

breaking the silence of the lambs

OUTWEEK

THE LESBIAN
AND GAY
NEWS
MAGAZINE
NO. 89

SWOON over miami

THE MAKING OF A GAY MECCA

by glenn albin

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09



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For a Special Counsel

The current epidemic of police violence against peaceful lesbian, gay and AIDS demonstrators reveals a wide gap between the lofty promises of the Dinkins administration and grimmer realities in the street. These incidents, especially one on Feb. 11 in which ACT UP members protesting police brutality were themselves physically attacked by police, resulting in serious injuries to a demonstrator, are unacceptable occurrences under an administration purportedly representing the disenfranchised and oppressed. These obscenities cry out for strong and immediate action by the mayor and the police commissioner, including the appointment of a special counsel, if we are ever to believe that this administration is essentially different from those of the past.

Police and their apologists claim that the current difficulties stem from a decision by activists to stop giving police advance information about the times and locations of demonstrations. They claim that the termination of the tacit activist-police arrangement somehow releases the police from responsibility to behave professionally. We find such claims insulting, patronizing and absurd.

In fact, it was the police who originally abused activists' provision of advance notification, when the department used that information to block and obstruct protest sites. In any case, the Constitution does not restrict the right of assembly to those who agree to cooperate, in advance, with the authorities.

The real problem is that chronic homophobia within the police force has never been adequately addressed. Harassment of the Gay Officers' Action League has been winked at, incidents are ignored in which officers verbally abuse queer demonstrators, police are slow to respond to anti-gay attacks or to arrest the victims rather than the perpetrators, and so on. Such abuses are hardly confined to New York: Boston, San Francisco, Washington, DC, and many other cities experience similar problems.

It's time in New York for the police commissioner and the mayor to speak out forcefully against entrenched homophobia in the department and to announce actions to clean up the mess. Procedures need to be adopted to insure that police follow a uniform and professional code of conduct at every demo, regardless of what officer is in charge, so that the avoidance of violence is not at the whim of bigoted or untrained individual officers. The current police policy—that they will guarantee police professionalism only when activists work with them in advance of every demo—is inadequate, unacceptable and frankly outrageous.

Ultimately, the appointment of a special counsel to investigate the Feb. 11 police attack on demonstrators will serve as the litmus test of the mayor's seriousness in confronting this problem. We join with the Gay and Lesbian Anti-Violence Project, among others, in strongly urging the mayor to name such a counsel immediately, and we urge our readers to write or call the mayor at (212) 566-5700 and let him know that we're impatiently watching and waiting for the appointment.

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LETTERS

LIE OF THE LAMBS

Bravo, Signorile, for sounding the alarm on *Silence of the Lambs* [no. 86, Feb. 20]. I haven't seen the movie and have no intention of doing so. The silence of Vito Russo's voice from the tepid debates that are attempting to confront this monstrosity could not be louder, but thank God, our hero will be spared the suffering of this crowning defeat of every principle he believed in and fought so hard for. Thanks a lot, Hollywood. The exquisite timing of this, your tribute to Vito's memory, has not gone unnoticed.

In 1980, I attended and covered the Chicago trial of serial killer John Wayne Gacy. In my research, I uncovered what I suspected. Although there have been a few homosexual and bisexual serial killers in history, the real relationship—the one that needs to be brought before the public but almost never is—between serial killers and homosexuality is that of predator to prey. When I interviewed Cook County Coroner and forensic pathologist, Dr. Robert Stein, who testified in the Gacy trial, he told me that he had never heard of a murder committed by a transvestite or a transsexual. (So much for *Dressed to Kill* and a hundred such films before and since.) "But we've seen plenty of effeminate homosexuals who, like women, become known as easy prey." That's the reality, the truth, that the public should be grappling with, not with the fear, as

perpetuated yet again in yet another Hollywood junk film—that your gay neighbor is a latent psychotic killer!!!

Last week, a friend who works for the Anti-Violence Project told me that anti-gay and -lesbian violence reports were down, perhaps because it's midwinter. In the coming

obsessed with outing the world? In issue no. 83 [Jan. 30], he heavily criticizes Jonathan Van Meter for not asking Jodie Foster outright if she is a lesbian in his interview with her for *The New York Times Magazine*. Oh, please. We consider ourselves a liberal-minded com-

I'm all for people coming out—especially celebrities—but if and when we want to, I guess the right to privacy is one of those unalienable [sic] rights that's become quite alienable—even in the homosexual community.

If Jonathan Van Meter had asked Jodie outright, she would have said no, thereby sending a very clear message to Hollywood, and many of the rest of us in America who know about her well-known lesbianism, that she's afraid and willing to deny her sexuality. That's a sad message. It would also say to other less famous artists—if Jodie Foster won't risk coming out, how the hell can I?

Simone Bernard
Manhattan

Michelangelo Signorile responds in "Gossip Watch," page 58.

STONEWALL RIOTS

BY ANDREA NATALIE



weeks, let's watch—not this fucking stupid film, already a blockbuster success, about queer mass murderers—but for the mass murders of queers the film is likely to cause.

Lawrence Mass
Manhattan

VAN METER READER

Why is Michelangelo Signorile so fanatically

community while supporting one of the more fascist pastimes—outing. I also used to think outing would empower the community, and I'm sure on occasion it has. But it can also destroy careers. I'm also in the arts and have seen it happen more than once. And no, Jodie Foster is not too big for public knowledge of her sexuality to hurt her.

ALL BULLSHIT ON THE MIDEASTERN FRONT

During the war in Vietnam, the US military was faced with a big problem. Countless soldiers broke military rules in one way or another, primarily by using drugs or loudly saying that the war was wrong. The inevitable bureaucratic response was disciplinary action leading up to a dishonorable discharge, but only after the soldiers had completed their tours of duty. Guys generally would be informed of the charges against them as they were preparing to leave the country. Those who got out of Vietnam without all of their limbs intact fared no better

BLURT OUT

FEAR AND TREMBLING...

With all of the axe murdering, stalking and skinning going on in films these days, it's no wonder people are feeling a little jumpy. Full-page adverts for the latest Julia Roberts vehicle, *Sleeping With the Enemy*, now carry banners reading, "By the end, I was not only sitting on the edge of my seat, I was sitting on the edge of the guy next to me—Joel Siegel, *Good Morning America*." But whoever can untangle the web that drives straight boys into the arms of their brothers upon viewing a woman's terror at her husband's hands is a better gal than I.

—Sarah Pettit

than anyone else. A lot of people learned about disciplinary actions while they were in the hospital. Any person who no longer was of any use to the war machine was just thrown to the wolves.

The same masters of war who gave us death and destruction in Vietnam have now created the same in the Middle East. They have not changed their rules. They will do whatever is necessary to keep the war alive. The need for bodies to feed into the meat grinder is (temporarily) more important than the need to keep gays and lesbians out of the military. When the current war is over, the generals will revert to their homophobic instincts. You can bet your ass that there will be another witch-hunt. Go back and listen to Pat Bond in *Word Is Out*, if you want to know how the military deals with lesbians and gays after the war is over.

The US military treats all people like shit, and lesbians and gays are treated doubly so. It is the nature of the beast to act this way. Anyone who thinks that the military is going to adopt a rational approach, simply has no grasp of reality.

Raymond Thompson
South Bound Brook, NJ

WHERE WERE WE?

I have refrained from writing for many weeks now, when ACT UP and others called for guns for protection, when your self-centered zealot Signorile rants like Saddam Hussein—but after reading Andrew Miller's *The Gulf in Our Memories* and your cover story by Nina Reyes [no. 83, Jan. 30], I have to write.

I do not like war, but I served in World War II and, by Korea, was a gay activist. I sup-

port our troops over in the Gulf. To not do so means I don't care what happens to them. And believe you me, I do care. I have relatives, friends and neighbors over there, or preparing to go. I can understand the frustration and anguish many people feel. But I do not support these anti-war demonstrations, no matter how noble they may seem. It is a message to our troops that we don't care what happens to them. And I want them back home safely. But I also want to be sure that Saddam Hussein doesn't come out of this looking saintly and letting him still think God directed him to bomb Israel. There is no one more dangerous than someone who says God told them to do something.

I still wonder, every time I read or hear about these anti-war rallies, Where were these people five months ago when Saddam Hussein invaded Kuwait, his soldiers murdering women and children, raping young girls, tossing babies out of incubators, leaving them to die?

And where were these protesters in November when witnesses came to the UN with tales of doctors tortured, nurses raped, hospitals stripped of medical supplies and babies and young children being brought to hospitals with gunshot wounds in their chests and genitals?

Where were these people in 1989 when this man launched chemical attacks against his own people, Kurds, to punish them for wanting independence? Where will these people be if this man is not stopped and he launches terrorist attacks on our own cities, which he has sworn to do?

Lew Smith
Dillon, SC

BANZAI!!

"Gays In The Gulf" [no.

83, Jan. 30] was a wonderful idea. Bravo to the person or persons who thought of that. The only problem with the content of that issue was the content of that issue.

Instead of reading and learning about the contributions made by homosexuals involved in the war in one form or another, we are once again forced to read the rantings and ravings of finger-pointing slobs who write nothing more than personal-opinion columns.

There are gays in this country who are proud Americans and are proud to be part of a society that will have them.

There are those who live normal, happy lives as homosexuals in everyday modern American society because they are part of the American public. They're not a freak society who want to be different from everybody else. You can get what you want by asking for it, not by demanding it.

The proud gays in this country will no longer read your disgusting, *Enquirer*-type of writing anymore.

Drop dead, *OutWeek!*
Your [*sic*] a disgrace to your community.

James Adams
Manhattan

SHOW AND NO TELL

I realize that all queers react differently to oppressive and homophobic situations, but I am very disappointed by the minimal amount of coverage that *OutWeek* gave the Queer Nation action at the Arsenio Hall Show on Dec. 14, 1990.

Several Queer Nationals disrupted the taping of the show by asking Hall why he didn't book more openly gay guests and telling him that his use of gay jokes leads to prejudice and queer-bashing (pretty heroic on national TV).

What followed was a seven-minute angry tirade by

Hall in which he referred to the activists as "gay trash." He said that we should get our "own show" because this was "his show." He wondered why Dan Quayle wasn't there protesting since he also makes jokes about the vice president. Only when he does gay jokes, does he get "idiots protesting." (He said he wasn't prejudiced against gays because he was Black.)

Every gay should view the tape not only to hear the hate in Hall's voice, but to see the three standing ovations that he received from his queer-hating audience.

The national press made Hall out to be a take-charge hero that put the radicals in their place.

I was hoping that *OutWeek* would expose Hall (who knew of the action in advance) as the hateful queer-basher he is.

Jerry Jaeger
Los Angeles, Calif.

IN DEFENSE OF QUEER NATION

Ron Simmons' smug commentary in issue no. 85 [Feb. 13], "The Queer Nation Isn't Queer," strikes me as being yet one more instance of Queer Nation-bashing without the least regard to providing factual information. Much like Ronnie Billini's letter in issue no. 75 [Dec. 5], "Everybody's Homegirl," malicious innuendo has been presented as fact in order to present Queer Nation as an elite cadre of powerful white males, resulting in a disservice to any women or people of color who would be otherwise interested in joining our organization.

Before responding to Mr. Simmons' poorly reasoned article, I will state a few basic facts about Queer Nation: 1) The group exists solely to increase the visibility of all lesbian and gay people and to fight the homophobia which

NIGHTMARE of the Week



We've always known that Hollywood just can't tolerate freaks like us, even though that whole sleazy town is owned and run—lock, stock and barrel—by queers. But at least we found solace in those enlightened, liberal, straight directors who always told us how wonderful we are, right? Well, guess again.

This week's ghoulish award goes to Jonathan Demme, who sold us down the mucky river with *The Silence of the Lambs*. The film's depiction of a queer transvestite serial killer, who skins and kills women, will give Jesse Helms a whole new project to work on this year.

Hmmm. Maybe there should be a gay serial killer—who goes after homophobes.

affects us all. There is no political or ethnic agenda other than being all-inclusive. 2) The word "queer" was adopted to negate exclusion along racial and gender specific lines and provides us with a name based on the concept of equality. 3) Queer Nation is not an omnipotent structure. It is a completely decentralized umbrella group of women and men working together on related projects.

Based on these facts alone, people of many ethnic backgrounds have found

strength and motivation under the Queer Nation ideology. In reality, the original "founders" were a diverse group of lesbian, African-American and not-so-young people. Today, there is a strong leadership of women working through "Dyke Action Mobilization," "Outreach Committee" and "Truth in Advertising," to name but a few working groups. Still, there seems to be a vocal faction of disenfranchised people, like Mr. Simmons and Ms. Bellini, who go to great

pains to cry out "exclusion" while sitting safely in their ivory or ebony towers.

Mr. Simmons compares Queer Nation to the early Gay Liberation Front, a semi-anarchistic movement born in the spirit of a new-found feeling of liberation. He then suggests that the GLF was only able to exist because of the radical political climate of the time, which was started by other social movements that were also fighting the oppressive US power structure. In summing up his view (by way of deriding ACT UP as an adequate role-model), he states that since there are no other special-interest groups today engaging in mass demonstration, Queer Nation is incapable of having sufficient incentive to see "the importance of having an inclusive political agenda that goes beyond gay rights."

Correct me if I'm wrong, Mr. Simmons, but aren't lesbian and gay rights a valid enough issue to fight for these days, regardless of whoever may or may not also be "fighting the oppressive US power structure?" Unlike the ready-made, feel-good era, which gave birth to the GLF, the Queer Nation movement came about in an age where early political gains were fast being reversed by a new atmosphere of state-sanctioned intolerance of all minorities, but especially queers. If inhuman Supreme Court rulings and 100,000 AIDS deaths are not enough to spark a revolution, then how can you possibly expect anyone else to fight for their causes? The tactics of ACT UP and Queer Nation are setting an example for everyone seeking social reform to follow, and while we do try very hard to seek out, and work with, the many diverse segments of our community, it is attitudes like yours which only hinder.

Your use of the disgusting

word "nigger" was a cheap shot to infer that your own brothers and sisters are incapable of deciding where to put their own priorities because you do not agree with them. You have unconsciously quoted a Queer National out of context so as to make him appear racist and sexist while your own agenda is so self-centered that you would encourage all Black people to avoid coalition-building with an important group just because it meets in a marginally "white" neighborhood.

As for Ms. Billini's comments that Queer Nation had called for the resignation of Dr. Marjorie Hill and that "queers of color could never organize and show their presence as quickly as white queers," all I can say is that neither of those statements ever came out of

Queer Nation, and the reason you were at the meeting with Dr. Hill was because I personally called your group to invite you to our first coalition-building forum which Dr. Hill eagerly worked on with us and later proclaimed a huge success (despite the childish antics of a few people who do not understand that an invitation is an offering, not a challenge). Where else in recent history have you seen one activist group host so many other diverse groups in such an open and dynamic setting?

Queer Nation exists in the same arena of dedication and anger that all other activist groups do with one important distinction: It is all-encompassing beyond the specific agendas of race, gender, religion or disease that characterize most organizations. The very name is an invitation for one and all

because queer-hating knows no color or gender boundaries, and we know that an attack on one of us is an attack on all of us. The time has long passed to either shit or get off the pot. I encourage Mr. Simmons and Ms. Bellini to open their eyes a little wider and to take the lead in uniting, not dividing, the queer movement.

Dave Fleck
Manhattan

While the queer movement is aligned with other movements for liberation as a political reality, and should consciously and actively be so as a practical necessity, I am strongly offended by Ron Simmons' [no. 85, Feb. 13] implication that the struggle for gay liberation, period, is not in and of itself, apart from any other consideration, valid and justified.

Every single fucking day,

I am called names, stared at, spat upon. People drive by and throw things at me, I am chased, I am physically threatened. As a gay, white, effeminate man, I am hated, discriminated against and oppressed.

It is hard enough just getting to work every day without Mr. Simmons telling me that my fight for justice and respect for myself and my gay brothers is not justified unless it is validated by association with other, implicitly more legitimate, struggles.

Well, get off my back, brother! I, just as I am—as a gay, white, effeminate man—deserve and demand to be treated as a human being.

Richard Davis
San Francisco

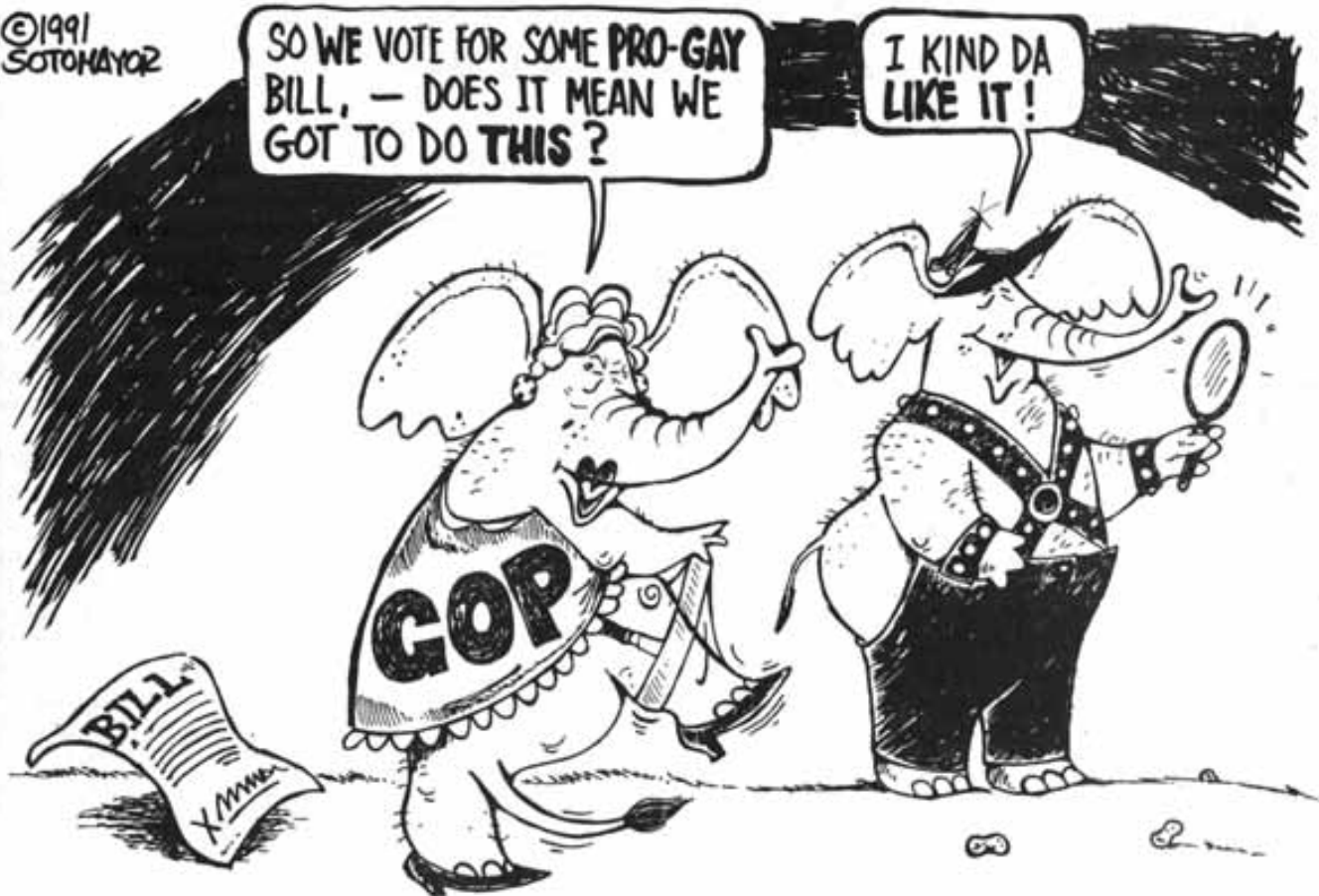
BRING ON THE QUEENS

I love reading *Diary of a*

©1991
SOTOMAYOR

SO WE VOTE FOR SOME PRO-GAY BILL, — DOES IT MEAN WE GOT TO DO THIS?

I KIND DA LIKE IT!



Mad Queen, by James St. James. Here in San Francisco, in the Big Castro beehive, we need more queens. There are plenty of wanna-bees.

Kris Kovick
San Francisco

BEARDING THE POOCH

Re: Michelangelo Signorile's "Gossip Watch" [no. 85, Feb. 13]

I'm not at all surprised to hear that Benji died of AIDS. They claim that homosexuality doesn't occur in nature, but that bisexual, cross-dressing gender-bender of a pup was proof enough that a canine queen could be every bit—and more—as queer as a biped of the gay persuasion.

It's all just another big Hollywood cover-up; Liz Smith is in on it, providing Benji with a scruffy beard; David Geffen is in on it—he was seen in certain leather bars squiring the pooch to and from; and *Entertainment Tonight* knows—their lawyers killed a segment on it. Most stars of Benji's caliber got paid in dollars, but Benji got renumeralated in \$3 bills, if you savvy what I'm layin' down here, daddio.

Dante Foucault
Ramrod Magazine
Manhattan

GLOBAL S/M

Duncan Osborne's article on the International Lesbian and Gay Association (ILGA) [no. 86, Feb. 20] contains a significant error. He states that "in the US only the National Gay and Lesbian Task Force, Lambda Legal Defense and Education Fund and New York's Lesbian and Gay Community Services Center belong to the international umbrella organization."

Gay Male S/M Activists (GMSMA) joined ILGA more than a year ago and recently renewed our membership. We are proud to be a part of ILGA and to be in the vanguard of

US organizations supporting its efforts.

David Stein
Manhattan

PREMATURE CON- DEMATION?

Having seen *Miss Saigon* in London last month and having high sensitivity to problems of discrimination, I think that the writers of the letters [no. 86, Feb. 20 and no. 87,

Feb. 27] attacking this show as being racist and sexist, without having seen it, are wrong. While Asians and women are abused in the show, the show is about this abuse—which is never glorified and is always presented as ugly and horrific. To describe a problem is not to extol it: e.g., *Uncle Tom's Cabin* is about the abuses of slavery, and Harriet Beecher Stowe was not accused of

insensitivity to Blacks. Anyone who has heard "The American Dream," the big show-stopper, knows that this show is anything but racist or sexist.

I hope Lambda and the Center have great success with their theater parties to *Miss Saigon*. Everyone I know who has seen the show admired the sensitivity and politics of the show because it decries racism and sexism.

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The writers of the letter have written prematurely. When they see the show, they will know that Cameron Mackintosh and his colleagues have not forsaken or ignored the Asian and Pacific Islands communities. They have presented an unusually graphic picture of these problems with sympathy and understanding.

Herbert I. Cohen, MD
Manhattan

WHAT THE WORLD NEEDS NOW

I'm writing to you in response to the small clip in your "Lip Service" column [no. 86, Feb. 20] regarding the Todd Rundgren lyrics serenading, with anal intentions, that icon of ignorant buck-minded intensity, Jesse Helms.

First off, I would like to

say that I get it and, political correctness aside, think there is room in the world for an occasional unleashing of this brand of brash male bravado but also feel compelled to point out the off note that renders these words sour.

Attacking an enemy of the Queer Nation is great, but Mr. Rundgren's top-heavy versification aligns itself with the majority of straight media that continually presents being fucked if you're a male as a form of punishment or violation. I don't know a queer person indeed who would not agree that it would really benefit Jesse Helms immensely if he were to become more intimately in touch with his prostate, and in this aspect, I commend Mr. Rundgren for being the first to publicly

volunteer his aid. Strong heartfelt emotions are always to be encouraged, but in ending what was printed of his lyrical phrase by calling Jesse "stupid," "ugly" and "white," one wonders (no matter the truth to these words) what such negativity has to do with an incredibly good fuck.

It reminds me of every show or film I've seen in which an attempt is made to intimidate a character who is teetering on the edge of being sent to prison by making references to how the big boys will love his ass once he is sent up the river. There is an unsaid assumption that such actions are naturally horrible deeds, and one could say they are when properly titled as rape. This whole world's I'm-going-to-fuck-you-to-

teach-you-a-lesson attitude is incredibly contradictory.

I digress, but being fucked by someone who knows what they are doing is such a treat. It is also a position of extreme power. Maybe later on in his song, Toddy writes about a transformed Jesse fucking him back, and the changes it has wrought upon him. Oh well, to hell with everyone who thinks all anyone else needs is one good fuck; they may need several (given and received), with buckets of contemplative foreplay. What they don't need is destructive violence disguised as sexuality.

Brian Griffin
Queens

HAVE SHIT, GET TOGETHER

I had no idea that



Bayard Rustin, Ma Rainey, Pat Parker and James Baldwin were born and died in the same years. It's bad enough you do your token issue on African Americans for Black History Month [no. 85, Feb. 13] (when are the Asian and Pacific Islander, the Latina/o, the Native American, the Arab, the Indian, etc., token issues?), but you fuck up the information in the one article.

OutWeek, get your shit together.

And can someone please explain to me what is happening at the Lesbian and Gay Community Services Center? AVP has a community forum one evening, and the Center paints the room that morning. If Rona Affoumado from CHP hadn't found out about the chemicals used in the facade restoration (which were potentially dangerous to both immune compromised individuals and people with allergies), who knows what my health would be like now? They are selling tickets for *Miss Saigon*. And somehow during the course of the Center Auction, the words "lesbian and gay" seem to have disappeared. Hello? It seems the lights are on, and nobody's home.

Robert Vazquez
Manhattan

ANTI-ADVOCATE BASHING

I have a couple of comments about your magazine I would like to share with you. First, I think you have a great magazine that has filled a large niche in the gay press. Although I may not always agree with your sometimes "radical" opinions, I find your ideas stimulating and thought-provoking. Anything that causes me to stop and rethink my own ideals is good.

I do have two complaints, however. I hope that

you will at least consider them. One is ideological, and the other procedural. I think that you should cut back on your ranting and raving about the *Advocate*. For one thing, it simply does not make your magazine appear credible. But more importantly, I think the gay and lesbian community needs to stop fighting each other. There is so much hate directed against us, we can't afford to fight each other.

On a lighter note, I really enjoy the "Tuning In" section; however, not all of your readers, myself included, live in New York. Some of the channels listed (A & E, Fox, CBS, ABC, NBC, etc.) do exist elsewhere, even out here in the heart of Bubaville. Unfortunately, *OutWeek* arrives, if I am lucky, on the last couple days of the week you list. Is it possible that you could list these one more week in advance, as a courtesy to those of us not fortunate enough to live in New York?

Anyway, thank you for your time, and keep up the good work.

John Hintz
Amarillo, Tex.

RECUSE BLUES

Twice in 1990, a serious injustice has been done to New York City Criminal Court Judge Marcy Kahn, an avowed lesbian appointed to the bench by former Mayor Ed Koch, in 1985.

It is time that the attorney for the ACT UP protesters came forward with the truth regarding Judge Kahn's recusal, regarding these protesters.

When that matter was before Judge Kahn, the Manhattan DA sent down one of his chief honchos to supervise the prosecution of the ACT UP demonstrators. It was this supervisor who requested that the judge "dis-

Corrections

* Because of a production error in the last issue, T.L. Litt's photos on pages 14 and 18 were uncredited, as was Ben Thornberry's photo on page 24.

* Because of an editing error in the same issue, the police department was not given the opportunity to respond to two separate allegations of brutality in the lead news story. A follow-up story appears in this issue.

* The arts editor would like to clarify any confusion she may have communicated last week in a "Lip Service" item about the Astraea Foundation's Lesbian Writers' Fund. All interested, previously published writers *must* obtain an application first. Unsolicited manuscripts are not being accepted. For more info, call Stephanie Roth at (212) 529-8021.

* Due to a number of oversights, parts of the interview with Two Nice Girls were misleading. Pam Barger actually looks like Demi Moore (not Debbie Moore), and the Virginia Woolf quotation is actually quoted on the girls' album. We also suspect that Meg Hentges was not reading "a book on the beach," but in fact the book *On the Beach*, but since they are on tour, this could not be confirmed.

* While the news editor was out sick last week with the flu bug from hell, the news section was ably ghost-edited by staff reporter Nina Reyes, with an assist from contributing reporter Duncan Osborne.

quality" herself. The judge asked for the opinion of the defense counsel, who stood mute. Since the defense attorney stood mute, Judge Kahn assumed that the defense shared the motion by the prosecution, and she agreed.

Therefore, what has been reported as truth, twice in the pages of *OutWeek*, is not true. Judge Kahn did not, as reported, "Beg off claiming conflict of interest."

Rather, she simply complied with a motion by Mr. Morgenthau's office, which was, by implication, supported by the defense.

It is not surprising that Mr. Morgenthau would pursue such tactics against Judge Kahn. He has incessantly publicly attacked her for dismiss-

ing misdemeanor complaints and accused her of making his assistants look unprepared.

It is my fervent hope that the defense attorney for ACT UP will come forward to corroborate the truth.

Christopher Lynn
Manhattan

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

Hundreds Pack Black Gay and Lesbian Leadership Confab



THE EVIDENCE OF THINGS SEEN—Marlon Riggs accepts the James Baldwin Black Quill Award.

by Carrie Wofford

LOS ANGELES—"It's been phenomenal, absolutely phenomenal. And horribly exhausting." One participant's words spoke for most participants. The fourth annual National Black Gay and Lesbian Leadership Conference, "Come Out! Come Home!" brought together nearly 700 Black lesbians and gay men from around the country and abroad.

The conference, organized each year by the Black Gay and Lesbian Leadership Forum, featured three day-long "institutes"—one on AIDS, one on women and a third "leadership roundtable" for politicians—in addition to two days packed with workshops, discussions, plenary speeches, art, banquets and dances.

The mood was definitely celebratory

and intense, with lots of laughing, hugging and connecting. The number of participants was almost double last year's, and they often filled the conference site at the Downtown Hyatt Regency.

Highlights included speeches and discussions with Keith St. John, Albany's first openly gay, Black elected alderman, and Marjorie Hill, New York Mayor David Dinkins' liaison to the gay

and lesbian community; an honoring of filmmaker Marlon Riggs (see sidebar, next page); and a cultural festival the week before (see sidebar, this page). Audre Lorde was scheduled to be keynote speaker but suffered a relapse of the cancer she battles; conference founder and forum co-chair Phill Wilson led participants in "sending energy" to Lorde in her St. Croix home.

The conference was packed. During one single time slot, 200 lesbians attended an erotic session called "Body to Body," while a handful of men moved in an African dance workshop to chants of "Bless the generations to come, that we may carry the torch." Meanwhile, a James Baldwin video engrossed the attention of others; people milled in front of sales booths of African art; and St. John and Hill joined Phill Wilson in "Making Our Voices Heard," in a discussion of their responsibilities as officials to educate straight Blacks as well as white lesbians and gay men.

"Their first impression is to find you threatening," St. John warned participants. Down the hall, men and women joined to assess Black feminism, questioning traditional female support of the Black male, and how to create space for strong Black lesbians

First US Black Gay Cultural Fest

LOS ANGELES—"Together We Can," the first cultural festival exclusively for African-American lesbians and gay men, premiered here Feb. 9-12. Organized by the Los Angeles African-American Gay and Lesbian Cultural Alliance, the festival featured an original modern-dance piece, *Children of the Night*, by Stephen Semien; an original play, *Saxophone Me Baby*, by young playwright Angela Counts, and directed by Gregory Eugene Travis; as well as poetry readings and experimental documentary films by Marlon Riggs (*Affirmations*, *Tongues Untied*), Sylvia Rhue (*Women in Love*) and Greta Schiller and Andrea Weiss (*Tiny and Ruby: Hell Divin' Women*).

"We have to learn the business of

producing and promoting ourselves," festival coordinator Lamond Ayers told a crowd gathered to meet the artists. "[Funders] thought there wasn't enough material out there, [that] it wasn't good enough," Ayers reported.

Dancer/choreographer Stephen Semien recounted the importance to him as a young dancer of receiving encouragement from James Baldwin and Alvin Ailey.

"People on this panel were in the audience a few years ago. You can do it too," Angela Counts encouraged.

Artists dialogued with their audience about their inspirations, about their roots and about self-representation.

The festival was held at Crossroads, an LA African-American Arts Academy.

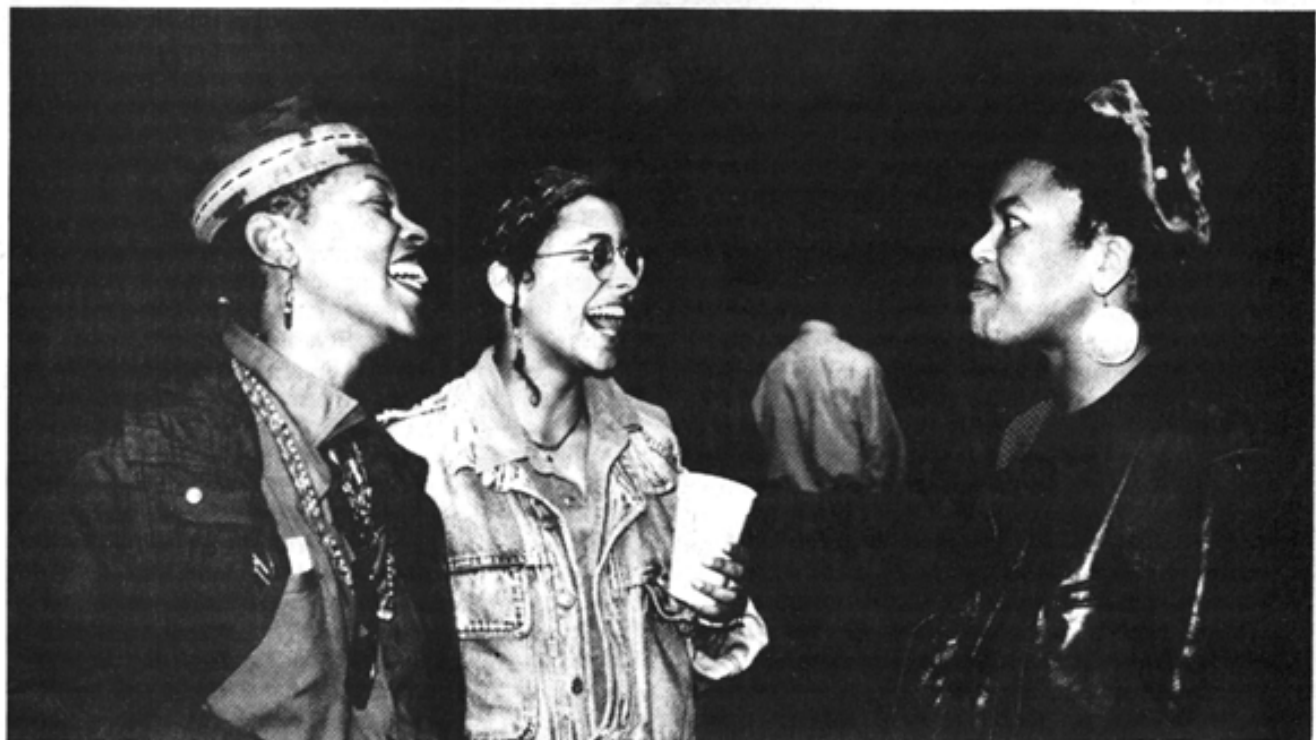
—C.W.

in the Black power movement.

Many conference-goers praised the participatory atmosphere of each session and the abundance of time to meet each other.

The AIDS Institute started the five-

day confab on Thursday with sessions on outreach to street youth, eroticizing safer sex, treatment updates and technical assistance for service providers. "It was very insightful, very empowering," described Duncan Teague, who coordi-



IN LIVING COLOR—The conference atmosphere provided time and space to meet, network and share ideas.

Photo: Lisa Romerney/OutWeek

nates an AIDS outreach program in Atlanta. "It was very much in tune with the fact that women and people-of-color communities—and especially African Americans—have specific issues we need to address."

Thursday concluded with a memorial service, during which Rev. Carl Bean and the Voices of Unity Gospel Choir from the Black

Gay Unity Fellowship of Los Angeles led those gathered in songs and tribute to Madame Edna Brown, Ken McCune and Roger Pamplin—former conference co-chairs and organizers who have died in the past year. Phill Wilson and others stood to share poetry and song in front of AIDS Quilt panels from Black and White Men Together.

Friday's Women's Institute was widely hailed for fostering empowerment and strategizing among lesbians. One result was the formalized plan to create a Black lesbian history archives.

Maria Cora of Oakland, a youth health educator and jazz singer, was grateful for the "women-only space, because we have some things we

Tongues Untied and Wagging

LOS ANGELES—"Marlon thought there would be 25 to 50 people here," Phill Wilson told an audience of 300 Black lesbians and gay men at the Feb. 17 honoring of filmmaker Marlon Riggs and the world premiere of Riggs' newest film, *Anthem*. "He is not aware of who he is and how important he is to us. I'm reminded of how important it is to share [appreciation] with each other."

Riggs was honored with the Black Quill Award in memory of James Baldwin during last week's Black Gay and Lesbian Leadership Conference. "I wanted to [present *Anthem*] here. I [didn't] want to do it at the Kennedy Center or American Film Institute. [My community] has been why I do the work....I try to answer this great, desperate need for voices," he said.

The 34-year-old Riggs has received an Emmy Award for his documentary on racist images, *Ethnic Notions*, and gained instant success with *Tongues Untied*, his exploration of Black gay male sensuality and experience through poetry and images. Riggs said that *Tongues* was "a discovery, a reclamation of myself. I'd been seduced by a culture and ideology that takes us away from what it means to be Black and gay."

In one year, *Tongues*, the film Riggs had intended "for family, for us," traveled to the Soviet Union, Scandinavia, New Zealand, Canada and Germany and was bought by the BBC. "It taught me [that] when you speak from the heart, people understand, even when you speak in ways that are troublesome."

Riggs' works are often troublesome to potential funders who reject his bids. He finances films "out of my own pock-



MARLON RIGGS

et...[so] I don't have to go begging and pleading to people who have no interest in my life, my work, my community."

The newest work, *Anthem*, portrays "Amerika," relying on Langston Hughes poem, "I too Sing America." Of Riggs' films, *Anthem* is the one most like *Tongues Untied*. Fast-paced words and images flash on the screen—images of cock rings, the US flag, the Silence=Death icon and a pink triangle superimposed on a map of Africa in ANC colors. Men kiss and embrace; one dances to hip-hop music in front of graffiti. The words of Black gay poets Essex Hemphill, Donald Woods, Colin Robinson, Reggie Jackson and Steve Langley accompany the image: "Pervert the language/Reinvent etymology....Everytime we kiss, we confirm the new world coming....In

Amerika, place your ring on my cock where it belongs....Parade it, flaunt it like a man....Initiation: No immunity in this procession of dying....Revolutions."

Riggs expressed hope that the eight-minute video will be shown in clubs to "reach the children...so...they can get a little bit of affirmation of who they are."

The evening's retrospective of Riggs' works included selections from *Tongues Untied*, *Affirmations* (which focuses on Gay Men of African Descent participation in a Harlem African-American Pride march) and *Changing Images: Mirrors of Life, Molds of Reality*, juxtaposed with pieces from his documentaries on the first Black schoolteacher in Oakland (*Visions Toward Tomorrow: Ida Louise Jackson*) and on the Blues Renaissance there (*Long Train Running: The Story of the Oakland Blues*).

—C.W.



SEEN AND HEARD—Marjorie Hill at the "Making Our Voices Heard" workshop

need to talk about among ourselves." Cora appreciated the health sessions, too. "We face difficulties in breaking through obstacles. Black women tend to take care of everyone else first."

At a session on internalized oppression, women shared painful experiences, like being triple-carded at gay clubs in New York City, as well as how to move toward loving being Black lesbians. "It was so good—nobody wanted to end it, so we agreed to meet again during caucus time," Cora recalled.

The conference concluded with a "leadership roundtable" where nearly 200 participants debated a Black gay and lesbian agenda. The roundtable was initiated and sponsored last year by the National Coalition of Black Lesbians and Gays and resulted in meetings held in September between straight Black civil rights organizations and Black lesbians and gays.

"I've been to every [year's conference]," Floyd Dunn of Detroit's National Association of People with AIDS affiliate, Project Survival, said. "This is something I plan every year....Living with AIDS, it's the kind of thing I definitely need."

Forty-five year old Windy Sky of San Diego agreed: "It feels very validating."

"Just being here—around Black lesbians and gay men—makes a differ-

ence," commented 30-year-old David Johnson of Boston. "It's like being with family." Conference co-chair Michelle Walker echoed the feeling of family: "Today, as I share my joy, as we 'come out, come home' my mother, along with thousands of other mothers and fathers of lesbians and gay men, proudly share our joy, because we are their daughters and sons. And that is truly the only fact that matters."

The few complaints articulated

came from a drag queen who lamented the lack of formal inclusion of drag queens, from a member of the National Coalition of Black Lesbians and Gays who objected to the lack of political strategizing and from two panelists who experienced confusion over time slots.

Donations to offset the debt of the conference and for next year's conference in Oakland can be made to the Black Gay and Lesbian Leadership Forum in Los Angeles. ▼

"THERE ARE THINGS
KNOWN AND
THINGS UNKNOWN
AND IN BETWEEN
ARE THE DOORS..."
-JIM MORRISON

the doors
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EDITED BY THE DOORS DAVID BRUNNER
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As Gay Marriage Law Kicks In, Couples Kick Up Their Heels

by Rachel Pepper

SAN FRANCISCO—On St. Valentine's Day, this city became the first in North America to implement voter-approved domestic partnership legislation. And by the end of the day, more than 250 couples—including six straight ones—had registered their relationships with City Hall. San Franciscans voted in Proposition K, which recognizes same-sex relationships, last November.

Under sunny skies and the proud, watchful eye of Harvey Milk's ghost, the gay and lesbian community embarked on a daylong celebration of gay love, queer pride and low-key pageantry. Couples began arriving at City Hall well before 9 am, and the festivities continued until after dusk.

Couples could register with the county clerk's office at any point during the day, pay their \$35 and receive their official Certificate of Domestic Partners. To qualify, neither partner can be legally married; both must be over 18; and one partner must live or work in the city. However, couples living anywhere can obtain partnership status from the city of San Francisco by using a notary public in their hometown.

Although there was much carousing as couples emerged from City Hall proudly holding their certificates, the official celebration didn't begin until mid-afternoon. Then, on the steps of City Hall, couples, their supporters, queer activists, politicians, tourists, reporters and the simply curious assembled for the "Affirmation of Partnership Ceremony" sponsored by local gay religious and spiritual organizations.

More than 50 couples, one by one, descended the sweeping City Hall stairs from the counselor's chambers.



JUSTIFIED THEIR LOVE

Martin Smith and Dennis Bush wait to get hitched, while Kataka Gara and Susan Darm celebrate outside City Hall.

As their names were read, the couples paused at the top of the stairs under the building's magnificent rotunda, kissed and—to wild applause—walk down together hand-in-hand.

There were men wearing identical "Mr. Right" T-shirts, full leather, tuxes and biker shorts, and others holding teddy bears. There were women carrying everything from flowers to their babies. There were even a few straight couples who seemed perfectly happy to be participating in this celebration of queer love.

Harry Britt, an openly gay supervisor and the sponsor of the legislation that made the events possible, declared the day "an important moment in the history of the American family" and urged all gay people to register their

relationships with City Hall. "We are not free to be families until we bring ourselves down there and let the world see us in all our glory."

Tom Ammiano, the gay president of the San Francisco school board, and Donna Hitchens, the first openly queer Superior Court judge, also spoke. Also present were Roberta Achtenberg and Carole Migden, newly elected lesbian supervisors, and several other members of the City Council, which is comprised of 11 members, three of whom are gay.

From there, the celebration moved across the street, where couples attended a reception sponsored by the Lesbian Agenda for Action, complete with banquet, cake and commemorative portrait studio set up just for the occasion.

In addition to the day's pageantry, it was the romantic stories of the actual couples that were, for many, most touching.

Barbara Tannenbaum and Eleanore Brooks, together for eight years, hoped that their renewed commitment would mean, according to Tannenbaum, "at the least, health care and other benefits, at the most, total acceptance by church, state and my father."

And William Harrison Grove and Roderick Duncan Geddes, together for 22 years, when asked what the partnership certificate meant to them, smiled and said proudly, "Recognition at last." Several couples also mentioned that they hoped domestic partnership legislation would lead to legalization of same-sex marriages.

Although legalization of queer marriage is by no means imminent, the law may have more legal teeth than anyone imagined while it was still pre-election Proposition K. The Domestic Partnership Declaration boldly states: "This may do things you hadn't counted on....A domestic partnership creates legal rights and duties....If your partner can't get food or shelter for him- or herself, she or he can make you get them. She or he could get a court order."

The agreement also urges couples to be careful about potential medical crises. "If you convince your employer to cover your partner, you will be responsible for any medical bills the insurance doesn't pay." The pre-partnership advice also urges partners to create wills and durable power-of-attorney forms and states that partners have no legal claim to property bought by the other.

The guidelines are somewhat more vague about the actualities of what it means to live as domestic partners. Although most people assume that it means cohabitation, the wording of the actual document states that "it is OK if one or both of you has a separate place somewhere else....You don't have to split basic living expenses to be partners."

For Kataka Gara, 23, and Susan Darm, 37, this meant that they could reaffirm their relationship publicly, although they hold separate apart-

ments and are non-monogamous. Together for slightly more than a year, it was nevertheless important to both that they be among the first to register.

Said Gara, "I wanted to show the city and the world that we do exist." She added that although the partnership agreement is just "a piece of paper," it has already brought them a lot closer. "It was a chance to justify our love."

Her partner agreed, saying that although she shuns traditional marriage, the concept of becoming domestic partners with Kataka was different. "The concept of 'happily ever after' is such bullshit," says Darm, "but a commitment to someone while you're with them is different."

By the third day of registration, a total of 274 couples had registered, a

count lower than expected. None had, as yet, filed to end a new partnership. Couples wishing to do so must file a "Notice for Ending a Domestic Partnership" and wait six months before becoming domestic partners with someone else.

Domestic partnership legislation was first passed by the city's Board of Supervisors in another form in 1981, but it was vetoed by then Mayor Dianne Feinstein. Two years ago, the idea was revived by Supervisor Britt with its legislative guts essentially gone, but a low voter turnout and a strong conservative backlash narrowly defeated it. In last November's elections, after the community rallied around the issue and 10,000 new gay and lesbian voters were registered, Proposition K finally passed by a 54.1 percent to 45.8 percent margin, or 16,844 votes. ▼

Romancing the Clone

NEW YORK—Although domestic partnership legislation in New York City remains elusive, advocates and city agencies are seeking to implement interim proposals that will demonstrate the need for a partnership registry.

Nearly a year ago, Nan Hunter, then the director of the Lesbian and Gay Rights Project of the American Civil Liberties Union, sought to have Mayor David Dinkins expand the city's current domestic partnership registry to include all city residents. Ultimately, legal advocates would like to see a law here similar to the one that took effect last week in San Francisco.

At present, the registry, created by executive order under former Mayor Ed Koch, can be used only by city employees and grants the single benefit of bereavement leave. In the view of the ACLU, Dinkins has the legal authority to expand the registry by executive order, a move advocates see as one step toward passing legislation in the City Council.

"We don't want Mayor Dinkins to think this is all we want him to do," said Bill Rubinstein, the current director of the ACLU's Lesbian and Gay Rights Project. "Ultimately, what we

want is legislation which has the force of law. This is a major first step on the route to getting a domestic partnership law passed."

Despite its being an interim measure, advocates are adamant about the executive order's importance. Hunter told *OutWeek*: "The idea of partnerships, including lesbian and gay partnerships, has enormous symbolic weight. It's important not to underestimate that."

Dennis deLeon, head of New York City's Human Rights Commission; Marjorie Hill, director of the Mayor's Office for the Lesbian and Gay Community; and the city's corporation counsel, Victor Kovner, recently asked Mayor Dinkins to grant "appropriate approval" to establish a city-wide registry for domestic partners at the Human Rights Commission. The request to Dinkins does not seek an executive order.

According to deLeon, HRC's registry would allow partners, both city and private sector, to document their relationships, and would lay the groundwork for a two-year HRC study that will document the need for domestic partnership legislation.

—Duncan Osborne

Battering Case Yields Legal Nod at Lesbian Couples

by Dell Richards

BOISE, Idaho—Although sodomy is illegal in this rural Northwest state, a Boise jury this past month gave Idaho the distinction of being the first state in the US to acquit a lesbian in a stabbing case under the "battered spouse" defense.

State legislatures are slowly debating the legalization of homosexuality, and a few far-sighted municipalities are beginning to see the validity of same-sex marriage. But in the meantime, whether they realized it or not, six men and six women in Idaho have pushed the recognition of gay couples one step further by accepting the idea that Priscilla Forbes was Lynn Zarek's spouse.

"It's certainly unfortunate that the first opportunity to recognize spousal relationships between two women came through a battering case," said Ann Dunkin, spokesperson for Your Family, Friends and Neighbors, a gay activist group in Boise. "But it is also laudable that the courts chose to recognize this—it's a great step for civil rights in Idaho and elsewhere."

Using expert psychological testimony that the diminutive Priscilla Forbes was under the mental and physical domination of her taller lover, the four-foot-ten-inch clerical worker pleaded self-defense in the Aug. 12 stabbing and was found not guilty.

But for the 27-year-old Zarek, the verdict was another low blow.

"It felt like the carpet slid out from under me," said Zarek, who feels that she was stabbed once by Forbes and stabbed again by the system. "I know it's important for gay rights, but I'm still angry."

The first time a battered spouse defense was used was in a 1989 lesbian murder case in Florida. But the Boise acquittal marked the first time a jury was willing to accept it as legitimate grounds for self-defense—a remarkable occurrence in this rigidly conservative state.

NEWS FOCUS

"Everybody bought into the spouse theory," said Zarek, who is still surprised at the verdict in what was supposed to be a cut-and-dry case.

While the case helped set a precedent



A STAB AT GAY RIGHTS?

Lynn Zarek

in the courts that eventually should be recognized in the statehouse, it also pointed up many issues in the gay community that are not often highlighted, including: the denial of abuse within the gay community; the volatile emotions often generated when one partner wants to date and the other wants to be monogamous; and the effect of drugs and alcohol on relationships. The case also shows how different gay relationships may be from heterosexual ones. And finally, it shows what can happen when the more sordid side of gay life becomes public knowledge.

Zarek downplays the level of abuse that, over time, led to a three-day stay in the hospital, exploratory surgery, more

than \$6,000 in medical bills and \$3,000 in lost wages. But she does admit that the relationship was rocky.

"There were some physical confrontations," said Zarek. "It was a love-hate relationship, and when it was bad, it was really bad."

Although the violence level may have been high, the couple was together for more than three years. Toward the end—when monogamy became an issue—the arguments grew more heated and frequent.

Zarek claims that although they were hardly fighting that night, the relationship had become so much worse that Zarek was knifed in the back, causing a four-inch-long, four-inch-deep wound.

Zarek said that the issue of monogamy was the final straw—that Forbes worried about the other women Zarek would be seeing.

"I guess it's a normal response to wonder whom I'm going out with, but it doesn't help," said Zarek.

The evening of the incident, the level of jealousy had risen so high that Forbes had asked Zarek to leave and put some belongings in a duffel bag.

"She had my things packed already," said Zarek.

But abuse and monogamy weren't the only sparks that finally set the relationship ablaze. Zarek admits that drugs and alcohol played a large part in the scenario.

"I had partied the night prior and had some beer earlier in the day," admits Zarek.

According to court testimony, Forbes had a history of alcohol abuse and had gone out to buy drugs that evening.

Even after Zarek came within millimeters of losing major organs—and her life—she still was emotionally attached to Forbes.

Rather than running or fighting back when Zarek realized that she was hurt, she showed Forbes the wound—even

though she claims Forbes was still holding the knife and could have killed her.

"I thought she didn't realize what she had done," said Zarek. "I didn't even realize I'd been stabbed. But then I looked in the mirror—you could see my insides. Blood was dripping all over the place."

When Forbes saw the damage, she dropped the knife, helped Zarek staunch the bleeding, then called the police.

Forbes wasn't a suspect at first—and Zarek wasn't willing to tell the police who had done it. Forbes wasn't arrested until one of Zarek's friends finally let the cat out of the bag.

The incident also proved what can happen when news of an alternative lifestyle makes it to the mainstream media in a town that takes a prurient interest in sex scandals. Intimate details of their personal life were splashed across the front page of the local newspaper. The combination of drugs, sex and violence were salacious fodder that generated immense publicity.

According to Zarek, Forbes was fired from her job and evicted from her apartment as a result of the incident.

Zarek hasn't fared much better.

She still has a job, but she worries about her reputation in a community so homophobic that even gays are hard-pressed to support each other if they become an embarrassment.

No homosexuals arrested in the past year have received any support from the gay community at large—neither the older man arrested for sex with a teenage boy nor the four men arrested in cars outside the gay bar here.

Portrayed as a batterer by the mainstream media, Zarek fears that members of the gay community also will think that she's a bruiser.

"I have a reputation for being very outgoing," said Zarek. "But I'm a big person, and I'm afraid people will wonder if I really beat up women."

But for Zarek, who is now in counseling, it's not a matter of black or white where her feelings—or the incident—are concerned.

"I'm not glad she got acquitted, because I almost died," said Zarek. "And I don't think we'll ever be friends again. But to this day, I feel sorry for her—I've wanted to go to her and give her a big hug."

Meanwhile, in a strangely circuitous way, gays have been granted one more weapon in the battle for equality. ▼

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Outrage Mounts Over Charges That Cops Beat Gays Twice



Photo: Ellen B. Neipris/OutWeek

"THEY BEAT ME, AND I KEPT BEGGING FOR MERCY."—Chris Hennelly, with Dr. Suzanne Phillips.

by Nina Reyes

NEW YORK—The gay man who says he was beaten in police custody after being arrested at an ACT UP demonstration two weeks ago may suffer the after-effects of the beating indefinitely, a physician said last week. Ironically, the demo was called to protest an earlier incident of alleged police brutality involving the arrest of a different gay man.

And at a press conference last week, anti-violence activists called for the suspension of the Midtown North Precinct's Deputy. Insp. Carl Jonasch and a full investigation into police behavior at the Feb. 11 demonstration. Three individuals, two of them marshals, were arrested at the action.

"It is clear to me that the police

charge was ordered to pick off and arrest a few demonstrators to intimidate the group and to punish the demonstrators for exercising their rights," Matt Foreman, director of the New York City Anti-Violence Project, stated in a letter to Mayor David Dinkins that calls for an investigation and the immediate suspension of Jonasch. "This charge came without warning of any kind, and without provocation on the part of the demonstrators, and even though the demonstrators were separated from the police by a line of marshals."

Foreman also called for a complete review of procedure used by the police during all demonstrations.

The activists' allegations of police brutality were graphically substantiated

by the injuries Chris Hennelly, a former franciscan friar, sustained, allegedly while in the hands of the police. Hennelly, who spent six days in the hospital following his release from police custody, spoke briefly and with evident anxiety about being shoved, kicked, and bludgeoned repeatedly with a billy-club by the police.

Activists pointed out that the charges against Hennelly—disorderly conduct, resisting arrest and assault—were particularly outrageous in light of the fact that Hennelly was acting as a marshal at the demonstration.

"What happened to me was unforgivable, but I will forgive because I don't want this to continue on," Hennelly stated at last week's press conference. "They beat me, and I kept begging for mercy!"

Sgt. Peter Berry, a spokesperson for the New York City Police Department, would not comment on the activists' specific allegations. "There have been complaints filed with the Civilian Complaint Review Board, and they are currently under investigation," he said.

However, gay and lesbian members of the Mayor's Police Council on Lesbian and Gay Issues said that three activists on the council, frustrated by stonewalling from police representatives, walked out of an emergency meeting of the group. Foreman said that the ranking officers present at the meeting "had their minds made up" and were "determined

to protect Jonasch and the other officers involved."

Dr. Suzanne Phillips, a physician and a member of ACT UP, noted that Hennelly has lost his senses of smell and taste and is experiencing impaired hearing, probably all due to a severe concussion that was caused by at least eight blows to the head. Furthermore, Hennelly is disoriented, cannot walk without assistance, and is exhibiting classic post-traumatic stress symptoms that may persist indefinitely, Phillips said.

"This is the sort of thing that boxers get after they've been punched in the head one too many times," Phillips explained.

Foreman said that a multimillion dollar lawsuit would be filed against the cops on behalf of Hennelly, who has been told not to return to work for at least one month.

However, another demonstrator arrested at the Feb. 11 protest, Jamie Leo, who was issued a summons and released that evening (whereas the other two demonstrators taken into custody were put through the system), said that his arresting officers treated him with "great respect."

"They continually asked me if I needed anything," Leo, who was marshaling at the protest, told *OutWeek*. Leo said that the officer who signed his summons told Leo to call him at once if the judge hearing Leo's case did not dismiss the charges immediately. "That's not to say that I didn't get billy-clubbed during the brawl," Leo added, "but once it was one-to-one, [the police were] very human and very respectful."

The Feb. 11 demonstration at the Midtown North Precinct was called to protest the alleged police beating of Scott Sensenig, who was arrested on Feb. 5 along with two other activists, who were charged with spray-painting on the sidewalk outside John Cardinal O'Connor's residence behind St. Patrick's Cathedral.

Assemblywoman Deborah Glick, Manhattan Borough President Ruth Messinger, City Council President Andrew Stein, and City Council member Ronnie Eldridge all joined AIDS and queer activists in expressing concern about allegations of police brutality and calling for an investigation into police conduct at protests. ▼

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OUTTAKES

LONGTIME'S DAVISON WINS GOLDEN GLOBE, AWAITS OSCARS

HOLLYWOOD—The film *Longtime Companion* brought the movie-going public a glimpse of life and death in the AIDS pandemic for a group of gay men in New York City and Fire Island.

On Jan. 26, *Longtime Companion* also brought actor Bruce Davison an



OSCAR'S COMPANION
Bruce Davison

award for Best Performance by a Supporting Actor in a Motion Picture at Hollywood's 48th Annual Golden Globe Awards.

And now, the actor has also been nominated in the Best Supporting category for this year's Oscar, which will be presented on the evening of March 25. His nomination is the film's only showing at the Oscars.

In accepting the award conferred on him by the foreign press in Hollywood, Davison kept his remarks to AIDS. "I think of the people who are living through this on a day-to-day basis," he said. "They are the real heroes."

Davison played the role of the

Dykes on the Loose



NEW YORK — Look out, world. The newest cadre of lesbian activists is formed, outfitted, has an exclamation point at the end of its acronym and is loose on the streets of New York City.

DAM!, or Dyke Action Machine!, a "multi-cultural, direct-action organization dedicated to promoting lesbian visibility and fighting all oppressions faced by lesbians," recently held a benefit at Crazy Nanny's to raise hard cash for its endeavors.

The group was formed by a number of women from Queer Nation who felt dissatisfied with what they called the lack of attention to lesbian issues within that group.

So far, the women have staged "visibility actions" at clothing stores like Victoria's Secret and Barney's. They meet Sunday nights at 6 pm at the Lesbian and Gay Community Services Center.

— Ellen B. Neipris and Andrew Miller

middle-aged caretaker of his HIV-infected lover. Challenging the glittery star-packed audience, the actor offered his "hope and prayer that we can devote as much intelligence, effort...and will to the fight against AIDS as we do to the war against each other."

His only thanks went to his wife and to Samuel Goldwyn Films for "the courage to distribute a film that was obviously not commercial." Davison's performance was selected over those by actors in *Goodfellas*, *Godfather III* and other major commercial films.

—*Carrie Wofford/Hollywood and Sarah Pettit/New York*

RED HOT & BLUE GETS FIRST CORPORATE BUCKS

TORONTO—After more than 75 rejections, the co-producer of the *Red Hot & Blue* record album to benefit AIDS research finally secured a corporate sponsor during a ceremony to mark the Canadian telecast of the uncensored music videos from *Red Hot & Blue*. Up until now, no corporation had agreed to lend its name, logo or, most importantly, its bucks, to the lavishly produced pop-music tribute to Cole Porter.

John Carlin received a check for \$10,000 (Canadian) from Hollywood/Powerline, a Canadian manufacturer of jeans and sportswear. Karen Levine, president of Powerline, said that the donation made perfect sense to her, after hearing the album and reading of French designer Jean-Paul Gaultier's involvement with *Red Hot & Blue*.

"It's been given a lot of publicity in the fashion magazines," Levine said, "and a lot of fashion designers are falling from this disease."

Though Levine knows the donation will have good public-relations effects, she said her decision was based on higher ideals. "One of the reasons *Red Hot & Blue* is in existence is to inform people of the AIDS crisis," Levine

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says. "I think people aren't doing enough."

She saw the donation as a way of bucking that trend, which may have ripple effects as other members of the fashion industry pitch in. "I think a lot of them will be pissed off that they didn't do this," Levine added, "and make their own donations."

Carlin, who unsuccessfully approached virtually every major corporation with any connection to the young people at whom *Red Hot & Blue* is directed, is relieved that the project has finally broken down the barriers of resistance in corporate cir-

cles. "This is the first and, to date, *only* corporate sponsorship *Red Hot & Blue* has received," he said.

At the same ceremony, Carlin also received a check for \$250,000 from MCA Records Canada, *Red Hot & Blue's* Canadian label, representing the initial royalties from the album's 60,000 units sold there. All Canadian proceeds will ultimately be donated to Canadian AIDS groups.

Participating artists include Jimmy Somerville, Neneh Cherry, Erasure, Debbie Harry, Iggy Pop and kd lang, among others.

—Joe Clark

SAN FRANCISCO: A SANCTUARY FOR QUEERS?

SAN FRANCISCO—This city's three gay supervisors, in their first joint effort, have co-sponsored a resolution which would declare San Francisco a sanctuary for queers. Newly installed lesbian Supervisors Carole Migden and Roberta Achtenburg, together with Supervisor Harry Britt, introduced the legislation on Feb. 1 and sent it to a committee for public airing in early March.

RIM SHOTS NOT JUST THE FACTS

by ANDREW MILLER
with reporting by Cliff O'Neill
and Nina Reyes

Certainly, those at the vanguard of gay and AIDS issues have a list of gripes with the Catholic church, St. Patrick's Cathedral, John Cardinal O'Connor and Christ Himself longer than your arm. But while rumors that the sacrilegious vandalism's perpetrators were of a queer persuasion immediately began circulating in ACT UP circles, no one rushed forward to take responsibility for the redecoration.

"A gray sedan?" commented one source in ACT UP. "It doesn't really sound like us."

THE SACRED, THE PROFANE: Senator Robert Byrd was so shocked by the existence of "a long list of obscenities and profanities" in a copy of the 1988 *Third College Edition of the Webster's New World Dictionary* he'd been pawing through that he took about an hour of the US Senate's time to complain.

"The use of these words outside a men's locker room or a naval loading dock would label their user as either uncouth and foul-mouthed or an incorrigible, illiterate boor," read part of the two-page transcript of Byrd's rant in the *Congressional Record*, which, at an estimated \$480 per page, cost taxpayers nearly \$1000. "In any event," added the West Virginia Democrat, "nobody needs them defined."

No doubt, way back in the hazy days before the career politician's career began, Byrd's buddies in the Ku Klux Klan were all Ivy League pedagogues who never spake a word of

STIGMATA DEPARTMENT: The portals of St. Patrick's Cathedral were doused with blood-red paint last week by a band of unknown marauders travelling down Fifth Avenue in a two-door gray Oldsmobile, leading to a frenzy of more-or-less open speculation in the mainstream media that those meddlesome AIDS activists were up to some new tricks.

profanity. Or maybe that's when the gentleman from West Virginia developed his sensitivity to dirty words.

As the influential president pro-tempore of the Senate, Byrd played a vocal role in last year's debate over funding for the National Endowment for the Arts.

EASTER ON WEST 43RD STREET: *The New York Times* AIDS beat has risen from the dead.

Last year, the paper's metro editor, John Darnton, nixed the beat, banishing its indefatigable AIDS reporter, Bruce Lambert, to cover municipal labor unions. But then, just before Darnton was kicked upstairs, he revived the beat and assigned it to metro reporter Mia Navarro, who is now working it full time.

Meanwhile, Lambert and housing beat reporter Alan Finder were told to swap jobs. But Finder may become Mayor David Dinkins next press secretary, replacing the ever-bow-tied former *Times*man Albert Scardino, who reportedly made trouble at City Hall once too often. The move may not be Lambert's last, either.

And Josh Barbanel, who had ostensibly incorporated AIDS into his own beat covering the Health and Hospitals Corporation, has been writing almost exclusively about municipal finance issues. This has left the HHC virtually uncovered in the paper of record for nearly six months, which Rim Shots hears has people in the administration confused and unhappy.

And you *OutWeek* reporters thought you had it rough.

CLIMB EVERY MOUNTAIN: Activists in Albuquerque summoned the media 10,000 feet above sea level in what was billed as "the highest queer event" in history. A vigil protesting the recent murders of two gay men was held on Sandia Crest to coincide with debate in the state house on an amendment to the state's civil rights law, which would prohibit discrimination on the basis of sexual orientation.

"Maybe New Mexico will finally become the Land of Enchantment after all," quipped Stanley Hadsell, a spokesperson for Queer Nation/AlbuQueerque, in a press release.

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"We are going to have a full committee hearing," Britt explained, "not because we need to get votes, but because we need to make the statement of persecution of lesbians and gay men."

Documentation presented in those hearings, the supervisors hope, will dramatically detail discrimination against gay men and lesbians from across the country. "This is a teaching device," Achtenburg added. "It is there to illustrate the various forms of discrimination sexual minorities face."

"Sexual minorities," the proposed legislation says, "frequently face discrimination resulting in physical and emotional abuse, loss of employment, homes, custody of children and even

Though largely symbolic in application because of current state and local laws, the resolution declares that San Francisco "shall not aid in the deportation of non-citizens who are currently in an established relationship or domestic partnership when based on sexual orientation."

It also calls on the city to not aid any agency "in locating or extraditing individuals threatened with prosecution or for having married a non-citizen in order to preserve the integrity of the non-citizen's same-sex relationship."

Another provision states the city shall not aid in the extradition of individuals facing prosecution for violating sodomy laws between consenting



GANG OF THREE

Supervisors Carole Migden, Harry Britt and Roberta Achtenburg

the loss of life." Examples of exclusion from military services and prosecution by the military for sexual acts between consenting adults of the same sex are detailed. Immigration and naturalization rights which discriminate against gay men and lesbians are also defined in the resolution.

The document notes that 25 states and the District of Columbia now have laws which criminalize sexual acts between consenting adults. "We are criminals by definition in many parts of America," said Britt. "So, we are a well-organized criminal political force, and there is no reason we should have to be criminals anymore."

If passed, San Francisco would become a sanctuary city in precisely the same way it now is declared a "City of Refuge" for Salvadoran and Guatemalan refugees who fled from persecution in their home countries.

adults, both in and out of the military. In addition, the city would not help the military arrest individuals wanted for gay-related charges and would not help the military collect money (scholarship funds, for example), in any action initiated primarily because a person is gay.

If the resolution passes, Britt said that he wants to find a way to tell tourists that San Francisco is not just a beautiful city "but also has a strong recognition of homophobia, and other forms of violations of human dignity, and is committed to their eradication."

"One way to do that," he said, "is with a sign or billboard." More than a few in the city are waiting—some in anticipation, some, no doubt, in horror—for a sign on the Golden Gate Bridge proclaiming, "San Francisco: A Sanctuary for Queers."

—Allen White

MURDERER CONVICTED IN '89 SLAYING OF ACT UPER

NEW YORK—Last week, nearly two years after Steven Zabel was brutally murdered in his own apartment, his killer, Andrew McMillan, was convicted of second-degree murder and two counts of first-degree robbery.

McMillan's co-defendant, Jose Laureano, will go on trial on March 11, and McMillan will be sentenced on March 5. McMillan faces a maximum sentence of 25 years to life for his role in the slaying.

"It was a horrendous act of violence," stated Bill Dobbs, an attorney and ACT UP member who worked to put pressure on the police to fully investigate the murder and arrest the perpetrators. Zabel was a member of ACT UP and a dogged video journalist whose work frequently appeared on the gay cable TV show *Out in the 80s*.

"It took a long time, but I am glad that justice was done," added Matt Foreman, director of the Anti-Violence Project. AVP, working with ACT UP, sought witnesses to the crime.

Both defendants were acquainted with Zabel and were staying in Zabel's apartment, according to testimony at McMillan's trial.

The two defendants apparently murdered him by slashing his throat, so they could steal \$8,000 worth of video equipment he had recently purchased.

Bill Bahlman, who was one of two people who discovered Zabel's body in early March 1989, commented simply, "[Zabel's] loss is a tremendous loss to the documentation of our community's work."

—Nina Reyes





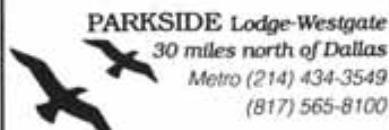
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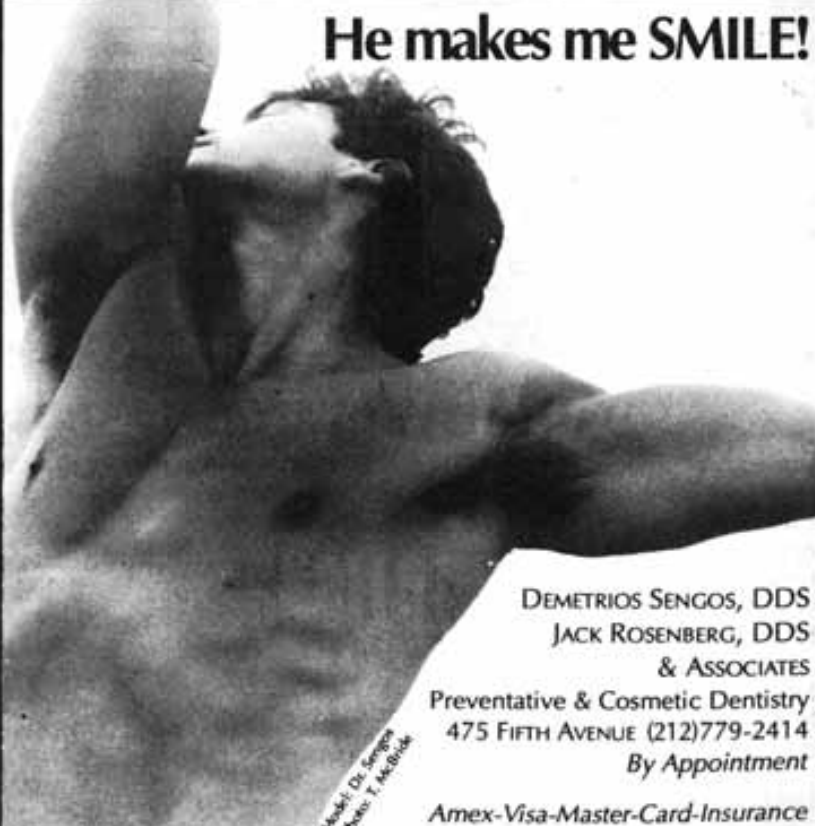


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AIDS THIS WEEK

edited by Paul Rykoff Coleman

AZT Efficacy Study Angers Blacks and Latinos

ROCKVILLE, Md.—Joe Franco, like thousands of other men, started taking AZT more than two and a half years ago, at a time when he was infected with the human immunodeficiency virus but had no symptoms of AIDS.

When Franco began AZT, the antiviral was not even indicated for those who were infected but asymptomatic, although physicians were prescribing it with the belief that early intervention would slow the progression to AIDS. Franco tested positive for antibodies to HIV a year before he started AZT. Seven months ago, AIDS was diagnosed.

AZT remains the only approved drug that specifically targets HIV. Franco knows that he's lucky that he has the access to health care that allowed him to start AZT when he did. And he only wishes that other people of color, his friends in the South Bronx, for example, had the same access he does.

But now, preliminary results from a four-year Veterans Administration study show that people of color, specifically Blacks and Hispanics, may do less well with AZT than whites who also start the drug early.

If verified, the finding would contradict the notion that early intervention

with AZT is prudent therapy for all asymptomatic people with HIV infection.

Yet Franco, a spokesperson for ACT UP/NY's Latina/o AIDS activists, and other representatives of the HIV-infected community, still believe that the drug is an important part of an overall treatment regimen especially when, they say, people of color who don't get treatment die faster than white gay men. Their concern is access to health care. "This study clear-

the meeting, activists with advanced knowledge of the VA study were speculating whether the finding would provide enough leverage to challenge the federal research establishment's continued testing of AZT and related agents to the virtual exclusion of other drugs.

But this was not a consideration. The main question before the committee was whether AZT's product-labeling should be changed to warn people of

color that under certain circumstances the drug may not work as well for them as for whites. The committee consensus was no. The finding from the study, VA CSP no. 298, did not quite reach statistical significance, a measurement which provides researchers with proof of believability. The committee agreed that studies should be designed to look at racial, social and economic issues in the context of how participants live in their communities.

In fact, the trial was never designed to study racial differences; a comparison between Black/Hispanic and white groups came after the study ended, about a month ago.

The study is unpublished, and data presented by Dr. John Hamilton of the Veterans Administration and Duke University were sketchy. The four-year trial involved 338 people with HIV infection who were given either a placebo or



BELINDA ROCHELLE—"No alternative to health-care access"; **RON JOHNSON**—"They're just playing with us."



ly implicates the whole federal-government research establishment in terms of what they're doing with Blacks, Hispanics and women," Franco said. "What is the FDA and NIH going to do with people of color as it relates to AZT?"

Assessing the Issue

The FDA Antiviral Drugs Advisory Committee held a public meeting here on Feb. 14 to assess this issue. Days before

1,500 mg of AZT per day if their T4-cell counts were 500 mm of blood. Those in the placebo group were switched to AZT if their T cells dropped to 200. Only one-third of the core group, 118 subjects, were people of color. The "Black/Hispanic" designation was given by the investigators. Hamilton stressed that the finding, which suggested a limited early benefit for people of color, was statistically only "marginally significant." For example, there was no difference in disease progression between whites and people of color who started therapy later.

Activist Criticism

But the study has angered spokespersons from gay and minority groups. Belinda Rochelle, a health lobbyist with the National Gay and Lesbian Task Force, told *OutWeek* that the fact that the Black/Hispanic group had a large percentage of IV-drug users and a small number of subjects, and that deaths were also due to non-AIDS factors, such as heart attacks and suicide, gave the study no credibility. Like other Black spokespersons, she said that access to health care was the main issue. "There's no alternative," she said, adding that the VA study results only complicate access efforts. "It would discourage people of color from early-intervention programs."

Ron Johnson of New York City's Minority Task Force on AIDS said that the inconclusive results were "upsetting," a continuing example of the government's "sloppy" AIDS research policies. "They're playing with people's lives," he said. "The message to Black and Hispanic groups is unclear. Until they do a credible study, they're just playing with us, throwing out confusing and conflicting bits of information."

The Madison Avenue Push

Dr. Wayne Greaves, an infectious-disease specialist from Howard University Hospital in Washington, DC, put a radical spin on the VA study's significance during a presentation before the committee. Greaves, the only Black speaker, questioned the validity of comparing the VA data with two previous AZT studies (known as ACTG no. 016 and no. 019) that were

See AZT on page 102

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Downtown Dykes: Are We Feminists?

by Anne-christine d'Adesky

I could've titled this column "The New Lesbian Gaze," or "How I Feel About Lesbian Pornography," because what I want to talk about here are my complex feelings about looking at women and the kinds of images of lesbian sexuality currently in vogue in my downtown—New York, let's-fuck, Madonna-wannabe community. I purposely use the word "feminist" because that catch-all identity still implies to me that I love and value women and generally despise the way men—and our dominant culture—view and treat women. In other words, sexism is a critical part of why I am the kind of lesbian I am.

But I continue to feel uncomfortable when I find myself seemingly mirroring the sexist behavior that I blast in men. I've not yet fully accepted the current feminist argument that my objectification of a woman is so different from a man's because of my status as a woman within the patriarchy, because the power relations between women are those of relative equals.

Let me say at the start that I'm less interested in the "good-vs.-bad" moral angle on this question than I am in better understanding why we are choosing certain kinds of images and language to represent our desires and our sexuality. What does this say about how we feel about ourselves and our American lesbian subculture, at this point in our history, vis-à-vis gay men and mainstream society?

What I know to be true for myself is that I feel that I'm being encouraged to look and talk sexually about women (in bars, through porn and videos, in sexualized language, etc.) from a position that often is powerful because it is



detached, aggressive, violent, competitive and lets me focus on my desire and my pleasure, whether as a voyeur or a seductress. It's a lot like the stereotypical way straight men look at women and gay men look and act with each other.

I'm also being offered a chance to identify with the woman who has spread her legs for me, the public, or who's made herself otherwise vulnerable. Here, the fantasy is the other side of power—giving it up, with the attendant desire for victimization, even for total annihilation. But there's no love in this vision of lesbian sex, no caring: It's a depersonalized gaze, with no identity attached to the go-go dancer or the stripper at the Pyramid Club, or the cut-out breasts and labias popularizing club fliers. The question I find myself asking is: As I gain a certain freedom by breaking down my own fears or social taboos about sex, what may I (we) be losing?

As lesbian culture becomes more sexualized in these ways, and it becomes easier for us to pursue and enjoy sex without love and to visually divorce women from their bodies, are we becoming harder—in the sense of being less interested in intimacy, in committed relationships? Is this an aspect of gay male culture we are mimicking? What about misogyny in these images, in our idealization of our genitals? Gay male culture, with all its many positive sides, can also manifest attitudes of woman-hating, racism and an interest in fashion that may be a mask for consumerism, snobbery and conformity. What about the basic feminist goal of breaking down stereotypes about women's bodies? Can we only see ourselves as erotic tits and asses? Has it come to a point where we ignore each other if we aren't wearing Doc Martens or requisite black? And if so, is our freedom precisely this deliv-

ery from polite behavior, a satisfying, no-guilt, post-punk "fuck you and fuck me too."

Finally, to what extent does our obvious need, at this point in time, to be and feel violent, aggressive or super-passive with each other mirror the level of violence and lack of power we may feel about what's around us—be it the fury, pain and loss associated with AIDS, the prevalence of homophobia, the rise of gay-bashing, date rape and racism? Let's not forget militarism, either. If sex remains our only real bastion of personal power outside of institutions and the law, then it makes sense that it has become so much of our focus. But in our commitment to desire and transcending sex, are we at risk, as anti-pornography feminists warned in 1973, of reducing our sexuality to its most alienated and violent expressions? And if we don't believe that limited concept, do we have options? Can we imagine a fuller, more erotic lesbian sexuality that is feminist?

The issue of gender and its relation to sexuality is hardly new—or news—to the feminist movement. The current downtown dyke scene is directly mired in the still-unresolved debate between radical feminists over the relationship of sexual violence, pornography and S/M to the goals of women's liberation.

For my part, I've never been a purist—politically or otherwise—and I've always viewed repression as the antithesis of liberation. But my concerns about sexual violence against women, lesbians and gay men remain strong. Pro-sexer Alice Echols said in 1982 that "cultural feminists never seemed to consider that the apparent growth in violence against women might demonstrate the effectiveness of the feminist movement in challenging

See CONNECTIONS on page 103



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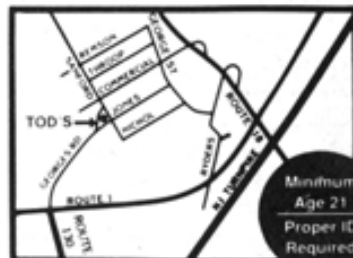
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One Vote Short

by Allen Roskoff

Will the New York City Board of Education approve Chancellor Joseph Fernandez's progressive HIV/AIDS education plan, which includes making condoms available to high school students? As of this writing the votes for the plan are not there. While the mayor purports to be a supporter of the plan, one of his two Board appointees—Westina Matthews—is demanding that it be watered down before she will vote for it. The vote will take place on Feb. 27. We are one vote short.



should tell his appointee that she represents him while serving on the board, and that he wants to save student lives.

Dinkins recently proved his willingness to take a political risk by traveling to Israel. Indeed, while many of the City's Jews have praised him for the trip, his priorities have been questioned by some African-American leaders. It's now time for the mayor to risk antagonizing religious bigots like Cardinal O'Connor and Bishop Daily of Brooklyn and stand up for the youth of New York. The word is that Dinkins is mad at Fernandez because the chancellor publicly fought budget cuts at the Board. That should not stop Dinkins from being very public in his support for the HIV education plan.

As Yogi Berra

once said,

*"It was déjà vu
all over again."*

Matthews says that she wants parents to be able to "opt out" of the condom-availability program. Even the opponents of the plan acknowledge that this idea is stupid and useless. It wouldn't be mandatory for a student to receive a condom, so there's really nothing to opt out of. And if some students are banned by their parents from obtaining condoms, what's to stop them from sending friends in to pick some up?

Matthews is purposefully delaying implementation of the chancellor's program and has enlisted the support of Mayor David Dinkins' health commissioner, Woodrow Myers, for her hare-brained "parental opt-out" scheme—an amendment to the plan that is being opposed unanimously by the State AIDS Advisory Council and the Citizens Committee on AIDS, as well as every major AIDS service organization in the city.

The chancellor is showing political and moral courage by sticking by his plan—a plan that was developed by the leading experts on adolescents and AIDS in New York City. If Matthews wants to weaken the plan, she is going to have to publicly move to amend it. It's time for the mayor to show his leadership. He

A number of New York political leaders on both sides of the issue turned out for the Feb. 6 public hearing on the plan at BOE headquarters. As Yogi Berra once said, "It was déjà vu all over again." The opponents were virtually the exact same set of miscreants who opposed us throughout the '70s and '80s at the public hearings on the gay and lesbian rights bill: archdiocesan lawyer John Hale, who is trying to get the Hetrick-Martin Institute's AIDS educators indicted for "corrupting minors"; Rabbi William Handler (who once publicly accused my old boss Harrison Jay Goldin, the former comptroller, of having sex with me under his desk!); Robert Peters, the storefront fundamentalist minister from the Council for Community Consciousness—a right-

wing front group; Rabbi Joseph Freedman, who used to wear surgical masks at all public hearings on AIDS issues; and Paul Morrissey, the creep who was arrested for slashing the banner of the Gay Veterans Association in a Veterans Day parade several years ago.

Ultra-right City Council member Noach Dear sent a statement in opposition, but psycho Health Committee Chair Joe Lisa, who voted for the gay rights bill in '86 only to try to change his vote two hours later, was there to condemn condoms and to promote his mad obsession with getting everybody tested for HIV and reported to the authorities. Staten Island did little to improve its image as a haven for reactionaries with the testimony of its borough president, Guy Molinari, who trashed the good work of the Hetrick-Martin Institute and derided the chancellor's proposal. Queens Assemblywoman Cynthia Jenkins' illogical opposition to the plan was beyond the fringe. She tried to make it a racial issue, failing to comprehend that condoms would save the lives of minority students too—a point that Janet Cyril, an African-American community-college official, drove home.

City Council President Andrew Stein, an all-but-declared candidate vs. Dinkins in '93, led off the testimony for our side. But while he opposed parental consent, he said that he could see a compromise for parents to "opt out." The mayor, on the other hand, stayed away from the hearing entirely. Manhattan Beep Ruth Messinger weighed in on behalf of the plan, as did Council members Ronnie Eldridge and Miriam Friedlander and our new openly lesbian Assemblywoman Deborah Glick, who reminded the Board that Romeo and Juliet were only 13. Statements of support were read from Manhattan Democratic County Leader and Assemblyman Herman "Denny" Farrell, Congressman Ted Weiss, state Sen. Fred Ohrenstein

and Council member Bob Dryfoos.

Note, please, that the Council member from Greenwich Village, apathetic Carol Greitzer, did not make an appearance or send a statement, and when a friend called Greitzer's constituency office, a staff member wasn't even sure if Greitzer had an opinion on the condom plan. The new Republican Assemblyman from Manhattan's East Side, John Ravitz, said that he would support the plan only if more counseling and more community involvement were a part of it—things that could hold it up indefinitely while more teenagers become infected.

Which brings us back to the mayor. On the one hand, his own Human Rights Commission testified in favor of the plan; on the other, he would not testify himself. On the one hand, his health department just came out with an innovative poster campaign to encourage youths to use condoms; on the other, he won't campaign for the rights of youths to obtain condoms in schools. Advocates for young people are furious that the mayor has made this fight so difficult, that he has failed to play a leadership role even within his own administration on this issue.

There is still time for David Dinkins to redeem himself on this one. All he has to do is pull together the many people in his administration concerned with the issue—including Board member Westina Matthews—and work with them to build a consensus in support of the chancellor's plan. If he does any less, he will be giving comfort to the right-wing zany and failing the children of the City of New York.

• Much credit goes to Andy Humm, director of education at the Hetrick-Martin Institute, for the incredible lobbying and organizing he did on the condom issue. Humm is one of our community's most valuable resources. ACT UP's Youth Education Life Line committee (YELL) must also be commended for its work in bringing both students and their advocates out to the hearing. YELL's Cam Sanders read a statement the committee obtained from Madonna, and YELL's Oliver Schoen coordinated much of the student testimony throughout the day and was a valuable resource to our supporters. Both are real troopers.

• The special City Council race in Brooklyn is down to the wire. Ken Fish-
See INSIDER on page 103

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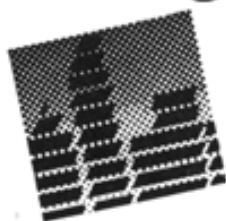
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MILESTONES

ALAN MICHAEL CONTINI

Alan, an award-winning dramatist, poet, author and AIDS activist, died at home of AIDS on Feb. 12.

Alan seemed to live a million different lives: Some people knew him in a penthouse in Miami, others in the library of Columbia University, still others in the ACT UP workspace. He would dress in Armani or Ivy League prep or queer radical: Alan seemed to fit in anywhere and with anyone.

On Sundays, friends would drop by Alan's apartment—or salon, as some of us called it—and find a gathering of ten or more people, some gay, but most straight, having absolutely nothing—other than Alan—in common with each other, but it always worked because Alan put people together as he constructed his poetry: perfectly. If

you questioned him on his motives, he would give you this shit-eating grin as if to say, "Just shut up, I know what I'm doing," and he always did. He always got what he wanted, and if you doubted him on some unbelievable conquest—and all his conquests were unbelievable—within a few minutes some indisputable evidence would waltz by.

Up until the day he died, Alan was co-directing his play *Positive/Negative*, which will be staged at Columbia later this month. He held casting calls from his hospital bed and gave direction to his actors while the portable pump on his exposed stomach infused lipids into the Hickman catheter. Alan had nothing to hide. If the actors couldn't handle it, Alan felt that they shouldn't bother doing a play about AIDS.

Alan was always Alan—without

whitewash. He had AIDS, and he wanted everyone to know about it. He insisted that the *New York Times* obituary report "died of AIDS," a final statement for "All the news that's fit to print," because he knew he could bring this disease home to people who never thought that they knew a person with AIDS—but they knew Alan.

Marie, Alan's mother, and Dino and Joe, his friends, were with him when he died. Columbia University flew flags at half-mast and immediately put up notices about his memorial service. Madeleine L'Engle, author of *A Wrinkle in Time*, read a prayer at the service, and the dean plans to name a scholarship for him. Alan would have loved the hoopla—he would have expected it, and he certainly deserved it.

—Eileen Bowie

GLAAD TIDINGS *Commentary*

Homophobia Alive and Well on Larry King Live

by Henry Yeager

"The homosexual lifestyle is dangerous to your health. It's a major behavior that puts a person at risk."

This statement was made by Cathy Kay, a guest on a recent *Larry King Live* show devoted to homosexuality and gay rights. Kay's qualifications for discussing the subject were that she's a registered nurse and a member of an organization called California Health-Care Advocates. Also appearing on the show was a Queer Nation representative from New York.

Not too long into the broadcast, it became clear that Ms. Kay was not appearing on the program to advocate health-care for anybody but rather to promote intolerance, hatred and fear of gays and lesbians. Key to Kay's litany of misinformation was her claim that people *choose* their individual sexual orientation and that homosexuality is a "behavior disorder" caused by a "breakdown in the family." These statements contradict standard medical and mental-health guidelines and endanger lives

by reinforcing bigotry. They are reprehensible, especially coming from a health-care worker.

King apparently belongs to the school of broadcasting that proposes that pro-gay opinions are so controversial that they must be "balanced" with "Helms'/Hitler's view." This attitude is symptomatic of a media that generally views the gay rights movement as less credible than other large movements for social change, such as those of women and Blacks. To protest this double standard as well as King's elevation of Kay to "expert" status, write to: *Larry King Live*, 111 Massachusetts Ave., Washington, DC 20001; or call CNN, where Larry King's show airs, at (202) 898-7900.

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.

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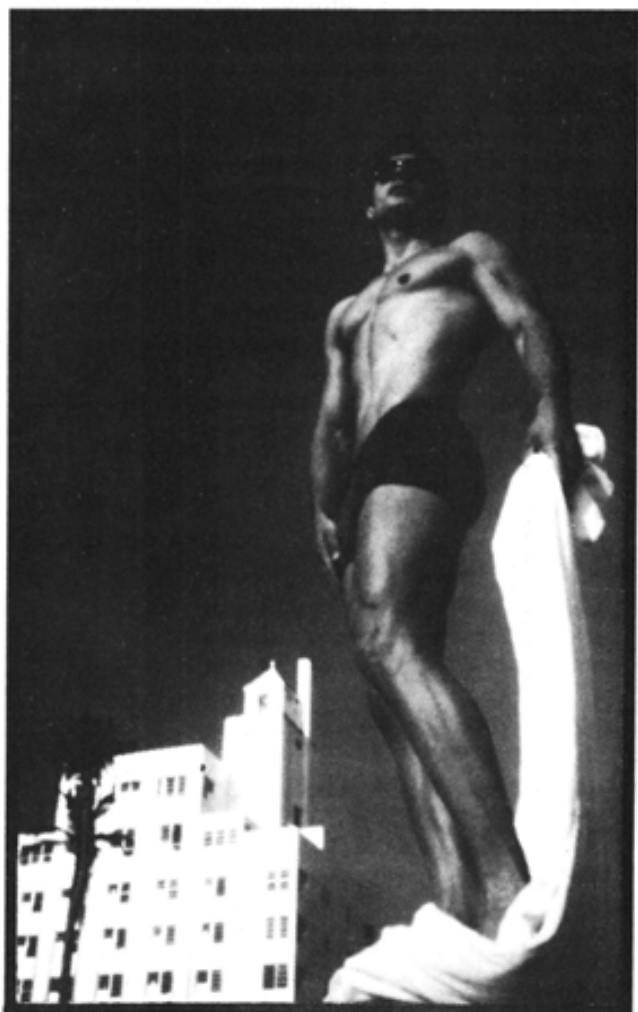
THE MAKING OF A GAY MECCA

W

hen a homosexual population begins massing, any gay snoopster intuitively knows where to look. Start with a slum—but not just any urban skid row. Look for good architecture, something eccentric yet tasteful, with a place to gather, like a beach, but which everyone else seems to loathe. South Beach at the tip of Miami Beach was that sandy Cinderella. And for the past ten years, gay gentrification has been a significant driving force behind the revitalization of this urban island.

Gays have an uncredited yet prolific

by GLENN ALBIN



record of gentrifying fallen neighborhoods. In the past two decades, their efforts have helped revitalize life on the Upper West Side, the West Village, the East Village, SoHo, Park Slope, Chelsea, Brooklyn Heights, the south end of Boston, downtown Philadelphia, West Hollywood and Melrose.

"Miami is still a frontier town—it's developing and, in many respects, actually thriving," says real-estate attorney Jeffrey Reichenbacher. "It is by no means a homogeneous community. It's multi-ethnic, with a strong presence of highly educated and sophisticated residents. And it's a city without a past. Because it's so diverse—it lends itself to minority groups that have histories of discrimination."

"The type of people attracted to the area, from the start, were the mavericks," says Louis Canales, the man responsible for promoting South Beach to trendy international magazines. "Because American society is the way it is, most gays are mavericks. So a large percentage of the pioneers were gay. They weren't here because they were gay, but because of the vision that they shared with all kinds of people. Mainstream gays had no interest in South Beach."

The Deco District—a square mile of landmark architecture that is South Beach—had fallen into a depression in the '70s, when the Caribbean became the popular tropical destination and all but killed off tourism in Miami Beach. The area had lost its allure to Americans. In 1980, the Mariel Boatlift brought thousands of Cuban refugees, many of whom were widely described as "dangerous criminals" released from Castro's prisons (more than a few were actually political prisoners). Some refugees terrorized the elderly in the low-rent district. South Beach hit rock bottom.

A few years later, the first investment buildings were bought and renovated. But as is often the case, those with the vision don't always get rich. Banks foreclosed on many of this first wave because renters could not be found. Crime was high, and the neighborhood was crowded with buildings any investor could have picked up for the asking.

No other person was as pivotal in recovering South Beach as designer Leonard Horowitz, whose eccentric planning ideas called attention to the architecture. As co-founder of the Miami Beach Design Preservation League, Horowitz set out repainting the deco structures with a palette of tropical pastels then considered outrageous. Many of his projects were endowed through foundation grants.

"This was the era of beige with brown trim. It covered America but was particularly horrible on these beautiful buildings that were originally white with pastel trim," says Laura Cerwinski, author of the ubiquitous *Tropical Deco* and *Miami: Hot and Cool*. "Leonard painted over the beige with pinks, turquoises and lavenders and succeeded in making people look at something they hadn't noticed for 20 years."

One of his early projects was Friedman's Bakery (now Watertown, a clothing boutique), which was featured on the cover of *Progressive Architecture* in November 1982 and became the very definition of Miami's art deco. The rest, as they say, is history. TV producers caught a glimpse of South Beach à la Horowitz, and *Miami Vice* was born. Reruns in 65 countries forever established an enamored international audience of kooky tropical deco. When Horowitz died of AIDS in 1989, a portion of 11th Street off Ocean Drive was named in his memory.

"Once a critical mass of dilapidated buildings are being cared for, the risk factor disappears," says Miami's premier architectural photographer, Steven Brooke. "In this case, that critical mass was merely having enough stores, hotels and buildings looking like they were restored. It's a case of 'visual psychological.' Paint was a sign of interest and investment, and that brought the second wave in. Whether or not they were collapsing on the inside was moot."

"There might be something subliminal going on between gay people and this architecture," observes Michael Carver of Vintage Properties (and also *OutWeek's* general counsel). "There's something whimsical and totally mad about the architecture. It's saying, 'Relax, have fun, get crazy.' Gays are



**Gays
have an
uncredited
yet prolific
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gentrifying
fallen
neighbor-
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attracted to that, particularly in this day and age."

Another factor that contributed to the slow rumble of gentrification was the chance that Miami might become a casino town. A state referendum to permit gambling had failed to pass in 1978, but interest grew in the years leading up to a second vote in 1986. South Beach had its share of limos cruising the area anticipating a real-estate bonanza. Although the referendum failed again, the market had been feverishly stimulated, though it remained undervalued.

The first prominent gay influx began to trickle in around 1985, as gentrification in the Northeast was beginning to drive small-time speculators to South Beach. Previously, there had

been no nightclub scene catering to gays, but gradually regular events appeared at otherwise straight establishments in the form of a Sunday tea dance at 1235 and Private Affairs, a gay night at Club Ovo (now Warsaw).

In November 1986, the Strand opened and became the Algonquin South, and it has forever remained the ultimate mixed crowd. Never has restaurant lighting made a crowd so attractive. New York gays and celebrities never failed to show in large parties for long dinners. It was the place where one decided to make the move south.

"I remember going to the opening of the Strand, and people were floored that I would drive over the MacArthur Causeway to a restaurant on Washington Avenue," recalls Reichenbacher, who lives in Miami. "Before the Strand, there was nothing. The preservationists' cause was noble but had no effect in drawing people from Miami, except for the annual art-deco festival. The Strand brought both cash and clout to the Beach. They tested the waters for all that has followed."

Henry Auvil opened his clothing boutique, Hero, in 1987. "Club Nu opened the very week I moved here," he recalls. "Night life in those days was hard to find, and when we did, we had to pretend we were having a good time."

Not until the stock market crashed in 1987 did Northeastern gays begin looking for new opportunities en masse. In December 1987, a South Beach rag, *Post Mortem*, was founded and tapped the talent of local writers and photographers, glamorously depicting an oh-so-chic mix of beauties, heiresses and otherwise-talented-but-unemployed trendies. David Vance's beefcake covers and fashion spreads, along with Danny Garcia's social column, created a sexy and stylish image of South Beach society.

"The gay presence on the Beach is great," says Esther Percal of Wimbish Realty. "It's making us much more cosmopolitan than we've been for many years. Here we've got people from all over the world, from all walks of life—it's fabulous....People on South Beach are respectful of what we all have contributed to the revitalization. If you don't like mingling with the gay community, then don't come here. You either appreciate it and come, or you don't belong here. Go to Palm Beach."

By 1988, gays had become a visible population in Miami Beach. At that time, many artists, designers and photographers had established a demimonde.

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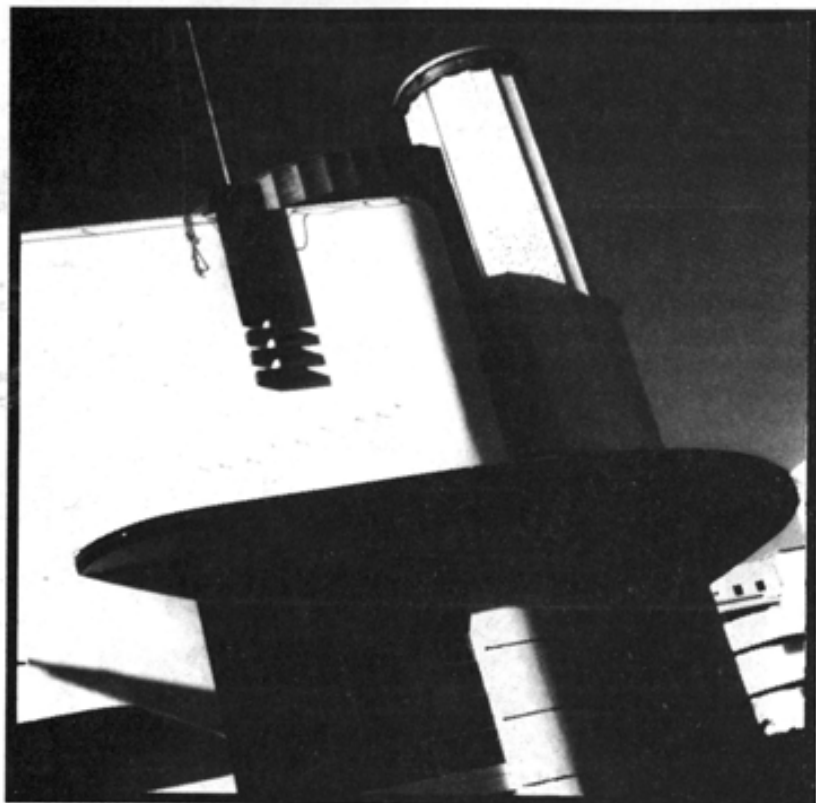
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THE WARSAW BUILDING

German fashion photographers, South Beach is home to 13 modeling agencies, the second-largest concentration in the US (after New York). At peak, this town has more than 5,000 models in stock. Serious money is spent in local restaurants, hotels and bars by photographers, stylists and models. Many have relocated here or keep apartments. The effect is neck-breaking along Ocean Drive as models strike a pose long after the film runs out. It has driven some to *Jägermeister*.

Until the summer of 1989, no gay nightclub on South Beach had really thrived. Gays took the bulk of their business to clubs in Miami and Ft. Lauderdale, but no longer. Warsaw tapped what had long been a memory for many—complete madness. House music, the right crowd and erotic vignettes take off here like no club south of the Paradise Garage. By 2 am, all the right shirts are removed and clusters of Extasy-wasted muscleboys dance the night away. The ethnic mix of Hispanics and Anglos is something never before accomplished in this otherwise mixed-up town, at least not with such ferocity.

Eight months after Warsaw debuted, Torpedo hit the Beach and conjured its own wild energy that is distinctly South Beach modern—BoyBar meets Private Eyes. Warsaw

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and Torpedo remain the late-night itinerary for locals and tourists.

Nearby gay populations in Ft. Lauderdale and Key West had been streaming into South Beach for weekend fun, but now they're moving here. For many, it was like finding intelligent signs of life in the state. All things considered, Miami has become America's most desirable destination. "Miami Beach is absolutely the *primo* mecca," says Bob Kunst of Cure AIDS Now. "As far as I'm concerned, I'd raise all...of the bridges and require a visa to get in."

"I figure 80 percent of the residents of the Helen Mar [art-deco condo] are gay men from New York who come down on the weekends," notes writer Elinor Burkett. "Artists, writers, decorator-types. At our last business meeting, we had a tea dance. It was like, Why pretend?"

Despite the recent burst of new residents, South Beach remains cheap by any standard but its past. "South Beach will inevitably lose some of its exoticism as it gentrifies," says Michael Carver. "But the flip side is that the vast majority of the buildings were built



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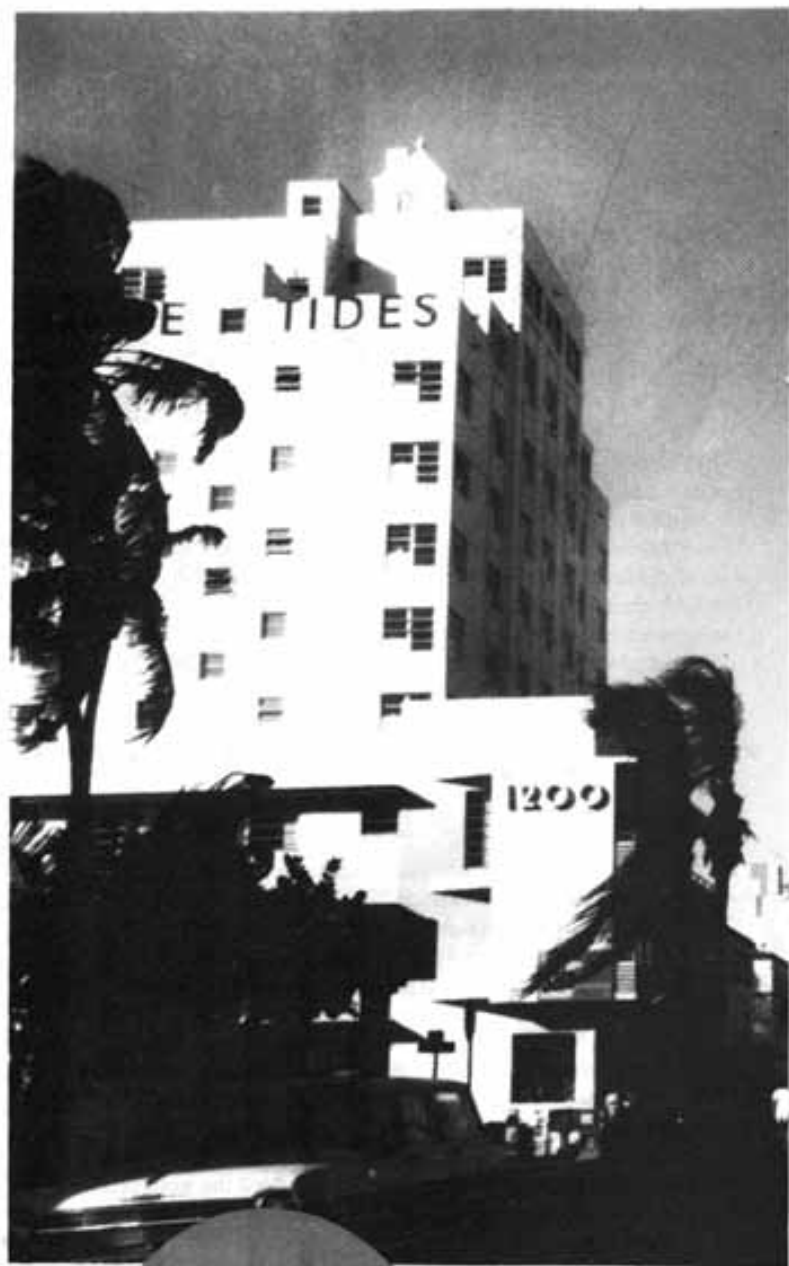
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as seasonal housing, so the quarters are small. Ultimately, that isn't appropriate housing for families. So if there's a condominium process with these apartments, it will attract singles, and that means gay people."

"The future will continue to bring more diversity, which is what the Beach is all about," says Esther Percal. "The French, Germans and Latins all bring something. When my New York friends come down, all they want to do is go to Cuban restaurants. They love the Latin influence that we took for granted for so many years."

"Now it's the 'in' place to go. Like, Puerto Sagua [Collins Avenue and 7th Street], which was our Sunday hangout. It survived all of those slow years, and now you have to stand in line for a table." Still, dinner costs about \$6. ▼



a look back

Miami Beach is an island-city entirely a creation of this century. At its southern tip lies the Art Deco district, known as South Beach. In this square mile, the 21st century is emerging: multi-ethnic, multi-lingual, multi-sexual. Urban (by definition of its density), the district sits on a stunning expanse of beachfront and is built up with a mad mix of art-deco and *moderne* architecture that is both amusing and genuine.

A microcosm of America, greater Miami has dealt remarkably well with endless migrations, swallowing up wave after wave passively. As naive and anxious as an adolescent, it is the real Tomorrowland, monorails and all.

New Yorkers can lay claim to a long history of dominating Miami, but it is no longer exclusively their colony, like the Hamptons or Fire Island. Miami has its own personality, heavily influenced by Cubans, Colombians, Haitians and Venezuelans. Hispanics have reset the time zone as well as the style tone. Not as it was in the "old country," and certainly nothing ever before seen here, this is *la dolce vita*, Miami-style. As the new saying goes, *¡Lo que la hamburguesa americana ha hecho para los cubanos!* ("What the American hamburger has done for the Cuban boys!"). A passion transfusion has lit the flame.

Miami society is obsessed with splintering ethnic groups into class and caste, yet in all the confusion, such "social studies" rarely amount to discernible prejudice. Ethnic-cultural rules are in a constant state of flux. Every neighbor is somehow foreign—even to the point where some Cuban Americans are the old-timers and their children the all-Americans. Gays are just one more layer in this Venice and equally relaxed speaking *their* own language.

Greater Miami itself has long attracted gays. Coconut Grove's gay residents date back to grand-daddy James Deering, who built the palatial Vizcaya in 1916. (A glimpse of the annual White Party held on his estate would raise him from the grave.) Recently, older suburbs with Mediterranean-style houses have been bought up in quantity by gays, especially in the Morning-side, Belle Meade and Roads sections. But the trend in Miami Beach has nothing to do with suburban life. Its heterogeneity, in fact, is its appeal to gays.

The energy found on South Beach is a synthesis, something new, and it has as much to do with a global malaise of "there's got to be a better way," as it does with any specific tribal influence. ▼

—G.A.

where the girls are?

by VICTORIA STARR

We're doing a story on Miami Beach, the new gay ghetto," announced my publisher. "There's just one problem—we don't know any lesbians down there."

So it happened that I fenagled a weekend trip to the beach in the dead of a dreary New York winter: I would offer my services as a scout, and Maria, *OutWeek's* art director, would come along for "creative direction." It would be a working weekend, we *promised*. We'd find the lesbians if it killed us.

As eager as I was to feel sun and sand, I had my doubts about finding lesbians in South Florida. General statistics told us that they were there, yet on a previous trip to this retiree and refugee mecca, that glimpse of life we knew as "the sisterhood" had eluded us. But to tell the story properly, I must really start in Naples, a small but luxurious beachfront town on the gulf side of the Floridian peninsula.

Last September, my girlfriend and I were invited to vacation in Naples with an old college friend whose parents had a winter home there sitting empty. Both of us were looking forward to a quiet, relaxing retreat, alternating tanning and eating with drinking and napping. But our friend, who was going through a separation from her husband, was also in the process of coming out. So naturally, we felt obliged to spend some time teaching her the art of cruising women.

We learned soon enough that Naples was a challenge for even the most seasoned dyke, as the only sign of Sapphic life seemed to be the young blond who tried to pick me up in the bathroom of the town's busiest (and straightest) teen hangout—the type of bar where rich college kids party when visiting their parents on winter break. So we borrowed a car, grabbed some tapes and headed Miami-bound through Alligator Alley.

"There are a lot of modeling agencies in Miami Beach because the weather is so predictable. The photographers love it," explains Steve, a gay man in his mid-thirties. We were sitting in a beachfront café in South Beach (the southern tip

of Miami Beach), ogling the young models as they strolled past, having self-consciously tucked portfolios under their arms. We were just down the street from the News Café, where four months earlier my friend Mary had developed a serious crush on our waitress during a similar afternoon brunch (her heart was broken the next morning when we ran into the woman and her stud of a boyfriend, sipping coffee and sharing Cuban toast in the corner of a local breakfast joint).

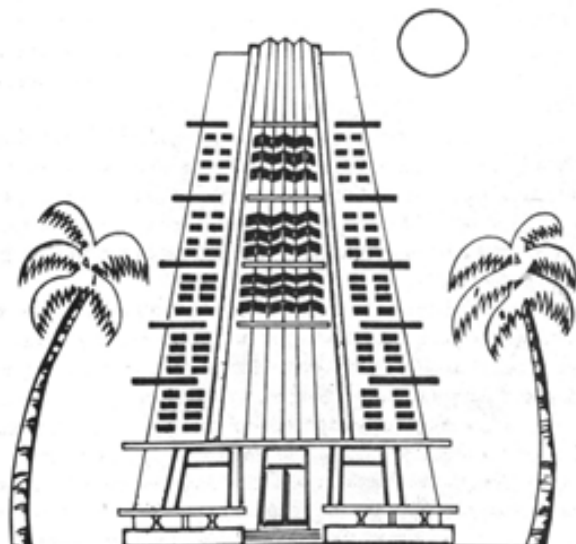
Unless you are there on business or visiting relatives (or, of course, live there), Miami Beach is Miami. The beach is clean and wide, the shops hip and trendy, and the Euro-style beachfront cafés are perfectly designed for people-watching. This is where the beautiful people are, but lesbians beware—the cute girls only smile at you because their cheek muscles are permanently flexed that way. To find the real dyke scene one must hop back in the car, and for New Yorkers this can begin to get traumatic.

Luckily, Maria and I hit the jackpot on this last trip by meeting two cute young lesbians on the very first night—no more heading down the highway in the wrong direction. (During our autumn trip, we were so desperate to find the one lesbian bar listed in the local gay directory—a place called Cherry Grove—that we were halfway to Fort Lauderdale on I-95 before we realized that we were supposed to be going *south*. An hour later, we finally found, nestled under a highway overpass on the edge of the downtown area, a tiny building the size of the Cubby Hole. Inside were three women playing darts, the MTV Music Awards on the TV.) This trip, we managed to find the source—the “party dykes” as it were—and they agreed to spend Friday night showing us around.

There were rumors of a lesbian-owned health spa that became a party spot “after hours,” but we didn’t seem to be in the right



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and I
hit the
jackpot
on this trip.**



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place at the right time. Instead, our guides assured us that if anything was happening for girls on a Friday night, it would be at a place called Cheers. The boys, meanwhile, wished us well as they headed off to Warsaw, Miami's equivalent of the Roxy.

We kept our fingers crossed as we rode across town, passing gas stations, shopping malls, drive-through restaurants and more gas stations. It was 11:30 pm, and the city outside of Miami Beach seemed deserted. Suddenly, we happened upon a shopping plaza whose parking lot was jam-packed with cars. "Wow, there's a ton of people here tonight," mused our guide. Lucky us.

They say that the longest bridge in the world is the one from Tel Aviv to Havana. I still don't get the joke, but I can certainly say that the young, predominantly Jewish and Cuban (and sometimes Jewish-Cuban) girls who packed the dance floor at Cheers that night were a sight to behold. In fact, when Nellie (our new friend) had described the bar as being a cross between Private Eyes and the Clit Club, I had imagined something rather lame. What we got was a good dose of glamour and sleaze. Things could not be better.

As it turns out, "glamour" and "sleaze" are probably the two words that describe Miami best—not like New York, where you have glamour (the Plaza Hotel), and you have sleaze (the meat-packing district), where glamour and sleaze do not go hand-in-hand. Where else could you find a gay bar being shut down for operating as a drug bazaar, only to find it open and packed for the next two weeks with a sign on the door reading "No Drugs, Free Booze," while the owners get the paperwork straightened out? (As with other Miami



SOUTH BEACH AND PALACE GRILL (BELOW)

folklore, I do not vouch for the validity of this rumor.) And where else could you shoot pool under the stars? No doubt about it: When it comes to finding lesbians in Miami, Cheers is the ticket. ▼



Miami Beach

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in the

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ANITA THE HUN



not to take away from ye olde Stonewall, but it was Anita Bryant who sent America into gay orbit. The former Miss Oklahoma should have been content pitching Florida citrus and singing "The Battle Hymn of the Republic" at auto conventions but instead sunk her homophobic fangs into an issue she never imagined would bite back.

In 1977, Dade County Commissioner Ruth Shack proposed a gay rights amendment guaranteeing equal opportunity in housing and employment throughout Miami. This very same Ruth was the wife of Dick Shack, Anita's manager. Only the year before, Bryant had appealed to voters in radio spots for Shack. Anita's Baptist church got wind of the amendment and demanded an explanation for her Shack endorsement. On the day of the commission's vote, Anita and her mob showed up with Scriptures in hand. Anita preached; the commission listened. Then they voted for the amendment anyway. Ten minutes later, it was national news.

Anita formed the group "Save Our Children" and began collecting signatures on a petition calling for a referendum to repeal the amendment. So began her campaign of hysteria that succeeded in elevating pedophilia to a topic of dinner conversation and put all cologne-wearing men under suspicion.

"The ordinance is not needed. It threatens your home, attacks free enterprise, is a peril to the nation. It is an open invitation to recruit your children," she ranted. "If

homosexuals are a legitimate minority group, then so are nail-biters, fat people, short people. The laws of the land have always been to protect the normal, not the abnormal. It is not a birthright to be a homosexual. A lot of them are under the misconception they've been homosexual all their lives. A homosexual is not born, they are [sic] made."

Liberal Miamians were plentiful in those days. Democratic clubs, feminists and local gay leaders mobilized, but from the start there were conflicting strategies. Advisors, troops and money poured into the Coalition for Human Rights. The National Gay and Lesbian Task Force and San Francisco activists helped manage the coalition's "human rights" pitch. In the other gay camp was Miami Victory Campaign, which fearlessly addressed the issue of gay rights sparing no details. Founder Bob Kunst's strategy was based on nationwide news clippings that showed that the issue cut through traditional liberal-conservative oppositions. Some of Kunst's strongest support came from otherwise arch-conservative politicians and communities, and he threw these arguments in Anita's face. Kunst effectively mastered the sound bite and kept Anita on the offensive.

On a national level, Phil Donahue picked Bryant apart and declared, "A gay can't change any more than a heterosexual can change." Johnny Carson's monologues were drenched with Anita jokes. Poet Rod McKuen decreed, "I intend to call upon every comedian friend I know to have so many jokes go forth about her throughout the land that she will be a laughingstock such as this country has never seen before."

But all this Anita-bashing brought many current homophobes into the spotlight. Jesse Helms, Jerry Falwell and Ronald Reagan were all there for the moment.

"Normal Americans" won their repeal by a two-to-one margin. Other cities began to repeal their gay rights provisions. The timing disastrously foiled then-US Rep. Ed Koch's bill (HR2998, 1977), which sought to amend the 1964 Civil Rights Act to "out-law discrimination on the basis of affectional or sexual preference."

Not every religious leader endorsed the repeal. An official of the National Council of Churches charged that Bryant's "anti-homosexuality campaign misrepresented certain Christian positions and stereotyped homosexuals." In fact, homosexuality became the new hot potato for churches.

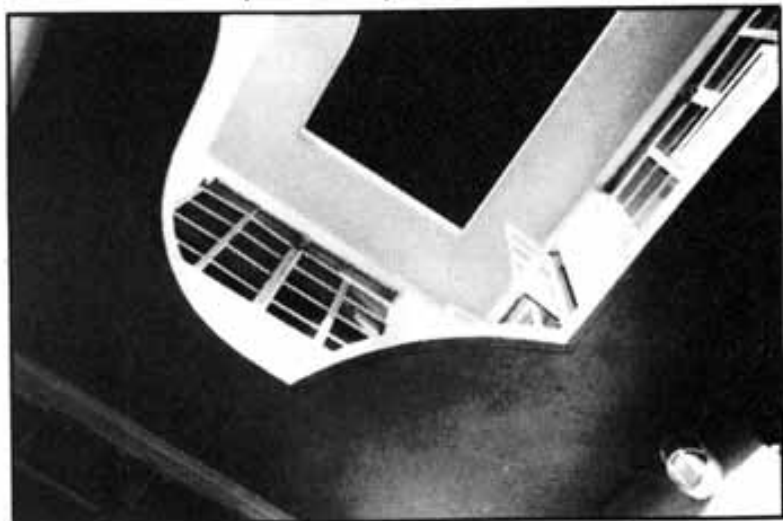
Unlike Donna Summer, who has wormed her way back into gay night-clubs, Anita's career was ruined. A national boycott of Florida orange juice, especially successful in bars, cost Anita her endorsement contract. Under the banner "Help Sew Up Anita's Big Mouth," protesters fractured negotiations between

Singer Sewing Machine and Bryant, who had been about to get her very own TV variety show. Her appearances became security threats as she was met at every stop by protesters armed with cream pies. Now in her third marriage, Anita lives in Daytona Beach and has reportedly revived her career with trailer-park openings and flea-market appearances.

"Anita could be the best thing that ever happened to gays," predicted Miami activist Jack Campbell in 1977. "The issue is really out in the open now. There's no turning back." But the floodgates had long since been opened, and lesbians and gay men were coming out with a vengeance. Gays had lost the battle but won the war. ▼

—G.A.

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succeeding at seceding

South Beach, for years a resort community with a transient population and later a place of retirement for elderly Northeastern Jews, is very quickly being transformed into an exciting, diverse city with a permanent residential community much different than anything before here. Replacing the retirees are a group of young, urban-thinking and-living refugees from all over the country (and world)—at a pace which surprises even those who promote the transformation. Coincidentally, many—even most—of the new residents are gay males, with estimates running as high as 60 percent to 75 percent. Therefore, the demographics of the city are changing rapidly, but the political power base remains unchanged—and unresponsive to—the transformation of the community it serves. In fact, if anything, it is hostile toward the new residents. Considering this situation, it makes sense to look at the possibility of separating South Beach from the larger municipality of Miami Beach as its identity grows more distant.

There are really two cities uncomfortably coexisting with each other on the island that is called Miami Beach. There is one city—Miami Beach—north of 22nd Street, still inhabited by the old power base, and another city south of it—South Beach (the Art Deco District, which we prefer to call Old Miami Beach)—our new community inhabited by the new residents, but still jealously controlled by the old guard—a type of municipal colonialism. These cities have very little in common, and as Old Miami Beach struggles to assert its naturally evolving identity, it comes into increasing conflict with the power structure dominating City Hall, which has long had particular plans for what should be, and will be, unless strong measures are taken to ensure that their plans are foiled.

The problem is, the city hasn't changed its long-held plan for South Beach. They will develop it. Having just finished spending \$100 million to upgrade the old convention center and now trying to build a couple of huge hotels to complement the package, they will make it into an area flooded with conventioners. They will control it. Where *you* may see a two-story hotel on the ocean that has charm, human scale and beauty, *they* see a 40-story tower that increases the city's tax base and generates more money. Not to mention all the insider deals and money that will be made to raise this or that new building.

by **ANDREW DELAPLAINE**
and **DEAN EDWARD SMITH**



Essentially, they want to create a huge tourist community, building on Miami Beach's tourism successes of decades past. They want millions of tourists to come, deposit their multimillions of tourist dollars and leave. And one especially beneficial side-effect of catering to tourists, if you happen to be a part of the power structure, is that they don't vote.

What the new residents in the area want, even if they have not yet begun to express it formally, is a basically residential community that happens to be visited by several million people each year. They also want—and desperately need—to be politically empowered in order to control what happens in their own community. The existing power structure can never be responsive to South Beach. They do not understand it, are not a part of it and do not care to be. Their goals, ambitions and desires for the community are substantially different from those of the new developing community—and always will remain so. In fact, the situation is getting worse.

Recently, the new police chief, Phillip Huber, has gained national attention by pushing the City Commission to pass a regulation which allows the police department to notify an employer when a suspect has been arrested on a drug-related offense—arrested, not convicted. This is, of course, completely unconstitutional but certainly in line with the city's desire to discourage the development of a residential community on South Beach. Also recently, a task force has been formed to

harass gays by entrapment on sodomy charges—not a new development but familiar example of the city's treatment of its citizens. In the last year, homophobic violence has reared its ugly head for the first time on South Beach, with a totally inadequate response from the city.

Another type of harassment perpetrated by the city on all South Beach residents, gay or straight, is the outright discouragement of new business here, particularly those designed to cater to a residential community. One successful merchant recently remarked that opening a business on South Beach was ten times as difficult as opening one in Manhattan—having done both, he would know.

Top off all of these problems with the fact that the city government is corrupt enough to make Chicago seem like a small

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town in Georgia, and the real problem becomes apparent. Most, if not all, of those at the top of the power structure have vested interests in maintaining their hold on South Beach. They own large amounts of property with which they plan to make huge profits, no matter what the cost to the community. They do not care what happens in South Beach, because they all go home after work to the neighborhoods north of 22nd Street. Graft and payoffs are rampant at all levels of the government, with even the mayor coming under investigation this past year. The city is, in fact, completely out of touch with South Beach and is bent on destroying any further development of it as a community.

We would not wish for them to change their plans or care about South Beach—they are incapable of doing so. The city is rotten, through and through. What we want is our own government, our own municipality, our own community: one which is responsive to the needs and ambitions of South Beach; one which is controlled and run by its residents; one which fosters, to the best of its ability, a healthy environment for anyone who has the drive and the capital to open a business and prosper; and one which provides a safe place for all of its citizens to live. Thus is born the movement to separate the cities. ▼

Andrew Delaplaine, a native of Coconut Grove, has a varied background in publishing and the theater. He is president of the International Society of Dramatists, has owned restaurants and nightclubs in South Beach and is currently editor of Antenna, a biweekly publication based in Old Miami Beach.

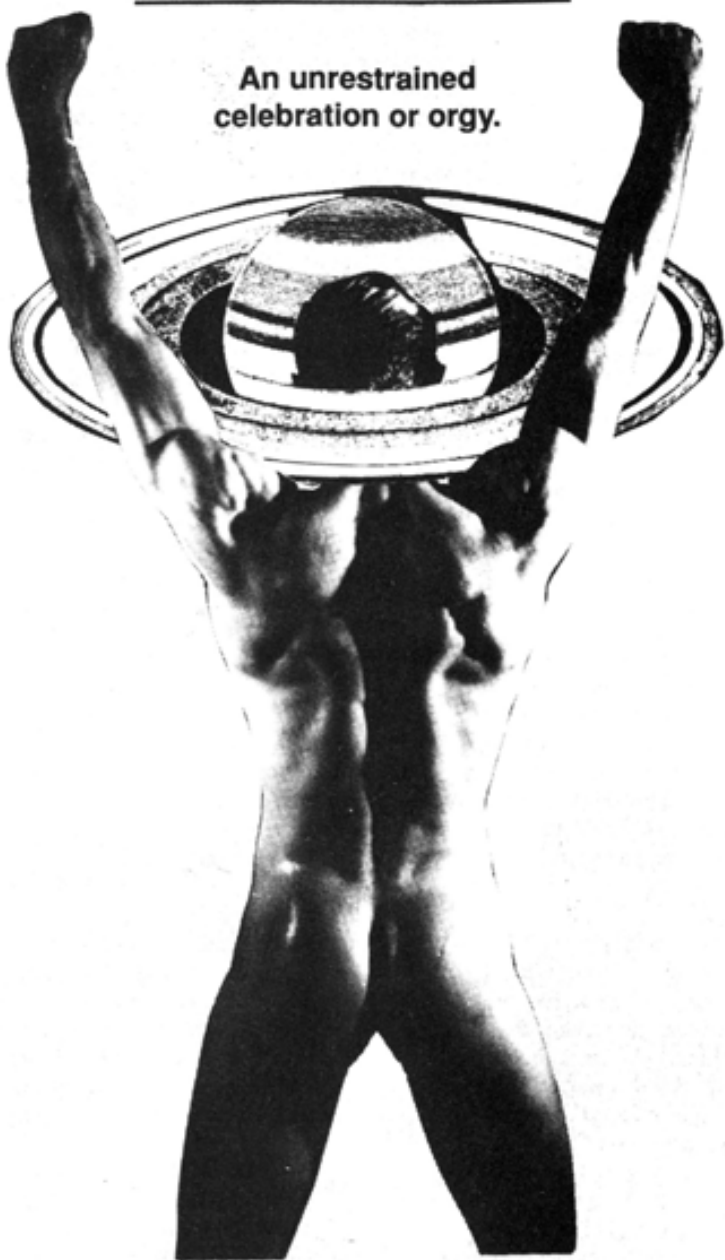
Dean Edward Smith, a native of North Carolina, holds a degree in architecture from North Carolina State University. A former resident of New York and two-time resident of South Beach, he is currently associate editor of Antenna.

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Places to Stay

P The Essex House Hotel is in the heart of the Art Deco District. The hotel is a fine example of art *moderne*, which blends futurism and expressionism into what is considered a unique American style. The hotel is located at 1001 Collins Ave.; phone: (305) 534-2700. It has Continental breakfast, turn-down service, feather-down pillows, cable TV and a standard that is state-of-the-art deluxe. Rates range from \$98 to \$128 per night for two. Suites are also available:

petite suites, \$178; grande suites, \$198.

The Ritz Plaza is at 1701 Collins Ave.; phone: (305) 534-3500 or (800) 522-6400. The rate for a standard double is \$95 and, for an ocean view, \$155. The Ritz Plaza was built in 1940 as a 12-story, 133-room art-deco hotel. It fronts the beach with a large pool and full first-class hotel facilities, including 24-hour room service. The full renovation in 1990 was so beautifully done that the Miami Design Preservation League selected the hotel for the location of their annual fund-raiser, the Moon Over Miami Ball, in January. Being directly on the ocean is a great advantage, and the location is only seven or eight blocks from most restaurants and clubs, which means a short walk to night life.

The Winter Haven Hotel is at 1400 Ocean Dr.; phone: (305) 531-5571 or (800) 395-BEACH. Situated on Ocean Drive, Winter Haven is part of the street life of South Beach. It has a new sushi restaurant in the lobby and a bar that serves drinks on the porch of this charming, small low-rise hotel. The hotel is fully renovated and features a free Continental breakfast in the lobby. The low rate for a standard double (\$65) or an ocean-front double (\$85) make this hotel an excellent value. The noise on Ocean Drive may make an ocean-front room undesirable.

The Park Central Hotel at 640 Ocean Dr. is another fully renovated hotel on Ocean Drive, the main street for night life. The hotel is owned by Tony Goldman of Greene Street Café in SoHo. Built in 1937, the hotel has 80 rooms and room service until midnight. Lucky's Café (in the lobby) affords you a view of the street scene and the goings-on at Zoli South Modeling Agency (on the mezzanine level). Rates are \$100 for an ocean-front and \$80 for an ocean-view. The phone number is (305) 534-7520.

Hank Harvat and his lover opened the Normandy South guest house two years ago (the twin of their guest house in Provincetown). This large modern home has five guest rooms and is in the tradition of charming guest houses in Key West and Provincetown. There is a large Jacuzzi but no pool. The home is in a residential area that is away from the hustle and bustle of South Beach night life, but only a 15-minute stroll to the largest gay beach. Hank was eager to inform me of the house rules: no smoking, men only, clothing optional. You take it from there! Rates are \$59 for a single and \$69 for a double.

Eating Out

South Beach has a selection of over 100 restaurants, featuring a wide variety of American, Continental, Cuban, Italian, Japanese and Thai foods. Generally, even the priciest places are less expensive than their Northeastern or West Coast counterparts. At the top of the list is Osteria Del Teatro at 1443 Washington Ave.; phone: (305) 538-7850. While you enjoy a delicious Northern Italian meal, you can also be at the crossroads of late night's most interesting street scene, with Warsaw down the block, ESP across the street and the Cameo Theater next-door.

an opinionated tour
by CLARK REYNOLDS
and DENNIS LEYVA

Dinner for two with wine is about \$75, and reservations are a must (there are only 12 tables).

If you are at the beach, the most interesting spot is the News Café at 800 Ocean Dr. It has various magazines and newspapers and caters to a Euro-model crowd. The food is mostly cold plates, salads and sandwiches, with the average sandwich costing about \$5. It is open 24 hours on Friday and Saturday and is a wonderful place to people-watch. If the News Café is too crowded, try the Palace at 1200 Ocean Dr. for a similar experience.

Lulu's is the place to see the South Beach trendoid set—Alabama license plates and pictures of Elvis on the wall and home-style Southern cuisine. For a sandwich, try the BBQ at \$4.50 or fried oyster at \$5.50. Two great entrées are the crabcakes with two vegetables at \$9.95, or the fried catfish with hushpuppies for \$9.95. Lulu's is open till 1:30 am on the weekend for the late diner.

One cannot leave South Beach or Miami without experiencing local Cuban fare. The food at Puerto Sagua is inexpensive and delicious. The atmosphere is a mixture of South Beach locals and working-class Latins. For lunch, a favorite is a Cuban sandwich (\$2.75)—grilled Cuban bread, ham, pork, cheese and butter. Also for lunch, try one Cuban *tamal* and two croquettes with fries (\$3.75). For a larger meal, try *picadillo á la criolla*—spiced ground beef and condiments and comes with rice, black beans and fried plantains (\$3.95). For dessert, flan with coconut is a Cuban favorite (\$2.75). Top it all off with a Cuban coffee (known locally as "the poor man's speed").

The Strand at 671 Washington Ave. is a South Beach institution; phone: (305) 532-2340. Even with the many new restaurants, this one continues to be a local favorite. The possibilities range from a chicken sandwich (\$6) or their famous meatloaf with mashed potatoes (\$6.75) to a more elaborate dinner, such as grilled dolphin—Don't worry: It isn't Flipper!—(\$17.50) and a caesar salad (\$4.50). The Strand bar is a good place to watch for celebrities visiting the beach.

For a familiar ethnic twist, the place to go is Ruen Thai at 947 Washington Ave.; phone (305) 534-1504. This restaurant has excellent Thai food and is moderately priced. Our favorites are chicken with coconut soup (\$3.50) or chicken gaiyang (\$5.95) for an appetizer. For an entrée the basil duck is delicious (\$12.95). For dessert try one of the house specialties, a Thai donut with vanilla sauce (\$2.50).

Clubs

In South Beach, you can go out any night of the week and find something happening. Torpedo, located at 634 Collins Ave.; phone: (305) 538-2500, is the place to be on Tuesday night and on Sunday for tea dance. There are go-go boys on those two days. On Thursday, it is two-for-one with Michael T at the deejay booth. There is never a cover, and the hours are 5 pm to 3 am every day of the week.

A few blocks north is Warsaw at 1450 Collins Ave.; phone: (305) 531-4555. Warsaw is open Wednesday through Sunday from 9:30 pm to 5 am. The two hot nights are Friday, with a \$5 cover after midnight, and Saturday, at \$7 after midnight (no cover before midnight). After 2 am, the dance floor is covered with the hottest shirtless men in South Florida. On Saturday, this is the hottest club on the East Coast.

One Friday of the month, Susanne Bartsch has a party here, as she does at the Copa Cabana in New York.

Eclipse, at 1969 71st St. in Miami Beach, is a 15-minute taxi ride from South Beach. You must go there if you are still ready to party at 6 am. This small after-hours bar is where South Beach converges for an often-bizarre end to the evening. We have experienced fashion shows and dancing Dominican midgets in the early morning hours. Open from 3 am to 9 am, the cover charge is \$5, and there is a deejay who plays a variety of Euro-import high-energy music. There is limo service from Warsaw. Look for the limousine outside the Warsaw entrance.

The newest club to hit the scene is Downtown, at 965 SW 7th St., in downtown Miami. Although it is in Miami, it is serious competition to Warsaw and well worth the short taxi ride. Downtown is the closest equivalent in South Florida to a New York disco, with a VIP room and various bar levels with views of the dance floor. It is by far the largest disco in the area. It is open only on Saturday from 10 pm until everyone leaves. The deejay is usually from New York, and the cover is \$8. There are always extraordinary go-go boys that work up a frenzy at about 3 am.

Beaches

There are two gay beaches to choose from: 21st Street, which has been a gay beach since the mid-'60s, and the more-popular 12th Street, on Ocean Drive. At 12th Street, you'll feel you are at a combination Fire Island/Ibiza beach party. Gays from all corners of the world end up soaking up the sun here, with the renovated art-deco hotels on Ocean Drive as the backdrop. Topless bathing is seen at both beaches, although there is a city ordinance against any nudity. Both beaches should be experienced to see which one suits you better.

Bicycles

Because the South Beach area is compact and has stunning art-deco architecture, renting a bicycle and riding through the residential area between 5th Street and Lincoln Road can be a visually dazzling tour. Most of the bicycle rental shops are very similar in price and store hours. Try Cycles on the Beach at 713 5th St.; phone (305) 673-2055. The hours are 10 am to sunset, and the rates are \$3 per hour or \$15 per day. Another bike shop is Gary's Megacycle at 1260 Washington Ave.; phone: (305) 534-3306. The rates are \$5 per half-day and \$10 per day. The shop is open from 9:30 am to 7 pm during the week. On Saturday, the hours are 9 am to 6 pm (closed on Sunday). A bicycle shop that also rents surfboards is Waves and Wheels at 1125 5th St.; phone: (305) 532-0858. The hours are 10 am to 6 pm every day.

Pumping Up

Of course, no travel guide to a gay destination would be complete without a recommended gym. Our recommendation is the Gym at 834-36 Lincoln Rd.; phone: (305) 532-4966. This very spartan facility has free weights only. It consists of one large room with bath facilities (no sauna, steam), but it is certainly adequate for a varied and vigorous workout. The cost is \$10 per visit or \$25 for an entire week. The Gym is open Monday through Friday, 7 am to 11 pm; Saturday, 10 am to 7 pm; and Sunday, noon to 6 pm. ▼

making ourselves from scratch

BY JOSEPH BEAM

Each morning as I wipe the sleep from my eyes, don the costume that alleges my safety and propel myself onto the stoop, I know with the surety of the laws of gravity that my footsteps fall in a world not created in my image. It is not in the newspapers, in store windows, nor is it on the television screen. Too often, it is not in the eyes of my sisters who fear my crack, nor is it present in the countenance of my brothers who fear the face that mirrors our anger. At day's end, having done their bidding, I rush home to do my own: Creating myself from scratch as a Black gay man.

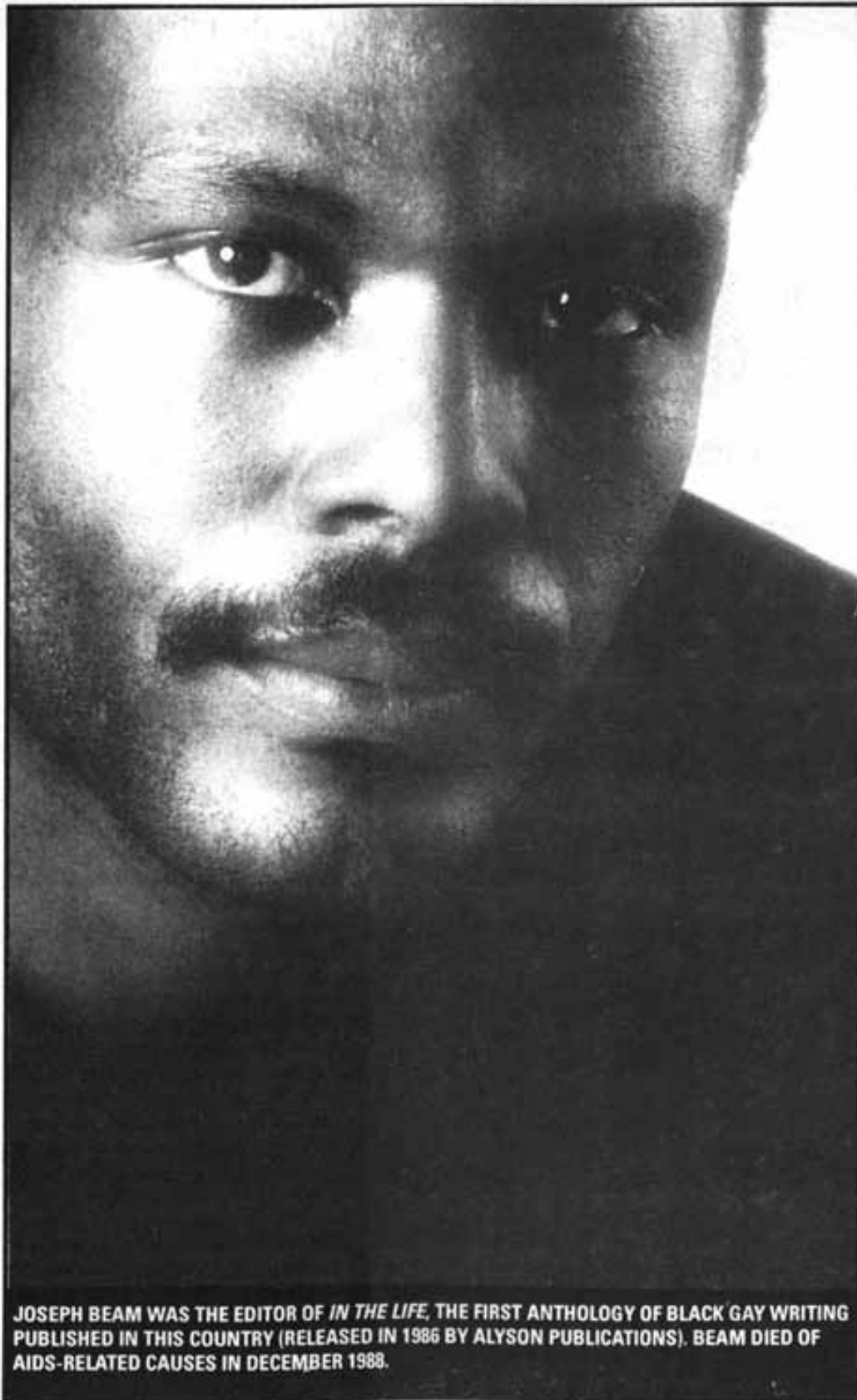
My desk and typing table anchor the northeast corner of my one-room apartment. There are days that I cling to both objects as if for sanity. On the walls surrounding me are pictures of powerful people, mentors if you will. Among them are: Audre Lorde, James Baldwin, John Edgar Wideman, Essex Hemphill, Lamont Steptoe, Judy Grahn, Tommi Avicelli, Charles Fuller, Toni Morrison and Barbara Smith. These writers, of local and international fame, are connected by their desire to create images by which they could survive as gays and lesbians, as Blacks and as poor people. Their presence in my writing space bespeaks what another writer, Samuel Delany, calls "the possibility of possibilities."

But it has not always been this way. I have not always known of the possibilities. In the winter of '79, in grad school, in the hinterlands of Iowa, I thought I was the first Black gay man to have ever lived. I knew not how to live my life as a man who desired emotional, physical and spiritual fulfillment from other men. I lived a guarded existence: I watched how I crossed my legs, held my cigarettes, the brightness of the colors

I wore. I was sure that some effeminate action would alert the world to my homosexuality. I spent so much energy in self-observation that little was left for classwork and still less to challenge the institutionalized racism I found there. I needed heroes, men and women I could emulate. I left without a degree; the closet door tightly shut.

Several years passed before I realized that my burden of shame could be a source of strength. It was imperative for my survival that I did not attend to, or believe, the images that were presented of Black people or gay people. Perhaps that was the beginning of my passage from passivism to activism that I needed to create my reality, that I needed to create images by which

**The lives we
lead are richer
than Gucci or
Waterford,
our bodies
more fit
than Fila or
Adidas, our
survival more
real than
Coca-Cola.**



JOSEPH BEAM WAS THE EDITOR OF *IN THE LIFE*, THE FIRST ANTHOLOGY OF BLACK GAY WRITING PUBLISHED IN THIS COUNTRY (RELEASED IN 1986 BY ALYSON PUBLICATIONS). BEAM DIED OF AIDS-RELATED CAUSES IN DECEMBER 1988.

I, and other Black gay men to follow, could live this life.

The gay life is about affectation, but style is not image-

Brother to Brother: New Writings by Black Gay Men, edited by Essex Hemphill.

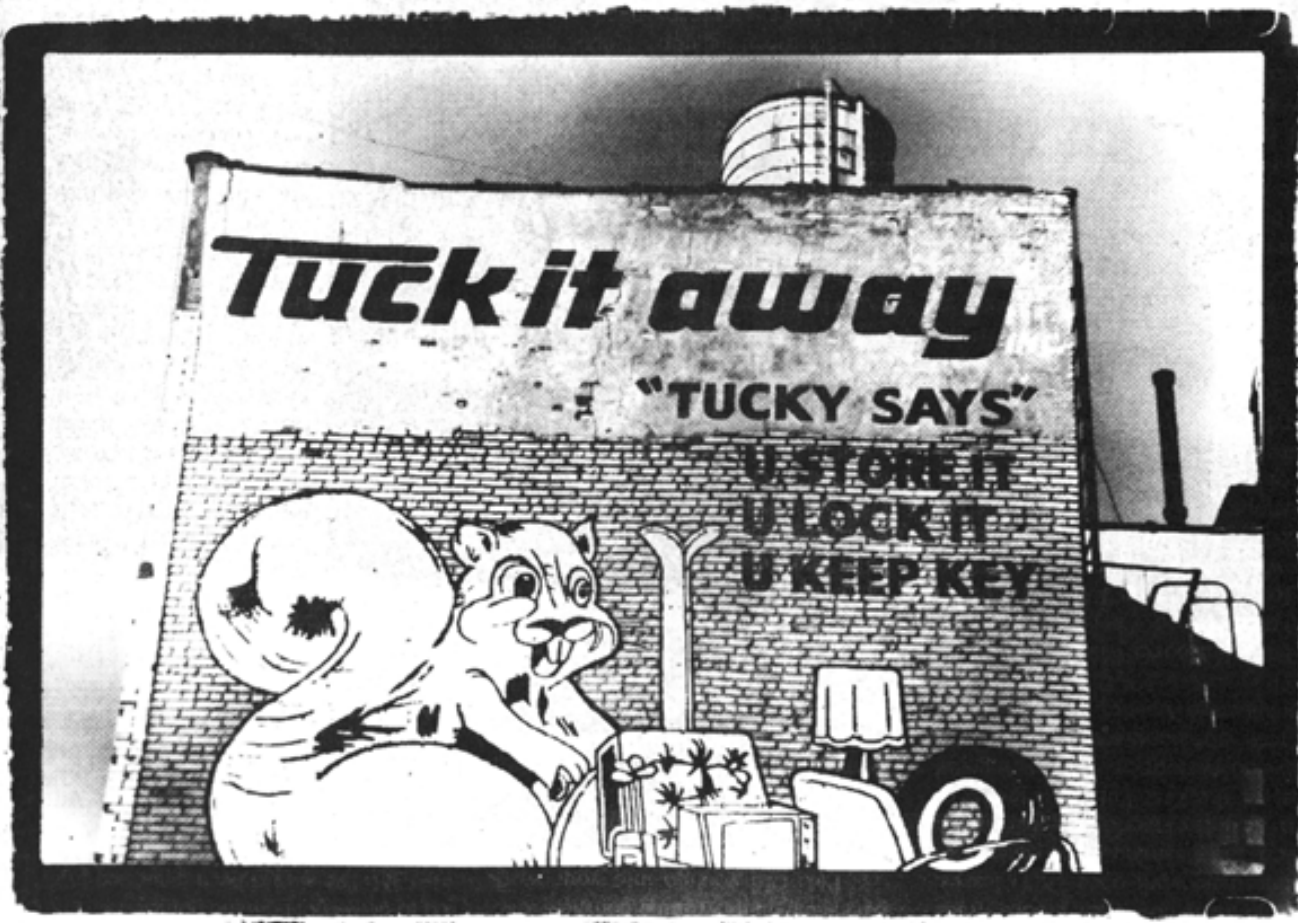
making. Style, at best, is an attitude, a reaction to oppression, a way of being perceived as less oppressed, a way of feeling attractive when we are deemed unattractive. The most beleaguered groups—women, people of color, gays and the poor—attend most intently to style and fashion. But is it important to know who tailored the suit Malcom X wore when he was killed? For a people who fashioned beautiful gowns and topcoats from gunnysack, it's nothing—nothing at all—that we can work some leather, fur or gold. The lives we lead are richer than Gucci or Waterford, our bodies more fit than Fila or Adidas, our survival more real than Coca-Cola.

As African Americans, we do not bequeath dazzling financial portfolios. We pass from generation to generation our tenacity. So I ask you: What is it that we are passing along to our cousin from North Carolina, the boy down the block, our nephew who is a year old or our sons who may follow us in this life? What is it that we leave them beyond this shadow-play: the search for a candle-lit romance in a poorly lit bar, the rhythm and the beat, the furtive sex in the back street? What is it that we pass along to them, or do they, too, need to start from scratch? ▼

This essay was originally printed in Au Courant. From the forthcoming anthology,

LOOKOUT

Photo: Michael Waterfield



It's interesting how the makers of Bass Ale left a space in their ad for enterprising graffiti artists to fill in the answer to their question (below). It's also quite nice that Tuck It Away (left) is giving visibility to drag queen squirrels.

WHAT IS MAN'S
DEEPEST DESIRE?
ANAL SEX



BASS HELPS YOU GET TO
THE BOTTOM OF IT ALL.



New York Times
A United Company



I suppose we're on one of those saga-like things, where the columns are all sequels to the columns before that and the columns before that. (Or maybe it's *always* like that, and I just don't seem to really notice.)

Welcome to *The Silence of Jodie Foster: Part V*.

This week a woman writes to *OutWeek* [Letters, page 5] complaining about my rants regarding writer Jonathan Van Meter's failure to ask Jodie Foster about her lesbianism in his *New York Times Magazine* story. The letter writer, Simone Bernard, identifies herself as someone who is "in the arts," invokes that "right to privacy" argument and says that my behavior is "fascist" and that it "can destroy careers." According to Bernard, "Jodie Foster is not too big for public knowledge of her sexuality to hurt her," and "if Jonathan Van Meter had asked Jodie outright, she would have said no, thereby sending a clear message...that she's afraid, and willing to deny her sexuality." That, Bernard says, would be a sad message, and "it would also say to other less famous artists, If Jodie Foster won't risk coming out, How the hell can I?"

Simone, Simone, Simone. It is homophobia—and straight people—who ruin careers, not us. Therefore, how the hell are we to battle homophobia if most of us stay in the closet and if those of us who are *out* help the rest of the queer nation stay *in*? I strongly doubt that Jodie Foster's career will be ruined by her lesbianism being made public, but even if that were the case, how do we condone protecting a few privileged, multimillionaires (and helping those people make *more* money) while thousands of poor, gay teens are committing suicide and/or being bludgeoned to death on the streets *directly due to the invisibility that the more privileged queers—who can risk coming out—deny them?*

Not long ago, my colleague Michael Goff discussed the Bill of Rights and its implications of "civic virtue," and how, though we all have inalienable rights, there are certain inherent duties that come

GOSSIP WATCH

with those rights, including a responsibility to the community. This is not Leftie babble—it's the stuff that our good ol' forefathers had in mind. I'm not saying that George Washington believed that closeted, rich film stars should be forced out, but he certainly was pushing this "civic virtue" thing himself. And

**"Someone has
got to protect us
from the ills of
our own history.
Maybe greed is
the problem. But
the conse-
quences are
killing people."
—Jodie Foster**

so, according to that logic, we ask, When does Jodie Foster have a civic responsibility to *her* community? After making \$10 million? Or is it \$20 million? I mean, even if—by some stretch of the imagination—her career were ruined, she's made enough money so far that she could live in a more lavish way *for the rest of her life* than most Americans—and most queers—could ever dream of. Does she not, then, have a responsibility to try to help people, especially people who are of her own oppressed group? And don't we have a responsibility to urge her to do so?

Being gay is not a "privacy" issue—unless you do believe that we

are all harboring some dark, dirty secret—and how do *you* know, Simone, that Jodie Foster would have said no to Van Meter. If she is truly as moral and decent as she wants us to believe, then I don't think that she could lie. In the current issue of

Premiere, discussing the myriad problems in this country, Foster says, "Somebody has to protect us from the ills of our own history, from the ramifications of the absence of humanitarianism. Maybe greed is the problem...but the consequences are hurting people." Insightful thinking, perhaps, BUT WHY DOESN'T SHE APPLY IT TO HERSELF? ISN'T HER "GREED" A PROBLEM THAT IS "HURTING PEOPLE"?

I thought that "outing" meant reporting that someone is gay without consent. But you, Simone, seem to be extending that concept and saying that a reporter's *asking* someone if she or he is gay is considered "outing." Next thing we know, you'll be saying that we shouldn't even *talk* about someone as gay. Hey, maybe we shouldn't even *think* about someone as gay. Fascism indeed.

Simone, I think we'd further this movement quicker if you, and all other struggling, unknown actors, *urged* Jodie Foster to come out, rather than urging *me* to stop what I'm doing. Jodie's coming out would make it so much easier for all of you. Recently, in response to (among other things) our incessant tantrums, David Geffen came out. I'm sure that this one single act, on some level, liberated all of Hollywood's business community. Certainly every queer agent, producer and executive in the film and record industries breathed a sigh of relief because the biggest, richest businessperson in town—and one of the wealthiest men in America—had just *publicly* said that it was cool to suck dick. And if he says it's OK to *publicly* state his orientation, NO ONE CAN DO ANYTHING BUT ACCEPT IT. He's now the top man.

But let's get back to Jodie, and, more specifically, *The Silence of the Lambs* and director Jonathan Demme. New information leads me to believe that Demme knew *exactly* what he was doing when he decided to depict the serial killer in the

By Michelangelo Signorile

film as a deranged cross-dressing faggot. He realized that by pushing certain buttons—by feeding into people's desires to see a queer killer—he'd get the most impact. He'd just have to do it and still be able to say that the killer *wasn't* queer.

I've obtained an original script of the film, which was adapted by Ted Tally from the Thomas Harris novel. In the original script of *The Silence of the Lambs*, there is *no reference* to any male lover of the killer—unlike in the final film version (and don't believe anyone who tries to tell you that there is not a mention of the male lover in this movie). Furthermore, the killer is originally identified as a *gay-basher*—and not as *gay* himself. But Demme would later change the script and describe one of the murder victims—a transvestite—as *the killer's male lover*. He would also remove the reference to the killer being a *gay-basher*. And he would add queer affectations to him.

The original script does not include the killer wearing a nipple ring, an item stereotypically characteristic of gay men. That was Demme's touch, according to sources. In fact, in the Thomas Harris novel, the killer *does not* wear a woman's wig. Nor does he dress in drag. These are all added for cinematic effect—and all by Demme.

I DON'T WANT TO HEAR ANY MORE GARBAGE FROM QUEER APOLOGISTS. DEMME'S ATTEMPT WAS TO TITILLATE VIEWERS AND ULTIMATELY FEED UPON THEIR HOMOPHOBIA—AND STILL COME OUT OF IT TELLING ALL OF THE INTELLECTUALS THAT, OF COURSE, THE GUY ISN'T GAY. All of those queer commentators who keep trying to tell you that the killer is not gay are deluding themselves and, honestly, don't get the point: Demme is using sexual "deviance" as a characteristic of a serial killer. Ultimately, it really doesn't matter what the intricacies of that deviance are. AMERICA ASSOCIATES US WITH SEXUAL DEVIANCE—ESPECIALLY IF IT INVOLVES WIGS, NIPPLE RINGS, EFFEMINATE MEN AND POODLES NAMED "PRECIOUS." Any use of a drag queen—straight, gay, whatever—in a negative light is an anti-gay depiction.

But a serial killer without those "demented" characteristics might not have made the movie a hit. The trick,

in the context of the work, is to stimulate people's homophobia in order to entertain them, and then try to convince them that it isn't meant to be homophobic. Of course, that is, in reality, an impossibility. And doing so—playing with our lives in that way—is reprehensible. But that's how "liberals" always operate. (Conserva-

tives, on the other hand, are not in denial about their homophobia. They recognize it and celebrate it *openly*.)

And all the sell-out queers, the established reviewers, the people who must absolutely suck up to these assholes, will continually validate this kind of crap.

Meanwhile, the bashing goes on. ▼

GAYDAR

Go Out for a Spin

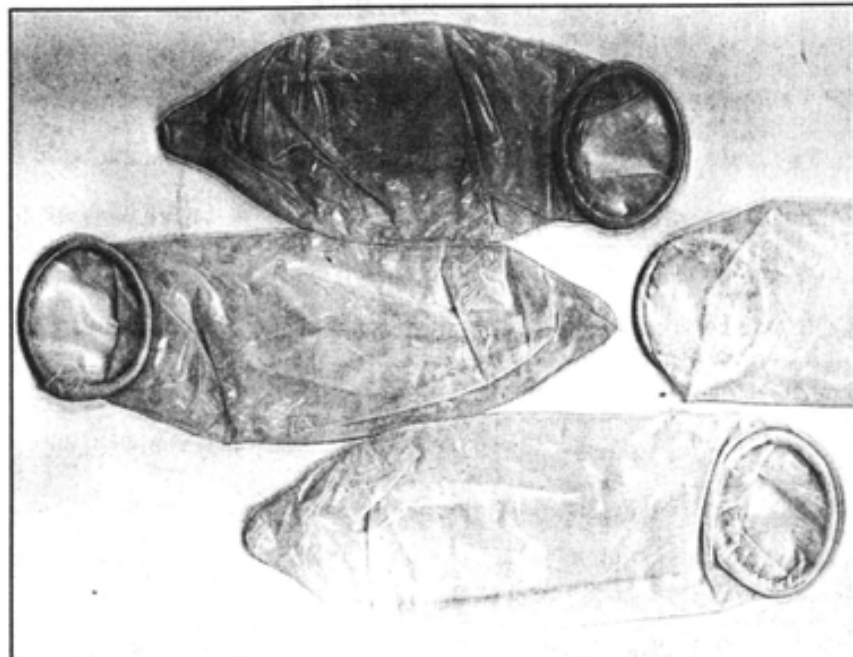
Art directors call it beautiful, but publishers are running scared. It's the new Benetton ad, with two pages of condoms unfurled in their united colors. *New York* magazine reported that *Self*, *Mademoiselle*, *Cosmopolitan* and *Essence* turned down the ad. *Spin*, the fiercest, most underrated mag around, was the only one to accept it.

Richard Kinsler, *Mademoiselle's* publisher, told us that "for the good of the magazine and the good of Benetton," he went on his "gut feeling"

and rejected the ad. It's not easy for a publisher to turn down two pages of advertising, especially if its a big-time advertiser. So, this gut feeling must have been pretty strong. It's not as if *Mademoiselle* never writes about sex or other unseemly things. They're not in La-La Land. Last year's most-memorable cover line was, "Crack: Girls Like You on Drugs Like That?"

Kinsler just doesn't have much faith in his audience. He says that he understood the ad but thought that his readers might not. He said that *Mademoiselle's* stories on safer sex have "a full context. It has a beginning, a middle and an

By Michael Goff



THE UNITED CONDOMS OF BENETTON

Illustration: Tom Kalin

end." So do Benetton's unfurled condoms. Just take a look.

Why are these magazines so uncomfortable with latex? Benetton's photo does more to demystify safer sex than a 3,000-word story ever could. It's brilliant. Words aren't necessary. Condoms are not a sinister weapon to destroy the morals of American youth.

Hopefully, Benetton will try another ad they're currently running in European magazines: A Black woman and a white woman from navel to thigh, hip pressing hip, in sexy lace underwear. United colors of dyke nation? *Spin* by the by, is as good as its ads. Their AIDS column this month is about Midwestern gay and straight college students who have tested HIV-positive, and they get it right. Students talk about what it's like to be gay on campus, and how a HIV-positive test-result changes your life. *Spin* even gets political about the stigma, and a university's responsibility to educate students. In a recent study, one in 500 college students tested HIV-positive at 19 US universities.

There are few magazines with regular AIDS columns, and *Spin*'s is the best. They get the treatment news, the politics and the social side of the epidemic—often before anyone else. It's reason

enough to buy the magazine. In fact, get a subscription. Last fall, in the issue **Spike Lee** guest-edited, they revealed that some drug dealers in Harlem include AZT with every bag they sell, and that it sells for \$10 a pop on the streets. This we don't hear elsewhere. *Spin* also was one of the first to question the AZT orgy. *Paper* and *Men's Fitness* also have responsible AIDS columns, but I have more to say on the latter.

Men's Fitness has always been a closet-fag mag, trying for some guise of heterosexuality, often seen sharing a coffee table with the *International Male* catalogue. Their pages are filled with model-perfect, scrub-faced boys in various states of undress. The workouts are sensual and often to be done with "your partner." Every article, no matter the subject, is occasion for another moody shoot of beautiful boys. Even sex articles often refer to "your partner" instead of the female pronoun, and they occasionally refer to gay relationships.

But something weird is happening, and it probably has something to do with the mixed mail they're getting. In the February issue, one reader complains about the "uniformly heterosexual slant," while another writes that he's embarrassed to read the magazine in public: "I

don't want to look at other guys in their underwear. I'm a guy, not a fag."

Which is it? *Men's Fitness* seems to be doing a test this winter to see if we really are a good market. For the first time, last month they put a man *and* a woman on the cover. Inside, the fashion was for women (sexy things to buy your girlfriend), the sports were contact, and the sex article was on monogamy (mainly between men and women). Of course, there were still bodies working out, camp photos of muscle boys doing the grocery shopping and an article on cosmetic surgery. But this is not the queer magazine they put out a few months ago which featured two moody boys visiting **Michelangelo's David**.

This March, everything is different. Two boys have their hands on each other *on the cover*. (It's OK—they're only brothers. What were you thinking?) Articles include the testosterone levels for different professions, the sexiest body parts of **Rob Lowe**, **Tom Cruise** and **Kirk Cameron**—according to teenage girls. There's a warning on narcissism and a great article on "Fear of Sex," which covers gay relationships and AIDS. The fashion is faggy again, and accompanying an article on intimacy between men, our two cover-boys wrestle, and hug and kiss on the beach. Is this the same magazine?

So, my advice: Hang out in the butch section of your magazine store. Cruise *Men's Fitness* readers, buy the issue, enjoy the boys and let the publisher, **Joe Weider**, know that you prefer March to February. In February's "Love" issue, Weider (who, I understand, works in an office filled with statues of male torsos) writes, "A man's ability to relate to significant others [is] one of the mainstays of his life," and men have to understand "sexual politics" among other "dynamics" to function best in those relationships.

If he truly believes this, he should bring *Men's Fitness* out of the closet and really deal with sexual politics in the same affirmative, supportive tone that fills most of his magazine. I dare say that letting us know that he wants our business would help his bottom line as well. Even before we saw that workout photo of a big guy in a sling—ostensibly working his shoulders—it was pretty obvious anyway. ▼

THREE DOTS...

Times Watch Edition: . . . However you feel about *The Silence of the Lambs*, people are talking about it. If B'nai B'rith had commented on a film, it would have been mentioned in the review, if not a story of its own. It must be that *OutWeek*, *USA Today*, *New York*, *LA Times*, the *Voice*, *Paper* and countless others who did the story don't have a very good news judgment . . . A letter to the editor said that St. Paul was not a repressed homosexual, as suggested by **Bishop Spong**, but rather an epileptic. Maybe we're all wrong . . . The front-page article by **Jane Gross** on growing up in a gay home was amazing, as was the editorial supporting condom-distribution in school.

—M.G.

OUT ON THE TOWN WITH LIZ & SYDNEY

Each of us has woken up one morning to discover that, yes, the world has lost its collective mind, and you are the last bastion of good and/or common sense in a mass of billions. Was this a gradual process that you simply neglected to notice and that has now completed its insidious course, or did it truly happen in the course of one night—while you slept, the universe found bats in its belfry—and you ask yourself, "My God, what have I done?" Maybe you haven't ever felt like this, but Liz and Sydney have had a whole two weeks to ask these questions; and the answer lies (and lies and lies) therein.

LIZ: Going to the gym? Getting in shape for *Muscles on Wheels*,¹ are we?

SYDNEY: No, I thought I would just use my gym card to get the discount on admission for gym members. I guess they're trying to make us believe that Rollerdisco is another fitness fad like aerobics.

Liz: Yeah, well, you took enough aerobics classes to speak to that. There's something unsettling about *Hunks on Wheels*.

Sydney: Like no cute little aerobics instructor and an open bar. My gym had a juice bar—for good reason, I'm sure. I'm a bit frightened by drunk hunks on wheels.

Liz: Well, *Locomotion*² just celebrated their first anniversary without great physical damage.

Sydney: Although they promised us *Joan Rivers*, the anniversary show ended up being "Teenage Enema Nurses" with the *Fashion Patrol*.³ Now, I was too grossed out to hang around, but I later heard that during the show, the table collapsed, and the club kid playing the patient had chocolate syrup running all over his back.

Liz: Man, that reminds me of this party at Pyramid—drag-queen-shaving-cream-wrestling, or something equally painful.

Sydney: Oh, wasn't that in the *Loony Bin*? All I have to say is this: Finally somebody has the nerve to call a party what it really is.

Liz: Well, it is downstairs from Meat—which is exactly what it sounds like. And *Clit Club* is pretty accurate. I can't speak for *Titty City* yet—I can't even say it without blushing.

Sydney: Oh, please. You didn't even wince when that unnamable source, who shall remain anonymous, told us about "Truth or Dare."⁴

Liz: Yes, well, some of us can discuss masturbation without hiding in a corner. Of course, the thought of watching *Madonna* actually doing it on a 20-foot screen is pretty awe-inspiring.

Sydney: I'm not going to touch that last



POUNDING THE BEAT: FASHION PATROL

Sydney: I just finished reading *Mick Fleetwood's*⁵ book, and he inadvertently outs *Stevie Nicks*—stop laughing, Liz.

Liz: I wouldn't laugh at Stevie. I wouldn't want to wake up with wolfbane in my underwear or anything. How did he manage to out her by mistake, though?

Sydney: Well, he didn't say she was a lesbian, but...in short, Mick Fleetwood married Stevie's girlfriend, Sara, so she didn't talk to him for a year. Then she wrote a song about their breakup called "Sara," and when she checked into the *Betty Ford Clinic*, she used the name Sara, one of the many names she was using during that time.

Liz: How many names was she using? I think somebody should out her as being as flaky as a pie crust. Be careful, Stevie, someday you may whirl right off the stage into the abyss.

Sydney: Well, actually she did whirl right off the stage once. That was right before she checked into *Betty Ford*. I guess you could say that was an abyss.

Liz: I rest my case. Speaking of the abyss, what's *Michael Alig* up to these days?

Sydney: Gee, funny you asked, but he is promoting this thing on Saturday nights called *Shampoo*.⁶ And I think he still promotes that *Groove Thing*⁷ party on the same night.

Liz: Wait, *Groove Thing* is *Keoki* and *Larry Tee's* party. But isn't Larry the deejay at *Locomotion*?

Sydney: This is a recession, and I guess even club people have to take two jobs to make ends meet.

Liz: Yes, but it takes a special sort of person to revel in the excess of the '80s two years too late, and that person is *Sebastian Jr.* Maybe

See **LIZ AND SYDNEY** on page 102



**By LIZ TRACEY &
SYDNEY POKORNY**

FIELD TRIPPING

Matthew remembers his first encounter with sex *al fresco*. As a spirited but naive 21-year-old, he was visiting New York from Boston in June 1961. The summer Sunday had been spent in the Museum of Natural History, peering at butterflies under glass, Egyptian mummies and lusty replicas of *homo erectus*. Later, the anthropology lesson continued. A pair of robust men were walking into Central Park, and spunky Matthew followed, even as they headed farther into the brush, over the bridge by the boating lake. "The place was simply swarming with hundreds of gay men," he recalls. "I'd never seen anything like it." Men were on every bench, tanning on the lawn and making mad love behind the trees. "My gut reaction was, 'Truly, this is Paradise Found.'" Matthew had found the celebrated Ramble.

Matthew moved to New York's Upper West Side in November 1962 and became "a devoted practitioner of Rambling." He trampled the underbrush weekly, exercising special caution after dusk. Night-time marauders were haunting the area with baseball bats.

Sean, a bright-eyed, gap-toothed man-boy, first wandered into the Ramble nine years ago. By 1987, he became a regular, chatting up familiar faces between nipple-biting and round-robin jerk-offs. "I always enjoy just meeting somebody on the spur of the moment and just doing it," Sean explains with a shrug. Most of the time, Sean would take his playmate home. Any ugly post-coital scenes? "I've been lucky," he says. "I don't consider myself a good judge of character."

But he knows what he likes. Several times he's brought home Latinos who say that they have girlfriends. Some are wearing wedding bands. "That's kinda hot, in a way," he muses.



Sometimes, the diversity can be disorienting: One Friday evening, he saw a Hasidic Jew, on his way home from Shabbat, watching the rush-hour crowd.

Matthew recounts memories with relish—like the one of the athletic stud, swinging from a tree limb while a partner fellated his enormous member, or the one of the large man bicycling naked at dawn, chunks of flesh hanging over the handlebars. Consider that crisp Sunday morning in the autumn of 1990: Matthew was taking his morning constitutional. He espied the sexy blond British star of a current Broadway musical, behind a tree, on his knees, servicing a mighty Black man.

Call the top brass at Central Park for information, and they hedge about the 36-acre woodland area. Administrator Betsy Rogers is not available, but her perky secretary describes the Ramble as "a well-used area." Amy Hines, vice president of the Central Park Conservancy, points out gingerly, "Most people are aware of a particular group that has made the Ramble their own." Three years

ago, wild rose bushes and vegetation were planted on the peninsula. Slatted wooden fences were erected to protect them, but people took to pushing them down in the heat of passion.

But homosexuals are not to blame for the ecological decline; the real culprit, according to Hines, is the fleet of dirt bikers who scatter the fragile topsoil. In a magnanimous moment, she suggests that the constant queer presence actually makes the area safer.

Matthew and Sean differ in their evaluation of the cops. Sean says that their presence has increased after the Central Park jogger incident. So has their abuse. Cops on scooters, flashing lights on the foliage, are a common sight. Matthew, however, says that there is more of a police presence during the day,



By Jay Blotcher

Continued on page 83

WHAT DO YOU DO WITH A
FLASHLIGHT IN THE **DARK?**
CURL UP WITH A HOT
BESTSELLER!



THE BURIED BODY
BY MARK AMEEN

"Portrays one sexual man's
sexual days with unrepentant
rigor and detail."
—Richard Labonte



IDOLS
BY DENNIS COOPER

IDOLS
BY DENNIS COOPER
"RAUNCHY!"
—Outweek

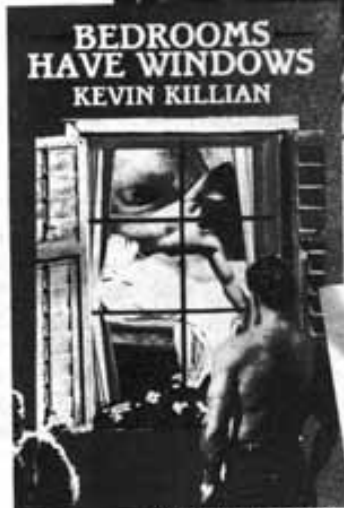


HORSE
AND OTHER STORIES
BY BO HUSTON
HORSE & OTHER STORIES
BY BO HUSTON,
"DAZZLING!"
—Torso



THE BLACK
MARBLE
POOL
BY STAN
LEVENTHAL

THE BLACK MARBLE POOL
BY STAN LEVENTHAL
"The funniest, sexiest, most
suspenseful murder mystery
I've ever read."
—Adam Bennett



BEDROOMS
HAVE WINDOWS
BY KEVIN KILLIAN

BEDROOMS HAVE
WINDOWS
BY KEVIN KILLIAN
"HUMOROUS!"
—N.Y. Native



MUSIC I NEVER
DREAMED OF
BY JOHN GILGUN
"EMOTIONAL!"
—The Guide

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THE ARTS

A Sheep in Wolf's Clothing?

THE SILENCE OF THE LAMBS. Directed by Jonathan Demme. Screenplay by Ted Tally, from the novel by Thomas Harris. A Strong Heart/Demme Production. Orion.

by Monica Dorenkamp

As serial killers become as American as apple pie, one can expect to meet them almost anywhere. Increasingly, they take up space on that Fox favorite, *America's Most Wanted* (which sounds like it might be—and actually, often is—about straight, young, white males who are still single), and in the pages of *People* magazine (whose devotion to such stories is causing *Us* to replace it as the must-read gossip weekly). Anyone who sees or reads such distancing media-sensation accounts is familiar with the heavy dose of pop psychoanalysis provided by the “experts” (usually policemen and doctors) and the “Oh-but-he-was-such-a-nice-boy” testimony of neighbors and relatives that together pretend to explain a lot. Very little really is ever understood, of course, but as cases accumulate, some things do become evident: Most serial killers are straight men, for example, and many exclusively choose women as their victims.

Buffalo Bill, the serial killer pursued in *The Silence of the Lambs*, the latest Hollywood representation of this American phenomenon, at once does and does not fit the “norm.” Named for the fact that he skins his victims (always after they are dead), Buffalo Bill (Ted Levine) does murder only women. He is, however, gay instead of straight. And thus the movie is being boycotted and protested by some gay and lesbian activists as well as by the Los Angeles chapter of GLAAD, who filed their public complaint after AIDS Project Los Angeles sponsored a benefit screening of the film there. Noting that there are so few representations

of gays and lesbians in the movies anyway, and that this is a particularly destructive one (Bill's marginalized sexuality provokes his actions as much as anything else seems to), gays and lesbians are loudly critiquing it. This uncomfortable (for us) situation is further complicated because the character who must track down and kill Bill is played by Jodie Foster, the most recent female outing victim; so the story becomes that one of our own (sold out to the establishment in the form of the FBI—or Hollywood) hunts down another of our own (the outlaw). Not a very intriguing story, one would imagine.

Perhaps the greatest difficulty with *The Silence of the Lambs*, though, is that it is intriguing. When I went to see the movie, I was aware of the controversy surrounding it; I went, in fact, already biased, shamefully passing the “homophobic shit” warning scrawled on the poster outside the theater. But prepared for the worst, I kept waiting for it, and the movie never completely delivered.

With a desire to play with, and thus subvert, conventions of the thriller and slasher genres, *Silence's* director, Jonathan Demme, inexplicably does resort to that most conventional of conventions, the psychopathic killer who wears his pathology on his sleeve. In order for the rest of the world (the killer's victims, the police and the general public who are audience to such representations) to appear “normal,” the killer must (physically) appear other than that: We must be able to see his difference

from us in order to be reassured that *he* is not *we*. So in making Buffalo Bill not only a transvestite (as he is in the Thomas Harris novel on which the film is based) but also a homosexual (which in the novel, he is not), the film implicitly assumes a straights-only audience.

All of this is problematic. But what makes it even more so is the fact that homosexuality nevertheless seems almost inconsequential in—as well as to—the film. There is a single line that refers to a male lover Bill has had, and a single scene of him dressing up, presumably as a woman, though I was struck by how much he looked like David Lee Roth. Overall, it was difficult for me (and for my gay male friend who saw the film with me) to get worked up. Bill's character is by no means the main one and, because such a stereotype, probably the least interesting. We are told (indirectly) that he's gay, but he doesn't seem particularly so, because he doesn't seem particularly anything.

Perhaps it would be more understandable to get worked up over the images of half-skinned women's bodies that we are subjected to several times in the film. But Demme handles these quite well. Also a convention of the genre, such graphic depictions are often dwelled on too long, or slowly built up to through a series of establishing shots and ominous music that increases their shock effect. Demme does neither. At times, he prepares the viewer for such scenes only to move on to something else, almost as if reassuring us

FILM

not to be afraid—though we are again the next time.

One such scene occurs when Clarice Starling (Jodie Foster), a student at the FBI academy who has become involved in the Buffalo Bill case, has to examine one of the victims' bodies. Twice in this segment we expect to be—but aren't—shown the victim, and so when we finally do see her, it is not as an object of horror. The segment is a crucial one in the film as it positions Starling explicitly in the role of FBI agent—learning to overcome fear, to be detached—and almost immediately undermines that position as her fear becomes that of the victim, separating her from the male officials in the room almost as much as she is separated from the male killer she pursues.

And the tensions Starling's character (or, more accurately, Foster's portrayal of Starling) creates successfully disrupt the conventions of the genre throughout the film. But even so, hers is not the most compelling character. Dr. Hannibal Lecter (Anthony Hopkins), an eerily brilliant psychiatrist whose unfortunate taste for

human flesh has put him behind bars, is a psychopath of the best Hollywood type (cool and calculating, with hints of madness only in his eyes). Lecter is interviewed by Starling as part of her work on the Buffalo Bill case; he agrees to give information only if she lets him into her mind, something she has been explicitly warned not to do.

Their scenes together are, to my mind, the best in a recent Hollywood film, despite the troubling simplicity of Starling's tales of her dead father. Lecter gets most of the really good lines, but with Hopkins and Foster delivering them, the quality hardly matter. I can think of no actress other than Foster who could even begin to relate the story from Starling's childhood (from which the title is taken)—never mind do it convincingly. In general, Hopkins has better material to work with—including many funny lines—and uses it to make Lecter both extraordinarily frightening and, uncomfortably, extremely likeable.

These strong characterizations, coupled with the even, stronger perfor-

mances of Foster and Hopkins, overwhelm Buffalo Bill until he seems little more than a plot device. And although the effect of this for me was to reduce the possibility of offense at his being gay, it could easily have increased it. Where Buffalo Bill's transvestism puts him in something of a Hollywood tradition (from *Psycho* to *Dressed to Kill*), however offensive that tradition may be, his homosexuality seems completely superfluous and so completely unnecessary—and therefore potentially more offensive. But then most of the character seems superfluous and—beyond the fact that he's a psychopath—forgettable. What you do come away from this film remembering is Foster, who—in a Hollywood where the dearth of good women's roles is a common complaint among actresses—consistently chooses the right roles and makes them stronger than they might be in someone else's hands, and Hopkins, whose Lecter produces a lingering fear and discomfort that stays with you long after you've left the theater. ▼

TAKE NO PRISONERS—Clarice (Jodie Foster) and fellow FBIer Ardelia (Kasi Lemmons)



The Strangeness of Strangers

Bloolips and Split Britches Team Up

BELLE REPRIEVE. Devised and performed by Lois Weaver, Peggy Shaw, Bette Bourne and Precious Pearl. Directed by Lois Weaver. The Club at La Mama. 74A E. 4th St. (212) 745-7710. Feb. 14–March 9.

by Joe E. Jeffreys

Lois Weaver thinks of it as an "unnatural act." Peggy Shaw says that it's "magical." Bette Bourne prefers to call it a "cultural exchange." Laka Daisical leaves it at "gob-smacked."

Each of the aforementioned is apt, yet having to agree on a single moniker to avoid confusion, *Belle Reprise* was settled on.

A collaboration between the London-based Bloolips Company and New York's Split Britches Company, *Belle Reprise* is an inspired play. Inspired by what, you may ask? Why, by Mr. Tennessee Williams' *A Streetcar Named Desire*. From the South herself (Virginia, to be precise), Lois Weaver, the show's director, admits to being "stuck on Ten-

nessee Williams—when he died, I thought I was Tennessee Williams for a while. I started carrying around a glass of bourbon, dreaming of fading flowers."

Having known each other since 1978, Bloolips and Split Britches were sitting around partaking of tea one New York afternoon when the idea of a collaboration arose. Weaver's Williams fixation emerged (she had previously directed *Tennessee Waltz* for the WOW Café), and between cucumber sandwiches and scones, *A Streetcar Named Desire* was settled upon as a starting point. Agreeing to meet again in Spain in May for rehearsals, the process was begun. Lois Weaver dissociates herself

from this notion of genesis, claiming that everyone "really just wanted a vacation in Spain."

The collaboration is, in and of itself, unique. It is not often that two gay theater companies join forces to work toward a common goal, and the fact that Bloolips is seen as a gay male company, while Split Britches works primarily for a lesbian audience, makes bringing the two companies together, as Shaw states, "a producer's dream come true. We have our audience, Bloolips has theirs." (Some may want to know if the two companies working together form a third and new group, Splitlips.)

The two groups claim to have gone

QUEER QUARTET—Stella, Stanley, Mitch and Blanche (in tub)



into the project without any preconceived notions and view each other as peers. Weaver states: "It is hard to find peers who have been doing gay theater as long as we have. We were a match." Shaw notes that the two groups "share a common value base" grounded in a commitment to gay theater on a collective basis. Under pressure, Shaw does admit to maintaining a preconceived notion of "we knew we were boys and girls." It is the balance of boys and girls all involved in the collaborative process that Shaw calls an "unnatural act"—both Split Britches and Bloodlips have worked with boys and girls before but never during the collaborative process.

The resultant play clearly indicates the influence of the two companies. It is a gender melée of an already-gender-confused play. Peggy Shaw portrays a Stanley with pumped-up biceps that put Marlon Brando's to shame. Lois Weaver presents a languorous Stella. Bette Bourne vamps his way through a Blanche DuBois that Vivien Leigh should give a damn about. Precious Pearl polishes Mitch into a beautiful fairy. Of the multilayered characterizations, Weaver notes: "We all do personal theater. So we don't just pretend to play Stanley. We play Peggy as Stanley or Bette as Blanche. So you're going to get just as much of Peggy's story as of Stanley's story...We take on the roles and go one beyond." Shaw phrases this Brechtian performance stance as "our job to comment to the world, to take the images and throw them back." This approach also allows the companies to bring the characters out of their 1947 stasis and into today.

Belle Reprise exhibits a moment-to-moment reality not based in cognitive thought. *Belle Reprise* is less a play inspired by Williams' *A Streetcar Named Desire* than an inspired version of it. While all major plot-points remain intact, the situations and characters are employed as fodder for personal association. This gives the play, as Weaver states, its "transformational magic—one moment a thing can suddenly [be] transform[ed] into another. The fact that that can happen is political. That's my most political thought: that we are not stuck in this situation. That's the message of the play." A filmic approach, it allows for more leeway in interpretation of, and play with, the myths created by Vivien Leigh and Marlon Brando. Images and

personal response are foregrounded.

While Weaver does not object to the term "deconstructivist" to describe this approach ("I would use it because I don't know what it means"), Laka Daisical posits the term "demolish." Yet this falls short also. How can one easily describe life-sized tap-dancing Chinese lanterns? Weaver as Stella delivering a speech about Cassandra while smeared with whipped cream from the previous scene, ultimately breaking into a Marilyn Monroe riff? Shaw as Stanley going through Bette as Blanche's trunk like a rape? Precious Pearl as Mitch screaming, "Bite me! Suck me!" as Stanley over a mosquito bite? "Deconstructivist"? "Transformational magic"? Laka Daisical comes closest when she says that the audience leaves "gob-smacked."

The key to understanding *Belle Reprise* is a fluid, nonlinear approach to *Streetcar*. As Weaver posits, "Impersonations break down when they go through customs." (The

THEATER

trunk-rape scene is a prime example.) Bourne's "cultural exchange" refers not only to British vs. American, male vs.

female, gay vs. lesbian, tap-dancers vs. non-tap-dancers, but also to the personal vs. the plot. "We finally had to give up plot. We couldn't find it," he notes. All other dichotomies were also eventually lost as the new play emerged, becoming one fluid motion with a life and mind of its own.

Tennessee Williams, queer that he was, has never had it so good. This Split Britches and Bloodlips companies' current production of *Belle Reprise* throws paint at the canvas of his *Streetcar Named Desire* and draws the bull's-eye on it later. Rumor has it that *Belle Reprise* may be extended to another theater in New York before moving to Boston. Don't, however, wait. Call La Mama for your tickets now. An unnatural act of magical cultural exchange that will leave you gob-smacked doesn't come along often. ▼

Target Practice

ASSASSINS. Music and lyrics by Stephen Sondheim. Book by John Weidman. Playwrights Horizons.

by Michael Paller

While the traditional American musical has always been about gain (the hero gets the girl, the job, the money, the whatever), Stephen Sondheim is invariably seduced by loss. His characters lose youth, opportunity, spouses. They misplace dreams and spend the better part of an evening musing over what might have been, trying to regain what's been lost or deciding that they're better off without it. So in a perverse way, it seems right that Sondheim and his collaborator, John Weidman, should write a musical called *Assassins* about cataclysmic national loss (it closed recently after a limited run). It's difficult to tell exactly what they and director Jerry Zaks wanted to achieve, so assessing their success is equally problematic, but *Assassins'* 95 minutes contained some very memorable moments and many fine performances.

Weidman and Sondheim tried hard to find a unifying bond between the nine men and women who have attempted to

kill American presidents (four attempts were successful). The notion they hit upon is that each was an outsider, a loser. While most Americans sing about the land of the free and the home of the brave, the assassins have "Another National Anthem": "It says, 'Bullshit,' it says, 'Sorry,' it says, 'Never.'" Their pioneering role model, John Wilkes Booth (played by a dashing, if not entirely sinister, Victor Garber), insists to his fellow assassins that killing a president will give them a chance to get what they've lost or never had. Booth can avenge the vanquished South, Leon Czolgosz (who shot President McKinley) can bring attention to the plight of the workers, John Hinckley can win Jodie Foster's love. And so on. But Sondheim and Weidman are not making a plea for political and economic have-nots, as some critics have claimed. Their misfits epitomize a metaphysical lack—an emptiness at the core of their beings for which no amount of success, American-style, can compensate.

Extrapolate this idea, and you could conceivably draw a picture of America's spiritual condition. Shrink it, and you end up with short vaudeville scenes, funnier than they are revealing. The encounter between Squeaky Fromme (Annie Golden) and Sara Jane Moore (Debra Monk), for example, was alternately hilarious and frightening. These two very twisted paths never met—and watching them empty their pistols into a cardboard visage of Colonel Sanders does little to enlighten their connection. In the piece's wildest leap into fantasy, Gerald Ford (William Parry) aids the two women in retrieving the bullets they'd scattered across the stage.

The bumbling president and inept killers were appropriately matched throughout, but scenes like these, despite Sondheim's ingenious lyrics, didn't stick. Nor did the ones in which the assassins gathered in a sort of last-chance saloon and talked like characters in a sketch rather than like human beings. Indeed, most of the characters remained colorful ciphers.

This was not due, however, to the performances, which were uniformly excellent. Actor Jonathan Hadary brought all his great charm to the deranged Charles Guiteau, who killed James Garfield (and thereby won history-book immortality as "a disappointed office-

seeker"). Awaiting execution, Guiteau, who had expected to be appointed ambassador to France for writing a wildly rhapsodic, if obscure, campaign biography of Garfield, composed a poem called "I Am Going to the Lordy." Sondheim set it to music, combining it with "Look on the Bright Side" (a demented "Everything's Coming Up Roses"); and Hadary's performance, as he daintily kick-stepped up the gallows stairs, was strange and powerful, as was "The Gun Song," in which Booth, Guiteau, Moore and Czolgosz (Terrence Mann) celebrated the ease with which one person can change the world ("All **See ASSASSINS on page 92**



WORK-IN-PROGRESS—LAPD's Core (John Malpede, fifth from left)

Theater for a New City

A Visit With Los Angeles Poverty Project

by Patrick Moore

Last winter, walking through the shelters and soup kitchens of Washington, DC, with John Malpede, I finally saw a vision of art which could concretely affect society. Malpede founded Los Angeles Poverty Department, or LAPD, a group of

homeless performers who travel from city to city making performances with the local homeless population. There is a true awe which jolts a spectator witnessing people transformed by art, listened to for the first time, telling their stories and feeling worth something. The group

was recently a part of Peter Sellar's revamping of the Los Angeles Festival and is presently engaged in another season of travel.

LAPD has been particularly adept at hooking together issues which add to the housing crisis or are aggravated by it.

In Washington, DC, the group did its first piece focusing specifically on the problems of homeless PWAs. The vicious behavior exhibited toward PWAs in shelters had created an intense fear in many of the people with whom LAPD tried to speak.

Malpede, who worked for many years as a performance artist in New York, has traveled nationwide with LAPD, but the group has appeared only briefly in New York as part of Creative Time's performances at El Museo del Barrio. One has to wonder about the priorities of the New York arts community when a group which has answers about helping the homeless and making great art at the same time is ignored in this bastion of consumer culture. The most important part of LAPD's activities is that it has been successful in starting new groups in many host cities, groups which continue their work once LAPD leaves. Far from the gleaming white galleries of SoHo and the trendy performance spaces of the East Village, a group of disheveled performers on Los Angeles' skid row is making some of the most important art in America.

Patrick Moore: When and how did LAPD start?

John Malpede: LAPD started in 1985 when I got a grant from the California Arts Council to do performance workshops here with the homeless. As part of the research, I went down to welfare hearings at the County Board of Supervisors and met some lawyers who were activists working out of Inner City Law, and I started hanging out with them. They were connected with the *Catholic Worker*, so I started working at a soup kitchen. That gave me a sort of instant credibility, and I was keeping my artist persona very low-profile because of the image people have of artists—kind of selfish.

I happened to be out here right before the Olympics, and there was a big push to get the homeless out of the sight of the tourists. There were threats to set up these internment camps in the desert—which was never really going to happen, but it had the effect of people saying, "I think I'll get out of here." I wrote a performance that was ostensibly about two guys who had been given bus tickets to travel the country and give updates about the Olympics from the homeless standpoint.

PM: So that was a scripted piece?

JM: Yeah, it was a monologue—I was doing monologues at the time. I went back to New York, but I kept coming back here. Los Angeles is the homeless capital of America. I was here for a few months during 1985 when they were organizing Tent City across from City Hall and the LA Times Building, so I worked on that. Inner City Law offered me a job working as a street advocate helping people with welfare stuff and when a grant came through four or five months later to do a project with the homeless, I gave fliers for the workshop to my clients, and a lot of people showed up....It was like permission had been granted all of a sudden. People showed up with huge manuscripts, plays, novels, and everyone wanted to read at once because no one had ever paid attention to what the homeless said.

PM: Did you go into your work with a clear plan of making performances in which the homeless were allowed to speak and feel good about themselves?

JM: No, it all happened by accident. I was happy that working in a group was something that turned out to be really helpful for people. In the beginning, there were a lot of people who came with fully done works and the other homeless people didn't necessarily want to get involved with that. There was a whole negotiating process involved. I had done a lot of improvisational stuff, so...we eventually evolved [a process] by taking the not-being-able-to-work-together thing and standing it on its head.

PM: Not to denigrate the work of LAPD but, for me, sometimes the process is as moving as the final work itself. How do you feel about that?

JM: Well, I feel that the process is what makes the work important ultimately. But I think it's good work, or we wouldn't be doing it. It's so easy to put us into different bags—group therapy or social work—and dismiss us. I think that we walk a real tightrope. I don't like to feel like it's just a process thing.

PM: Have the people who work consistently with LAPD gone on to find homes?

JM: Five years ago, everybody was living on the street or in a welfare hotel. Now nobody's

on welfare. Some are on Social Security Insurance because they can't work for mental or physical reasons, and that's appropriate for some of our people. Just getting SSI for people is a very hard process bureaucratically, and a lot of times people who should be getting it don't want to or don't know about it. So the group, and its connection with other social workers and lawyers, creates support so people can get SSI. That's actually a really major achievement. A lot of people have moved off of skid row entirely—not everybody has.

The profile of our group changes a lot. Right now there are a lot of young people involved, so it's a hopeful period where you have people mainstream. These people can have art careers of their own.

PM: Was it by chance that you wanted to do work about the homeless?

JM: I've always been interested in it, from when I moved to New York and was living in the East Village in the early '70s. I was interested in Dorothy Day and the *Catholic Worker* and all that. Then I started doing street theater, working with Bread and Puppet [Theater]. I later drifted into the general downtown scene, which was less political. One thing that's important is that working with the homeless is a real hands-on situation, not a bunch of abstract concepts. I wanted genuine human contact and to feel like I was doing something that made a difference. I wanted to put myself in a front-line position where I could find out more than I could from other people, more than I could find out from reading books or watching television. In the '60s, I'd been active in the anti-war movement and the big rhetorical stuff didn't make much sense or have a lot of credibility, so I was interested in something that was very hands-on and not about big ideas that were already predetermined.

PM: When LAPD was in Washington, DC, one of the places you worked was in the Community for Creative Non-Violence, Mitch Snyder's shelter. I got the impression that you guys had a dislike for that organized way of dealing with housing issues.

JM: I didn't go to that particular place, but the other LAPD people who went there, who are really streetwise,

See **NEW CITY** on page 92

THEATER

Rescue Mission

FIDELIO by Ludwig van Beethoven, Metropolitan Opera, Jan. 31; TRANSFORMATIONS by Conrad Susa, Brooklyn College Opera Theater, Feb. 2; LA SONNAMBULA by Vincenzo Bellini, Opera Orchestra of New York, Carnegie Hall, Feb. 10; ORPHEUS UND EURYDIKE by Christoph Willibald Gluck, Komische Oper Berlin, Brooklyn Academy of Music, Feb. 11.

by Bruce-Michael Golbert

Operaphiles have, of late, had opportunities to applaud the heroics of the brave soul who rescues a lost love, to consider the familiar fairy tale with a new twist and to empathize with the protagonist who could use an early liberation movement.

The Metropolitan Opera recently revived *Fidelio*, sole opera by Ludwig van Beethoven (whom we claim as a gay forebear on the

basis of passionate letters he wrote to his nephew, Carl Obermayer). The work's fearless heroine is Leonore, who, disguised as the lad Fidelio, penetrates prison walls to free spouse Florestan, a political prisoner placed there by the tyrant Don Pizarro. All principals here were new to their roles and made company

debut in this first Met *Fidelio* since 1986-87.

Bringing dignity and intensity to her portrayal, soprano Elizabeth

Connell invested all facets of Leonore's aria "*Abscheulicher!*" with profound feeling, appeared pained by the prisoners' plight, proved formidable as she confronted Pizarro with her pistol drawn and was overwhelmed with emotion when she threw off Florestan's chains. Connell achieved an apt (and rare) blend of forceful dramatic tone with cleanly sculpted, almost-Mozartian line. The former mezzo-soprano was undaunted by florid passages and pressed only by the high notes that conclude the aria and punctuate second-act ensembles.

If Gary Lakes' hearty instrument hardly conveyed Florestan's years of privation, his robust tenor undeniably filled out the musical phrases. However, he, too, was challenged by the uppermost notes of his demanding part. A Pizarro accompanied by goose-stepping followers, debutant Hartmut Welker displayed glimmers of resonance and appealing baritone timbre—buried, alas, beneath "Bayreuth bark" and sagging pitch. Warmth, enthusiasm and resignation, equally, made up Kurt Moll's sonorous Rocco, the jailer just following orders as he digs Florestan's grave.

In male costume as Rocco's assistant, Leonore attracts the attention of Marzelline, the jailer's daughter. The latter prefers sensitive Fidelio to the turnkey, Jacquino, who would claim her—as bride—as if she were property. In a long overdue Met debut, Helen Donath contributed fresh and dulcet soprano sound as a Marzelline who firmly dismissed the insistent Jacquino and ardently demonstrated devotion to Fidelio. Earlier stagings showed choristers making much homophobic merriment of Marzelline's distress on learning that the object of her love is a woman. The current reaction was mercifully muted, per the dictates of openly gay director Bruce Donnell.

Worthy efforts were forthcoming from Donald Kaash as Jacquino, refined baritone Andreas Schmidt (in his debut)

MUSIC

ANNIE GET YOUR GUN—Elizabeth Connell as Leonore in Beethoven's *Fidelio*



Sit
and
SPIN

DJ: Caril Mitro
CITY: Boston
CLUB: Chaps, Vinyl Connection

1. "If I Had to Stand Alone" by Lonnie Gordon
2. "Preacher Man" by Bananarama
3. "We Don't Talk Anymore" by Cliff Richard
4. "Born to Love You" by Rozalla
5. "What Comes After Goodbye" by Respect
6. "Ride on Time" by Black Box
7. "Where Love Lives" by Allison Limmerick
8. "Sadness" by Enigma
9. "Faith in You" by Kiss Like This
10. "Falling" by David Twins

as Don Fernando and Michael Forest and James Courtney as prisoners. Kudos to the chorus for ringing paeans to freedom. An overture in which jarring bluster abutted welcome lyricism set the tone for conductor Christof Perick's reading of the score. Boris Aronson's blistered, jagged settings, new in 1970, and Gil Wechsler's lighting aided in creating a suitably grim claustrophobic atmosphere.

...

The Brooklyn College Opera Theater's offering during the week of *Fidelio* was *Transformations*, with text by Anne Sexton and score by Conrad Susa, whose music has been sung by the New York City Gay Men's Chorus.

Sexton's poems are her own reworkings of fairy tales and are retold by asylum inmates in a padded cell. The versions are wry and often pointed but show variable political awareness. Susa's eclectic settings, which date from 1973, comprise homages to jazz, Latin dance, liturgical, late Romantic classical and '40s popular music.

In *Transformations*, Hansel and Gretel develop a taste for human flesh, and Sleeping Beauty is an incest survivor with a drug problem. A haughty princess is described with a musical quote from *Turandot*. Thorazine and electroshock are identified as elements of modern witchcraft, and society is castigated for callousness toward the mentally ill.

Then there's the lesbian and gay

content. Rapunzel and Mother Gothel have a sensuous love scene, but the prince interrupts when Rapunzel has "outgrown" her relationship with the sorceress. Rumpelstiltskin is played as Truman Capote, wheedling and "persistent as a Jehovah's Witness." The fairies in Sleeping Beauty's story are all men, some gratuitously fey and limp-wristed. There are, rather less problematically, lesbian overtones in the Snow White section as stepmother and, later, -daughter make love to their female mirror. There's a male dance duet in another tale, but the listener must contend with negative generalizations about women and a line about a "cooked" witch "turned red as the Jap [sic] flag."

Tours de force were proffered by sopranos Maria Fattore and Lucy Schauer and strong support by Michael Eberhard, a promising baritone, and Liliana Aracil, Michael Orzechowski, Michael Couch, Jeffrey Sweetland and Steven Kleitz. The admirable chamber orchestra was led by Richard Barrett. Staging was by Dona D. Vaughn and set design by Richard Ginsberg.

...

Soon after *Transformations*, the Opera Orchestra of New York, a group long popular with the gay audience, presented Vincenzo Bellini's *La Sonnambula* in concert at Carnegie Hall. The opera was last given at the Met in 1972, with Renata Scotto, who succeeded Joan Sutherland, star of the performances there

in the '60s.

The setting is a Swiss village early last century. The eponymous somnambulist is Amina, who sleepwalks into Count Rodolfo's room. Amina's fiancé, Elvino, thinks "the worst," while rival Lisa chortles. Needless to say, no Freudian analysis is made and no feminists proclaim Amina's right to wind up where she pleases. Rodolfo attempts to elucidate the skeptics, who scoff until Amina appears, sleepwalking across a rickety bridge and proving her "innocence."

June Anderson limned Amina's entrance in gleaming tone, skillfully negotiating intricate embellishments in a complete *Sovra il sen*. Her final aria had glittering moments as well, including interpolated high E-flats, but was undermined by erratic pitch and slides from note to note. Raúl Giménez sang Elvino's music in a light, ingratiating tenor, secure to at least top B-flat. Paul Plishka was a sturdy, *bel canto* Rodolfo. The others were Lynda Keith, an arch Lisa, who retained the florid and often-omitted *De' lieti auguri*; Eugenie Grunewald, as Teresa, Amina's foster mother, vehement in defense of her daughter; young baritone William Walker; and Gregory Cross. Compliments to Concert Chorale of New York for its contribution.

...

The night after *Sonnambula*, the Berlin Komische Oper's updated

See RESCUE on page 92

HAIL, MARY, FULL OF GRACE... You guessed it. More on Madonna, Madonna, Madonna. Some extremely naughty people (who shall remain nameless) have seen a very sneaky preview of *Truth or Dare*, the soon-to-be-released, latest chip in the *chef-d'oeuvre* of la bella Ciccone. Boring? I don't think so. When Miramax lets the film loose in May, it could possibly look a sight different, but our sources report all manner of madness. We get footage of: the New York's Lesbian and Gay Pride Parade, complete with prideful *Blond Ambition* tour dancers; backstage tensions

LIP SERVICE

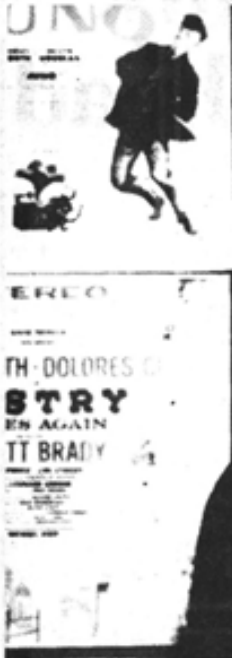
RUMORS, ODDITIES AND THE PLAIN TRUTH

between selfsame dancers and their straight colleagues (moderated by Madonna); Madonna remembering being "finger-fucked" by her childhood girlfriend; Madonna playing *Truth or Dare* with her gang (you have to see it to believe it); all sorts of twisted, cringe-making scenes involving family members and friends (including Sandra and Warren). Anyway, we won't spoil all the surprises. We will confirm a few rumors—she's very short, very bossy and too fabulous.

—compiled by Sarah Pettit

The Harnar He Comes

JEFF HARNAR SINGS "EASY TO LOVE," WORDS AND MUSIC OF COLE PORTER. Algonquin. 59 W. 44th St. (212) 840-6800, Tuesdays through Saturdays at 9:15 pm. Fridays and Saturdays at 11:15 pm. Through March 2.



THE BOY NEXT-DOOR—Jeff Harnar

by John Wasser

Jeff Harnar is a smart guy. While other singers shuttle around town exposing patchwork-like acts, Harnar has consistently chosen a different route, fashioning a uniquely themed show every time he hits a cabaret stage. In last year's *Carried Away*, Harnar and his collaborators, accompanist Alex Rybeck and director Sara Louise Lazarus, celebrated the lyrics of Betty Comden and Adolf Green in a captivating and illuminating show. Critics label-

ed him "the best male cabaret singer to emerge since Michael Feinstein." So what's a fella to do for an encore?

If you're Jeff Harnar, you return to 1959 (the year of your birth). His new show, *Jeff Harnar Sings the 1959 Broadway Songbook*, melds both familiar and obscure songs into a finely tuned act, and the tradition-bound world of the Broadway song has rarely sounded better. If the year was 1939 rather than 1991,

Harnar and Judy Garland would be staging a show on the MGM backlot—instead, he's holding court in the Algonquin's Oak Room, where he's bound to amass a legion of new fans.

The show is laden with numbers that have long been popular standards ("76 Trombones," "Climb Ev'ry Mountain" and "Everything's Coming Up Roses"), but Harnar also excels at ditties only a bespectacled Lincoln Cen-

ter researcher knows, songs like "Shy," "I Wish It Were So" and "Have Some Madeira, M'Dear."

And Harnar never takes any lyric for granted. Like Mandy Patinkin, whose reverence for Stephen Sondheim has been well documented, Harnar speaks (and sings) openly about his affection for lyricists Johnny Mercer, Oscar Hammerstein and Sheldon Harnick. In a "Politics Medley" centered around the musical *Fiorello* (lyrics by Sheldon Harnick, music by Jerry Bock), Harnar humorously espounds on the often too-close relationship between politics and craft. It is a sparkling moment which makes one both laugh and ponder the consequences.

Harnar possesses a deeply luscious baritone that contrasts with his impish boy-next-door demeanor. No matter. While totally not mellifluous Johnny Matthis, Harnar's well-oiled vocals can make a song like "On the Street Where You Live" soar. Problems arise when a song demands more than the singer's pipes can handle. (The inspirational "Climb Ev'ry Mountain" loses some of its emotional impact when Harnar pinches the top notes.) But these are minor gaffes which can easily be rectified by a sharp vocal

coach. Meanwhile, don a suit, and spring for the cover charge—you'll be glad you did.▼

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LUST

J'm guilty



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Photo: Lois Greenfield 005-TBC

Hi Risque

by John Giorno

I want
to scat
in your mouth,
I want you
to scat
in my mouth,
I want to scat
on your face
and rub it in

chocolate,
caviar,
and champagne,
absolute
preliminaries

pushing
the inner
envelope
to the limit,
one more
time,
mining
diamonds
with your tongue
for the crown
of one
of the kings
of hell,
when the going
gets rough
the tough
get gorgeous

squeezing
money
from the air
squeezing money
from the air,
snake
tongue,
stretching
your tongue
to the Buddhas,
diving
into the wreck
diving into
the wreck
diving into the wreck

curiosity
and compassion,
and an exercise
in non-aversion,
fear spiraling
from you,
fear spiraling from you,
that gun's got
blood
in its hole

We do not do
this anymore,
but I still
think about it
when I'm
jerking off,
I was king
of promiscuity,
LSD,
crystal meth,
and fist-fucking
with 40 guys
for 14 hours,
it's worse
than I thought

and now,
everyone
I ever made
love to,
every single
one,
is dead,
and may they be
resting
in great
equanimity

We gave
a party
for the gods,
and the gods
all came.

John Giorno is the author of several volumes of poetry, including Cancer in My Left Ball (Something Else Press), Shit Piss Blood Pus & Brains (The Painted Bride Quarterly Press) and the forthcoming You Got to Burn to Shine. He is the director of the AIDS Treatment Project and of Giorno Poetry Systems, a nonprofit record and video label.▼

POETRY

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 the New School at (212) 741-5600.

GAY MALE S/M ACTIVISTS presents **A Decade of S/M Pride** on March 8 and 9. Look forward to an opening reception hosted by Heritage of Pride, an all-day national conference with 15 workshops and panel discussions on S/M technique, leather lifestyle and political issues. Also: the Steel Bondage Museum, an art show and sale of the best of S/M art and an S/M-leather vendor area. At the 10th anniversary banquet, there'll be food, a keynote address by Broadway Cares' Executive Director Rodger McFarlane and entertainment by leather comedienne Lynn Lavner. Advance registration: \$60. \$75 after Feb. 15.

GOING OUT

an events calendar

Send announcements and listings to: 159 W. 25th St., 7th floor, New York, NY 10001. Next deadline: Monday, Feb. 25, for issue #89, which hits the stands on Monday, March 4.



OUTSTANDINGS

the best of this queer week

Hey! OUTMUSIC, a new organization of lesbian and gay composers, lyricists and musical performers, is having its **First Public Meeting and Performance**. The night will combine music and politics, as gay and lesbian musicians working in modes as varied as classical and rap show off their stuff, and the group discusses plans for a music festival in June and for an ongoing coffeehouse to highlight the talents of our community's writers and performers. \$3 donation. The Center. 208 W. 13th St. 8 pm. Info: (212) 533-0598.

IN OUR OWN WRITE presents yet another irresistible soiree of **Top-Notch Readings**. On the bill this time are Cheryl Clarke, Samuel Delaney and Paula Martinac. Drop by the Lesbian Herstory opening first (between 6 and 8 pm), and have a bang-up evening. \$3 donation, please. The Center. 208 W. 13th St., third floor. 7:30 pm. Info: (212) 620-7310.

For more queer, and otherwise literary, words, THE PORTABLE LOWER EAST SIDE has its own night of readings focusing on small presses and literary journals. Larry Mitchell, author of *My Life and a Mole*, will be among the featured readers. \$1 members/\$6 non-members. The Kitchen. 512 W. 19th St. 8:30 pm. (212) 255-5793.

Finally, if you're really into readings, MOSAIC BOOKS presents **Other Countries**, a Black gay writer's collective. They'll be reading both poetry and prose. Mosaic Books. 167 Avenue B at 10th Street. 7 pm. Info: (212) 475-8623.

PS 122 presents **Connecting Lives: Documents From the AIDS Crisis**. This exhibition features photographs by Karen Crumley, Tomas Gaspar, Steve Hart, Tom McGovern, Jane Rosell, 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.

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

Conference only registration is \$20 at the door. Info: GMSMA at (212) 727-9878.

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.

DON'T TELL MAMA presents **The Songs the Girls Sang**, a musical revue conceived by David Perkins and directed by Mark Cole. Musical director: Matthew Ward. Their flyer says: "Did you ever wonder why the female characters always get the best songs in Broadway musicals? Did you come to New York hoping in your heart of hearts you would be cast as Nellie Forbush in *South Pacific* and sing, 'I'm in Love With a Wonderful Guy,' only to end up in the male chorus singing 'There is Nothing Like a Dame'?" Their answer: a revue in which four men—Jay Montreal, Allan Palmer, David Perkins and Robert Harryman—sing Broadway show tunes all originally written for female characters. \$10, with a two drink minimum. Don't Tell Mama. 343 W. 46th St. Feb. 24 at 10 pm and March 2 at 8 pm. Reservations: (212) 757-0788 after 4 pm.

PS 122 presents **Carnaval**, a new work by Carmelita Tropicana and Uzi Parnes, with music by Fernando Rivas. Join Carmelita Tropicana and an all-female cast as they return to Havana in 1939 and get involved in a plot too intricate to reveal here, involving Jewish refugees, German spies, Cuban singers and brothel keepers. \$10 or TDF plus \$5. Feb. 22-24 and Feb. 28 through March 3 at 8 pm. PS 122. 150 First Ave. Reservations: (212) 477-5288.

PS 122 presents the **Otrabanda Company's Green Eyes Are Fine**, a dance/theater piece written and directed by Roger Babb, choreographed by Rocky Bornstein, with music composed and performed by "Blue" Gene Tyranny. Starring Mary Schultz and Jennifer Rehn. *Green Eyes Are Fine* is a comedy that revolves around a series of telephone conversations between two women who appear to be confused about

each others' desires—not to mention their identities. The actors are manipulated onstage by the director and choreographer, and the play itself is a continuation of Otrabanda's dealing with the ways in which we perceive people and objects. \$10 or TDF plus \$5. Feb. 21-24 and Feb. 28 through March 3 at 8 pm. PS 122. 150 First Ave. Reservations: (212) 477-5288.

THE COURTYARD PLAYHOUSE presents John Glines' *Chicken Delight*, directed by Charles Catanese. \$15. The Courtyard Playhouse. 39 Grove St. W-F at 8 pm, Sa at 6 and 9 pm and Su at 7 pm. Reservations: (212) 869-3530. Through March 3.

THE GLINES presents *Landscape With Male Figure*, a farce about two gay men and their sexual fantasies, written by John Crabtree. Director: John Wall. Cast: Martin Outzen, Rob Parker, Jimmy O'Neill. \$15. Courtyard Playhouse. 39 Grove St. at Bleecker Street. Wednesday through Friday evenings at 8 pm, Saturdays at 6 and 9 pm, Sundays at 7 pm. Reservations: (212) 869-3530. Through March 3.

LIVING THE DREAM, INC., presents *Our Young Black Men Are Dying and Nobody Seems to Care*, an original musical play by James Chapman. The play is "a compassionate look at some of those men whose lives and (untimely) deaths are reflected in the familiar statistics of drug abuse, crime, police brutality, alcoholism, poverty and AIDS. \$15. The Castillo Cultural Center. 500 Greenwich St., #201, between Spring and Canal streets. Feb. 1, 2, 7-10, 14-17, 21-24, 28 and March 1-3. Th-Sa, 8 pm and Sundays at 3 pm. Reservations: (212) 941-5800.

BAD NEIGHBORS presents *Madeleine Olnek's Three Stories High*, a humorous play about the afterlife. Directed by Deb Margolin. 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.

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.

Not all of your entertainment choices have to be art related. For a stress-relieving alternative, why not check out CELLBLOCK 28's Daddys, Tops and Bears Night. Bring your boy, slave or cub for some "hot action, hot men and hot fantasies." Cellblock 28. 28 Ninth Ave., between 13th and 14th streets. Doors open 8 pm until 3 am. (212) 733-3144.

If it's a dominatrix (as opposed to a dominator) you're looking for, JOCELYN AND JULIE offer you CIB Club East's Leather Love Party. With go-go dancers and lesbian erotic videos and slides. Free leather collars to the first 25 women to arrive. Drink specials till midnight. Admission \$3 till midnight/\$5 after. 101 Avenue A. Info: (212) 406-1114.

End your week with a little queer dancing: MEAT presents Two Queens, A King and a Drum Machine. Straight from Montreal (no pun intended), this all-queer band performs its hits "Queer Nation" and "Homophobia." \$5. 101 Avenue A. Doors open at 10 pm; performance at 1:30 am. If you miss them at tonight's party, catch them tomorrow at CONTROVERSY. Same time, same place, same band.

150 First Ave. Gallery hours: Th-Su, 12-6 pm. (212) 228-4249. Through March 24.

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.

EL TEATRO RODANTE PUERTORRIQUENO inicia la 1991 temporada con *Así en Miami Como en el Cielo*. Escrito por el dramaturgo Cubano Raul de Cardenas, el estreno mundial se trata del regreso al hogar de un hijo gravemente enfermo, y el doloroso encuentro entre dos generaciones con visiones opuestas de la vida. [El Teatro Rodante Puertorriqueno kicks off its 1991 season with the world premier of *Así en Miami Como en el Cielo*. Written by Cuban playwright Raul de Cardenas, the play depicts the return home of a gravely ill son and the painful clash between two generations with opposing philosophies of life.] \$12 and \$15. 304 W. 47th St. Descuento para estudiantes, mayores y grupos. En ingles: We-Fr at 8 pm. En espanol: Sabados y Domingos a las 2:30 y a las 8.

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

AMERICAN PLACE THEATER presents *I Stand Before You Naked* by Joyce Carol Oates, about ten women dealing with life in today's America; with Elizabeth Alley, Penny Templeton, Nancy Barrett, Annie McGreevey, Marguerite Kuhn, Bronwen Booth; 111 W 46 St; \$20; WED-SAT at 8 pm, also WED & SAT at 2 pm, SUN at 3 pm; 840-3074

CHARLES LUDLAM THEATRE presents Ludlam's *Camille*, starring and directed by Everett Quinton, with Cheryl Reeves, Ken Scullin, Georg Osterman, Eureka, Bobb Reed, Jim Lamb, Carl Claybourne, H.M. Kououkas, Jean-Claude Vasseux, Steven Peil, 111 Sheridan Square; \$25; TUE-FRI at 8 pm, SAT & SUN at 7 pm; 691-2271

CHERRY LANE THEATRE presents David Stevens' *The Sum of Us*, by the writer of *Breaker Morant*, starring Tony Goldwyn and Richard Venture, 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

LUCILLE LORTEL THEATRE presents *Falsettoland*, the William Finn/James Lapine musical. The

third in Finn's *Marvin Trilogy*. *Falsettoland* examines the impact of AIDS on a gay male couple, a lesbian couple, a heterosexual couple and a child. 121 Christopher St. \$27.50-\$35. Tu-F at 8 pm. Sa at 7 and 10 pm. Su at 3 pm. (212) 924-8782.

RAPP THEATRE COMPANY revives Thomas M. Disch's *The Cardinal Detoxes*, "a chilling look inside the hierarchy of the modern Catholic Church exploring such issues as AIDS, abortion, ties to organized crime and homosexuality"; directed by R. Jeffrey Cohen, starring George McGrath as the Cardinal; 220 E 4 St; \$10 (TDK OK); FRI & SAT at 10 & 11:30 pm, SUN at 2 pm (RT= 35 min.); 529-6160.

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 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, FEB. 25

AIDS AND ADOLESCENTS NETWORK OF NEW YORK Substance Abuse Committee Meeting. Info: Stuart Aronson at (212) 481-7672. Also today: the Theater Committee Meeting. Info: Cydelle Berlin at (212) 241-7214. Both events happen at FCNY. 121 Sixth Ave., at Broome St., 6th floor. 3-5 pm.

SLOPE ACTIVITIES FOR LESBIANS presents *SAL Mailing Night*. "Your chance to feel useful (and be the first to get the March calendar). If you like folding, licking and stapling, this is the night for you. 6:30 pm. Please call 24 hours in advance to confirm all SAL activities: (718) 965-7578.

SAGE presents *Adult Survivors of Sexual Abuse*, an experiential therapy group for women ages 21 and up to support the recovery 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.

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

OUTMUSIC First Public Meeting. Outmusic is a new organization of lesbian and gay composers, lyricists and musical performers. This meet-

ing will feature performances by gay and lesbian musicians as well as a discussion of plans for a music festival in June and for an ongoing coffeehouse to highlight the talents of our community's writers and performers. \$3 donation. The Center. 208 W. 13th St. 8 pm. Info: (212) 533-0598.

GAY ACTIVIST ALLIANCE OF MORRIS COUNTY presents **Wemyn's Network and Men's Rap Group** at 7:30 pm, before their **General Meeting** at 8:30 pm. Tonight's meeting topic: Hollywood Through the Keyhole: Scandals, Sex and Suicides. Featuring Joe Fanning of OGA, Morristown Unitarian Fellowship. 21 Normandy Heights Rd. Morristown, NJ. Info: GAAMC Gay Helpline: (201) 285-1595.

MEN OF ALL COLORS TOGETHER Membership Committee Meeting. 7:30 pm. Call Chris at (212) 601-0806 for location.

TUESDAY, FEB. 26

GAY MEN OF THE BRONX General Meeting. 1 Fordham Plaza, 8th floor. 6-8 pm. Info: Chris (212) 0806 (English) or Robert (212) 882-3404. Meetings are 2nd and 4th Tuesdays; next is Feb. 26.

THE NEW YORK ADVERTISING AND COMMUNICATIONS NETWORK presents **Professionals in Film and Video.** Scheduled: Nick Curto, who will discuss on-camera interviewing; Elliot Sokolov, who will present original music; Jon Schwenzer, who will talk about satellite communications; and Mike Schaefer, who will discuss field audio recording. Attendees will also visit a mobile video truck. \$10. The Center. 208 W. 13th St. 6:30-9:30 pm. Reservations (718) 353-3006.

SLOPE ACTIVITIES FOR LESBIANS presents **Dining Out: Aunt Suzie's** at 6:30 pm. It's SAL's most-requested dining spot: Woman-owned, Italian home cooking. 247 Fifth Ave., between Carroll and Garfield streets. Then, at 8:30 pm, it's **Trivial Pursuit Night**, for women over 30, under 30, single or involved. Bring "Genus" or "Baby Boomer" cards if you've got them. Please call 24 hours in advance to confirm all SAL activities: (718) 965-7578.

MOSAIC BOOKS presents **Other Countries**, a Black gay writer's collective, reading poetry and prose. Mosaic Books. 167 Avenue B at 10th Street. 7 pm. Info: (212) 475-8623.

GAY MEN'S HEALTH CRISIS pre-

sents a **Health Seminar: Medical Treatments.** 129 W. 20th St., third floor. 7 pm. For more information, call the GMHC hotline at (212) 807-6655. TDD (212) 645-7470 for the hearing impaired.

LONG ISLAND GAY MEN'S GROUP presents **Guest Visitors: P-FLAG and LIGALY.** Is your love life a power struggle? Come find out at this bi-weekly discussion group. For complete details, contact LIGMG at (516) 694-2407.

LESBIANS AND GAY MEN OF NEW BRUNSWICK presents **Susan Revello**, a therapist from the Institute for Personal Growth. The topic: Co-dependency. Presentation and discussion. Friends Meeting House. 109 Nichol Ave. New Brunswick, NJ. 8 pm. (908) 247-0515.

THE NINTH STREET CENTER presents **Queer Questions, Queer Answers**, an ongoing series of rap groups whose focus is defining our homosexuality for the 1990s. Tonight's topic: "Polarity: In same sex relationships, opposites attract." 319 E. 9th St. 8-10 pm. Info: (212) 228-5153.

CELLBLOCK 28 presents **Daddys, Tops and Bears Night.** Bring your boy, slave or cub for "hot action, hot men and hot fantasies." Cellblock 28. 28 Ninth Ave., between 13th and 14th streets. Doors open 8 pm until 3 am. (212) 733-3144.

JOCELYN AND JULIE present a **Clit Club East** leather love party. With go-go dancers and lesbian erotic videos and slides. Free leather collars to the first 25 women to arrive. Drink specials till midnight. Admission \$3 till midnight/\$5 after. 101 Avenue A. Info: (212) 406-1114.

WEDNESDAY, FEB. 27

BRONX AIDS COMMUNITY SERVICE PROJECT presents **Speakers Bureau Training III.** Bronx AIDS Services, Inc. One Fordham Plaza, suite 800. The Bronx. 10-12 am. (212) 295-5605.

THE MAYOR'S OFFICE FOR THE LESBIAN AND GAY COMMUNITY presents an **African-American History Month Celebration.** The event is co-sponsored by the mayor's office and various organizations within The Lesbian and Gay People of Color Steering Committee. Keynote address given by **Mayor David N. Dinkins.** Also featured: presentations by **Hulbert H. James**, director of the Mayor's Office of African-American and Caribbean Affairs, various community activists

and performances by **Gail Jackson and Lavender Light: The Black and People of All Colors Lesbian and Gay Gospel Choir.** The Board of Estimates Chambers. City Hall. 4-7 pm. RSVP to (212) 566-7385.

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 PUBLIC LIBRARY presents **Edmund White**, lecturing on "Jean Genet: The Man Behind the Mask." \$5. Celeste Bartos Forum. NYPL. Fifth Avenue at 42nd Street. 6 pm. (212) 930-0855.

BISEXUAL WOMEN'S GROUP General Meeting. Meets the second and fourth Wednesday of each month. The Center. 208 W. 13th St. 6:30-8 pm.

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. Then, instead of The Roost this week, it's **Dinner at the Rex Cafe** at 9 pm. Seventh Avenue at 3rd Street. The evening begins at 7:00 pm. Please call 24 hours in advance to confirm all SAL activities: (718) 965-7578.

GAY ACTIVIST ALLIANCE OF MORRIS COUNTY presents **Executive Committee Meeting.** It's at Debby's house, so call for directions. 7:30 pm. Info: GAAMC Gay Helpline: (201) 285-1595.

GAY MALE S/M ACTIVISTS and **THE LESBIAN SEX MAFIA** presents **The Difference a Decade Makes: How GMSMA and LSSSM Changed the World.** Both GMSMA and LSM were founded in 1980-81. This forum will look at how the existence of these groups have changed the face of S/M in the last ten years, and what challenges lay ahead in the next decade. \$4 members/\$6 non-members. The Center. 208 W 13 St. 8 pm. (212) 727-9878.

BODY POSITIVE presents **Personal Finances and HIV**, a monthly orientation forum held on the fourth Wednesday of each month. Scheduled: David Peterson, moderator; Fred de la Vega, CFP, MBA; Richard W. Bandfield, CLU, RFP; Richard F. Stern, CLU, ChFC. 10th floor auditorium, Cronin Building, St. Vincent's Hospital. 170 W. 12th St. 8-10 pm. Info: Body Positive at (212) 721-1619 or the Financial

Counseling and Planning Center of New York at (212) 697-2580.

THE PWA DEMOCRATIC CLUB First Meeting. This is the first Democratic party club of people with AIDS, ARC, those who are HIV positive, and their friends; it is organized for the purpose of ending the AIDS crisis. The Center. 208 W. 13th St. 8 pm. Info: (212) 929-5009.

A DIFFERENT LIGHT presents **Perry Brass**, reading from his book, *Sex Charge*. 548 Hudson St. 8 pm. Info: (212) 989-4850.

UPSTAIRS AT THE DUPLEX presents **Wicked Trash Productions' Bedtime Stories.** I quote: "Tales of shattered, splintered, spit-upon love. A comedy. Tres funny. Tres gay. Tres bitter. Laugh your fat, tired, lazy, queer ass off with these unique comedic actors." Written and performed by Marlan Goldstein, Scott King and Jason Kordelos. Directed by Simon Fill. \$7 cover plus a two-drink minimum. The Duplex. 61 Christopher St. 8 pm. Reservations suggested: (212) 255-5438. [See Feb. 27]

THE EAGLE presents **Movie Night: The Freshman.** Matthew Broderick stars as a naive young man from Vermont who comes to New York to study filmmaking. The Eagle. 142 Eleventh Ave., at 21st Street. 11 pm. 691-8451.

THURSDAY, FEB. 28

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 CENTER presents **Orientation**, the Center's outreach program. This time Orientation takes itself to Staten Island. Nurses Residence Medical Board Room. Seaview Hospital and Home. 460 Brielle Ave. 7 pm. Info: (212) 620-7310.

OPEN CIRCLE gathers to **Celebrate the God/Goddess on the Full Moon**, at the Center, bring percussion instruments; 208 W 13 St; 7-7:30 pm (begins promptly; arrive early); \$2 (OC, Box 4538, Sunnyside, NY 11104)

SLOPE ACTIVITIES FOR LESBIANS presents an **Under 30 Party.** A get-together for all lesbians under 30. Make friends and make plans for March. Bring snacks, beverages and cassettes. It's a full moon tonight, so occasional howling is permitted. 7:30 pm. Please call 24 hours in

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. 25 St., NY, NY 10001.

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 Peaston, 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; 566-2400)
WPIX-TV (220 E 42 St, NYC 10017; 949-1100)

MONDAY, FEBRUARY 25

6 AM WIND-TV *Broadcast: New York* By the time you get this, you've probably missed this show. But if you do get it on time, don't miss today's scheduled discussion of condoms in NYC public schools. CH 11.
9:00 AM WCBS-TV *Geraldo* The morning's camp factor: Scheduled are actors from '60s and '70s TV series, including Dawn Wells (Mary Ann) of *Gilligan's Island*. CH 2.
1:30 PM WUSB 90.1 FM *The Word Is Out* Marc Gunning hosts a weekly lesbian, gay and bisexual variety show featuring music, news, editorials, comedy and guest interviews.
2:00 PM WUSB 90.1 FM *Lavender Wimmen* News, songs and music produced by women for women.
2:30 PM WUSB 90.1 FM *This Way Out* More queer news.
3:00 PM LIF *Attitudes* Scheduled: Mary Lou Retton. That she made it to the cover of *Wheeties* and Greg Louganis didn't is probably more a testament to sexism than anything else.
6:00 PM WFOV-TV *Golden Girls* Awaiting the results of an HIV test, Rose has an agonizing 72 hours to kill—if the uncertainty doesn't kill her first. This show is made by our friends, folks—watch it. CH 5
8:30 PM Manhattan Cable *The Brenda and Glenda Show* CH 17
9:00 PM DIS *The Seven Year Itch* Vintage Marilyn. Repeated at 3 am.
9:00 PM GBS *Out in the 90's*: community news, discussion, interviews. BQ Cable, CH 56 (1:00)
10:05 PM BRV *The Importance of Being Earnest* A BBC production of Oscar Wilde's Victorian farce. Repeated at 4:05 am on Tuesday morning.
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 (3:00)

TUESDAY, FEBRUARY 26

2:05 AM TBS *The Little Girl Who Lives Down the Lane* A 1977 Jodie Foster vehicle. She wears lots of white, as I recall.
7:00 AM WCBS-TV *This Morning* If you missed her in the middle of the night, you can catch her (Jodie) on this talk show. CH 2
7:00 AM WABC-TV *Good Morning America* Scheduled: k.d. lang. CH 7.
9:00 AM WCBS-TV *Geraldo* Scheduled topic: the modeling industry. CH 2.
9:00 AM WABC-TV *Regis and Kathie Lee* k.d. lang stays on the air. CH 7.
1:45 PM TNT *A Stolen Life* Betta Davis plays twin sisters—one good, one bad—both loving the same man. Sounds potentially fun to me.
3:00 PM A&E *Girlfriends TV Guide* says it's "the story of a woman adjusting to life alone." Then why is it called *Girlfriends*?
10:00 PM RB PROD *The Robin Byrd Show*: male and female strippers; Manhattan Cable, CH V/35 (1:00)
11:00 PM GBS *Out in the 90's*: news, information and interviews; Manhattan/Paragon Cable, CH C/16 (1:00)
11:30 PM WIND-TV *Arsenio Hall* Arsenio gets down with New Kids on the Block. CH 9.

WEDNESDAY, FEBRUARY 27

9:00 AM WCBS-TV *Geraldo* Scheduled topic: publicizing information

about deceased celebrities. Like Malcolm Forbes, for example? CH 2
9:00 AM WIND-TV *Best Talk* Scheduled topic: AIDS and romance. CH 11.
8:00 PM WIND-TV *International Star Search* The program that foisted Sam Harris on the world goes international. It's something to watch during commercials, I guess. CH 11.
Midnight RB PROD *The Robin Byrd Show*: male and female strippers, live call-in show; Manhattan Cable, CH V/35

THURSDAY, FEBRUARY 28

1:30 AM DIS *How to Marry a Millionaire* A triple treat: Betty Grable, Lauren Bacall and Marilyn Monroe.
10:00 AM WNBC-TV *Sally Jessy Raphael* Scheduled topic: secret infatuation. You know, like what teenage queers get. CH 7.
10:30 AM MAX *Victor/Victoria* Still here, still (somewhat) queer, still making the cable rounds. Repeats Sunday at noon on SHO.
1:00 PM WBAI-FM *This Way Out*: the international gay/lesbian news magazine; 99.5 FM (3:00)
1:30 PM WBAI-FM *An Afternoon Outing*: local news and information about the gay and lesbian community with Larry Gutenberg; 99.5 FM (3:00)
5:00 PM WFOV-TV *Diff'rent Strokes* Homophobia or sensitivity? Arnold wants to take up ballet, but Willis thinks it will ruin his brother's rep. CH 5
9:00 PM A&E *The Heiress* Olivia De Havilland stars opposite Montgomery Clift, who only wants her for her money. Art imitating life? Repeated at 1 am.
10:00 PM GCN *Be Our Guest*: entertainment for and about the lesbian/gay community; Manhattan Cable, CH D/17 (3:00)
10:30 PM GMHC *Living With AIDS*: health and politics; Manhattan Cable, CH V/35 (3:00)
11:00 PM GCN *Gay U.S.A.*: news and entertainment from around the country; Manhattan Cable, CH V/35 (1:00)
Midnight GCN *Men in Films*: male erotica, interviews with adult filmstars; Manhattan Cable, CH V/35 (3:00)
12:30 AM RB PROD *Men For Men: Robin Byrd* presents gay male porno stars; Manhattan Cable, CH V/35 (3:00)

FRIDAY, MARCH 1

4:00 AM A&E *Sweet as You Are* A British movie about a teacher who jeopardizes his marriage—and his life—when he has an affair with a student who's carrying the AIDS virus.* All I can say is: Ugh!
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)
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)

SATURDAY, MARCH 2

2:30 AM WIND-TV *The World According to Garp* Robin Williams is straight man to John Lithgow's transsexual, but Glenn Close steals all the scenes. CH 11.
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 porno; Manhattan Cable, CH V/35
1:00 AM RB PROD *The Robin Byrd Show*: male & female strippers; Paragon Cable, CH C/16 (1:00)
1:30 AM RB PROD *The Robin Byrd Show*: male & female strippers; Manhattan Cable, CH V/35 (1:00)

SUNDAY, MARCH 3

7:30 PM WBAI-FM *OutLooks*; with host Sue McConnell-Cali from GLUB. Alternates with *The Gay Show*; 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 (3:00)
11:00 PM GBS *Way Out!* Mark Chesnut and Michelle VanVoorhies introduce you to a tour of lesbian and gay Fort Lauderdale. Rich Volo is the producer. CH C/16 (3:00)

advance to confirm all SAL activities: (718) 965-7578.

IN OUR OWN WRITE presents a **Reading**, featuring Cheryl Clarke, Samuel Delaney and Paula Martinac. \$3 suggested donation. The Center. 208 W. 13th St. 7:30 pm. Info: (212) 620-7310.

FRIDAY, MARCH 1

THE ANSWER IS LOVING **Women Talking Women's Talk: What's Wrong With This Picture**. "Reality, truth, honesty, hurting, feelings, denial, avoidance, ignoring and the price we pay"; 1964 E 35 St, Bklyn; 7:45-10 pm; \$10; Ruth Berman & Connie Kurtz, 718/998-2305

MEN OF ALL COLORS TOGETHER present **Women-Identified Men: A Presentation of Various Philosophies**. The Center. 208 W. 13th St. 6-9 pm. Info: (212) 222-9794.

BRONX LESBIANS UNITED IN SISTERHOOD **General Meeting**. Topic: Lesbian Herstory, with a special focus on famous New York lesbians. With a speaker from the Lesbian Herstory Archives. The Center. 208 W. 13th St. 8:30-8 pm. Info: Miriam at (212) 409-2692 (Spanish) or Lisa at (212) 829-9817 (English).

DIXON PLACE presents **Judith Sloan**. "Warm and hilarious, she portrays characters that rant, dream and confess." Sloan has appeared in comedy clubs in New York, both uptown and downtown. She appears with **The Maids**. Dixon Place. \$6 or TDF. 37 E. 1st St., between First and Second avenues. 8 pm. (212) 673-6752.

BODY POSITIVE presents a **Friday Night Social** for all HIV-positive individuals and their friends. Free. Middle Collegiate Church. 50 E. 7th St., at Second Avenue. 8-10 pm. Info: (212) 721-1346.

MEAT presents **Two Queens, A King and a Drum Machine**. Straight from Montreal (no pun intended), this all-queer band performs its hits "Queer Nation" and "Homophobia." \$5. 101 Avenue A. Doors open at 10 pm; performance at 1:30 am. [See March 2.]

THE ANGELIKA FILM CENTER presents **The Culture God of the 1960s: The Films of Andy Warhol**. The six-week series concludes with **Lonesome Cowboys**, the last film Warhol directed. In it, he gives full rein to the articulation of a camp sensibility operating within the melodramatic imagination. We observe the casual, carnal improvisations of actors Joe Dallesandro

and Viva as they cavort, dressed and undressed, about the set of a Western town. Their actions mime and expose the clichés of the Western genre. The Angelika Film Center. 611 Broadway. Midnight. (212) 995-2000. [See March 2.]

SATURDAY, MARCH 2

THE LESBIAN AND GAY BIG APPLE CORPS SYMPHONIC BAND presents a **Spring Concert** entitled "Uptown Saturday Night." West-Park Church. 86th St and Amerstam Avenue.

ARI FRIDKIS, CSW presents a **Workshop for Gay Men: Gay Sons/Straight Fathers**. The workshop "provides a supportive group setting for gay men to come together to better understand and talk about their unresolved feelings about their fathers." \$40 (reduced fee available). 251 Central Park West. 10:30 am to 3:30 pm. (212) 769-6796.

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.

THE PWA COALITION presents **Bewared the Ides of March**, a social for HIV-positive gay men and lesbians and their friends. Offering snacks, sleaze and music. Come and find your destiny. Free. 222 W. 11th St., at Seventh Avenue. 3-5:30 pm. Info: (212) 889-2334.

THE NINTH STREET CENTER presents **Queer Questions, Queer Answers**, an ongoing series of rap groups whose focus is defining our homosexuality for the 1990s. Tonight's topic: Anger. When is it a useful response? 319 E. 9th St. 8-10 pm. Info: (212) 228-5153.

DIXON PLACE presents **Lisa Kron**. The woman who brought you *Paradykes Alley* at the WOW Cafe presents some brand new material. She appears with **The Maids**. Dixon Place. \$6 or TDF. 37 E. 1st St., between First and Second avenues. 8 pm. (212) 673-6752.

CONTROVERSY presents **Two Queens, A King and a Drum Machine**. Straight from Montreal (no pun intended), this all-queer band performs its hits "Queer Nation" and "Homophobia." \$5. 101 Avenue A. Doors open at 10 pm;

performance at 1:30 am
SEXUAL ORGASM PRODUCTIONS presents **A Look Back at the Post-Punk Music of the Early '80s**. Drinking, dancing, hot boys, sexy queens, videos and music by the likes of Cindy Lauper, Lena Lovich and Nena Hagen. \$3 with this listing/\$5 without. 101 Avenue A. 10 pm to 4 am.

THE ANGELIKA FILM CENTER presents **The Culture God of the 1960s: The Films of Andy Warhol**. The six-week series concludes with **Lonesome Cowboys**, the last film Warhol directed. In it, he gives full rein to the articulation of a camp sensibility operating within the melodramatic imagination. We observe the casual, carnal improvisations of actors Joe Dallesandro and Viva as they cavort, dressed and undressed, about the set of a Western town. Their actions mime and expose the clichés of the Western genre. The Angelika Film Center. 611 Broadway. Midnight. (212) 995-2000. [See March 1.]

SUNDAY, MARCH 3

AMERICAN GAY AND LESBIAN ATHEISTS **Monthly Meeting**. AGLA is a non-profit, educational organization dedicated to preserving separation between state and church and upholding the civil rights of lesbian and gay atheists. The Center. 208 W. 13th St. 1-3 pm. Info: Dial-A-Gay Atheist at (718) 899-1737.

LESBIAN FEMINIST LIBERATION presents **Ensuring Our Lesbian Future: Mind/Body/Spirit**. With Deborah Feller, psychotherapist, and Eva Yaa Asantewa, lesbian health advocate. The Center. 208 W. 13th St. 3 pm. Info: (212) 627-1398.

THE PWA COALITION presents a **Sunday Evening Social** for HIV-positive gay men and lesbians and their friends. Free. The PWAC Living room. 222 W. 11th St., at Seventh Avenue. 6:30-9:30 pm. Info: (212) 889-2334.

DIXON PLACE presents **Julie Blackwom and Katherine Arnoldi**. Dixon Place's new poetry and fiction series is curated by Cathy Taylor, owner of mosaic-books. Tonight's reading pairs two fiction writers: Julie Blackwom, who has been published in *Lesbian Poetry, Lesbian Fiction and Home Girls: A Black Feminist Anthology*, with Katherine Arnoldi, a recipient of a New York Foundation of the Arts grant. Dixon Place. \$5 or TDF. 37 E. 1st St., between First and Second avenues. 7:30 pm. (212) 673-6752.

MONDAY, MARCH 4

THE NEW YORK ADVERTISING AND COMMUNICATIONS NETWORK presents an **All-Networking Evening: Marketing**. Join marketers of products and services, direct marketers, arts and entertainment marketers, events and sports marketers, market researchers and those in marketing communications. Members \$5/non-members \$8. The Center. 208 W. 13th St. 6:30-9:30 pm.

SAGE presents **Adult Survivors of Sexual Abuse**, an experiential therapy group for women ages 21 and up to support the recovery 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.

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

IN OUR OWN WRITE **Writer's Workshop** for lesbian and gay writers. Workshops are held on the first and third Mondays of the month; next is Feb. 18. Please bring work. The Center. 208 W. 13th St. 8-10 pm. (212) 620-7310.

TUESDAY, MARCH 5

GAY MEN'S HEALTH CRISIS presents **Arts Auction V**. Featuring antiques, fine arts, contemporary art and crafts and photography. In memory of Nathan Kolodner. \$100. Sotheby. 1334 York Ave. Preview reception at 6 pm, auction at 8 pm. (212) 807-6664.

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

PS 122 presents **Field Forum: Dealing With Healing**. Field forums are town meetings for the performance community. During these gatherings, the field tackles the issues of being an artist in New York, from the nuts and bolts of funding to aesthetic concerns, health and rehearsal space. Panelists include: **Susan Klein**, founder of the Klein Technique; **Marijeanne Liederbach**, MS, Sports Medicine; **Richard Sacks**, psychotherapist; **Joan Arnold**, certified Alexander Technique instructor; and **Alice Kaltman**, social worker. Free. PS122. 150 First Ave. 6-8 pm. (212) 477-5288.

DANCING OUT

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** (This Monday only: a benefit for WHAM! Then Ivory presents "Gentle on My Mind." Opening March 4. No cover, no hassles, no kidding.) 101 Avenue A. (212) 473-7184.

Tuesday

Big City Diner ("Subkulture," featuring dancing, food and bar. For men, but women are welcome. \$7/\$5.) 43rd St at 11th Ave. (212) 268-4572.

◆ **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"; TUES especially for lesbians; but open to all TUE-SUN night) 167 W 29; 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 Road, Rockville Centre, LI; (516) 536-4800.

Kilimanjara (Tracks Tuesdays.) 531 W. 19th St. 627-2333.

◆ **Roxy** (John Blair's "Muscle on Wheels." Gay rollerskating. Doors open at 8 pm. Varied cover.) 515 W 18 St; 645-5156.

Wednesday

◆ **Channel 69** (Drag Extravaganza, with Tabboo! 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 26 St; 576-1890

◆ **Excalibur** (*Ladies Night*, \$1 drinks) corner 10th/Jefferson behind football stadium, Hoboken, NJ; 201-795-1161

◆ **Limelight** ("Queer U." DJs Andy Anderson and Keoki. \$5/\$10) Sixth Avenue at 20 Street. (212) 807-7850.

◆ **Cadillac Bar** (Gini DeSantis presents *Pure Party Production* Dances for Women, every Wed., \$5, Free buffet 6-8 pm, Renee Cooke, Bartender.) (Entrance on W. 22nd) 16W. 22 between 5/6

◆ **Private Eyes** (Shescape *Afterwork Party*, 5-10 pm; \$5 before 7 pm, \$7 after; 2-4-1 drinks before 7) 12 W 21 St; info 645-6479, club 206-7772

Private Eyes (YMVA Night; students, prof's, women; performers; \$7; door often benefits a gay/lesbian organization) 12 W 21 St; 206-7772

Silver Lining (2-4-1 drinks, also open Tues-Sun, women SAT) 175 Cherry Lane, Floral Pk, LI; 516/354-9641

Sutz (2-4-1 drinks, also open daily) 202 Westchester Ave, White Plains; 914/761-3100

Thursday

Big City Diner ("No Kids on the Block" for people 26 and over. ID required. \$6.) 153 Waverly Pl., 6th floor. (212) 691-7515.

Blecclamme (Celebrating gay men and women of color. Bi-monthly; next is Feb. 28.) Pyramid. 101 Ave. A. (212) 473-7184.

◆ **Copacabana** (last Thu. of the month Susanne Bartsch party; ify door) 10 E 60 St, at Fifth Ave; 755-6010

Excalibur (\$1 drinks, also open Tues-Sun, women WED) corner 10th/Jefferson behind football stadium, Hoboken, NJ; 201-795-1161

Hatfield's (2-4-1 drinks, female impersonators; also open nightly, women on TUE & FRI) 126-10 Queens Blvd, Kew Gardens, Queens; 718/261-8484

More 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** (*Disco Interruptus*. Performances by Natasha and Alisha. Special decor by Katsuaki. Opening night party for Penny Arcade. Open bar 10:30-11:30. Late night lip sync competition. \$10) 515 W 18; 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, billiards, boozing; \$10/\$7 w. invite; opened Nov. 16) 17 Irving Place at 15 St

◆ **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

The Limelight ("Mea Culpa," for men, with video and live entertainment. \$7/\$10.) 47 W. 20th St. (212) 807-7840.

Meet 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

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 March 2. 9 pm to 1 am.) 208 W 13 St. (212) 620-7210.

Club West End (Michael Fesco's Saturdays; midnight - 9 am) 547 W 21 St

Columbia Dances (*Sam E 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; 718/442-5682

House House Girls (All new. \$7.) Speed Limit 55. 154 W. 26th St. (212) 506-0232.

◆ **Irving Plaza** (Shescape and Girlgate's "Girl Saturdays." DJ Dany Johnson. Go-go girls, billiards. \$5 before 11/\$7 after.) Irving Place at 15th Street. (212) 645-6479.

Meet (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

◆ **Titty City** (Karen Diga presents an array of eccentric, voluptuous and titilizing women. \$5) The Box. 70 Grove St reet at Sheridan Squares. (212) 242-1408.

Tribeca Transfer (Kool Komrads' Out party, with hot men, music, videos. No cover and a free buffet.) Tribeca Transfer. 148 Chambers St. (212) 385-7572.

Sunday

◆ **The Building** (Dallas' *The Men's Room*, students, 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 bles from 5-8 pm.) 15 W. 21st St. (212) 645-7220

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

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

◆ **Pandora's Box** (formerly the Duchess) Sheridan Square & 7th Ave; 242-1408

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

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; *Cools served*) 802 64th St @ 8th Ave, Bay Ridge, Bklyn; 718/238-8213

COMMUNITY DIRECTORY

A.C.Q.C.

AIDS CENTER OF QUEENS
COUNTY SOCIAL SERVICES
EDUCATION-BUDDIES-COUN-
SELING-SUPPORT GROUPS
Volunteer Opportunities
(718) 896-2500(voice)
(718) 896-2985(TDD)

ACT UP (AIDS Coalition to Unleash Power)

496A Hudson Street, Suite G4
NYC 10014 (212) 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 apart-
ments). Non-judgmental pas-
toral care for PWAs and loved
ones. Volunteer opportunities.
(212) 481-1270, 24 West 30th St.,
NYC 10001

ALDEC/APLN-NY

(Asian Lesbians of the East
Coast/Asian Pacific Lesbian Net-
work-New York) We are a politi-
cal, social and supportive
network of Asian Pacific les-
bians. Planning meetings on the
1st Sunday and social events on
the last Friday of each month.
Call (212) 517-5586 for more infor-
mation.

AMERICAN GAY/ LESBIAN ATHEISTS

AGA, Inc./701 7th Avenue, Suite
9W/New York, New York 10036
A non-profit, educational organi-
zation dedicated to preserving
separation between state and
church and upholding the civil
rights of Lesbian and Gay Athe-
ists. Meetings the firsts Sunday
Community Center, 1 to 3 P.M.
Dial a Gay Atheists (718)896-1737,
24 hours.

ARCS (AIDS-Related Community Services)

for Dutchess, Orange, Putnam,
Rockland, Sullivan, Ulster and
Westchester counties. AIDS edu-
cation, client services, crisis
intervention, support groups,
case management, buddy and
hospital visitor program. 214 Cen-
tral Ave., White Plains, NY 10606
(914) 983-0806 838 Broadway,
Newburgh, NY 12250 (914) 562-
5005 AIDStime (914) 983-0807

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, edu-

ational, and service activities
and programs. Call our HotLine:
212-674-5004, or write to: P.O. Box
8628, NY, NY 10163-8023.

ATR (AIDS TREATMENT RESOURCES, INC.)

Publishes a bi-monthly Directory
of clinical trials of experimental
AIDS/HIV treatments in NY/NJ,
and has educational materials/
seminars for trial participants.
ATR also advocates for improve-
ments in the trial system. P.O. Box
30234, NY, NY 10111-0102. (212)
268-4196. Publications free/dona-
tion 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 Clin-
ic. Tuesday 8-8 pm. Lesbian & Gay
Community Centr. Ground Floor

BIDS (BISEXUAL DOMINANCE & SUBMISSION GROUP)

Share S/M experiences and fan-
tasies with others in a positive,
non-judgmental 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 sexual-
ity. 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 Bisex-
ual Network.

BRWAY'S NEW YORK

Monthly social events for the
Bisexual community and friends.
Call NYABN for details of upcom-
ing events. (212) 459-4784

BIPAC (BISEXUAL POLITICAL ACTION COMMITTEE)

Political action on issues of impor-
tance to the Bisexual/Lesbian/Gay
community. Monthly meeting/
potluck held 8:00pm on fourth
Thursday of the month at mem-
bers homes. Call NYABN for this
month's location. (212) 459-4784

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.

BLUS-BRONX LESBIANS UNITED IN SISTERHOOD

Social, political and support net-
working group for women and
their friends. Regular social
events and meetings on the first
and third Fridays of every month.
At The Community Center, 208 W.
13 Street, from 6:30-8pm. For
more info call Lisa at (212) 829-
9817.

BODY POSITIVE

If you or your lover has tested
HIV+, we offer support groups,
seminars, public forums, refer-
ence library, referrals, social
activities and up-to-date national
monthly, "THE BODY POSITIVE"
(\$25/year). (212) 721-1346, 2095
Broadway, Suite 306, NY, 10023

ROOKLYN'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 com-
munity outreach through street
fairs and meetings on special
topics. Join us. 336 Ninth St.,
Suite 135 Brooklyn, NY 11215
(718) 965-8482

CIRCLE OF MORE LIGHT

Spiritual support and sharing in a
gay/lesbian affirmative group.
West-Park Presbyterian Church
165 West 86th Street Wed. wor-
ship service 8:30 pm, program
7:30. Marcha (212) 304-4373 Char-
ie (212) 661-7118.

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 INFOR- MATION 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 mes-
sage and we'll call you back!

COMMUNITY RESEARCH INITIATIVE

CRJ tests experimental drugs and
treatments for AIDS and HIV
related illnesses. Monthly treat-
ment and research group for
HIV+ individuals. Treatment and
research newsletter, forums and
public seminars. Call Alice
Spears or Ken Fornetaro at (212)
481-1050 for info and mailing list.

CONGREGATION BETH SIMCHATORAH

NY's Gay and Lesbian Syna-
gogue Services Friday at 8:30pm
57 Bethune Street For info. call:
(212) 829-9488.

CONGREGATION BT'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) 767-7600

DIGNITY

BIG APPLE

A community of Lesbian and Gay
Catholics. Activities include Litur-
gies and sociale every Sat., 6:00
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 Pro-
ject. Worship Services & Social-
Sun. Eves. 7:30pm-St. John's
Episcopal Church 218 West 11th
Street @ Waverly-675-2179

EDGE Education in a Disabled Gay Environment

For the physically disabled Les-
bian 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 infor-
mation: 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 914-378-0727 for more info.

GAY FATHER'S FORUM

A support organization for gay
father's, their lovers, and others
in child-nurturing situations.
Monthly meetings include a
potluck supper, support groups
on varied specialized topics,
speakers, and socializing. Meet-
ing: 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: 212-879-7541 or
212-286-3238

GLAAD -Gay & Lesbian Alliance Against Defamation

80 Varick Street, NYC 10013 (212)
966-1700 GLAAD combats homo-
phobia in the media and else-
where 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 PhoneTree! Call (212) 966-
1700 for information.

GLUB

Gay and Lesbian Independent
Broadcasters invites you to tune
into OUTLOOKS on WBAI-NY,
98.5 FM every other Sunday, 7:30-
8:30pm and join us every Tuesday
at 7:00pm to 8:00pm to become a
member of GLUB. No experience
needed. 505 Eighth Avenue, NY,
NY 10018 Attn: Outlooks or call
(212) 245-8366- ask for GLUB.

GAY & LESBIAN HEALTH CONCERNS

An office of the NYC Dept. of
Health, provides linkages between
NYC Health & Human Svcs, and
the Lesbian & Gay community,
focusing in ALL health concerns;
resource information for health
services consumers and
providers. 125 Worth Street, Box
67, New York, NY 10013. For info
call (212) 586-4965.

GAY MALE S/M ACTIVISTS

Dedicated to safe and responsi-
ble S/M since 1981. Open meet-
ings w/programs on S/M
techniques, lifestyle issues, politi-
cal and social concerns. Also
special events, speakers bureaus,
workshops, demos, affinity
groups, newsletter, more.
GMSMA - Dept. O, 496A Hudson
Street, Suite D23 NYC 10014,(212)
727-9878.

GMAD (GAY MEN OF AFRICAN DESCENT)

80 Varick Street, NYC 10013 a
support group of Gay Men of
African Descent dedicated to
consciousness-raising and the
development of the Lesbian and
Gay Community. GMAD is inclu-
sive of African, African-Ameri-
can, Caribbean and Hispanic/
Latino men of color. Meetings are
held, weekly, on Fridays. For
information, call 718-802-0162.

GAY MEN'S HEALTH CRISIS HOTLINE

FOR INFORMATION ON SAFER
SEX AND HIV-RELATED HEALTH
SERVICES, AND FOR INFORMA-

TION ON ONE-TIME, WALK-IN AIDS COUNSELING SERVICES 212-607-6952/212-645-7470 TDD (For the Hearing Impaired) Mon-Fri. 10:30 a.m. to 9 p.m. 12:00 to 3:00

GIRTH & BIRTH 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 FAR penpals. For more information call Ernie at 814-698-7735 or write: G&M/NY, Dept. O, P.O. Box 10, Falham, NY 10603.

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) 633-8626 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 201-653-7824 or write H.U.G.L., P.O. Box 228 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) 243-8161. Visit us at 544 8th Ave., between 14th-15th Streets, Manhattan.

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. 212-798-9432

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

Nationwide-setting litigation precedent 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) 965-8585.

LAVA — (LESBIANS ABOUT VISUAL ART)

Call for slides for Lesbian Artists' Exhibition, Gay & Lesbian Community Center, NYC. For more information, send SASE to: Miriam Fougiera, 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) 832-7902 (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) 620-7310 9am-11pm everyday. A place for community organizing and networking, social services, cultural programs, and social events sponsored by the Center and more than 150 community organizations.

LESBIAN AND GAY LABOR NETWORK

An organization of Lesbians and Gays who are active in their labor unions working on domestic partnership benefits and AIDS issues. For more information call (212)623-8800.

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 108, Midwood Station Brooklyn, NY 11230 • (718) 856-9437

LESBIAN HERSTORY ARCHIVES

P.O. Box 1258 New York, New York 10116/212/874-7232 Since 1974, the Archives has inspired, shaped and reflected Lesbian lives everywhere. Call to arrange a visit or to volunteer for Thursday worknights.

LONG ISLAND ACT-UP

Meets Tuesdays at 8pm at 181 Post Ave. in Westbury, NY. Support us for change on Long Island. Mailing address: PO Box 514, Westbury, NY 11590. 516-336-4662.

LSM

is a support and information group for lesbians and bisexual women interested in fantasy, role-playing, bondage, discipline, S/M, fetishes, alternate gender identities, costumes and so forth. Membership is available only to women 18 years and older. Actual experience is not required but genuine interest and an open mind are. For information please write: P.O. Box 993, Murray Hill Station, New York, NY 10158

MARANATHA: RIVERSIDES FOR LESBIAN/GAY CONCERNS

Monthly program meeting on second Sunday for gay/lesbian Christians and friends. Educational, political, and social activities scheduled, 12:30 p.m. Riverside Church, 490 Riverside Drive, Sunday worship 10:45 a.m. For info, call (212) 222-5900 (ext. 290) **MARANATHA RIVERSIDES FOR LESBIAN/LESBIAN/GAY CONCERNS** is a dues supported group within the Riverside Church. We are unable to afford our standard rate of \$400.00 per year at this time, but will be increasing our dues in the next fiscal year to include more advertising funds.

MEN OF ALL COLORS TOGETHER NY

A multi-racial group of gay men against racism. Meetings every Friday night at 7:45 at the Lesbian and Gay Community Services Center, 208 W. 13th Street. For more info, call: (212) 245-6366 or (212) 222-6794.

METROPOLITAN TENNIS GROUP(MTG)

Our 200 member lesbian and gay tennis club includes players from beginning to tournament level. Monthly tennis parties. Winter indoor league. Come play with us! For information: MTG, Suite K93, 496-A Hudson St., New York, NY 10025. (718) 852-8582.

OCA (Men of Color AIDS Prevention Program.)

Provides safer sex and AIDS education information to gay and bisexual Men of Color; coordinates a network of peer-support group for gay and bisexual Men of Color in all 5 boroughs of New

York City 303 Ninth Ave, New York, NY 10001 or call (212) 239-1798.

NATIONAL GAY AND LESBIAN TASK FORCE

is the national grassroots political organization for lesbians and gay men. Membership is \$30/year. Issue-oriented projects address violence, sodomy laws, AIDS, gay rights ordinances, families, media, etc. through lobbying, education, organizing and direct action. NGLTF 1517 U Street NW, Washington, DC 20008. (202)332-6483.

NEW YORK ADVERTISING AND COMMUNICATIONS NETWORK

NYACN is the community's largest gay and lesbian professional group, welcoming all in communications—and their friends. Monthly meetings, 3rd Wed 6:30pm at the Community Center. Members' newsletter, job hotline, annual directory. Phone (212) 517-0360 for more info. Mention OutWeek for one free newsletter.

N.Y. FEMMES

Support and discussion group for lesbians who self identify as Femmes and are primarily attracted to butch women. For membership information call Lisa (212) 829-8617.

N.Y. WOMEN'S SOFTBALL GUILD

For experienced, serious Softball Players, Coaches and Managers. We play mid/feet pitch weekends in Manhattan and Queens. Try-outs begin Feb. 11 thru April or until filled. (212) 295-1379 Janet.

NINTH STREET CENTER

Since 1973, a community dedicated to demonstrating that a homosexual lifestyle is a rational, desirable choice for individuals dissatisfied with the rewards of conventional living. Psychologically - focussed rap groups, Tues., Sat., 8 to 10 pm. peer counselling available. 319 E. 9 Street, New York, NY 10003, for info call (212) 228-5153.

NORTH AMERICAN MAN/BOY LOVE ASSOCIATION (NAMBLA)

Dedicated to sexual freedom and especially interested in gay intergenerational relationships. Monthly Bulletin and regular chapter meetings on the first Saturday of each month. Yearly membership is \$20; write NAMBLA, PO Box 174, Midtown Station, New York, NY 10018 or call (212) 807-8578 for information.

NORTHERN LIGHTS ALTERNATIVES

Improving Quality of Life for People with AIDS/HIV. THE AIDS MASTERY WORKSHOP: Exploring the possibilities of a powerful and creative life in the face of AIDS. Call (212) 255-8554

NYC GAY & LESBIAN ANTI-VIOLENCE PROJECT

Counseling, advocacy, and information for survivors of anti-

gay and anti-lesbian violence, sexual assault, domestic violence, and other types of victimization. All services free and confidential. 24 hour hotline (212) 807-0187

PARENTS/FRIENDS OF LESBIAN AND GAYS

Let P/FLAG help you and your family deal with the upheaval of your coming out. Our meetings are free: monthly on the 4th Sunday, at 3:00 pm, in Duane Church, 201 West 13th. Info? call Jeanne, 212-463-0829

PEOPLE WITH AIDS COALITION

(212) 532-0290/1-800-828-3280/ Hotline (212) 532-0568 Monday thru Friday 10am-6pm Meal programs, support groups, educational and referral services for PWA's and PWA's's.

PEOPLE WITH AIDS HEALTH GROUP

Underground buyer's club importing not-yet-approved medications and nutritional supplements. 31 West 26th St. 4th Floor (212) 532-0280

PINK PANTHER PATROL

Community street patrol in East and West Village dedicated to deterring violent crime against gays and lesbians. West Village weekly meetings at Tues. evenings at Community Center. Call for time and info: 212-475-4363. For East Village patrol info, call 212-248-8666.

PROFESSIONALS IN FILM/VIDEO

336 Canal Street, 8th Floor, NYC 10013 212-645-3351

QUEER NATION

The Lesbian and Gay direct action group dedicated to fighting homophobia and Gay and Lesbian invisibility. Anyone can suggest an action and should come to meetings prepared to organize and implement it. QN, Box 1524, Cooper Station, New York, NY 10003. Call 212-483-7208 for meeting info.

SAGE — (Senior Action in a Gay Environment)

Social Service Agency, providing care, activities, & educational services for gay & lesbian senior citizens. Also serves over 180 homebound seniors & older PWA's. 208 West 13th St. NYC 10011, (212) 741-2247

SETHIAN GAYS, LESBIANS AND BISEXUALS

For all of us interested in reaching out to each other in exuberance to spontaneously explore and expand upon the Seth/Jane Roberts "Philosophy" as it relates to our lives, personally, sexually and politically. Call AJ (212) 879-5104

SUNDANCE OUTDOOR ADVENTURE SOCIETY

A non-profit club offering Outdoor activities for every season

including hiking, biking, skiing, water activities and other outdoor activities for the Gay/Lesbian community. For information or complimentary Newsletter call (212) 566-4726.

TASK FORCE ANNOUNCEMENT

The legal Action Center located at 153 Waverly Place, NY, NY 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. Their scope of service is wide, encompassing child care and custody, discrimination, housing, healthy health planning, confidentiality and employment. The HIV/AIDS Agency Training and Assistance Project provides technical assistance to public and private agencies about legal and policy issues on HIV/AIDS and drug abuse. They provide training, individual consultations, and model policy guidelines, among other items. If you have any further questions, please contact Ms. Catherine O'Neil at (212) 443-1313. 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, 6-8 pm, at the AIDS Institute, 5 Park Plaza, 4th floor, NY, NY. If you have any further questions, please contact Janet Vaccoriello at (212) 340-6724

THE OUTREACH USING COMMUNAL HEALING (TOUCH)

Community volunteers providing a weekly buffet supper for the Brooklyn AIDS community. TOUCH meets Monday eve, 5pm to 6:30pm - at downtown Brooklyn Friends Meeting House (110 Schermerhorn St. near Boerum Place). Limited transportation may be arranged. Info: (718) 822-2756. TOUCH welcomes contributions of funds, food and volunteers.

ULSTER COUNTY GAY AND LESBIAN ALLIANCE

Meets first and third Monday of each month at 7:30 pm at the Unitarian Church on Sawkill Road in Kingston. For information, call 914-626-3203

WHAMI!—Women's Health Action And Mobilization.

A direct action group committed to demanding, securing and defending absolute reproductive freedom and quality health care for all women. We meet every Wed. at 6:30pm at 105, E 22nd Street, 4th floor. 212-713-5966 Mailing address: WHAMI, PO Box 733, NYC 10009

WOMEN'S ALTERNATIVE COMMUNITY CENTER (WACC)

A non-profit, Lesbian community center serving Queens, Nassau and Suffolk Counties. Thurs. night weekly discussion groups. 8:30 pm, for other activities please contact us at 516-483-2050.

WRESTLING FOR GAYS & LESBIANS

Watch the men of the knights wrestling club in action every Sunday at 7:30 PM at the GAY CENTER. The club also conduct training classes on alternate Saturdays afternoon (1st & 3rd Saturdays for men 2nd & 4th Saturdays for women) for more information please call: 718-639-5141

for men and women

the personals

are on page 95

OUTWEEK

FIELD TRIPPING

from page 62

to protect faint-hearted birdwatchers from stumbling upon primal homosex rather than the season's first cardinal.

This past summer, toward dusk, Sean would sit on a bench and chat with other strollers. "The police were hiding in the bushes," he says. If someone exposed himself, he would be arrested. One night, a group of cops who were driving by announced on the loudspeaker: "You fucking faggots! Stop sucking dick in the bushes, and get out. The park is now closed." Sean received a summons once for sex in a stairwell, his preferred park spot. But the cop never showed up in court so charges were dismissed.

Capt. Joseph Montagnito commands the boys in blue who supervise the boys in the brush. He is a cagey man. Ask him about the presence of queer nature lovers in the Ramble, and Montagnito responds, "The park is open to everybody, no matter what their sexual preference." Ask again, and he'll point out that birdwatchers also frequent the area. He seems interested in ornithology. "Birds that migrate north and south go into the Ramble," he says. Ask again, and he explains gruffly that there are "many meeting places" in the park and as "many reasons" for meeting. Pressed further, he gets testy, saying: "The park is a recreational area. People meet people in recreational areas...just like at dances."

I call back, hoping that he'll provide statistics for arrests for public lewdness. "I know what you're trying to make me say," he says in measured tones. "The Ramble is well known throughout the world as a place where gays can go to meet other gays." But so is Greenwich Village, he points out. He insists that most people use the park to create sparks before retiring elsewhere. He offers a scenario: "If I meet you there, and we start talking, and I invite you up to my room, that's not against the law. If they should happen to be caught exposing themselves or fornicating in full view, that is a violation of the law."

"I prefer the bed to oak leaves," Matthew says. He takes people home. One weekend, he met a man in the Ramble, his 2-year-old daughter in tow. Back at the apartment, Matthew gave the little girl an ice cream cone to pass the time. Daddy received considerably more. ▼

the

OUTWEEK

personals

are on page

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OUTWEEK **BAR** GUIDE

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
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ASSASSINS

Continued from page 68

you have to do is move your little finger").

A very chilling joy was the duet sung by Fromme and John Hinckley (Greg Germann), "Unworthy of Your Love," in which they offer to murder Jodie Foster and Charles Manson as a gesture of their love. The song is a pastiche of '70s pop ballads, a frightening glimpse of insanity and, at the same time, remarkably moving. As effective and theatrical a song as Sondheim has ever written, and very simply performed by Golden and Germann, it is in a class with *Pacific Overture's* "Someone in a Tree" for the way it acquires meanings beyond its purpose in the show.

In the final scene, the assassins gather in the Dallas Book Depository to convince Lee Harvey Oswald (Jace Alexander) that he should kill President Kennedy instead of himself—and the fuzziness of *Assassins'* theme is exposed. Oswald's action, his predecessors insist, will allow them to "belong" and will even empower them. How this is so is unclear—and irrelevant. What lingers in the mind most are the bright, sharp images of the unpredictable violence and loss that sporadically but effectively erupt in *Assassins*, not the thesis with which Sondheim and Weidman try to tie everything together.

By no means Sondheim's most inspired, the score seemed sometimes merely a job he had to finish. And Weidman's clever book suffered sometimes from facileness. But *Assassins* contains moments far more riveting than any other new musical of the past year as well as an above-the-New-York-average level of performance—not bad for a musical which probably won't be recalled as one of Sondheim's major efforts. ▼

NEW CITY

Continued from page 69

were shocked at the level of violence and the chaos within the staff. They were freaked out. Without housing in general, is the situation better than when I started—are there more or less people downtown? Who the hell knows? There was an overwhelming number five years ago, and there's an overwhelming number now. But I think there are a lot more—and better—things in place. Even though there aren't enough good programs, there are a lot more than there were, and they're much more intensive, more

about contact with people, not just eating and sleeping.

PM: Are those government programs?

JM: Virtually all good programs are private, but they receive government funding.

PM: With housing it's the same as what happens with AIDS: Only a few groups get a lot of money, and not everyone agrees how it would be best spent. What do you feel would be the best way to address the housing crisis?

JM: I don't know if I can give an informed answer to that. I'm personally in favor of really small multi-service programs that have a lot of hands on contact. There's so much diversity in the homeless population that what's appropriate for one person isn't for another. There are a lot of people for whom SSI is a good answer. Supposedly, to get SSI you are not able to work, but in our groups there are a lot of people who work incredibly hard, which means we create a situation in which, within their limits, they can contribute a lot and be successful. Things could be set up a lot more flexibly so that people wouldn't have to fit into our idea of what work is like, and they could [realize] their potential. I advocate small, transitional living units that would provide interaction with people, group processes and support networks, drug programs and recreational programs. A lot of it has to do with the fact that some homeless people come from dysfunctional families, so they've never had a way of relating to people.

PM: How was it, being a part of the Los Angeles Festival?

JM: It was really great. The whole vision of the festival was great. The previous LA festivals were much more about "high culture." When I first moved out here, it was just about the top of the pyramid with nothing to support it—just get your major cultural institutions, and then that's it. Now the direction is to create a notion of working from the base up, so that you have something that's a unique manifestation of LA rather than New York's idea of what's important.

PM: Why is it that New York has never been particularly responsive to your work?

JM: Creative Time did bring us there for El Museo del Barrio. Part of the problem is the stigma of doing community art, which is a code word for "bad"

art, and New York is where they do "good" art. ▼

John Malpede and the Los Angeles Poverty Department will be engaged at Dade County College/Wolfson Campus in Miami through March 1. They are traveling to Amsterdam and London in May.

RESCUE

Continued from page 71

production of Christoph Willibald Gluck's *Orfeo ed Euridice*, given in Eberhard Schmidt's German translation as *Orpheus und Eurydike*, opened the third season of BAM Opera, Brooklyn Academy of Music's opera project. Like *Fidelio's* Leonore, Orpheus defies all odds—in this case, death itself—to rescue his mate. The myth has resonance for gay listeners, not only because untimely loss of a life-partner is tragically familiar in this age of AIDS but also because Orpheus turned to his own sex for love after Eurydike's demise. (See Wayne Dynes on Orpheus in Garland Publishing's *Encyclopedia of Homosexuality*.)

In director Harry Kupfer's view, Orpheus, with guitar in lieu of lyre, is a writhing rock star, confronting his furies in a dismal apartment and a hospital, where he is confined and straitjacketed. Countertenor Jochen Kowalski, an expressive, liquid-voiced Orpheus, grieved graphically and proved wrenching in laments that became songs performed to his fans. Dagmar Schellenberger-Ernst was the impassioned Eurydike, who addressed her spouse from a TV screen. Orpheus' guardian angel, Amor, was mimed by a small boy (Marcus Flierer) and sung by Christiane Ortel. Hans Schavernoch designed the settings, mirrored walls and projections of desolate streets and railroads, and Eleonore Kleiber the costumes. Hartmut Haenchen conducted. ▼

For upcoming concerts, see "Going Out" at the end of the magazine.

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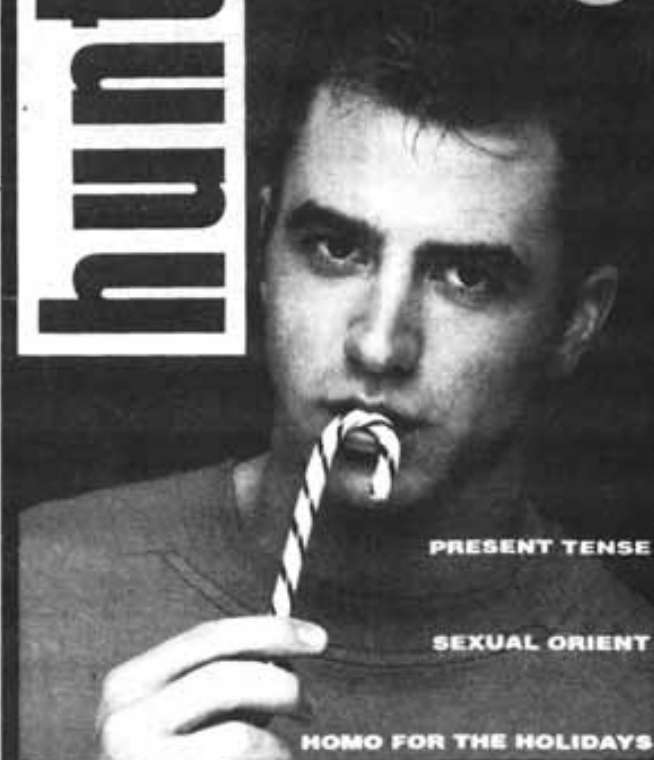
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MEA CULPA

THE PERSONALS MAGAZINE

hunt

#14



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personals

Hunt, the personals magazine, has expanded and left *OutWeek*. With new articles on sex, humor, plus personals and phone-line ads, *Hunt* is available in gay bars and community centers nationwide.

women's personals

ANDROGYNOUS, GWF, 27
Healthy body & psyche, fascinated by "Ish-mael" from "Fanny & Alexander, seeking similar w/similar fascinations for romantic friendship or relationship. Must be honest, able to communicate, & slightly academic. Send letter. Outweek Box 3776. Photo helpful.

ARTSY BUT NOT FLAKEY
yuppie but not square... but definitely artistic-looking, so not really yuppie, but could pass at the country club and **JUST LOVES MONEY!** AMBITIOUS! But spiritual...vegetarian...kind, sweet, sensitive, youngish, pretty, long-haired, yet strong! Iconoclastic and absolutely original. Very smart (both in the way you'd describe a handbag and a 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

CHINA PATTERN AT BLOOMIE'S
GF, 35, 5'6", 135, Bl/gr, alcohol/drug free SF native/ Manhattan dweller seeks to end years of serial monogamy. Softball, Diane Kurys films, Ferron, gardening, politics and cruising the pages of *Elle* and *Mirabella*. Sweep me off my feet and into a domestic partnership. Photo/Phone gets mine. Outweek Box 3771

D.K. - WE WORKED TOGETHER ALL TOO BRIEFLY
at that ridiculous excuse for a publishing company. I had a major crush on you, but couldn't quite figure you out. It was always fun talking to you - write back, willst du? E.L. Outweek Box 3315

HAPPILY MARRIED LESBIAN COUPLE
Seeks nice boy for our newly unattached best friend. He is 28, trim, has sexy dark eyes, and a

sweet smile. He is into Art Deco, depression glass, historic photos, great old movies, brunch, friendship, & sex. If you have someone similar in mind, maybe we can make a match. Send not & photo (if available) to "Yentas," c/o Sap, RM 8, Milbank 3009 B'way, NYC 10027

HELP! I'M STARTING TO LOOK AT MEN.
33, 5'3", br hair seeks sporty-fem women for relationship. Into humor honesty romance and treating you right. Enjoy cozy evenings by a fireplace. Take a chance on someone nice. Your photo will get mine. No drugs non-smoker preferred. Outweek Box 3707

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" 23 y.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 yourself 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

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 this job?) If you still eat meat & cook with butter drop me a line we'll see a movie or I'll cook you dinner, we'll do snow bongs on the roof. Outweek Box 3722

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

RENAISSANCE WOMAN
seeks same in SSF Bay Area. 41, les not bi. Classics illustr. Comics, Atlantic mo. Zen-oriented Christian. Oh yes-Sex maniac. Outweek Box 3718

32, COMPUTER ARTIST
advtsq; attractive athletic sensuous; advtsq student; enjoys sports travel museums movies dining out; seeks GWF

30-40 attractive athletic career-oriented educated humorous out-going confident honest sincere affectionate sensitive supportive and like cats. No roles/ head trips. Outweek Box 4026

TIRED OF QUEENS
The borough, that is. I've left all my girl friends in Long Island City. Just moved to Park Slope, looking for fun and fantasy between Fourth Avenue and Prospect Park West. Outweek Box 3770

VENICE IN THE SPRING
The Bridge of sighns... Water lapping the quays of Murano... Sweet kisses in the dark. Sensuous, exceptionally pretty, zaftig (dieting), much published author, femme, 40+, seeks accomplished, attractive, (preferably vegetarian), soulmate/traveling companion. Photograph appreciated. Outweek Box 3824

VOLUPTUOUS QUEER
Bisexual woman, 43, seeks persons interested in both activism & SM. Open to mutual/ Switch/ Top/Bottom. Looking for friends to play with, hot exclusively, so I'm not

concerned that any 1 person share all my interests-some are: caring old movies, group play, clinic escort, large numbers of tiny, nasty clothespins, public places. Leave message at 459-4811 or write POB 497, Times Sq. Str. NY 10108 Sorry, no tobacco/perfume

WARM, SENSITIVE, HONEST, androgynous, 5'5", 30, blonde, blue eyed, virgo wants to get to know you. I like to sit in a cafe and sip cappuccinos, go to the movies or just stay home and cuddle by candle light. Let's keep it simple and slow. Tell me about yourself. Hon-

esty, non-smoker, sober and drug free a must. Send photo and letter. Outweek Box 3662

men's personals

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 eyes 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, some-

what 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 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

BLOND TOP-MAN

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 neg a photo letter to Outweek Box 3618

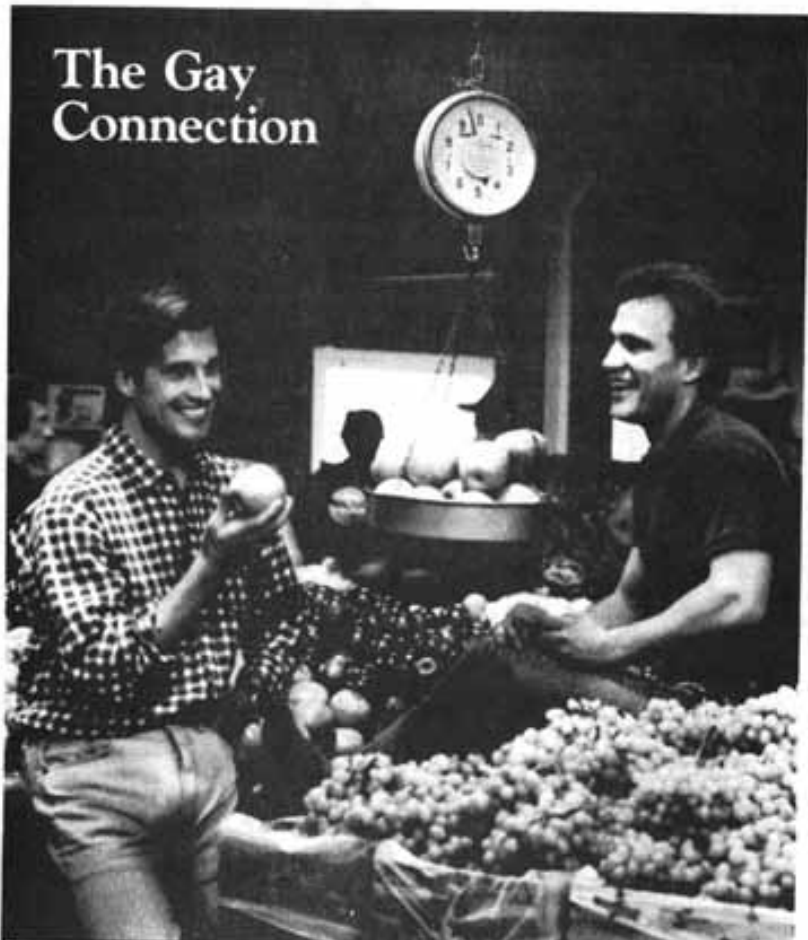
D.C./VA SUBURBS

Gdk Ex-Marine, Blue eyes salt/pepper beard, 51, 5'7" 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

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Handsome healthy jock 40, 6'2", 190, bn/ blue, hairy chest, musc, hung,

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GAY BLOND SEEKS FUN

GWM 25-35 to enjoy life, hot safe-sex & mono-gamous relationship. I'm 30, 5'11", 175#. NO fats, ferns, fakes. Send photo/ phone/letter & fantasy. Outweek Box 3808

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, 190lbs, 6'1" HEALTHY Uncut, NYC Artist 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 fern

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

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

LATIN STRIPPER

25 body builder hung Big nuts seek Men 50 up If you get off on Strippers I Get off Stripping This

show 4uSend letter & #What U want to see.Outweek Box 3797Outweek 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. Im 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. Im kind, int gd lknng, sin-

cere. Just need push in r 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 honesty, caring, monogamy are in your vocabulary, send descriptive ltr/ph/ph.Outweek 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.Outweek 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 Outweek Box 3790

SINCERELY

Good looking, intelligent, kinda funny, kinda works out. Sincere 24-year old Manhattanite seeks similar GM for a drink and maybe more. Photo and phone a must. I'm open to meet someone to spend time together without killing each other. Outweek Box 4112

SOLID GENTLEMAN 5'11" 47 HIV - 185

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secure educated travelled/mature gd lks/lrsh Amrcn quick wit smile/nn smkr/dmkr sks yngr Fra Grp gent of quality objct dating prhps more Outweek Box 4084

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 re sponse. To Outweek 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
Mscrl, dk hair/ eyes, smth skin, cin shwn 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

VERY HANDSOME IRISH GM, 5'11, 150, br/bl, 35, HIV-, smooth, swimmer's build, easy-going, masculine, humorous, integrated, fairly literate, sexual but not promiscuous, not into bars. Seeks dark (Italian?), handsome, possibly topish GM, at peace with himself, for sensual, intense sex and more. Photo a must;

discretion assured. Box 3873

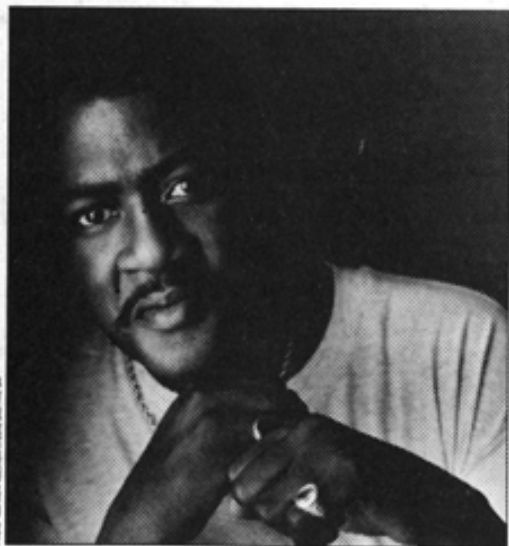
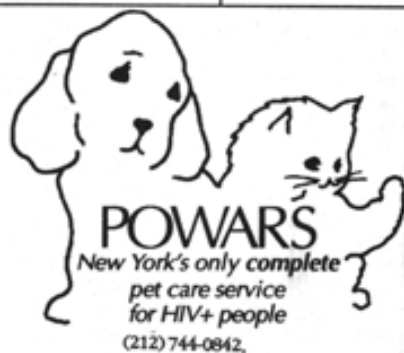
WANTS TO FALL IN LOVE
Down-to-earth redhead actor dancer looking for someone to share my life with. Mysterious eyes and an unforgettable smile are definite requirements - also a sense of who you are, fun, adventure, witty, able to laugh, in-shape body, romantic, spontaneous, sta. acting, no drugs, NS. I'm 5'10" 145 lbs., 30 yrs. old and want to date someone who will be both a best friend and a lover. Send photo & letter to Outweek Box 3684

WINNING COM-

BINATION
handsome All-American guy-next-door 39, 6'2", 190, lt br/blue, cin shwn, masc, sincere, athletic. Enjoy succ career in advertising and sports, travel, beach, arts, photog & cooking. Seeks bright, sensitive All Amer/Prep 25-40 with similar interests to create winning combina-

tion. Photo and phone a must! Outweek Box 3587

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



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There is no cure for HIV. But there are treatment options. The *AIDS/HIV Treatment Directory*, published by the American Foundation for AIDS Research (AmFAR), is a "user-friendly" guide to the full range of approved and experimental treatments. A subscription to the *Directory* is the best way to receive this information regularly. A subscription is also an ideal way to support the efforts of AmFAR to raise funds to underwrite research and education about HIV disease. A one-year subscription (4 issues) is only \$30.00. To subscribe, or to make a contribution, send your check to AmFAR.



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People with HIV disease who cannot afford a paid subscription may obtain a complimentary copy by calling the National AIDS Information Clearinghouse at 1-800-458-5231.



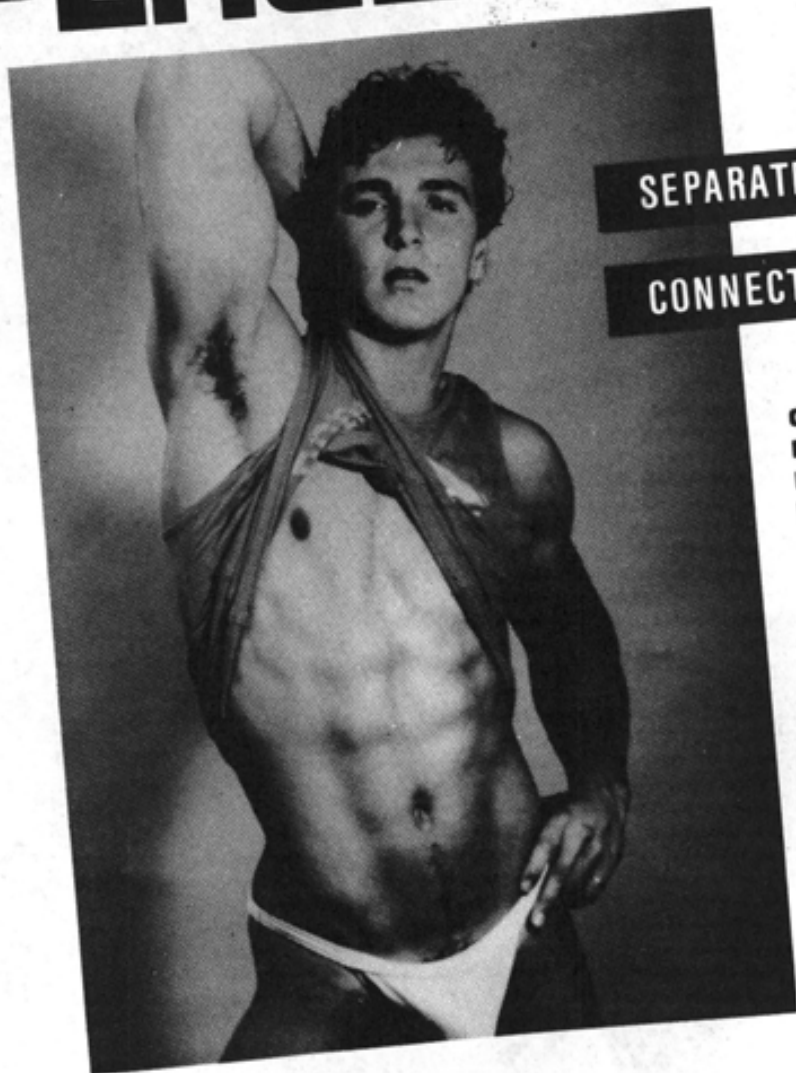
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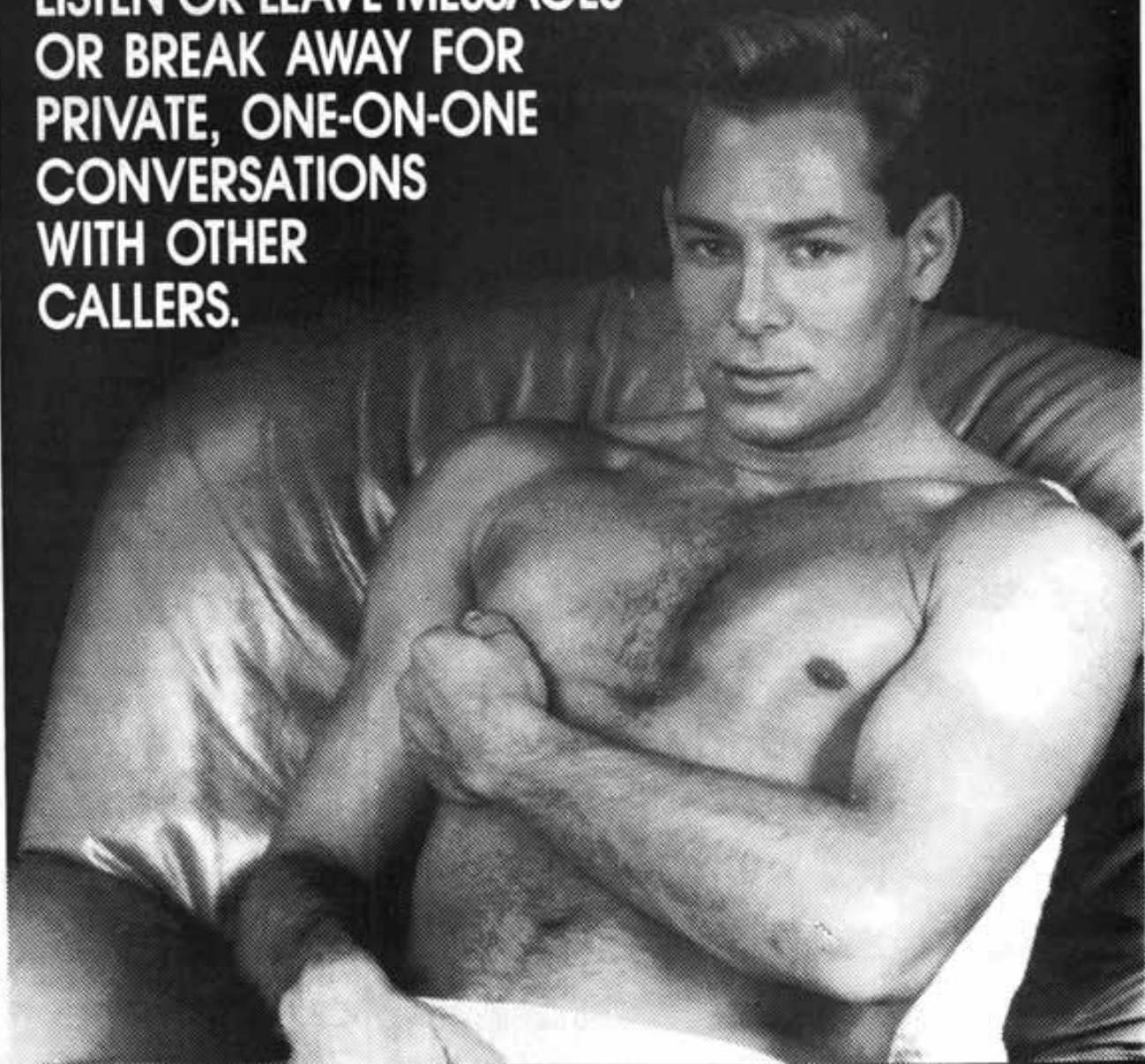


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AZT

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instrumental in getting the drug initially approved, and providing a case for early intervention. Representatives from Burroughs Wellcome Co., which makes AZT, presented comparisons of the previous studies that showed no racial differences.

Greaves questioned how these conclusions could be made when these earlier studies also had few people of color enrolled in them. "A major issue for those of us caring for minority, and (in my case) African-American, persons with HIV infection is whether there is any external validity of the 016 and 019 findings to population groups (e.g., Blacks) who were grossly underrepresented in those studies," he said.

While the committee agreed that race itself was probably not an important factor as socio-economic issues, Greaves said that race and genetics, along with lifestyle questions, could play an important role in medical considerations. For example, some anti-hypertensive agents do not work as well in Blacks as in whites. These differences may be difficult to discern in future trials, as

Blacks are especially skeptical of being participants in drug studies.

What if the VA findings are verified? "The Madison Avenue push by the pharmaceutical company to broaden the indications for, and use of, [AZT] may well backfire if these new findings withstand scientific scrutiny and can be replicated," Greaves said. "Not only will the pharmaceutical company—but the FDA—will be seen by many in the minority community as being in collusion and not being truthful or sincere, but motivated purely by the cold rhetoric of science and the greed of the marketplace."

During an open discussion among the 11 committee members, Dr. Deborah Cotton of the Harvard School of Public Health questioned the ethics of a series of ads funded by Burroughs Wellcome that have appeared in both gay and mainstream newspapers across the country. Some of the ads are directed toward people of color, urging early testing for HIV antibodies.

Most committee members said that they would mention the VA study results to their minority patients and let them decide. Hamilton, the study's principal

investigator, said that he'd also discuss the study with his patients but remains tentative. "I'm not sure when AZT should be given for minorities," he said, responding to a question.

Addressing the committee, ACT UP's Mark Harrington asked what he should tell his Black and Hispanic friends about the findings. He invoked the chant popular during a large protest at the NIH last May: "Ten years—A billion dollars! One drug—Big deal!" but with a modification: "If I were a person of color, I'd say, 'Ten years—A billion dollars! No drug!'" ▼

—P.R.C.

LIZ & SYDNEY

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he's too young to remember the '80s, but his new party is called *Luxury*.⁸ He said it will be a *Lifestyles of the Rich and Famous* for the New York club scene.

Sydney: All this makes me wonder what the hell I am doing with my life. Sometimes I sit in a club and really think about getting out, and then I see something like *Susan Anton*⁹ licking *Michael Musto's* shoe while *Andy Anderson*¹⁰ spins "Free To Be You and Me," and I know that everything is going to be OK.

Liz: Yeah, right, whatever you say... ▼

NOTES:

1. New Tuesday night gay and lesbian skating party promoted by John Blair, from Studio 54's heyday.
2. The Saturday night Roxy party thrown by David Leigh and Lee Chappell.
3. Drag queen duo named Brenda and Brandywine and not known for displays of good taste.
4. Madonna's pseudo-documentary, rumored to be released in the spring of 1991.
5. *My Life and Adventures in Fleetwood Mac*.
6. At the newly redecorated Limelight.
7. At the hardly decorated Building.
8. Tuesday nights at Rex.
9. The club kid, not the actress.
10. Deejay who plays all those things no one else will (or should)—like five Pat Benatar and four Sheena Easton songs back-to-back.

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BOYCOTT CHANNEL 13

CONNECTIONS

Continued from page 30

the heretofore closeted and uncontested nature of rape, battery and incest, rather than the success of the sexual revolution in promoting these crimes." That position, to me, seems to embody the challenges I see facing the downtown lesbian community now.

With the gender lines blurring, I would like to see women develop a sexual language and vision that can also be emotional, engaged, intimate—a way of looking at, and enjoying, another woman that includes tenderness and a public gaze that is not depersonalizing. Maybe gay men would be influenced too, since they rarely give themselves or the world the pleasure of seeing two men being tender with each other or other views of gay male sexuality.

By the same token, there's the challenge of our greater liberation as a community. While lesbians have been extraordinary in battling AIDS, homophobia and racism within activist groups like ACT UP and Queer Nation, they are a minority.

Only recently have lesbian activists come to agree that issues specific to lesbians and women are being neglected or overshadowed. While we continue to examine how we are developing our sexuality and our power, it's important to recognize what is happening to lesbians. Today, there are fewer lesbian-only clubs than in years past, and mixed gay clubs have finally become popular. While I'm an advocate for an inclusive social scene, I'm also aware that, as a community, we lack money and resources. For the moment, the Pyramid Club, and other mixed venues, are among the few places lesbians can go to dance. We need more spaces.

So as we look forward to the Annie Sprinkle-lesbian sex revolution of the decade and continue to demystify romantic love and deal with sex in its real power terms, I hope that we can also broaden our definition of what's erotic. Seduction, after all, is a great part mystery. While we lift the covers off of our private taboos, let's not forget that our minds, our hearts and our emotions are as central to our sexuality as our bodies. And maybe then we'll make videos Madonna will drool over.▼

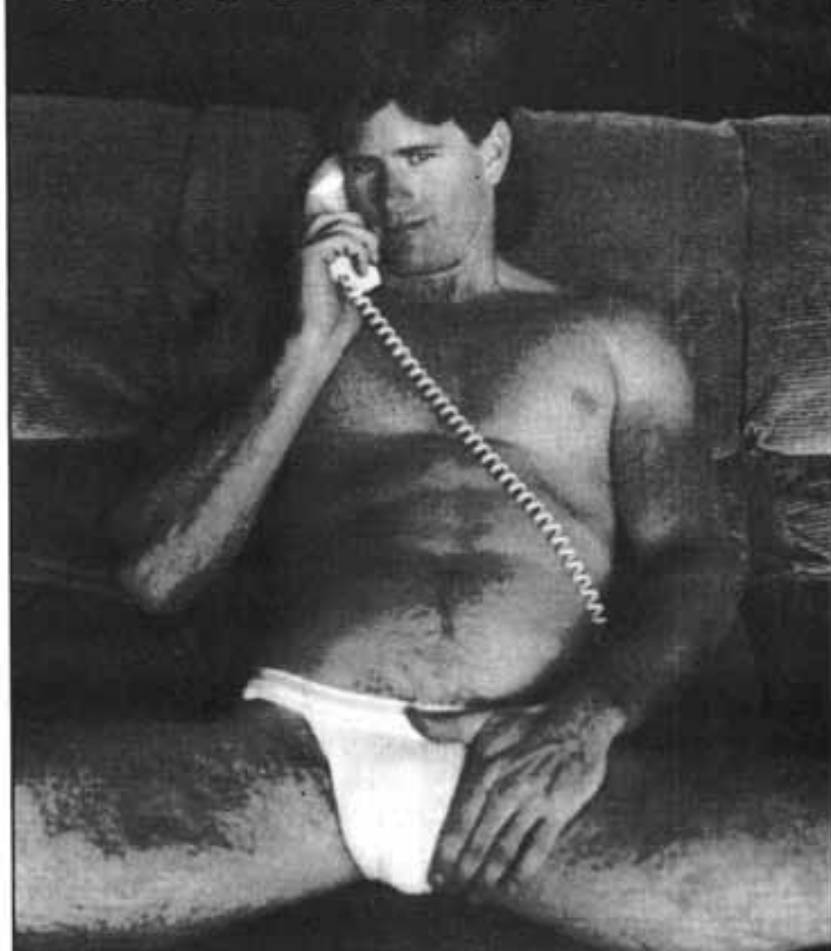
INSIDER

Continued from page 33

er has the endorsements of two anti-gay Brooklyn Council members—Enoch Williams and Priscilla Wooten. Andrew Stein has endorsed Joan Millman, but a source says that he first got a commitment from Millman, Assemblywoman Eileen Dugan and state Sen. Martin Connor, that they will support his 1993 mayoral bid against Dinkins and whoever else is in the race. A quid pro quo? So what else is new?

• Sources say that Rosemary Kuropat, an open lesbian, will be leaving her role as chief of staff to Deputy Mayor Sally Hernandez Pinero. It seems she's found another role for herself dealing with economic development abroad. Things were not working out for Kuropat in her role at City Hall. Although she had raised funds for Ed Koch in his primary bid against David Dinkins, she managed to parlay herself as an intimate of the current mayor. To some, it came off as a bit of a contradiction.▼

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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

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reserves the right to
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- * **All orders and cancellations must be received by noon on Friday. No exceptions!**
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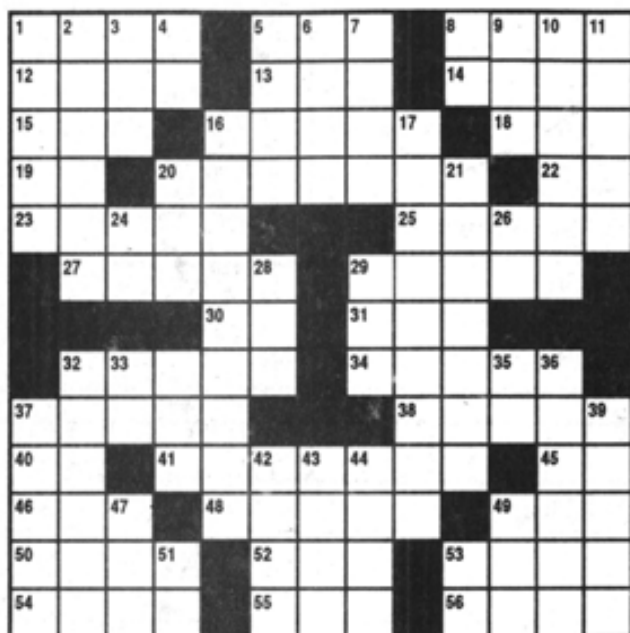
Personal Mail forwarding charges not included.

One Ad per customer



OutWeek Crossword

by Kathleen Joan DeBold



Down

1. Backpack bandana
2. *Dykes to Watch Out For* creator, Bechdel
3. Sleep like a cat
4. *Dal segno* (abbr.)
5. Arab prince
6. Hypocritically pious language
7. Three-piece cookie
8. Initial point (abbr.)
9. Rapid eye movement (abbr.)
10. Peter O'Toole film, *Lawrence of ___*
11. Gay protest group, ___ Nation
16. *Drummer, Honcho* and *Blueboy* are gay ones
17. Where a top wears 1-down (3 words)
20. Smell (2 words)
21. Lord Byron's buddy
24. United Artists (abbr.)
26. Eastbound (abbr.)
28. Daylight Savings Time
29. Sergeant Major of the Army (abbr.)
32. Tea room technology
33. Symbol for nickel
35. Emergency Room (abbr.)
36. *Portrait of a Marriage* author, Nicholson et al.
37. Davis or Midler
39. Soft duck
42. Feminist musician, Adriene ___
44. ___ *La Douce*
47. Towns (abbr.)
49. They go with frons
51. Cathode (abbr.)
53. Symbol for copper

SOLUTION IN NEXT WEEK'S OUTWEEK—ON SALE MONDAY

Across

1. Early Rita Mae Brown work, *The ___ That Cradles The Rock*
5. *Name of the Rose* author, Umberto
8. Un-neighborly neighbor of Kuwait
12. Exclamation of unhappiness
13. Blemish
14. South American country with a capital bean?
15. Little bite
16. *Rebel Without a Cause* co-star, Sal
18. *Myra Breckinridge* star, West
19. Kaposi's sarcoma
20. *Mrs. Stevens Hears the Mermaids Singing* poet, May and family
22. Army slogan: "___ all that you can be" (except gay?)
23. Editor of *The Male Muse*, poet Ian
25. Belonging to them
27. Publisher of *Lesbian Nuns: Breaking Silence* and *Pembroke Park* (with "Press")
29. Ancient kingdom of Yemen and its famous queen
30. Fellow of the Zoological Society (abbr.)
31. Openly gay vice presidential candidate Boozer
32. Not suitable
34. *Out of the Closets: Voices of Gay Liberation* co-author, Young
37. Skating gold medalist Boitano
38. Atmosphere of Vincent Viraga's novel *Gaywyck*
40. Old MacDonald's refrain
41. Bear witness
45. Driver of 50-across
46. Explosive initials
48. Softball is one popular with lesbians
49. Founder of all-male dance troupe, in 1930, ___ Shawn
50. Really butch vehicle for military scenes
52. Upper appendage
53. "Night and Day" composer, Porter
54. Socialite friend of 53-across, Maxwell
55. Master of Fine Arts
56. The Soviet Union

SOLUTION TO LAST WEEK'S PUZZLE



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