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Calls for Early Testing Reflect New Optimism

by Jay Newquist

To test or not to test?

The other shoe fell last month when the San Francisco AIDS Foundation, long a holdout despite internal and external pressure, urged gay and bisexual men to consider taking the HIV antibody test. The change in public posture was attributed to recent, effective medical treatments which can delay or prevent PCP (*Pneumocystis carinii* pneumonia), the most deadly disease associated with AIDS.

"The important thing is we're not calling for mandatory testing," said Pat Christen, the foundation's director of public policy. "It's still a personal deci-

sion, but we have to make it clear that times have changed and the best informed decision is to take the test."

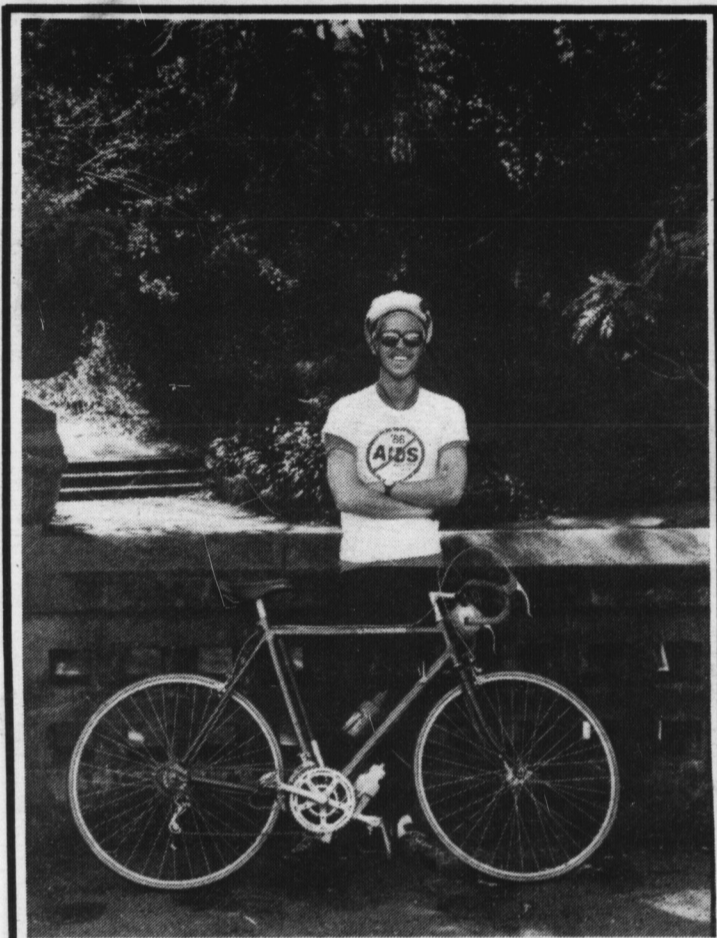
Christen said the primary motivation for urging the antibody test was the increasing data on prophylaxis for PCP and the development of more sophisticated treatments for opportunistic infections related to AIDS.

"What we'd like to avoid is for people to walk into the doctor's office to say they are thinking of taking the test and coughing at the same time, then they get a diagnosis [of PCP]," she said.

Christen added that it is now believed that early treatment can slow or help prevent progress of the virus, but the benefits are only possible if a physician is aware of the patient's antibody status. She singled out the Elisa test, most commonly used first, followed by confirmation or backup, usually with the Western Blot.

In a parallel development, a recent Minnesota survey indicated that the tests themselves are almost always accurate and seldom showed a person to be infected with the AIDS virus when

(Continued on page 16)



A participant in last year's AIDS Bike-A-Thon. Those interested in volunteering for this year's event, to be held on Saturday, May 13, are urged to contact Dan Clark at 431-5680.

City to Slash Health Funding; AIDS Expenditures to Jump

by Dennis McMillan

The mayor's office is busy preparing the city health budget, which will most likely cut back in several health areas but is expected to include a substantial increase for AIDS expenditures. Although final decisions have not yet been made, the mayor, who has received recommendations from the health commission and the directors of various health departments, hopes to reveal the exact figures soon.

Scott Shafer, deputy press secretary for Mayor Art Agnos, told *Bay Area Reporter*, "Even though we are cutting back up to 10 percent in some areas of the health department, we anticipate increasing the general fund contribution for AIDS by at least 20 percent."

This translates into a minimum of a \$1.3 million increase compared with last year. As an alarming frame of

reference, Shafer pointed out that in 1982-83 the general city fund expenditure on AIDS had been \$180,000, and this year the mayor expects to spend \$8 million.

He said this year's proposed budget did not include monies from federal, state and private grants totaling close to \$12 million. Nor does this include a significant chunk of money that will go to UC San Francisco and

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New Businesses Opening

Thriving Castro Still the Heart Of Gay Community

by Allen White

San Francisco's Castro is changing as it continues to be known around the world to many as the "Gay Mecca" and to others simply as the "Gay Capital of the World." It is a thriving neighborhood where the history of the gay movement mixes with tourists, people who have lived in the area for decades and the newest arrivals to the city.

Headlines on Castro began as an expression of the gay community. After a decade, it now provides what they call "retail entertainment" and they boast stores throughout the Bay Area. As they have expanded outside the Castro, other local businesses are coming into the neighborhood.

Rainbow Records has opened a store next to the Sausage Factory. Their reasons for locating in the Castro tell much about the area. Dennis McCaffrey, vice president of operations, says the Castro is one of the most thriving areas in the city, with one of the highest rates of foot traffic.

Because they are locally owned, McCaffrey says he believes Rainbow has the ability to appeal

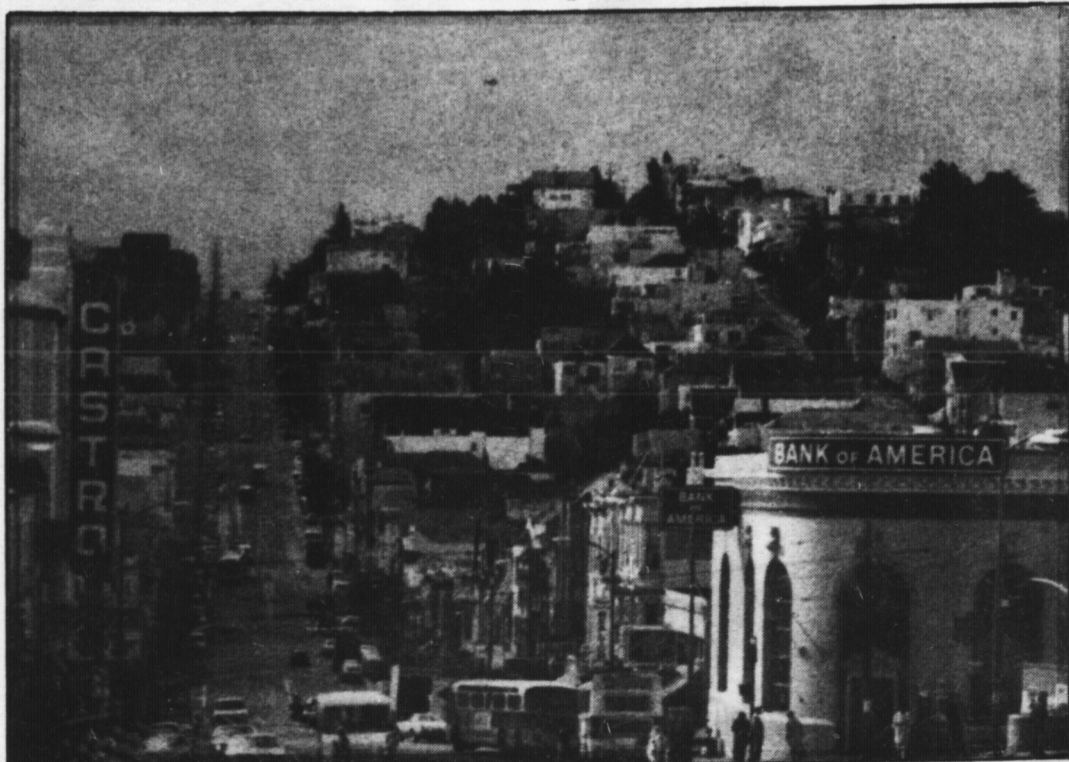
to the local neighborhood market in much the same way as Headlines. Unlike their other stores, the Castro Rainbow Records will not be in the video rental business. They will also bring Ticketron into the area.

The presence of Rainbow Records marks another change for the Castro. Last year the Elephant Walk and several businesses were hit with a major fire in December. All That Jazz and Mainline Gifts were some of the businesses that had their premises devastated by the blaze. What remains are several boarded up buildings.

The primary function of the Elephant Walk site is to serve as a large bulletin board as people slap announcements for parties and political statements on the windows. There is no indication when the buildings will be rebuilt and the stores again occupied.

Across the street, Hibernia Beach remains as a reflection of the immediate political and social concerns of the community. Hibernia Bank, from

(Continued on page 2)




Castro Street, looking south from Market.

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Health Funds

(Continued from page 1)

San Francisco General Hospital for research, which will most likely come from federal and state sources.

"We're looking at a grand total of approximately \$20 million," he said. "There are absolutely no cuts in AIDS funding. This reflects the mayor's priorities for this budget and obviously the demonstrated need that exists regarding the epidemic."

"We need all of the city budgeting, but what we really require is an increase in federal funding, which is the real wild card," said Dr. Tom Peters, associate director of health.

He noted that the director of the San Francisco Health Department, Dr. David Werdegar, recently testified in Washington, trying to get people there to realize the critical need for community-based services for AIDSARC patients.

"I can say unequivocally we have received from both our health commission and certainly from the mayor and his staff absolutely fantastic support with regards to our AIDS-related budget," he added.

Carmen Vasquez, lesbian and gay liaison in the health department, commented, "If there is a 20 percent increase for AIDS, that's great, but what I'm con-

cerned about is outpatient services in mental health, particularly Team Two Monterey Health Clinic."

Monterey has been cut back through the years, according to Vasquez, mostly because of attrition, with staff leaving and not being replaced.

She said that Team Two funding was pretty much at rock bottom now, which will affect about 65 percent of the lesbian and gay patient list, many of whom are chronically ill and cannot sustain living on their own without the clinic's services.

What is even more distressing, she said, is the fact that the staffers there are at their senior step of their careers as gay health specialists. These staff workers could then conceivably be moved into situations where their gay specialization is not utilized.

Dr. Pat Denning, director of Team Two, told *Bay Area Reporter* that the mayor's office was attempting to put back some funding into the Team Two project, thanks to public outcry.

However, she said, there will still be patients who will lose services at Team Two, those with less serious problems related to HIV status.

Denning is disturbed that "there are thousands of gay and lesbian therapists in this city in private practice, and probably only a couple hundred who are volunteering any services for low-

fee people."

She pointed out that public health cannot possibly serve all the people and that the private sector has a responsibility to care for some.

"The crunch is going to come around the first of July," she anticipated. "If clients are not suicidal, homicidal or psychotic, I'm going to have to refuse them."

Denning said that there were enough private practice therapists in the city so that if each person did two hours of pro bono work weekly, we would not need a public mental health system.

This budget cut will most likely mean some reduction of services for the Center for Special Problems, which sees many gay, lesbian and bisexual clients for psychological services.

Dr. Sam Ho, medical director of community health programs, said, "It is an extremely challenging and trying process to bring forth a responsible budget that on one hand continues to provide essential health services and on the other is sensitive to budgetary constraints established by the city deficit."

He said a lot of reorganization of the system was needed to maximize the best health care for the least amount of funds.

"We feel cautiously optimistic that we will be able to meet the challenges," Ho said.

Castro

(Continued from page 1)

whence the area got its name, is no longer. It has been replaced by Security Pacific, and the phrase Security Pacific Beach has yet to take hold.

Last week many in the area used the corner of the building to pay tribute to Lucille Ball. Dozens of flowers were placed on the building. A big red card carried a valentine and the phrase, "I Love Lucy." While people stood, as if in tribute to Lucy, a few feet away people were being asked to sign up for the AIDS Bike-A-Thon. More than 700 people stopped at the area on Saturday to vote in the annual Gay Community Awards.

The unique character of the gay community was also reflected on Castro in the block between Market and 18th Street. As they have been able to do for years, patrons of Orphan Andy's could listen to Billie Holliday sing "God Bless the Child" and other

vintage songs on the jukebox while looking at posters of film events at the Castro Theatre of years gone by.

At A Different Light Bookstore, people gathered to discuss the latest in gay novels and give their own personal advice to almost anyone who would listen.

Headlines now provides retail entertainment.

Each week authors hold book signing parties and they seem to add fuel to the fires of the day's discussions.

The gay bars of the Castro continue with a seeming resiliency and consistency. The Castro Station seems always to have a sizable crowd of regulars and curious tourists. The street provides the entertainment at the Bear and the Phoenix as people

sit at the front bar stools and gaze at the people strolling by. Across the street, people are constantly moving in and out of The Special as they cruise the streets and then move inside to discuss the issues of the day over a drink.

Around the corner at Collingwood and 18th, the pool tables are always in use at Badlands and the Pendulum while motorcycles bring their women owners to Francine's. The Midnight Sun and Moby Dick continue as two of the oldest and most popular bars in the area.

Whether it is the small stores like Off Castro Cleaners or the large stores like Crown Books and Walgreens, the community has developed and matured in the past 20 years.

Harvey Milk's Camera Shop, where it all started on Castro, is no longer there. As the area thrives with thousands of people each day, it may be a sign of the times that most of the clerks in the store that replaced the camera shop have never heard of Harvey Milk.



Employees and shoppers in Headlines on Castro Street. The store specializes in what it calls "retail entertainment."
 (Photo: S. Savage)

**More Anti-Gay Incidents
 Bring Call for Muni Action**

by Dennis McMillan

A gay man was maced on the 43 Masonic Muni bus and suffered complications as the result of a former gay bashing. The Community United Against Violence said this was just one of many bus incidents that have occurred lately, prompting the group to ask Muni management to help find a solution to the problem.

The victim, Will Myers, said he had been assaulted several years ago with a two-by-four over the head in Potrero Hill. This previous violence has given Myers seizure problems.

According to Myers, four youths got on the bus mid-day Wednesday, April 26 at Fulton and got off at Geary by Sears. As the last one was leaving, he sprayed mace directly into Myers' face. Before that the youths had been taunting Myers and a passenger next to him in the back of the bus, throwing orange peels at them and snickering.

Myers was temporarily blinded with burning in the eyes and severe color change in the face. He was attended to by paramedics, and then rushed by ambulance to the emergency room of Pacific Presbyterian Hospital. He still has to apply special eye drops four times daily.

There are several witnesses of the Myers incident. Myers said that the youths, who were black, had made someone take a picture of them with his Nikon camera, and that he will be developing the film to have a perfect piece of evidence to present to Muni authorities.

"This makes me somewhat frightened to go out now by myself," Myers said. "I feel like I must look like a target or something."

CUAV said that such an attitude was common for a victim of hate crime. Victims typically wonder why they in particular have been targeted, and if it will happen again. CUAV said that such thoughts were normal if illogical, and that victims should seek special gay-bashing counseling at their agency.

Myers said he refuses to take this passively, and for that reason he contacted all the authorities and the Bay Area Reporter. CUAV suggests that anyone who is the target of anti-gay verbal or physical abuse report it immediately to their offices.

Myers has already filled out a formal report to the police and CUAV.

Hada Jadallah, client advocate for CUAV, has written a letter to William Stead, general manager of Muni, concerning another incident that happened on the bus lines recently. On April 17 a person with AIDS wanted to get off at his designated stop in front of Davies Hospital, but the 24 Divisadero driver refused to remain stopped, slammed the doors and drove away. The patient was very ill, and by the time he was able to get off the bus he had to take another bus back to his original stop.

According to the CUAV report, other passengers attempted to explain the special needs of AIDS patients, to which the bus driver replied, "I don't care about you guys, you're all going to die anyway."

At that point the driver reportedly sped down the street, not stopping at any scheduled stops, scaring her passengers. At Fulton and Divisadero she demanded all passengers disembark because she would "not drive through this area any more."

Some passengers on the bus reported the incident to Muni headquarters, as well as to the mayor's office.

CUAV wants to help Muni through education and training of the drivers, with emphasis on AIDS sensitivity.

The anti-violence organization reminded Muni that most of the anti-gay harassment had occur-

red on the 24 Divisadero, and therefore this line in particular requires special monitoring and attention.

George Newkirk, Muni spokesperson, recalled that only one person had called the transit line to complain about the April 17, and that the person refused to give their name.

Newkirk said that as he understood the incident the bus was extremely crowded and the passenger in question was unable to get to the doors in time to disembark before the bus left the stop. Words were exchanged between several passengers and the driver, he said.

Passengers who think drivers have acted improperly should file a passenger service report with Muni, Newkirk said. If a negative report is filed, Muni then schedules a hearing. The person who files the report must also be willing to testify at the hearing, he said. If the complaint is



(Photo: Rink)

verified, disciplinary action would be taken, ranging from a warning to suspension. A driver's overall record is examined in determining what action is taken.

Newkirk said. CUAV is attempting to set up a meeting with Muni officials to discuss these recent anti-gay incidents.


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Brown's Powerbroker Plan Shot Down

As if the state Democratic Party didn't have enough problems, Assembly Speaker Willie Brown had a brainstorm last week that would take the job of choosing the Democratic nominee for governor next year away from voters and, supposedly, give it to him and a handful of other party bosses.

Conceding that he was probably sounding "undemocratic," Speaker Brown claimed to be motivated by a desire to defeat Sen. Pete Wilson, the expected GOP gubernatorial nominee, who Brown admits is currently "the favorite" to succeed incumbent Gov. George Deukmejian. Brown says the strategy he promotes would persuade two of the three possible contenders for the Democratic nomination to drop out, solidifying the party in the 1990 campaign against the Republicans.

No sooner had Speaker Brown announced his powerbroker plan than Democrats across the state—from Sen. Alan Cranston to spokespersons from the candidates themselves—publicly rebuked the Brown idea. Cranston quickly put down Brown's plan to return to backroom politics by saying, "As

desirable as it might be to have only one major candidate, I don't see it happening." He later added through a spokesperson that he "would certainly take no part in what Willie proposes."

State Attorney General John Van de Kamp, who trails former San Francisco Mayor Dianne Feinstein in current polls for the Democratic nomination, slammed the Brown scheme, snapping, "We're not going to have brokered politics for the governorship of California. I find the speaker's plan an outrageous proposal and presumptuous in the extreme."

In San Francisco, Hadley Roff, Feinstein's campaign chief of staff, scoffed at the Brown plan as simply "a bad idea," asking the question, "Should the state's six million Democratic voters abdicate their decision to 30 or so party insiders?"

Former Governor Jerry Brown, the chair of the state Democratic Party, refused comment on the speaker's plan, but privately was said to be irritated by the suggestion.

Speaker Brown made his plan known at a luncheon in Washington, D.C. Considering



Willie Brown.

(Photo: Rink)

the reaction his scheme received from Democratic Party leaders across California, it is little wonder he went to the other side of the country to announce it.

Incidentally, the latest California poll, released last week, shows Republican Pete Wilson comfortably in the lead to become California's next governor. Though the election is still a year and a half away, the senator now leads former Mayor Dianne Feinstein 49 to 39 percent; Attorney General John Van de Kamp by a 46 to 38 percent margin, and state Controller Gray Davis by a whopping 51 percent to 29 percent.

Most political observers believe that Gray will seek reelection as controller, leaving the Democratic race for governor between Van de Kamp and the current Demo frontrunner, Feinstein.

The poll shows Feinstein leading Van de Kamp by a 38 to 30 percent margin, with Davis getting 12 percent of Democrats polled.

The poll also shows that Feinstein is better known statewide, even though she has been out of office and largely out of the news since early 1988. Feinstein is known by 76 percent of Californians; Van de Kamp is known by 66 percent of the state's voters, and Davis by 54 percent.

The success of the former San Francisco mayor continues to confound some political experts because she has never run for office statewide, but the new poll

has her staff "ecstatic," while those working for Van de Kamp admitted the new results could hurt their fundraising efforts.

With Feinstein continuing to increase her lead over Van de Kamp during the past three months, a formal announcement by the San Franciscan into the gubernatorial race will probably be moved up and the race will soon be in full motion. Feinstein is expected to make her formal entry into the race within a few months in a statewide blitz, and the promising polls should make her the candidate to beat for the Democratic nomination.

None of the Democratic House members want to say it publicly, but in and around the House cloakrooms, even some of his staunchest allies are saying there is little hope of saving Speaker Jim Wright. The speaker has been so damaged by the publicity about the misconduct charges against him that he is all but finished as an effective leader, say a number of Democrats.

One senior Democrat member of the House commented, "It's with a heavy heart that I've concluded that the speaker is finished."

Sensing that Wright is mortally wounded, and eager to repay the Democrats for their handling of the nomination of John Tower for defense secretary, Republicans have been sniping at Wright, and aren't about to let this scandal-ridden speaker off the hook. Jim Wright's future as

House speaker seems pretty dim, and there doesn't seem to be much shedding of tears around Washington because of it.

Tomorrow, Friday, May 5, furniture, art, and memorabilia donated by well-known Bay Area personalities in politics, design and the arts will be auctioned to benefit the AIDS Emergency Fund and the San Francisco AIDS Foundation. Tickets to An Auction For Life are \$25; the event starts at 5:30 p.m. at the War Memorial Building, 401 Van Ness, with a preview of the donated goods. Admission includes a lavish buffet with champagne. Entertainment will be provided by singer Gail Wilson and others, with the live auction beginning at 7 p.m. Try to make this one tomorrow night—a good cause, great buys, and I'll see you there. (486-1618 for info.)

Nationwide, the Democrats hold a majority in 34 State Senates and in 39 lower houses; Dems control the California State Senate 21-18, the Assembly by a 46-33 margin.

How's that? In Marquette, Wis., Mayor Robert Berube fears the city's nickname, "Queen City," might equate the city with homosexuals, and has sent out a plea to community leaders to give the Upper Peninsula port city a new nickname.

But Georgia Southern College in Statesboro, Ga., has adopted a new policy forbidding bias against gay athletes, even though the state university system doesn't ban such bias. The student paper there had reported a lesbian basketball player believed she was a victim of discrimination.

Some political types reportedly urging Supervisor Wendy Nelder to run against City Attorney Louise Renne, and the Supe is said to be "considering it."

Having a big lead in the polls always makes political fundraising a little easier, and popular attorney Tom Horn is hosting a \$1,000-per-person cocktail party for his friend Dianne Feinstein, the Democratic gubernatorial frontrunner, on May 14 (558-9700 for an invite to this one).

From the do-as-I-say-not-as-I-do department: The San Jose Mercury News reports that while the California legislature ordered the state's investment officers more than three years ago to sell off stocks in companies doing business in South Africa, most of the lawmakers still gladly accept thousands of dollars in campaign contributions from firms that do business in the land of apartheid. Naturally, Speaker Willie Brown tops the list, accepting more than

(Continued on page 16)

★★★★★★ Star Wars ★★★★★★

The National Enquirer must be having a field day. Three and a half years after Rock Hudson's sensational AIDS diagnosis and death—and two months after a court award of a whopping \$21.5 million to Hudson's lover Marc Christian for "emotional distress" caused by Hudson's alleged failure to inform his lover of his condition—the Hudson name is again appearing in gossip and entertainment columns across the nation.

The reason is a belated attempt by a man named Gunther Fraulob (aka Gunther Allen) to clear the Hudson name by offering new evidence which the Hudson estate hopes will set aside the financial judgment on Christian's behalf. In a declaration submitted to the judge of the Christian suit, Fraulob, a friend of Hudson and a former sexual partner of Christian, claimed that what Christian told him before the trial "about being in fear of having contracted the AIDS virus from [Hudson] and remaining celibate due to said fear... was exactly the opposite of what he told the jury and what he's telling the public."

Fraulob, a 32-year-old fitness consultant and musician, first met Hudson in March 1984, at a time when Hudson and Christian were living on opposite sides of the same house. Fraulob and Hudson became friends but never sexual partners. Fraulob did not meet Marc Christian until the memorial service held for Hudson after Hudson's death in late 1985. Soon thereafter, in November 1985, according to Fraulob, Christian contacted Fraulob and the two had anal intercourse. A month later, they engaged in mutual masturbation. This was the extent of their sexual involvement.

Explains Fraulob, "When I was having a relationship with Christian, I was sympathetic to his situation, for like him, I was having a hard time trying to reach Rock toward the end. We were both being cut out by people who didn't have the right to do that, as far as I was concerned... Although I had heard unflattering things about Christian, Christian replied that those were lies. A lot of what he said didn't make sense, but I gave him the benefit of the doubt. He was very convincing."

Fraulob and Christian saw little of one another after that. Later, when Christian sued the Hudson estate for emotional

distress, Fraulob said, "This is a bunch of bullshit. What's going on here?" According to Fraulob, "Christian said in court that he was monogamous with Rock and had been celibate since. That's not true, as my involvement with him clearly demonstrates. He also claimed to be in fear of infection through Rock, yet when we had sex soon after Rock's death, he swore to me that he had no such fears and that he was totally uninfected."

"On one hand, therefore, he was portraying himself as an innocent victim. On the other hand, he was adopting a different pose. He never told the jury, for instance, about his alleged attempts to blackmail Rock when Rock tried to kick him out of the house. According to Rock, Christian planned to expose him to the National Enquirer if Rock tried to get rid of him. I finally realized what kind of person Christian is. He is a liar and a manipulator, and he's obviously very good at it, for the jury bought everything he said."

Fraulob did not come forward with his information during the trial, he says, because, "first of all, everybody was telling me [Christian] wouldn't win anyway, so I didn't see any point in being included in this circus unless I had to. I valued my privacy, and I had no desire to disclose my homosexuality or to discuss any sexual conduct in which I was involved."

However, Fraulob continues, "I changed my mind when I heard the things Christian said on TV after the verdict. I was outraged, and I felt an obligation to tell the truth and see justice done. Because he lied and the jury believed him, this guy has been awarded an astronomical amount of money and has taken everything away from the charities which were Rock's beneficiaries. I think it's wrong."

Well aware that his motives for coming forward might be suspect, Fraulob states, "I have nothing to gain from this. If I were interested in publicity, I would have accepted the many talk show offers that have come my way, but I haven't. In fact, all I've gained is a great deal of trouble. Because of this publicity, I had to come out to my family, which was very difficult and painful. Furthermore, this situation is hurting my business."

The worst result of Fraulob's involvement in the case, he avers, has been Christian's attempts to smear his name. In a thirty-page rebuttal to Fraulob's declaration, in which Christian categorically denied ever having had any sexual contact with Fraulob, Christian's attorney, Harold Rhoden, claimed that the reason Fraulob got involved in the case is that "he became sick over the size of the verdict for Marc Christian... It's a wonder that the poor fellow didn't wind up in a padded cell."

Rhoden also claimed that Fraulob was only interested in Hudson for financial gain and that Hudson had reneged on a promise to give Fraulob \$10,000. Continued Rhoden, "Another thing Fraulob resented was [Christian's] refusal to go out with him on a date. The third cause for Fraulob's bitter jealousy and resentment can be seen from the last statement Fraulob made to the plaintiff: 'If it hadn't been for you, I would

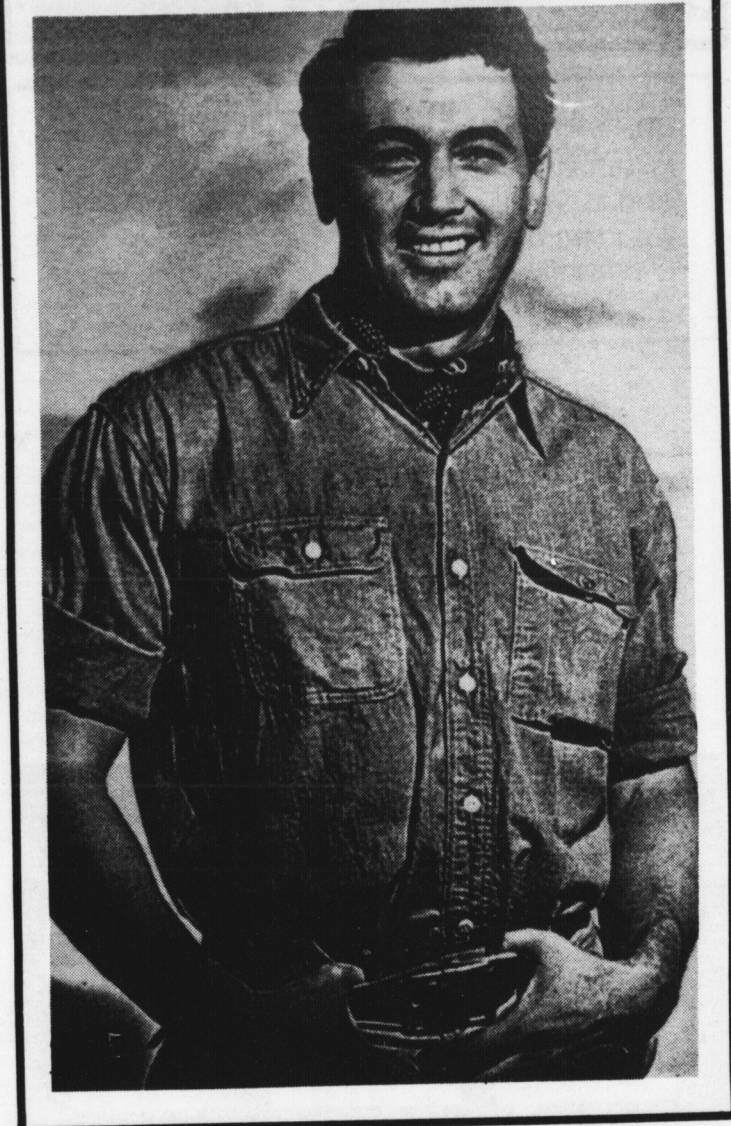
have been Rock Hudson's lover."

Rhoden concluded his document by calling Fraulob a "publicity-seeking psycho" with a "sick mind." According to Fraulob, he also hired a private investigator to find out what he could about Fraulob. "As a result, now I feel like I'm on trial," says Fraulob. "It's a total invasion of privacy. No wonder others who know the same things I know about Christian have been reluctant to come forward with their information."

When asked for his comments on the case, Rhoden replied, "Fraulob is already yesterday's news. He is a thing of the past. The judge considered Fraulob's declaration. The judge then read the declaration filed by Christian in response. [He] ruled that the newly discovered evidence was not sufficient as grounds for a new trial. It did not impress him at all."

"Gunther Fraulob was the defense's big cannon. They counted on getting a new trial by using this guy. Well, they fired their big cannon, and as it turned out, the cannon ball was a balloon... Twelve jurors [already] heard that bull, and none of them believed it."

Although Fraulob clearly has regrets about getting involved in the case, it is too late for him to back down now. His consolation for the trouble he has endured is that, as far as he is concerned, he is doing right by Rock Hudson's



★★★★★★★★★★★★★★★★★★★★

memory. Marc Christian, ironically, says the same thing. As he told reporters after successfully suing the Hudson estate, "Rock would have been proud of me. He would have said, 'Go get 'em, kid.'" Apparently, he is doing just that—tooth and nail.

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MURPHY'S MANOR

by Kurt Erichsen

Panel 1: "I am a member of the HIV-Negative Club." (A man with a mustache and glasses is talking to another man.)

Panel 2: "We're all guaranteed to be safe. None of us have ever been exposed to the AIDS Virus." (The man with the mustache is pointing to himself.)

Panel 3: "...So we're all free to ouch!!" (The man with the mustache is being punched in the face by the other man.)

Panel 4: "What was that? My blood sampler. It checks every hour to make sure I'm still safe." (The man with the mustache is holding a device that looks like a blood sampler.)

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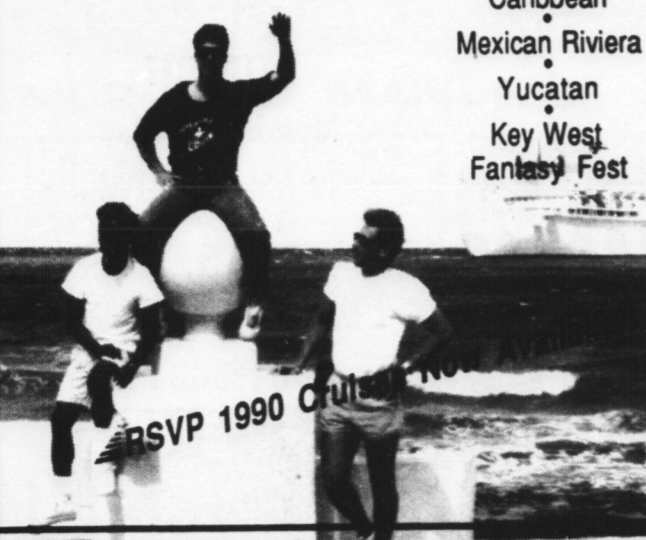
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AIDS Foundation Director Wolfred Stepping Down

Stress, Burnout Cited As Reason



Tim Wolfred, who is stepping down as executive director of the San Francisco AIDS Foundation. (Photo: S. Savage)

by Allen White

Tim Wolfred, executive director of the San Francisco AIDS Foundation, has announced he will leave that position at the end of June. Pat Christen will become acting director on July 1.

Wolfred joins more than a half dozen key gay and AIDS organization directors who will resign in the next few months.

Richard Dunne, executive director for the New York-based Gay Men's Health Crisis, will resign Sept. 1. Also announcing their resignations are Jeff Levi, director of the National Gay and Lesbian Task Force; Vic Basile, director of the Human Rights Campaign Fund; Bea Kelleigh, director of the Northwest AIDS Foundation in Seattle; Paul Kawata, director of the National AIDS Network, and Bea Roman, director of the National Lesbian and Gay Health Foundation.

Wolfred announced last Thursday his resignation from the \$57,000 a year job as head of the AIDS education and prevention agency. Staffers at the foundation said he had been considering the resignation for several months.

The resignations focus attention on the stress and the burnout problem facing those on the cutting edge in the fight against AIDS.

Ben Shatz, of the AIDS Civil Rights Project of the National Gay Rights Advocates said, "I think AIDS work is enormously difficult and stressful. I don't think it is surprising that people are burning out. We have to find a way to enable people to stop killing themselves to do this work. It is very hard because there is so much pressure. It is like wartime activity."

Shatz also said, "I also don't think the AIDS movement or the gay-rights movement have been able to successfully take care of their employees. I think that is a real problem. Organizations need to look more closely at their personnel policies to make sure they are not speeding up the burning-out process. There are many competent people who are willing to serve so I don't think

we are without direction. But this work is very hard, and I don't think we are taking care of our own as well as we should."

He said burnout was a combination of things.

"You can't turn the job off when you get home because you have friends who are ill or you may be concerned about your own self. Then added on is the third layer when you decide to go out and have fun.

"Then," he said, "you run into people who want to talk to you about work. So it is very difficult to escape it."

"Also, I realize for myself there is a fine line between becoming a brick and becoming a sponge. A sponge when you take everything, all the suffering, and finally you can't function. Or, you become a brick and let nothing reach you. But, of course, it does. It is very difficult to manage that line. You can think you're being professional and then you go home and you snap at people and you can't sleep."

Wolfred said, "I think he is right on. There is a lot of stress in dealing with any agency but particularly an AIDS agency which is dealing with a politically stressful issue. While we are doing that we are constantly under assault with the Dan-nemeyers of the world lobbying mortars on us."

"I would like to think that the AIDS Foundation is a little better than average. In one sense I feel a sense of accomplishment because we have achieved a rather stable employee group. But I think as a gay movement we think to not pay attention to that human side of it, the organizers and the staff."

He continued, "On the other hand, these organizations have grown tremendously in the last four years in terms of staff, power and influence. This growth translates into a power and the ability to impact public policy we never had before. We have moved to a new plateau and in part, I think, some of us feel good about that, though we see the need for new blood to take it to

the next plateau."

Wolfred's departure comes at a time when AIDS organizations across the nation will have to provide more services as the AIDS caseload increases without the rapid increase in money that occurred in earlier years of the epidemic.

He noted, "As I talked with Richard Dunne at the Gay Men's Health Crisis, we have all been in our jobs for about four years and we have built our agencies into groups from 25 people to groups of over 75 people. We took our agencies from the first to the second stage. I always looked at being in the fund-raising role."

Wolfred is serving his third term as an elected member of the Community College Board and has no plans to give up that position. His name has periodically been mentioned as a candidate for San Francisco supervisor, though he said last week he has no immediate plans to make a try for another public office.

Prior to his election to the college board, he was the first administrative aide to Supervisor Harry Britt. He took the job in 1979 when Britt was appointed by then-Mayor Dianne Feinstein. Wolfred resigned that position to successfully run for the Community College Board.

The San Francisco AIDS Foundation is one of the oldest AIDS organizations in the nation. It was founded in an upstairs office on Castro Street in 1981. At the time, people such as Dr. Marcus Conant and Cleve Jones brought together medical professionals and volunteers from the Castro to create what was then called the KS Foundation. That was before the word "AIDS" had been created.

From that small office on Castro Street the AIDS Foundation has grown into one of the largest AIDS organizations in the United States with a staff of 74 people.

The AIDS Foundation has announced there will be a national search for a replacement for Wolfred.

No Medicare For Some AIDS Care?

HHS Wants to Restrict Coverage

by Dennis McMillan

The Health Care Financing Administration (HCFA) of the U.S. Department of Health and Human Services recently announced a 17-page proposal of federal regulations that would restrict Medicare coverage from certain AIDS treatments. Although the Food and Drug Administration has created the Treatment-IND (Investigational New Drug) program to make promising drugs available before final approval, under the proposal Medicare recipients would be blocked from access to such drugs.

Vital AIDS treatment drugs such as aerosolized pentamidine would be restricted from Medicare coverage, since they now fall under the newly devised category of Treatment-IND status. The language of the proposal reads: "Except for certain drugs used in treating terminally-ill cancer patients, identified as Group C cancer drugs, a drug that has not been approved under a new drug application for marketing by the FDA is considered experimental or investigational by HCFA and is not covered by Medicare."

National Gay Rights Advocates (NGRA) has called the effect of this proposal on people with AIDS and other life-threatening illnesses "medically devastating and inconsistent with the mandate of Medicare."

The public-interest law firm has responded to HCFA's requests for comments in a three-page letter, citing five cases of federal law that forbids such exclusion, a practice NGRA calls "arbitrary and capricious, in direct violation of the constitutional guarantees of due process and equal protection." NGRA reminded HHS that courts have held it to be the treating physician's responsibility to decide which treatments are medically needed.

NGRA criticized the restrictive language that would limit a drug's use to the drug labeling insert, pointing out that the FDA itself has said that prescribing drugs for off-label uses is a valuable and widely-accepted medical practice.

NGRA staff attorney Cynthia Goldstein told Bay Area Reporter that "the real irony of these proposed regulations is that the FDA is giving with one hand and the Department of Health and Human Services is taking away with the other."

She sees no reason why Group C cancer drugs should be compensated for, to the exclusion of AIDS IND drugs, or that the latter should be distinguished from the former.

Nor does she agree with restrictions of only on-label use of these drugs. "This is an extremely dangerous distinction since it is a very common medical practice for doctors to prescribe drugs in AIDS treatments for uses that are not listed on the label."

ANGER WITH INSURANCE

NGRA is also concerned that private insurance companies and other government programs would feel free to follow the leads of the Medicare system if these regulations pass, and refuse to cover INDs in their programs.

"This would provide yet another excuse for insurance companies and state medical programs that want to avoid paying for experimental AIDS-related

Hospital Workers Must Report HIV+ Status

CHICAGO—The long-feared policy requiring employees of Chicago's Cook County Hospital to report to authorities if they are HIV-antibody-positive was finally circulated to staff April 12.

The four-page document, included in the hospital manual, requires persons with AIDS, ARC, or HIV antibodies to "participate in the Medical Surveillance Programs of the Employee Health Service." Failure to comply "may result in restrictions of duty or suspension."

The document says the hospital wants "to assure that employees physically and psychologically are able to fulfill their responsibilities to the public, that the employees' medical problems do not pose a threat to patients or other staff, and that potential environmental hazards do not pose a threat to [employees'] health."

HIV reporting is necessary, the document argues, because of "the high case-fatality rate for those who contract the disease, the lack of effective treatment, the singular importance of preventive practices in halting

the transmission of the illness, the unique physical relationship between health-care worker and patient that may permit transmission of the virus, the public trust in this institution, and the right of the public to receive care without risk of additional illness from the setting of the provider."

Employees who are HIV-antibody-positive must submit a "Medical Data Form #422" as soon as they learn of their status. If they fail to do so, they will be placed "off duty." HIV-positives who feel fine must report to the Employee Health Service every four months; those with AIDS or ARC every two weeks.

Employees with "clinical findings that could represent a means for virus transmission—e.g., coryza, rhino,rea, inflammation of the mucus membranes, skin lesions, etc.," will be restricted from direct patient contact.

The Cook County policy has been widely criticized as hysterical and unenforceable. Detractors say that HIV has never been transmitted to a patient by a health-care worker, and that there is no mechanism (such as mandatory testing) to ensure compliance with the policy.

"We've seen an awful lot of policies around HIV that are overly enthusiastic and ag-

gressive," said Dr. Renslow Sherer, who works at the hospital. "This is an unfortunate example of the administration trying to aggressively demonstrate that they have a handle on HIV when, in fact, the best way they can demonstrate that is by pursuing universal [blood/body fluids] precautions."

Sherer agreed that the policy is "probably unenforceable," and added that it is illogical that HIV has been singled out for special treatment to the exclusion of other serious viruses, such as hepatitis B, cytomegalovirus, and Epstein-Barr virus.

Gay activist Ron Sable, who is also a doctor at the hospital, called the new policy "another unprecedented example of the county board taking off in the wrong direction around HIV." He said it will create a climate of mistrust that will prevent employees from using the health service.

The new HIV policy joins an existing hospital policy which allows patients to refuse care from antibody-positive health-care providers. In 1987, the hospital fired a doctor with AIDS, but reinstated him—minus patient contact—after a legal challenge.

—Rex Wockner

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Testing

(Continued from page 1)

he or she was not.

The results, printed in the *Annals of Medicine*, once again debunk fears that the tests are unreliable.

What about the fear of test results, or merely the fact that one has taken the antibody test, being divulged?

"There is no danger at alternative test sites, which aren't run by your doctors and where your rights are protected," said Martin Delaney of Project Inform. "These alternative sites never take a client's name or have any way to identify them except by a number. There's absolute confidentiality."

"Once in a while you get someone who's paranoid, but really, there's no way to identify the person who's tested," Delaney added. He indicated that for the last three years Project Inform has urged the AIDS Foundation to encourage antibody testing.

Delaney said he thought the large AIDS agency was finally pushed to make the decision on the basis of increased evidence of the efficacy of PCP prophylaxis.

Isabel Auerbach, the antibody campaign development coordinator at the foundation, said the climate of fear around divulged antibody test results could be overcome by seeking out the anonymous antibody test run at the alternative test centers administered by the city.

"One simple way to get over the initial fear is that it's anonymous, you never give your name," Auerbach said. "It gets you over the first hurdle. But whether you go to your regular physician or somewhere else is a decision you have to make yourself."

"If you have a good relationship with your doctor and you want to stay, it makes sense, but you should be encouraged to discuss [with the doctor] the confidentiality of the bureaucracy," she said.

Auerbach said a patient may apply for insurance at a later date, and would therefore need to know if his health records would be needed. A doctor could

cooperate by keeping the record of the antibody test on a separate chart.

Auerbach emphasized that counseling was an important ingredient, especially with an HIV-positive test result.

"It's pretty easy to face the fact you are infected. Many already assume they are infected and have practiced safe sex, but when you actually hear the result, it's frightening."

"The fear freezes people."

Auerbach said the question of testing was a moot point three years ago because there was next to nothing an antibody-positive person could do. She continued that a person who tests positive now can do something about it by seeking aggressive treatment.

"We're moving in a positive direction. A year ago you would read a headline that AIDS was like diabetes, but it was difficult to hope the disease would ever be a manageable chronic illness like diabetes."

"It was like a dream, but now we are moving toward that point with AIDS," Auerbach said.

The growing perception of hope was bolstered last week by a statement from Dr. Donald Francis, the AIDS advisor to California at the Centers for Disease Control, who termed the disease a "chronic treatable disease condition."

In its new advertising campaign, the AIDS Foundation said its testing policy was based on the principles of voluntary choice; free access to anonymous and confidential testing; and access to counseling before and after the test.

The elimination of confidentiality, the AIDS agency said, "Would only promote the tragic and needless loss of human lives."

In addition to targeting gay and bisexual men, the foundation is also developing appropriate bilingual educational material for gay and bisexual men of color and for IV drug users and their partners.

The antibody campaign marks the first-stage effort to inform all people at risk for AIDS about the medical progress made against HIV.



Dianne Feinstein.

together, state Democratic chair Jerry Brown and vice-chair/executive director Cathy Calfo have announced a location for the permanent headquarters of the California Democratic Party: 329 Bryant St., Suite 3C, San Francisco, 896-5503.

Sacramento gossips tell me the most unpopular legislator in the state capital, particularly among his colleagues, has got to be State Sen. John Doolittle, and this one seems easy enough to understand.

The AIDS Emergency Fund is experiencing serious financial difficulties and is low on funds. Please!!! We can all help—please send a check today, in any amount, to: AIDS Emergency Fund, 1550 California St., S.F. 94109.

Where to Get Tested

Following is a list of the anonymous antibody test sites in the Bay Area. Interested parties can also call the San Francisco AIDS Foundation Hotline—863-AIDS or (800) FOR-AIDS—for referrals to private physicians who do testing.

Those interested in taking the HIV antibody test can also go to a private clinic. Test sites that charge for their services are required to obtain the patient's signature on a release form, but it is suggested that those concerned about confidentiality provide an illegible signature or a false name.

Anonymous Antibody Test Sites	
San Francisco (Appointment Required, except St. Anthony's Clinic) Call 621-4858	
Tues-Thurs	1:30-8:30
Fri	10:30-4:30
Sat	8:30-4:30
Testing Site	Time/Days/Hours
Health Center #1 3850 - 17th St. (between Noe & Sanchez)	Tues-Thurs 5-8 p.m. Fri 1-4 p.m. Sat 8:30-3:30 p.m.
Health Center #2 1301 Pierce St. (at Ellis)	Mon 5-8 p.m.
Mission Neighborhood Health Center 240 Shotwell (at 16th St.)	Wed 5:30-8:30 p.m.
South of Market Health Center 551 Minna Street	Thurs 5-8 p.m.
St. Anthony's Clinic 105 Golden Gate (near Jones) Drop-In Only	Tues 5-7 p.m.
Alameda	
(No appointment/Drop-In Only)	
Central Health Center 470 - 27th Street Oakland, 271-2463	Wed & Fri 1-3:30 p.m.
Eastern Health Center 2499 88th Ave. Oakland, 577-5666	Mon 1-4 p.m.
Newark Health Center 6066 Civic Terrace Ave. Newark, 795-2530	Thurs 9-11 a.m.
Fairmont Hospital 15400 Foothill Blvd. San Leandro, 677-3215	Tues 4:30-6:30 p.m.
Berkeley City Hlth Clinic 830 University Ave. (at 6th) Berkeley, 644-8569	Sat 1-3:30 p.m.
Marin	
(Appointment Required) Call 499-7515	
Mon-Fri	8:30-10 a.m. 3:30-5 p.m.
Marin Cnty Health Dept. (Address given when appointment is made)	
San Mateo	
(No Appointment/Drop-In Only)	
San Mateo County Hlth Dept. 225 - 37th Ave. San Mateo, 573-2516	Tues & Fri 8:30-11 a.m.
Santa Clara	
(No Appointment/Drop-In Only)	
Santa Clara Hlth Dept. 976 Lenzen Ave. San Jose, (408) 299-5913	Mon-Fri 8-11 a.m. 12:30-3:30 p.m.
Contra Costa	
(No Appointment/Drop-In Only)	
Concord Public Hlth Clinic 2355 Stanwell Concord, 646-1240	Tues 1-9 p.m.
Richmond Public Hlth Clinic 38th & Bissell Richmond, 646-2525	Wed 6-8:30 p.m.
Pittsburgh Hlth Clinic 340 Black Diamond (off Railroad Ave.)	Thurs 8:30-8:30 p.m.
Private Clinics	
AIMS Clinical Laboratories: 2300 Sutter St., #207, S.F., CA For appointment call: 346-7455; Mon-Fri 9 a.m.-5 p.m.; Fee \$35.	
Castro Medical Clinic: 533 Castro St., S.F., CA 861-3366; Fee \$45.	
Golden Gate Family Medical Clinic: 10 United Nations Plaza, Suite 420 (at Civic Center), S.F., CA. 552-0733, 626-2212; Fee \$49.	

Gay Stockholder, Kellogg Executive Scrap Over Ad

by Rex Wockner

The 800 Kellogg cereal company shareholders assembled in Battle Creek, Mich., April 28 couldn't believe their ears when 70-year-old shareholder Joseph Norton of Albany, N.Y., rose, announced that he was a relative of the original Kellogg family, added that he was a gay male, and then chastised the corporation for its 1988 use of a Nut 'N' Honey Crunch TV commercial that gay activists say promoted violence against the gay and lesbian community.

"Some of us gay males have been rather upset by this commercial," Norton said. "We believe the company should be opposed to pulling a gun on anyone's head for any reason."

The ad, which finished its TV run last October, featured a group of cowboys who drew guns on their trail cook after he told them there was "nuttin', honey" for breakfast—a play on the cereal's name, Nut 'N' Honey.

Gay activists—in particular Chicago's Coalition Against Media/Marketing Prejudice, CAMMP, have argued that the commercial implies that one man calling another "honey" is cause for violence. Kellogg has repeatedly said it did not understand or share CAMMP's interpretation of the ad.

After Norton's four-minute presentation, which elicited a small round of applause, Kellogg CEO Bill LaMothe responded in detail to gay concerns.

"The company does not believe in violence," he said. "The campaign was a fun campaign using the term 'nuttin', honey' and it got great popular support. You gave the ad an interpretation that, after reviewing it, we still couldn't share."

"Kellogg's is committed to providing accurate images in our commercials in a wholesome setting," LaMothe assured. "We can be proud of the wholesomeness of our advertising over the years."

The shareholders applauded loudly.

LaMothe then turned to Norton and said, "We are sorry you don't share our views, and frankly,

ly, sir, we don't share yours.' The auditorium burst into applause.

At a news conference following the shareholders' meeting, however, LaMothe said Norton's remarks, along with last year's disruption of the shareholders' meeting by CAMMP's Rick Garcia, had raised his consciousness.

"When you go through these experiences, we have to be sure we keep broadening our viewpoint," he said. "When the noise level reaches a certain point, then perhaps that's a noise level we have to address... We've talked internally about the need to filter this learning experience to bring broader and better judgment... in dealing with the diverse consumers we have around the world."



Kellogg C.E.O. Bill LaMothe.

Norton, CAMMP activists and members of the Michigan Organization for Human Rights say they will return to Kellogg next year with several new gay shareholders.

"I still disapprove of this ad,

and I shall try to introduce a shareholder's resolution about this again next year," Norton said.

Kellogg refused to entertain Norton's resolution concerning treatment of minorities in com-

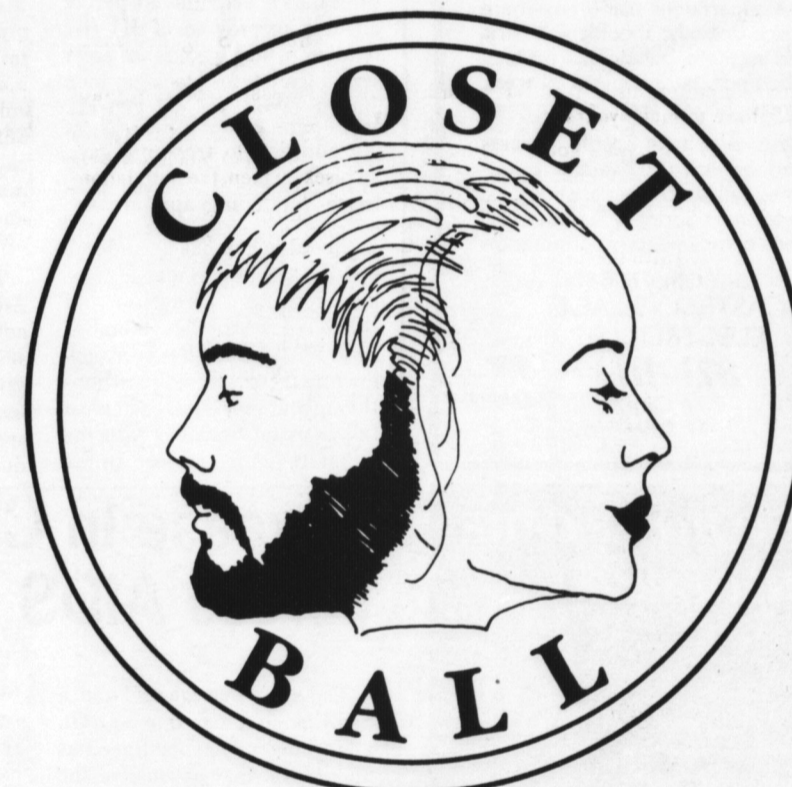
mercials this year, arguing that Securities and Exchange Commission law allowed them to omit it.

Norton's Aunt Nellie was the niece of W.K. Kellogg, the founder of the cereal giant. ▽

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HIV+ Meeting To Focus On Stress

The HIV-positive support group for gay and bisexual Asian/Pacific men will be sponsoring an informational meeting to assist people who are dealing with the AIDS virus.

All gay and bisexual Asian/Pacific men, who have been diagnosed with HIV-positive, ARC or AIDS status, who are interested in learning more about stress and its management are encouraged to attend this open, informative meeting, which will be at the Rest Stop, 134 Church St. at Market, Thursday, May 11, from 7:30 to 9 p.m.

For more information call Steve Lew at 282-7546. ▽

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Golden Gate Business Association President Dave Wharton, "Every Penny Counts" organizer Fred Skau, and City Attorney Louise Renne, at GGBA's awards dinner on Friday, April 28. Skau accepted a Community Service Award Cup. Other awards were given to the Shanti Project and to Father Cromey of Trinity Episcopal Church for their work on behalf of people with AIDS. (Photo: Rink)

Black & White Men Together Safer-Sex 'Playshops' Set

The National Task Force on AIDS Prevention of the National Association of Black & White Men Together will hold a weekend series beginning May 6 in the San Francisco Bay Area. The three days of activities are part of an on-going program of HIV risk reduction that focuses on safer sex education for black gay men and gay men of color, in general. The safer sex information reaches participants in what the program calls a "playshop"—"Hot, Horny & Healthy."

The playshop has been developed by and for gay men of color under the direction of BWMT/Los Angeles member Phill Wilson. Phill has been conducting these safer-sex playshops throughout the country since last fall as a staff member with the federally funded project. In the first nine months of national work, the playshops have had more than 2,000 participants.

The National Task Force on AIDS Prevention of the National Association of Black & White Men Together is one of 33 grantees funded by the Centers for Disease Control to reduce the incidence of AIDS in people of color communities. The overall \$6.6 million federal initiative is called the National AIDS Information and Education Program and is administered out of CDC offices in Atlanta.

Increase In Client Load Forces AIDS Fund Cuts

The AIDS Emergency Fund, a San Francisco based non-profit, all-volunteer organization, has announced that because of the overwhelming and unexpected increase in clients, it has drastically cut client services.

The number of grant applications more than doubled in the past two months, the Fund said. The average number of clients had been holding at 155 a month from November 1988 to February 1989. The total number of grant requests jumped to 387 in March and 341 in April translating to more than \$100,000 per month.

"We are seeing one out of five new clients coming from outside San Francisco County," says AIDS Emergency Fund President Darrell Yee. "I feel confident that the Bay Area will bond together even more and enable

the AIDS Emergency Fund to continue helping our clients with their financial burdens."

Traditionally, the AIDS Emergency Fund has relied primarily on community-based fundraising. Since its inception in 1982 it has raised more than \$1.7 million. These funds have provided the necessities of life—rent, utilities, medical expenses—to more than 2,300 clients. Now the demand is overwhelming these resources.

To help, send your tax deductible contributions to the AIDS Emergency Fund, 1550 California St., San Francisco, CA 94109. Visa and Mastercard are accepted.

Contact the AIDS Emergency Fund office at 441-6407 for information on how to help raise money or volunteer for fundraising events.

Letters: The liveliest community forum.
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City College's New Gay Studies Dept. Pulls Rave Reviews

by Marv. Shaw

Ringed endorsements for the new Gay and Lesbian Studies Department at City College of San Francisco came from a great variety of spokespersons, including the college district chancellor and enthusiastic students, at a cheerfully informal ceremony at the college on April 27. The new department's first head, Jack Collins, called it "one of the happiest days of my life," and introduced a series of speakers who cited the unit's present and future worth.

Chancellor Hilary Hsu stated that he was "happy and proud," emphasizing that this new academic group is "a major step forward, a statement to the world." College President Willis Kirk said that the occasion showed how "one person with an idea can move a mountain. It's one more good thing to tell about City College."

College Trustee Tim Wolfred, elected to this post three times now, saluted Collins as the leader in the department's development, who brought the ideas of many together for this positive outcome.

"It confirmed the gay community's existence in a new and different way," he declared.

Jean Harris, Supervisor Harry Britt's staff had used City College policies as guidelines for the formation of the domestic partners' policy now going through the necessary processes at City Hall.

Retired English teacher Don Liles gave some vital history when he recounted the start and development of Gay and Lesbian Literature by Dan Allen and himself. The first actual course on gay matters on campus was initiated in 1972. Since then it has been offered regularly and has educated 1,198 students in how gay creators have reproduced in words how gay men and lesbians

think and feel. Liles said. He and Allen, who has since died of AIDS, began hoping for the present department when their course was launched.

Anthropologist Mary Reddick, the college's AIDS Education Coordinator, related her enthusiasm about the model City College was providing in partnership building and enlisting of volunteers.

"I would rather be in San Francisco in '89 than in Lesbos," she said.

Counselor Sarah Thompson, adviser to the student organization Gay and Lesbian Alliance, pointed out that not only did recognition of the new department show how the college is taking gays more seriously but that gay students were taking themselves more seriously. Focusing on a key question the department will help answer, Thompson asked, "How does being gay or lesbian affect one's identity?"

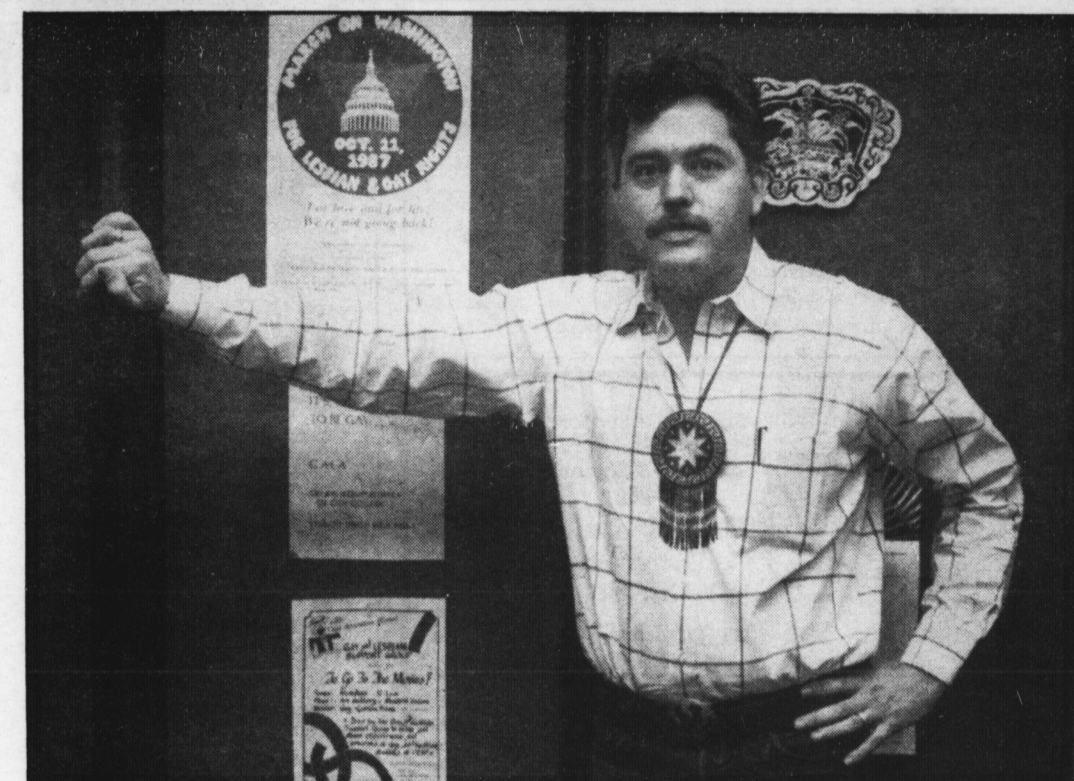
Students endorsed the new department wholeheartedly, Kimi Floethe called her identification with CALA and the gay department "part of my coming out process." Kitaka Gara stated how deeply appreciative she is on the new academic unit.

"I can't wait to take the classes," she said.

Keynote speaker for the occasion was Dr. John De Cecco, professor of psychology at San Francisco State University, long-time editor of the *Journal of Homosexuality*, and head of Center for Research and Education in Sexuality.

"Your department is appearing at a most propitious moment," De Cecco began, also indicating that his own college is just now moving toward the formation of a similar department.

As a direct counter to assumptions about educational hierarchies, De Cecco said, "Higher levels of education (graduate



Jack Collins, head of the gay studies department at City College. (Photo: S. Savage)

studies and the like) don't necessarily mean higher levels of wisdom." De Cecco footnoted that comment ironically by observing that some in the "higher" echelons of academe have asked that their copies of the *Journal* be sent to them with no identifying legends associated with gayness.

De Cecco went on to point out other gains in gay education.

"I now am asked to write letters of recommendation for gay teachers, and more openly gay teachers are getting jobs," he asserted. "Even AIDS is helping by making clear to the nation that loving your own sex is a natural human capacity."

In closing, Collins related how he had to get very special permission to withdraw a volume of Havelock Ellis' writing at England's prestigious Cambridge University in the '60s.

"I had to swear that I was not going to read it for pleasure," he explained.

With such developments as his new department, such censorship could never happen again, he swore.

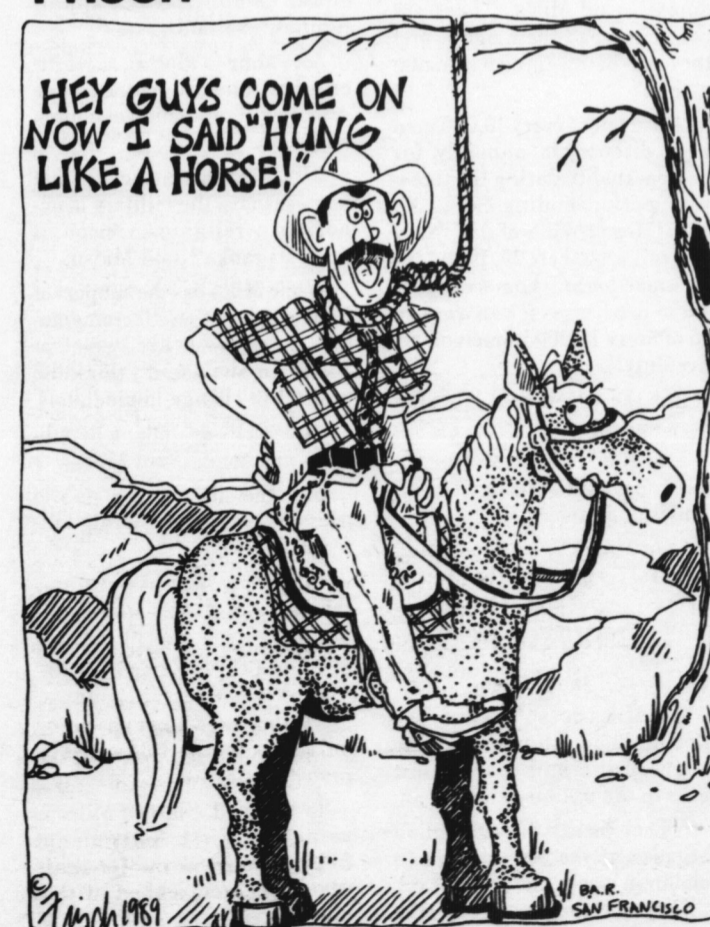
Networking with other colleges is under way, with connections already established at Stanford and the University of New York at Stony Brook. Collins plans to get more connections through

the periodical *College News*, which is published in Washington, D.C., and is dedicated to campus-to-campus information. Locally, outreach programs are being planned for high schools, especially ones that will encourage gay high school students to come to City College.

For other departments at the college, Collins asserted that a speakers' bureau will promote panel appearances.

Information can be secured by writing to Jack Collins, Chairman, Department of Gay and Lesbian Studies, City College of San Francisco, 50 Phelan Ave., San Francisco, CA 94112, or by calling 239-3383.

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Military Targets Gays, Activists Unveil Battle Plan

by Dell Richards

You take a job in a new town with a two- to four-year contract for a major American corporation. You don't know anyone in the new place, but the move is what you want.

Being gay, you know you'll have to be cool about your sexual preference—at least at work. But what you do on your own time is your business. You'll meet someone somewhere—at bookstores, restaurants, bars.

Within a few months of taking the job, you find the company has spies all over town. Everything you do—on company time and off—is monitored. You not only have to worry about what you say on the job but once you get home, you have to stay there. If you go out to a bar, if you meet anyone gay, you could be fired.

Sound like the Soviet Union? Or perhaps a fundamentalist Islamic dictatorship? Guess again. That exact situation happens every day in the United States if you make the mistake of joining the military.

In 1987, 68 Marines were discharged for homosexuality; in 1986, 83 faced that fate; 105 in 1985, and 116 in 1984. And lesbians are the target of a witch hunt at the Parris Island Marine Recruit Depot in South Carolina.

Shireen Miles, 40, didn't make that error, but the California president of the National Organization for Women is angry all the same. As an American, she knows that she has rights that go beyond sexual preference. She has the right to say what she wants, to associate with whomever she pleases and to pursue happiness, however she defines it.

"It is as un-American as you can get," Miles said. "It's what we think of in really repressive countries."

But Miles isn't content to wring her hands. With a cadre of Sacramento activists, she has been doing something about it. The witch hunt at Parris Island is her focus.

Miles and long-time Sacramento activist Boyce Hinman launched a direct-mail and high-powered lobbying campaign. They bombarded local congressional representatives with letters and information about the issue, even though the women being harassed are not from California.

"The particular women are not residents of this district, but I have personal acquaintances who have experienced discrimination," Miles said.

"And there's a pattern of discrimination, especially of women. It's nothing new."

Three times as many women are discharged for homosexuality as men, even though there are far fewer women in the armed forces, according to Defense Department statistics.

At the Parris Island center, at least 16 women—nearly 20 percent of the women drill sergeants—have been jailed, discharged or court-martialed. According to the San Diego Veterans Association, 40 more women at the facility are being investigated. The continuing investigation is ruining careers and destroying morale at the Marine Corps' only boot camp for women.



Shireen Miles. (Photo: Dell Richards)

The women are not alone. Other gay women also are fighting for the right to be in the military—and getting court victories.

One woman, Miriam Ben-Shalom, who was discharged from the Army Reserves in 1974 for publicly saying she was a lesbian, recently won the right to reenlist, but even that victory isn't helping the women at Parris Island.

One woman was apparently investigated after her ex-husband kicked down a hotel-room door to find her and her girlfriend.

Another woman was told she would lose custody of her child if she didn't cooperate.

Women have been promised immunity if they "name names," only to find themselves reassigned—and demoted—once they do.

Four married women say they were harassed into making false confessions.

Other women have said that the statements they eventually signed were exaggerated and untrue.

The Marine Corps women also are being held without bail or trial, under conditions that would rarely happen in a civilian jail.

"The military is calling them in and examining them under duress," said Miles. "They are not being read their rights, and they are being forced to name names."

"Five out of every 10,000 men were discharged annually for homosexuality during the three-year period ending Sept. 30, 1987," Grant Willis of the "Navy Times" wrote Feb. 29, 1988. "In the same period, homosexuality led to discharges for an average 16 of every 10,000 women on active duty."

But the letters and lobbying have had an effect.

U.S. Rep. Robert Matsui, D-Calif., has asked that Sgt. Cheryl Jameson be released.

"On March 9, I wrote to Maj. Gen. Jarvis Lynch at the Marine Recruit Depot and asked him to promptly review her case, to release her and upgrade her discharge," said Matsui.

But Miles doesn't want to see the lobbying stop there. She wants all discrimination against gays in the military ended.

"They justify discrimination because of the requirement to maintain discipline," Miles said. "They say that people in the

Lesbian's Prosecution Puts Heat On Military

by Jay Newquist

The recent charge that the military is conducting a witch hunt to weed lesbians out of the armed services has shifted to the plight of a lesbian Marine now in the brig because of her sexual orientation.

Sgt. Cheryl Jameson is now serving a year in confinement at Parris Island, S.C. She is the third woman at the facility who has recently been court-martialed for being a lesbian.

Last month a civilian review board in Washington was told by witnesses that the military was systematically sifting women out of its ranks by either accusing them of lesbianism or by prosecuting avowed lesbians.

The Jameson case has caught the attention of Rep. Robert Matsui (D-CA), who recently wrote Maj. Gen. Jarvis Lynch Jr. of the Parris Island Marine Recruit Depot to demand her immediate release.

"This treatment of lesbian and gay members of the military is indefensible," Matsui said. "A growing number of court decisions are repudiating the military's practice of blatant discrimination against lesbians and gay men."

Matsui, who spent more than three years during World War II in a California internment camp when he was a child, is himself investigating military policy towards homosexuals.

"This treatment of lesbian and gay members of the military is indefensible," Matsui said. "A growing number of court decisions are repudiating the military's practice of blatant discrimination against lesbians and gay men. The courts recognize that no evidence supporting the military's views on the incompatibility of homosexuality and military service has ever been produced."

"To exclude lesbians and gay men from the opportunity to serve in the military is an economic injustice as well as a violation of fundamental human rights."

Matsui continued that lesbians and gay men represent 10 percent of the U.S. population and they have already served as "dedicated and decorated military professionals in the past" and should be allowed to "continue to nobly serve in our armed forces."

The military's actions in the three Parris Island cases, according to Matsui, was also an "economic

injustice" as well as a violation of the Constitution.

"The roots of lesbian and gay discrimination are found in religious beliefs," Matsui told Lynch. "It is true that some religions view homosexuality as immoral. However, that moral viewpoint is certainly not universal to all religions."

"By discriminating against homosexuals, the military is imposing a religious viewpoint upon its ranks. Without doubt, that is a violation of our country's constitutional principle of church and state."

In testimony recently about so-called military witch hunts against women, two witnesses who were discharged when they admitted they were lesbians, and two others who were contesting charges of lesbianism, urged the Defense Advisory Committee on Women in the Service to confront the situation as sexual harassment. The Committee makes recommendations to the Secretary of Defense.

An avowed lesbian and former airman first class in the Air Force said some servicewomen were accused of lesbianism when they rebuffed the sexual advances of men, when they were perceived as too masculine, or when they chose the company of other women.

A woman sailor who is being investigated for being an alleged lesbian testified that the military was guilty of institutionalized sexual harassment in the form of witch hunts that were "out of control."

She was assigned to a salvage ship. She and another female sailor were accused of being lesbians by a crewman. She said she was placed under investigation by the Naval Investigative Service several months later.

The Department of Defense reports that each year five of every 10,000 men, and 16 of every 10,000 women on active duty are discharged for being gay or lesbian.

\$226,000 for Bay Area \$1.4M Grant Aims To Speed Up Testing of Experimental Treatments

The American Foundation for AIDS Research has announced a major new clinical research effort, awarding \$1.4 million to 16 community-based organizations for the development of new programs to expand, and hopefully speed up, the testing of promising experimental AIDS treatments. The programs are located in 13 cities throughout the United States.

opportunity available to everyone. Trials run by community-based physicians, the main caregivers, are an excellent alternative and will help guarantee this desperately needed option."

Once considered controversial, community-based clinical trials are now regarded as an important complement to traditional university research centers. Pioneer community-based clinical trials projects in New York and San Francisco played a major role in testing aerosol pentamidine, a drug now widely used to prevent PCP, the pneumonia that is responsible for the deaths of a majority of people with AIDS. Using AmFAR grants, local groups will form clinical

trial centers that can attract major funding from the government or pharmaceutical companies.

In the San Francisco Bay Area the following community-based clinical trial center grants have been awarded: Stanley Deresinski, M.D., of the Clinical Consortium in Redwood City, \$96,000; Terry Beswick of Community Research Alliance in San Francisco, \$30,000; and Donald Abrams, M.D., of the County Community Consortium in San Francisco, \$100,000. Abrams has also received a grant of \$75,000 for work on Zidovudine and HIV alternative treatment databases.



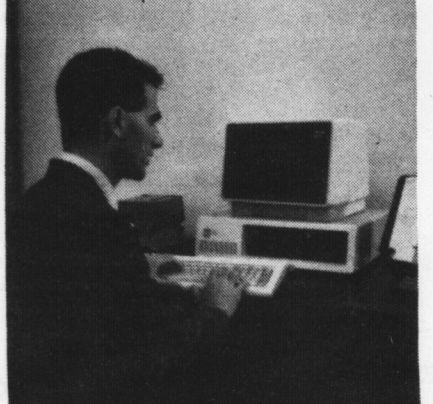
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Today, 26 states deny gay men and lesbians the same basic right to control their bodies. In these states, any adult who chooses a physical expression of love with another adult of the same sex may be subject to arrest and criminal prosecution, even if the conduct is private and consensual.

The American Civil Liberties Union has gone to court again and again to argue that such laws are unconstitutional, that the choice of sexual expression is a private decision, that the government cannot legally regulate consenting adults in private sexual activity.

But now, more than ever before, the basic principle that certain decisions are too personal to be controlled by the government is under attack.

The Supreme Court is currently considering overturning *Roe v. Wade*, thereby taking away women's right to choose abortion and denying all of us the right to privacy. And the California Legislature may soon pass a law cutting off state funding for abortion for poor women.

We can't let them turn back the clock on our civil rights.

The ACLU is defending privacy and abortion rights in the Supreme Court and in Sacramento. The outcome of this struggle will profoundly affect the rights of gay men and lesbians to decide what is best for themselves.

Stand up and be heard! *Your* right to control *your* body is threatened. But you still have the right to free speech.

So sign and return the letter to the right. We'll forward it to your state legislators to let them know how important your privacy rights are to you.

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BAY AREA REPORTER ARTS & ENTERTAINMENT

Taking Risks

Author David Leavitt Writes About That In His Magnificent 'Equal Affections'

by David Lamble

There's a persistent irony running through the pages of David Leavitt's novel, *Equal Affections*. Leavitt, whose previous books (*Family Dancing* and *The Lost Language of Cranes*) traced the difficulties many Americans, gay or straight, face maintaining family ties in a world dominated by centrifugal forces, now seeks to illustrate W.H. Auden's proposition that love is basically unequal, that to love someone is superior to being the object of another's love. To illustrate the risks of loving, Leavitt presents the 40-year saga of the Cooper family and in doing so, creates another of his memorable mothers as well as another alter ego dutiful gay son.

The Coopers are emblematic of the post World War II generation of Americans who abandoned the stagnant world of stable East Coast family life for the promise of a more prosperous future. The Coopers discover what a mixed blessing living in the future can be: moving from Boston to a suburb carved from landfill on the edge of the San Francisco Bay. The Bay "was being chemically narrowed, filled in. People slept and argued and cooked and had children on a sponge of reconstituted paper towels, kleenex, cigarette cartons, squeezed-out toothpaste tubes, dented cans. Years and years of human detritus, forged into earth."

The Coopers are pioneers in ways they expected to be and in ways they didn't: the father, Nat, is a computer scientist at a

university that resembles Stanford. The mother, Louise, is a strong feminist and progressive. The daughter, April, puts her mother's politics to music becoming a Holly Near-like singer against the Vietnam War. The son, Danny, prepares for his own prosperous future as a lawyer.

Living at the epicenter of the future, the Coopers are not immune from California-style future shock. Nat drops out of the fast track at work and starts to have romantic affairs. Louise begins a 20-year battle with lymphatic cancer. April starts to sing of women loving women. And, Danny meets a male lover at one of his sister's concerts.

Equal Affections is a novel about the risks of loving and the risks of living; disease. It is not a book about AIDS, but it is a book about life that has been shaped by AIDS. While Danny's father is unfaithful to Danny's mother in a most old fashioned way, Danny's lover, Walter, discovers a way to stray without leaving their suburban New Jersey ranch house. Walter becomes obsessed with Compu-Sex, the computer style dating game that allows its players to engage in erotic word trysts with partners they might not fancy face to face.

To David Leavitt, the world of Compu-Sex is a depressing and scary example of the marriage of technology and terror that distinguishes the 1980s from the freewheeling 1970s.

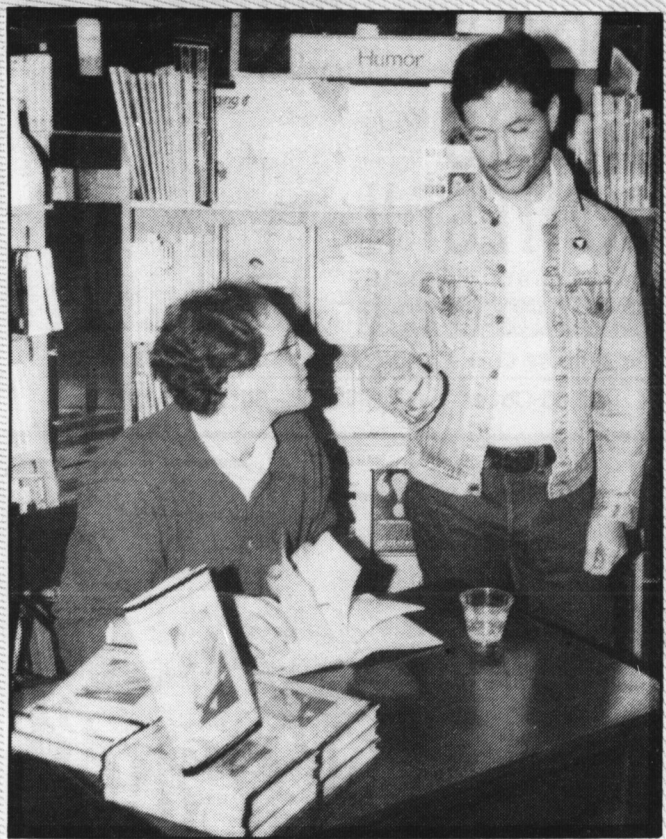
"It's interaction almost completely stripped of intimacy and the whole idea that there could be sex without intimacy," he said, "sex without touching, sex without talking, or love without intimacy is one which I think ten years ago would have seemed pretty bizarre.

"But we're living in a time when intimacy is equated with danger, not only danger in terms of health, but emotional danger," he added, "and it seems to me that we're really moving increasingly towards something like the orgasmatron in Woody Allen's *Sleeper*. This book pretty strongly advocates, I think, the virtues of taking risks, the virtues of risking for love and for intimacy.

In David Leavitt's fictional world, characters find out who they are and what they want only by trying paths they might not have chosen had they but known where those paths led. Leavitt poses the choice between freedom and security by having April opt for a life on the road, which consists of serial marriages first to men, then women and finally, in an odd way, to both. April chooses the freedom to love that her mother yearned for but ultimately shrank from.

Danny, meanwhile, seeks to learn from the failures of Nat and Louise's marriage to form a more settled one for himself and Walter. Leavitt clearly favors Danny's choice while not condemning April's.

Leavitt is relieved and pleasantly surprised that he



David Leavitt signing books at A Different Light Bookstore. (Photo: Rink)

hasn't gotten a lot of flak from women about things that can be read into April's character: emotional fickleness and career opportunism—traits that usually only male characters can get away with without the wrath of the author/god or readers descending upon their heads.

"Most of the gay women who I have spoken to about this book have absolutely loved that character," he says, "I think a lot of gay women are as troubled by the tendency to hallow gay women in fiction, to treat them as sort of icons, out of fear of misstepping, as they are troubled by the portrayal of lesbians as sort of evil or dangerous."

Although Louise is the most fully rendered of the book's characters, it can be said that in some ways Danny is the rock around which the book is built. In each of his relationships, Danny is the one who loves the most, giving in turn to his parents, his sister and his lover more love than they can return. Thus, Danny turns the short end of the stick into a power position, an option that gay men in this society seem to sometimes possess along with straight women.

Leavitt sees AIDS as having had a paradoxical impact on sexual freedom. On the one hand people have lost, gay men especially, the ability to perform certain sexual acts with partners.

"All the things, which when I was in college," he says, "were things you never talked about, i.e., masturbation, pornography, suddenly there's been a liberation of those things and it's very freeing to be able to talk about things like that openly and even to admit them into the hallowed room of sex between adults."

AIDS, ironically, is the source of much of the criticism directed against *Equal Affections*. Critics have charged that Leavitt, as one of the most acclaimed gay fiction writers of our time, was remiss in not making the epidemic a

significant focus of the book instead of merely the unstated source of its emotional climate. Leavitt takes strong exception to such criticism.

"Fiction isn't obligated to be about anything," he says. "There is this notion, and I hear it from people in the gay world as well as in the straight world, that somehow, if you're a gay writer and you live in 1989, you have to be writing about AIDS. Well, I think if you're a gay person, if you're any person, living in 1989, you have to be concerned about AIDS, you have to be active and involved with AIDS. However, I think it's a mistake to prescribe how anyone should write fiction."

Leavitt notes that as important as it is to have books about AIDS written, it is equally important not to neglect the many parts of gay and lesbian reality that are not tied up with AIDS. "AIDS isn't the whole gay experience. The word gay has not become completely cemented to the acronym AIDS."

A further irony of the response to *Equal Affections* concerning AIDS is the fact that Leavitt has since embarked on several projects that do have him writing about AIDS. "I think of what Grace Paley said. 'The only political thing you can do in fiction is to tell the truth.' And I was telling the truth that at that point I wanted to tell. Now that I have come to the point that I'm now writing about AIDS, I've realized that it is not something that you can be bullied into. You have to get to the point that you know how to do it and you know it's the right way."

Leavitt says he's currently working on both a New York Times Magazine article and a screenplay (in association with director John Schlesinger) that will focus on AIDS. Leavitt says he finds both the non-fiction article and film script to be easier vehicles for him to deal with the health crisis. "I find it very hard to write fiction (Continued on page 42)



Author David Leavitt.

(Photo: Rink)

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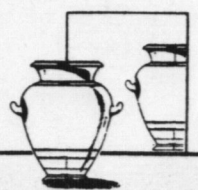
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Another Funny Thing: Both Shows Are Drags

The A.C.T. production of the famed 1962 musical *A Funny Thing Happened on the Way to the Forum* is amiable; if nothing else, the impossible convolutions of the plot are guaranteed to tweak your amusement sooner or later with an insane pile-up of mistaken identities, lecherous connivings, faked funerals, drag impersonations and general improbabilities. So a passably amusing evening is to be had. But with a show remembered chiefly for hilarity, amiability is faint praise indeed.

The show looks grand. Derek Duarte's warm and bright lights remind me of Ponelle's opera lighting; Ralph Funnice's set of Rome-almost-in-rains seems to jiggle happily before our eyes; Bever Bauer's costumes are a riot of inventiveness; and Rick Echols' wigs are comically miniature sets unto themselves (and let me here congratulate his work all season—he's a master of his art). But these elements should be only the dressing of the show. That they are its most notable elements proves something is not up to snuff—like a non-singing cast and the largely untapped potential of both the script and a presumably comically able cast by director Albert Takazauckas.

How is it possible that a theatre with the resources of A.C.T. should come up with an amiable *Forum*? It amazes me that A.C.T. can revivify so grandly a (rather starchy) classic like *St. Joan*, and so stunningly mount a thorny, talkative contemporary work like *Nothing Sacred*, and yet turn up so few aces at all on something as ostensibly surefire as *Forum*. But let's compare A.C.T.'s *Forum* to the original production.

Its director was George Abbott, famed for the quick, sleek form he developed working on Rodgers and Hart musicals in the 1930s. Entering *Forum* late, he found the authors swamped under a dozen versions of the script, made cuts he thought would terrorize them, and was warmly thanked: while never losing pace, Abbott allowed the comedy to breathe. There is little flexibility, creativity or sight gag, however, in the local version.

A.C.T. director Takazauckas has neither realized nor fulfilled the show's sleek form provided by Abbott; more amazingly, he declined the services of a choreographer, saying in an interview that he didn't need one. Well, the New York original had not only the incredible Jack Cole (think *Kismet*, or Marilyn Monroe's "Heat Wave" number on film), but a single contribution from Jerome Robbins, the "Comedy Tonight" opening. Stephen Sondheim called Robbin's opening "spectacular," kicking the show off with supreme energy and wit.

Locally, Takazauckas gives it some old vaudeville shtick, and the show jogs calmly from the starting gate. And Jack Cole's biographer, Glenn Loney, credits Cole's musical staging of *Forum*'s songs as "incredibly inventive in their split-second timing," especially a funeral march—which doesn't appear in the local show: everyone's rooted to one spot for this funeral. The other numbers appear more busy



(l. to r.) Micheal McShane, Ruth Kobart and Howard Swain in A.C.T.'s *A Funny Thing Happened on the Way to the Forum*.

(Photo: Harry Wade)

than inventive. And then there's the presentation of the courtesans in *Forum*, a sequence that recalls the exotic wonders of Cole's "Three Princesses of Ababu" routine in *Kismet*. Cole's Broadway original must have been something; without a choreographer, Takazauckas provides some predictable bump and grind routines for the girls. The comic highcap of the evening, the second act chase, was a marvel of comic incident as conceived by Cole and Abbott. Here, a lot of people run on and off.

Finally, we reach the songs, only passably well sung. Sondheim (who composed *Funny Thing* as his first solo outing, and was quirkily inventive despite pleasing references to Rodgers and Hart) has said the songs in *Forum* were not envisioned to develop the plot, but to let us "savor the moment."

Unfortunately, A.C.T. casting has put perfunctory singers in these roles, and little savoring occurs. As she enters older age, the estimable Ruth Kobart's voice is failing her (although she still retains her comic drollery); Nancy Carlin acts the brainless ingenue amusingly, but falters wanly as a lyric soprano; star Micheal McShane tries to keep his huge body nimble, but can't do the same for his mouth, and his patter songs, with their intricate rhymes and rhythms, are just plain hard work for him.

Juvenile lead Mark Daniel Cade would shame a high school production, and Richard Butterfield, finally typecast as the braggart warrior, lets his huge voice sail forth nicely but misses the punchlines in both verses of his self-congratulatory number. Drew Eshelman's pimp, and Peter Donat's lecher were well done, with little forcing; while Howard Swain, in the Hysterium role Jack Gilford underplayed, becomes winning when he, too, trusts the script and doesn't push.

There are some laughs in A.C.T.'s version of the show, and some good tunes—it was written that way. It's just that there should be so much more. This is more an amusing anecdote than a funny thing.

An Evening at La Cage has brought a slickly presented, extensively dressed nightclub parade of female impersonator/illusionists to the On Broadway Theatre, and I don't think the local gay population will find much to it. It lacks substance: while the "illusionists" look passably like the stars they imitate, are dressed gorgeously and move their mouths in time to the taped singing, they lack charisma. Only one or two have the projection of personality to punch their numbers over with any thrill, and that's absolutely necessary to keep lip-synching from resembling some second cousin of ventriloquism.

I was very taken with Logan Walker, whose Judy was simple and effective; and who is stunning taking off his drag and putting on male attire during the *Aznavour* number, "What Makes a Man a Man?" This is one of several spots where *An Evening...* pulls its punches; it's a knockout. Also good, with force of presence, were Steph McCall as Dionne Warwick, and as two infrequently mimed personalities, Joel Herzog's Julie Andrews and Shelly Michael's Shirley MacLaine. These had a freshness too many of the others lacked.

The entire show is set up for tourists. Although I found that emcee Kenny Sacha can be quite glamorous when he stops pushing the "awkward Brooklyn Jewish girl" routine, his patter is strictly old hat, sufficing only to let the queens change costumes for the next number as well as enforcing a tiring stop-and-start flow to the show.

(Continued on page 49)

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VIDEO

Sense of Play Prevails In 1st X-Rated Lesbian Feature-Length Video

by Noreen C. Barnes

At last Friday's San Francisco premiere showing of Tigress Productions' *Hayfever*, the "first feature length x-rated lesbian video made by and for women," an animated and appreciative audience of about 100 (at the 7 p.m. showing at the Victoria Theatre) enthusiastically received the big-screen viewing of the erotic encounters of country women and cowgirls. The audience response included the appropriate hissing of the black-clad and scowling villainess whenever she appeared, attentive silence during most of the love-making scenes, and hooting with laughter at the humorous and ludicrous (of which there was no shortage).

Much of the script's dialogue was not exactly scintillating conversation, and thus much of the

comedy was in the brief and often awkward verbal foreplay of double entendres and even direct positioning ("Want to fool around? My bed's on the back porch.") that established excuses for the women to make love.

Although several of the women (Zan Myers and Nina Hartley) had the kinds of faces and bodies that would be of the type found in "mainstream" sex entertainment (which both of them have done), it was also a pleasure to see other kinds of women—the ones that are more like most of us (with moles, scars, hairy armpits and legs, either excess or not enough flesh, crooked teeth and other so-called "imperfections")—enjoying each other. That, in addition to the filming of the sex scenes with very few breaks and without the set-up



Two cowpokes in *Hayfever*.

ic relief). As an example of how they were perceived by the other characters, one woman prefaced a remark about them by saying, "Speaking of animals..."

Ultimately, *Hayfever* is about women enjoying each other, and the sense of play prevails, despite an uneven script, some editing glitches and minor sound and video problems. The context of seeing the film with a large number of women, and that sense of group response to this form of entertainment, diminishes what might have been a more analytical critique, had I viewed it at home with just my girlfriend. I might have even brought in the latest in lesbian/feminist theory on pornography and performance—very hot (and hotly debated) topics in women's studies circles these days.

However, the practice, to me, is much more interesting than theories full of buzz-words that only a few academics with tenure can comprehend (I speak as a recovering academic). What's important is that lesbians are creating sexual entertainment for ourselves.

To provide an atmosphere of an "event" the women of Tigress, in a variety of theme costumes, handed out programs and raffle tickets in the lobby, promoted Tigress' videos and T-shirts, held a drawing after the film (I won a T-shirt), as well as a brief session with the producers, who discussed the making of the video, and responded to audience questions and comments.

Zan Myers noted that "It's one thing doing it, it's another thing showing it," as she and co-producer and director Lynn Dorgan spoke of obstacles, issues and intentions in the creation of *Hayfever*. They emphasized the need for more of this kind of work to be done.

In the program, Dorgan writes that she and Myers were "convinced that women need to take back their power and celebrate their own unique strengths and sexuality," and it seems that they have been (for the most part) successful in doing so, in a healthy and positive way.

shots in hetero-porn (particularly in "lesbian" scenes, where women usually really look awkward), gave a genuine sense to these sequences.

Most of the time, there was a feeling that the women were focused on each other and were not "doing it" for the camera. (Actually, several of the performers seemed to be more self-conscious in other scenes, where there would occasionally be a stray look right at the camera.)

There were a variety of sexual encounters, each with a different sense of style, quite literally ranging from the sublime to the ridiculous (intentionally). The first sequence of "Mary and Louise" making love is a true erotic "art" piece, where the camera captures glimpses of body parts connecting, intersecting, moving past each other; you're not really sure what belongs to whom, you have to focus to figure out exactly what is going on, and the suggestion of what is happening is itself extremely erotic (toes have never been so sensual). It provided a nice lead-in to full-view shots of their love-making. Another, of a trio duly inspired by watching them, was played in fast motion, and group sex in hyperspeed was, well, pretty funny. And "Cris Cassidy's" prolonged and very vocal orgasm was soundly applauded. Even more sex would have been fine, too.

The strengths of the film lie in its gorgeous outdoor setting (even beds are located under the trees, as Nina Hartley, the archetypal damsel in distress, is discovered, oh-so conveniently tied spread-eagled to a brass bed in the middle of the woods), and wonderful musical score. The performers play a variety of classic characters, and their abilities range widely as well.

Perhaps most problematic for me was the presentation of a pair of quite simple, hillbilly-type figures, who unwittingly elude the hoaxes of the evil "Julie." They were slow, stupid characters, who never (because they were slow and stupid?) got a chance to make love, although they made an attempt; yet at the same time these women were very good musicians, and could be quite funny (obviously serving their function as the main com-

MOVIES

'The Method' 'Little Vera' Soviet Sexual Film a Winner; SF-Based Drama Full of Ham

by Ron Larsen

A bomb and a bombshell will descend on San Francisco filmgoers tomorrow with the arrival of *The Method*, a cliché-ridden drama about a struggling actress, and *Little Vera*, a controversial film from Russia featuring that country's first internationally acclaimed sex kitten.

There's a good deal of madness to *The Method*, but precious little artistry or genuine drama. This uninspired and unconvincing exploration of Method acting, whereby actors mine their emotions and reactions to past experiences in order to breathe life into their portrayals, is the brainchild of financial consultant-turned-movie-maker Joseph Destein of San Anselmo, who not only produced the movie but co-wrote the screenplay and directed it as well.

Lensed in San Francisco in 1986 with a cast of Bay Area actors, the film boasts a lot of local color and picture-postcard scenery, showing the city to good advantage. On the debit side, however, are a hokey plot, a host of one-dimensional characters, and a number of hammy performers that would make Actors Studio guru Lee Strasberg roll over in his grave. There's nothing real about this movie except the bad acting, intentional and otherwise, and no reason to see it other than to learn about the pitfalls of overacting, of going over the top.

The Method's madness begins with the miscasting of actress Melanie Dreisbach in the role of Anna, the film's protagonist. The baby-faced actress looks far too young and innocent to be playing a world-wise, middle-aged housewife (she's supposed to be 41) who abandons her husband and college-age children to pursue an acting career in San Francisco. Dreisbach brings little depth or conviction to the role, and her character's past is never adequately explained, so that she exists in a vacuum.

Along the rocky road to stardom, Anna endures a number of trials as she encounters one stereotyped character after another. Among them are Tony (Anthony Cistaro), a sex-driven James Dean clone who prefers playing his scenes with Anna in

bed rather than on the stage; Deni (Kathryn Knotts), a foul-mouthed, chain-smoking rival who resents Anna's success; Nick (Richard Arnold), a sensitive sculptor/actor who tries to nurture Anna's talent by helping her lose her inhibitions and get in touch with her inner emotions; and Paulette (Taylor Gilbert), a whore with a heart of gold who agrees to help Anna develop her role of "Angelina the hooker" after Anna lands the part in a movie.

Gilbert is convincing as a professional prostitute, and Knotts is noteworthy as the bitchy and conning Deni, even though the script insists that she recant in the end for trying to undermine Anna's career. As for Dreisbach, she acts up a storm in the thankless role of Anna, whose dream is fulfilled at the movie's end as she watches herself tear up the big screen in the overwrought role of a hard-as-nails hooker. It's all terribly dramatic... and totally unbelievable.

Far more credible and dramatically satisfying is *Little Vera*, which is being hailed as the first film from the Soviet Union to include nudity and explicit sex scenes. As a further sign of *glasnost*, the film's voluptuous star, Natalya Negoda, is appearing on the cover of this month's issue of *Playboy*.

When *Vera* was released last year in the Soviet Union, more than 50 million people waited in line for up to five hours to see it, making it the biggest box office smash in Soviet history. American audiences are waiting to see it not so much for its sex scenes, which are tame by Western standards, as for its surprisingly frank and critical depiction of life in the Soviet Union among the hard-pressed working class people of that country.

Taking a warts-and-all approach to its subject, director Vasily Pichul tackles such wide-ranging social issues as alcoholism, suicide, drug abuse, domestic violence, teenage alienation and promiscuity... and even the AIDS crisis, which is acknowledged in a government-issued poster warning against "sexual contact with homosexuals, drug



Andrei Sokolov and Natalya Negoda as *Little Vera*.

addicts and those who lead a dissipated sexual life."

In a kitchen-sink scenario that might be dubbed "From Russia with Angst," *Little Vera* tells the story of an alienated young woman, fresh out of high school, who wants more out of life than the grim three-room apartment she shares with her alcoholic, verbally abusive father and her shrewish, world-weary mother. Neither of her parents can understand Vera's restlessness or lack of direction, and they constantly fret and fight over her future. When she's asked about her goals in life, Vera shrugs her shoulders and sarcastically replies, "We have a common goal: Communism."

Vera sees a way out of her trapped existence after she meets a

handsome young student named Sergei (Andrei Sokolov), who quickly becomes her lover. In between love-making sessions, they talk of marriage and their hopes for the future. But instead of getting a place of their own, Sergei moves in with Vera and her parents. This proves to be an unavoidable but disastrous move, with tragic results for everyone involved. In the end, one gets the impression that Vera's life may not be much different from that of her parents—a life marked by futility, hopelessness and not-so-quiet desperation.

Some viewers will probably find this movie exceedingly dull and relentlessly depressing; its characters, after all, are not happy campers. But, despite its pessimistic tone, its bleak subject

matter, and some serious technical problems (the picture is grainy throughout, and the editing is clumsy), *Little Vera* must be applauded for exposing a side of Soviet society that filmgoers have not seen before. As for the film's highly touted star, I suspect that Natalya is an actress we'll be seeing a lot more of in the future—and not just in *Playboy!*

★ 1/2
The Method
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★★★
Little Vera
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May 19, 5 p.m., is the deadline for submitting completed applications for the 1989 Film Arts Foundation Grants Program. This year the FAF Grants Program will award 17 grants totaling \$45,000 to independent film and videomakers residing in the nine-county San Francisco Bay Area. Awards will be made in three categories: short personal works, project development and completion/distribution. Awards will be announced in July.

Guidelines and application forms are available from: Film Arts Foundation, 346 Ninth St., 2nd Floor, San Francisco, CA 94103. Call 552-8760.

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Melanie Dreisbach and Anthony Cistaro in a scene from *The Method*, directed by Joe Destein.

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Poor Environment Leaves Stubble In 'Barber of Seville' Performance

by George Heymont

Billboards for the United Negro College Fund continue to inform us that a mind is a terrible thing to waste. As a result, those who have been carefully scrutinizing the current crop of one-handed fiction may have noticed that the purveyors of gay literary porn are steadily broadening their readers' horizons by adding new and kinkier dimensions to the art of sexual sublimation. Because there's nothing like a trend toward safe (and safer) sex to stimulate the imagination, in many episodes the big "O" has been replaced by the sheer theatricality of creating a sexual scene.

While bears have their place in the woods, shaving scenes seem to have acquired a newfound popularity among gay men who have become fascinated by the idea of transforming what was

once a leisurely spin into a silky smooth ride. These days, one need not wait until late October to see pectoral, pubic and perineal hairs disappearing from gyms around town for the boudoir has, in some cases, moved into the bathroom. As more props and toys are employed in local efforts to heighten the impact of sexual play-acting, what started alongside the pissoir has frequently ended up in the kind of deliciously deplimentary action that borders on the sublime. But isn't the sublime supposed to be what sublimation is subliminally all about?

Anyone into sculpting various parts of his bodily aesthetic might find his fancy tickled by the scene in Rossini's opera *The Barber of Seville*, wherein a razor and strop are employed for far more comic purposes than those found in the private domain of

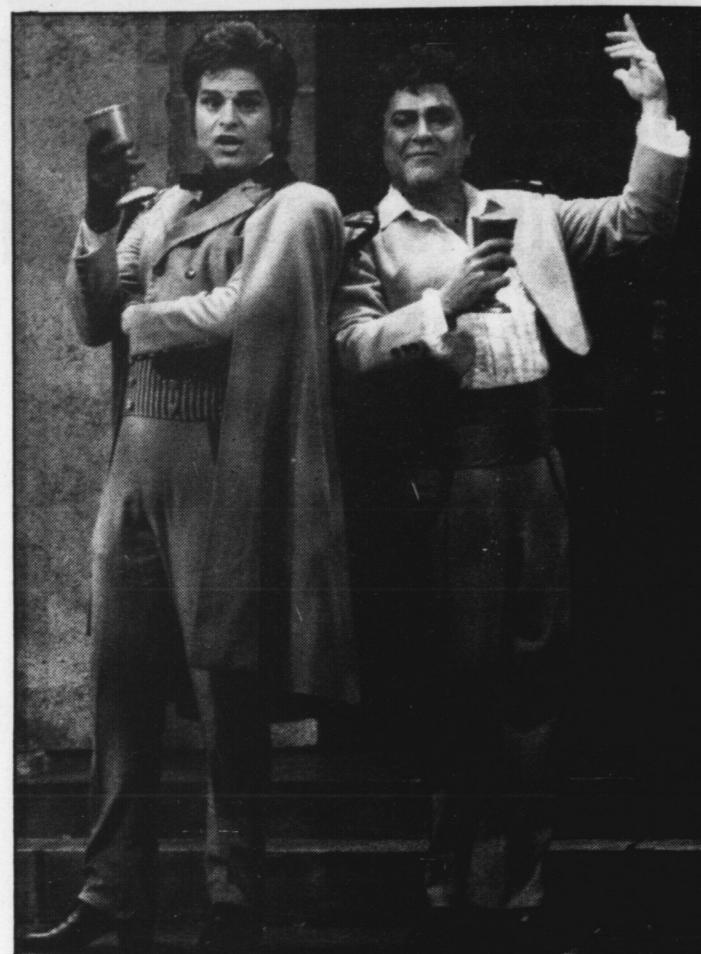
sexual fantasy. While the action in Rossini's opera can be as carefully stylized as an intense shaving scene in someone's bath—or black room, performances of this boffo classic require a keen sense of timing and precision.

Just as the participants and environment of a shaving scene may vary from night to night, so can the intensity of the performance at hand. Earlier this year, two opera companies mounted productions of *The Barber of Seville*, which, because of the physical dimensions of each performance environment, took on extremely different tones. In each case, the timing, precision and a special feeling of intimacy had a lot to do with the ultimate success of the evening.

BROAD STROKES

Even though *The Barber of Seville* has become one of the staples of the operatic repertoire, there is never any guarantee that a performance of Rossini's opera will rise above the quagmire of shtick, which is so frequently thrust upon it by stage directors. Such was the unfortunate case when the Washington Opera revived *The Barber of Seville* with a group of usually reliable and sturdy talents at the helm. While I would not quibble with Joseph Rescigno's conducting, I found myself genuinely chagrined by Leon Major's stage direction, which, even in its best moments, suffered terribly from overkill. Zack Brown's unit set (originally designed for the Terrace Theatre) looked cheap and flimsy in the Kennedy Center's Eisenhower Theatre and, despite the presence of Frank Rizzo's Surtitles, the evening lacked cohesiveness and dramatic focus.

Canadian baritone Theodore Baerg was as energetic and beguiling a Figaro as one could hope for; Ruth Ann Swenson's Rosina offered plenty of potential. Richard Croft's Count Almaviva was serviceable while, as Don Basilio, the sheer volume of Stephen West's singing nearly blew people out of their seats. David Evitts fussed about the stage as Dr. Bartolo while Dana Krueger's Berta nearly stole the show. Alas, there wasn't much of a show to steal for the frenetic energy, lack of focus and gener-



Carroll Freeman and Pablo Elvira conspired to free Rosina from Dr. Bartolo's clutches in Opera Pacific's recent production of Rossini's *The Barber of Seville*. (Photo: Prasad & Valerie)

ally poor taste of Leon Major's staging did a lot to sabotage the evening's comic effect.

You win some, you lose some. This performance was obviously not one of the winners.

SLICK AND SMOOTH

Things went much better down in Orange County where Opera Pacific mounted Rossini's classic using Alfred Siercke's two-story doll-house set (on loan from the San Francisco Opera). The lead performers on opening night were all tried and true professionals who are solid craftsmen and sound performers. However, a great deal of the evening's success came from Rosalind Elias's stage direction. After many years of performing as a mezzo-soprano, Elias is developing a second career as a stage director. She brings a wealth of knowledge (accumulated during a lengthy career as a performer) to her new job, is incredibly sensitive to the needs of the artists she works with and frequently produces very interesting results.

Elias certainly had no problem working with baritone Pablo Elvira, whose Figaro has, by now, evolved into a solid characterization capable of belting out better

high notes than most of the tenors who sing the role of the Count Almaviva. Although her stage presence occasionally seemed a bit too mature for her character, mezzo-soprano Judith Forst's Rosina was solidly sung and performed with great gusto. As the Count Almaviva, tenor Carroll Freeman had audiences eating out of his hand.

Elsewhere in the cast, William Fleck scored strongly with a nicely crafted characterization of Dr. Bartolo and one of Opera Pacific's apprentices, young Molly Minor, did an especially nice job with Berta's aria. The brilliant acoustics of Orange County's new Performing Arts Center had a curious effect on Mark Flint's conducting. For once, the overture to Rossini's opera sparkled with a resonance and vibrancy that is rarely heard during live performances. And Stephen West's Don Basilio (which boomed its way through the 1,100-seat Eisenhower Theatre at the Kennedy Center) seemed even louder in Orange County's 3,000-seat Segerstrom Hall.

At times the luxurious masculinity of that sound was enough to make one's hair stand on end. But that's another story completely.

'Miracle Patient' Helps Dispel AIDS Myths

by David Lumble

As a child she wanted to be a doctor, as a child of 5 she lost her father to the then incurable disease tuberculosis. As a grown woman, an internationally acclaimed essay writer, she was told she had cancer at a time when this was still considered to be a death sentence. As a writer and a cancer patient she wrote, wrote to take her mind off her own illness, wrote ultimately to free the minds of other patients from the crippling myths, metaphors and misinformation that could be deadly to their minds and spirits as the illness could be to their bodies.

Susan Sontag was born and raised on the West Coast while choosing to be an adult back East. In 1964 Sontag wrote some witty "Notes on Camp" and among other things labeled the development of this modern sensibility as an outgrowth of an increasingly visible gay vanguard. Two decades later Sontag was the unofficial "den mother" for a diverse group of gay writers including Edmund White, who cited her along with French philosopher Michel Foucault as primary intellectual influences.

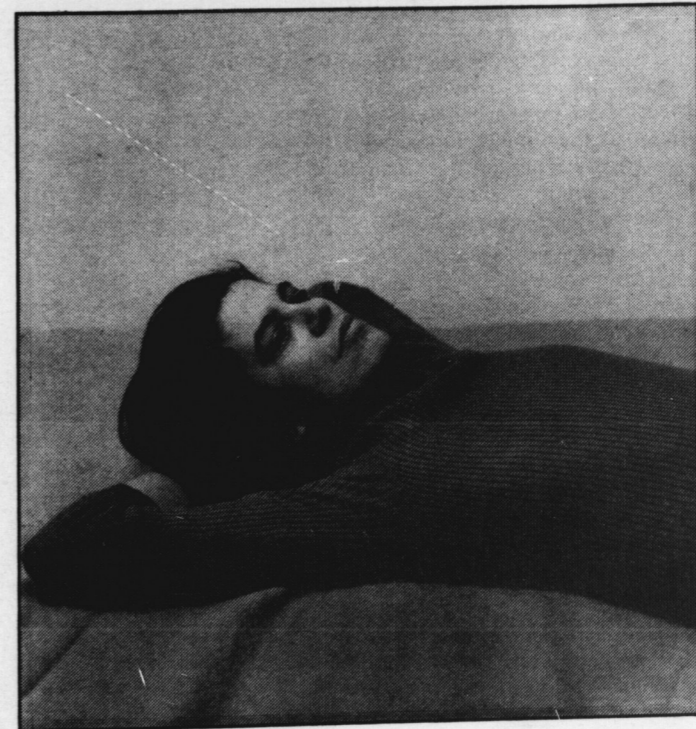
Sontag, herself, has become more concerned with issues that affect gay men from AIDS to the dilemmas of young people forced out on the street because of their sexual orientation. Sontag confesses to having had several friends and even some lovers die from AIDS.

Sontag has written two books that have vastly increased the breadth of her audience beyond the avant-garde: *Illness As Metaphor*, written in 1977 during the height of her own illness and the newly published sequel, *AIDS and Its Metaphors*. Both are thin volumes whose primary purpose is to demystify disease in the modern world. I decide to begin my interview with Sontag and discussion of her books with a broad question that could appear naive.

"Why does AIDS, a disease that has supposedly only been with us for eight years, a disease that does not yet rank among the leading causes of death in most parts of the world, seem to inspire such fear among those groups that seem least likely to contract it?"

With a deep breath, or perhaps just a sigh, Sontag begins to lay out the ABCs of AIDS phobia in a conversational style that is just as precise if not as elegant as her famed essays. Throughout the 41 minutes we have to speak, she reacts to my questions as if they were freshly minted coins, as if she was speaking just to me, as if we were old friends, as if this was the first and not the 26th time she has discussed the contents of *AIDS and Its Metaphors*.

"It is a surprise to have a new disease. I agree with you that it seems impossible that AIDS didn't exist before 1981 when it was first identified, but in terms of consciousness it is a new disease. And to have a completely new disease in an era in which people had bought the triumphalist ideology of medicine that infectious diseases were not only known but treatable is very surprising and threatening. Furthermore, AIDS is perceived to be a 100 percent fatal disease, which makes it a completely anomalous event. There's no disease in the world, not even the bubonic



Susan Sontag, 1976, by photographer Peter Hujar. (Photo: Fotofolio)

plague, that is completely fatal. I don't think AIDS is going to turn out to be 100 percent fatal, if you take as AIDS that situation which starts with HIV infection. Finally, one of the main means of transmission is sexual, and that always freaks people out."

As with mostly fiercely engaged writers, Sontag's battle, to use one of the military metaphors she especially hates when applied to disease, to free serious illness of myths that make patients fatalistic and their families and friends fearful of contamination, began during her childhood when her father was one of the last persons in America to die from TB prior to development of modern effective treatment. In the late '70s she was diagnosed as having cancer and *Illness as Metaphor* was written to ward off her own fears.

"When I wrote the earlier book, I was then a cancer patient who was supposed to be terminal, and I was fascinated by the fact

that the people I met with cancer were so ashamed of having the illness. I had asked one of my doctors whether if you have a certain personality you're more likely to get cancer, because I saw so many people who felt so guilty and ashamed of having this illness. I didn't. I must have been absent from the room when the stereotypes about cancer were handed out. I wasn't cancer-phobic and I was totally surprised to find out I was ill. This doctor said to me, just laughing, 'Oh, well, people used to believe a lot of screwy things about tuberculosis, too.'"

Sontag's cancer has now been in remission enough years for her to consider herself free of the disease. While no cure is yet in sight for AIDS, Sontag knows a small but growing number of people with AIDS who are long-term survivors, survivors who lead vigorous, productive lives, survivors like New York City AIDS

(Continued on page 49)

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MUSIC

Bi-Coastal Diva Goes Intergalactic

We've known the splendid joy of Sharon McNight for some years, and she's been popular, too, in New York's cabarets. Now, it seems, the rest of America may get a crack at her too. As Sharon herself would probably put it, "Mama's on Broadway now!"

Not long after appearing in an AIDS benefit with the New York City Gay Men's Chorus (and in the company of Julie Wilson, Elaine Stritch and Larry Kert) the San Francisco diva opened last week at New York's Criterion Center's Stage Right Theatre (gee kids—it's right on Broadway at 45th!) in *Starmites*. It's a comic book musical, an intergalactic epic about a couple of teenagers caught in a race to save the universe.

New York Times' critic Mel Cussow enjoyed the show's "fanfulness and genuine affection for its (comic book) genre," and enjoyed the "eclectic pop-rock score." But he reserved the most praise for Ms. McNight, who most appropriately plays a character named "Diva."

"The plot cauldron bubbles with the character of Diva, the Queen of the Banshees," Gussow said. "In a role that might have been made to order for Bette Midler, Sharon McNight is power-packed. Her signature song, 'Hard To Be a Diva,' is a low-down growl of cheerful discontent with celebrity. As she sings, 'It's hard to be a Diva, but so much harder not to be.'"

—John F. Karr



Sharon McNight.

(Photo: Scott Martin)

Solve a 'Whodunit' And Help Future A.C.T. Performers

Honorary Chairmen Vincent Price and Angela Lansbury, Chairman Harriet Barbanell and The Friends of A.C.T. will present a spring fundraiser entitled *Murder in the Greenhouse*, a lighthearted evening of mystery and intrigue, on Thursday, April 27, at Lehr's Greenhouse Restaurant, 740 Sutter St., San Francisco. All proceeds from the benefit will go to the American Conservatory Theatre's professional actor training programs.

Conceived as a "Whodunit," a party where guests match wits to solve a staged crime, the event begins with a wine and champagne reception at 6 p.m., followed by a murder promptly at 7 p.m. Suspects in the crime, played by A.C.T. students, will provide clues to the murder by

enacting scenes throughout the restaurant and two adjacent hotels, The Canterbury Hotel and The Whitehall Inn. A prize will be awarded to the team that best solves the crime.

Murder in the Greenhouse takes as its inspiration the gilded era of Hollywood in the 1920s. The 21-member cast of characters includes such classic tinseltown stereotypes as the womanizing producer, the ambitious starlet and the devious gossip columnist.

Vincent Price will join KRON-TV anchor Bob Jimenez in hosting the event. Tickets are \$75 per person, which includes wine, champagne, hors d'oeuvres, dessert and coffee. To purchase tickets, contact Jan Hetherington at A.C.T. at 771-3880.

\$2,500 Advance Offered In Novel-Writing Competition

Boston-based Alyson Publications and the San Francisco branch of A Different Light Bookstore, have established the "By The Bay Area" First Novel Competition.

Top prize includes publication with a \$2,500 advance and a matching \$2,500 promotion budget. It is open to fiction that is either set predominantly in the San Francisco Bay Area or which is written by residents of the area. It is limited to first-time novelists.

Manuscripts received between

June 1 and Feb. 1, 1990, are eligible. Work will be evaluated by a panel of judges as it is received, with finalists selected by March 1. The winner will be announced at the annual meeting of the American Booksellers Association in May, 1990.

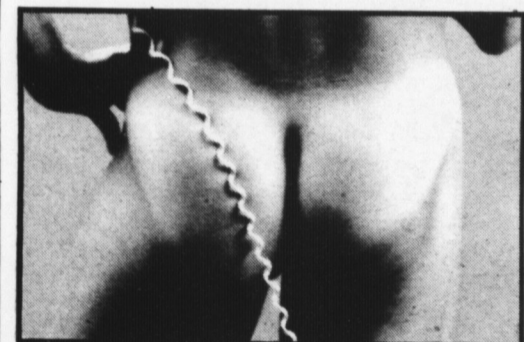
Before sending manuscripts, writers should request complete guidelines by sending a self-addressed, stamped envelope to "By The Bay Area," A Different Light Bookstore, 489 Castro St., San Francisco, CA 94114.

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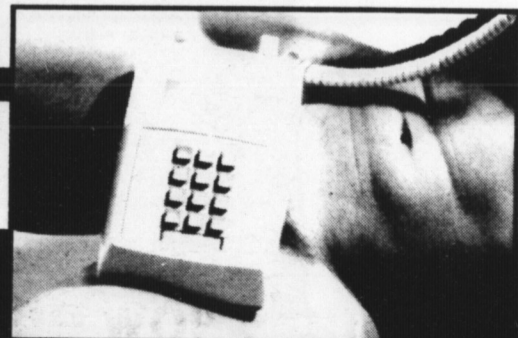
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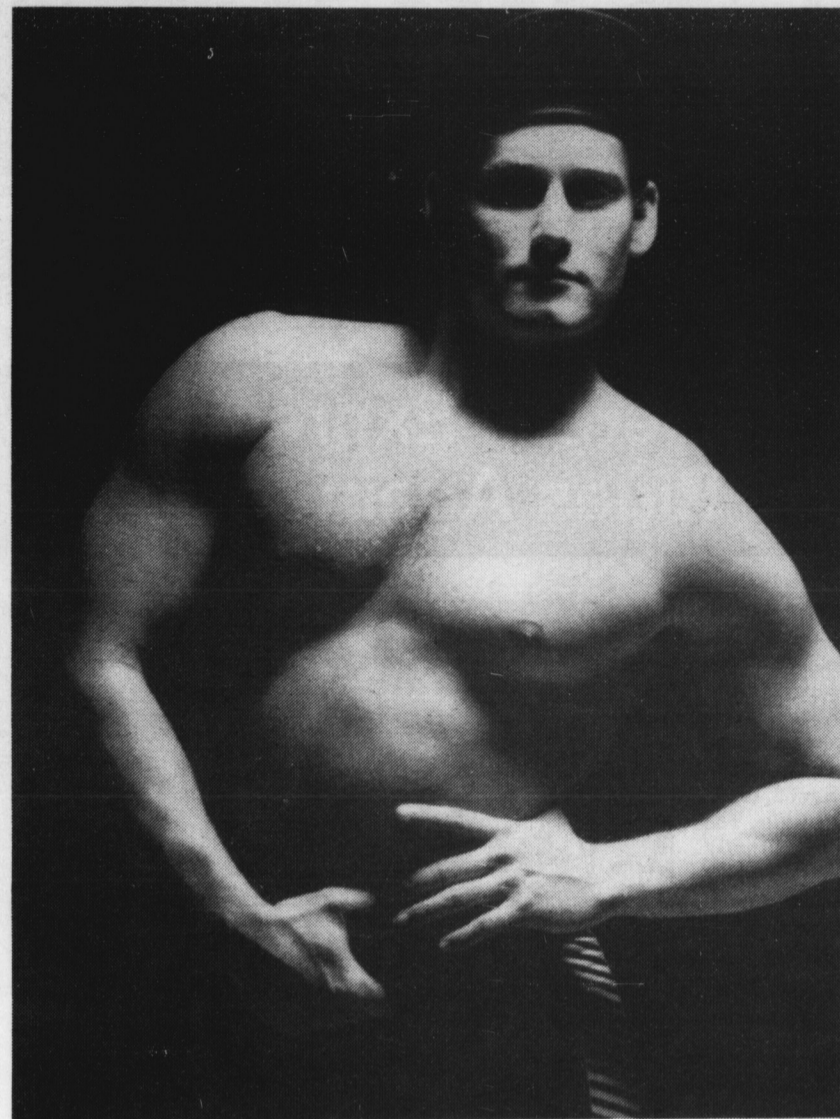
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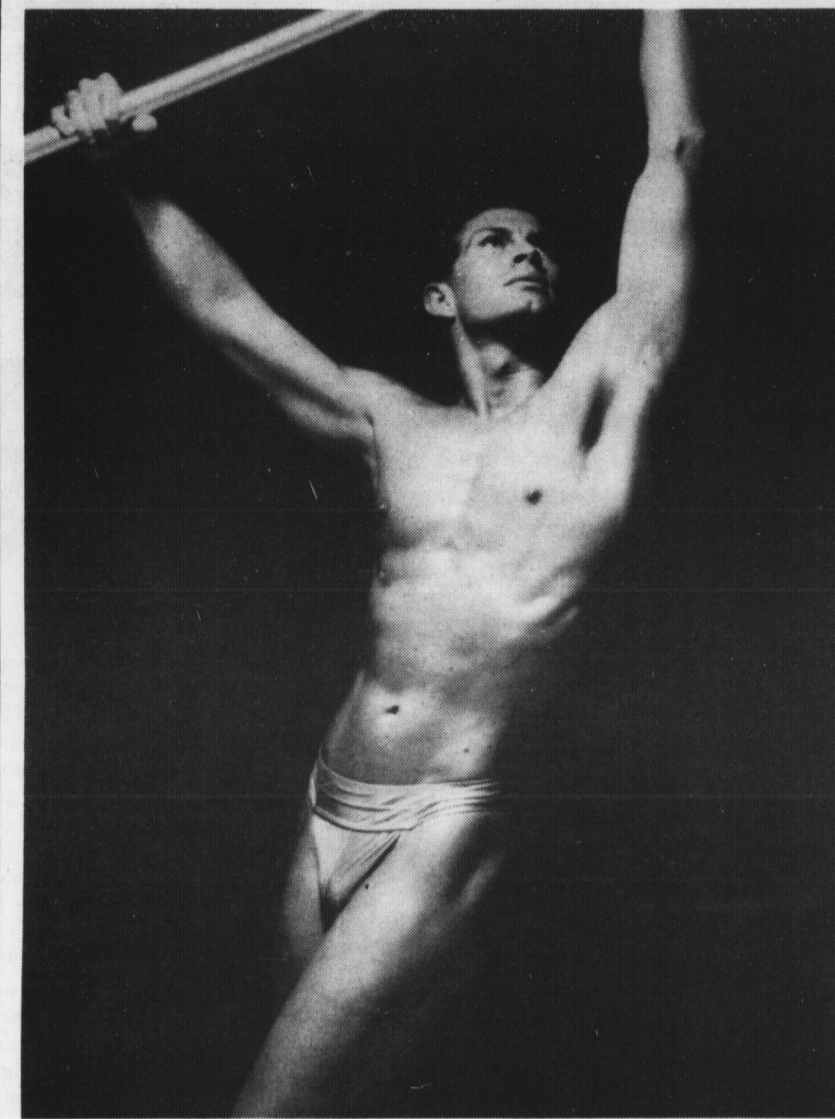
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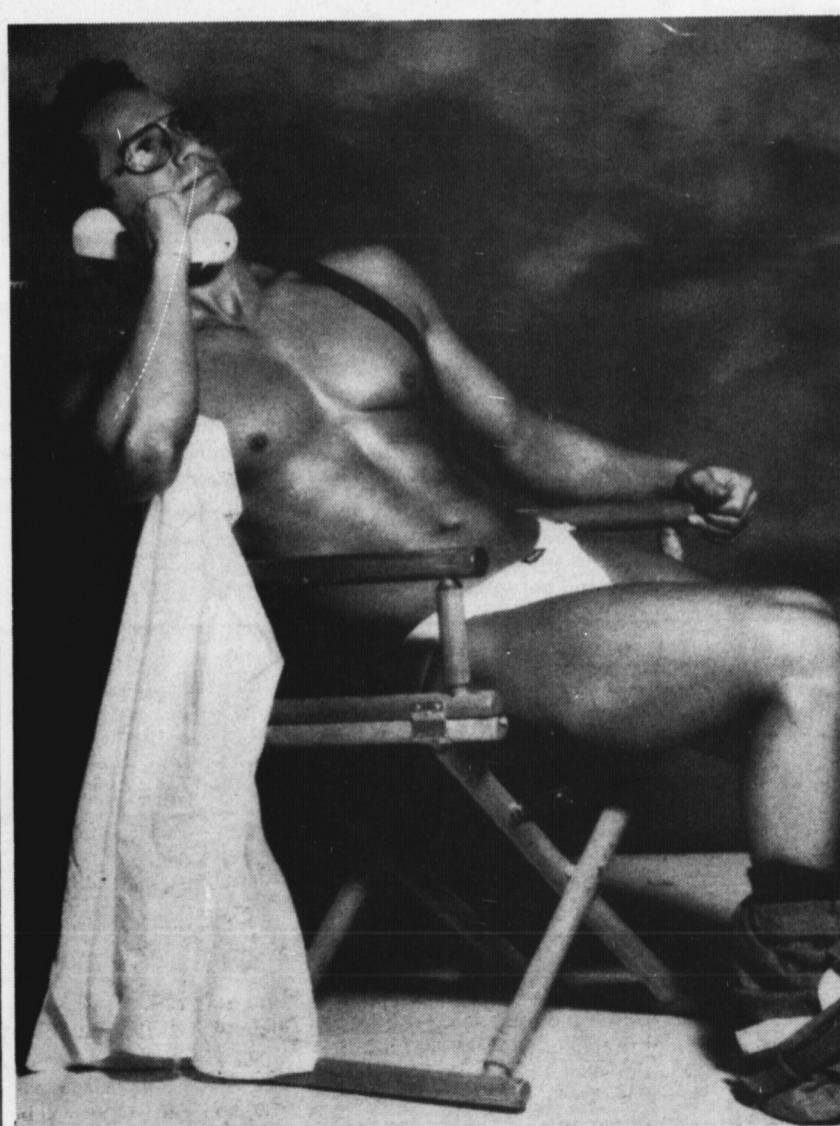
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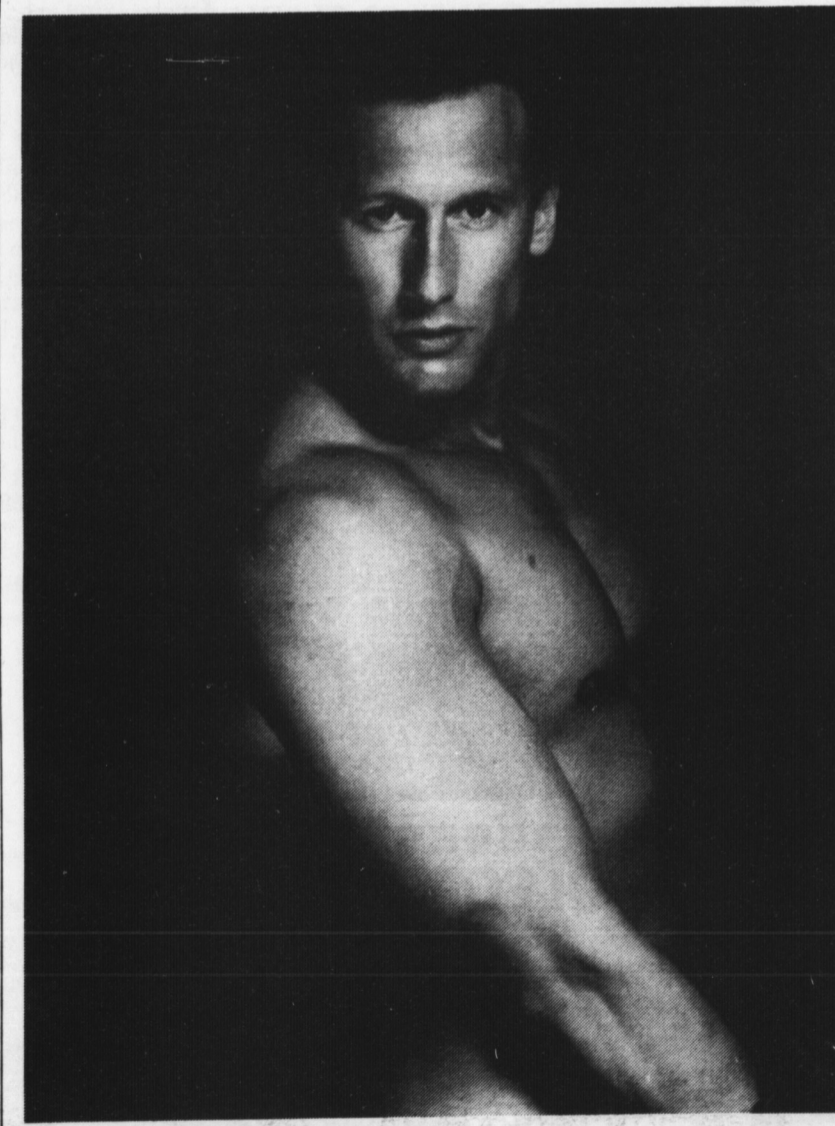
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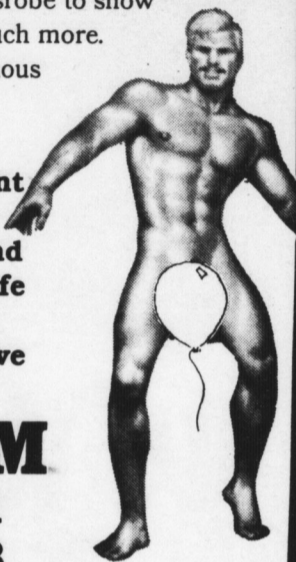
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Mr. Marcus

Leatherball Express Rides Again

No doubt about it, the social season is in full swing. Dudes and dudettes are getting ready for the onslaught. Best you take those vitamin pills, get plenty of rest, respond immediately to invitations, look good, be good, laugh at yourself once in a while. The surge is on and you're the star(s)! Last week was one of memorable interludes and if you missed them, don't worry. There's more coming your way.

The last week of April was very festive! The Stud had another one of their great parties last Tuesday night, April 25. It was their annual Polka Dot Prom and the whole thing was dotty to say the least. One thing about the Stud: when they throw a party and they invite their best and steady customers, it's closed by invite only, and hedonism is the order of the day. At least 99 percent of the guests were wearing something with polka dots. The whole place was festooned with balloons, glittering serpentine and polka dots.

Not to be outdone, the guests really did their homework and it showed! One dude even had the audacity to decorate his leather jacket with almost 500 dots. He explained that they were removable (thank God!). And the Stud staff does not work on those nights. Guest bartenders are on hand. Even the Stud's star DJ, Larry Larue, was partying with gusto. It was great fun and chalk up another big success for Lady Edie and the staff!

Saturday morning, April 29, close to 50 bike-run mavens showed up at the Watering Hole to rendezvous for the Constantines 500-mile run. From all reports it was a very successful event, and the weekend was not without its funny moments. Enroute to their



Liz made a guest appearance at the Eagle last Sunday.

(Photo: Marcus)

destination the group encountered a horde of Hell's Angels at a pit stop in Hanford. I hear it was a mutual-admiration-society-type encounter. At the motel site (the Lazy J, yet), the group shared the premises with a huge wedding party and not to be outdone by

the other guests, a raucous party atmosphere got so boisterous, the motel owner's wife had to come out and shoo everybody to bed! Yeah, they had a good time!

Saturday night here on the local campus, it was a complete sell-out for Hero's Black Party. Early on, a long line was out in



Mariachi musicians serenaded the crowd at the Cal Eagles' beer bust.

(Photo: Marcus)



Two hot dots at the Stud's "Polka Dot Prom" last Tuesday, April 25.

(Photo: Marcus)

front and the inside was wall-to-wall bodies, some sweating, some glistening in black leather and lots of great sounds. The entertainment was explosive; very '80s, with even a giant snake wrapped around a writhing body made by God. One of the hottest leathermen there was Mike Chase, the downstairs bartender. The rush for cocktails and beverages had that dude jumping like a frog. Can you imagine only one bartender in the lower bar! Nevertheless, Mike got through it with flying colors!

Sunday afternoon, the Cal Eagles M/C threw everyone for a loop when they entered the Eagle patio to be greeted by a trio of mariachi musicians! They were cooking and chopping Carne Asada on the grill and the beer was flowing just as steadily as the magnificent sun beaming down on the huge crowd. There were a few huge sombreros on tequila-soaked heads and I guess somebody squashed the pinata because it never did materialize. It was very festive. You can imagine the surprise of a trio of dudes from Guadalajara who "just happened" to wander in! It was a flawless day and the tourists were well rewarded for their weekend trek to Faghdad by the Bay.

Up in Seattle, the National Leather Association held their annual contest Saturday night to send a contestant to Chicago and I daresay the winner of that competition will give the other contestants a run for the prize. He's a 42-year-old Los Angeles leather-

man who sometimes writes for *Drummer* and *The Advocate*. His name is Guy Baldwin and what he's forgotten about leather already would fill a volume. This turn of events casts a whole new light on the Chicago extravaganza. Guy Baldwin has been into leather for almost two decades; he's published several significant treatises on our lifestyle and he's one of the hottest men to come down the pike. He's very articulate, intelligent and very nearly an icon in almost all leather circles. Guy Baldwin—he's the man to watch on Memorial Day Weekend in Chicago. I'll have a photo of him for you next week!

You should be getting all warmed up for the coming events, shouldn't you? You get some rest tonight because this weekend is a killer!

Tomorrow night, May 5, it's the third round in the search for Mr. Powerhouse at the same bar. The action should begin around 2200 and you can expect the heavy-duty leather guys to emerge for this one.

Saturday, May 6, it's the Gay Community Awards (did you vote last Saturday on 18th and Castro?). The Constantines are having an invitation-only reception for Oedipus Rex Ken Lowery of the Oedipus M/C (Los Angeles) at Constantines' Prez Mike McFadden's home.

Also on Saturday night, Marga

Gomez and Monica Palacios team up for a night of hilarity at the Victoria Theatre (16th and Mission) beginning at 2100. Tickets are \$8 in advance (BASS) or \$10 at the door—this should be a riot!

Up at the RushRiv, it's women's weekend and besides all the events planned they're having Johnny Holiday at Scott's on Friday night (two shows), Lois Tanner on Saturday night and Momi Starr on Sunday. There's no cover all weekend and Chef Paul will absolutely mesmerize you with his culinary creations on a brand-new menu for this season's opener.

On Saturday evening, too, there's a great auction for the AIDS Emergency Fund at the Green Room with a buffet and reception from 1730 to 1900 followed by an auction with Don May doing the chores. Mayor Agnos, Representatives Barbara

(Continued on next page)

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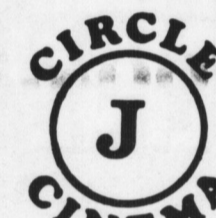
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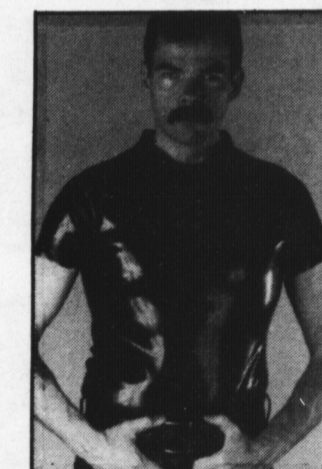
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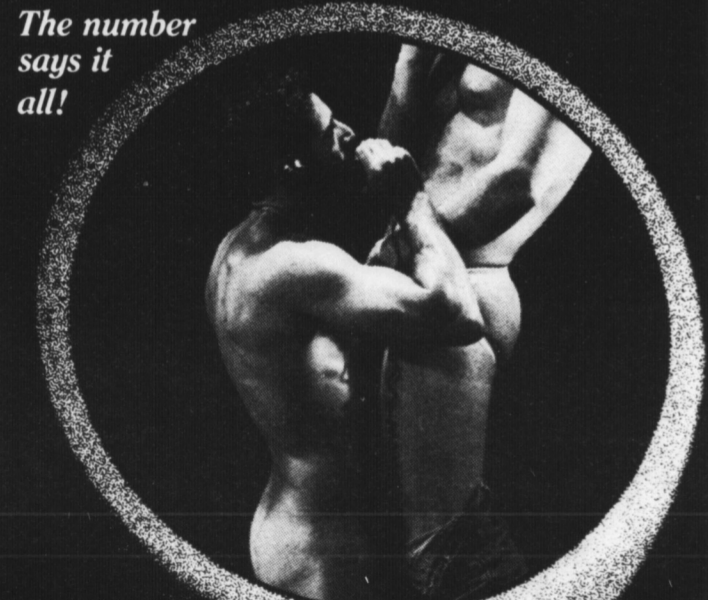
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Marcus

(Continued from previous page)

Boxer and Nancy Pelosi and Charlene Adams are the co-chairs. I hope the mayor gets back from the Far East in time! The divine Gail Wilson will emcee and it sounds like fun!

There's also an auction and dance for the Maitri AIDS Hospice from 1900 to 0100 Sunday at Bldg. A, Fort Mason. Donations are \$5 to \$10. Sunday, May 7, it's the Constantines' annual 12-incher at the Eagle, with a joint beer bust with the Oedipus M/C. Try to get into all these things—you might meet your next husband/wife there!

The finals of the "Puttin' on the Lips" contest at Esta Noche is on Sunday night too. The action starts at 2100 and if you win, take the money and run! Over \$400 will be awarded with the winner getting \$150 of that! Hi, Manuel! Have you seen John Caldera lately, darrrrring?

And surprise! They're having Western Night at the Corral on Sunday night, too! I thought it was a western bar already! Grand Duke Jim Johner and Duchess Suzie are planning a salute to country-western music and dance! Unique! It's a benefit for the AIDS Food Bank from 1900 to 2200. They didn't say how much, but the Foggy City Dancers will perform with the Gold Rush Performance Team.

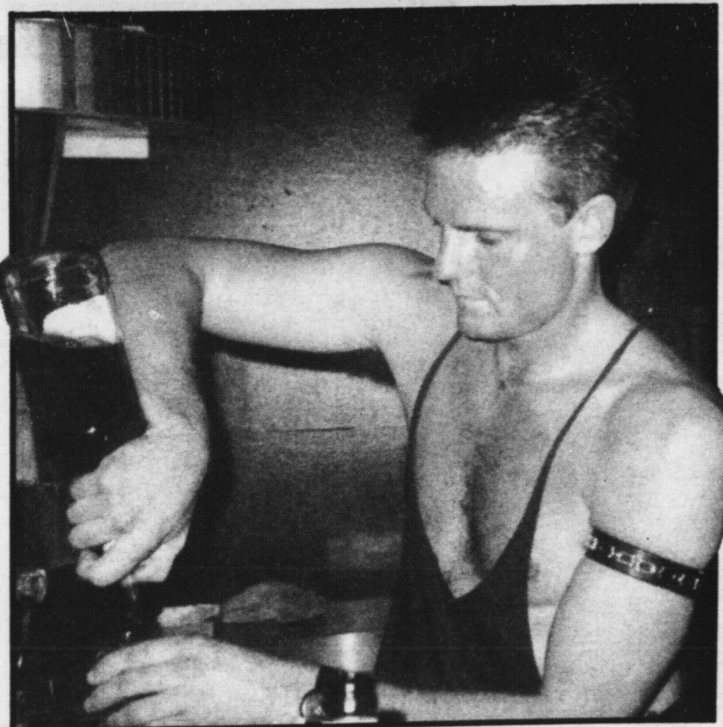
Thursday, May 11, looking for Mr. August bare chest at the S.F. Eagle. Saturday, May 13, look in the classified ads of this issue for the location of the Dicks Meeting on Folsom. It's \$10 for members and \$12 for guests. BYO beer. As their flyer says, "Be there and make, er, uh, bring a buddy!"

That same night it's Gail Wilson's birthday party at the Eagle with a beer bust, the Cream Sisters, Wayne Love, David Stoll, the Overtones and (tadaaaa!) Al Parker! Ducats are \$8, and it goes from 2100 to 2400! It's a benefit for the AIDS Emergency Fund so be there too!

Sunday, May 14 (Mother's Day), it's the Wally (Sherwood) Look-Alike Contest at the Transfer, a benefit for the Inter-Club Fund. If you can make yourself look like Wally, you deserve a prize. This one will be a challenge (and fun!).

IDOL GOSSIP

Heads turned and swiveled last Sunday at the S.F. Eagle patio when this gorgeous person that almost looked like Liz Taylor sashayed



Mike Chase, the hottest bartender at Hero's "Black Party" last Saturday, April 29. (Photo: Marcus)

into the patio—wearing a flawless gown, flawless jewels, flawless hair-do and almost the same cheeks as La Liz herself. You see, Doc Tom Yazman had this birthday party in honor of Queen Elizabeth's birthday that same day to benefit Project Open Hand—100 people at \$100 a head (success! we like success!) and this gorgeous creature was there. Quipped David (Stella) Stoll when he saw this magnificence: "Don't do this to my heart, girl!" This one would have made a great contestant at the Closet Ball (coming May 20!).

Can you believe a rather generous man offered to buy a 1989 Saab convertible (in the five-digit price range) for the Godfather Fund to sell \$1 raffle tickets? Any other charity would jump at the chance, wouldn't they? Not the Godfathers! Their response to the offer was: "If it was a BMW, we might consider the offer, but not a Saab." Harumph and double harrumph! Being godfathers, they must be expecting a fairy godmother to come along with a better offer!

And talk about thin skin! Did anyone see Colt Thomas's name in this column last week? Read it again—there'll be a quiz at the next leather contest.

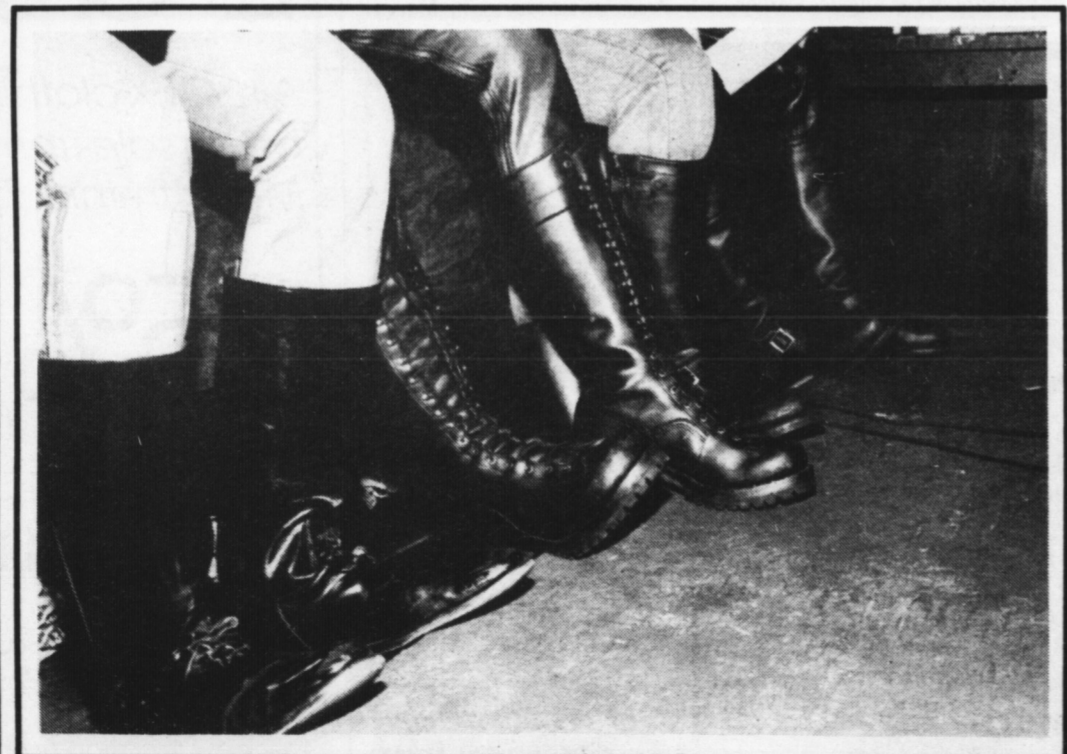
And for those of you who were bitching about no date on the Cheater's run in May, if you'll read the flyer, it says "Memorial Day Weekend"—the only bike run this year that is four days long. The bar will be open for a solid 96 hours and the cost is \$95. That's just about a dollar an hour for all the cocktails you can

drink, not to mention the food! Deadline is May 17. Call 621-7348 to reserve!

Don Rotan, the patriarch/co-founder of the now defunct California Motor Club (CMC to veterans) just got back from London where he had more than one ball. Don reports that one of the London bike clubs bought a hundred tickets for the opening of the smash musical "Sherlock Holmes" and said it was better than the opening of the S.F. Opera! Are you reading this Pruzanadana? Don couldn't get a room at Buckingham Palace, so he stayed at the Palace Guards barracks and I'll bet he had a better time there!

And would you believe some arrogant dude walked up to Candi del Ray at the Rawhide II the other night and snarled: "This is a man's bar. Why don't you leave?" at which Ms. Candi snatched off her wig, grabbed the dude and said: "I know this is a man's bar. Why don't you leave?" By the way, Ms. Candi is the one to watch in the competition for Ms. Rawhide II, I (the first). Anybody looking for a bouncer in drag? Candi's your man... I mean, your girl! She can bounce with the rest of them!

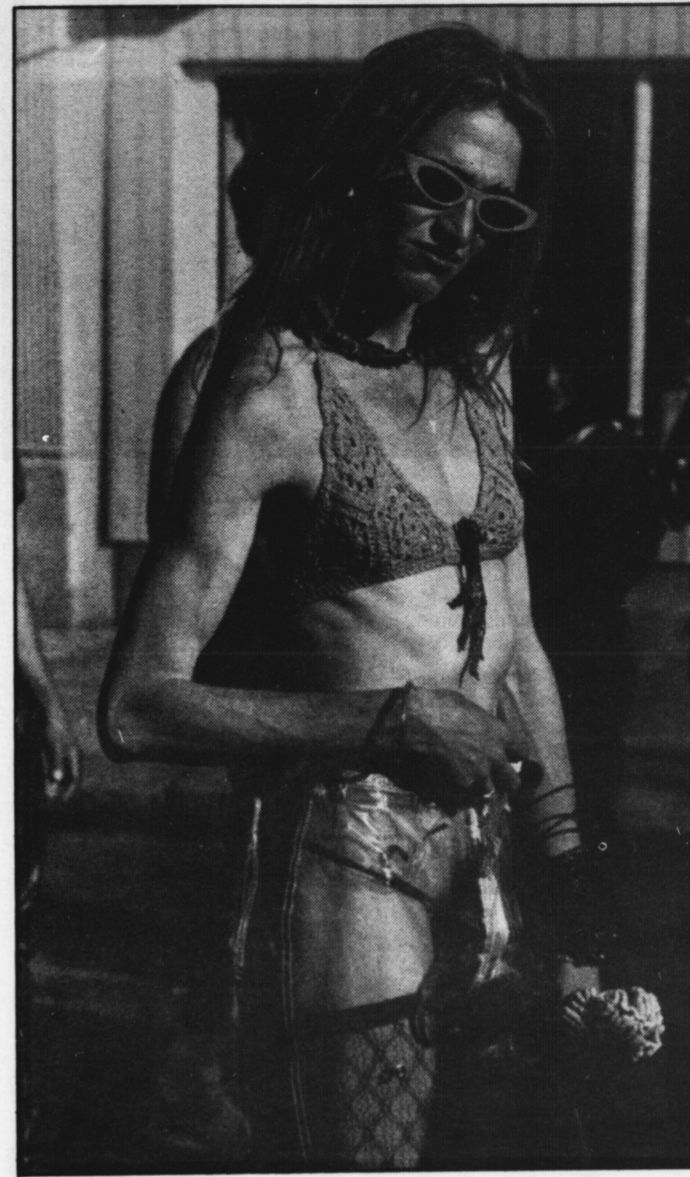
Hey, it's been fun! Support your local charities and fund raisers. Get involved. Volunteer in your own way during these trying times. While you're living, and while you're loving and while you're laughing (at yourself as well as others), just be sure you do it in leather! See you 'round the campus!



Boot line-up and inspection. (Photo: Darlene/PhotoGraphics)

M. J. Murphy

Lay Off the Chubby Sisters



Hey Moicala, check this one out! (Photo: Darlene/PhotoGraphics)

Whenever I pick up a newspaper, I almost always read the front-page stories first and then jump right over to the letters to the editor. These letters are so interesting to read because, in spite of the fact that they are addressed to an editor, they are really intended for the reading public.

The letters column provides a good measure of community response to not only current affairs, but the various successes and/or failures of a publication to accurately report on certain topics. Quite often letter writers provide useful information and insights that might otherwise go unnoticed. Sometimes they do not.

Two weeks ago, in the April 20 issue of the B.A.R., a "dyke sister" wrote a letter of complaint entitled, "Cover Up." In her letter, Ms. Moicala Larson writes, "During San Francisco's most recent heat wave, I had occasion to spend a lot of time along the Castro strip, from Cafe Flore to Hibernia Beach. Much of what I saw on those warm days and evenings was appalling. Namely, throngs of grossly overweight dykes, complete with hairy legs, many braless, and all in shorts, strolling along the gay strip."

"Now before my politically correct dyke sisters accuse me of being fat-phobic and woman-hating," the letter continues, "Let me say upfront that I love and support women in all shapes and sizes. However, what I object to is having to view huge, ugly rolls of fat bulging out from under tight T-shirts, and pounds of shaking cellulite moving around like loose dimpled jello in shorts."

Letter writers are usually very articulate, and so is Ms. Larson, eh? She concludes by writing, "I

really resent having to see these offending sights in public. Do these grossly obese women ever look into full-length mirrors to see what they look like before going out in the viewing public... All I ask is that these women take the time to look in a mirror before inflicting the sight on the rest of us."

OK, Ms. Larson, I'll take your

short and stubby all proudly strutting their way. I've seen big butts, flat butts, flabby butts, firm asses, tight asses, supple asses, padded asses, asses that were really pads popping out of pants. I've seen dicks in all shapes and forms (even when I wasn't particularly looking). I've seen big dicks, medium and short dicks, thick and thin, things that are supposed to look like dicks shoved, crammed, stuffed, positioned in all types of trousers, denims and shorts, or maybe inadvertently peeking out from any pair of shorts. I've seen a pair of hairy balls resting outside a pair of baggy shorts on a bus stop bench (did the owner know he was being exposed?). I've seen

lips and lips smiling through pairs of tight slacks and tighter blue jeans. All on Castro Street. And there's more, but you get the picture.

Maybe your letter was meant to be tongue-in-cheek, Ms. Larson, but to me it should have been tongue-in-check. If you look around you might notice other kinds of bodies in the Castro. Sad, tired, sick bodies who could use your intolerance and articulate letter-writing skills to send off messages to Congress and to the FDA to help us find a cure for this hideous disease called AIDS. Lay off our chubby sisters.

(Continued on page 42)

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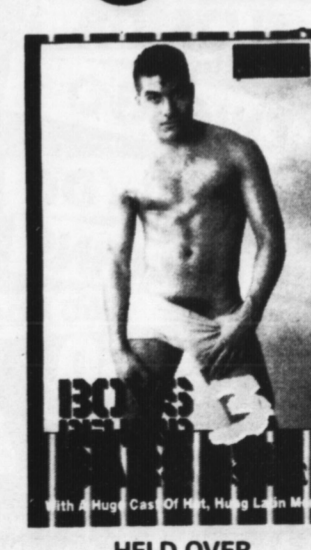
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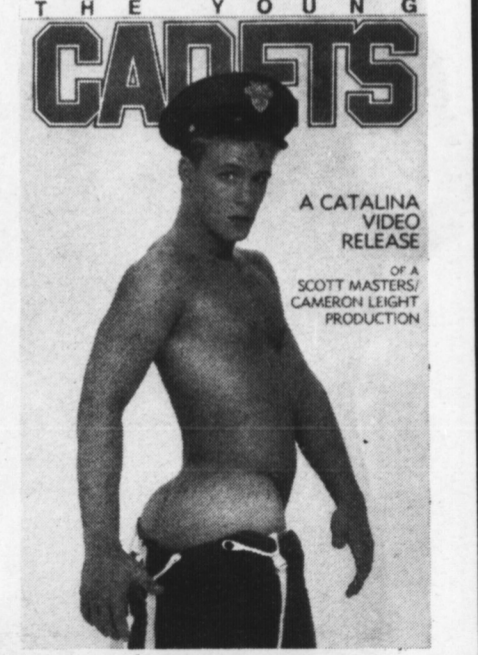
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Sun 1:00-6:00-8:00-10:30PM

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M. J. Murphy

(Continued from page 41)
Coming up this week for each and every one of us are some fun-type events for your entertainment. The Bay Area Women's Philharmonic presents a journey into the rich past of music written three centuries ago, Friday, May 5, at 8:30 p.m. at the First Congregational Church in Berkeley at the corner of Dana and Durant Streets.

For jazz lovers check out the El Rio on Thursday, May 11 at 9:30 p.m. Featured will be Cathi Walkup on vocals and Jim Miller on saxophone. There will be no cover for this event.

In a Spring Workshop series sponsored by the Lyon-Martin Women's Health Services, six-week groups for "Lesbians Considering Parenthood" begin in May. Call 525-7312 for more information and to register.

Ronnie Gilbert of the legendary Weavers, first family of folk music, will give a concert on May 13 at 8 p.m. at the First Congregational Church in San Francisco at Post and Mason Streets.

And, as always, there's just one more thing. Please feel free to write to me c/o the B.A.R. to include any of your group's events in my upcoming columns. ▼

Woolly's words of isdom

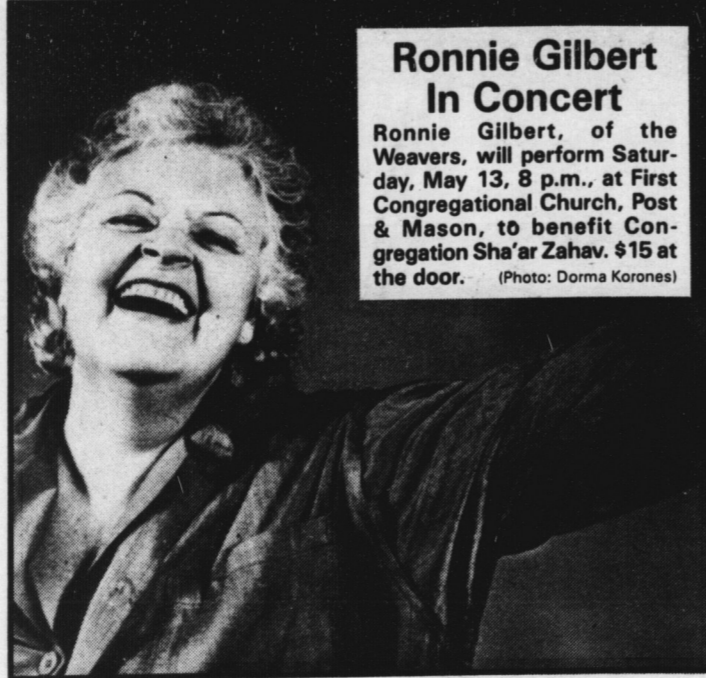
End Cycle

With Mike I recycled Paper and glass.
With Mike I recycled Copper and brass.
With Mike I recycled Plastic and trash.
Now it's time to recycle ... Michael.

—Bob Woolhouse

Ronnie Gilbert In Concert

Ronnie Gilbert, of the Weavers, will perform Saturday, May 13, 8 p.m., at First Congregational Church, Post & Mason, to benefit Congregation She'ar Zahav. \$15 at the door. (Photo: Dorra Korones)



Rarely-Seen Women's Films At Dolby Labs

Northern California Women in Film and Television (NCWIFT) will present an evening of rarely-seen short films directed by Bay Area women filmmakers on Wednesday, May 24 at 7 p.m. at Dolby Laboratories Screening Room, 100 Potrero Avenue in San Francisco. Patricia Dennis, Susan Marcoux and other women filmmakers will discuss their films while enjoying the state-of-the-art sound and screening facilities available at Dolby Labs.

A schedule of at least five films is planned, covering a wide range of styles that includes personal, experimental and commercial ventures. Among the shorts

already scheduled are: *Straight to the Top* by Patricia Dennis, *At Home in the Real World* by Susan Marcoux and *Sharon and the Birds on the Way to the Wedding* by Lynn Kirby.

Tickets to the event will be available at the door and are \$5 for general admission and \$3 for NCWIFT members. Wine will be served between 7 and 7:30 p.m. The proceeds benefit NCWIFT, a professional association established to promote the accomplishments and endeavors of women in film and related industries. Call 431-3886 for more information. ▼

Leavitt

(Continued from page 29)

about AIDS. I've been having lots of discussions about this with Sarah Schulman, who is a wonderful young novelist, who has been working for several years on a novel about AIDS called *People In Trouble*. Sarah has written that AIDS is such a holocaust that fiction seems like an insubstantial response. What she's chosen to do is to focus not on a case of someone dying but on the activism movement in response on the political side."

Leavitt expands on why the real life drama, tragedy and heroism around AIDS is so hard to capture effectively in fiction. "It's very hard to read a book when you know there is a brick wall ahead," he says, "and as you go through the book you know you're getting closer and closer to it and by the time you get to the end, your head is going to smash against it. It's not a very appealing way to write."

"The trick," he adds, "is to figure out a way to write about AIDS which is life-affirming and that's very hard to do because it is such a dreadful disease. I know

what's life-affirming is the extraordinary bravery of people who are sick. I know this because of letters and friends of mine who are ill, the wisdom and bravery of whom utterly amazes me. When you get a letter from a man who is dying, saying, 'I realize that my life is shorter now, but I also know it will be more valuable—that is an astonishing document. When you put that into a book, it loses its power. It's very hard to convey that in fiction, that sense of triumph because it ultimately seems so banal.'"

For Leavitt, what fiction sometimes can't do can be accomplished by going to an ACT UP meeting. "ACT UP has found a way to make involvement with AIDS lively and fun and life-affirming," he says. "Attendance at any ACT UP meeting, at least in New York, is the greatest retort to the argument that gay men are gloomy and death obsessed. What you see are a lot of men and women who have channeled their grief and their rage into something very productive. I admire Sarah Schulman because I think what she's basically trying to do is to create a fiction which reflects the energy of that organization." ▼

Gunter Grass To Make Rare U.S. Appearance

City Arts & Lectures, Inc. presents an evening with German author Gunter Grass on Wednesday, May 17, at 8 p.m. in San Francisco's Herbst Theatre.

Gunter Grass, born in Danzig in 1927, is Germany's most celebrated contemporary writer. He is a creative artist of remarkable versatility: novelist, poet, playwright, graphic artist. Since the publication of his first novel, *The Tin Drum*, in 1963, Mr. Grass has been international-

ly acclaimed as one of the most imaginative and powerful contemporary novelists. Time has called him "Probably the most inventive talent to be heard anywhere since the war."

Tickets for this rare U.S. appearance are available at \$12.50 and \$10 through the Performing Arts Ticket Service, 1182 Market St., Suite 216, San Francisco, CA 94102, or STBS Union Square. For further information, call 552-3656.

This program is supported, in part, by Grants for the Arts of the San Francisco Hotel Tax Fund, and the Bernard Osher Foundation. ▼

5th Film Arts Fest Calls for Entries

Friday, July 28 is the deadline for submissions of films and videos for the fifth edition of the Film Arts Festival, the annual showcase for independent media in the Bay Area. The festival unspools Nov. 2-5 at the Roxie Cinema in San Francisco.

Independent films and videos of any length, in any style and on any subject, by Northern California artists, are eligible. Accepted formats are 35mm, 16mm and Super-8 film and 3/4" video (VHS tapes acceptable for preview only). The festival is a non-competitive showcase and selections are based on thematic programming (with themes evolving from works submitted).

The 1988 Film Arts Festival played to over 2,500 people at the 280-seat Roxie. Many of the works launched by the festival have since played at numerous festivals around the world, some winning awards and one an Oscar nomination. In particular, short films have received subsequent showings as a direct result of their presence in the festival.

For information and entry forms contact: Film Arts Foundation, 346 Ninth St., 2nd floor, San Francisco, CA 94103, 552-8760.

Film Arts Foundation is the 1,600-member non-profit service organization for independent film and videomakers in Northern California. It is the largest regional organization of its kind in the country. ▼

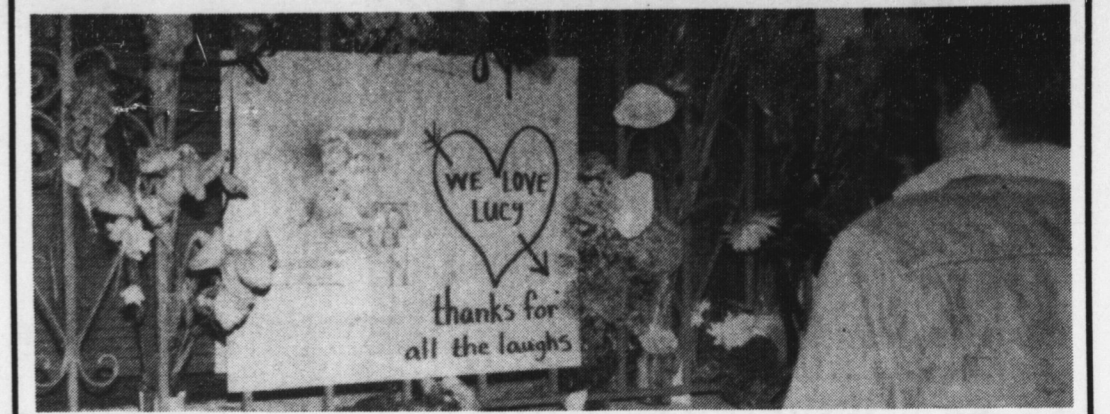
Deaf Artists Return In Celebration '89

By popular demand, D.E.A.F. Media's *Celebration: Deaf Artists and Performers* returns to the University of California at Berkeley for its sixth engagement.

Join with locally and nationally renowned deaf actors, poets, storytellers and educators to experience the richness of creative expression within the American deaf community.

The event will take place on June 3, with day and evening programs, at the University of California Berkeley, and will feature Freda Norman, Patrick Graybill, Eric Malzkun, Alan Barwiolek, J. Charlie McKinney, Ella Mae Lentz, the Laney College Rappers, and others. Tickets are available through the Cal Performances Box Office, BASS Ticket Outlets, and from D.E.A.F. Media.

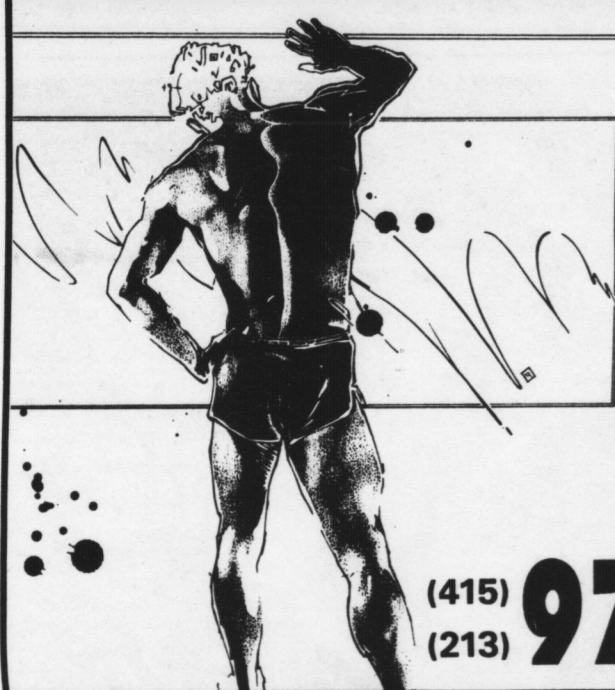
Celebration: Deaf Artists and Performers began in 1980, with the aim of presenting a program during Deaf Awareness Month that positively reflects the unique culture of the American deaf community. *Celebration '89* is the sixth such program: one both visually exciting and thought-provoking. ▼



A portion of the spontaneous memorial that appeared on "Hibernia Beach," at 18th and Castro Streets, after the death on April 26 of the comedienne Lucille Ball. There were daily changes of flowers, posters, and favorite photographs. (Photo: Darlene/PhotoGraphics)



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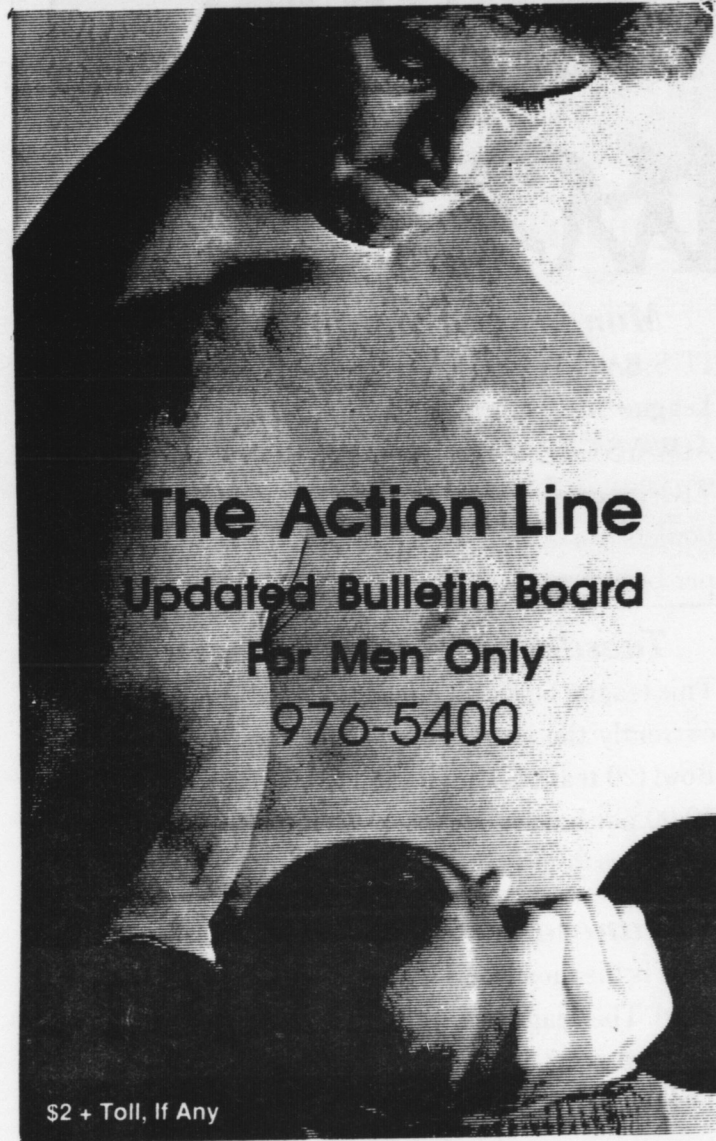
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BOOKS

**Brave Women In Exile Light
Candles of Hope**

You Can't Drown the Fire: Latin American Women Writing in Exile
Edited by Alicia Partnoy. Cleis Press. 258 pp. \$9.95

by Noreen C. Barnes

Margaret Randall writes that women in exile are "certainly the epicenter, those who so often receive the greatest weight while sustaining others—and themselves—in a maddening spiral of imposed change." She asks that we listen to and learn from what they have to say, in whatever form, about their experience.

The testimony, narrative, essays, poetry and letters assembled by Alicia Partnoy (herself an exile from Argentina) for this remarkable and moving collection are the words of those in various stages of exile from their Latin American homes. They are women for whom the very act of writing has become dangerous.

Some of them write of El Salvador from the ironic security of the United States, which refuses to acknowledge them as political refugees.

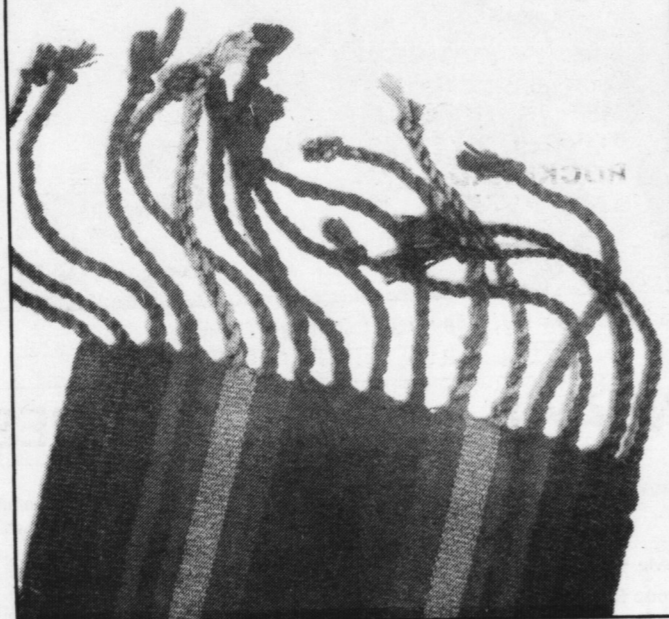
Others are now dead or are "disappeared"—kidnapped by the military—while some, although physically able to still live in their own countries, are, according to Marta Benavides, "in captivity in our own land."

Whether the poetry of hope of a 12-year-old girl, the rage, grief and bitterness of mothers who lost husbands and children, or of the women who witnessed loved

**YOU CAN'T
DROWN
THE FIRE**

*Latin American Women
Writing in Exile*

Edited by Alicia Partnoy



ones who were burned alive or endured rape, torture and imprisonment, the voices of these women are far from silent.

Argentinian playwright and novelist Griselda Gambaro states, "I have the right to severely question my fate, so any fate can be mine except for that of being a child of bitterness."

Claribel Alegria calls exile "one of the accepted occupational hazards" of Latin American writers, while Isabel Morel Letelier notes the "social responsibility" borne by the writer, whether at home or in exile:

"The writer that lives under repression knows that each of his sentences occupies a space of imposed silence ... he writes a book that is transformed into a manifesto, with each of the readers subscribing in silence ... the dialogue established between writer and reader in Chile is filled with love and risk. Risk because repression and jail can result with the turn of any page; love because the need for fulfillment must be greater than in any other situation."

Partnoy hopes that these words "become a tool for education rather than mere fashion," and that this anthology's goals are realized—"to build cultural bridges, to destroy stereotypes about Latin American women and to denounce political repression in our countries."

Through their pain, these women—both the well-known and those whose voices have never been heard before—possess a fire that cannot be drowned.

"Thus is struggle," writes Galy Domitila Cane'k of Guatemala, "candles that light and fade."

*Lit candles
light new candles.
Extinguished candles
still will light new candles.*

No one who reads this work can be left unmoved. One's own candle will be lit by the passionate words of these brave women, none of whom, declares Partnoy, "was born under the sign of passivity."

Obscene Visions

Genocide: The Anthology
by Tim Barrus; Knights Press, 211pp., \$8.50.

by Henry Mach

Genocide. That's one title you know wasn't created by a marketing department. It's as if the title is a warning: This nightmare vision of the future is not for all readers.

Tim Barrus' loyal fans who admired the way he combined a Joycean poetic quality with often brutal gay erotic images, will not be disappointed with this new collection—though, in fact, there

is little that's actually erotic this time around.

The short stories and poems that make up *Genocide* are set in a universe gone mad, where some unnamed virus is speeding through the stars and some unseen force has established death camps.

We begin on a spaceship with a man "from a subordinate
(Continued on page 56)

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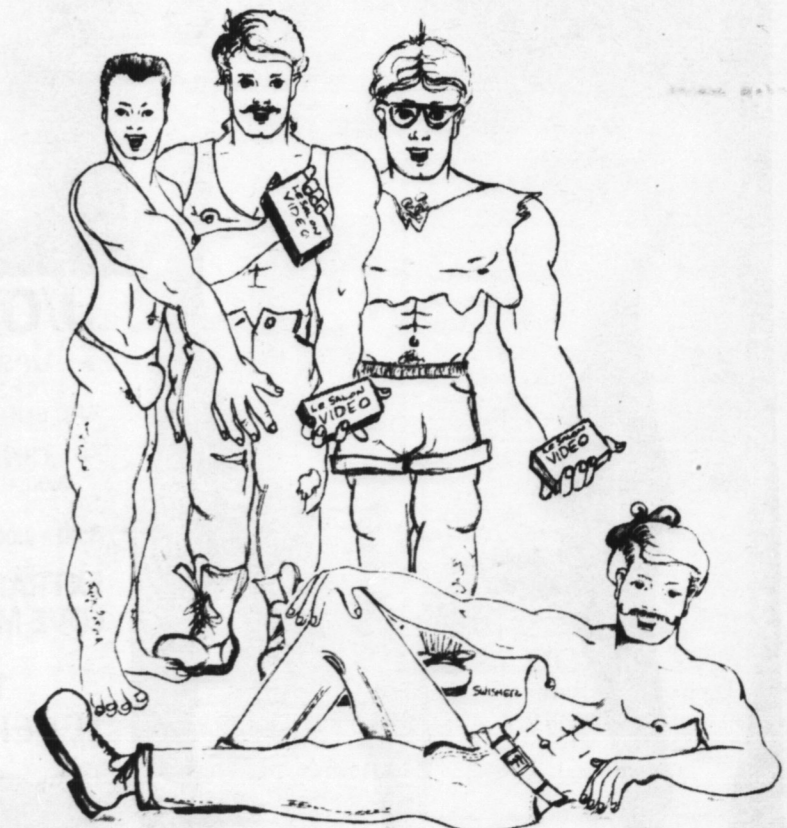
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BOOKS

A Futuristic Tale Of Lesbian Romance

Clicking Stones by Nancy Tyler Glenn. Naiad Press. 269 pp. \$8.95.

by Noreen C. Barnes

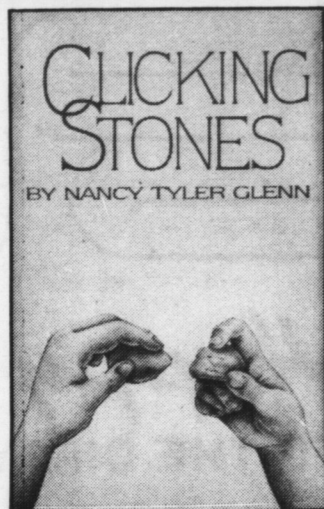
Erica was silent for a moment. "Have you clicked her?"

Morgan held up her fading stone. "Does it look like it?"

"Are you going to?"

Morgan shook her head. "I don't think she's the stone clicking type. Besides, I only click with you."

In Nancy Tyler Glenn's fantastic and futuristic tale of lesbian romance, the clicking of stones is a metaphor not only for personal power, but for the relationships among the book's characters—and particularly that of Erica and Morgan, whose love spans nearly a century.



Each has a specialty—Erica, through her ability to illuminate stones by "clicking" them, becomes a kind of high priestess

with a huge following, whose career becomes managed by others, and, after commercial exploitation at the hands of New Age entrepreneurs, realizes how her power has been distorted. She eventually rediscovers the original meaning of her work.

Morgan, her life long friend, has followed in the footsteps of her step-brother, to whom she was devoted, and becomes a sculptor of international acclaim. Their lives intersect and separate at various junctures, and finally are joined in an extended 21st century existence (through the aid of a substance called Livermore), accompanied by the magic of music, some very erotic interludes (one of the strengths of this book), and the friendship of reincarnated horses.

Clicking Stones makes a brave attempt to cover an enormous territory and a multitude of contemporary concerns. It is an ex-

tremely ambitious and noble effort that comes up short on substance and long on clever observations (parodies?) of New Age quasi-philosophical/psychological/spiritual attitudes, platitudes and characters (from Clickaphobics to Mothers Against Clicking).

Glenn's subjects range from the mundane to the profound and touch upon every cliché of turn-of-the-century L.A. life, where most problems are solved by "processing" or sitting in a hot tub.

However, there is a certain charm about this book, despite its unwieldiness. Glenn, who has a marvelous imagination, has created a strong protagonist, and her sudden break from narrative format into a poetic multiple perspective of intense lovemaking is one of the most erotic passages of any work I have read.

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Gay Gifts to Men's Lib

Beyond Patriarchy: Essays by Men on Pleasure, Power, and Change Edited by Michael Kaufman, Oxford University Press, \$17.95.

by Marv. Shaw

The public career of gay liberation got its explosive start one hot June night in 1969, but its sister revolution, the feminist movement, was already well underway. And at about the same time that those angry drag queens were raising holy smoking hell in Greenwich Village, a few perceptive heterosexual men were just catching on to the fact that females and faggots were forging ahead of them.

Men's liberation for some was just pure traditional reaction, a vengeful response to feminist presumption. But they were the minority. The men who really got into the movement philosophically and emotionally were those who could see the injustices of patriarchy and all of its accompanying oppressions—plus the actual advantages of getting out from under the tyranny of inherited social conditioning.

But as Tim Carrigan, Bob Connell, and John Lee point out in "Hard and Heavy: Toward a New Sociology of Masculinity," homosexuality was an embarrassment to the men's movement. On the one hand, these straight men were being made increasingly aware that traditional masculinity was oppressing them. On the other hand, they were scared spitless of the proud public intimacy gay men were demonstrating. As these co-authors put it, "...the assertion of a strong gay identity that incorporates a confidence that homosexual men are perfectly capable of giving each other sexual pleasure is an attack on the power of heterosexual men."

So a prime problem of the straight male liberationists was how to understand and adjust to non-sexist feminist principles and practices without seeming to be sissies. Bitter irony! Tough job!

Stan Gray, in "Sharing the Shop Floor," spells out the concrete, tough reasoning and bulldog determination it took to develop acceptance of women in a previously all-male blue-collar work force jealous and fearful of their status in a Canadian Westinghouse plant. Olympic runner Bruce Kidd shows the

relationship between male sports and patriarchy, then projects a new world of non-sexist sport in which play is as satisfying as competition.

Among the specifically gay-related essays are Seymour Kleinberg's "The New Masculinity of Gay Men—and Beyond," which traces the adoption by gay men of the postures, modes, and attitudes of macho homophobes and what this has meant.

Two other essays also have gay significance: Robin Woods' "Raging Bull: the Homosexual Subtext in Film," an interpretation of the Scorsese movie about the boxer Jake LaMotta; and Andrew Wernick's "From Voyeur to Narcissist," which shows, among other things, how much gay consciousness has influenced advertising.

Among these American, Australian, Canadian, and British analysts, the most pervasive influence is from Herbert Marcuse, especially his 1975 work Eros and Civilization. The neo-Marxist thought comes through clearly every once in a while. But Michel Foucault's presence is also strong, as are the works of four decades of feminists, from Simone de Beauvoir through Betty Friedan to Barbara Ehrenreich and Susan Brownmiller.

Some of these authors' views, especially those condemning capitalism as the basis of an oppressive, patriarchy, might go against the American grain, but it must be remembered that many of these men live and were educated in cultures in which socialism is more respected than it is in the United States.

Overall, Kaufman's book has a fascinating variety of perspectives on the contemporary male condition—what made it that way, how it's changing, and how much better it could be. And now that mainstream feminist heterosexual men are growing into a more comfortable acceptance of homosexuality, their gay brothers will be contributing openly and positively to the prospects.

Sontag

(Continued from page 35)

activist Michael Callen.

"I have a close friend, and AIDS doctor, one of Michael's doctors, who believes that this disease can be, to use that silly term, managed by very expert hands-on attention to each of the illnesses that come up, a lot of them are very treatable."

Sontag feels that many AIDS patients will be able to live with their condition the way diabetics manage their lifelong condition. She is disturbed by what she sees as a move to rename and redefine the nature of the AIDS condition. Sontag decries the recommendation of the presidential commission (the Watkins Commission) to rename AIDS.

"There was a terrifying implication in its very title and throughout its text: let's not say AIDS, let's say HIV epidemic or HIV infection, which means that anybody who tests seropositive is ill. This would say you can't be infected but healthy. If you are infected, you are sick, or ill. I don't believe in that. I think you can be infected but healthy. The ideology that leads people to abandon that distinction is catastrophic because it is buying into the view that this is an inexorable and uniformly fatal illness, and when you're infected you're at the first step of a process that's going to culminate in the major illnesses that will lead to death."

Although a staunch critic of doctors and the medical establishment, Sontag fears that many people with AIDS will reject modern medicine entirely in favor of so-called holistic treatments. She reminds us that a popular "holistic" treatment of the 18th century was bleeding the patient, usually to death. Sontag argues that while modern medi-

Karr

(Continued from page 30)

And the theatre itself could use some glamorizing: cabaret tables would be classier than the usual, cramped summer camp style tables, and a few potted palms might spruce up the room itself.

This perfunctory review mirrors a perfunctory revue. No matter how slick the illusion, the illusion we really want is star power; Kenny Sacka and Logan Walker provide it for a few moments. But with Doris Fish, Pat Montclair, Deena Jones and our other wondrous homegrown queens, who needs these Las Vegasersatz facsimiles? Maybe the folks in Concord.

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The cast from La Cage.

(Photo: Tony Plewik)

cine may not have all the answers and that while some of the answers it does have are toxic, such as chemotherapy and radiation, it would be foolish to reject treatments that work for many patients.

"Although it's rather unfashionable, I do believe in modern scientific medicine. That doesn't mean I think most doctors are wonderful—I think probably most doctors are incompetent and lazy. But modern medicine is still where I think the main treatments and solutions should be drawn. I came to this view when I myself was sick. I did meet people then who were refusing chemotherapy, surgery, radiation, etc. They were refusing these mainstream treatments be-

cause of their toxicity, and they were going for therapy, support groups and macrobiotic diets and all of that—and they all died! And they died fairly quickly.

"I'm certainly not against people seeking consultation, and support groups are a wonderful idea, one of the most interesting American inventions. But support groups should never be a substitute for medical treatment. Modern scientific medicine is one of the few good things that's happened in the 20th century. We want it to be humanely administered, we want to find doctors we can like who are compassionate human beings, but these other treatments could only be adjuncts, they could never

substitute for the mainstream scientific medical treatment."

Sontag urges all patients to fight for proper treatment, noting that many doctors want to dispense only routine treatment. "They don't want to follow you all the way," Sontag admits that the medical establishment has dragged its feet before releasing AIDS drugs known to be effective. She remembers four years ago first hearing about the promise of pentamidine at the Sloan Kettering Medical Center in New York.

"I'm known as the miracle patient, so whenever I go in I always get a lot of doctors who come up to talk to me, to ask if I'm really alive. One of them said, 'You

know we've developed this incredible thing to deal with Pneumocystis pneumonia.' And when I think that only now has the FDA approved this form of treatment, whose efficacy has been known for four years, it's absolutely heartbreaking!"

Sontag advises that AIDS patients and their friends become "as informed about medicine as a lay person can be. I have no particular scientific background but I can master without too much difficulty an article in The New England Journal of Medicine. Don't be intimidated by the technology. Medicine is a lot less complicated than the international banking system."

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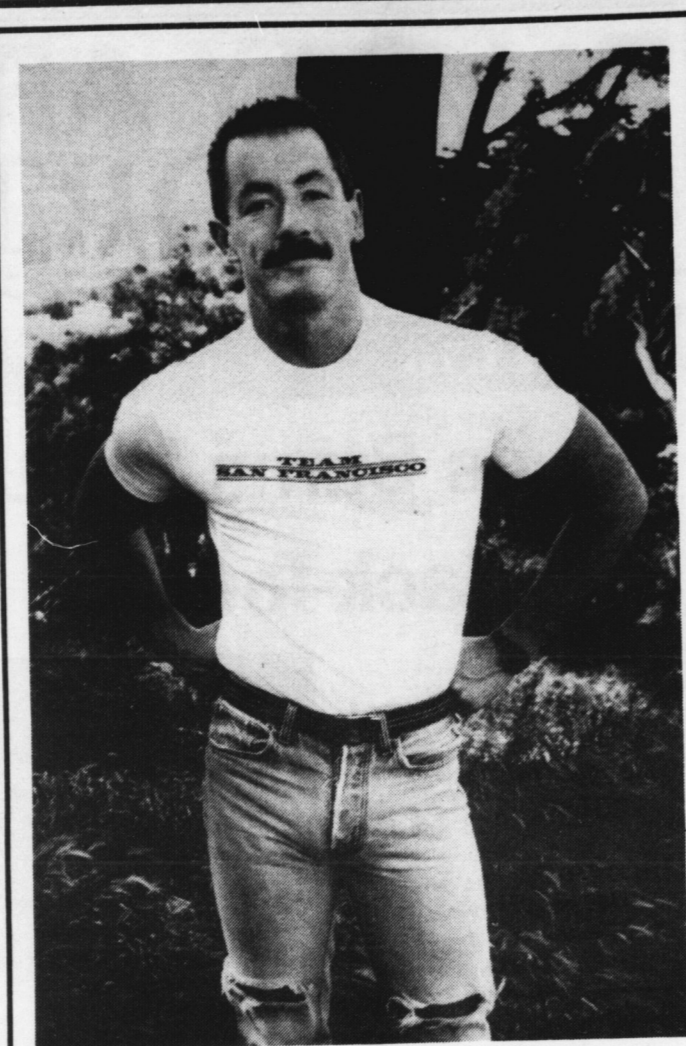
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Bob Walton models the official Team San Francisco T-shirt, available at High Gear, 600 Castro Street, SF, \$10. Proceeds will be applied to Team San Francisco uniforms as well as travel and housing for the Games. (Photo: R. McPherson)

Bowling

(Continued from page 53)

However, I base my selection of photos on who produces the most outstanding over-average achievement for the week. I felt Andrew Barton, a 115 average, came up with one of the most outstanding achievements of the year with a 243 game, but his score happened to correspond with Kevin Schwabe's record-breaking 782 series. So Kevin got the photo. I have to take it week by week, and of course there is the question of logistics. I do want to be fair, but please keep in mind that this bowling column, as it is, features more in-depth coverage of bowling scores, especially for the lower-average bowlers, than any other weekly paper in existence, anywhere, gay or straight. There is always room for improvement, so please feel free to write me with your suggestions in care of the B.A.R. Or, if you want everybody to know what's on your mind, write a letter to the editor.

By the way, speaking of Andrew Barton, sorry for the confusion in last week's column regarding the reporting of his scoring achievement. A comma was omitted in a crucial sentence that changed the meaning of the story. The two sentences as printed read: "At first, when looking through the recap sheets and seeing his average and the game he shot, I thought it was a mistake. It wasn't Barton, a 115 average, with only a few seasons of bowling under his belt..."

The second sentence should have read: "It wasn't, Barton, a 115 average, with only a few seasons of bowling under his belt, whose high game had been a 177, shot a 243 game on April 11." And then to make matters worse his last name was spelled Burton in the final paragraph. Sorry, Andrew, I'm sure you were as confused as everyone else when you first read your story.

Well, I'm off to Hawaii now with our Thursday league for a week of you-know-what. There

New Tuesday League At Park Bowl

Park Bowl will have a new Tuesday night Tavern Guild bowling league, which will start on May 16. The league is limited to 14 teams composed of four bowlers each, although each team can carry up to five bowlers.

The price per bowler per week is \$9. The sponsor fee is \$40. For more information, call Mal Garcia or Michael Wheeler at Park Bowl at 752-2366.

Racquetball Club Seeks New Players

Team San Francisco Racquetball, also known as Bay Area Racquetball Club, is seeking racquetball players. Anyone interested in playing, both men and women, are encouraged to contact them. All players are welcome regardless of skill level. Instruction will be provided by anyone who needs to brush up on their skills.

Many on the team are planning to participate in racquetball competition at the 1990 Gay Games in Vancouver. However, that is not mandatory for anyone who simply wants to come out and play racquetball with other gay men and women from our community.

At the present time the club meets once a week, Sundays from 10 a.m. to noon.

Anyone interested should contact Wref Fulton, 626-7758; Randy Majors, 552-7156; or in the South Bay, John Wolski, 282-6772.

will be a column next week, although we'll have to catch up on league scores and standings the following week.

POOL

Championships A Cinch for Zalta

The S.F. Pool Association's 12th annual 8-Ball Championship was seized in style Saturday at the Cinch by the defending champion, Elliot "E.Z." Zalta.

This was E.Z.'s fourth win of the prestigious contest, which featured a strong field of 16 finalists selected through a series of eight qualifying tournaments held recently at league sponsor taverns.

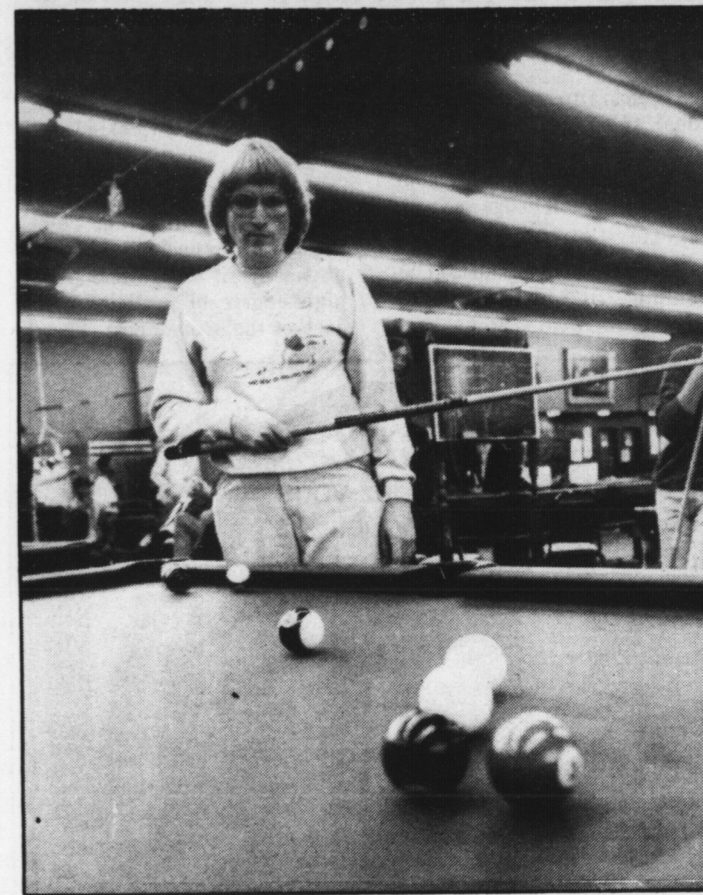
Zalta seemed steady in the opening rounds as he narrowly squeaked out 3-2 victories over Carl Carr and Ching-A-Ling. He then caught fire, blanking Rick Mariani, 3-0, and repeating the score vs. Lauren Ward. Mariani returned for a rematch only to fall victim to another 3-0 barrage as E.Z. totaled an awesome 18-4 for the day.

Mariani, a member of the

highly rated Overpassers team and the creative force behind this year's tournament theme, "Kiss Shot," began the day with a 3-0 shut out of David Ranch. Toni Macante then fell by a 3-1 score before Rick's first encounter with E.Z. sent him to the loser's bracket. There he stopped Bernard Bayaca, 3-0, Hugh Fountain, 3-1, and Lauren Ward, 3-2, before facing his final fate at E.Z.'s hands. Rick totaled 15-11 in his second-place finish.

Ward, this season's Deluxe Ducks captain, started by defeating Bayaca, 3-1, and David Lee, 3-2. Ward's teammate, Hugh Fountain, was swept, 3-0, before Lauren's 0-3 blanking by E.Z. Mariani's 3-2 win stopped Ward in third place with an 11-9 tally for the day.

Rounding out the top four was



Lauren Ward ever-present at tableside with cue stick.

(Photo: Darlene/PhotoGraphics)

Hugh Fountain, who drew another Ducks team member, Lisa Duncan, in the first round and survived a 3-2 match score. He then defeated Rick Bradford, 3-2, before his loss to Ward. He went on to a rematch with Bradford, winning 3-0 before being stopped, 3-1, by Mariani. Fountain scored at total of 10-10 in the contest.

The remaining finalists finished as follows: Fifth, Rick Bradford, .550; sixth, Bernard Bayaca, .526; seventh, Ching-A-Ling, .588; eighth, Leo Emanon, .467; ninth, Lisa Duncan, .500; 10th, David Lee, .500; 11th, Carl Carr, .417; 12th, Toni Macante, .400; 13th, Jerry Nall, .250; 14th, David Ranch, .143; 15th, Phil Nordeng, .143; 16th, Jim Russo, .143.

Thanks to sponsorship by Miller Lite and Golden Brands, all finalists will receive cash prizes with additional trophies to the top four. Tournament Director Torri Connelly ran a flawless contest.

Our next major event is scheduled for May 13 at Park Bowl where each team will send its M.V.P.

Dial JOE-POOL for SFPA information.

Lambda Legal Defense Celebrates 15th Anniversary

Lambda Legal Defense and Education Fund, the oldest national lesbian and gay organization in the country, will celebrate its 15th anniversary with a Commemorative Cabaret of music, comedy and remembrances at 8 p.m. on Monday, May 8, at Town Hall in New York City.

On the same evening, Lambda will present its third set of Liberty Awards. This year's recipients will be Michael Callen, an outspoken advocate for the rights of people with AIDS and the moving force behind the PWA Coalition and the Community Research Initiative; Gloria Steinem, an outspoken advocate of the rights of women and lesbians and gay men in America; and a group of ten women and men who were Lambda's "Founders and Creators."

Tickets for the event begin at \$25 (\$15 for students, senior citizens, and those in the public sector) and are available directly from Lambda at 666 Broadway, New York 10012. A reception for underwriters and benefactors of the event who contribute \$150 or more will take place in the 12th floor Terrace Room of the HBO Building prior to the performance.

Those wishing further information about the pre-performance reception or who wish to receive an invitation are requested to call Maggie Brown at (212) 370-5804.

Information about the performance itself can be obtained by calling Mary Nealon at (212) 582-8714.

Lambda was founded in 1972, just three years after the Stonewall riots that launched the gay rights movement, with the expressed purpose of advancing the rights of lesbians and gay men through test-case litigation across the United States. In fact, the organization became its own first test case when the State of New York refused to grant it nonprofit incorporation status because it was allegedly "neither charitable nor benevolent."

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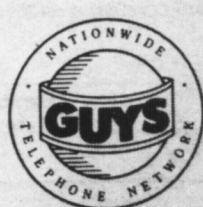
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by Dennis McMillan

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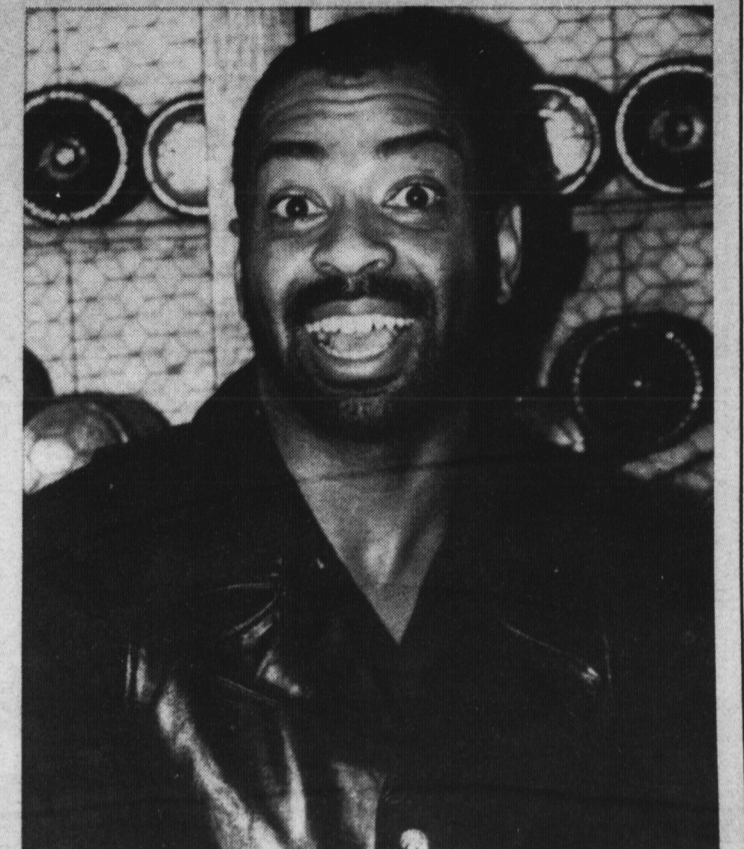
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Watkins had an exemplary 14-year service record, and the decision noted that the Army had "plainly acted affirmatively in admitting, re-classifying, re-enlisting, retaining, and promoting" him.

Watkins, who is now 40, had told the Army about his homosexuality when he was drafted in

(Continued on page 18)



Sgt. Perry Watkins, whom a federal appeals court ordered reinstated to the U.S. Army. (Photo: Rink)

Recreation Center Denies Use Of Pool To HIV+ Children

Virus "Might Possibly Be Transmitted," Director Says

by Allen White

The Recreation Center for the Handicapped is under investigation by the Human Rights Commission for denying children who are HIV-positive use of therapeutic pools at the center.

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from a parent of an HIV-positive child who was using the warm-water therapeutic pool at the Recreation Center for the Handicapped. She had been told by a member of the staff that there was a concern about the transmission of AIDS in the pool and they intended to deny use of the pool to HIV-positive persons."

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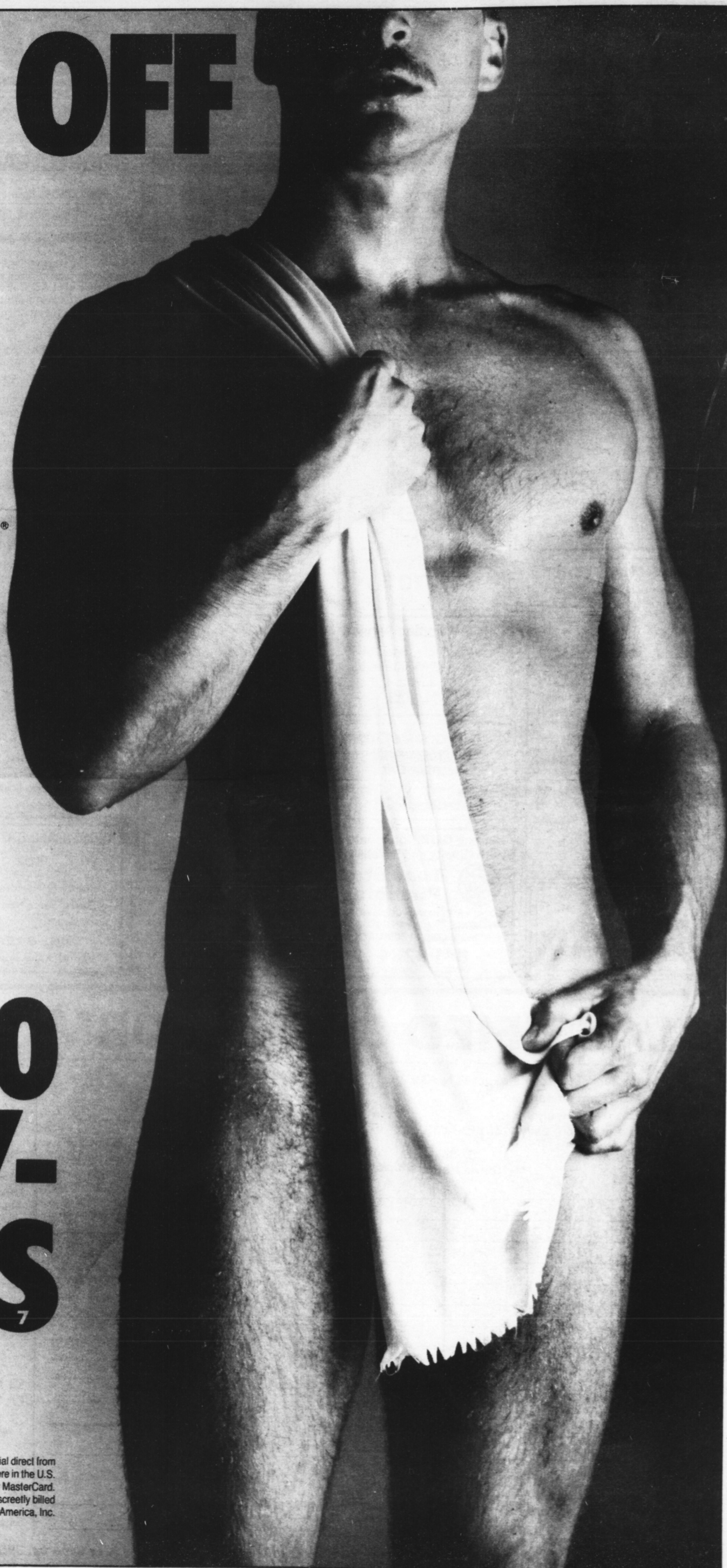
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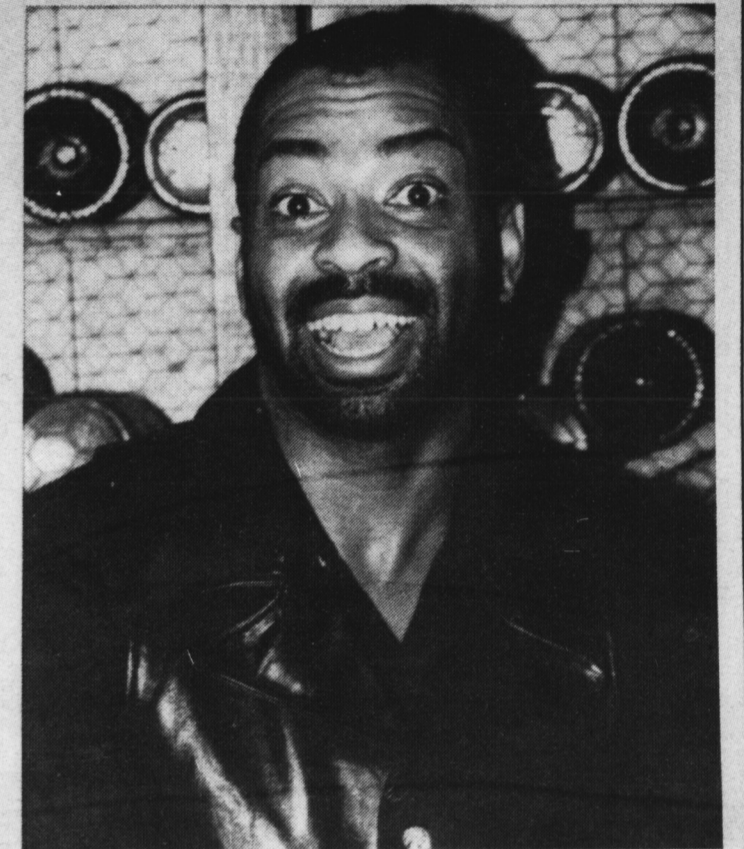
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