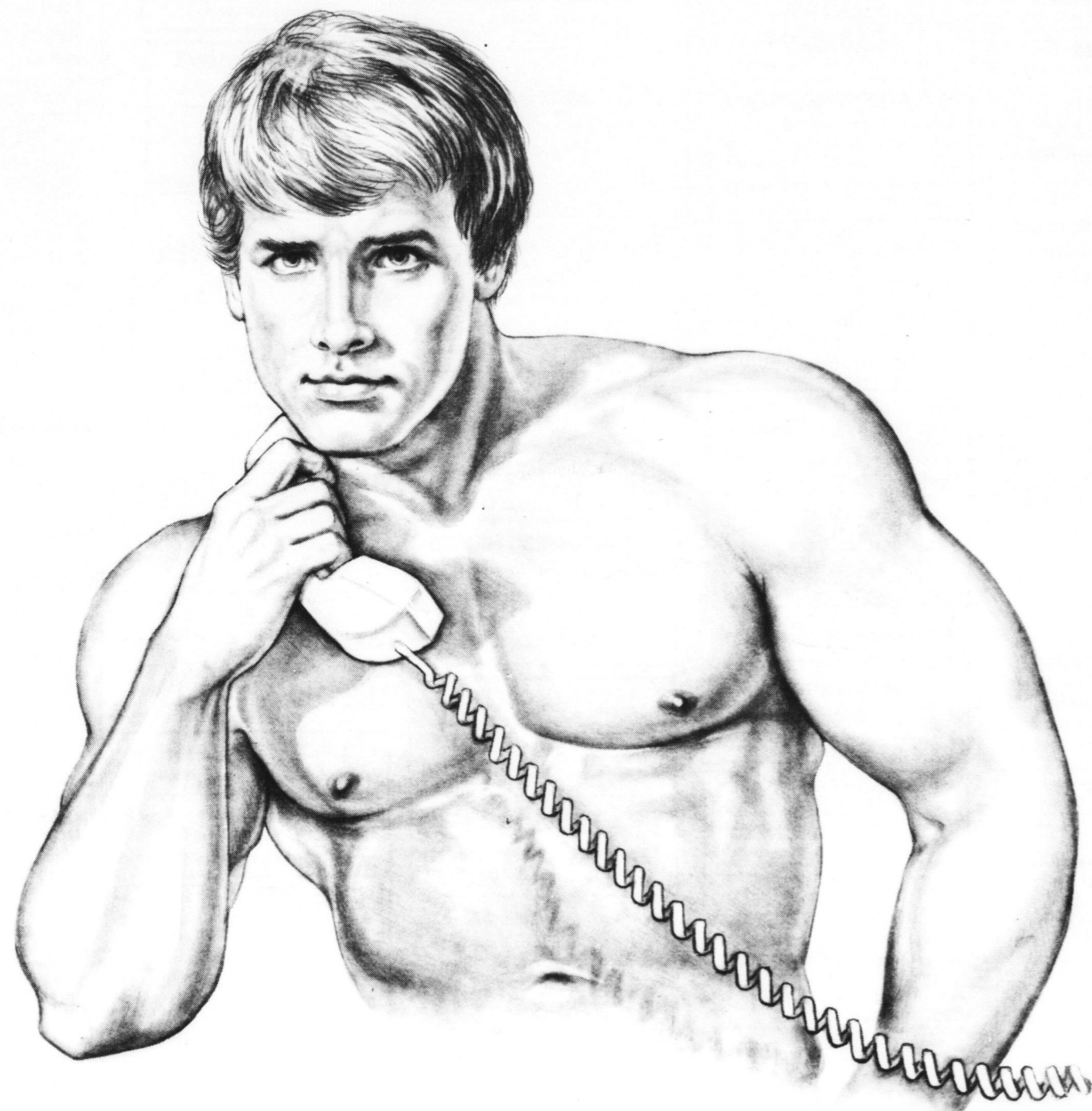


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BAY AREA REPORTER

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Salk's Vaccine Raises Hopes

by David Smyth

The Fifth International Conference on AIDS, which concluded last week in Montreal, was full of drama, both in and out of the conference rooms. But the most dramatic announcement of progress in treatment of HIV infection was made by Dr. Jonas Salk, a scientific superstar who discovered the first widely used polio vaccine.

Dr. Salk told a packed news conference that his prototype AIDS vaccine, created from dead virus, is safe for use in previously infected individuals. The vaccine was injected into ARC patients, who showed no side effects.

Some of the volunteers have been monitored for a year, and 10 of the 19 subjects showed substantial gains in T4 cells, which are seriously depleted as HIV infection progresses. Several patients showed increased immune response as measured by skin tests. But only 25 percent of the patients showed disap-

pearance of p24 antigen, a measure of viral activity. And two patients later developed AIDS.

The Salk vaccine showed more dramatic results in two infected chimpanzees who were vaccinated and given booster shots. The infection seemed to disappear from the animals. Researchers later tried to reinfect the chimps, but the animals remained healthy. HIV can multiply in these animals, but they do not become sick.

Dr. Robert Gallo, a co-discoverer of HIV, told the conference that developing a vaccine against HIV will be difficult because the outer envelope of the virus can differ significantly from person to person and even change during the course of the infection within an individual. He speculated that some live virus might survive in Salk's killed-virus vaccine.

Dr. Dan Bolognesi of the Duke University Medical School re-

(Continued on Page 2)



Friends of Maud's at last year's 22nd anniversary party.

(Photo: Darlene/PhotoGraphics)

Memories of Maud's Lesbian Bar Prepares for Its Last, Biggest Bash

by Mary Richards

They call Maud's the oldest lesbian bar in the world. The outside walls are covered in ivy, and

the inside walls are covered with treasured photos from a time when women got together and

had some fun. On Saturday, June 17, the bar's 23rd anniversary

(Continued on page 2)

Cops Descend On AIDS Vigil

Eviction Attempt Stalls When Attorney Steps In



Two members of the ARC/AIDS Vigil being confronted Friday afternoon by San Francisco police. Scott Shafer, deputy press secretary to Mayor Art Agnos, is at right. (Photo: Barbara J. Maggiani)

by Dennis Conkin

In a sudden action that occurred with no warning, more than a dozen police officers converged on the ARCAIDS Vigil at United Nations Plaza on Friday afternoon, June 9, and ordered vigil residents to tear down their tents and leave the site immediately or be arrested.

The surprise police sweep has

left gay leaders and Tenderloin homeless activists stunned and furious. It followed complaints from Walter Caplan, an openly gay attorney who owns a cafe in the area, and the chief of security for the old Federal Building next to the vigil. An associate of Caplan's and the chief of security for the Federal Building signed the complaint.

According to a police spokesman, the decision to enforce a citizen's arrest complaint was reached on Friday afternoon by representatives from the mayor's office, the city attorney's office and the chief of police. Two misdemeanor complaints were sworn for blocking the public street and for erecting a lodging or structure on public property.

A spokesman for Mayor Art Agnos's office said that no provisions had been made for emergency housing or other social services for residents of the three-and-a-half-year-old vigil. "Our first objective was to prevent the vigil from being shut down," said spokesman Scott Shafer. "All of our energy was focused on that, and we were successful."

Visibly shaken gay leaders and activists, supervisors and their staffers and the press converged on the site to find tents being dismantled.

Caplan could be seen sitting in his upstairs office across from the vigil with his feet propped up on a desk, nonchalantly reading a newspaper. Later, after it was obvious that many in the crowd below were watching him, he retreated from the window but could be seen peeking from behind curtains watching the attempted eviction.

"They have been asked to leave," said Sgt. Jerry Senkir, a police spokesman. "If they do not, they will be subject to a citizen's arrest. If they do not leave, we will have no choice but to arrest them. They are leaving. We will stay until the area is clear."

Senkir explained that the police were "between a rock and a hard place" and that if they refused to act on the complaint,

they themselves would be subject to legal action that could include a fine and incarceration.

"This is city property. I represent the president of the Board of Supervisors. You mean to tell me that the Board of Supervisors is not enough to protect the ARCAIDS Vigil?" Jean Harris, a Britt aide, demanded of Senkir.

T.J. Anthony, an aide to Supervisor Dick Hongisto, was just as incredulous and angry as Harris. "This is a complete surprise to Supervisor Hongisto. It's completely unexpected. Supervisor Hongisto knew nothing about this. The ARCAIDS Vigil is an international symbol. To watch it being dismantled in front of our eyes is frightening."

Anthony reiterated that the Board of Supervisors had adopted a resolution in November 1985 supporting the vigil's existence on city property. However, it was not his opinion that the resolution gave the vigil any increased legal standing.

Within minutes, Agnos spokesman Scott Shafer arrived on the scene with Gail Orr-Smith, the deputy mayor for public safety. As Orr-Smith surveyed the scene and disappeared to a telephone inside the old Federal Building, Shafer, toting a thick volume of the California penal code, talked to reporters. "The

(Continued on page 14)

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THE TRUTH ABOUT HEALING Kerr (Noon-3PM)
DIRT, GREED & SEX Bill Countryman (10:30-1:30)
LIBERATION THEOLOGY John McNeill (12:30PM)
MINISTERING TO PWA'S Connie Hartquist (3PM)
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Gay PAC's 1st Year Fighting for Rights

by Allen White

Gay rights moved a step forward with the celebration of the first year of CAP/PAC, the California Capital Political Action Committee. The bi-partisan, equal-gender political action committee presented their first dinner Saturday night in Sacramento to a sold-out crowd.

With U.S. Rep. Barney Frank as their keynote speaker, the dinner served as a visible forum to acknowledge their accomplishments. Doug Brown, the organization's co-chair, said, "We have in less than a year raised \$23,000, which was far beyond our expectations." That money has gone to assist 10 election campaigns. They have won nine.

Craig Hartzman, an aide to Gov. George Deukmejian, said, "I had never been involved in gay politics. When I heard it was going to be a bi-partisan, equal-gender group joining together in the capital city, I thought this is a great opportunity."

Todd Dickenson, a co-chair of the San Francisco-based Alliance political action committee, said, "What is interesting is that in terms of numbers of people and organization, it is well organized and there is a very big crowd. I think there are a couple of reasons for that. The community has advanced, and we are now moving out from San Francisco to cities like Sacramento."

"I think political action committees have become much more important in the five years since

the Alliance began," Dickenson said. "One reason is we now need more state funding, and there is much more critical need to influence the state Legislature in terms of AIDS services. The Alliance works very closely with this group."

In the Sacramento area CAP/PAC has begun to make its mark. "Our bylaws say we serve a five-county area," Brown said. "In our first years we will focus on local races. One of the things we have to do is get the Sacramento area lesbian/gay community tuned in to raising money for candidates. Certainly we have done well for AIDS projects and ballot propositions. There has not been a lot of giving to local candidates."

One of those campaigns that received money was funding to help defeat state Sen. John Doolittle.

Brown said, "It was real important to us to give \$1,000 to the Dump Doolittle Campaign," even though Doolittle won.

Brown said he saw the political action committee giving support in the governor's race.

"We are bi-partisan, but I would envision we would send questionnaires to all the candidates for governor, and I hope we will take a position."

He also predicted, "Though we don't know how apportionment will work out, we will end up with another Assembly seat in

the 1992 election. If that is the case, we would like very much to have an open lesbian/gay candidate. Our bylaws state our first priority is to support openly gay candidates, irrespective of party."

The dinner sold out several days ago, before national press attention focused last week on Barney Frank.

San Francisco comic Marga Moez opened the evening's program with a unique mixture of jokes themed for her Hispanic heritage, being a lesbian and her observation of the political scene.

"If Madonna is a virgin," she asked, "does that make Dan Quayle a genius?"

Steven Winlock's indictment of how police treat gays who are beaten was incredibly intense. He graphically told of the experiences of having police treat the victim as the guilty party in a fag-bashing incident simply because they are gay. As he spoke, Sacramento Mayor Anne Rudin sat just a few feet away.

The evening concluded with the inaugural performance of the Sacramento Men's Chorus and the Sacramento Women's Chorus. The two chorus groups will perform on June 23 at Gay Musical Celebration at Mission High School in San Francisco.

Though the event was attended by Rudin, two U.S. congressmen and several other elected officials, a sponsor acknowledgement stated, "Some dinner sponsors asked to remain anonymous because of their fear of discrimination—evidence that the work of CAP/PAC and other fine community organizations must continue in support of basic human rights."

San Francisco International Lesbian/Gay Film Festival



Val consoles Marilyn in *Out of Our Time*.

More Lesbian Features

Conceptually, *Out of Our Time* (Saturday, June 17, 5:30 p.m., Castro Theatre) is very good, but much less so in terms of script and performances. A wonderful idea—the connection of past and present by drawing on the parallel lives of a woman and her grandmother, both writers, and their circle of female friends—is diminished by somewhat awkward execution. The historical segments set in the 1930s work the best and have a nice charm to them. It is, however, a promising first feature for director Casi Pacillo, who will be in

person at the screening.

No More Nice Girls: New Lesbian Videos (Sunday, June 25, 7 p.m., Roxie). Somewhere among something about sex and pie baking, a mediocre music video and "let's talk about really important issues while we get stoned," is some interesting work, most notably a well-done dykeumentary, *Out In Suburbia*, about lesbian lives beyond the city limits, full of refreshing, real commentary and insight.

—Noreen C. Barnes

MORE FILM FESTIVAL COVERAGE BEGINS ON PAGE 29

Frank Blasts GOP Labels, Focus on Sexual Identity

by Allen White

"I do not consider myself honor bound to protect someone's right to be hypocritical," gay U.S. Rep. Barney Frank warned Saturday night before a sold-out crowd at the CAP/PAC dinner in Sacramento.

The Massachusetts Democrat was named last week in a memo released by the Republican National Committee that attempted to imply that newly elected House Speaker Tom Foley was gay. The document describes Foley as "out of the liberal closet" and compares his voting record with Frank, one of two openly gay members of the U.S. Congress.

Last Saturday night Frank clarified a charge that he might release names of gay Republicans.

"Someone's sexuality is private, but someone who is gay who seeks or helps others to destroy people, to make people miserable, to inflict the kind of pain, I do not consider myself honor bound to protect."

"I say enough of trying to use sexuality as a weapon, the using of a fact or a suggestion that someone is gay as a club against them," Frank said. "If people who engage in that are compounding that error by being hypocrites, then I intend to do everything I can to put that to a stop."

He further explained his position saying, "I reacted quite angrily to a concerted effort by some members of the Republican Party to suggest that the new speaker is gay. Obviously, I do not think being gay is a terrible thing."

"If they don't cut the crap, something's going to happen, and I'm going to happen it," Frank said.

Frank said what angered him most was a memorandum written by an aide to Republican Congressman Newt Gingrich.

"She acknowledges she said it," Frank says. "She repeated the rumor about Tom Foley in a manner that was not only calculated to damage Tom Foley but was also very homophobic, reinforcing one of the most inaccurate myths, that gay men and lesbians are somehow particularly attracted to underage people as sex partners."

He added that Gingrich "severely punished her" by telling her she couldn't talk to the press anymore. He added, "There are some people in Washington who would consider that a fringe benefit."

"What I was reacting to was not that there is anything wrong with being gay," Frank said. "What I was reacting to was the conscious effort by some elements in the Republican Party, in a public way, to use an allegation of sexuality as a weapon. That is the negative."

"I don't think anyone is obligated to share their sexuality, and I don't think anyone is obligated to encounter prejudice. If people feel they are in a position where they can do it, I think there is a benefit. But I don't think anyone gets demerits for not doing it."

At the dinner, Craig Hartzman, an aide to Republican Gov. George Deukmejian, said, "I was disgusted by my own party and I

was upset by it, but I think there was an important lesson that came out of it and that most Republicans feel this is a subject we cannot continue to use against people. It is a subject that is becoming taboo."

Tom Burns, another gay Republican who works for State Sen. Bill Campbell from Orange County, said when he heard about the memo he thought, "Republicans shoot themselves in the foot again."

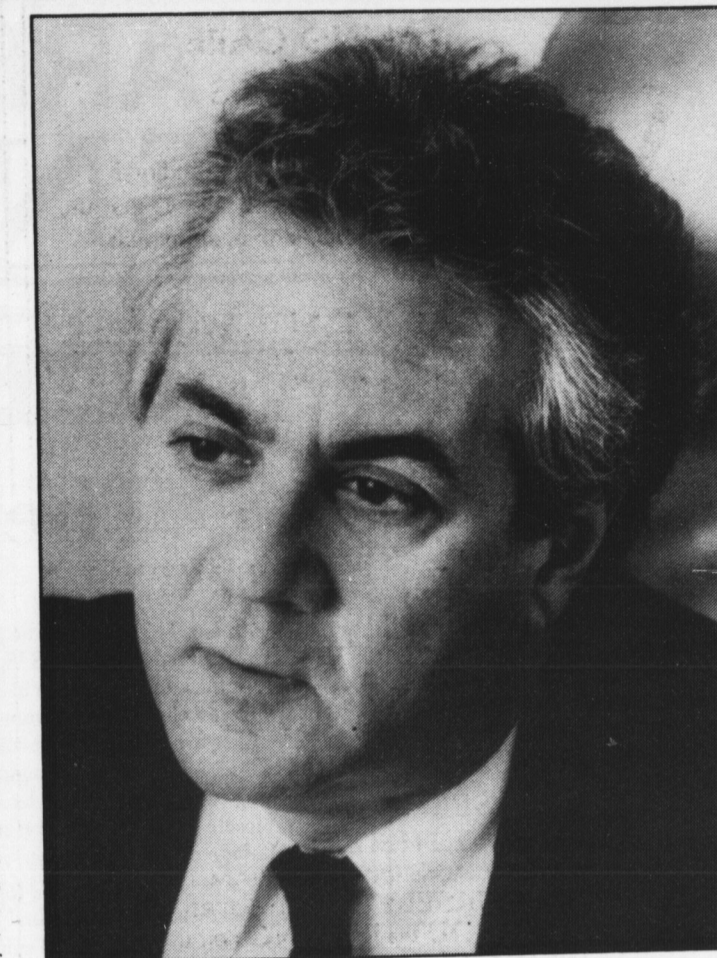
He added, "It was another stupid move on the part of the Republican staff that doesn't want to look at the fact that the Republican Party needs to broaden its base and include everybody who wants to be a Republican."

Ken Topper, president of the River City Democratic Club in Sacramento, said, "I wasn't very surprised because the tactics being used are nothing new to us."

He said that there were gay closeted public officials in Sacramento but that there was no indication of a witch hunt.

Last week Ron Brown, the head of the Democratic National Committee, called on President Bush to ask Republican National Committee Chairman Lee Atwater to resign, saying the Republican Party was "up to its knees in sewer-style politics."

Barney Frank said, "There has been some discussion about whether Mr. Atwater ought to resign. He is not going to resign now, but as somebody who has resented his tactics from 1978 on, I don't mind that quite as much. Because Lee Atwater made his plays pretty early in the president's term. What he has is four fouls on him in the first quarter. Lee Atwater is going to have to play very, very carefully for the rest of this game, because I do think the press is now alerted to him."



Rep. Barney Frank.

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Koop Strikes Back

U.S. Surgeon General C. Everett Koop was cheered and applauded last week by a crowd of 18,000 gay rights activists and their supporters at a Boston AIDS Walk that raised \$1.5 million for Boston area AIDS support groups. However, he has been sharply criticized by his fellow evangelical Christians for his position on AIDS, particularly his consistent urging of the use of condoms.

Koop has struck back in the June issue of the widely read *Charisma & Christian Life* magazine. Koop, a life-long Presbyterian, specifically attacked positions taken by James Dobson, president of the Pomona, Calif., based Focus on the Family, as well as the Rev. D.

James Kennedy, a well-known television preacher and outgoing moderator of the Presbyterian Church in America.

Koop refuted several assertions made by author Gene Antonio in his book *The AIDS Cover-Up*, such as Antonio's contentions that the disease could be spread by kissing and by mosquito bites. *Charisma & Christian Life* interviewer Steven Lawson said, "James Dobson, James Kennedy and other Christian leaders have referred to some of the same conclusions as Antonio. These are very credible voices within the Christian community." In response, Dr. Koop said that "the Christian activity in reference to AIDS of both James Kennedy and Jim Dodson is reprehensible. The first time



Surgeon General C. Everett Koop.

Kennedy ever made a statement about AIDS, I saw it on television. It was so terrible, so homophobic, so pure Antonio that I wrote him a letter."

Koop said he and Kennedy had gone to the same church years ago in Philadelphia and "both became Christians under the same man." He said he wrote to Kennedy, who is pastor of the Coral Ridge Presbyterian Church in Ft. Lauderdale, Fla., "and told him how far off base he was in his comments about AIDS." Koop said he offered to give Kennedy a briefing about AIDS, but the offer was never accepted.

Koop said, "Kennedy wrote me a letter full of this trash and rubbish out of Antonio's book. I responded to it thoroughly, paragraph by paragraph. I never heard a word from him." The surgeon general said AIDS offers "an opportunity for Christian service. We have an opportunity for evangelism to those who are sick, and it is an opportunity for Christian witness to those who are watching."

Gay and lesbian activists in the East Bay have been calling me about that idiot columnist for the *Contra Costa Times*, Marcy Bachmann, who suggests in the June 9 edition of that paper that the best way for gays to reduce the number of anti-gay violent attacks is to, in effect, become invisible and go back into the closet.

Virginia Democrats have

nominated a black man, Lt. Gov. Douglas Wilder, for governor of that state, and if he wins in November, he would become the first black ever elected governor in any state.

Even George Bush's detractors in the media admitted that the president was totally in charge and handled his first extended national press conference like a pro. Bush spent only an hour the day of the press confab going over possible questions with press advisers, a far contrast from Ronald Reagan's practice of holding two-day rehearsals in the White House movie theatre before meeting the capital's press corps.

And on the subject of press conferences, Mayor Art's taking a lot of heat for the way most City Hall reporters feel he handled the "pep rally" last week in his office when he announced the appointment of the new PUC director, Thomas Elzey, from Chicago. Agnos quickly cut off any questioning of his new appointee when reporters wanted answers of Elzey's role in Chicago's budget deficit.

Democratic gubernatorial candidate Dianne Feinstein took advantage of opponent John Van de Kamp's refusal to appear at last week's meeting of the California Society of Newspaper Editors in Sacramento. Feinstein told the editors her campaign travels around the state have shown her that recent publicity over the resignations of House

Speaker Jim Wright, U.S. Rep. Tony Coelho and the federal indictment of state Senator Joseph Montoya (D-Whittier) have given voters "a profound mistrust of government."

U.S. Rep. Charles Bennett, a 78-year-old Democrat from Florida, completed his 38th year in the House last week without missing a vote—an all-time congressional record. (Would someone mention this to former Congressman John Burton?)

They tell me that supporters of state treasurer candidate Angela Buchanan, a conservative Republican, gave their candidate a \$50-per-person cocktail party in Calabasas last week to raise funds for her primary fight against incumbent Treasurer Tom Hayes, but made the mistake of inviting media favorite Fawn Hall. When camerawielders saw Ollie North's old secretary, they switched focus onto her and forgot about the candidate, leaving Ms. Buchanan less than pleased.

I'm no fan of George Deukmejian, either, but you don't invite him to be your guest and then protest his appearance—as was done by some of those attending Santa Clara University when the governor showed up to give the commencement address Saturday.

In Fargo, North Dakota, Mayor Jon Lindgran issued an annual proclamation this week for that city's Gay & Lesbian Awareness Week, starting June 19. Fargo, which has the state's only gay bar, will sponsor a forum on hostility toward gays.

The L.A. Republican political consultant who is best known locally for the disastrous Molinari mayoral campaign he ran in 1988 will direct the campaign of Carol Whiteside, the GOP mayor of Modesto, in an effort to win the 15th district seat being vacated by Tony Coelho for the Republicans.

How's that? It's a long-standing procedure in the state Assembly that when a member asks to adjourn a session in someone's memory, the speaker requests that he or she bring the name forward for inclusion in the day's journal. So Assemblyman John Burton asked recently for adjournment in memory of the hundreds of heroic students who lost their lives in the recent China uprising. A touching moment indeed, but made less so when Speaker Willie Brown intoned, "Would you bring their names forward?"

It took a GOP committee memo to bring to the front pages a rumor that a number of Washington Republicans had been circulating for weeks—that

(Continued on Page 12)

Behind the Scenes of The Massage Game



A class at the Body Electric School of Massage.

They practice one of the world's newest professions but are often mistaken for those who practice the world's oldest. The confusion is understandable. Very little space separates the ads for "Masseurs" from the ads for "Models/escorts" in local newspapers, and many people who advertise in one section also advertise in the other.

Yet the number of "legitimate" masseurs increases weekly, and if present trends continue, masseurs may soon outnumber models in the classified ads. There are now so many that some long-term professional masseurs have begun to question whether there is enough business to go around. Says one, "It's gotten so that almost anyone with two hands thinks he or she can earn a living with them."

Joe Kramer, the founder of the Body Electric School of Massage and Rebirthing in Oakland, believes there are three reasons for the proliferation of masseurs in the Bay Area. "Massage is a healing art," he explains, "and gay men and lesbians have always been involved in the healing arts—especially now. A lot of PWAs are getting bodywork these days, and nearly every hospital or hospice offers bodywork services."

"Also, massage, especially erotic massage, is a no-risk substitute for sex, and more and more people are seeking this kind of outlet. As a result, a lot of hustlers are moving into the market and calling themselves masseurs."

"Finally, massage provides a good living. It offers many of the same benefits as waiting tables—freedom, mobility and ready cash. Consequently, it's a sensible professional option for people who want to lead less structured lives."

Kramer ought to know what he's talking about. His school, which is one of 11 that advertises in the San Francisco phone book, has graduated more than 300 gay and lesbian bodyworkers in the past five years.

Furthermore, Kramer estimates that one-quarter of the legitimate masseurs who advertise in the local gay press are graduates of Body Electric. Therefore, Kramer is as responsible as anyone for the increased popularity of massage. He is also,

by extension, partly responsible for the growing numbers of professionals flooding the market.

Surprisingly, few of the masseurs themselves seem to mind the increased competition. Some even deny it altogether. "Tim," a graduate of Body Electric who has been supporting himself as a masseur for four and a half years, says, "The numbers are misleading. First of all, a lot of people who advertise don't do legitimate massage. Second, if you check the telephone numbers in the ads, you find that many are multiple listings. One guy has six ads alone."

"Third, many don't stay in the business very long. Only 10 or 15 people at the most have been doing it for years. The rest come and go. They don't realize what hard work it can be. Not just anyone can do it. You have to have a special talent for it."

Tim, who never has trouble finding clients despite charging at the high end of the scale (\$85 in,

\$120 out), says the key to success in the massage business is availability and consistency.

"You have to be willing to sit by the phone, to work odd hours, and to travel. You also have to demonstrate to your client that you care about his needs and that he can count on you. If you do, your clients will come back, and they'll spread the word."

Still, there are a large number of clients who want someone—or something—different every time. For these, Tim says, "Advertising is everything. I keep my ad basically the same so people know who I am and how to find me, but sometimes I use a picture and sometimes I don't for different people want different things. Also, I run ads in both sections of the paper to attract as wide a range of clients as possible."

Partly because he markets himself so carefully, Tim concludes, "I think there's more than enough work for everyone."

Just think of all the businessmen and conventioners passing through this city, not to mention the locals. There's a huge market. I sometimes have to turn down clients because I have a conflict, and then I'm more than willing to refer them to other masseurs who I know are good. They do the same for me."

Like Tim, fellow masseur Michael Quintal believes there is plenty of work for everyone and is unafraid of competition.

"I don't look at it in terms of competition," he states flatly. "I look at it in terms of my job. Anyone who does a good job is going to get the business regardless of how many others are out there. Besides, when you compete with people who have not been properly trained or who have bad attitudes, there's no

competition anyway."

In many ways, Tim and Michael are very different kinds of masseurs. Tim offers a variety of techniques, while Michael offers Shiatsu only. Tim fulfills erotic needs upon request; Michael does not. Tim travels; Michael sees clients only at home. Finally, Tim's fees are higher and his clients are fewer; Michael charges half as much and sees twice as many people.

Nevertheless, both agree that to succeed, a masseur has to take himself and his clients seriously. "The key to success is enjoying what you do," Michael says, "but the main reasons I do well are that I offer a solid body of knowledge and extensive training to my clients, I keep extensive records, and I offer discounts. In

(Continued on page 27)

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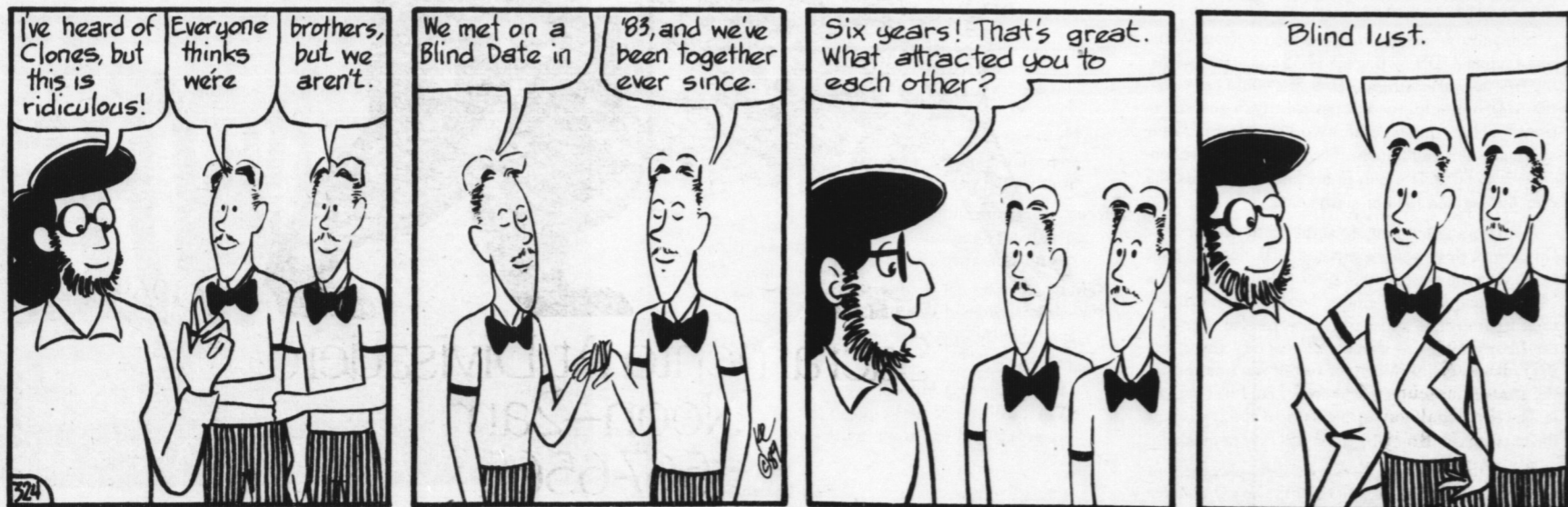
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Feinstein Benefit Raises \$50,000 for HRCF

by Dennis McMillan

"S' Wonderful, S' Marvelous, S' Exceptional," is both a line from Gershwin's hit tune and a description of the Human Rights Campaign Fund hit fund-raiser at Herbst Theatre Friday night. HRCF raised about \$50,000 in its benefit/buffet with award-winning concert pianist Michael Feinstein.

Not only did Feinstein execute in his inimitable style the classics of Irving Berlin, the Gershwin brothers, Cole Porter and Noel Coward, but he presented comic patter in between songs to further endear him to his audience.

His selection of "Film Cliches" from the avant garde musical "A Day in Hollywood/A Night in the Ukraine" brought the house down as he went from Bette Davis to Peter Lorre to Mae West, with a little Rin Tin Tin thrown in.

On the more serious side, Feinstein skillfully played and sang a raft of classics, including Gershwin's "They Can't Take That Away From Me," and "Love Walked In," capped off with the Feinstein signature piece, Berlin's "I Love a Piano." No one

can sing that pianophilic piece quite like Michael: "I love a p-i-a-n-o-oh-ohhh," he ejaculated.

The festivities were briefly if not pleasantly interrupted by an out-of-breath Mayor Art Agnos presenting a proclamation to the pianist. Agnos explained his tardiness in that he had just come from working to stop attempts to close down the ARCAIDS vigil at the Federal Building.

The mayor, in rare humor that night, requested that Feinstein no longer sing "My Buddy" but rather "My Domestic Partner" in honor of recently passed legislation. Agnos quipped, "Michael, you are a Feinstein who can finally hit the right note around here!"

On a more serious note, Agnos praised the fund-raiser saying, "It's an easy decision to support gay men and lesbians."

Newly installed HRCF Executive Director Tim McFeely said, "We are heading into the gay '90s loudly and proudly. May I paraphrase the new speaker of the House in saying that despite rumors you have heard, I am not a heterosexual."



Supervisor Harry Britt with Roberta Achtenberg and Karen Strauss of the National Center for Lesbian Rights at the Human Rights Campaign Fund dinner Friday, June 9. (Photo: Barbara J. Maggiani)

He added, "I am a homosexual and damn proud of it, despite incredible repression and profound hatred; but with the help of the Human Rights Campaign Fund we can form solutions to help make the gay and lesbian community the best in the country. We will do more than survive—we will soar."

HRCF honored Jim Foster with the James C. Hormel community service award for outstanding service to gay men and

lesbians throughout the nation. Rep. Nancy Pelosi, a recipient of the award last year, commented, "Jim is a special person, widely respected for his commitment and history of outside mobilization and inside maneuvering for his cause."

Supervisor Harry Britt reminded the concert-goers that "Harvey Milk was such a culture nut, he would have loved this night, especially for its power and commitment. There is no better

way to fight the AIDS epidemic than by changing policies in Washington through the Human Rights Campaign Fund."

The event also honored the National Center for Lesbian Rights, which is the new name for the Lesbian Rights Project, denoting their growth during 12 years into national concern. Director Roberta Achtenberg promised, "We are here to fight for our rights and see that this community continues to go forward." ▼

Friday

(Continued from page 10)

the new House Speaker, Rep. Tom Foley, was a closet gay. The homosexual melee in the nation's capital has gotten out of hand, with Rep. Barney Frank, an acknowledged gay, threatening to uncover GOP gays unless that party stops smearing Democrats, Rep. Foley in particular. With GOP Rep. Newt Gingrich's female aide reportedly whispering the worst of the rumors in reference to Foley, the new speaker took the bait and did precisely what the Republican National Committee wanted—he made a public denial. This all proves again the power of rumor: just get him to deny it, and the deed will be done.

Those attending the Fifth International AIDS Conference in Montreal last week say one of the best speeches of the entire conference was given by *Chronicle* reporter and best-selling author Randy Shilts. I'm not surprised. Shilts took the opportunity to urge researchers to drastically step up the pace of treatment research for the disease and

warned protesters at the conference that while "expressing anger can give you a warm feeling inside, this conference is not a therapy session." He cautioned protesters that they "would be held accountable for the manner in which they conduct their anger."

Backers of an initiative to limit Board of Supervisor members to two terms in office are reportedly trying to qualify the plan for the November ballot. A similar move, Proposition O, was defeated by voters last year; 29,000 valid signatures are needed to qualify for the ballot this time.

San Francisco's two congresspersons are split on the 1990 Democratic gubernatorial race, with Rep. Nancy Pelosi supporting Dianne Feinstein and Rep. Barbara Boxer in John Van de Kamp's corner.

The Art Against AIDS/San Francisco exhibition continues through this Sunday, June 18, at the Butterfield & Butterfield Warehouse, 660 Third St. Painting, drawings, photographs and sculptures by nationally known artists are being shown and offered for sale.



Author/journalist Randy Shilts. (Photo: Bill Cagle)

SF AIDS Groups Sponsor Treatment Awareness Week

Marking the first event of its kind to be organized in the fight against AIDS, San Francisco AIDS groups are joining forces to sponsor HIV Treatment Awareness Week, scheduled from June 21 through June 25.

"Tremendous progress has been made in developing treatments for HIV-related illnesses, to the extent that HIV infection is no longer believed to be an unstoppable killer disease," said Martin Delaney, co-executive director of Project Inform, which is one of the event co-sponsors.

Delaney continued, "HIV Treatment Awareness Week has been organized to educate people who are HIV-infected about the latest, most effective treatment options and how to get help. The critical message we want to get across is that HIV is treatable."

In addition to Project Inform, HIV Treatment Awareness Weeks sponsors include Mobilization Against AIDS, the San Francisco AIDS Foundation, Latino AIDS Project of Instituto Familiar de La Raza, Bayview-Hunter's Point Foundation, AIDS Service Providers Association of the Bay Area and the San Francisco Department of Public Health.

"In planning this event, a strong effort has been made to address the needs and perspectives of multiple ethnic communities and cultures," stressed Tanis Dasher, director of AIDS services for the Bayview-Hunter's Point Foundation. "No one should be denied information that could save their lives."

The week's events will focus on a three-day symposium at San Francisco Civic Auditorium from Thursday, June 22 to Saturday June 24.

The symposium program will include sessions on HIV-related public policy issues, such as changes in testing laws and anti-discrimination protections; medical updates on treatment options, various therapeutic approaches and research developments; and an all-day HIV health fair with consultation roundtables for individualized discussion and attention.

A special presentation on the much publicized antiviral drug GLQ223 (Compound Q) will be delivered by Dr. Michael McGrath from the University of California at San Francisco, one of the lead researchers investigating GLQ223.

"People will have an invaluable opportunity to obtain information and guidance from some of the most respected medical and health professionals in the AIDS field," said Paul Boneberg, executive director of Mobilization Against AIDS. "Most important, we want people to come away from this symposium with practical information and steps on how to meet their health-care needs."

Two special guest addresses will highlight the treatment symposium. As part of the public-policy program, the Rev. Jesse Jackson will speak on the changing face of the HIV epidemic and its social implications.

During Friday's medical session, symposium participants will hear from Dr. Anthony Fauci, director of the National Institute

for Allergy and Infectious Diseases, the leading federal agency for HIV research. Fauci will focus on current and future developments around HIV research.

HIV Treatment Awareness Week has attracted strong community support. Financial and other types of support have come from American Airlines, Bank of California, St. Francis Hotel, Hyatt Regency Hotel, Bank of America, Wells Fargo Bank, Pacific Bell, First Interstate Bank, Lyphomed, Triton Biosciences and James Babcock of Babcock and Brown.

HIV Treatment Awareness Week will close with a major fund-raising dance on Sunday, June 25 at San Francisco Civic Auditorium from 4 to 9 p.m.

For details on HIV Treatment Awareness Week, contact: Rene Durazzo or Steven Petrow, 864-4376, ext. 2036 or 2037. ▼

Men's March for Women's Rights Set for Father's Day, June 18

In a history-making response by me to the growing attacks on women's reproductive rights, a Men's March for Women's Lives will be held Father's Day, June 18, in San Francisco.

The historic event was launched by Men Who Care About Women's Lives, an 800-member pro-choice group founded in March of this year. Dozens of major organizations have signed on as sponsors: ACLU, California Abortion Rights Action League, National Gay Rights Advocates, Planned Parenthood, American Jewish Congress and the Bay Area Coalition Against Operation Rescue.

T.J. Anthony, gay rights activist and a founder of Men Who Care About Women's Lives, says that substantial organizing and financial support has come from the gay community.

"We have nearly solid backing from gay political groups," he said. Support has come from the three gay Democratic clubs—Milk, Alice and Stonewall—and the gay Republican group, Log Cabin. Other gay groups supporting the march include ACT

UP/San Francisco, Black and White Men Together, Community United Against Violence, Bi Pol, Lesbian and Gay Labor Alliance, and Electric City Gay Cable Television.

San Francisco Board of Supervisors President Harry Britt, a co-chair of Men Who Care About Women's Lives, said, "I cannot think of a better way to kick off Lesbian/Gay Pride Week than with the nation's first Men's March for Women's Lives."

The Father's Day March leads off a series of events celebrating lesbian and gay pride and power, and which will culminate in the annual Lesbian/Gay Pride Parade seven days later.

A major concern for marchers is the threat to reproductive rights. Access to safe and legal abortion is under attack in the courts by the Justice Department. Fundamentalists, through extremist groups like Operation Rescue, have waged war against women's lives outside health centers. They regularly bomb and blockade abortion clinics, and are intent on outlawing all reproductive options for women.

Operation Rescue has stated its opposition to the use of condoms for anyone for any purpose.

Supervisor Richard Hongisto, also co-chair of Men Who Care, says that "A huge turnout by men will send shockwaves up the steps of the Supreme Court and White House. Our justices and president will know that there are plenty of men of conscience in this nation who will not tolerate a return to the days of back-alley butcher shops."

Marchers will assemble at 7 p.m. in Dolores Park (18th and Dolores streets) and make their way through the Castro District before reaching the Federal Building at 450 Golden Gate Ave.

The march is open to everyone. Participants are encouraged to bring candles to light up the night in memory of the thousands of women who have died, or were butchered, by back-alley abortions.

For more information, call 337-2061 or 752-1230. ▼

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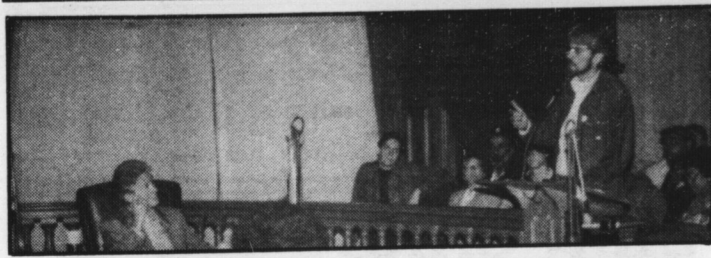
A publication of the San Francisco AIDS Foundation

AZT UPDAT

"Zidovudine (AZT) is now the standard of care for persons should be given whenever possible."
"AZT is not a very impressive drug for treating HIV are available from clinical trials."

AZT is the only drug approved by the Food and Drug Administration to treat HIV infection, and it continues to receive the lion's share of attention in the research lab and in clinical trial. This issue of BETA reviews the research discussed on AZT. Among topics discussed are the role of AZT in increasing survival time for persons with AIDS and severe ARC, with AIDS and severe ARC, and a study of transient side effects, and a report on the drug, which say is more potent and

AZT STY SHOW 7 AND 7



Supervisor Terrence Hallinan, left, listening as John Belskus speaks in defense of the ARCAIDS Vigil at Monday's Board of Supervisors meeting. (Photo: Rink)

Reaction

(Continued from page 15)

Ken McPherson, co-chair Mobilization Against AIDS, eyewitness.

At one point, I was very confused about why the mayor's office hadn't consulted with someone on the Board of Supervisors. Scott Shafer referred me to Gail Orr-Smith and I went to talk to her. The first question I asked was why was the board not contacted on Thursday. Her response was that she was sure the mayor's office could defuse the situation. My second question was why, when it became clear that they

were not going to be able to defuse the situation, did she not then contact someone on the Board of Supervisors. She told me that it hadn't occurred to her. I was pretty outraged to hear that the mayor was claiming credit for defusing this situation at the Human Rights Campaign Fund benefit.

Jerry De Jong, gay activist, member of Tenderloin AIDS Network.

Suddenly, no one's very clear about how it happened. But, as we well know, it did happen. It would be good to hear someone take responsibility for the action, whether it's from the mayor's office or not.

Supervisors

(Continued from page 15)

mained suspicious. "I can't imagine why they would choose to act, after three and a half years, on a late Friday afternoon," he said. "How can one person making a citizen's complaint decide the policy for the entire city?" John Crew wondered.

Tenderloin homeless activists point out that the decision by the mayor's office to allow the citizen's complaint to be enforced took place the same day they learned of a controversial plan for dealing with the homeless problem in the Civic Center area. That plan was withdrawn after Friday's incident at the vigil.

"There were discussion [about the homeless problem]," Shafer acknowledged. "We've been getting a lot of complaints. There is an increasingly clear need to develop rules that we can all live with which will make the Civic Center available to people who are homeless and people who want to enjoy the plaza.

That plan would have involved "multi-service teams" in a kind of enforcement/social-service approach to the growing homeless problem in the Civic Center area. It was scheduled to have begun on Sunday with the mass distribution of an open letter to homeless residents of the area.

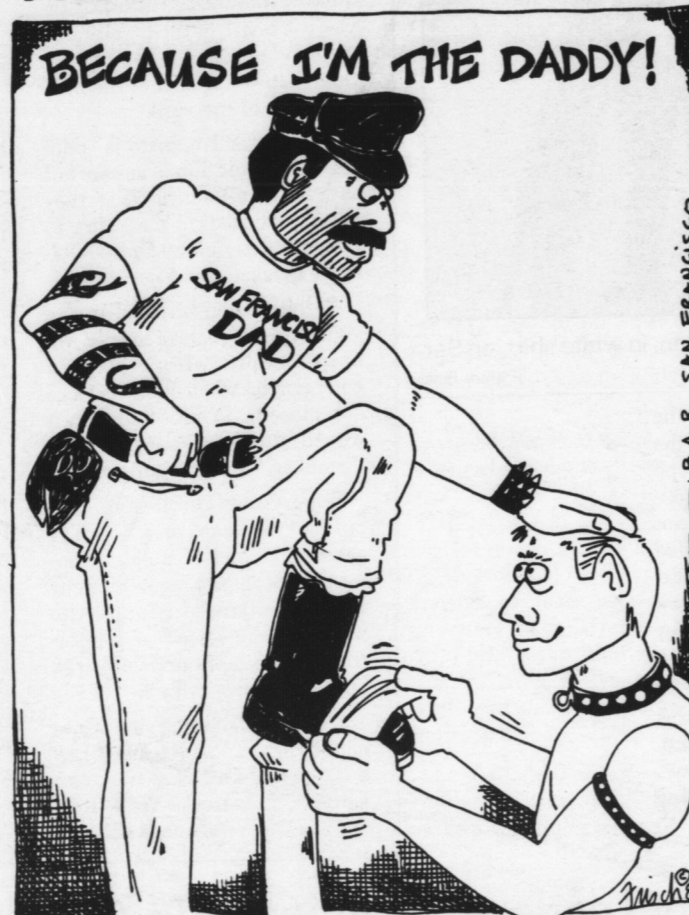
The letter would have informed homeless residents camped out in the "olive groves" across the street from City Hall and other places that tents or other housing accommodations were prohibited and that personal property was limited to what they could carry "should they have to be immediately relocated."

Persons found in violation of the regulations would have been cited unless they signed a waiver agreeing to the city's terms for storing their possessions for a period of five days. All of their personal property would have been photographed and inventoried. If the property went unclaimed after five days it would have been confiscated. In addition, the homeless would have been allowed access to their property for only two hours a day.

Shafer told the Bay Area Reporter that the Vigil incident was "coincidental" to the Civic Center homeless plan. Like the original decision to evict the vigil, it was changed in the middle of enforcement.

"We needed to get more input from the community," he said. "Any action other than installing toilets will be delayed. One of the unfortunate fallouts from the ARCAIDS Vigil situation is that it has made the people we've been working with all along suspicious."

Frisch



Santa Clara County AIDS Walk-a-Thon

On Saturday, June 17, Santa Clara County will have its first AIDS/Community Center Walk-a-Thon. "Walk a Rainbow Mile," sponsored by the Billy DeFrank Lesbian and Gay Community Center, will start at the San Jose State Athletic Field and continue for a mile to the San Jose Gay Pride Celebration at the Santa Clara County Fairgrounds. In conjunction with the celebration, all walkers will receive free admission into the rally as a thank you.

"Walk a Rainbow Mile" is a benefit for two local AIDS organizations (Aris Project and Necessities & More) and for the DeFrank Community Center.

Anyone interested in participating by walking, sponsoring, or both is encouraged to do so. For more information and sponsor sheets, please call the DeFrank Community Center at 293-4525, or come by 1040 Park Avenue, San Jose.

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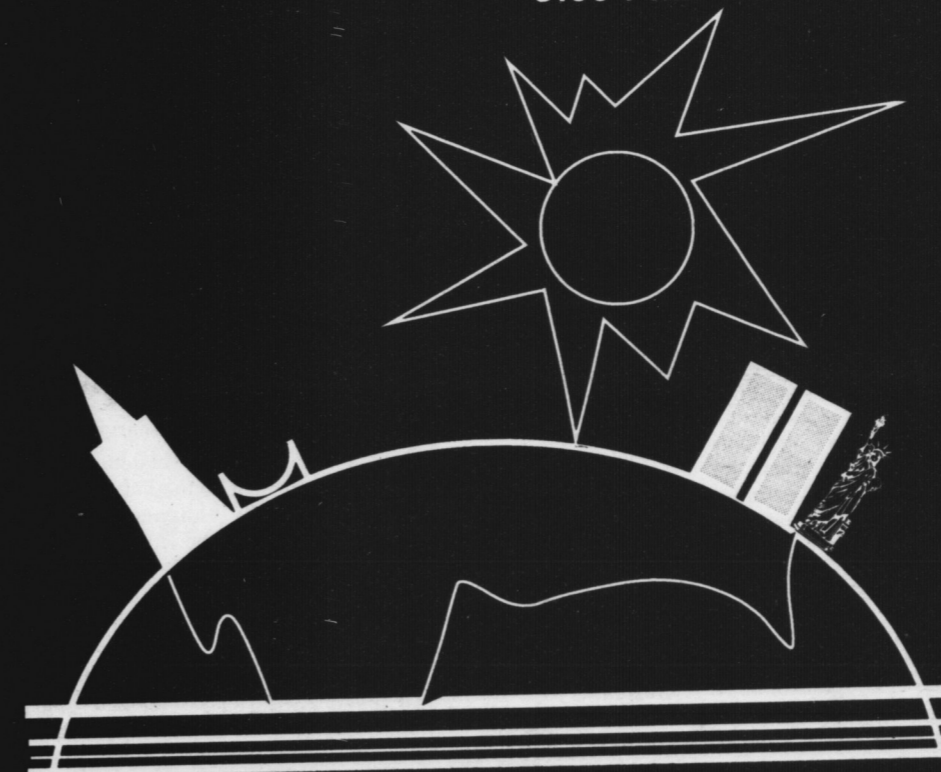
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Beyond AZT

Attention Focuses on Hybrids and Analogues

by David Smyth

Most researchers at the Fifth International Conference on AIDS, held last week in Montreal, agreed that AZT has helped prolong the lives of HIV-infected people. But there was also extensive documentation of the drug's many shortcomings.

Several experts said that AZT, sold by Burroughs Wellcome Co. under the trade name Retrovir, loses most of its effectiveness after two years. Others claimed it lost effectiveness much earlier.

The drug was approved for use in the U.S. more than two years ago, and much of the anger expressed by activists at the convention was due to the continued unavailability of other antiviral treatments. Demonstrators at the opening session chanted, "Dr. Fauci, test the drugs!" Dr. Anthony Fauci, who administers the large drug-testing program at the National Institute of Allergy and Infectious Disease, admitted under oath last year that the Reagan administration had allowed him to hire only about 10 percent of the people he needed to run the testing program for AIDS treatments. Fauci had previously claimed he had all the personnel he needed.

Some researchers reported that increases in T4 cells in patients taking AZT were short-lived, often lasting six months or less. The drug often attacks the bone marrow, leading to severe anemia that sometimes requires blood transfusions. British researchers reported that AZT causes muscle myopathy, a progressive, disabling loss of muscle tissue, in about one-fifth of patients who have taken AZT for a year. The condition, known to some as "droopy butt syndrome," seems to diminish about two months after a patient stops taking the drug.

HIV appears to be developing resistance to this widely prescrib-

ed medication, according to Douglas Richman of the University of California. Dr. Richman's studies of the virus taken from people who had received AZT for 18 to 24 months showed a hundred-fold increase in resistance to the drug. It is possible that someone infected by a long-term user of AZT would derive little benefit from its use.

AZT works by inhibiting the ability of the virus to reproduce in newly infected cells. The drug seems to be most effective in blocking new infection, not in halting viral reproduction in already infected macrophages, the white blood cells that are regarded as the main reservoir of HIV. Macrophages are a prime suspect in transporting the virus to the brain and central nervous system.

The early, though limited, success of AZT has spawned the development of similar medications (in a family called nucleoside analogues) that can block the virus more effectively.

ddC is being tested in combination with AZT by Dr. Samuel Broder at the National Cancer Institute. Early toxicity trials demonstrated severe toxic side effects, especially on nerves. But Dr. Broder said the toxicity was obviated by decreasing the dosage and replacing ddC with AZT for certain periods. "ddC is a drug of exceptional potency," he told the conference.

Dr. Broder said his protocol of alternating the two drugs produced a drop in p24 antigen (which is widely considered to be an indication of viral activity), increased T4/T8 cell ratios, and a temporary increase in T4 cells. He is planning a phase-two study of the therapy's effectiveness in 200 patients later this year.

Broder said in an interview that placebos should not be given



Embarrassed onlookers catch sight of a West German gay safe-sex video at the Montreal AIDS conference. (Photo: T.L. Litt)

to seriously ill patients in studies of a drug's effectiveness when competing drugs are available. He told the *Bay Area Reporter*, "I think we should be acting like there is an emergency, but there is an infrastructure problem" in the federal system due to a lack of scientifically educated people who can conduct clinical trials. He compared administering a potentially dangerous drug to a volunteer in a phase-one trial to "defusing a bomb," and argued for a careful, deliberate approach in early studies. But he said phase-two trials could be accelerated by cooperating with physicians' groups such as the County Consortium in San Francisco and the Community Research Initiative in New York.

ddl is proving to be a much less toxic compound than ddC. Dr. Timothy Cooley of the Boston University School of Medicine said a maximum dose has not been established. Early studies show some problems in patients' muscles and increases in uric acid, he said.

Dr. Robert Yarchoan and his colleagues at NCI have treated 26 patients so far. At doses above 10 milligrams per kilogram of body weight, all but one of 19 patients had increases in T cells. Each of seven patients on higher doses

who had detectable p24 antigen had decreases in these levels that were sustained for at least six weeks after therapy was started. Some patients also showed increased immune response to skin tests.

About half of the patients suffered headaches, lightheadedness, irritability, or insomnia attributed to the drug.

PCH 198 and PCH 203 are new nucleoside analogues with significantly reduced toxicity that inhibit the virus about as well as AZT, according to Dr. Bernard Belleau, who helped develop the drugs for IAF BioChem, a Canadian company. *In vitro* studies of human bone marrow show the drugs are "an order of magnitude less toxic than AZT," he said, adding that animal studies revealed no problems with anemia.

The drugs' low toxicity is based on a structure that does not include sugar molecules. Dr. Belleau asserted this lack of sugar means the drugs are less likely to be metabolized by human cells that don't harbor the virus. The drugs have shown efficacy against AZT-resistant virus in the test tube, but Dr. Belleau, who owns a large amount of stock in IAF BioChem, said he has not determined whether HIV will develop

resistance to his drugs.

The U.S. National Cancer Institute will provide at least \$4 million for testing the compounds, according to an IAF spokesperson in Montreal. They are scheduled for "accelerated clinical development," Dr. Belleau said in an interview, and could begin phase-one testing in a year.

He said the drugs were made from "bulk organic chemicals widely available to the chemical industry," which could mean a much lower price than AZT.

New forms of AZT are being developed. The hybrids are less toxic and more likely to be absorbed by cells. Test tube studies of AZdu show comparatively few side effects are likely. The drug "will begin clinical trials soon," according to Dr. C.K. Chu of the University of Georgia.

Dr. Karl Hostetler reported that his method of altering AZT greatly enhanced the drug's ability to penetrate macrophages. His work at the University of California in San Diego raises the possibility of preventing infected macrophages from carrying the virus to the brain. He claimed his compound could provide two to three days of protection, compared to four hours for AZT.

It won't mean anything if you're not alive to see it.



In the past eight years, fifty thousand people who were desperately hoping for an AIDS cure, died waiting. Many of them did nothing because, at the time, nothing could be done. But, today, something can be done. Recent research shows that early detection of the AIDS virus, followed by immune system monitoring and treatment, can slow the progression to AIDS. Or possibly prevent it. Find out more at HIV Treatment Awareness Week.

From June 22-25, you can attend presentations and panel discussions with AIDS experts, including Dr. Anthony Fauci, Director of the National Institute of Allergy and Infectious Diseases.

You can also participate in workshops on everything from treatment options to obtaining health insurance. For details, call the San Francisco AIDS Foundation Hotline at 863-AIDS (864-6606 for the hearing impaired). There are effective treatments for the AIDS virus. Doing nothing, however, isn't one of them.

HIV Treatment Awareness Week

San Francisco Civic Center

June 22-June 25, 1989

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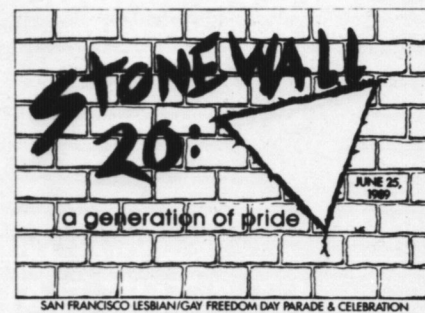
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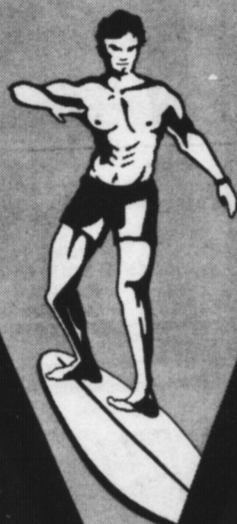
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BAY AREA REPORTER ARTS & ENTERTAINMENT

Celebrating Companionship: Fresh Focus in Festival Films

by Henry Mach

What began in 1977 as a two-hour program of short films has grown into a local institution—the San Francisco International Lesbian & Gay Film Festival. Last year's 10 days of screenings at the Castro and Roxie theatres included more than 100 titles representing a dozen different countries, making this the largest single arts event in the San Francisco gay/lesbian community.

This year's festival includes the usual interesting perspectives from foreign countries, promising works from struggling filmmakers, and opportunities to see hard-to-find films and videos that are out of the mainstream.

But with its 13th installment this annual event seems to have achieved a new maturity. While many movies featured in past years focused on homoeroticism among people who didn't consider themselves gay, or on coming to terms with a gay identity in a homophobic society, a number of important features at this year's festival focus on same-sex relationships and the need for companionship.

Is 1989 "The Year of Domestic Partnerships" on the big screen as well as in City Hall? You can determine for yourself at a variety of screenings from June 16-25, at the Roxie and Castro theatres; festival tickets are available at Captain Video.

(Continued on page 30)



Jacques Godin and Jean-Louis Roux star in Anne Claire Poirier's *Salut Victor!* For an interview with the director see page 32.

Sex Meets Art At Film Festival

by Steve Dambach

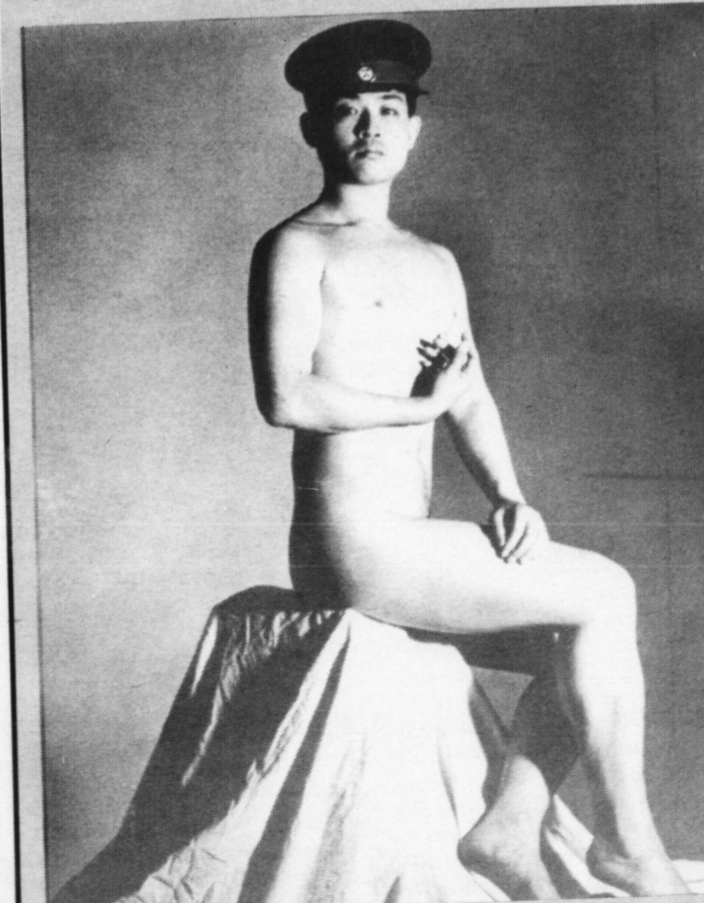
Boiling down hundreds of entries into a much-watched festival of the worldwide lesbian and gay experience had to have been a difficult process. Frameline has done a good job though, and something is there for everyone this year—even sex. The inclusion of

graphic sex and sex as a focus is a move forward for the festival and for those of us who haven't always known how to talk about it in recent years.

This year's selections present last year's views on sex internationally. This is not a unified voice. So, rather than speak of



A scene from Frank Ripplöh's *Taxi to Cairo*.



Undercover "gay" agent Dorian Gray in *Urinal*.

commonalities, I'd rather go on a film-by-film basis and suggest that the only way to get to know any of these works is to get out and see them.

John Greyson's *Urinal* (Thursday, June 22, 9:30 p.m., Castro Theatre) is an icon-driven history of homosexual public sex told as an adventure/sci-com/science fantasy story starring prominent artists and figures from lesbian and gay history.

The premise thrusts Langston Hughes, Sergei Eisenstein, Florence Wyle, Yukio Mishima, Frida Kahlo, Frances Loring, and none other than Dorian Gray with his portrait into 1987 Canada for a mission possible. They have been sent to figure out where society gets off telling gay men they can't do it in public toilets, and to figure out what to do about it.

Mind you, the characters are played humorously, and Greyson seems well-informed on their eccentricities, but you don't have to know who they are to enjoy the show. I didn't know them all either. Part of the charm of *Urinal* is its willingness to teach, which it does at every opportunity through the hippest technology I've seen applied to the subject.

The computer graphics might annoy viewers who aren't used to absorbing information as fast as it flashes across the screen, but a generation raised on music video's rapid editing and iconography will feel right at home. Don't miss Mishima's St. Sebastian impersonation.

Speaking of urinals and public sex, Frank Ripplöh's stark, autobiographical film about a relationship confronting com-

pulsive sex, *Taxi Zum Klo* (Sunday, June 18, 8:30 p.m., Castro Theatre) is returning as part of this year's Frameline Award presentation to Cinevista/Promovision, the leading distributor of gay feature films nationally.

Taxi Zum Klo (*Taxi to the Toilet*) ripped the doors off the stalls of public sex when the film crossed into mainstream art circulation despite its honest depiction of golden showers, ancient porn flicks, and no apologies. Eight hard years later, Ripplöh's sequel, *Taxi to Cairo* (Friday, June 23, 10 p.m., Castro Theatre) is ready, and word has it that Frank definitely had another film in him. No press screening was available for *Taxi to Cairo*. See you there.

Spirituality confronts sexuality and the other way around in

(Continued on page 47)

Keith White

Americans in Frankfurt

It's hard to think of the notorious Frankfurt Ballet as anything but an American dance company, despite its German residency. The Frankfurt's director and principal choreographer, William Forsythe, and second resident choreographer, Amanda Miller, are American, as are more than half its 38 dancers. (The newest member of the Frankfurt Ballet will be Tracy-Kai Maier, one of the San Francisco Ballet's most valuable principals who follows David Kern and Eda Holmes, other SFB alumni now dancing for Forsythe.) American English was the principal language of the spoken material that accompanied three of the six ballets the Frankfurt performed in Berkeley last week. And Forsythe's and Miller's choreographies seem grounded in American contemporary ballet—incorporating social and street dancing, modern and post-modern dance—rather than an extension of any European style.

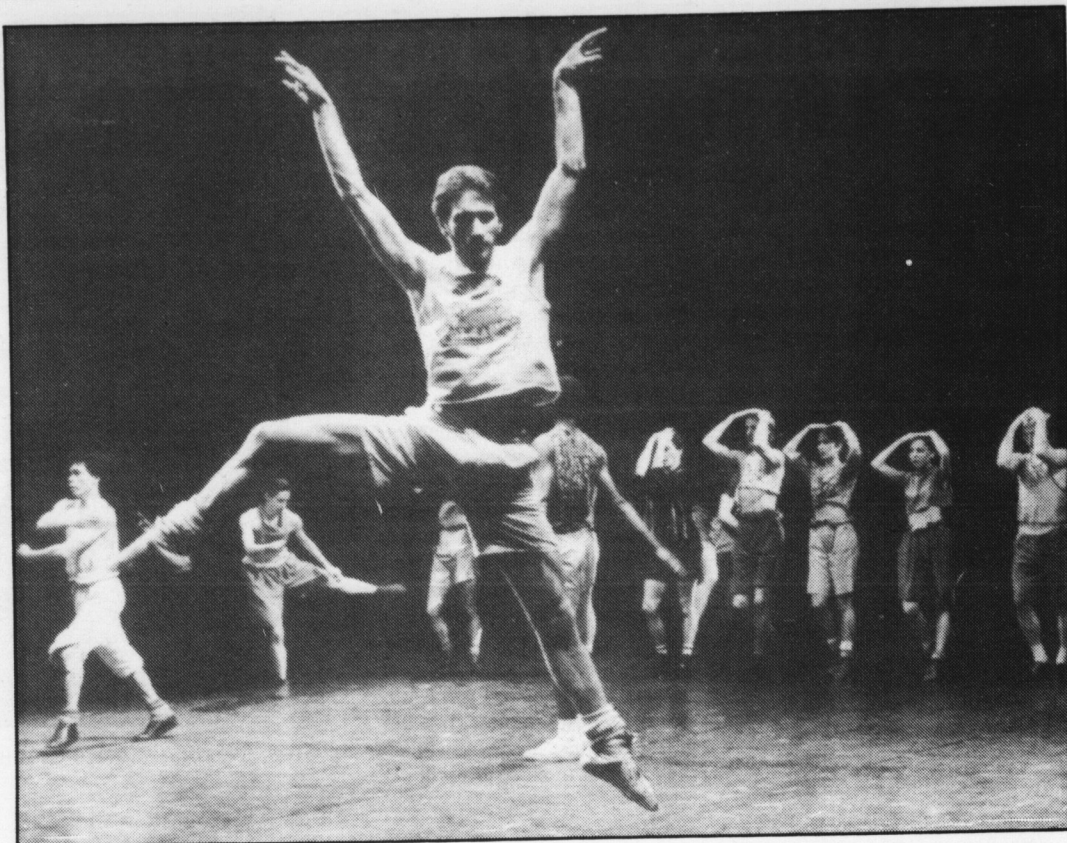
American viewers may well ponder what is German about the Frankfurt Ballet as it appears now, and why it is that the small,

quiet city of Frankfurt has seen fit to appropriate this singular choreographer and his hand-picked ensemble.

While the effect of the performances is avant-garde—sometimes singularly so—a pattern of odd conventions emerges. Ballets on a Frankfurt program begin without prophetic darkening of house lights, the commencement of music or the fanfare of a raised curtain. One returns from intermissions to find performers already on stage, doing something or nothing. Often, the house lights are turned on during performance, so that the audience sits in a brighter light than illuminates the stage.

On both evenings the opening ballets took place on a stripped-bare stage, the middle ballets on a dark, fabric-hung stage, with the final ballets utilizing the most stylized stage designs: an ingenious lighting scheme the first night for Forsythe's *Skinny*, and graduated stanchions the second night for Amanda Miller's *Pretty Ugly*.

One might almost imagine that these programming prac-



Andrew Levinson and the Frankfurt Ballet in *Skinny* by William Forsythe and Amanda Miller. (Photo: Gert Weigelt)

tices have been decreed by the equivalent of a curious union rule, or some inscrutable personal psychology. All the scores

are electronic (or electronically tampered with, in the case of the one ballet utilizing orchestral music, *Steptext*, to Bach). And

though many dances are accompanied by nonsensical spoken texts, none of the ballets have recognizable plots. A cool, detached smugness permeates all.

Whether any of these elements derives from contemporary European trends, or belongs exclusively to Forsythe's vision (he designs the lighting and costumes as well), it all constitutes a trendy, rebellious atmosphere. For an American dance audience, it adds up to a formal sameness, a predictability and a suspiciously limited emotional range. Ultimately the constant dynamic becomes tiring.

Yet these shows were a big hit in Berkeley, greeted with wildly enthusiastic ovations, and I very much enjoyed the first three or four dances. The spectator who's somewhat jaded yet a genuine dance lover can find a unique amalgamation of staging choices in Forsythe's work. But the dancing itself is the trump element in the package. A madly energetic, blazingly spectacular movement style makes the dancers look, as a friend said, "like they're all on speed."

The resources Forsythe chooses for a particular dance can approach theatrical overkill, unconsolidated thematically but somehow never boring. *Die Begabung Des Robert Scott* (The Questioning of Robert Scott) includes a seated dancer in street clothes (Glenn Tuggle) who asks and answers yes and no questions all during the piece; he is also shown on a video monitor. Other dancers speak into microphones periodically, and the ensemble sometimes responds to the speakers in unison. One dancer, Michael McGrath, places a tin bucket over his head and continuously stalks the stage perimeter like a post-modern minotaur. Go figure. There is also a great deal of dancing in the piece, big, fast, richly articulated movement in soft shoes (as opposed to the several pointe ballets the company performed). The lines and shapes are as expressive and voluble as cursive handwriting occurring before your eyes, a life-sized script punctuated by high extended legs and loosely eloquent arms and torsos.

The dancing often looked improvisational, an impression For-

(Continued on page 49)

Philip Campbell

A Summer Full of Musical Choices

The haunting, repetitive strains of Philip Glass' stunning *Satyagraha* came, saw and conquered the venerable War Memorial Opera House. After a slow start with ticket sales, word of mouth and glowing reviews ensured a strong finish.

The San Francisco Symphony's 1988-89 season is, also, a memory; the all-French concert, which concluded the series, renewed some enthusiasm about Herbert Blomstedt and changed some minds about Composer-in-Residence Charles Wuorinen. The premiere of his *Machault Mon Chou*, a delightful flight of fancy derived from Guillaume de Machault's *Mass* of the 1300s, signaled the end of his tenure and reminded us of his wit and complex talent.

Before anyone begins to dread a dry musical summer, though, a quick glance at the Symphony's plans for the next few months should quickly banish care. The Beethoven Festival, the annual visit by the Joffrey Ballet at the Opera House, a glittering POPS series at Civic Auditorium and events at Stern Grove may not warm the cool San Francisco weather, but they will certainly keep music lovers active.

Tragic actions by the Chinese government have put a scheduled tour by the San Francisco Symphony Youth Orchestra in an indefinite jeopardy, but the marvelously fresh and gifted performers will still be able to appear in the opening concert of the 52nd annual Stern Grove Midsummer Music Festival.

Anyone savoring the sylvan delights of good music in the Grove is well advised to bring a blanket that can serve for picnics and warmth—the fog inevitably cools things down, yet the yearly ritual of getting a sunburned nose and chilled to the bone remains a unique Bay Area must.

The program of Sunday, June 18, will begin at 2 p.m. and includes Mussorgsky-Ravel's *Pictures at an Exhibition*, American composer Walter Piston's Symphony No. 2, and Ravel's *Daphnis and Chloe*, Suite No. 2. Steve Baffrey, KCBS radio personality, is the special host. This is the second time in three years that the young musicians have opened the festival.

Guest conductor Michael Tilson Thomas, a local favorite and newly appointed director of the London Symphony, will lead our own orchestra in a re-creation of Beethoven's *Akademie* of Dec. 22, 1808, during the first week of the 1989 Beethoven Festival. The 11th season begins by commemorating the cold Viennese night when hundreds of concertgoers attended the performance featuring nine of Beethoven's works for the first time, including the Fifth and Sixth symphonies.

Without high-tech distractions, people expected long musical evenings, but this was a grand event even for the good old video free days.

Pianist Garrick Ohlsson will also be on hand for the Piano Concerto No. 4; Fantasy for

Piano, Opus 77; and Fantasy for Piano, Chorus and Orchestra in C minor, Opus 80, with the wonderful San Francisco Symphony Chorus under the direction of Vance George. They will also perform the Kyrie, Gloria and Sanctus from the Mass in C, Opus 86. Guest vocalists scheduled to appear include soprano Elizabeth Knighton, mezzo-soprano Stephanie Friedman, tenor Edward A. Cook, and baritone Philip Skinner. The program will first be played at 7 p.m. Thursday, June 15, in Davies Symphony Hall and will be repeated at 7 p.m. Saturday, June 17.

Also in Davies Hall, at 8:30 p.m. Friday, June 16, Thomas will conduct Beethoven's Symphony No. 5 and two choral works: *Calm Sea and Prosperous Voyage*, Opus 112; and again, the Choral Fantasia, Opus 80. That's just the first week of the festival!

Looking a bit farther ahead, the Arts Commission of San Francisco will present the 1989 San Francisco Symphony POPS July 20-Aug. 3 at the Civic Auditorium.

The POPS "peanut gallery" remains one of the best entertainment values in America, but if at all possible, go ahead and pack an elegant basket and sit at the picnic tables for the higher price; it is, quite simply, one of the most pleasant summer evenings imaginable.

The Arts Commission is every bit as classy as the Symphony itself in surrounding their patrons with a civilized and relaxing atmosphere for the enjoyment of the best in lighter music.

Opening night is *Stars and Stripes Forever—An All American Salute*, starring conductor Andrew Massey and the National Tap Dance Company of Canada. Like the hoofers, Massey is a neighbor from the north, and what they have to do with American patriotic spectacle is anybody's guess, but who cares when the music is by Sousa, Gershwin and Bernstein and the whole extravaganza is scheduled to end with indoor fireworks? Tickets range from \$2-\$25, available now from the SFS Box Office and all major ticket agencies.

Future weeks will see the return of Andrew Massey for an evening in the spirit of "glasnost"—*From Russia With Love—the 1812 and More*; a Saturday night with Doc Severinson; Mel Torme *On Broadway* with conductor John Dankworth; Dankworth's incendiary spouse, Cleo Laine in an evening of songs by the likes of Sondheim and Cole Porter; *The Classics Go to the Movies*; Rodgers and Hammerstein and Lerner and Loewe; and finally a chance to visit with the legendary queen of jazz, Ella Fitzgerald.

The Joffrey will dance by from July 5-16 at the Opera House and more will appear in these pages soon about their exciting repertoire for the 1989 season. Summer won't be dull, just deciding what not to see will pose the only problems.

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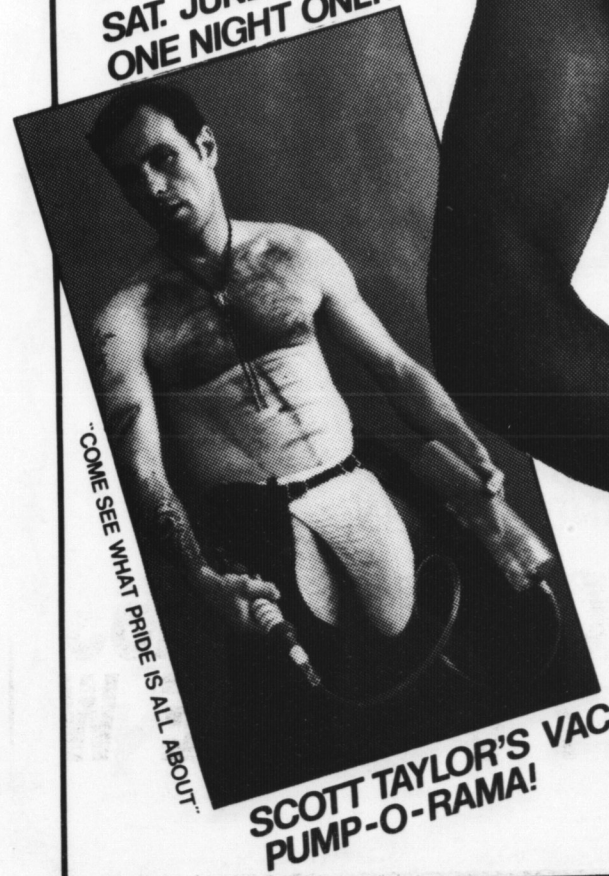
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George Heymont

The Chase Is On

Any adventure movie worth its salt features a chase scene in which cars go bounding over hills, create havoc and the action accelerates to a rousing climax. However, maintaining the momentum of a chase in a live theatrical situation is much more difficult. Dramatic time (as it elapses on the stage) moves at a much slower pace before a live audience, the director must aim toward a definite goal while acknowledging that a series of pratfalls will occur along the way. The timing and precision of each visual gag is of paramount importance for, if the audience is with the performers, success is guaranteed. If the dramatic equilibrium within the theatre is slightly off, disaster can occur.

Two recent productions proved how intensely one man's vision can affect the success of an evening in the theatre. In one case the director not only missed, but misused a wealth of comic opportunities. In the other, a director/designer created a unique atmosphere that served to underscore the show's manic energy level.

FUMBLERS, BUMBLERS & CLOWNS

The first Broadway show to boast music and lyrics by Stephen Sondheim, *A Funny Thing Happened on the Way to the Forum* was carefully shaped by director George Abbott as a showcase for burlesque-style

comedy. Working with such great clowns as Zero Mostel, Jack Gilford and David Burns, Abbott transformed Sondheim's musical into one of the funniest romps ever to hit the Great White Way.

Unfortunately, ACT's recent staging of this work offered audiences a mere shadow of the show. I enjoyed Ralph Funicello's unit set and Rick Echols' wigs, but most of Albert Takazaukas' stage direction was appallingly under par.

While some of the problem may have been due to insufficient rehearsal time, the weakness of ACT's ensemble could not be denied. *Forum* demands extremely strong musical comedy performers and, although he worked hard at trying to please an audience, Micheal McShane's Pseudolus was painfully ill-at-ease with his timing, singing and enunciation. William Patterson's Erronius missed important comic moments and Mark Daniel Cade's Hero was a professional embarrassment (the kind of performance one expects to find in a bad high school production). The strongest work of the evening came from Peter Donat's Senex, Ruth Kobart's Domina and Howard Swain's Hysterium. Alas, this was one instance wherein a grand old show was done a great injustice.

EX-COP CHOKES GORILLA BRIDE

Believe it or not, that's one of



Houston Grand Opera's production of *Where's Dick?*

(Photo: Jim Caldwell)

the headlines touted during Act II of *Where's Dick?* This new pop opera by Stewart Wallace and Michael Korie received its world premiere last month at the Miller Outdoor Theatre in Houston's Hermann Park. Although *Where's Dick?* suffered from technical problems with the sound system on opening night (nearly 30 minutes were cut from the piece on subsequent performances) it showed phenomenal

potential. Thanks to Richard Foreman's design and direction, the production boasted the imaginative stamp and manic energy one might encounter if the darker side of Stephen Sondheim were placed in Pee-wee Herman's Playhouse and forced to watch a videotape of *The Adventures of Baron Munchausen* while on serious drugs.

In its attempt to deal with such timely issues as child abuse, fake evangelists, urban violence and America's growing dependency on drugs (which are represented in the opera by pickles), *Where's Dick?* combines an *Animal House* sense of humor with the comic book level of political awareness that has resulted from eight years of Reaganism. It is also the first opera to aim directly at the audience which reads the *National Enquirer* and watches the *Morton Downey Jr. Show*.

David Gockley had to have a lot of balls to produce *Where's Dick?* for, in many ways, the show's bitter sarcasm is better suited to an off-Broadway venue. The characters in this opera include Baby Snowflake, an albino gorilla symbolizing pure violence who lusts after virgin flesh; Fate Spritely, an eternal victim who carries a bridal veil in her purse—just in case; Stump Tower, the famous midget real estate developer who has a surprisingly masochistic streak in him; Mrs. Heimlich, a suburban matron who dabbles in child abuse and shopping, and Boldface Headlines, a male soprano dressed in kabuki robes. Add in such buffoons as the Rev. J.J. Newright and Sister Immacula, a takeoff on Jim & Tammy Bakker; Ma Paddle, a sadistic old bitch who runs an orphanage; and a pederastic Santa Claus who's tired of groping chicken and you'll have some idea why Foreman staged this opera in "a gymnasium for crooks."

Wallace's lively and energetic score reflects today's pop idiom, while Korie's libretto contains such startling moments as a nun describing how the Rev. Newright "dangled his wang in my face," or the Tarnish Brothers (Sterling & Stainless) urging the audience to "Slap your neighbor's face and get into the spirit of the show." There are plenty of bad puns—"Half girl, half ape, I'm all bent out of shape!"—and

a final chorus that insists "There's a little Dick in all of us standing tall!"

Like *Nixon in China*, *Where's Dick?* was written to be performed with microphones. And with good reason. This is an intensely difficult score to sing and a fearsome libretto to communicate to an audience. Working with conductor John DeMain, Texas Opera Theatre's ensemble deserves nothing but kudos for its hard work. I was particularly impressed by Joyce Castle's Mrs. Heimlich, Henry Stram's Junior, Karen McVoy's Fate Spritely, Cindy Benson's Ma Paddle, Daryl Henricksen's Rev. Newright and Natalie Oliver's Sister Immacula. Angelina Reaux (Baby Snowflake), Consuelo Hill (Chief Blowhard), Randy Wong (Boldface Headlines) and Wilbur Pauley's dirty old Santa Claus added to the fun.

Some people in the audience were horrified by the society mirrored in Michael Korie's libretto; others thought that Wallace & Korie's opera was too pornographic. The hard truth is that *Where's Dick?* is no more pornographic than the 11 o'clock news or the headlines one sees every day in the *New York Post*. My own feeling is that this extremely contemporary piece is a welcome addition to the operatic repertoire and a long overdue relief from the blandness of too many other new works. With appropriate cuts, *Where's Dick?* can and should become a highly provocative opera, which will continue to outrage and entertain audiences for years to come. I certainly wish it a long and healthy life. ▼

Gay Writers To March As Contingent

Gay and lesbian writers and journalists who are interested in marching as a contingent in this year's Lesbian/Gay Freedom Day Parade may contact David Perry, 647-0405, for detailed information. Those participating will be asked for a contribution of \$2 to help defray the cost of registration and a banner. ▼

One of the few people who won't be at our AIDS fundraiser party.



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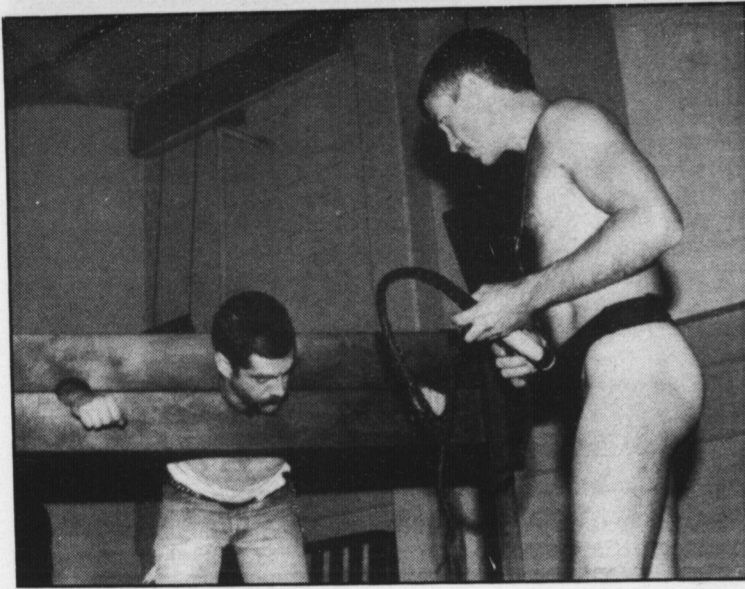
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Kevin McCarthy, 2nd runner up, Mr. Northern California Drummer Steve Patten and 1st runner-up George Hollcraft. (Photo: Marcus)

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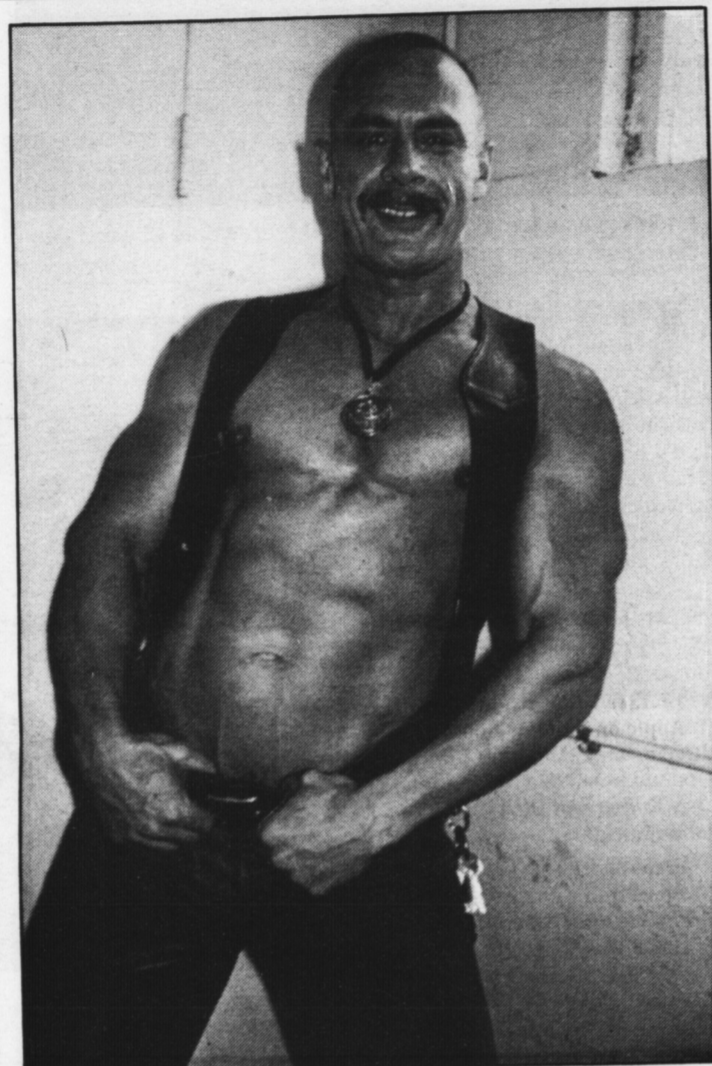
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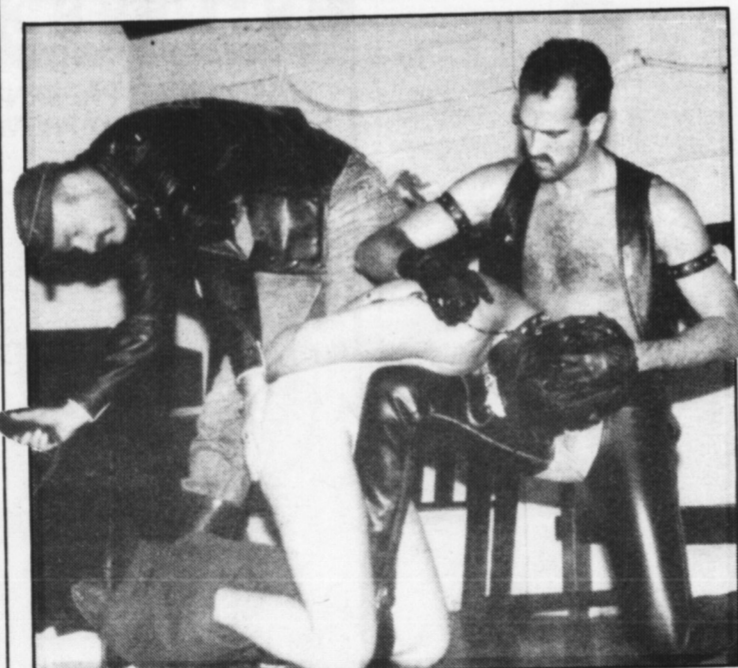
(Continued from previous page)

David Stoll, Stephen Mistler, John Caldera, Terry Kelly and the former Mr. Drummer Ray Perea (that hot RushRiv man). This should be hot! At my deadline, it was not confirmed if the newest title holders would be on hand.

Saturday night up at the RushRiv, the tireless Mistress Kathy has put together a fun event and the first of its kind in Guerneville. They'll be picking the Leather Daddy and Leather Daddy's Boy Saturday. The action starts at 2100 at the Woods Resort for a \$7 cover charge. Alan



International Mr. Leather, Guy Baldwin, emcee. (Photo: Pruzan)



Don Minnerly wields a whip, top left, while a hooded slave prepares for punishment, above. (Photo: Marcus)

Selby will emcee and Irene "Big Mama" Soderberg will sing accompanied by Rand Allen.

The next afternoon, they'll be having a Bare Chest Contest at the South Pool beginning at 1330 hours with \$5 cover charge. Get those tanned tits ready! If you want to be a contestant in either or both events, call (707)

869-0242. At my deadline, I couldn't find out who the judges would be, but it should be fun.

Meanwhile, back here in Faghdad by the Bay, Leather Daddy Jason Ladd is hosting the beer bust at the S.F. Eagle on Sunday afternoon, a benefit for the Inter-Club Fund beginning at 1500 hours.



A simple crucifixion and branding will do. (Photo: Pruzan)

THE SPOON RUNS AWAY WITH THE DISH

The next big beauty pageant is in Atlanta the weekend of Aug. 3-6 where annually some 3500 dudes gather for the big raft race on the Chattahoochee River. One of the highlights is the Mr. Hotlanta Contest—some of the grooviest dudes South of the Mason-Dixon line compete with tribal representatives from all over the United States. The whole weekend package will cost 'ya \$135 for reserved seats at all four days' events. It'll only cost you \$110 before June 15.

The SF organizers for this annual debauchery are Marty Blackfield (665-1440) and Marc Lagasse (626-2763). Several of our guys have been to this event and raves, raves, raves all around. There are costume competitions, a huge disco party and the raft race as well as the Mr. Hotlanta contest. Do you think you can afford to miss this one? 'Tis rumored that one of the local "mouths" will be a judge...???

IML Tom Karasz and his lover Marcel are in town, one of the many stops they're making on their road tour of the United



A very emotional fantasy. (Photo: Marcus)

States. They are promoting EuroMen, the adjunct to our own Male Entertainment Network (M.E.N.). All the IML and Drummer contest videos are being produced for VCRs in Europe which have a different system than ours. What a great breakthrough! Incidentally, the Intl. Mr. Leather '89 video is almost edited and will be available by the end of this month. Have you ordered your copy yet?

And what about that bartender who's been black-balled all over town because he snitched on his former boss for watering down the booze—a serious allegation, but according to reliable bartender source(s), the absolute truth! Do we really need to be ripped off by our own gay brothers?

Get your uniforms spiffed up for the Phoenix Uniform Club's big beer bust on Friday, June 23 at the Eagle from 2000 to 2300. Prizes will be awarded for the best military uniform and the best law-enforcement uniform. It's only \$8 and that includes all the beer and soft drinks you can drink and food! Those Phoenix guys really know how to throw a party!

'Til next week then, keep living, keep living, keep laughing and keep it in leather. By the way, whoever declared that white sneakers with leather is okay is definitely a non-leather queer. A real leather man would never desecrate his leather by wearing anything but black boots with his leathers! Hurrumph!

If you're into a gentle mood, there's the Mirrored Ball Saturday night with City Swing, Gail Wilson, the Vocal Minority and the SF Tap Troupe at the Marines Memorial. It's \$75 a couple or \$40 for stags. Dancing only: \$15. The other prices include dinner. To charge by phone call 621-5619.

If you're in New York, it's Leather Pride Night in the Big Apple on Sunday, June 18, from 1800 to 2230 at Paddles. Mr. Leather of NY Bill Murray will host the events and IML Susie Shepherd will be an auctioneer. Call (212) 515-9470 or (212) 316-1927 for more info. It's only \$7, and in the B.A., that's a bargain!

Monday, June 19, the SF Jacks will have their pre-parade/Father's Day jammm session at the usual place. All daddies are welcome, but you still have to pay the fee and the theme is Honor Thy Daddy—low squirters are especially in demand these days. Their next biggie is after the parade for the Pecker Pump and Pud Pageant. If it's festive, fetish or fruitful, wear it that day! All in the Sextine Chapel, of course!



Naugahyde Nellie made an appearance. (Photo: Marcus)

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M.J. Murphy

Brace Yourself for More Earthshaking Events

Has anyone else noticed an extraordinary amount of landmark events in the news this month? When I returned to San Francisco from vacation last week, I felt like I'd just crawled out of Plato's cave. I couldn't believe my eyes! On one Sunday *Examiner* front page were three stories of certain historical importance.

Khomeini dead at 86! Thank God for small favors.

Uprising in China crushed by troops! I held my breath as I read story after horror story of the student's revolt literally crushed under the treads of the soldier's tanks.

"Gay in America," the *Examiner's* special 16-day report on gay culture and its influence on the Bay Area and American life debuted with an entire section in the paper as well as a photo spread in *Image* magazine. As

proud as Gilbert Baker looks on the cover of *Image*, his figure like his flags, stands for us all. The much lauded series is required reading for anyone with a keen interest in gay history, or, for that matter, any gay person who would like a boost for the old self-esteem.

However, in the Tuesday issue, I came across some rather disturbing facts. According to the *Examiner* poll, some 6 percent of gays nationwide think that homosexuality should be illegal. Do these same gays think that we should beat ourselves about the head and chest in grief over our "predicament"?

And what of the poll research-

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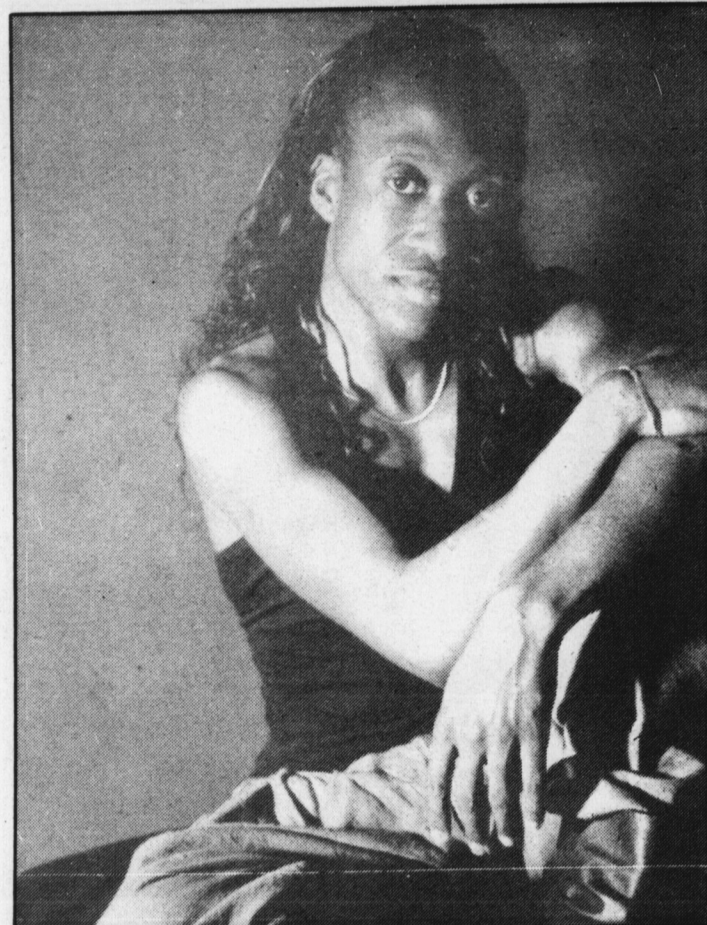
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Peter Barclay will perform at "Under One Flag." (Photo: Ram Studios)

chers who made 1,650 telephone calls in Kansas before they could find a single person who would admit to being gay? Gasp! Where is everyone, and why aren't they out there speaking up?

In the same report, an article on lesbians included interviews with five women who were too closeted to permit their real names to be used in the paper. Why are they still hiding? What are they afraid of?

Also on Tuesday were photos from TV footage from China of a young protester who managed to halt an entire column of tanks by confronting them, not from a closet, not via telephone, not behind a false name, but with the mere presence of his sole figure. This profile in courage, one of many that happen each day throughout the world can provide deep inspiration for the rest of us.

Twenty years of the gay rights movement have helped to create more self-confidence, yes, but after the celebrations on Gay and Lesbian Freedom Day what happens during the other 364 days of the year is up to us. Let's come out, be counted and remain strong.

With the Gay and Lesbian Freedom Day Parade right around the corner, the calendar is filling up with events and celebrations scheduled to coincide with the 20th anniversary of Stonewall. One offering that should not be missed is the San Francisco International Lesbian and Gay Film Festival. Opening night is Friday, June 16, at the Castro Theatre and continues through Sunday, June 25, with dozens of excellent short and feature length films. See the story in this section for specific listings.

Under One Flag: a dance commemorating the Stonewall anniversary will be held at the Women's Building, 3543 18th St., S.F. on Saturday, June 17, beginning at 8 p.m. There will be live entertainment including Peter Barclay's Keyboards and dancing to the Moonlighters at this benefit for the Asian Pacific Lesbian Retreat, Men of Color Conference, and the 1990 International Bisexual Conference. For details call 821-3534.

Maybe you want to boogie, but don't feel like dressing up? or dressing at all? Then leave on your pajamas or nightie for "Slumber Madness," a benefit party for Nomenus sponsored by the Girlfriends of the Sextine

Chapel. Snacks, wild music and glamour will be provided. That's Saturday, June 17, at 890 Folsom at 5th from 8 p.m.-midnight.

Also on Saturday night, the Dance Brigade Furious Feet Festival for Social Change sponsors an Evening of Women's Comedy with the improv group "Over Our Heads," comic Diane Amos, Terry Sendgraft and Emily Shehadeh, the Dance Brigade and friends. This should be a fabulous show, so try to get your tickets early; 8 p.m., June 17, at the Oakland Ensemble Theatre, 1428 Alice St., Oakland.

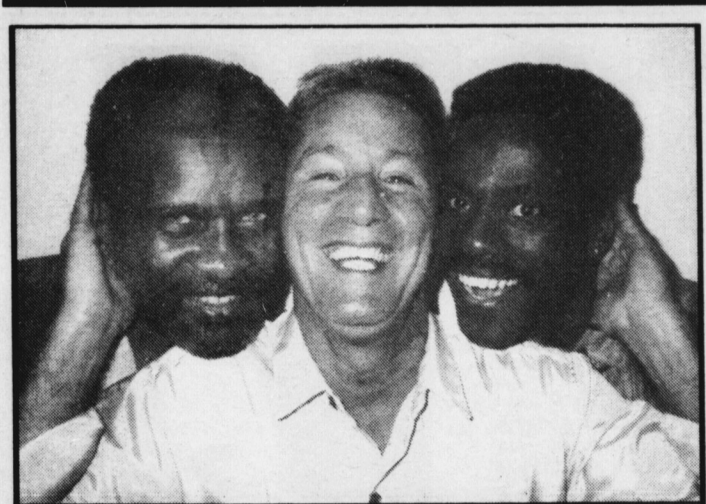
On Sunday, June 18, Men Who Care About Women's Lives, the nation's first broad-based, all-male, pro-choice organization, will sponsor the Men's March for Women's Lives, a Father's Day abortion rights march. Assemble at Dolores Park at 7 p.m., march up 18th Street through the Castro, then down Market Street to the Federal Building for a rally at 450 Golden Gate Ave. For more information phone 752-1230.

Outrageous Dyke Drag (Don't just dream it, be it!), a contest for the adventurous, will be held at Amelia's on Thursday, June 22, at 9 p.m. \$100 in prizes will be offered as well as a video tape of your performance. Sign-up at the door, and be sure to bring your own music. Contestants will be judged on lip-sync, originality, costume and choreography. Come on out and strut your stuff!

The 1989 Women's Float Committee is still in need of sponsors to help finance construction of the women's float for the Freedom Day Parade. Sponsorship will include your name or name of your business on a float banner. If you care to donate, please call 695-9526 or 626-8390.

And, as always, there's one more thing. This Saturday, June 17, has been declared "Let It All Hang Out Day" on Castro Street. There will be a block party between 17th and 18th streets from 2-6 p.m. The sponsors, including the Fat Dykes From Hell, urge everyone to come out to support fat dyke liberation and fight fat dyke bashing.

"Skinny Faggots Who Care About Fat, Hairy Dykes" will perform, and there will be a contest to find the fattest faggot with prizes, music, food and lots more. So join in the fun, "take up a lot of space, and have a good time."



Tom Ammiano, center, Kenneth Dixon, left, and Samm Gray will perform in the comedy *Pouf Positive*, a benefit for Theatre Rhinoceros, Monday, June 19 at 8 p.m. Tickets are \$20. For more information, call 861-5079.

Mirrored Ball To Feature Big Band Sound

On Saturday, June 17, San Francisco's Gay Pride Week will "step out" in style at the 2nd annual "The Mirrored Ball: A Reflection of the '40s."

The dinner dance, a sequel to 1988's sold out premiere, will feature the Big Band Sound of City Swing dance band with Gail Wilson, and special guests, Vocal Minority, San Francisco Tap Troupe, and Bill DeLisle. Cynthia Clinka, famed ballroom dance instructor and performer will be the hostess for the evening.

The evening of dining, dancing, music and song will take place in the vintage elegance of The Crystal Ballroom at Marine's Memorial Club, 609 Sutter at Mason, near San Francisco's Union Square. Cocktails will begin at 6:30 p.m., dinner at 7:30 p.m., and dancing at 9 p.m. Black tie is optional and "period attire" is encouraged. The Crystal Ballroom is wheelchair accessible.

Entertainment will begin with the renowned Bill DeLisle, whose keyboard stylings will accompany cocktails and dinner. Following this, Vocal Minority, San Francisco's own community musical theatre chorus, will perform a selection of cabaret numbers over dessert. The dance portion of the Mirrored Ball will start when the San Francisco Tap Troupe goes "Persuasively Latin" in a tempting tango. Following that, City Swing and Gail Wilson take the stage and the dance floor opens. Under the musical direction of Allen Goodrich, City Swing, the two-time Cable Car Entertainer of the Year, will showcase several numbers, including the debut of "I Didn't Know What Time It Was" arranged by City Swing's own Wayne Love.

Tickets to the dinner dance are \$40 for singles and \$75 for

couples. Ticket sales will be limited so as to assure adequate dance floor space. A limited number of dance-only tickets will be offered at \$15 on a space-available basis. After June 1, tickets may be purchased only over the telephone by dialing 621-5619.

Beck Theatre Group To Open New Show

Christopher Beck & Company will present its new performance piece, titled *If So, Why Not? If Not, Why?* June 14-24, Wednesdays through Saturdays at 8:30 p.m., New College Valencia Center, 777 Valencia St., San Francisco.

If So, Why Not? If Not, Why? choreographed and directed by Christopher Beck, is a collage of elements. Beck choreographed and directed the movement and structure. The sound score, designed by Bertrand Howard, includes the use of unusual instruments (created for the piece by Howard and Busse, flute (Margaret Bernstein), voice (Victoria Kirby and dancers).

Tickets for *If So, Why Not? If Not, Why?* are \$10 Wednesdays and Thursdays and \$12 Fridays and Saturdays. They will be available at the door one hour before each performance and may also be purchased in advance from STBS, Union Square. A special low income rate of \$5 is available at the door each night. For reservations, call the Julian Theater at (415) 626-8986.

Gay Composers' Pride Week Concert



Charles Baker and Tom Babcock will perform Charles Griffes' *Poem* for flute and piano at the Society of Gay and Lesbian Composers concert, Sunday, June 18, 3 p.m. at the Metropolitan Community Church, 150 Eureka.

The Society of Gay and Lesbian Composers presents its fourth annual Gay Pride Week concert Sunday, June 18, at 3 p.m., at the Metropolitan Community Church, 150 Eureka, San Francisco. A donation of \$8 will be requested at the door. Advance tickets are available by sending a \$6 donation to SGLC, 2261 Market #259, San Francisco, CA 94114.

The concert will feature an SGLC first: a "Name That Tune" contest. The second movement of

Hugh Trutten's *Violin Sonata* is titled *Variations on an Unstated Theme*. Trutten will offer a cash prize to the first audience member who correctly identifies the theme. Eric Davis is the soloist, accompanied by the composer on piano.

The Society of Gay and Lesbian Composers meets on the third Wednesday of every month. For more information, call 821-1675.

Sisters Raise Over \$6,500

The Sisters of Perpetual Indulgence Inc.'s 10-year anniversary celebration called "Sistericus," held April 1, continued 10 years of service to the local community. The total gross receipts were \$7,345. Their operating budget was \$750. Approximately \$6,000 in goods and services were donated. The net profit of \$6,595 was divided among the beneficiaries.

The purposes of the Sisters during the past 10 years have been social service, social activism, spiritual development and outrageous theater.

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Artist Dedicates Work To Survivors of AIDS

by Mary Richards

For the past two years artist David Reavis has concentrated on a project that has nearly reached completion. Entitled "On The Way (to Claud's Pond)," it consists of 1,620 painted ceramic tiles based on Monet's "Water Lilies." Although he designed and executed the painting of the brilliantly hued tiles, Reavis has yet to see them assembled in one piece. He will share that opportunity with the public when his art is exhibited at the Market and Noe Center during Gay Pride Week.

When Reavis first envisioned the idea of taking one of Monet's famed works and translating it into ceramic tiles, he could not have foreseen the dedication and sacrifice necessary to complete the project. The work that began in his small studio in the Castro would eventually have to be moved to a larger space in Mendocino. There the artist spent hundreds of hours painting a different and delicate pattern on each separate surface to be joined into the 13-foot by 16-foot design.

Reavis states his purpose in doing the project.

"The work," he says, "is dedicated to all people living with AIDS. My plan is to pursue corporate, private, governmental or grassroots funding to acquire \$150,000 for the piece, which will be divided in thirds accordingly: \$50,000 will be donated to 13 different AIDS organizations (about \$4,000 each); I will receive \$50,000 for the two years' work and investment in the piece; and \$50,000 will be used to install "On The Way" as a reflective pool in a public place, somewhere in this great San Francisco."

So far, no such funding has been forthcoming, but Reavis is not deterred.

"I'm an optimist at heart," he claims, "so I have to come from a place where it will happen." Speaking of his creation, he said, "It's very quiet, and it's very beautiful. It's like a jewel. I think it's going to knock people's socks off."

His optimism wasn't always as strong as it is now. In 1982 and 1983 he began to realize that



Artist David Reavis with his ceramic version of Monet's "Water Lilies."

(Photo: Darlene/PhotoGraphics)

AIDS was affecting his artwork. Many of his designs, he recalls, "spoke to the idea of death and the kind of transformation that comes with death, darkness and loss. It really was the despairing side of AIDS."

"On The Way (to Claud's Pond)" is different for me insofar as my relationship to AIDS, because it doesn't focus on any of those kinds of negative, darker sides of ourselves, but more on

the life aspect of AIDS. It's affirming life, and the beauty of life—and about things growing, blooming and blossoming and dying. It's a whole cyclical phenomenon."

Reavis describes himself as basically a painter and not a ceramicist. He has used the tiles in "On The Way" as a canvas. The large, horizontal surface of a lily pond, which Monet had translated into a smaller, vertical plane to hang on a wall, would be returned by Reavis back into its original form. He finds that concept amusing, and hopes his tiles will one day be placed under six inches of water, the exact depth required to view the design in its proper perspective.

The preliminary painting of the tiles is done in the subtle shades of pastel. It is not until after the tiles are fired in a kiln at 1,800 degrees that the depth and brilliance of their color are brought to life to portray the swirling symmetry of the pond, its lilies and flowers.

As his design began to take shape, Reavis noticed a change in its character.

"Working in Mendocino I was away from the city and all its distractions," he says. "It's curious, because it's the artist that initiates the work, but at some point hopefully the art will take over the artist. He has choices and decisions to make, but it's the art that forces those options and decisions."

He walked into the room where he was working one day and discovered that his creation had

altered overnight. "All of a sudden it was different," he remembers. "I was not looking at some challenging, beautiful, funny art project any more, I was looking at Planet Earth. I saw all the water, and I saw it as oceans; I saw the pads as continents, and the flowers as cities and as people. It changed for me forever."

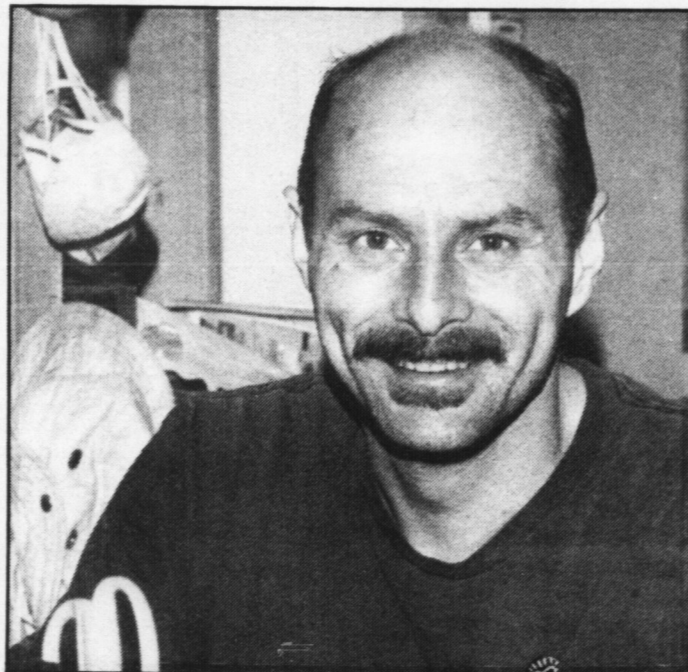
As the piece neared completion, Reavis began to formulate plans to have it shown.

"I noticed the space at the Market and Noe Center for the last couple of months," he says, "and thought this would be a perfect place to have a show."

The Center's general partner, Edna Jeffrey, arranged with the artist to have a display of the ceramic with no cost to him during a time of maximum exposure, the Lesbian and Gay Freedom Parade.

The exhibit will continue for 24 hours from June 22-28, and an artist's reception will be held June 21, 7-9 p.m. at 2286 Market St. Interested parties can contact 431-1718 for more information on the exhibit and reception.

If the project receives funding, predesignated beneficiaries will include: AIDS Health Project; Asian AIDS Project; Bayview/Hunter's Point Foundation; Coming Home Hospice; Latino AIDS Project; Mobilization Against AIDS; The Names Project; Project Open Hand; PAWS; Tom Ritzenthaler/Victor Rodriguez; San Francisco AIDS Foundation; San Francisco AIDS Emergency Fund, and the Shanti Project.



Artist David Reavis.

(Photo: Darlene/PhotoGraphics)



The Del Rubio Triplets.

Let's Dance At the Beach Parade Day

Sterling Productions and the Bay Area Reporter will present a Gay Freedom Day Dance Party to benefit the AIDS Emergency Fund on Sunday, June 25, at the Gift Center Pavilion, 8th at Brannan streets from 4 p.m.-midnight.

Featured performers will be dance tract artist Magda who will perform, "When Will I See You Again?" and her new release, "Work That Body," along with the Del Rubio Triplets, most recently seen on *The Golden Girls*.

The beach party motif will be enhanced with fire dancers and a sailboard sculpture in the Gift Center's four-story atrium. Guests are encouraged to wear beach attire for this get-down-and-sweat traditional conclusion to Gay Freedom Week activities.

Tickets for "Let's Dance" are \$12 in advance at all Headlines Stores and \$15 at the door.

Proceeds from the event will help provide direct services to people with AIDS in need of emergency assistance with rent, utilities, food and medicine. ▼

Wrestling Club To Meet at MCC

Golden Gate Wrestling Club will be meeting at the Metropolitan Community Church, 150 Eureka St., San Francisco, every Monday at 7:30 p.m. for a two-hour practice session in room 205 (upstairs). There is a \$3 per session fee to help cover rent. All new and experienced wrestlers are invited to come out and practice.

Golden Gate Wrestling is an officially sanctioned member club of the United States Wrestling Association. Yearly dues are \$45 and payable each September or at the time members join. Dues include yearly membership in USWA, the Bay Area Wrestling Association, Team San Francisco and covers insurance for members. GCWC wrestles under international freestyle rules.

Anyone interested in wrestling should contact Gary France, 558-9195, or Gene Dermody, 821-2991, for further information. ▼

Sex

(Continued from page 29)

Marc Huestis' work in progress, *Men In Love*. Huestis' lush vision focuses on those two supposedly distant cousins of the gay experience, body and soul, grasping the same reality from their different points of view. Traveling to Maui from San Francisco to scatter his lover's ashes, Steve meets a sexual holy man and is surrounded by love. But he hasn't got a clue as to how it goes in our new sexuality.

At the same time, Steve's point of view rubbed against his new interest's secluded life forces AIDS issues to the surface like lava from a dormant volcano. As their hearts open, though, the issues of AIDS and sex and the spirit and the flesh get clearer for all of us. It is an important statement said in sensual terms.

At the end of the festival the cocks come out. While at times it seems Frameline went out of its way to be international and didn't look hard enough in its own back yard for our heart's desire, *Getting Off and Dancing: New Gay Videos* (Sunday, June 25, Roxie) contains, for my taste, some of the most encouraging, disturbing, well done as well as barely held together statements

up on contemporary sexuality I've seen since Michael Goodwin's *Goodjac* series documented the jack-off scene.

Johnny, Ulrik Al Brask's music/sex video combines images of "slaveology" against sex scenes from our horniest days. A prophet on a hill, hundreds of bareback slaves pulling the oars of a boat on a river of fire juxtaposed with men up to their balls and elbows in each other, all shot in saturated primary color, strike a frightening print of a possible future in hell on Earth. Or is this now?

Marc Paradis' two interview-style entries made me wonder at what point applied style becomes art. Paradis structures his interview footage with philosophical statements that frame otherwise unrelated material. In *Path of the Ogre* he uses clown murderer John Gacy as a reason to talk to hustlers. In *Deliver Us From Evil* he freezes a moment of sexuality by interviewing AIDS war babies talking about sex while posing dramatically if naturally. All in all, it looked too much like Old Reliable.

You might be shocked by *Of Man, For Dad*, a split-screen short about home movies of dad and a baby, of men going at it the old fashioned way, of mom, and of Rover humming happily away

up some other guy. Just a warning. As I said, something for everyone.

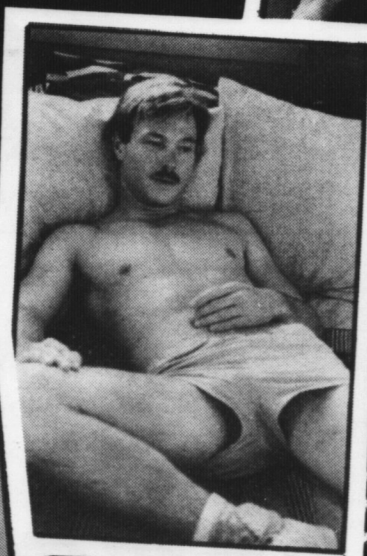
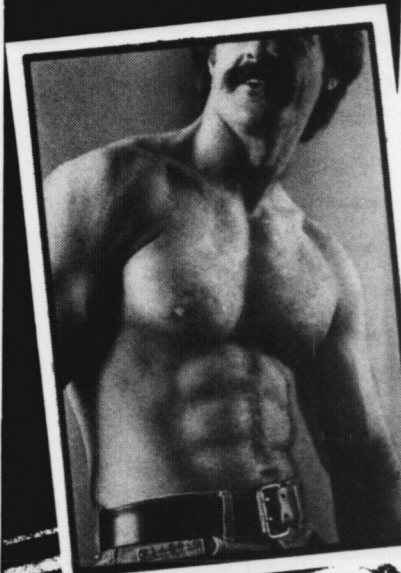
But as far out as this paternal bestiality is in one direction, *Safe*, a series of safe-sex ads from down under is so well-produced as to give Americans another kind of shame. We've been outdone by a country not nearly as far into the AIDS crisis as we are. *Safe* spots take for granted that people are having sex and don't belabor the point that reason doesn't strip sex of its power. Instead, *Safe* illustrates horny men acting responsibly—but like horny men.

The balance of this evening is equally encouraging, especially "Out" Takes, which sequences three different shows edited together as if by switching cable channels. *Pee Wee's Playhouse* the day the secret word was "out" plays next to *At the Movies* Rex Reed reviewing *Pee Wee* as "mincing" (a word he licks) and "not a good role model for children." This is tied in with a Japanese sit-com about sex roles in a high school where two boys won't stop holding hands. As it rolls on, Reed's antiquated views seem more and more dated, sort of the way reactions to a lot of the material in this year's festival will look in years to come. ▼

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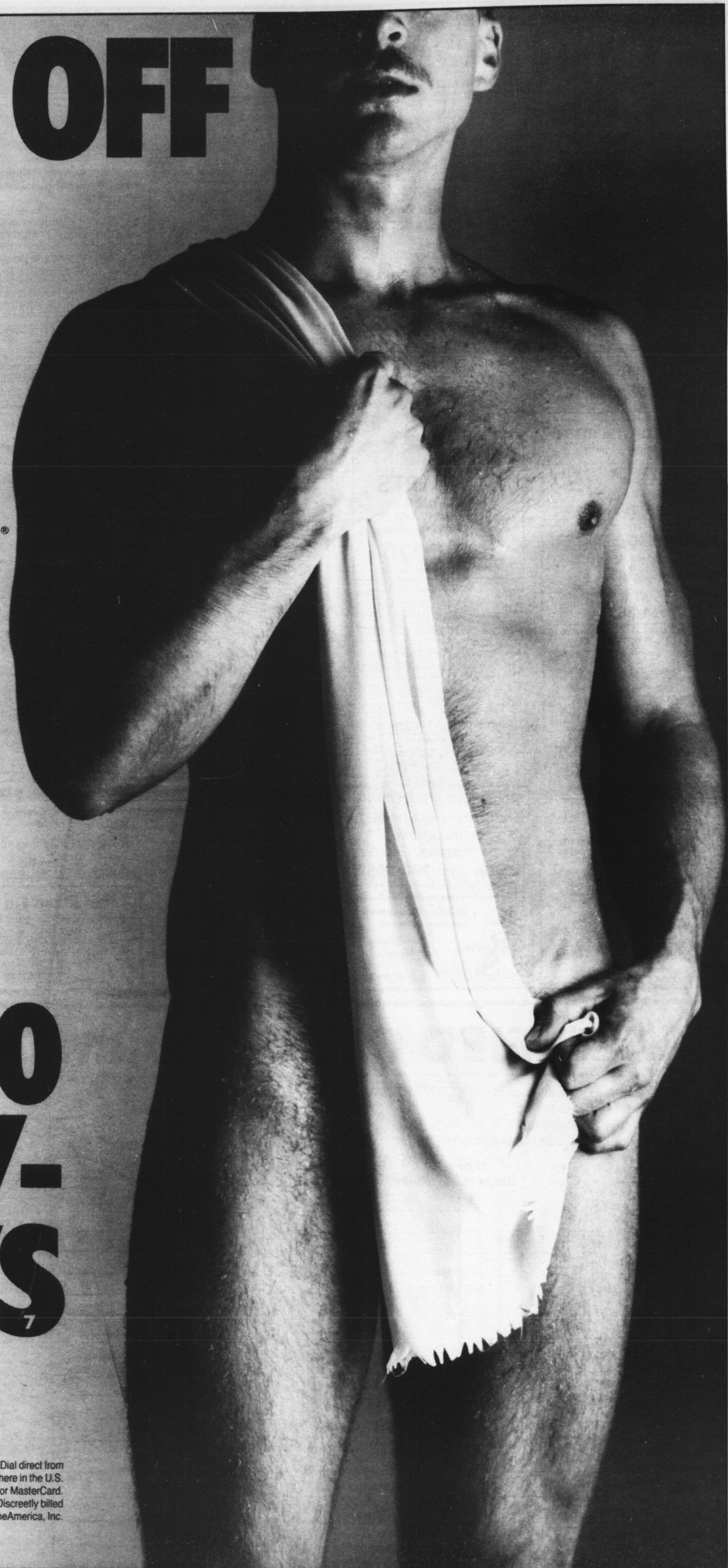
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