929-9322

Marie's Crisis, 59 Grove St., (Seventh Ave.) 243-9323

The Monster, 80 Grove St. (Seventh Ave.) 924-3558

New Jimmy's 53 Christopher St., 463-0950

Ninth Circle, 139 W. 10th St., 243-9204

Sneakers, 392 West St., 242-9830

Two Potato, 145 Christopher St., 242-9340

Ty's, 114 Christopher St., 741-9641

Uncle Charlie's, 56 Greenwich Ave., 255-8787

## West Side

Candle Bar, 309 Amsterdam Ave., 874-9155

Car's, 730 Eighth Ave., 221-7559

Don't Tell Mama, 343 W. 46th St., 757-0788

Gents, 360 W. 42nd St., (Ninth Ave.) 967-0659

Sally's Hideaway, 264 W. 43rd St., 221-9152

Town & Country, Ninth Ave. at 45th St., 307-1503

continued next page

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The Works, 428 Columbus Ave. (at 81st), 799-7365

### East Side

Bogart's, 320 E. 59th St., 688-8534

Brandy's Piano Bar, 235 E. 84th St., 650-1944

G.H. Club, 353 E. 53rd St., 223-9752

Johnny's Pub, 123 E. 47th St., 355-8714

NY Confidential, 306 E. 49th St., 308-8390

Rounds, 303 E. 53rd St., 593-0807

South Dakota, 405 3rd Ave., (29th St.) 684-8376

Star Sapphire, 400 E. 59th St., 688-4710

The Townhouse, 236 E. 58th St., 754-4649

Twenty-Nine Palms, 129 Lexington Ave., 686-8299

### East Village

The Bar, 68 2nd Ave., (4th St.) 674-9714

101 Avenue A, (formerly the Pyramid), 101 Avenue  
A, 420-1590

Tunnel Bar, 116 1st Ave., (7th St.) 777-9232

### Brooklyn

(area code 718)

After Five Plus, 5 Front St., 852-0139

Spectrum, 802 64th St., (Eighth Ave.), 745-9611

Sweet Sensations, 6322 20th St., 435-2580

### Queens

(area code 718)

Breadstix, 113-24 Queens Blvd., Forest Hills,  
236-0300

Friend's Tavern, 78-11 Roosevelt Ave., Jackson  
Heights, 397-7256

Hatfield's, 126-10 Queens Blvd., Kew Gardens,  
261-8484

Hideaway, 87-36 Parsons Blvd., Jamaica, 657-4885

Love Boat, 77-02 Broadway, Elmhurst, 29-8670

Magic Touch, 73-13 37th Rd., Jackson Heights,  
429-8605

### Staten Island

(area code 718)

Sandcastle, 86 Mills Ave., 447-9365

### Westchester

(area code 914)

Playroom, 590 Nepperhan Ave., Yonkers, 965-6900

Stutz, 202 Westchester Ave., White Plains,  
761-3100

### Long Island—Nassau

(area code 516)

Bedrock, 121 Woodfield Rd., West Hempstead,  
486-9516 (women)

Blanche, 47-2 Boundary Ave., Farmingdale, 694-  
6906

Grand Central, 210 Merrick Rd., Rockville Centre,  
536-4800

Pal Joey's, 2457 Jerusalem Ave., North Bellmore,  
785-9301

Silver Lining, 175 Cherry Lane, New Hyde Park,  
354-9641

Station House Pub, 3547 Merrick Rd., Seaford, 785-  
9808

### Long Island—Suffolk

area code 516)

419, 419 North Highway (Rt. 27), Southampton,  
283-5001

Bunkhouse, 192 N. Main St., Sayville, 567-2865

Cherry's, Bayview Walk, Cherry Grove, Fire Island,  
597-6200

Club Swamp, Disco/Annex Restaurant, Montauk  
Hwy, Wainscott, 537-3332

Ice Palace, Cherry Grove Beach Club, Fire Island,  
597-6600

Kiss, 161 Farmardie Dr., Lake Ronkonkoma, 467-9273

Club 608, 608 Sunrise Highway, W. Babylon,  
661-9580

Millennium, 1770 New York Ave., Huntington,  
351-1402

Starz, 836 Grand Blvd., Deer Park, 242-3857

Thunders, 894 Jericho Turnpike, Smithtown, 864-1410

### New Jersey

(area code 201)

Charlie's West, 536 Main St., E. Orange, 678-5002

Feather's, 77 Kinderkamack Rd., River Edge,  
342-6410

Friendly's Bar, 6310 Park Ave., West New York,  
854-9895

Excalibur, 10th and Jefferson, Hoboken, 795-1023

Nite Lite, 509 22nd St., Union City, 863-9515

Vibrations, 165 Cedar Lane, Teaneck, 836-5518

Yacht Club, 366 Berksire Valley Rd., Jefferson,  
697-9780

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## GAY BROADCASTING SYSTEM

# COMMUNITY DIRECTORY

**A.C.C.C. AIDS CENTER OF QUEENS COUNTY SOCIAL SERVICES EDUCATION • BUDDIES-COUNSELING • SUPPORT GROUPS Volunteer Opportunities (718) 896-2500(voice) (718) 896-2965(TDD)**

## **ACT UP (AIDS Coalition to Unleash Power)**

496A Hudson Street, Suite G4 NYC 10014 (212) 564-2437 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, in The Great Hall, Cooper Union, on Cooper Square between Astor and St. Marks Place's.

## **AIDS RESOURCE CENTER (ARC)**

Supportive housing for homeless PWAs (Bailey House and apartments). Non-judgemental pastoral care for PWAs and loved ones. Volunteer opportunities. (212) 481-1270, 24 West 30th St., NYC 10001

## **ALDCE/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.

## **AMERICAN GAY/LESBIAN ATHLETES**

AGA, Inc./701 7th Avenue, Suite 9W/New York, New York 10036 A non-profit, educational organization dedicated to preserving separation between state and church and upholding the civil rights of Lesbian and Gay Athletes. Meetings the firsts Sunday Community Center, 1 to 3 PM. Dial a Gay Athletes (718)899-1737, 24 hours.

## **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 838 Broadway, Newburgh, NY 12250 (914) 562-5005 AIDSline (914) 993-0607

## **ASIANS & FRIENDS- NEW YORK**

A not-for-profit organization which promotes friendships with Asian/Pacific Islander, Asian-American, and non-Asian gay men through social, cultural, educational, and service activities and programs. Call our HotLine:

212-674-5064, or write to: P.O. Box 9628, NY, NY 10163-6023.

## **ATR (AIDS TREATMENT RESOURCES, INC.)**

Publishes a quarterly Directory of clinical trials of experimental AIDS/HIV treatments in NY/NJ, and Philadelphia, and has educational materials/ seminars for trial participants. ATR also advocates for improvements in the trial system. 259 W. 30th St., 9th fl., NYC, 10001. (212) 268-4196. Publications free/donation requested.

## **BAR ASSOCIATION FOR HUMAN RIGHTS**

Lawyers Referral Service for the Lesbian and Gay Community Full Range of Legal Services (212) 459-4873 Free Walk-in Legal Clinic. Tuesday 6-8 pm. Lesbian & Gay Community Center 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.

## **BISEXUAL INFORMATION & COUNSELING SERVICE, INC.**

A professionally staffed, non-profit organization for bisexuals, their families and partners, facing problems of a psychological or medical kind. We also work with those in doubt about their sexuality. Confidentiality is protected by law. For information phone: (212) 496-9500

## **BISEXUAL PRIDE DISCUSSION 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.

## **BRWAYS NEW YORK**

Monthly social events for the Bisexual community and friends. Call NYABN for details of upcoming events. (212) 458-4794

## **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. (212) 458-4784

## **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.

## **BLISS-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) 629-9817.

## **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' (\$25/year). (212) 721-1346. 2095 Broadway, Suite 306, NY, 10023

## **BROOKLYN'S LESBIAN AND GAY POLITICAL CLUB LAMBDA INDEPENDENT DEMOCRATS**

L.I.D. endorses and works for candidates in local, state and national elections, lobbies for legislation, and conducts community outreach through street fairs and meetings on special topics. Join us. 336 Ninth St., Suite 135 Brooklyn, NY 11215 (718) 995-8482

## **CIRCLE OF MORE LIGHT**

Spiritual support and sharing in a gay/lesbian affirmative group. West-Park Presbyterian Church 165 West 88th Street Wed: worship service 8:30 pm, program 7:30. Marshs (212) 304-4373 Chelsea (212) 691-7118.

## **COMMUNITY HEALTH PROJECT**

208 West 13th Street, NYC, New York 10011 For Appointments and Information (212) 675-3559 (TTY/Voice)/PROVIDING CARING, SENSITIVE AND LOW COST HEALTH CARE SERVICES TO THE LESBIAN AND GAY COMMUNITY

## **COMMUNITY HEALTH PROJECT'S HEALTH INFORMATION LINE FOR TEENS**

Do you have questions about your health? Your Body? Coming Out? Safer Sex? Feel like you have no one to talk to? Not any more! Now you can call the HOTT-LINE. 212-255-1517 The Teen HOTT-LINE for Health! Call Monday to Thursday, 7pm to 9pm. At other times, leave a message and we'll call you back!

## **COMMUNITY RESEARCH INITIATIVE**

CRI tests experimental drugs and treatments for AIDS and HIV related illnesses. Monthly treatment and research group for HIV+ individuals. Treatment and research newsletter, forums and public seminars. Call Alice Spears or Kan Fomataro at (212) 481-1050 for info and mailing list.

## **CONGREGATION BETH SIMCHATTORAH**

NY's Gay and Lesbian Synagogue Services Friday at 8:30pm 57 Bethune Street For info, call: (212) 929-9498.

## **CONGREGATION B'NAI JESHURUN**

Monthly Spiritual Gatherings and free catered festive luncheons for all People With AIDS, their lovers and families. Program includes music and discussion led by our Rabbi. Call (212) 787-7600

## **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) 818-1308.

## **DIGNITY NEW YORK**

Lesbian and gay Catholics and friends AIDS Ministry, Spiritual Development, The Cathedral Project, Worship Services & Social-Sun. Evns. 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. P.O. Box 305 Village Station, New York, NY 10014

## **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 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. Call 914-376-0727 for more info.

## **GAY FATHER'S FORUM**

A support organization for gay fathers, their lovers, and others in child-nurturing situations. Monthly meetings include a potluck supper, support groups on varied specialized topics, speakers, and socializing. Meetings: 1st

Friday each month, 7pm, at The Center, 208 W. 13th St., West of 7th Ave. Contribution: \$6. Bring a main course for 4 people (or pay a \$5 food charge.) For information call: 212-979-7541 or 212-286-3236

## **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. Do you have 30 minutes a month to fight homophobia? Join the GLAAD Phone Tree! Call (212)-966-1700 for information.

## **GLIB**

Gay and Lesbian Independent Broadcasters invites you to tune into OUTLOOKS on WBAI-NY, 99.5 FM every other Sunday, 7:30-8:30pm and join us every Tuesday at 7:00pm to 9:00pm to become a member of GLIB. No experience needed. 505 Eighth Avenue, NY, NY 10018 Attn: Outlooks or call (212) 245-6306- ask for GLIB.

## **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 North Street, Box 67, New York, NY 10013. For info call (212) 566-4985.

## **GAY MALE S/M ACTIVISTS**

Dedicated to safe and responsible S/M since 1981. Open meetings w/programs on S/M techniques, lifestyle issues, political and social concerns. Also special events, speakers bureau, workshops, demos, affinity groups, newsletter, more. GMSMA - Dept. G, 496A Hudson Street, Suite D23, NYC 10014. (212) 727-9676.

## **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 information, call 718-802-0182.

## **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**  
212-867-6655 212-645-7470 TDD  
(For the Hearing Impaired) Mon.-  
Fri. 10:30 a.m. to 9 p.m. 12:00 to 3:00

**GIRTH & MIRTH  
CLUB OF NEW YORK**

Social club for heavy, chubby gay men & their admirers. Monthly socials at the "Center", weekly bar nights Thursdays at the "Chelsea Transfer", monthly Fat Apple Review, bi-monthly F.A.R. penpals. For more information call Ernie at 814-699-7735 or write: G&M/NY, Dept. O, P.O. Box 10, Palham, NY 10803.

**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.

**HERITAGE OF PRIDE, INC.**

Organizers of New York's Lesbian and Gay Pride events: the March, the Rally and the Dance on the Pier. Call (212) 691-1774 for meeting schedule or more information. 208 West 13th Street, NY, NY 10011.

**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 201-653-7624 or write H.U.G.L., P.O. Box 226 Canal Street Station, New York, NY 10019.

**IDENTITY HOUSE**

Now in our 20th year, we provide peer counseling, therapy referrals and groups for the lesbian, gay and bisexual community. Call us at (212) 243-8181. Visit us at 544 8th Ave., bet.ween 14th-15th Streets, Manhattan.

**INTERNATIONAL GAY &  
LESBIAN HUMAN RIGHTS  
COMMISSION**

works to focus the spotlight of world opinion on the oppression of gays and lesbians throughout the world. Currently organizing an Intl symposium on Gay and Lesbian issues to be held in Moscow and Leningrad in July 1991, in addition to many other exciting projects. For more info write IGLHRC, 2978 Folsom Street, SF CA 94110, or call (415)847-0453.

**INSTITUTE FOR HUMAN  
IDENTITY INC.**

New York's non-profit lesbian and gay psychotherapy center. Licensed psychologists, psychiatrists, and clinical social workers. Sliding scale fees. Insurance accepted. Individual, couple, and family therapy. Variety of Men's and women's groups forming continuously. 118 W. 72nd Street. 212-799-9432

**INTEGRITY/NY**

Lesbian and Gay Episcopalians and friends. Eucharist and program every Thursday, 7:30pm. St. Luke's Church, Hudson and Christopher Sts. INFO: P.O. Box 5202, NY NY 10185 (718) 720-3054

**LAMBDA  
LEGAL DEFENSE  
AND EDUCATION FUND**

Precedent-setting litigation nationwide for lesbians, gay men and people with AIDS. Membership (\$40 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.

**LESBIAN AND GAY  
ADULT EDUCATORS**

Meet with other lesbians and gays who work in adult education as teachers, administrators, counselors, tutors, etc., to discuss issues such as coming out to staff and students, materials and curriculum, workshop and conference participation. We meet the first Friday of every month at 8:00 pm at the Lesbian and gay Community Center 208 West 13th Street. Call Bryna Diamond at (212) 932-7902 (days) for information

**THE LESBIAN AND GAY  
BIG APPLE CORPS**

Get your instrument out of the closet and come play with us. Symphonic, Marching, Jazz, Dixieland, Rock, Flute Ensembles and Woodwinds. 123 West 44th St. Suite 12L New York, NY 10036 (212) 869-2922.

**LESBIAN & GAY  
COMMUNITY  
SERVICES CENTER**

208 West 13th Street New York, NY 10011 (212) 820-7310 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)823-8690.

**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**

Brooklyn's social organization for both gay men and lesbians. P.O. Box 106, Midwood Station Brooklyn, NY 11230 • (718) 859-9437

**LESBIAN HERSTORY ARCHIVES**

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**LONG ISLAND ACT-UP**

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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.

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#### TASK FORCE ANNOUNCEMENT

egal Action Center located at 153 Waverly Place, (Y 10014), has begun two new programs. All their services are free. The HIV/AIDS Legal Service Project provides free legal services to people with HIV/AIDS. Its scope of service is wide, encompassing child and custody, discrimination, housing, health care planning, confidentiality and employment. The AIDS Agency Training and Assistance Project provides technical assistance to public and private agencies about legal and policy issues on HIV/AIDS and abuse. They provide training, individual consultation, and model policy guidelines, among other items. If you have any further questions, please contact Ms. Catherine O'Neil at (212) 243-1313. The Association of Nurses in AIDS Care (ANAC) just received Chapter Charter for the local Greater New York Chapter. They have monthly meetings with speakers and networking opportunities. Their next meeting is scheduled for January 9, 1991, 8-8 pm, at the AIDS Institute, 5 Penn Plaza, 4th floor, NY, NY. If you have any further questions, please contact Janet Vaccarillo at (212) 340-8724

#### THE OUTREACH USING COMMUNAL HEALING (TOUCH)

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#### WOMEN'S ALTERNATIVE COMMUNITY CENTER (WACC)

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## GOSSIP

from page 45

of readers, most of whom are straight. It would be unfair if I were lynched for the sheer entertainment of all the breeders (which I was), without at least letting them read my opinion. But that is exactly what Kennedy decided to do.

Of the nine writers, all but three—whether they loved or hated the movie—pointed out that it was homophobic. And those three were the only *Voice* staffers on the panel. Two of them used the wonderful art of deflection and chose not to address the issue (Gary Indiana spent all his time raving about the monster Signorile, and Amy Taubin went off on some other tangent). Cindy Carr, however, whirled herself into a dervish of denial and spun out all sorts of excuses about how the killer wasn't really gay. And Kennedy would later pull herself down deeper on this one, coming up with an even more ridiculous rationalization than Carr's for why the killer and one of his male victims weren't lovers.

(And yet, in a rigorous interview with David Ehrenstein in the *Advocate*, Jonathan Demme admits that the killer and the transvestite he killed were indeed lovers. But I suppose that Carr and Kennedy know better than the director himself.)

Of course, at this point, this story is all about protecting egos and shoring up the *Voice's* rep. It's also all about nailing Signorile, *OutWeek* and those darned activists. We'd crossed a line of some sort, finally calling *them* on something—especially Indiana and Carr, whose opportunism, revealed in their puff interviews with the director and the star I'd attacked. And suddenly they all began coughing up lots of phlegm and bile that they'd apparently been gagging on for the past two years.

After Indiana's original rampage, there would be weeks of further attacks. Lisa Kennedy wrote that my position as a "spokesperson" is "self-appointed," as if she got elected senior editor—or maybe the Fairy Queen appointed her. Guy Trebay attacked me for outing Jodie Foster when he outed her himself, coyly referring to her as "well, let's call her a famous young actress who's much in the news." (Who were you talking about, Guy, Shelley Winters?)

And Trebay gave a lot of shit to

the activists who have been busy pasting up posters downtown of Merv Griffin and Jodie Foster, labeled "Absolutely Queer." How schizoid. He recently championed Queer Nation, in a *Voice* cover story, for the group's visibility actions, including, among other things, their outing people on street posters and at events—and he eagerly used the names of both kd lang and Greg Louganis as examples.

And just last week, C. Carr belched up the most reactionary, reductive, regressive anti-outing piece I've so far seen—even among the right-wingers who attacked us last year. Word has it that the *Voice* fact-checkers themselves were hooting with laughter as they perused her copy.

Cindy, there are actually some rather progressive anti-outing arguments going around—even among my colleagues Sarah Pettit and Andrew Miller here at *OutWeek*—but your piece is really inane. You sound like some sort of Bible-thumper: "Outing must stop!" Oh, please. Where the hell have you been for the past couple of years? Nodding out in a sooty corner of some dark performance space on the Lower East Side?

You whine on: "We have lost thousands to an epidemic which is far from over. We live in a world of Helmses and Dannemeyers. We are officially-illegal in many states. We can't marry. We can't join the military. And we're out picketing David Geffen? How can we go on trivializing our oppression this way?"

As if *your* column has covered the front line of activist politics. We know all about oppression, Cindy. Read our magazine some time. YOU, CINDY CARR, HAVEN'T WRITTEN SHIT, SITTING IN YOUR COMFY HOLE AT THE VOICE AND SPOUTING THAT IVORY-TOWER DRIVEL. It's actually wonderful to see you getting angry, riled up and excited about *something*. Now if we could only direct you toward the proper monsters, perhaps you could do some good.

Thankfully, no one has ever waited around for the *Voice's* permission on a call-to-arms over the issues that are killing us—from homophobia in the movies to AIDS. And after this whole debacle, which writers there seem obsessed with covering up, twisting themselves into queerly shaped pretzels, it's not likely many people ever will.

Clean up your act. Or shut up already.▼

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# CLASSIFIEDS

and debates on timely political issues and will be informed by the disparate viewpoints of the program's contributing producers.

"This is a broadcast station, so this is going to reach everyone," Scagliotti said, noting that his team is currently working to raise at least \$200,000. With that amount in hand, the first six months of *In the Life* would be fully funded even before the premier show was aired.

*In the Life* has been in the works for more than a decade, its producer disclosed. In 1980, Scagliotti proposed the program to Channel 13, which showed a great deal of interest that ultimately dissipated.

Last year, with the resurgence of activist interest in gay and lesbian programming, Scagliotti remembered *In the Life*.

"I looked into my old file, dusted it off, added contemporary information and sent it off to 13 and 31," he said. Channel 31 responded affirmatively, while WNET/Channel 13 rejected the program on the grounds that airing *In the Life* would, for fairness' sake, require the station to give air time to every other under-served community as well.

One of the more gratifying aspects of the project, Scagliotti said, is that WNYC has put their development department to work on securing funding for the show.

David Sit, managing director for television at WNYC, a small, publicly funded local UHF station, commented: "We want to support John. The station is making a commitment—we are part of this endeavor. In a way, we're partners."

In regard to the boycott of WNYC's sister station, Channel 13, Scagliotti expressed the hope that boycotters will reinforce their expressed commitment to queer programming by pledging dollars withheld from Channel 13 to *In the Life*.

But having attained the goal of providing New York with its own regularly scheduled gay television program, Scagliotti is reaching even farther. "By 1992, we hope to have a major underwriter to put it on the satellite for national broadcast," he acknowledged.

—Nina Reyes

## FEDS SAY ACT UP MAY HAVE BROKEN LAWS

WASHINGTON—The Federal Election Commission issued a preliminary finding in mid-February that ACT UP/District of Columbia, ACT UP/San Francisco, the Dallas Gay Alliance and the Tarrant County [Texas] Gay Alliance may have violated federal election law when they worked to defeat Republican Sen. Jesse Helms via boycotts of Miller beer and Marlboro cigarettes.

The gay groups targeted the products last summer because parent corporation Philip Morris gave money to Helms and a museum being built in his honor. Activists hoped that publicity generated by the boycotts would highlight Helms' anti-human-rights record and result in votes for his opponent, Harvey Gantt.

The FEC lawyers said that there is "reason to believe" that the activist groups functioned as political action committees without registering with the commission as required by law. Federal law defines a PAC as any group that receives or spends more than \$1,000 per year to influence an election for federal office.

The complaint against the gay groups was filed with the FEC last August by Re-Elect Jesse Helms, an independent arm of the Conservative Campaign Fund.

Commenting on the preliminary FEC ruling, ACT UP/DC member Michael Petrelis said, "This is the long arm of Helms reaching out through the FEC to silence gay and AIDS activists."

Petrelis and ACT UP member Nancy Solomon were also named as defendants in the complaint, but the FEC found no reason to believe that they violated election law as individuals.

ACT UP/DC's Emmett Underwood says that he finds it ironic that "a small group of activists on a shoestring budget make an appeal for corporate accountability and are told that their free speech violated federal law, but Philip Morris, the largest food and tobacco company in the world, can legally curry favor with Jesse Helms by helping to build a museum in his name."

The boycotts of Miller beer and Marlboro cigarettes were recently expanded by ACT UP/San Francisco to include products of the RJ Reynolds company,

especially Camel and Winston cigarettes and Oreo cookies, which are manufactured by Reynolds subsidiary Nabisco.

ACT UP charges that Reynolds has donated \$750,000 to Helms and the Helms museum—a sum substantially higher than Morris' contributions, which totaled around \$200,000.

—Rex Wockner/Chicago

## HEY: ANYONE CAN GET HITCHED IN SAN FRANCISCO

SAN FRANCISCO—Gay and lesbian couples everywhere may formalize their relationships under San Francisco's new domestic-partnership registration law.

Simply write to the San Francisco county clerk for the form, go to a notary public in your own town together and sign it, give a copy to a witness, and you are formalized.

Only those who live or work in San Francisco may file the form with the San Francisco county clerk, however, and receive the stylish registration certificate.

Still, your registration will most likely be a legal contract in your own city, county, state, province or country.

About 300 gay and lesbian couples registered their relationships at San Francisco City Hall on Valentine's Day—the day the new law took effect.

Although registration does not grant couples the fringe benefits of marriage—such as the right to be on a partner's work health-insurance policy—it does create a number of legal responsibilities.

According to the American Civil Liberties Union, registered partners acquire the duty to assure that their partner has food and shelter, and even some medical and insurance costs.

"If your partner can't get food or shelter for herself or himself," the ACLU continued, "she or he can make you get them. She or he could get a court order," the ACLU wrote in information distributed to about-to-be registered partners.

Attorney Matt Coles of the ACLU of Northern California says that these responsibilities will usually extend to partners elsewhere who sign the form before a notary public.

—Rex Wockner/Chicago

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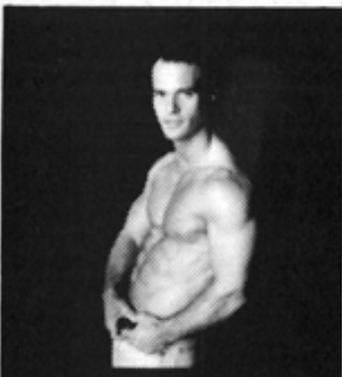
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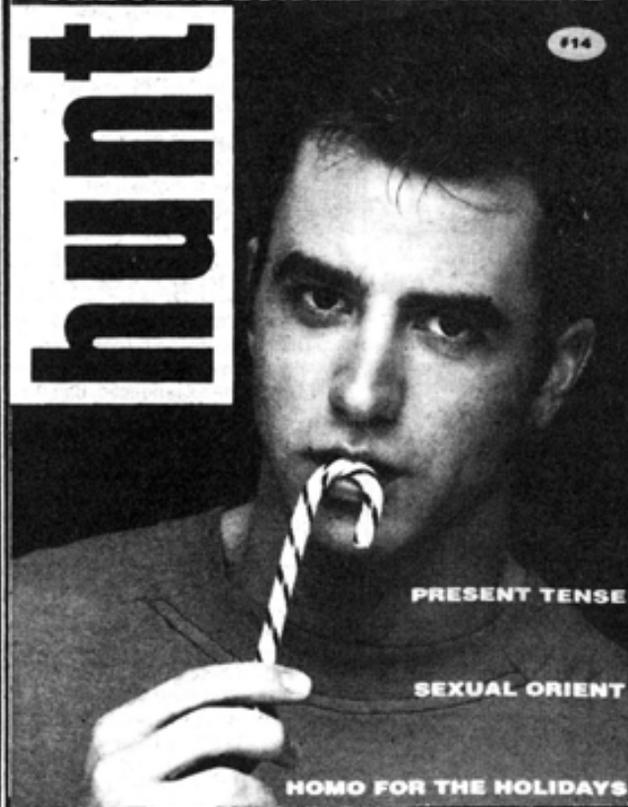
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# PERSONALS

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## women's personals

**OUT, LOUD & PROUD**  
26 yr. old queer

TS woman tired of exclusionary politics in the womens community seeking friends, maybe dates, maybe more. Intelligence, maturity, and a sense of humor are of prime importance. The unadventurous need not apply if you're new to TS women, we don't bite (unless you ask nicely). Note W/phone. photo optional. To Outweek Box 4224.

**ANDROGYNOUS, GWF, 27**  
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scholar). All you have to be is wildly clever, as tomboy as they come, over 30 and not too terminally cynical or chicken to for heaven's sake write instead of guessing. Outweek Box 3659

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**HEY THERE** I'm a nice, cute, 100% lesbian who needs to meet more fun dykes to hang out with. No

specifications- just like to have one hell of a good time.Outweek Box 3945

**HOT DYKE SEEKS SAME** Baby I'm an inferno--will you be my fuel? I can burn even the most inflammables. 5' 6" 23y.o. GWF short brown hair-eye glasses make my vision pierce your soul to depths you never knew it had. A photo/ phone # will get you the same--if you have the courage to see in your self what I can show you. Outweek Box 3719

**I AM A MATURE 19 YR OLD** Slim, attractive

black lesbian at 5'7" 120 lbs seeking a lesbian or bisexual who is white, Hispanic or mixture of races. Any age under 19 up to 30 for friendship or relationship. Please respond, all will be answered Photo Optional! Please send respond to Outweek Box 3889

**LITTLE MISS ZACHARY** If you have taken the car out, please return it. Valentine's Day is fast approaching and we want to be on our best behaviour. Fourteen months and Fourteen Days. All my

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**MY PUSSY IS A SHRINE** Followers of my new religious order practice unspeakably delectable rituals. Devotional worship and human sacrifice. I love all God's children. Outweek Box 3769

**OK SO I SMOKE & DRINK** These are not my worst habits. (I also bite my nails, but lesbians should not have long nails anyway) this-26 GWF is looking for someone to play with on Tue & Wed (the worst days off possible) or after midnight (how did I get

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**ONE DATE AT A TIME** GWF, 29, Attractive, sincere, funny, insightful, stable, attentive, somewhat spiritual and politically aware seeks these qualities in an "out" woman who is emotionally articulate, sensually spiritual, dynamic yet grounded, willing to listen and learn and allow for a possible relationship. Old enough to know better; young enough to take risks? Send photo and letter to: Outweek Box 3804

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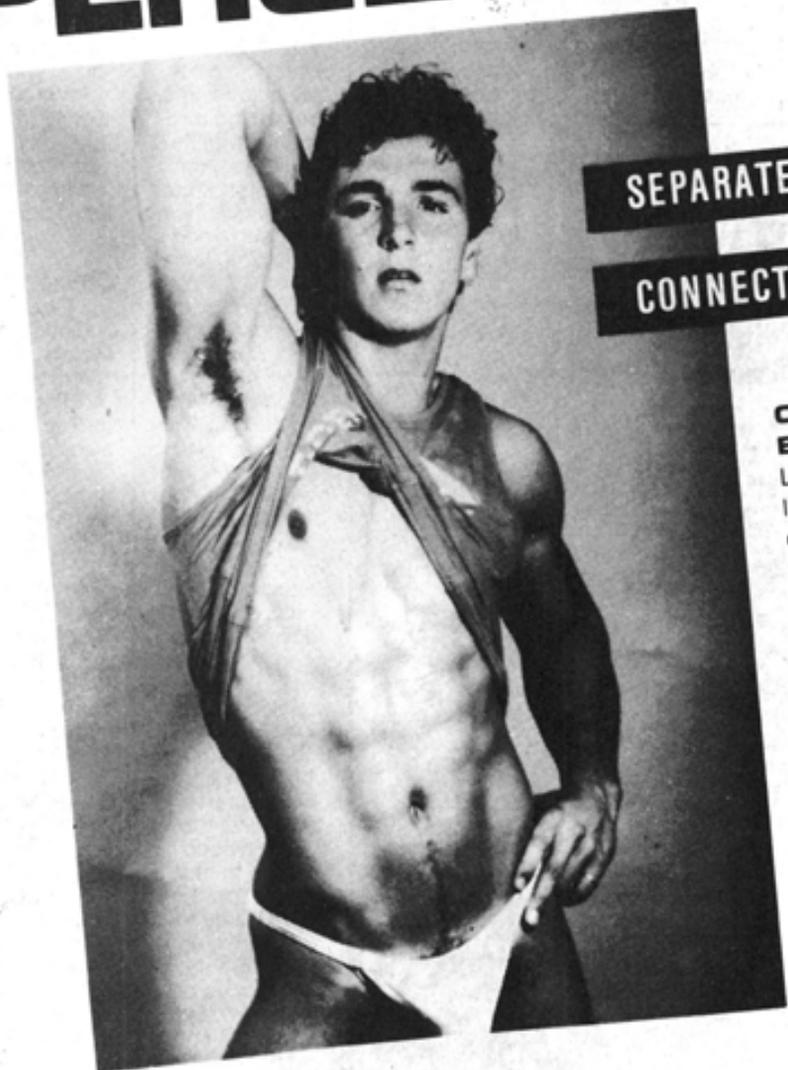
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## men's personals

### NICE NORMAL GUY

Ivy prof, 33, 5'6", br / br, 135, haven't broken any mirrors. Have usual guppy indicators: gym, travel, restaurants, theatre, books

hard worker but love a good time (Narcissistically?) looking for somebody else kinda like that. Box 7427, New York 10163

### ASYMPTOMATIC HIV + 39

GWM, successful hith care professional, 6' non-smoker, in great

shape physically, wants to meet similar non drug using men of any race to date. I enjoy working out, biking, travel, the symphony, opera, beach, theatre, cooking, good conversations, NYC, & Gay community events. I'm very self-examining as well as fun & romantic with the right man, and find this an attractive combination in others. Send a descriptive letter, phone # & if possible a recent photo. to Out-week Box #4204

### MONOGAMY, ANYONE?

GWM, early 40s, successful professional, 5'9", br / bl, moustache, hairy, healthy, 160 lbs with a good sense of humor. Enjoys movies, theater, good music, dining out, reading, travel, good conversation. Seeks GWM, 25 - 38 who is intelligent, warm hearted, slim nonsmoker with a good sense of humor, a sane but passionate attitude towards sex, and who is also seeking a serious relationship write to PO Box 99 NYC, NY 10028

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Really good looking bottom seeks really nasty top to explore all the different ways you can dominate me over make me serve you. I want or be knocked out of my senses by how erotic you can make being tired up and make to serve

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Goodlooking seeking a very attractive Hispanic or Black man to be Top and Hung a ++ for safe and wild sex. Send photo and phone to Outweek Box #4248

### DICK WORSHIPER WANTS

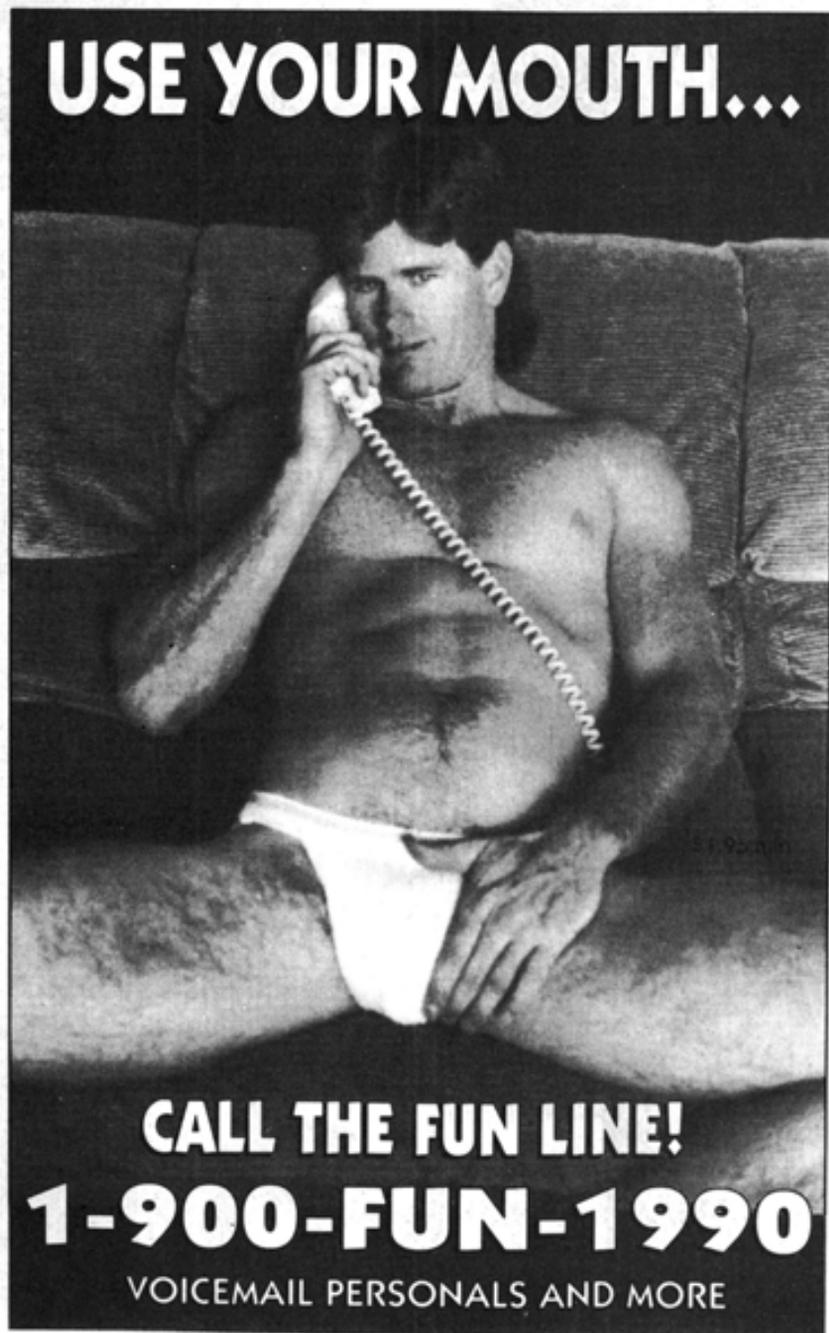
Well hung top: me 36 GWM 170lbs 5'10" Send photo and phone to P.O. Box 7118 Grand Central Lock Boxes New York, NY 10163

### WHOLESOME VALUES

Handsome masculine 40, 6'2", 190, Br/Blue clena shaven, muscular, Hung all American with successful business career and wholesome values seeks single prof. 25-45 with WASP/friend poss. rel. photo and a must for reply! Outweek Box 4193

### GBM 5'5", 28 YEARS OLD

Handsome, firm looking for 24-36 handsome BLK or HISP. (body

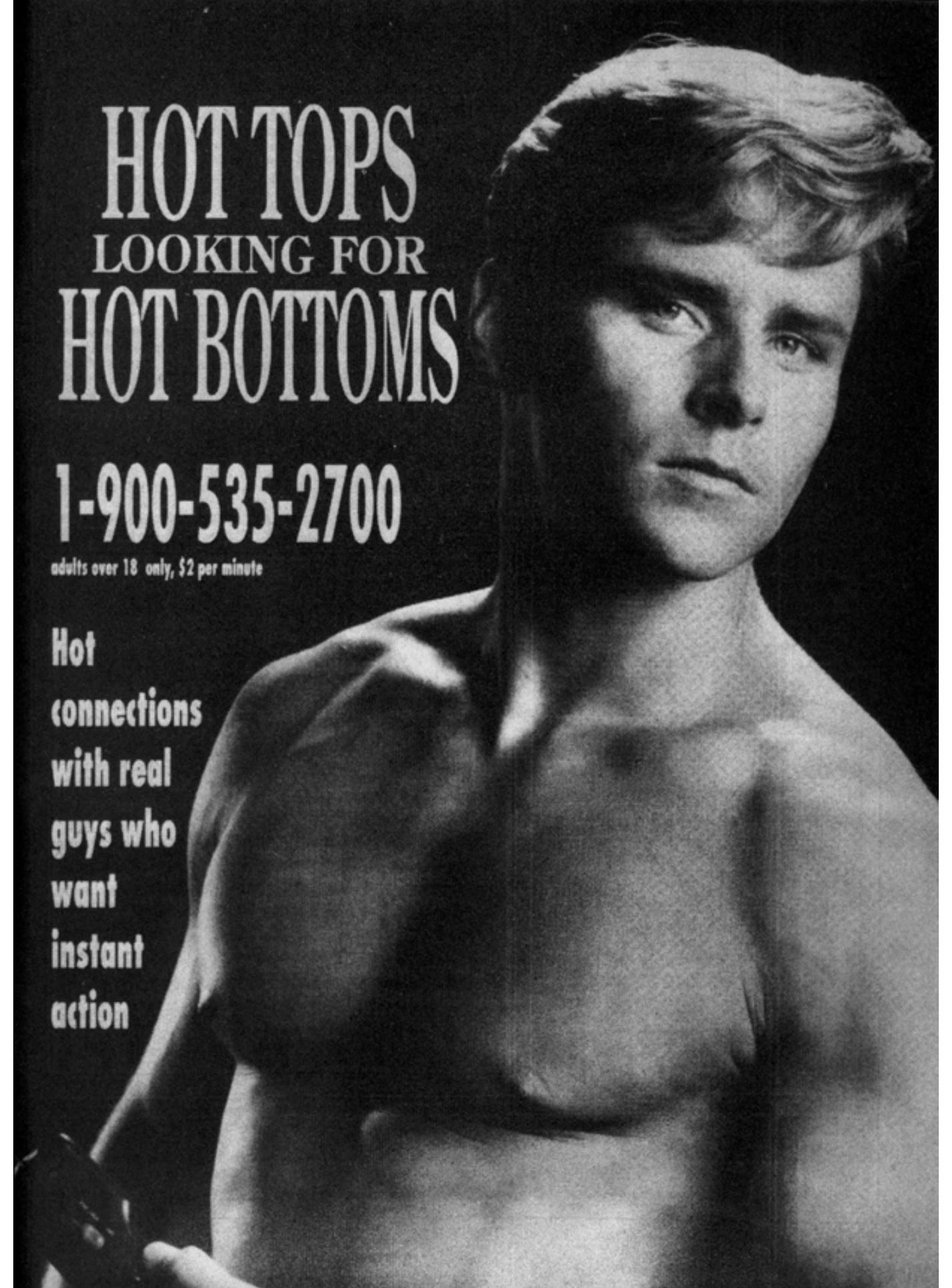


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HOT BOTTOMS**

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connections  
with real  
guys who  
want  
instant  
action**

conscious) big brother type to spend quality time together. Send photo if possible to Outweek Box 4230

### BLOND OR RED HEAD?

If U-R 18-35 clean shaven and smooth body I want you! I am a GWM 34, 5'10" clean shaven good looking very passionate and hairy serious only and no phone sex. If you are/European it is even more exciting (212) 529-2305.

### CHUBBY SEEKS MUSCLE

20, 5'9", 280# Long Black Hair, masculine, confident & friendly, seeks same but lean. I enjoy music, humor and

the wonders of touch. Let's see what happens. HIV - No drugs. Send letter and Photo, photo at Outweek Box # 4235

### HEY LITTLE BROTHER

Tall (6'3"), blonde big brother in good shape and good looking, 35, wants hot little brother 18-30 to play with: intense, safe fun, massages, biker's tights, football jerseys, jock straps. Let's fine the fantasy. Rick P.O. Box 938 Rock Center Sta. NY, NY 10185-0009

**BLUE EYES**  
Cleancut, boyish, 30's top seeks cute bottom for safe fun / friendship. Photo / Tel to: Suite F-32,

469A Hudson St.  
NY, NY 10014

### GWM 27 BLACK HAIR BR EYES

Would you like to sit back watch X movies drink a beer have a smoke and spread your strong hairy legs and get your dick sucked without reciprocation Send your photo and number, Mike

### PERSON TO PERSON

Man to man I smoke, drink, do drugs, eat meat, make love. If you like the same call - Let's talk or something. The more pleasure the more gain. 725-1289 x282

### GAY COUPLE - PINEHILL

NY 24 & 34 GWM & GHM looking to meet other gays (Couples or singles) for friendship hiking or whatever boys do in the woods weekends in the Ulster / Delaware County Border write Box 222 Highmount, NY 12441

### DEUTCHES HAUS

Doesn't fit my schedule. Need GWM German College Student for six weeks and more of conversational tutoring at home approx. 6 Hrs a week - Sex not an object. To Outweek Box 4211.

### GOM, 42, 155, 5'6",

avg looks, secure, with sense of humor, in shape seeks similar guys 35-50, for fdshp & safe sex. Likes music,

reading, & gym excs, quiet evenings at home. No drugs, smokers, 1 nite. Hairy a +. Let's talk. Outweek Box 3699

### 18 YEAR OLD GWM, 6'2", 170#

dark blond hair, blue eyes, somewhat hairy. Seeks 18+ lover. Very submissive and eager to please you in any way possible. Into anything you like. Write to S.U., Box 1729, Kingsland, GA 31548.

### ARE YOU A YOUNG MALE

Latin or oriental preferred but not a must who would like a European Man early 60th than answer this ad quiet life style no drugs P.O. Box 524 New York, NY 10268

### ASPIRING ACTOR

Hisp Male, 22, 5'8" 135, BL, BR seeking to meet WM in the movie industry both in New York and Los Angeles Outweek Box 3729

### BLOND TOPMAN

6' 175, uncut, late 40' Body - Builder and Runner digs jocks, jockey shorts, leather, Hi - Top sneakers, etc. Looking for good bottom men into servicing. Box 1077 Ansonia Stn. NYC 10023

### CAN YOU TOP THIS?

Habitual top seeks stronger, taller man to put me in my place. Me: 5'11", 160, Br/Gr, stache, gym bod, 26.

You: 25-45, built, tough yet mustache a plus. Not tender. Leather a must. Photo/ phone to Outweek Box 3696

### CATCH SEEKS A HERO

GWM good looking smooth 155 5'11" dark hair green eyes Ivy Ed. seeks manly fellow ardent and true to be my hero enjoy full range of urban activities love dogs books being a stalwart stand up guy and taking a protective male stance and can adore a smart (aleck) funny guy who will lean on your shoulder and treat you like a king I'm HIV negative a photo letter to Outweek Box 3618

### D.C./VA SUBURBS

GdIk Ex-Marine, Blue eyes salt/pepper beard, 51, 57" 130# tight smooth body, hairy legs and ass, healthy HIV+. I want a hairy strong top man to ride me in a permanent man to man relationship. must be HIV+ and hungry for a totally erotic and caring life style. Obviously a photo is necessary, Rick, P.O. Box 6044 Arlington, Virginia 22206

### FAT IS WHERE IT'S AT!

Heavy bisexual man, 38, is seeking to correspond with heavy bisexual/gay men and bisexual/lesbian women. Does anyone share my conviction that an "abundant" body

is beautiful and that being termed "obese" is an accolade... Not a mark of shame? Let's be friends, perhaps more! Write: Bill, PO Box 62 Little Genesee, NY, 14754. Phone: 716-928-2692

### GAY AND INTERRACIALGJM

40, 5'10" 155lbs, cute, blue eyes and wise desires masculine BI or Gay Black man sensitive and mature to explore who we are. Foto/Phone if possible to P.O. Box 20, NYC, NY 10012

### GAY BLOND-SEEKS FUN

GWM 25-35 to enjoy life, hot safe-sex & monogamous relationship. I'm 30, 5'11", 175#. NO fats, fems, fakes. Send photo/ phone/letter & fantasy. Outweek Box 3808

### GWF, 28, CAREER-ORIENTED

Cute, feminine, seeks same 28-43. If you like Etheridge, Gloria Estefan, 70s hits + Crayola green-blue, Write me Box 27 Manht, NY 11030

### GWM 30 5'10" 165 BR/BR

Hairy chest Italian born speaks Ital + French looking for friendly attractive and masc. same for friendship + fun Photo + Phone write to Paul P.O. Box 828 NYC NY 10023

### GWM, 40, 190 LBS, 6'1" HEALTHY

Uncut, NYC Artist

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In person

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male phone lines.*



type who is interesting, tolerant and open-minded. Seeks encounter with slim young boy 19-26 with smooth bottom and likes to tease Daddy in bed with slutty behavior. a little bit fem OK. PABT Box 20982, NYC 10129

#### HOPELESS ROMANTIC?

Love to cuddle, make love by candlelight, take long walks in the park? I'm 22, 5'6", 150#, Italian, attractive and REAL. Try me on, I might be the lover that fits. Ph/Ph.Outweek Box 3688

#### HOT SPANKING GIVEN

On rare bottom over the knee of handsome GWM

6'3" 195# 35 with strong arms and muscular legs will use my hand, hair brush or wooden or leather paddle whatever is needed to get your ass red hot and squirming also into GR and toys answer this ad and only your ass will be sorry! P.O. Box 1467 Old Chelsea Station, New York, NY 10011

#### HOT SPANKING GIVEN

On bare bottom over the knee of handsome GWM 6'3" 195# with strong arms and muscular legs age 35 will use my hand, hair brush or wooden or leather paddle whatever is needed to get your ass red hot and squirming also

top into GR/Toys. Answer this ad and only your ass will be sorry! P.O. Box 1467 Old Chelsea Stn. New York, NY 10011

#### I HAVE GREAT TASTE...

and so do you. That's why we'll get along. Our first date, you'll say how much you'd like to kiss me...and of course, we'll kiss, etc. I'm a 23y.o. queer, just back in NY, great tight body, fine face, mind, humor. Send a picture and 3 reasons why I should respond. Outweek Box 3493

#### ITALIAN OR LATIN GUY

All American regular guy - 6' 175, 30, blue eyes,

handsome straight - acting, fun & horny seeks good looking Latin or Italian boy to explore NYC & each other. Your Photo and Phone gets mine. CIAO / Adios. Outweek Box #3994

#### LATIN STRIPPER

25 Body builder hung Big Nuts Seeks Men 50 up if you get off on Strippers! Get off Stripping This show 4 u Send letter & #What U want to see. Outweek Box 3797

#### LEAN SEXY SANE CUTE!

160 lbs Indiana bred, not white bread in bed! 40 and looking 32. You could be 20,

let's see Photo Outweek Box 3970

#### NEED A GENTLE PUSH

GWM 25 looking for a man to help me get my life in order. I'm not a loser in search of a daddy. I just want to meet someone who has the power to help me end my perpetual struggles. Even if only advise and moral support. I'm kind, int gd lkng, sincere. Just need push in rt direction. Outweek Box 3737

#### NEW FRIENDS

WM, 35, 6'1", 185, handsome, masculine, works out, and sincere. Career-oriented business professional, but hot &

creative; humorous, probing, and supportive. Seeks similar very tall guy for explosive action, intense friendship, and/or caring, long-term relationship. Call Art, btwn 8pm-12mid, at (212) 675-7352.

#### NJ SINGLE

GWM, 36, 5'11", 175 has Christmas wish to be half of a couple. Seeking intell, romantic, sincere, attract, GWM to share music, films, books, cuddling, hugs, kisses, love, life. A furry chest to snuggle against would be nice. If honest, caring, monogamy are in your vocabulary, send descriptive ltr/ph/ph. Out-

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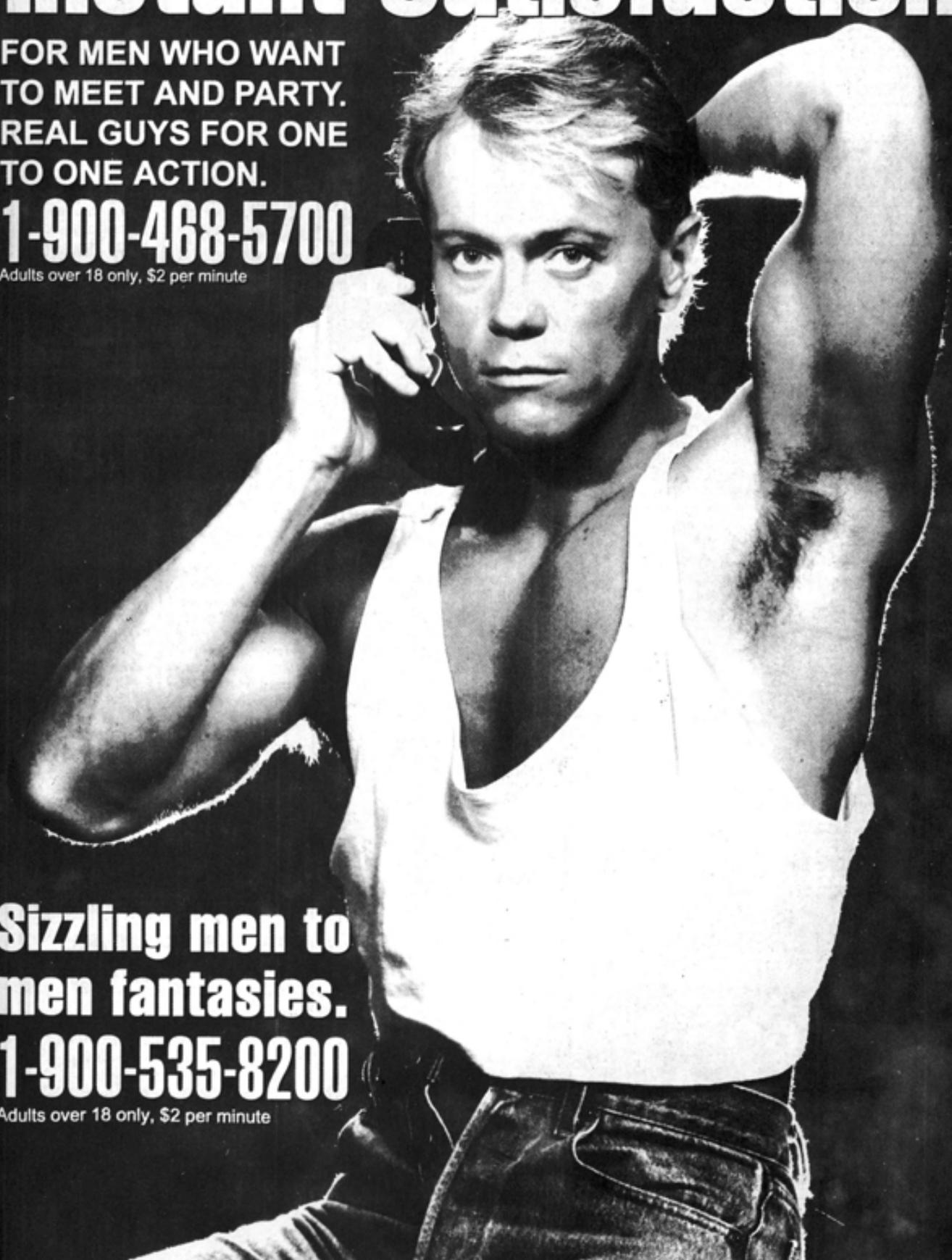
FOR MEN WHO WANT  
TO MEET AND PARTY.  
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Adults over 18 only, \$2 per minute

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men fantasies.  
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Adults over 18 only, \$2 per minute



week Box 3736

**S.I. GBM WANTED**  
St. George WM, 39, looks 39, in shape (but not body beautiful) wants BM for friendly, regular sexual meetings (friends not lovers). Not looking for any special "type" or age.

Send letter.Out-week Box 3680

**SCIENCE, SCI-FI**  
GYM, film, big questions.Bright, down-to-earth, midwestern GWM, 31, 5'8",145, bl/br, seeks attractive unpretentious guy of similar build and age, into some of the

above for friendship, dating and ...? Send to Out-week Box 3790  
Outweek Box 3790

**TALL ATTRACTIVE GBM**  
6'5", 225 lbs, 30 yrs. Seeks a style conscious 25-35 black male of similar build who interests include:

Movie, theater, arts, books. For companionship or possible relationship. Must have a good sense of humor. Photo / Phone get prompt response. To Out-week Box 3971

**THINKING SERIOUSLY?**  
GWM, 26, 5'11" 175lbs, handsome, successful

health professional, interest: music, theater, travels, dining out, intelligent discussions, good books, is seeking similar for honest relationship. No drugs. Please write about your interests and hobbies! Include telephone number and photo (only if you want).  
Outweek Box 4022

**VERY ATTRACTIVE MAN**

Mslcr, dk hair/eyes, smth skin, c/n shvn 6Ft 170# sane n2 dark-haired men, humor, movies, gyms, reading, writing, walking, flea markets, sex, politics, commitment, kinky sex, long conversations, commitment, cooking, fixing broken things, big dicks, kissing, commitment, hugging, arguing, laughing, camping, computers and commitment. Reply 245 8th Avenue, #174, NY, NY 10011

**WANTS TO FALL IN LOVE**

Down-to-earth redhead actor dancer looking for some one to share my life with. Mysterious eyes and an unforgettable smile are definite requirements -also a sens eof who you are, fun, adventure,witty, able to laugh, in-shape body, romantic,spontaneous, sta. acting, no drugs, NS. I'm 5'10"145 lbs., 30 yrs. old and want to date some one who will be both a

best friend and a lover. send photo & letter to Out-week Box 3684

**WISE MEN STOP HERE**  
GWM, 38 5'9" 150 br / br moustache and trim beard, hairy, defined, muscular build, handsome, masc., intell., unpretentious. Enjoys movies theater photg., cooking bicycling nature. Seeking other rare find who is good looking, masc., very health-conscious, intell., well-built w / musc., arms & peds, sense of humor, enjoys the arts, mature, honest, affectionate, non-cig. smoker. Let's exchange letter and photo.  
Outweek Box 3623

**WRESTLE**

Ex-college jock lacks opponents and floor space. Slow and easy or rough and sweaty. Ring, mat, or mattress. Or do you just like to watch? Photo, phone, and fantasy to Outweek Box 3687

**YOUR PLACE**

Handsome, sexy GWM 30's needs space with piano to teach 8HRS/ Wk in exchange for piano lessons or other musical services Queens/ Nassau Border Area Scott 718-392-0520 serious only.

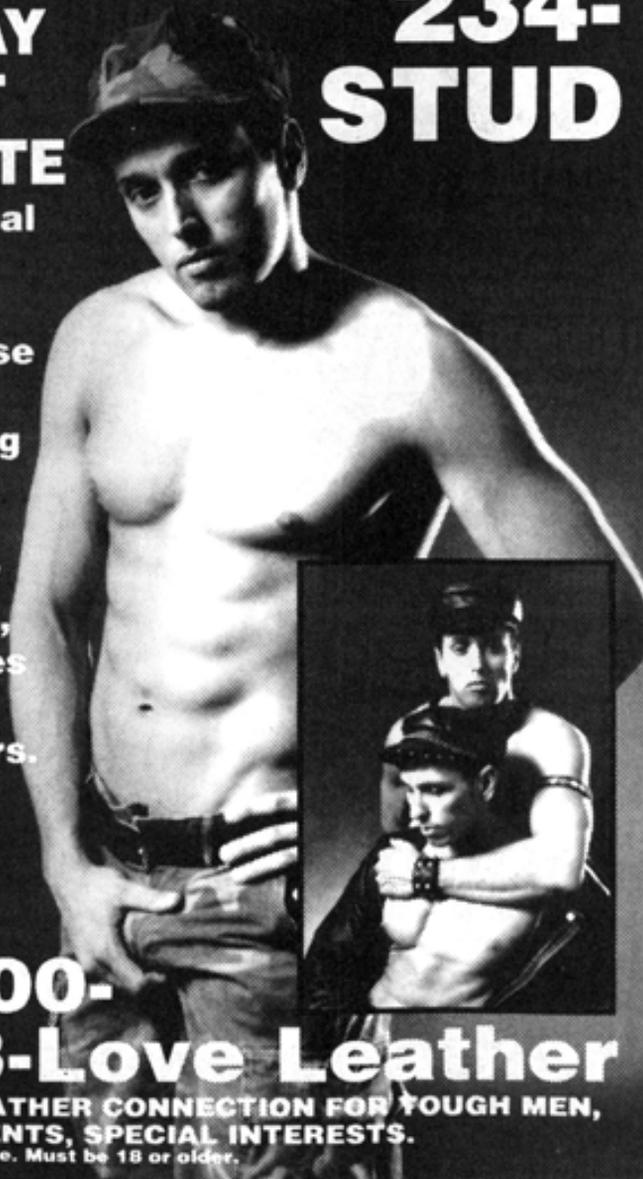


Local New York

**CALL TODAY MEAT TONITE**

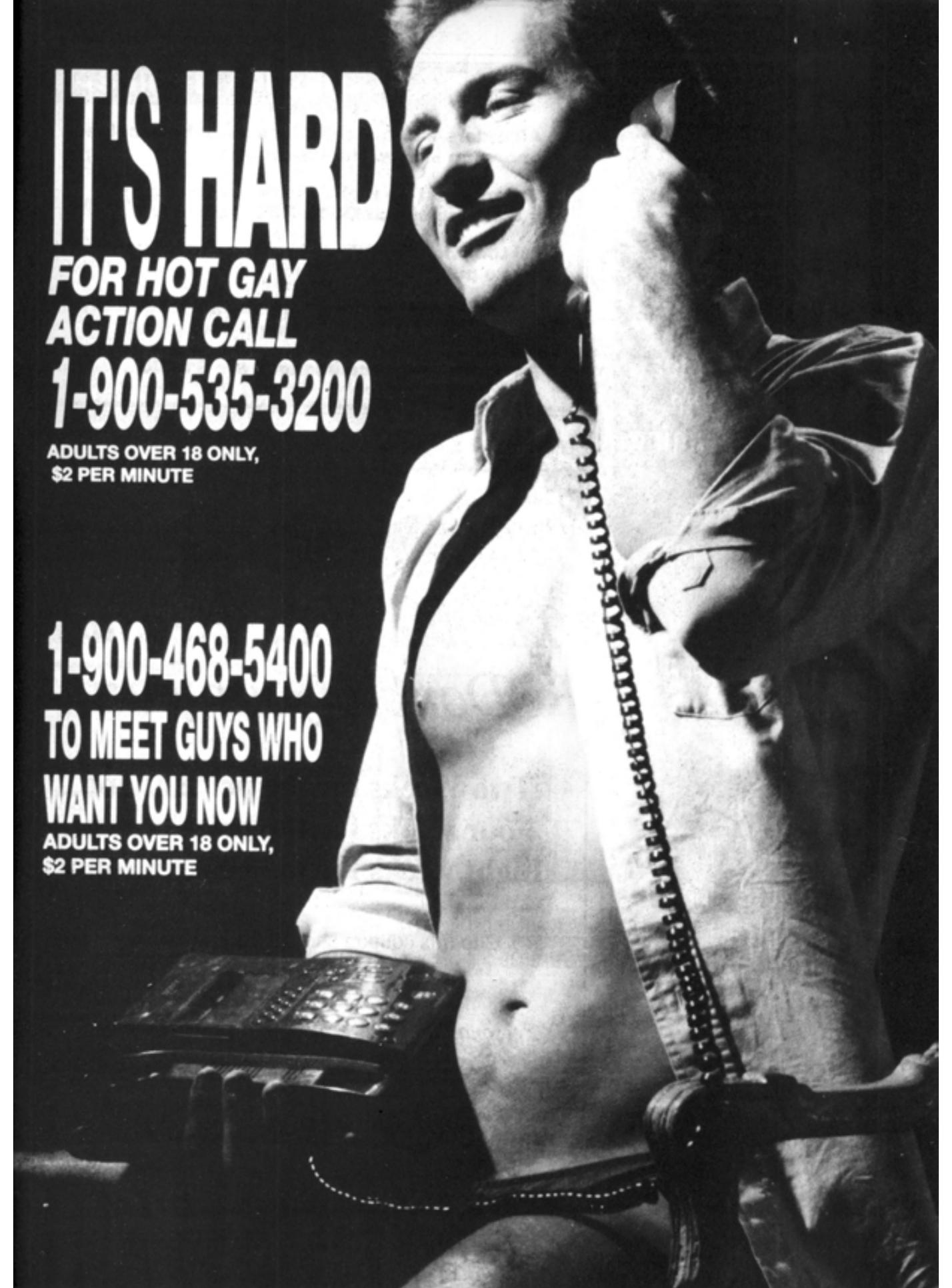
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**Deadlines for  
classified  
ads are:  
The Friday,  
10 days prior to  
the  
on-sale date...  
which is Monday  
Some of the  
deadlines coming  
up are:**

Issue #	Due	On Sale
84	Jan. 18	Jan. 28
85	Jan 25	Feb. 4
86	Feb. 1	Feb. 11
87	Feb. 8	Feb. 18
88	Feb. 15	Feb. 25
89	Feb. 22	Mar. 4
90	Mar. 1	Mar. 11
91	Mar 8	Mar 18
92	Mar. 15	Mar. 25
93	Mar. 22	April 1

**OUTWEEK**  
reserves the right to  
change these deadlines  
at any time.

### **POLICY**

- \* All orders and cancellations must be received by noon on Friday. No exceptions!**
- \* Orders must be mailed to or dropped off in sealed envelope at OUTWEEK address.**
- \* All telephone numbers in ads must be verified prior to publication.**
- \* Full payment must accompany ad order form and must be paid by in-dividual placing ad.**
- \* All corrections and changes are \$10.00**



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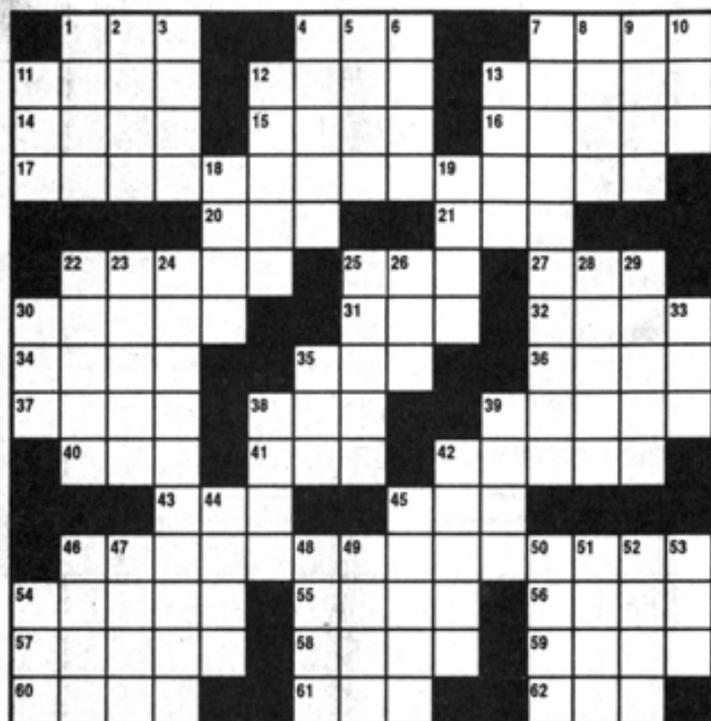
*One Ad per customer*





# OutWeek Crossword

by Greg Baysans  
Edited by Gerard Mackey



9. John Brown's \_\_\_\_
10. Grads-to-be
11. Seance sound
12. Lure
13. Gaelic
18. Problems
19. Gush forth
22. Structural
23. An Astaire
24. Director of *Longtime Companion*
25. Gorge
26. Torrid
28. Clear, as a tape
29. More knowing
30. One of the seven dwarves
33. Morose
35. Corrida cheer
38. *Cogito* \_\_\_\_ *sum*
39. Funereal structure
42. Pooh creator
44. Andy's partner
45. Racetrack winnings
46. Sutherland, e.g.
47. Anthony or Barbara
48. Seagull
49. Lewis' \_\_\_\_ *Street*
50. Masterwork
51. Zola novel
52. Actor Idle
53. Still
54. Oath

SOLUTION IN NEXT WEEK'S *OUTWEEK*—ON SALE MONDAY

## Across

1. AMA members
4. Grad. degree
7. Taxis
11. Carrot, for one
12. Fashion name
13. Mistake
14. \_\_\_\_ and the King of Siam
15. Other
16. Incursions
17. Actor in *Longtime Companion*
20. \_\_\_\_ Alamos
21. Mumbley-\_\_\_\_
22. Virile
25. Ernesto Guevara
27. Mr. Ayers
30. Extinct birds
31. Greeting, of a sort
32. Author Leon
34. Baltic feeder
35. Cereal
36. Juana's house
37. Serene
38. Loop transports
39. Grounded (in)

40. Meadow
41. Sleep acronym
42. Penny-pincher
43. Old horse
45. Sweet treat
46. See 17-across
54. I see: Lat.
55. Merit
56. Trim
57. Kitchen appliances
58. React to yeast
59. Army division
60. Fade
61. Compass pt.
62. Anatomical pouch

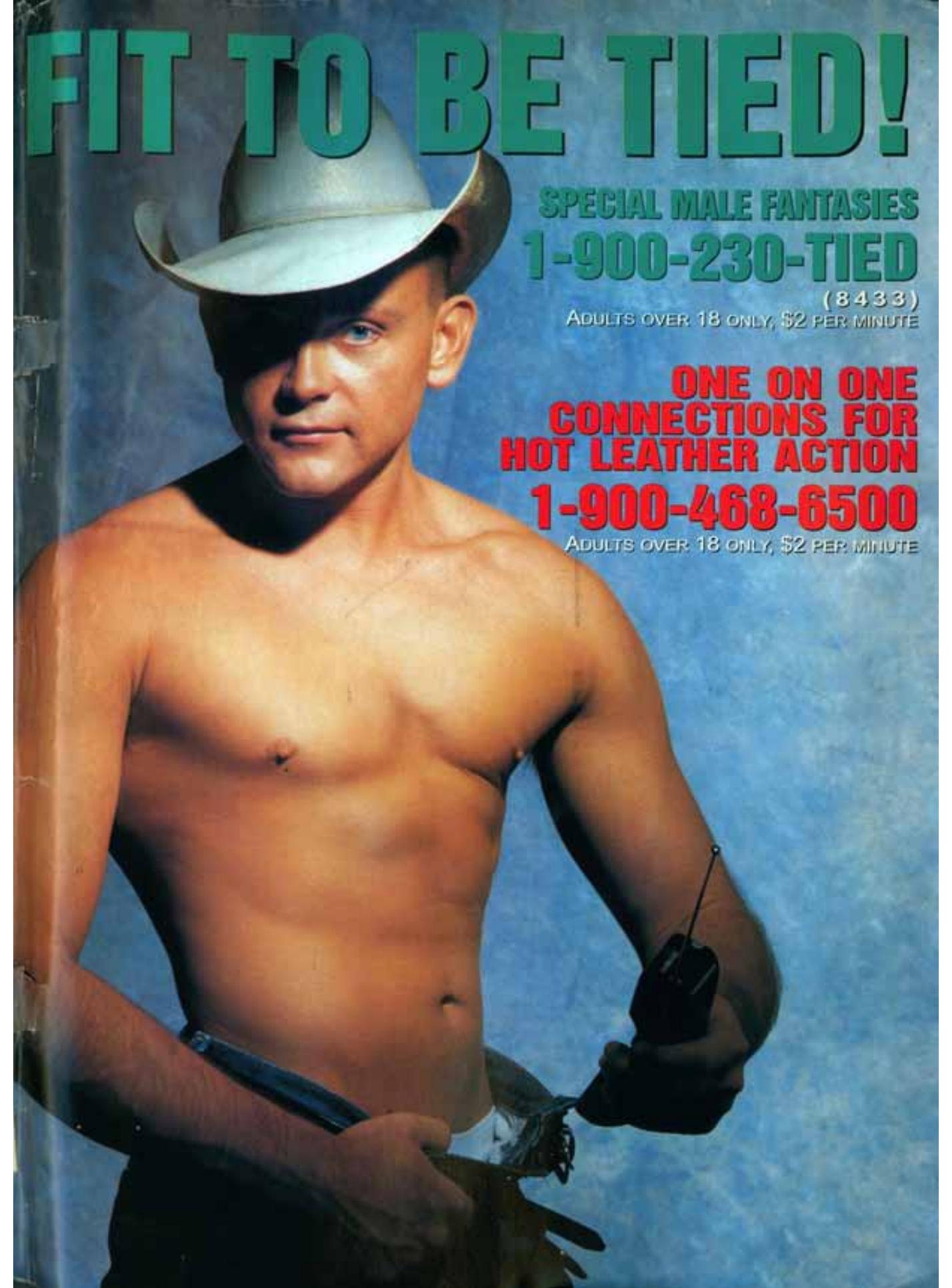
## Down

1. \_\_\_\_ Lisa
2. Word of Admonition
3. Vedette
4. Tends Bossie
5. Kind of pear
6. Word with code or rug
7. Writer of *Longtime Companion*
8. Dry

SOLUTION TO LAST WEEK'S PUZZLE



# FIT TO BE TIED!

A shirtless man with a muscular physique is the central figure. He wears a light-colored cowboy hat and is holding a black whip in his right hand and a black walkie-talkie in his left. He is looking directly at the camera with a serious expression. The background is a textured, light blue wall.

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(8433)

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