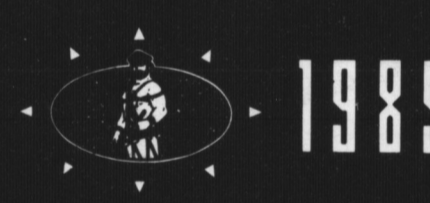


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VOL. XIX NO. 39 SEPTEMBER 28, 1989

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Take Me to the Fair

The crowd at the Folsom Street Fair last Sunday afternoon. Coverage starts on page 25.
(Photo: Robert Pruzan)

Dancing at Disneyland Gay Who Challenged Dance Policy Returns to "Magic Kingdom"

by Keith Clark

In September 1980 Andre Ross Exler, then age 19, and his dancing partner, Shawn Elliott, went dancing at the Tomorrowland Terrace in Disneyland. When Disney security officers escorted the two men off the dance floor and out of the club, Exler and Elliott filed a sex discrimination suit with the legal assistance of the American Civil Liberties Union. In May 1984 a superior court jury agreed with their sex discrimination claim and the

court issued an injunction against Disneyland.

Saturday night, Sept. 16—almost nine years later to the day—Exler returned to dance once more at Disneyland, and this time the only concern the security guards seemed to have was that Exler wasn't being hassled by other patrons of the club.

With the 1986 opening of the theme park's new Videopolis teen dance club, Disney officials

quietly dropped its ban on same-sex dancing, ostensibly to accommodate teen-age girls who wanted to dance together. The 1984 court order against Disneyland technically applied only to Exler and Elliott, but Exler says he believes the switch took place as a result of that ruling.

The ruling also established, for the first time in California at any rate, that public business and

(Continued on page 2)

FBI Spying on Gay Groups Under Fire

by Karen M. Everett

A congressional leader on civil rights will spearhead an investigation into what he called the FBI's "worthless, biased surveillance" of gay organizations, which began in 1953 and continued for more than two decades.

The FBI probe "is no surprise," said Rep. Don Edwards (D-San Jose), head of the House Subcommittee on Civil and Constitutional Rights.

The FBI kept gay groups and their membership under close surveillance for 22 years, the *San Francisco Chronicle* reported last week, based on FBI documents obtained under the Freedom of Information Act.

"We've been aware of this for several years," said Edwards, a former FBI agent. "My subcommittee has worked long and hard to get the FBI to stop this kind of activity, and by and large we have. I am aware of no current FBI investigations of gays."

The probe included sending spies to gay meetings, photographing activists in gay marches, tapping phones of suspected homosexuals and sharing information with government agencies, according to *Chronicle* reporter Randy Shiels.

An FBI spokesman said that the agency has no formal investigations under way on modern-day gay organizations.

But according to John Crew, attorney for the American Civil

Liberties Union, there are "strong indications" that FBI surveillance of gays "is not ancient history."

Crew said that the FBI and a dozen regional law enforcement agencies conducted a "massive intelligence gathering" in 1984 in which they targeted several groups, including gay organizations, in an FBI document titled, "Who We're Interested In."

The scrutiny, initiated by the late J. Edgar Hoover, began in 1953...

At the request of the ACLU, the San Francisco Human Rights Commission is currently studying a proposal to denounce such surveillance. The proposal would recommend that the San Francisco Police Department "restrict... this sort of intelligence gathering abuse," said Crew.

Politicians and gay leaders expressed outrage over the latest revelation of FBI surveillance.

Rep. Nancy Pelosi (D-San Francisco) last week asked Ed-

(Continued on page 2)

Bisexual Man Beaten in Mission

by Gregory Douthwaite

A bisexual man with ARC was severely beaten last week after telling a gang at a Mission District housing project that he was taking AZT. Robert Michael Todd, 28, suffered a crushed leg, cracked ribs, and a concussion in the assault on Sept. 20.

"This is not right—just to be attacked because I take AZT," said Todd from his hospital bed.

Todd was walking by the Valencia Gardens housing project after midnight when he saw five young black men, arms crossed, all wearing blue handkerchiefs.

Todd tried not to act scared. He rulled up his sleeves, exposing his tattoos, and said, "How's it going?"

"What are you doing over here, white boy?" they said.

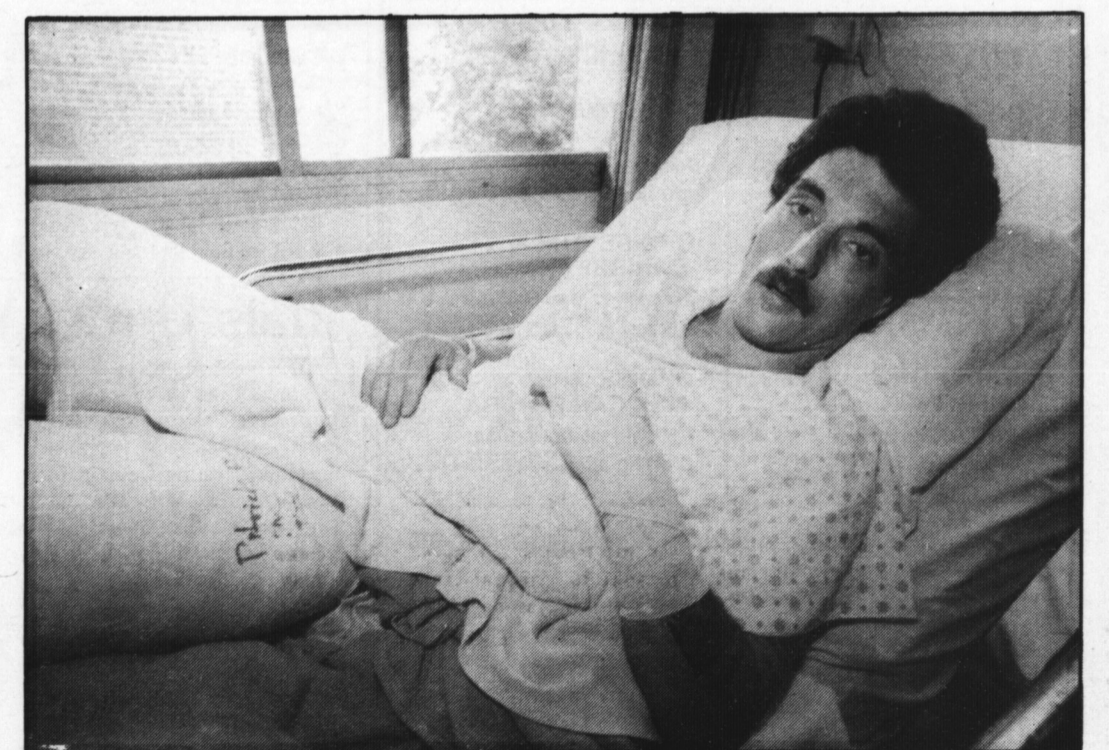
Todd replied that he had been to the pharmacy to get his AZT. He got AIDS from shooting heroin, he said.

"He's one of them dick-suckers with AIDS. Let's get his white ass," they said. The men stomped on him with their boots and threw him down several flights of stairs, Todd said.

One of the men made sexual advances toward Todd, which he said he violently opposed. When he tried to escape, he was hit by a car, which didn't stop.

The men stole all his medicines, his wallet, and his

(Continued on page 2)



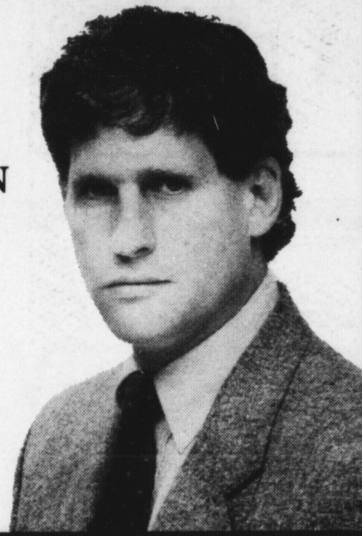
Mike Todd suffered a crushed leg, cracked ribs and a concussion.

(Photo: Phyllis Christopher)

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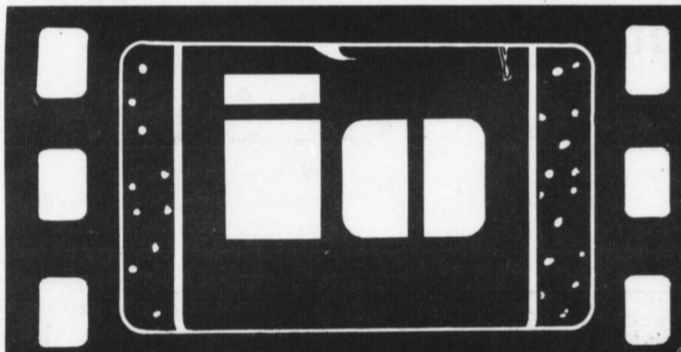
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Mike Todd, who was beaten in the Mission District. (Photo: Phyllis Christopher)

Beating

(Continued from page 1)
Walkman radio, he said.
A woman called the police, and when they arrived, they accused Todd of being in the neighborhood to buy crack cocaine. They refused to arrest the one assailant who had not fled, Todd said.
Todd was taken by ambulance to Mission Emergency Hospital. He has already had one operation on his leg, and may need two more.

Doctors say the risk of infection is high because Todd has ARC. The leg may have to be amputated, they say.
Todd moved to San Francisco from South Carolina just one month ago. He said his family was catching a hard time for his condition, because few people have AIDS or ARC in South Carolina.
"This is one place where you don't have to be ashamed to have the virus," he said.
Todd said he forgives his attackers, but feels that security at the projects should be increased. "If it could happen to me like that, they would have killed a real gay guy," he said.
He had harsh words for the police, who have not made any arrests. "The police kind of figure we deserve it," he said.
Todd said he needs friends and money for rent. He can be contacted through Community United Against Violence at 864-3112.

Dancing

(Continued from page 1)
agencies, even highly popular "family-oriented" establishments like Disneyland, may not discriminate against gay men and lesbians in their facilities and services. That ruling has been repeatedly reinforced in California courts over the past few years.
But despite the 1984 ruling and the 1986 official change in Disney policy on same-sex dancing, in 1987 three men, Jeff Stabile, Eric Hubert and Christopher Drake, were asked to leave the Videopolis dance floor after the men began slow dancing.

At the time they were told by Disney security guards that same-sex dancing was permitted only to fast music and that touch-dancing was still limited to opposite-sex couples. The three men filed suit in February 1988, and the case is still pending.
Exler, who lives in Palm Springs and is now 28, decided he wanted to "test the waters" at Disneyland. In part he wanted to see how things had changed since the 1980 incident that led to his lawsuit, in part he wanted to see what the current policy is following the 1988 Stabile-Hubert-Drake lawsuit, and in part, as Exler explained, "I just like to go dancing."
Exler and 15 other gay men visited the Videopolis dance club at its peak hours Saturday night and danced—fast and slow—without incident.
"Once during the evening a security guard came up to us," Exler said later. "And I thought there was going to be a problem. But he just asked if we were having any problems with any of the other guests. This really shows there's been a change in the park's practices."
Disneyland spokesman Bob Roth agreed. "Same-sex dancing, whether fast or slow dancing, is just no longer a problem here," Roth said. Roth declined to comment on the pending lawsuit, but said, "If there was a problem before, there's not one now."

FBI

(Continued from page 1)
wards to investigate "the extent, purpose and current practice of the FBI relative to surveillance of lesbian and gay organizations."
Calling the FBI probe "an invasion of privacy," Pelosi said, "It would appear that people were investigated because of their political views in clear violation of First Amendment rights."
Pelosi said she was concerned that FBI powers not be used "to discourage social movements in the U.S."

The scrutiny, initiated by late FBI Director J. Edgar Hoover, began in 1953 during the McCarthy era and lasted at least until 1975, according to 4,100 pages of internal FBI memoranda obtained by Shilts through the Freedom of Information Act.
Shilts said that the two-decade probe resulted in no evidence of criminal activity among gay groups.
The investigated groups included One, Inc., an early gay magazine published in Los Angeles; the Mattachine Society, the nation's first prominent gay-rights group; and the Daughters of Bilitis, the nation's first prominent lesbian group, which was founded in San Francisco by Phyllis Lyon and Del Martin.
Many gay activists at the time—including Lyon and Martin—knew they were being spied upon through FBI phone taps. Other gays were unaware of the information-gathering, which was shared with Army officials who sought to purge homosexuals from military ranks.

Trials Under Way on New AZDU Drug

AZDU—a drug that acts similarly to AZT but has the potential to produce fewer toxic side effects—has now entered phase-one clinical testing. Investigators in Bethesda, Md., and Los Angeles will be conducting complementary studies of the drug.
The Los Angeles study, sponsored by Triton Biosciences Inc. and conducted at the University of California, is recruiting symptomatic HIV-infected persons with T4 cell counts less than 400/mm³. The study will enroll between 12 and 24 people.
These initial studies will help investigators determine the maximal tolerated dose of AZDU as well as provide data on AZDU's potential antiviral and immunomodulating effects.

Triton Biosciences Inc. in Alameda, a health-care subsidiary of Shell Oil Company, holds the license for the drug and played a major role in developing the drug in collaboration with NCDDG-AIDS and NIAID scientists.
More information about these studies can be obtained by calling the National AIDS Clinical Trials Information Service (1-800-TRIALS-A) between 9 a.m. and 7 p.m. eastern time on weekdays; or by calling (for the UCLA study only) Mary Walker-Chyle or John St. Denis at (213) 206-6414.

Power Struggle Consuming Gay Rights Law Firm

Frustrated Attorneys Threaten To Resign, San Francisco Office May Close

by Allen White

Every attorney in the San Francisco office of National Gay Rights Advocates either has resigned or is considering resigning. Should they all leave, Executive Director Jean O'Leary has confirmed that the office may be closed.
Ben Schatz and Cynthia Goldstein, two of three attorneys in the office of the non-profit gay rights legal firm, said Tuesday they are considering resigning from NGRA. It was announced last week that Leonard Graff, the law firm's legal director since 1982, will be resigning at the end of the year.
O'Leary said closing the San Francisco office "is a possibility. That decision will be made by the board of directors with input from the staff. It is going to be analyzed for what is best for our community and for NGRA."
O'Leary said, "There has been an ongoing discussion," but added, "That whole decision has been put on hold temporarily."
NGRA spokespersons confirmed that the fundraising arm of the organization in San Francisco has been closed and all of that activity will now be handled from the Los Angeles office. Ron Ranum, who worked in the San Francisco office as administrative director, will be leaving the organization with the elimination of the job.
Graff said his reasons for leaving were not the result of any problems with O'Leary or the board of NGRA. This week he again confirmed his departure was on an amicable basis.
The other two lawyers, however, apparently do not enjoy an amicable relationship with O'Leary. Reports have surfaced in the last few days indicating a strong internal power struggle between Schatz, who directs NGRA's AIDS Civil Rights Project, and O'Leary.
These struggles have led to the hiring by the board of an outside management consultant. "We



NGRA attorney Ben Schatz. Jean O'Leary.

heard." She added, "Going public only subverts the process we are dealing with."
She continued, "If those people left, we would have to look at the best way to restructure."
Outside observers confirmed reports of a power struggle at NGRA.
Eric Rofes, the executive director of the Shanti Project, said, "I have heard there is conflict within the organization and there is stress between the legal staff and the administrative staff."
"I am under the belief that the organization is on the verge of breaking down altogether," said Ron Braithwaite, president of the not be made lightly. "This has been the most meaningful job I have ever done," he said.
Alice B. Toklas Lesbian/Gay Democratic Club. "We need to be able to scrutinize the leadership of the organization to protect the interests of the community, which has for so many years supported this organization with its heart and its money. Many of us have been very concerned about some of the things that we hear from the clients of NGRA to their staff."
Braithwaite believes the closing of the San Francisco office would be a mistake. "We have the kind of community that is conducive to the kinds of issues on the cutting edge being raised by NGRA," he said. "That same kind of climate simply does not exist in Los Angeles."

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BAY AREA REPORTER SEPTEMBER 28, 1989 PAGE 4

Project Inform Defends Study of Compound Q

by David Smyth

"I'm reporting to the people to whom I'm responsible—and the only people to whom I'm responsible," said Dr. Alan Levin as he introduced his report on the toxic side effects of tricosanthin, also known as compound Q. The crowd that filled the auditorium at the Women's Building on the evening of Sept. 19 greeted Levin's statement with sustained applause.

Levin and others who had organized Project Inform's study of compound Q have been criticized because the study was not authorized by the U.S. Food and Drug Administration. But Robert Pitman, who participated in the study, told the *Bay Area Reporter* that "everyone in the study authorized it."

The notion of community-initiated drug studies will be put to the test in the near future as Project Inform attempts to meet with the FDA to discuss the results of its study and its plans to treat more people with Q. The agency notified Project Inform in August that it was ready to meet with the group. However, the San Francisco-based group was "unable to get an appointment at the FDA" in September, according to Project Inform spokesman Bob Barnett. Barnett is optimistic the group will meet with the FDA in the near future.

The FDA will be under enormous pressure from the powerful interests that run its clinical studies not to meet with the group, or at least to postpone the meeting indefinitely, sources said. Indeed, if the Project Inform team produced a credible report on the toxicity of the drug,

it would be perceived as undermining the credibility of academic researchers, who have been repeatedly criticized by many advocates for AIDS patients for delays in clinical trials. Martin Delaney, the director of Project Inform, said an independent panel of experts will review the group's study.

Project Inform emphasized that the main purpose of its study was to discover toxic side effects, the most serious of which occurred in the central nervous system. Seven of 51 patients in the New York and San Francisco arms of the study experienced symptoms ranging from temporary mild confusion to coma. "These side effects did not appear to be dose-related but were clearly associated with a subset of patients who had the lowest T4 helper cell counts (averaging 23) and with previous central nervous system problems or unusual findings in magnetic resonance imaging brain scans in about half these patients," according to Project Inform.

Researchers compared the use of compound Q to chemotherapy treatment of cancer. "Anyone who expects chemotherapy to be completely nontoxic is fooling himself. This is an extremely toxic disease, and killing off infected cells is likely to be a somewhat toxic process, just as it is in cancer," said Dr. Larry Waites, one of the San Francisco doctors who directed the study.

Other side effects included low-grade fever, muscle aches and joint pain that lasted a few days

after infusion with the drug. Researchers emphasized that Q is much too dangerous for people to administer to themselves.

Monitoring by a physician is necessary to help identify and treat potentially lethal side effects.

Project Inform researchers were much more cautious about drawing conclusion about the drug's efficacy against HIV infection. However, they reported that nine of 15 patients "showed a sustained reduction [in p24 antigen levels] averaging 50 percent at the last data collection period compared to their levels at the beginning of the treatment." Other patients showed only a temporary decline in p24 antigen, which is considered a measure of HIV activity. The researchers said they did not expect antigen levels to drop to zero "since the drug does not remove free virus from the blood but is believed to destroy many of the cells which are producing it." Patients with high (over 100) p24 antigen levels enjoyed an average decrease of 68 percent. Levin said these findings were particularly significant because they occurred in patients where AZT was failing to control p24 antigen levels.

Researchers also saw improvements in the T4 helper cell counts in 19 of 34 patients. Patients with T4 cell counts under 100 seemed to benefit most from higher doses of the drug. However, patients with higher T4 cell counts were more likely to benefit from lower doses.

4 Popular Condoms Leak HIV, Spermicide Fails, Study Finds

by Keith Clark

In separate federally funded studies by researchers at UCLA, scientists have found that four of the most popular brands of condoms used in the United States failed to stop leakage of HIV, the virus believed to cause AIDS, and that the most widely used spermicide in the country may offer no protection against HIV and other viruses that can be transmitted sexually.

The condom research, conducted by UCLA's Mariposa Foundation under the auspices of the U.S. National Institute on Child Health and Human Development, indicated that one in ten of three brands of condoms showed leakage of HIV and that one in 25 of a fourth brand also failed to stop the virus in laboratory tests designed to simulate stress tests.

Tests of thousands of condoms found that over one in every 200 failed to prevent leakage. The findings caused UCLA researchers in their preliminary report to call for the Food and Drug Administration to conduct regular tests of condoms using retail store samples rather than supplies directly from factories. The final report said, however, that "use of even the lowest-scoring condom" was "preferable to not using a condom for disease prevention."

The popular brands that passed the HIV-leakage tests were:



(Photo: Buhai)

Mentor, Ramses Non-Lubricated, Ramses Sensitol, Gold Circle Coin, Gold Circle, Sheik Elite, Durex Nuform, and Pleaser.

Four brands of condoms—Lifestyles Conture, Trojan Naturalube, Trojan Ribbed, and

Contracept Plus—failed to stop leakage of HIV in the tests. One of these, Contracept Plus, showed a failure rate of six in 25, causing the FDA to order a recall of the batch used in the UCLA tests.

(Continued on page 23)

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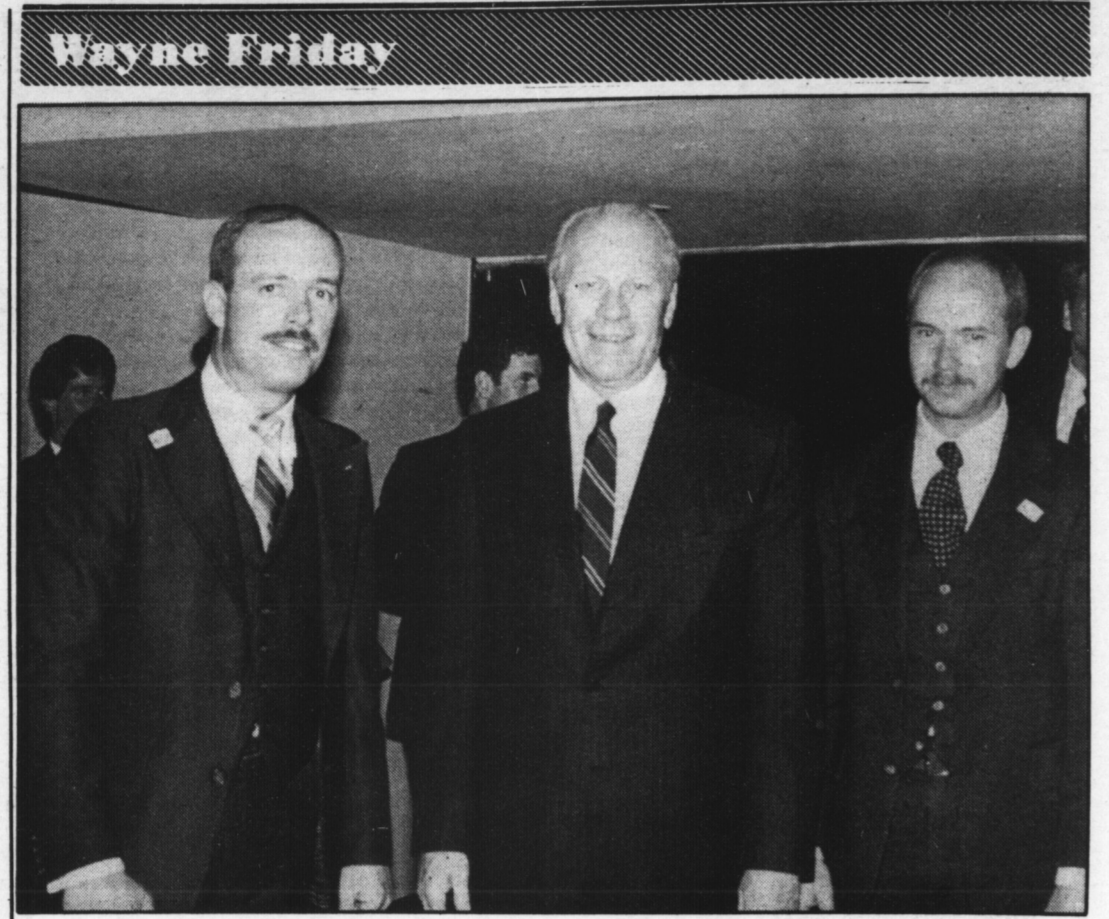
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Former President Gerald Ford with Kevin Wadsworth, left, and Paul Johnson.

Duke Gives Lawmakers a Raise

Republican Governor George Deukmejian made lawmakers in both parties happy last week when he signed a 10 percent pay hike for the legislature. The salary increase, which takes effect next year, increases legislators' pay from \$40,816 to \$44,989 annually. Assemblymembers and state senators also receive \$88 a day in tax-free "expense" money, seven days a week. They also have a generous benefit package that includes two or three leased cars per member, free gasoline, and a very generous pension plan that covers both life and medical insurance.

After it was revealed, rather belatedly, that San Francisco Supervisor Doris Ward is on the state payroll as a consultant to the newly formed Assembly Select Committee on Regional Government, some legislators are questioning whether Ward's position is necessary, or even whether the newly created committee is needed. Los Angeles Assemblywoman Gwen Moore, who will chair the new regional government panel, and who arranged for her friend, Supervisor Ward, to land the \$60,000 state job, explains that her committee "will study oil pipelines, airport limos, and other subjects that cross government jurisdictions." However, some legislators are pointing out that there is already a special committee focused on oil pipelines, and airport limousines were the subject of a much-debated bill earlier this year. The entire issue of regional government is also being studied by another Assembly committee, as well as the Assembly's research office.

Governor Duke signed a bill last week permitting courts to confiscate cars from repeat drunken-driving offenders, and this, too, is well overdue.

State Board of Equalization member Conway Collis announced as a candidate for state insurance commissioner last week, and former assemblyman Lou Papan will be a candidate for Collis' current job in next year's election.

In New Jersey's gubernatorial race, Republican James Coulter has embarrassed many in his own party, including popular outgoing Governor Tom Kean, by his homophobic remarks. A coalition of gays and their supporters has officially complained to the New Jersey State Election Law Enforcement Agency about Coulter's anti-gay campaign, and newspaper editorials in both Jersey and New York have attacked the GOP nominee for his tactics.

Those of you old enough to remember the racial riots of 1962 in Mississippi, caused when James Meredith enrolled at the University of Mississippi, will be surprised by the news that Meredith, now a conservative Republican, is now a paid member of the staff of Senator Jesse Helms, the racist, anti-gay North Carolina Republican.

In Maryland, the Montgomery County Supervisors voted 7-0 to toughen penalties for hate crimes against gays. Authorities in the District of Columbia suburb report that gay-bashing incidents rose substantially in the past couple of years.

Dianne Feinstein is becoming a part-time resident of Los Angeles as she picks up the pace of her gubernatorial campaign. The former mayor recently rented a two-bedroom apartment in Century City and will spend most of the time between now and next June's primary in voter-rich southern California.

Pressure is continuing to mount in Massachusetts and Washington for Rep. Barney Frank to resign, but the embattled Congressman says it would be "cowardly and inappropriate" to quit and has vowed to stay through the House ethics review he himself requested. Frank, who admitted he paid a male hooker for sex and let him use his D.C. apartment for two years, deserves to be judged after his ethics trial and should ignore those demands to quit. Meanwhile, (Continued on page 13)

by Kurt Erichsen

Mike Hippler

Hey Brother, Can You Spare a Buck?

It cannot be merely a coincidence that the strip of greenery bordering the Haight is called the Panhandle. As a neighborhood resident, I count myself lucky if I can run my daily errands without encountering at least two panhandlers per block. This is annoying, to be sure, but I take it in stride. It is an occupational hazard of living in the city.

No amount of local experience, however, could have prepared me for what I faced on a recent trip to New York—a sea of outstretched hands reaching to the horizon that reduced my encounters back home to a puddle in comparison. At times I thought I had made a mistake and flown to India instead, where beggary is not just an occupational hazard for people like me but a permanent occupation for millions.

Having once lived in New York—over a decade ago—I should have known what to expect. But a lot changes in a decade, especially in a place like New York, and the panhandling scene there is a case in point. For one thing, it seems to have moved primarily underground. The subways, not the streets, are the panhandlers' favorite marketplace now.

Friends told me when I first arrived that I would find riding the subways a more pleasant experience than it used to be. Cars that were covered in spray paint a decade ago are now graffiti-free, they said. Some are air-conditioned, and many are quieter. All this was true—to a limited degree—but the increase in aesthetics and comfort hardly compensated for the increase in the number of mendicants. Not a moment passed that someone wasn't making a pitch for enforced charity—with himself as the recipient, of course.

Some of these pleas were witty and entertaining. One young man, for instance, informed his fellow riders in a mechanical monotone that he hated to interrupt them, but unfortunately, due to circumstances beyond his control his spaceship had crashed into this planet, and he was temporarily stranded. Naturally, he needed funds for his repair. For the act alone I would have been happy to give him money—it's a hell of a way to make a living—but his speech was so long that I exited the car before it came to an end. He could have used an editor—or a drama coach.

Other pleas were pitiful. One old woman never said a word; she just shuffled along with her hand at her side, almost oblivious to the coins that were pressed into it. On another ride, a young girl, her body contorted and twisted by some kind of paralysis, did the same. Moments later, I was informed by a native that nothing was wrong with the girl. She had been seen running to catch a train on numerous occasions, then adopting her grotesque posture solely for effect.

Some of the panhandlers were savvy enough to take advantage of the current public obsession with the homeless. I heard one man's speech often enough that I could soon recite it with him (complete with gestures): "Hello, my name is Dee. For those of you who don't know me, I am one of the homeless you've read about in the papers. I may be homeless, but I'm human. I have arms and legs just like you. If you can help me, God bless you. If not, God bless you anyway."

Others resorted to shock tactics. "It's not my fault," raved one pathetic soul dressed in tatters. "But I won't lie to you. I've used drugs. I've used needles. How did I know I would get AIDS?" Lifting his pants leg to reveal an oozing sore, he continued, "Doesn't anybody care? Isn't anybody human?"

Disgusting as this spectacle was, the boy had a point. In New York it's debatable whether or not people are fully human. It's hard to blame them, for the problems the panhandlers represent are so overwhelming. Yet it's equally hard to concur when they claim, as one jaded resident told me, "In New York, everybody's a con artist. Don't be taken in." Despite the vast amount of dealing of genuing misery and need in the city. The problem for residents and visitors alike is discriminating one from the other—and then deciding how to deal with it.

When I first moved to New York, I was as naive and innocent as only a sweet Southern boy can be, but I soon learned to be as callous and unfeeling—at least with regard to panhandlers—as everyone else in the city. It was simply a matter of survival. Within months, I was ignoring all cries, except for the exceptional case, such as the teary-eyed grandmother standing at the head of the subway steps in the rain and asking for a nickel. Usually, however, I didn't even glance in that direction, for a glance alone was an invitation to trouble.

When I moved to San Francisco, I mellowed a little. I still refused to give money, but at least I looked panhandlers in the eye, smiled, and said, "Sorry." Inevitably, they smiled back and said (like Dee in New York), "God bless you anyway." This approach was just as heartless as the last, but at least it was mannerly. Nevertheless, I usually walked away from these encounters feeling guilty, perhaps because I had lied (I usually had some change in my pocket), or perhaps because, while I might have temporarily solved my own problem (the annoying invasion of privacy), I never solved theirs.

Not until my boyfriend came along (yes, him again) did I learn a better way to handle the handlers. Whether in my hometown, his, or New York (where he joined me on this recent trip), he always does the same thing. He reaches in his pocket, hands a few coins to whoever asks for them, and continues until there is no more left to give. Then he can honestly say, "Sorry, I haven't got any more." As he points out, "Look, I can afford it. And they need it worse than I do."

When I counter that not all of them need or deserve his money, he says he doesn't care. "Sure, some are con artists," he admits, "but many aren't, and I would far rather err on the side of compassion than severity." Neither does he care to what uses the recipients of his largess will put the money. If they choose to spend it on drugs or alcohol, that's their right, he says.



AIDS Fighter

Sheriff Michael Hennessey, left, presenting David Mayer, president of Oakland's Mayer Laboratories, with the Certificate of Commendation, the sheriff's department's highest award. Hennessey said Mayer has "served as an invaluable resource" to the sheriff's department in its efforts to curb the AIDS epidemic by providing condoms and AIDS prevention information to prisoners upon their release from the county jail.

"I prefer that they spend it on food and shelter, but what these people need is a little relief from their misery, and if a bottle of Night Train will give it to them, hey, great. Besides, they have few enough freedoms as it is, due to their economic deprivation. I certainly don't believe in restricting those freedoms any further."

Fortunately, my boyfriend is under no illusion that he is permanently improving anyone's life by handing him a quarter or two. He simply believes that temporary relief is better than nothing. To accusations that he is exacerbating the situation by encouraging the panhandlers, he replies, "That's ridiculous. The problems these people face will exist whether I do something about them or not." To suggestions that his money might be better spent at a relief agency, he answers that he contributes to agencies as well, but he also believes in direct service.

It's difficult to refute logic like this, so I gave up trying long ago. Instead, I adopted his methods. If he didn't have any change to give in New York, I did, and if I didn't have the money, he provided it. Occasionally we would both run out of funds, and then it was back to the old tried and true, "Sorry."

"Sorry," alas, didn't always work—not in New York, at any rate. When asked for money by the last panhandler I encountered on the way to the train station, I reached in my pocket and found only the quarter I had reserved for the phone, just in case. "Sorry," I said one more time. "I can't help you."

"You're not sorry!" the panhandler shouted. "You're not sorry a bit."

"Okay, I'm not," I replied. "So fuck off."

Compassion only goes so far, you see—especially in New York. Perhaps I returned to San Francisco just in time.

MATLOVICH
★ THE GOOD SOLDIER ★
Mike Hippler

Air Force Sergeant Leonard Matlovich appeared on the cover of *Time* magazine when he was discharged for being gay—and decided to fight back. This courageous activist did not fit the usual gay stereotype, and his outspoken, conservative views created controversy over his role as a community leader.

"A splendid and inspiring memorial to one of our own who stood with chin up, shoulders back, and chest out as one of our greatest warriors." — Bay Area Reporter

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California Leads States In AIDS Allocations

Epidemic Will Force Economic Trade-Offs, Researchers Say

by Cliff O'Neill

State governments spent \$232 million of their own funds to battle AIDS in 1989, according to a recently released George Washington University study. As the epidemic continues to spread in new populations, economic trade-offs will have to be made, researchers noted.

"Our findings demonstrate quite clearly that state governments have been and continue to be major players in the fight against the AIDS epidemic," state Dick Merit, director of the Intergovernmental Health Policy Project, announcing the release of the final results of the first-ever compilation of data on state AIDS funding. "We already knew that most of the critical public policy issues... were already being addressed at the state and local level, not at the federal level. Now we also know that state governments are a very significant source of financial support for the numerous programs designed to prevent the transmission of AIDS as well as provide for the many programs that provide support and care for people with [AIDS]."

The study of 50 state legislatures and the District of Columbia government found that, by and large, most states rely heavily on federal funds to address the AIDS epidemic. The

survey revealed that in the majority of states, federal dollars exceed state funds by as much as a 5 to 1 ratio. In 19 states—mostly states with high AIDS prevalence rates—state funding exceeds federal grants. Medicaid funds were not included in the study.

Most states rely heavily on federal funds to address the AIDS epidemic.

In California, New York, New Jersey and Florida, the four states with the highest number of AIDS cases, state funds exceed federal dollars. Texas is the sole top-ten AIDS prevalence state where federal AIDS dollars exceed allocated state funds. With the fifth-highest concentration of AIDS cases, Texas spends one dollar of state funds to fight the epidemic for every five federal AIDS dollars spent.

On the other end of the spectrum, Rhode Island, Minnesota and South Carolina are three states with relatively few AIDS cases where the state government has budgeted more to fight AIDS than the federal government has

provided.

Eight states—Idaho, Iowa, Montana, North and South Dakota, Vermont, West Virginia and Wyoming—to date have no state AIDS funding and rely entirely on federal monies. In six states—Indiana, Louisiana, Nebraska, Nevada, South Carolina and Tennessee—fiscal 1989 marked the first year the legislature has had a state AIDS budget.

The report also found that states are most likely to spend their own money on patient care, support services, AIDS education and administrative activities.

States are most likely to rely on federal dollar for epidemiology studies, which are financed largely through the federal Centers for Disease Control. Research is also usually left up to the federal government, with California being the sole exception, allocating substantial funds to its extensive state university research studies. New York state formerly distributed funds to its state university research projects, but those funds were reappropriated to prison AIDS programs in its 1989 budget.

The study also showed that over the past three fiscal years, states have appropriated increasing amounts of money to patient care services, education and



Pelosi to Be Honored

Nancy and Paul Pelosi. The congresswoman will be honored Oct. 13 at the Alice B. Toklas Lesbian/Gay Democratic Club dinner for her work on behalf of Hans Paul Verhoef, the Dutchman with AIDS who was imprisoned by U.S. immigration authorities last spring.

(Photo: Rink)

testing and counseling, while cutting percentages of their total budgets set aside for research and administrative activities.

In ranking state-only funds, California, with the second-highest number of AIDS patients, spends more of its own funds on AIDS than any other state, appropriating \$78.87 million in fiscal year 1989. With the most AIDS cases in the nation, New York comes in second, spending \$52.88 million on the epidemic. Rounding out the top ten state AIDS spenders were Florida (\$17.78 million), Massachusetts (\$14.75 million), New Jersey (\$13.01 million), Connecticut (\$6.86 million), the District of Columbia (\$6.13 million), Illinois (\$5.86 million), Washington (\$5.45 million) and Michigan (\$5.23 million).

Although the study did not calculate state dollars spent per AIDS case in the state, it did calculate state AIDS dollars per capita. However, with several states having small populations and others having AIDS cases concentrated in a few urban centers, the rankings were sharply different.

Topping the list, with a high number of AIDS cases concentrated among a relatively small number of people, was the District of Columbia, appropriating an unusually high \$9.91 per person on the epidemic. Coming in second was Hawaii, spending an average of \$3.62 per person. Completing the top-ten per capita list were New York (\$2.95 per person), Rhode Island (\$2.88 per person), California (\$2.72 per person), Massachusetts (\$2.51 per person), Connecticut (\$2.12 per person), New Jersey (\$1.69 per person), Florida (\$1.44 per person) and Washington (\$1.18 per person). The median amount of budgeted state dollars for AIDS was \$3.33.

Where states spent their AIDS dollars also differed widely. In Florida, for example, the state spent the highest percentage of its state AIDS budget (72 percent) on patient care and support services, while Minnesota spends almost all of its AIDS budget on prevention-related activities, excluding research.

Other study findings:

- Both New York and Georgia spent almost all of their patient care funds on support services for HIV-infected prisoners.
- With a small number of AIDS cases spread over a large rural population, Alaska spent a disproportionately high percentage of its AIDS budget on administrative activities.
- Of the six states budgeting state money for AIDS issues for the first time in 1989, three—Nebraska, South Carolina and Tennessee—spent all of their budgets on prevention-related issues. Indiana and Nevada split their state AIDS budgets between administrative and prevention activities. And through its state-funded hospitals, Louisiana spent 100 percent of its first-time budget on patient care and support services.

Overall, the study discovered that how much of their own money states spend on AIDS and where they spend it can vary drastically from state to state. While some view the differences as a positive sign that states can meet their AIDS needs in their own ways, others have cited some of these differences as a reason for stronger federal control of AIDS policy matters, the researchers state.

"Because caring for particular HIV-infected populations represents 'fixed costs' for state and local governments, the state will also lose some discretion in making budgetary decisions on AIDS," state Rita Keintz of the Policy Project. "That will force policy makers to choose between, for instance, financing care for inmates or allocating funds to support new treatment and education programs. The funding decisions and policy tradeoffs will get more difficult as the epidemic expands."

Where states spent their AIDS dollars also differed widely. In Florida, for example, the state spent the highest percentage of its state AIDS budget (72 percent) on patient care and support services, while Minnesota spends almost all of its AIDS budget on prevention-related activities, excluding research.

REGISTER TO VOTE

AIDS Protest Day Scheduled for Oct. 6

by Rex Wockner

In what is becoming a yearly ritual for the energetic and ubiquitous AIDS direct action movement, member groups of the AIDS Coalition to Network, Organize and Win [ACT NOW] will stage a national day of protest across the United States Oct. 6.

Many of the groups go by the name ACT UP, the AIDS Coalition to Unleash Power. Similar groups from Maine to Ft. Lauderdale to Austin to San Diego will spend the day closing down buildings, blocking traffic and generally wreaking havoc on the streets and sidewalks of American metropolises.

Goals: To express anger at government inaction and try to bring about change, to derive energy and new life from fighting back rather than sitting around waiting to die, and to interest reporters in splashing the photogenic demonstrations across America's newspapers and television screens.

The news media are crucial to the ACT UP phenomenon. In America, public officials change their ways when they are embarrassed on the news.

Perhaps the biggest actions are scheduled in Boston and Los Angeles. Details of the Boston protest are being kept secret, but in Los Angeles, organizers have said they will shut down the federal building, with a hundred of the protestors ready to go to jail.

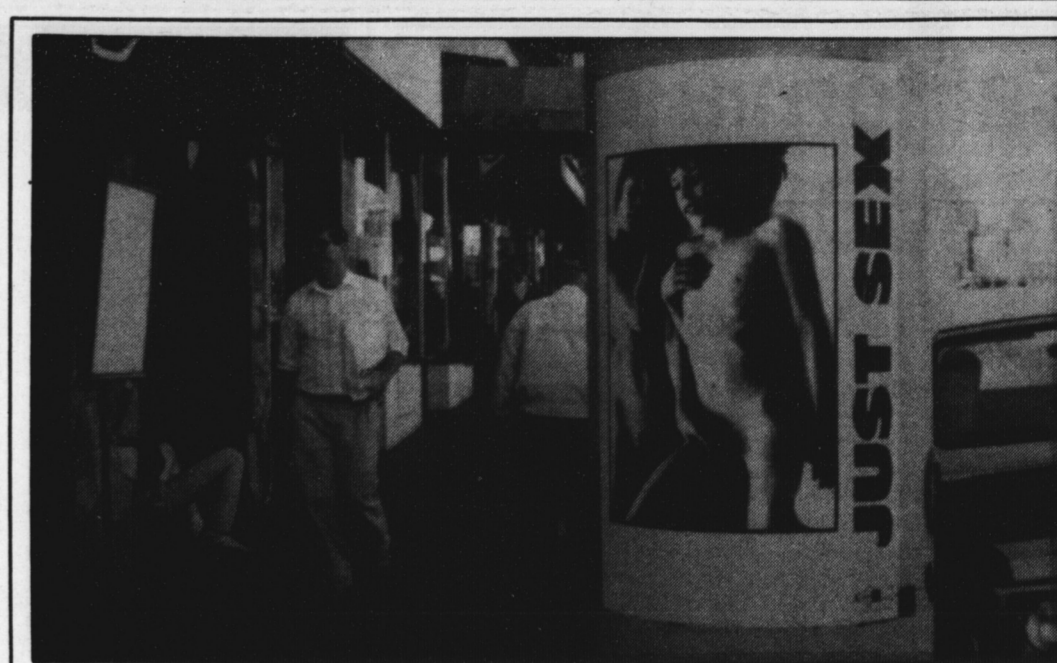
Federal buildings will also come under attack in Orlando, Ft. Lauderdale, Pittsburgh and San Francisco, as activists demand the release of the potential AIDS drugs DDI, foscarnet and Compound Q; insist that the U.S. government move toward socialized health care; and urge the U.S. Immigration and Naturalization Service to end discrimination on the basis of HIV status.

In San Francisco, ACT UP/SE, ACT UP/East Bay, and ACT UP/San Francisco State University will be conducting a march from the federal building to the U.S. Mint and ending in the Castro District. The dual themes are the lack of a national coordinated AIDS police nine years into the epidemic and the dearth of federal funds for AIDS treatments.

In other cities, such as Ann Arbor, Kansas City and Austin, protests will focus on local issues ranging from AIDS-phobic state legislators to inadequate safe sex education. Many additional cities, including Oklahoma City, Dallas, Minneapolis, Atlanta and Rochester, are still planning their moves.

The ACT NOW day of protest coincides with the final return of the Names Project quilt to Washington, D.C.

"We want to present a picture to the nation that we're not just sorrowful, but that we're angry



Poster Child

A poster from the anti-censorship arts group Boy with Arms Akimbo last week on Castro Street. (Photo: Rink)

and expecting change," said ACT NOW leader Mark Kostopolous of Los Angeles. "With all the recent talk about AZT, the government has made it look like they're doing something, when in fact they're doing very little."

Last October, ACT NOW activists shut down the Food and Drug Administration in suburban Washington, D.C. Nearly 200 persons were arrested in an aggressive and multi-faceted protest that lasted from dawn until sunset.

According to Kostopolous, this year's actions will take place regionally because "it's very expensive to get people to Washington and we felt we could have the same impact by holding coordinated local actions."

"It's also important," Kostopolous said, "for the nation to see that AIDS is not just a concern of people living in New York, Chicago, San Francisco and Los Angeles. It is vital that they see it as stretching across the country. It's also vital that smaller cities participate in the actions, so we can create a real national movement."

Despite their loud, rude and aggressive street tactics, ACT UP chapters—in particular ACT UP/New York—have increasingly in the past year found themselves invited to sit at public and private conference tables when AIDS is under discussion.

And some ideas that originated in the minds of ACT UP members—such as the "parallel

track" system of drug release—have been blessed by government AIDS bureaucrats and the private AIDS industry.

Chief AIDS bureaucrat Dr. Anthony Fauci of the National Institutes of Allergy and Infectious Diseases is perhaps the highest-ranking official to have embraced ACT UP. As one ACT UP member recently joked, "Fauci has become a card-carrying member of the AIDS Coalition to Unleash Power."

"It's a unified strategy," he said. "Previously we weren't invited to sit at the table, and it's the street demos that got us invited. Just because we're now a part of the country's official planning process, that doesn't mean we're going to change our strategies at all."

Harvey Milk Club Endorses Ballpark

by Allen White

The Harvey Milk Lesbian/Gay Democratic Club, by a slim one percent over the margin needed for endorsement, voted to back Art Agnos' proposal for a downtown ballpark Tuesday night. With 93 yes votes, 54 no votes and four voting for no position, the club voted 61 percent in favor of the issue. A 60 percent yes vote is needed for endorsement.

The stakes were high for Mayor Agnos. Ed McGovern, who now heads the ballpark campaign, said, "I do think this is a club that is most closely aligned with the mayor. I think those who oppose the mayor would use this club's stand on the issue, if it had been opposed to the mayor, as being some kind of a test of his popularity."

Agnos worked hard to earn the club's endorsement on this issue. An hour and a half before the meeting, he arrived at the Women's Building and went to a rented room where he met with members of the Milk Club to personally answer any questions they might have about the ballpark issue.

He then moved to the club meeting and stayed through most of the evening. Speaking to the club, he said, "I am no stranger to you. This club supported me throughout my political career and is the most important club of my political career. I have never lied throughout my career, and I am not about to start now. Is this the most important priority facing this city or this mayor? Hell,

no. Is this an anti-progressive request? Hell, no. I'll tell you what is anti-progressive. To go back to the same taxpayer time and time again and say, 'I want more money from you, reenter. To say, 'I want more money from you, homeowner. I want more money from you, business owner, to pay for the things which are a high priority in this city.' He then made a strong plea for a yes vote on Proposition P.

Rick Hauptman, the club's political action vice president, was the strongest and most vocal opponent of the ballpark plan. For several days he had been working the membership list lobbying for votes. To show the symbolism of his position, he arrived at the club meeting wearing an Agnos for Mayor sweatshirt and a Giants baseball hat. He said his intent was to show that a person could be against the ballpark and still in support of the Giants and the mayor.

Jonathon Arnowitz, the club's treasurer, also opposed the ballpark. "It was an important issue for us," he said. "We worked to get those who were against the downtown stadium to attend."

In fact, they almost attained their goal, which was to deprive the mayor of an endorsement. With just one or two more votes they would have been successful.

Arnowitz said, "I am very disappointed in the club, but I will march myself down to the Yes on S campaign and work myself

(Continued on page 23)

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Partying in the Big City

Bevy and Bacchanalia I
(A "Gutted?" Nose)

With the main idea being a movie production, "The House Warming," based on the novel *He Moved Again*, Tommy and Stephanie Productions presented quite a bash for T&C Steve's most current move and latest house warming.

Old, mutual, and new friends mingled throughout the upper floors of a typical San Franciscan Victorian on Fell Street. At times it appeared as though when one guest departed, two or three took his/her place.



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There was a seemingly unending cornucopia of food, a copiousness of drink, and an exuberance of conversation—some quite intimate and some very general. Various and sundry activities included jockeying for position for the soft seats in the front room to making bets as to whether the hummingbird or the wasp would win out at the hanging feeder from the house in back. (As is the wont of building in San Francisco, this dwelling is back-to-back with the house facing the next street. The only separation is the stairways from each upper apartment. This can be particularly convenient, especially when the "rear" neighbors are invited to the soiree. They just straddle the stairs from one complex to the other!)

The chilliness of the fog-enshrouded city had little effect on the merriment within the dwelling and out on the back porch—where, incidentally, the bar was located. "Cakes" did a fantastic job as mixologist, as well as adding to the credible edibles along with Stephanie and Eddie.

Bevy and Bacchanalia II
(A "Jampacked" Nose)

The Fourth Annual People for People Barbecue/Picnic finally materialized last Sunday, Sept. 24, on the grounds of Fairmont Hospital. The location this year was in close proximity to the parking lot and in perfect view of the AIDS Ward. Several patients who couldn't make it down to the festivities at least could watch from the patio.



With no finger pointing intended—remember, when you point a finger of blame at someone, there are three fingers pointing back at you!—something did go awry in the booth planning and follow-up. Two bars in Oakland and one in Hayward did, indeed, commit to being represented by a booth, but because of unmet date changes and lack of follow-through, the pie-throwing booth wasn't there, and what-ever Daddy D. could have come up with wasn't there, either.

At the P for P picnic, candidates for Emperor & Empress XI Michael and Timmi; board of directors candidates Paul & C.J. Fairmont picnic participant Bobbi is bemused by it all.

"Mama Chuckles' domain was represented with a dart/balloon bust booth; Driftwood was represented with a ring toss booth; and ISE was represented with a bake sale booth. Familiar faces (I know if I mention names there will be some left out!) "personed" the beverage booth, as well as "manning" the barbecue booth. I was told that the first go-round of eaters pretty near wiped out the side dishes of baked beans, macaroni salad, and potato salad. There was plenty of ribs and chicken available throughout the event.

Stoyka, Paul Vierra and Greg Gist.

I was told that recently, at a function at Big Mama's, a certain asshole with the initials of Jim M. bought several people a round of drinks. All involved refused the libations, some more politely than others. Geeeee, that guy has gall by the gallons!

riett" who's now recuperating at home in Lafayette, under the watchful eye of "Geraldine" Howard didn't want anything in the paper, but Gary couldn't resist telling me!

Speaking of Big Mama's, I understand that it is now officially posted for transfer of ownership. It's been a long and arduous undertaking. Let's hope the silver lining is mixed in with the light at the end of the tunnel.

A speedy recovery, too, to "Princess" of Bench and Bar. What a frost! Bobbie became ill just before he was to have gone on vacation to Hawaii!

Daddy David tells me that "Cup Cakes" (Ricky) is "back home" at the White Horse, Friday and Saturday nights.

Bertha Jean, maybe the boredom is not from the one writer but rather from one reader. If "everything" has to be uninteresting, life is going to be a big disappointment for you!

A speedy recovery to "Har-

discrimination and security clearances."

Scientists

(Continued from previous page)

science and technology organizations in this country. AAAS membership itself, for example, is just under one-quarter women. AAAS affiliation would give NOGLSTP not only the important status of the scientific association's imprimatur but would also allow the lesbian/gay science and technology association to organize formal symposia under AAAS auspices and would assure it meeting space at all AAAS functions.

The membership of NOGLSTP is comprised of professionals ranging from computer scientists and biologists to architectural engineers and actuarial statisticians. Groups around the country associated with NOGLSTP are located in Los Angeles, Orange County, Washington, D.C., Philadelphia, New York City and North Carolina. The association can be reached by writing: NOGLSTP, P.O. Box 91803, Pasadena, CA 91109.

The NOGLSTP affiliation application is the first lesbian/gay organization to seek formal association with the Washington, D.C.-based American Association for the Advancement of Science.

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Oakland City Attorney (Wendy Roudser-273-3601)

Confidentiality

(Continued from page 13)

ed the use and disclosure of AIDS or HIV status. How the confidentiality issue is addressed, however, varies greatly from state to state.

According to Allen, the report found that some states provide "schemes of protection" for HIV-related medical information, while others provide confidentiality protection specifically for "Typically," Allen said, "they set out a general principle of confidentiality but go on to permit many types of disclosures without the patient's consent, reflecting policy choices that particular disclosures are more important than the confidentiality principle."

The survey also found that most states cover AIDS and HIV infection as part of existing medical records confidentiality laws, while only 12 states have comprehensive AIDS laws on the books.

Allen also specified the passage of the Americans with Disabilities Act, which contains a federal ban on AIDS and HIV discrimination, as a key component to controlling the problems of breaches of confidentiality, when they occur.

(The Americans with Disabilities Act passed the Senate Sept. 7 and is now awaiting action in the House. Final passage is expected by the end of the year with President Bush's support.)

Previous to the passage of the final version of the 1988 federal AIDS bill, the House's version included provisions for HIV antibody test confidentiality. In reconciling the bill with the Senate's comprehensive act, however, these provisions were removed.

Since the bill's passage, AIDS activists have been at loose ends with how to tackle the testing confidentiality issue federally, because the protections of the House bill were stronger than laws in most states, but weaker than those in others.

Testifying before the National Commission on AIDS later the same day, AIDS Action Council President Jean McGuire called the confidentiality issue a "mov-

ing target" and suggested that, rather than a federal law, a "blue print" for state laws should be formulated that could "change as the target moves."

Allen reported that in 1987, then-Health and Human Services Secretary Otis Bowen suggested that states enact a model medical records confidentiality law prepared by the National Conference of Commissioners of Uniform State Laws, but only Montana has instituted a law based on the recommendation.

After Allen's testimony, Rep. William Dannemeyer, R-Calif., the only other member of the subcommittee present, questioned Allen at length about why the administration is not calling for mandatory name reporting of all HIV infected persons, mandatory contact tracing of sexual and needle sharing partners of HIV infected people and criminal penalties against those who intentionally transmit the virus.

When Dannemeyer said that California imposed criminal penalties for the intentional transmission of syphilis and other sexually transmitted diseases, but not AIDS, Allen asked him, "Did that stop the epidemic of syphilis in California?"

Dannemeyer responded that such laws "get people's attention" and asked Allen why AIDS was not treated like other sexually transmitted diseases where names and personal information are reported to health authorities.

"The concern on the part of those people is that... the lifestyle that may have placed them at risk for HIV infection may have broken some law," Allen said. "And the concern is that the state or federal government may have certain lists of people who have experienced those behaviors that could be used in some way to limit the civil rights of those individuals."

Waxman and Dannemeyer later engaged in a heated debate concerning the issue of name reportability. Waxman charged that Dannemeyer's insistence in allowing the disclosure of HIV test results to law enforcement agents would drive HIV infected people underground for fear that they could be prosecuted for sodomy or drug use. ▼



Award Winner

Hank Cook, former head of the board of the AIDS Emergency Fund, being presented with a plaque of achievement by District Attorney Arlo Smith this week at Cafe Majestic.

(Photo: Rink)

Condoms

(Continued from page 4)

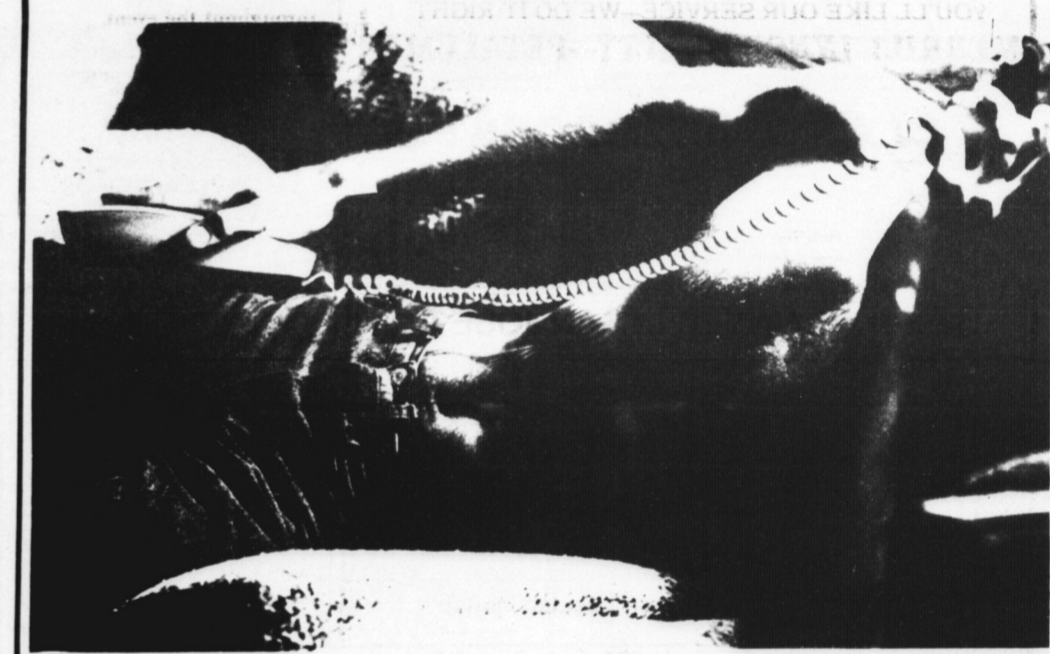
Only one non-latex brand of condom was tested, Fourx Natural Skins, which are made of lambskin. The Fourx brand used in the tests showed no indication of leakage, causing the researchers to question earlier assump-

tions that lambskin membrane condoms would be more likely to transmit the virus.

In a separate UCLA study of the effectiveness of spermicides used to prevent sexual transmission of diseases including herpes, chlamydia, gonorrhea and AIDS, clinical researchers found that the most widely used spermicide, nonoxonyl-9, was less effective than octoxonyl-9 and benzalkonium chloride.

Nonoxonyl-9 is used in a variety of products, including Cynol II, Ortho-Creme and Today contraceptive sponge. Octoxonyl-9 is used in Ortho-Cynol Contraceptive Jelly. Benzalkonium chloride is not approved by the FDA, but is widely used in European products. None of the chemicals is FDA-approved for the prevention of disease. They are federally approved only as contraceptives. ▼

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SF Gallery Accused of Censorship

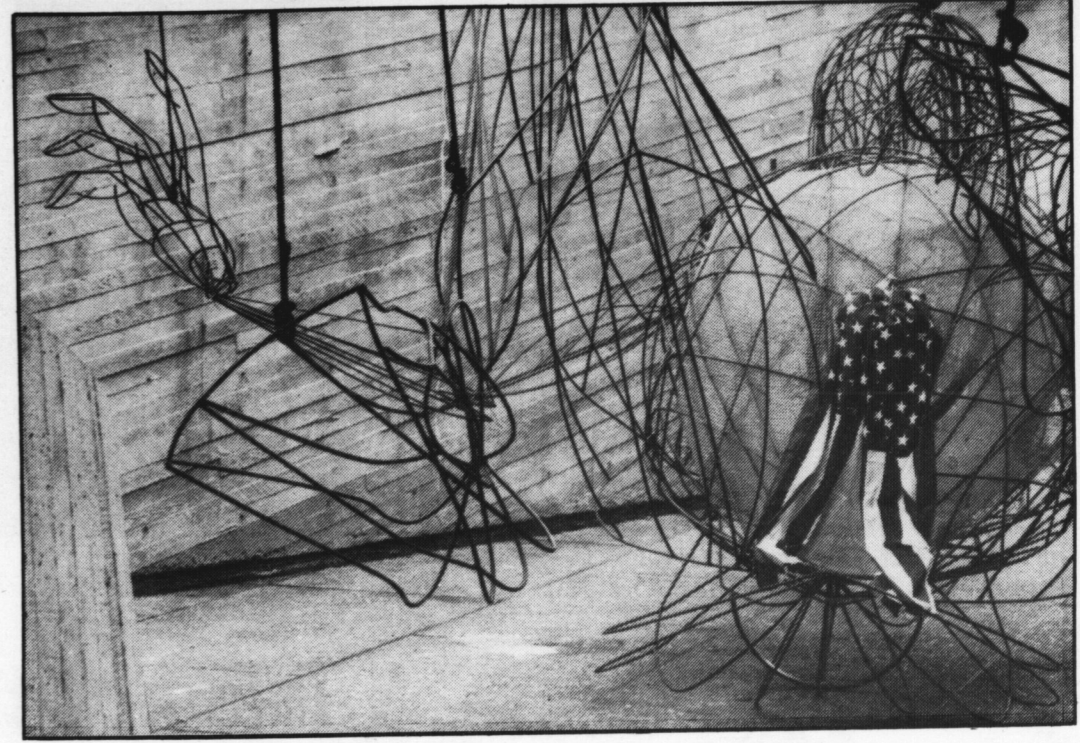
'Curatorial Prerogative' Notion Rejected

by Jeffrey Brodhead

At first glance, the First Amendment, which guarantees the freedom of speech and expression, would be hard to find fault with. This freedom is the basis upon which all free societies function. Not even Jesse Helms could argue with that.

However, clear and to the point, the First Amendment seems to be incomplete. The terms "speech" and "expression" are insufficiently defined. Therefore, the amendment requires judicial interpretation. Areas not directly mentioned, such as film, television and even artwork, are subject to exclusion from protection under the amendment.

American legal and political history is proof that the government, the people, have never been willing to let the First Amendment have the full and complete power and importance that it could have. Every means of mass communication has, at one time or another, been regulated or fettered. Some say this is a necessary evil in society, that some censorship of some things is necessary for the moral



Billie Grace Lynn's "Madonna," 1989.

health of our society.

However, the end result seems to be that once freedom of speech and expression is qualified, the margin of human error increases with each new interpretation. The First Amendment falls prey to the caprice of those in power, those making the decisions.

Both Jean-Paul Sartre and D.H. Lawrence in the past have been banned in this country because their work was considered pornographic, and, believe it or not, their work is still not available in certain sections of the Bible Belt. Say what you will, we are a society deeply involved in censorship.

However, government regulation of the media, artwork included, is not the kind of censorship that is necessarily the most dangerous. It is out in the open for everyone to see, written down and recorded for the whole world. As frightening as its possibilities are, it at least is in the public eye and under constant scrutiny, always available for debate through the court system.

There is a much more insidious form of censorship that gets little or no attention. Of course, it isn't called censorship in everyday life. We make up career-related euphemisms that lessen the hysteria surrounding the word "censor." In the literary, as well as the film and television world, we call censorship "editing." In the art world, as I recently found out, it's called "curatorial prerogative."

Censorship, literally defined by Webster's, is "the deletion of material considered harmful to the interests of the organization for whom he (the censor) works." Well, that isn't so bad. My lousy spelling is a detriment to the publication I work for and should be edited... just as a fingerprinting should be excluded from an exhibit of modern realism. The danger here is that because this censorship operates outside the frame of public scrutiny, abuses and infringements on the writers' or artists' First Amendment rights can go unnoticed. Furthermore, direct confrontations involving the First Amendment are hardly ever broached. A news article is omitted because it isn't "newsworthy," an artist's work because it is "incongruous" or "substandard." Such was the case with local artist Billie Grace Lynn.

The story of Billie Grace Lynn's problem with the San Francisco Arts Commission Gallery is long and complicated. Emotions are running high, both at the gallery and with Billie herself. There's a lot of double-talking going on and miles of circular reasoning. Logic got tossed out the window ages ago. All this fuss, including a potential lawsuit against the gallery, simply because Billie Lynn was asked to alter her work because of "curatorial prerogative."

Last spring Christine Tamblin, artist and teacher at the California Art Institute, was planning to curate a show at the San Francisco Arts Commission Gallery. She invited Billie Lynn to submit a proposal to the curatorial board for acceptance. She was accepted into the show, even though the sculpture that she used in her proposal was considered not suitable. Billie Lynn warned Christine Tamblin that the work was too large and could not be modified. When Tamblin saw the sculpture, she agreed. A second proposal was approved, which stated simply that the artist would produce a 30-foot pregnant woman, large enough to make an adult feel like an infant,

(Continued on page 52)

Party's Not Over Yet — Take It Back to the Street

by Allen White

Gay men and lesbians took it to the streets for the annual Folsom Street Fair last Sunday and will be back at the Castro Street Fair this Sunday. Last week more than 200,000 people made their way to Folsom Street for an afternoon that provided a collage of black leather accented with a hint of drag and more than a touch of San Francisco-type sleaze.

This Sunday the action moves over to the Castro for the annual event, which was founded by gay hero Harvey Milk. As has been the case for more than a decade, most of the Castro will be closed to auto traffic as tens of thousands of people are expected to join together for what is San Francisco's truly gayer than gay street fair.

Market Street will be closed from Noe to Castro, and Castro Street will be closed from Market to 19th Street, as will several adjacent streets. Many Muni bus lines will be re-routed most of the day.

The main stage at Market and

- #### Castro Street Fair Entertainment
- Noon Introduction of Co-Emcees: Renee Hicks & Tom Ammiano
 - 12:15 White Trash Debutantes
 - 12:45 Saddletramps
 - 1:00 Tom Ammiano
 - 1:15 Connie Champagne and Her Tiny Bubbles
 - 1:45 Acid Housewife
 - 2:00 Deena Jones
 - 2:15 Cast of An Evening at La Cage
 - 2:45 Jim Bentley
 - 3:00 Renee Hicks
 - 3:15 Voice Farm
 - 3:45 To Be Announced
 - 4:15 LZ
 - 4:45 Monica Grant
 - 5:00 Marga Gomez
 - 5:15 Mermaid Tattoo

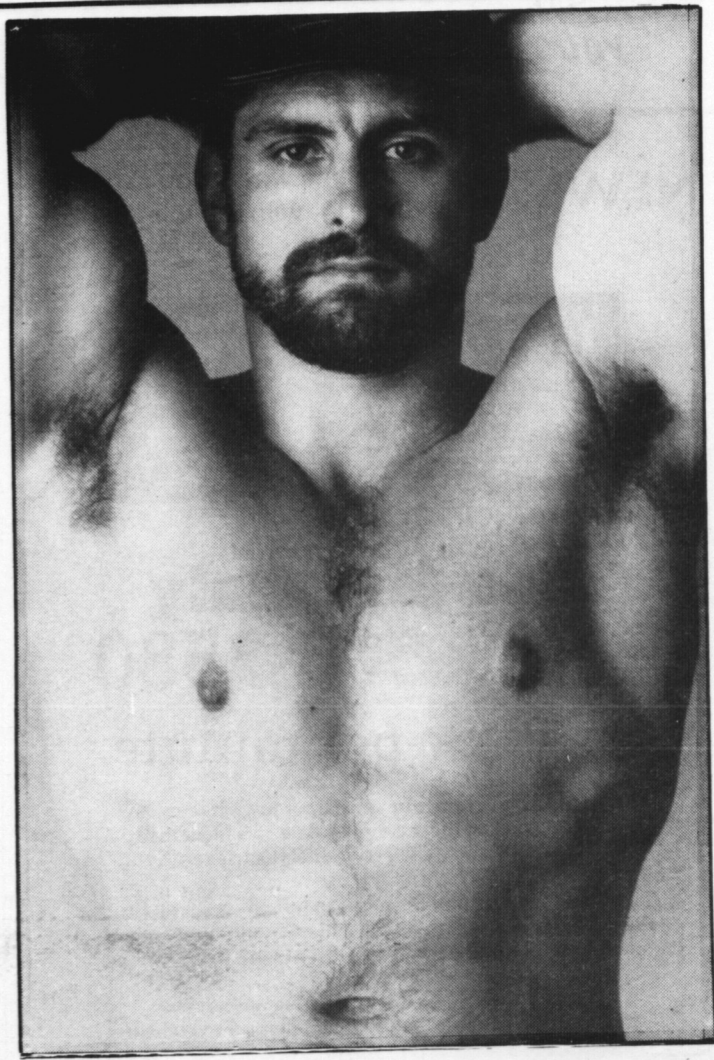
Like the Folsom Street Fair last Sunday, both events are very gay and certainly unlike any of the other street fairs in the city.

On Folsom last Sunday, the Powerhouse was the primary anchor for the leather crowd of both sexes. From that location there were booths spreading up and down Folsom Street clearly designed to titillate and excite those curious or fascinated by leather. Booths offered leather outfits from jackets to harnesses, and there were more than a few people around to explain any obscure symbolism.

Political booths were placed discreetly along the route. The Alice B. Toklas Club boasted of registering more than 300 new voters. The ACT UP booth was the location for continuous political debates on any number of subjects. At the Milk Club booth the subject was an upcoming vote on the ballpark.

At one intersection the Constantines were kept busy most of the day selling beer and soda.

(Continued on page 38)



The Jim Wiger leather photo show moves to the Castro Country Club, 4058 18th St., for the Castro Street Fair. (Photo: Marcus)

SECOND OF TWO SECTIONS

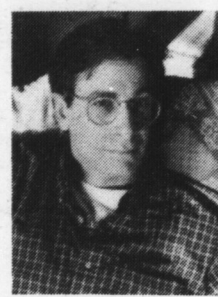
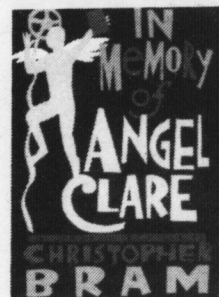
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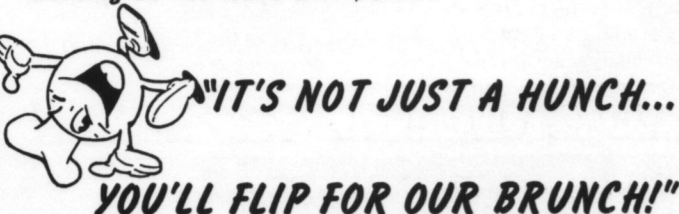
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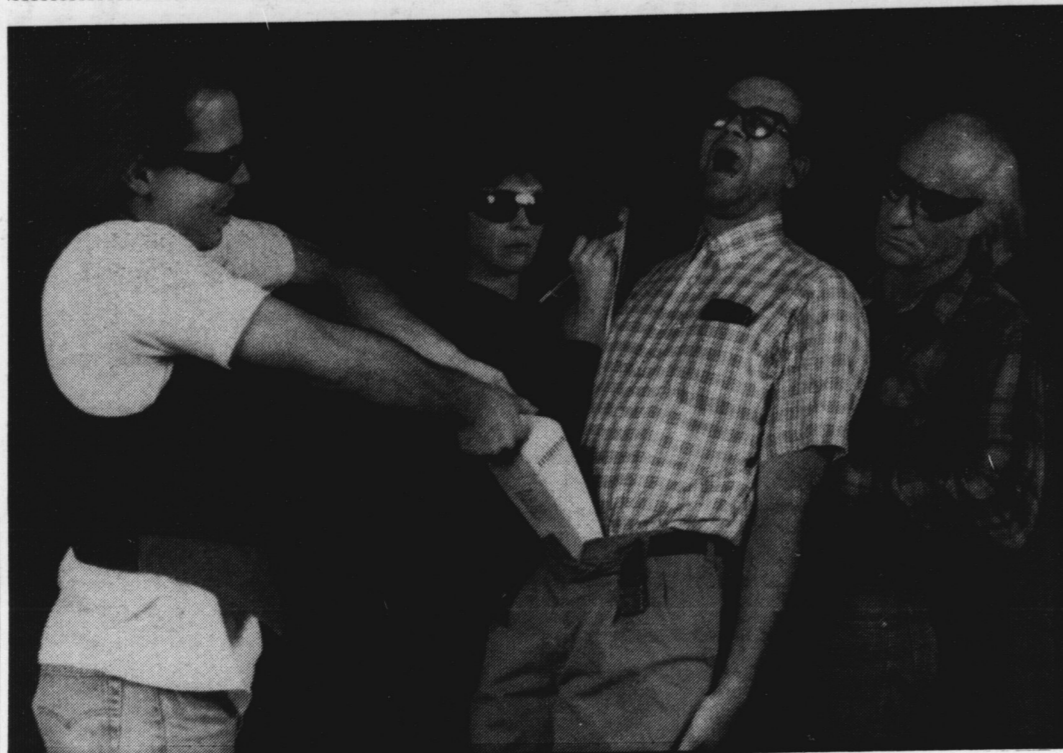
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STAGE



Kenn Norman, Deborah Gwinn, Danny Kovacs and Robert Parnell in *Tales of the Lost Formicans*.
(Photo: Bob Haisan)

Tales of the Lost Formicans

by David Perry

When the paranoid neighbor of Constance Congdon's darksome comedy *Tales of the Lost Formicans* comes stage front and screams, "We're controlled by aliens... and they're idiots!" you begin to think that the playwright is taking you through a campy version of *The Twilight Zone*. There are aliens around—all around—controlling every aspect of the onstage action. And yet, only the neighbor Jerry sees them or believes that they are responsible for the soulless, meaningless existence he and his fellow humans are caught in. How else to explain how empty the K-Marted life they lead?

Ultimately Congdon's play is less about the aliens she has chosen to frame her work and more about the humans, the "lost formicans" who drift aimlessly through her suburban hell. It ignites early on with a witty style, committed acting and thought-provoking premise. However, half way through it bogs down—a victim of its own gravity.

Congdon's aliens are certainly not very bright, their ignorant assumptions about humans and the use of earthly household items providing the play's most consistent and original humor. The aliens run a museum, stocked full of the bits and pieces of a human civilization that has somehow been lost. They are archaeologists. What they reconstruct from the minutiae of our civilization might make us never trust another *National Geographic* special on Incan ruins again.

To our curatorial aliens a '50s-style chair is a "situpon"; the amoeba shaped decorative hole in the back "perhaps a symbolic breathing space for the human spirit." Automobiles are interpreted as "sarcophagi—to carry the spirit into the next world."

A wobbly table—the ubiquitous expression of human design—is deemed so on purpose "to express the uncertain nature of human existence." Chrome, which coats everything, is believed to be a precious metal. The aliens stand off stage, manipulating the human actors like a movie—fast forwarding, rewinding, pausing and editing.

Tales of the Lost Formicans

becomes a play within a play, or rather, an educational film within an alien museum exhibit. However, if the antics of the aliens are ludicrous (they collect sperm from one of the humans with a dustbuster and then tag his ear with a stapler), the tale of the humans they chronicle is tragicomic.

Cathy (Deborah Gwinn) is dumped by her husband and goes home to live with her parents. In tow is her rebellious teen-aged son, Eric (Kenn Norman), a would-be punk who uses the "F" word like most people use air.

However, things at home have changed. Evelyn's father (Robert Parnell) is quickly descending into the final stages of an Alzheimer's-like disease, and her mother, (Kathleen Cramer), is on the verge of a mental collapse because of it.

Her childhood friend, (Christianne Hauber), is also a single mother, blithely updating Cathy on the suicides, murders and illnesses that have taken place since Cathy left home years ago.

Next door is Jerry (Danny Kovacs), a conspiracy-spouting loony-tune who is sure we are being watched. He tries to pick up Cathy by reciting the similarities between Lincoln's and Kennedy's assassinations. It's suburbia without Spielberg's watercolor warm fuzziness; a supermarket tabloid brought to life. Everyone in Congdon's universe, including the aliens, are lost. Her device for showing us that dislocation is the display case scenario of her E.T. docents.

What keeps all of Congdon's ideas and images in orbit is the light-speed pace of Julie Hebert's direction and the tight ensemble acting of the cast. All the actors double as aliens at some point in the play—Stepford Wives portrayals, always smiling, that point and prod their human charges for the greater understanding of the audience. It is an obviously enough image: emotions kept carefully under control by an emotionless overstructure, mental health precariously maintained by the monotonous repetition of day to day tasks.

The world we live in now is as much a museum as it will be a

thousand years from now when aliens (or whomever) uncover it. We crank out our lives like the push-button exhibit lectures at a dinosaur display. The effect is helped by an intriguing and functional set by John Wilson with lighting by Novella T. Smith. The look is unearthly post-modern; open yet sterile.

The problem, or perhaps the point, of this through-a-microscope dispassionate view, is that we never get very close to the humans we are watching. We recognize the actions, the reactions of Cathy, her son, her slowly disintegrating family.

However, Congdon gives us just enough depth to hang a plot on; not enough for us to care very much about what happens to them. Are we supposed to sympathize or just watch? Are the smiling aliens malevolent or just curious? Who is responsible?

Congdon doesn't provide any answers, except maybe to say that the formicans are products of their own environment. It's not an earthshattering insight, but it's interesting to watch, at least for a while. But, by the end of the play, you wish it had been over 15 or 20 minutes ago.

Last year Philip Glass brought his *1000 Airplanes on the Roof* to Berkeley, a serious examination of a person, "M," abducted by aliens. Glass's aliens had a tangible effect upon their human abductees. The connection in Congdon's work is not so clear cut. Congdon's aliens are voyeurs, like those of us in the audience, sneaking a peek at some very unfortunate human experiences. Cathy's divorce, her rebellious son, her dying father—all are sad. However, they are not unique. Like the alien visitations one hears about, the experience is wiped from the brain soon after.

Lost Formicans, richly designed and performed, is forgotten soon after the applause dies away. It doesn't need an alien brain-washing to do it.

****** *Tales of the Lost Formicans* runs through October 15 Wednesday-Saturday, 8 p.m.; Sunday 7:30 p.m.; \$11-17. Eureka Theatre, 2730 16th St. 558-9898

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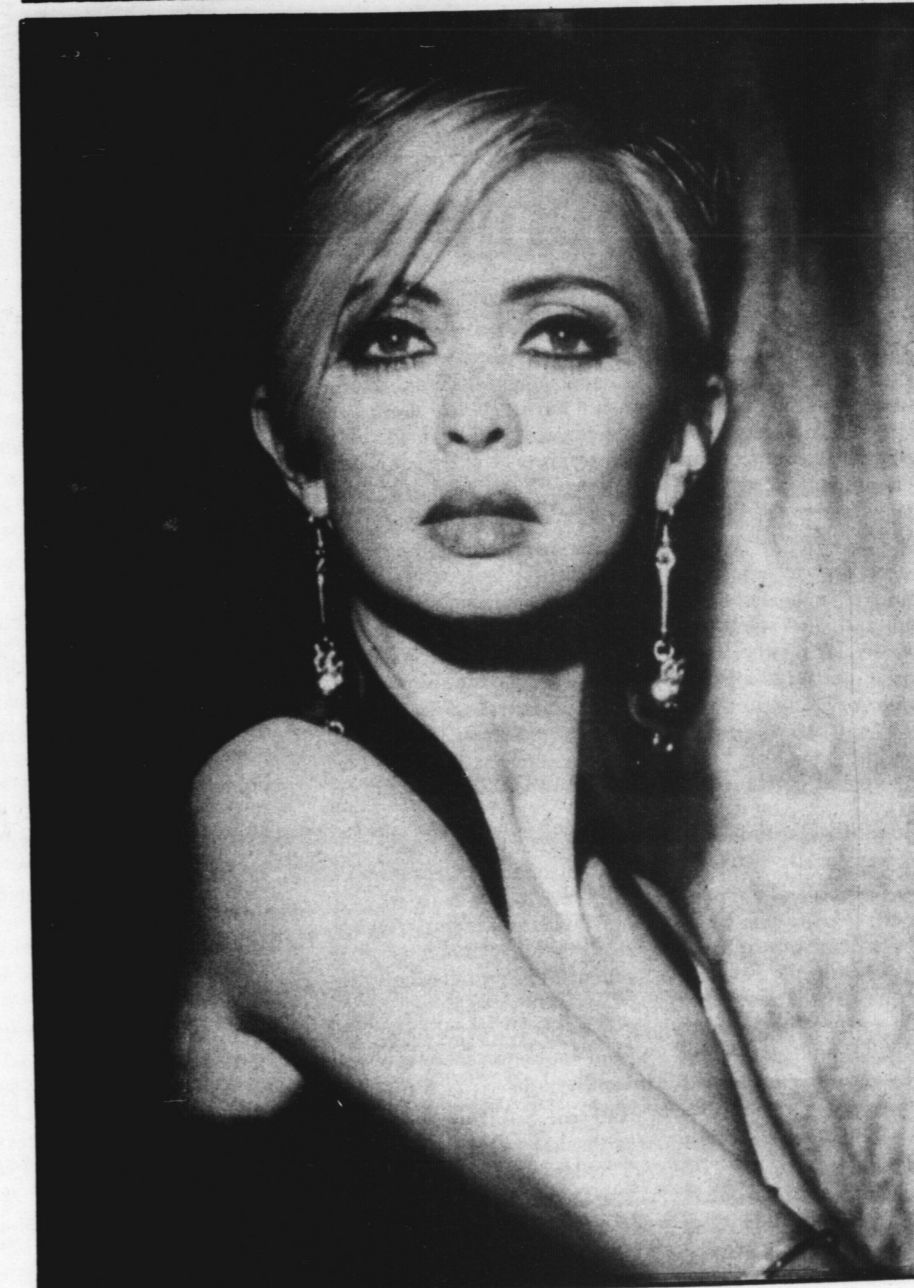
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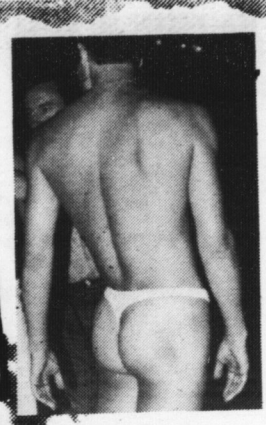
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MOVIES



Do a man's muscles measure up? See "Heavy Petting" to find out.

Much Punchless Petting

by Daniel Mangin

It probably shouldn't come as a surprise that despite appearances by two known homosexuals and a fellow traveler (who's all but drawn a picture for those who can't read between the lines), there are only a couple of vaguely gay references in the "docucomedy," *Heavy Petting*.

Homosexuality was, after all, just beginning to come out of its "love that dare not speak its name" phase during the post-World War II, pre-sexual revolution era *Heavy Petting* purports to survey. And although the Kinsey Institute may have been reporting a greater incidence of gay behavior than Americans thought possible, discussion of the subject was still largely taboo.

Produced by some of the people who made *The Atomic Cafe*, the popular A-Bomb propaganda compilation, *Heavy Petting* follows somewhat the same format as the former film. Found footage from sex education films and clips from Hollywood movies predominate, with a mostly '50s soundtrack punctuating the proceedings.

The archival material is intercut with the recollections of a couple dozen folks, some known, others not. Among the famous who recall adolescent experiences of sex and dating are Allen Ginsberg, Laurie Anderson, David Byrne, Abbie Hoffman, Sandra Bernhard and Spalding Gray.

With a line-up like this it's partly a tribute to the sexual lethargy of the 1950s/early 1960s that the film is only mildly diverting. The rest of the blame for *Heavy Petting* not living up to its potential lies with its creators, who unfortunately narrowed their focus to the tribulations of white, mostly middle-class heterosexuals.

There are times when complaints about a film's not reflecting our society's cultural diversity stem more from the instinctive reflexes of the politically correct than anything missing in the work itself. Some experiences do transcend individual cultures, and though acknowledging diversity is a hot topic right now, every last entertainment shouldn't be required to do so.

With *Heavy Petting*, however, the complaint is right to the point, and not merely because the film doesn't meet its affirmative action quotas. *Heavy Petting* needs the extra punch.

Chances are the average Asian, black, lesbian or gay teen-ager—to name some of the omitted—wasn't having much more fun than the whites (there is one man who seems to be of Hispanic descent who testifies), but who knows?

If parental warnings about sex were likely to be essentially the same from one racial group to the next, interesting differences in emphasis surely arose. As far as including gay content goes, several films in the *Glen or Glenda* genre could have added spice, not to mention the likelihood that Army or Kinsey films contained references.

Although it insists on remaining a superficial celebration of white bread adolescence when it could be more perceptive, *Heavy Petting* is not without its good moments. The producers mix the various sources well, and the interviews give the piece a cohesion within its limited scope it might otherwise lack.

Interspersed throughout *Petting* are shots of a serious-looking fellow standing in front of a map. Along the way he manages to connect rock 'n' roll, "stark nudity on slick paper" and the fall of "16 of the 19 major civilizations."

He also cautions viewers about the role of the "communist masters of deceit" in all this. And he forewarns: "Once a person is perverted, it is practically impossible to become normal."

There are some amusing recollections in *Heavy Petting*. Spalding Gray remembers the Sears Roebuck catalogue as the most erotic literature in his house. Sandra Bernhard played doctor for a fudgecicle. Abbie Hoffman presides over the "Great Circle Jerk of 1951." One of the unknowns recalls practicing

ing kissing with her girlfriends. And so on.

Living Theater co-founder Judith Malina gives a wonderful outline of the subtle information that passed between a boy and girl during a slow dance.

"You could be seduced," she says, "then change your mind and resist."

Because a boy's expectations formed the better part of a girl's leverage, after acquiescing briefly, "it was always better to resist!"

Allen Ginsberg's homosexuality had a most unglamorous beginning if we're to take his testimony in *Heavy Petting* literally. It seems he met a girl on the street who had very big breasts. When he commented on this to her, she hit him with her book bag. After that, he laughs, "I didn't have much to do with women."

William Burroughs, interviewed with Ginsberg, is the most impatient of the bunch. He glowers whenever he's on screen, rolling his eyes at the poet's answers and responding to questions in a characteristically cryptic manner. By the time Ginsberg asks him if he wants to be "loved," Burroughs has had enough. "By what?" he scowls.

If I hadn't dropped by the Castro last month to see *Who's Afraid of Virginia Woolf*, I'd probably recommend passing on *Heavy Petting*, which would lose very little if the curious saved their dollars and waited until the 75-minute film came out on video. The *Woolf* experience reminded me how well Castro audiences supplement the material on screen. Although *Heavy Petting* obviously isn't on a par with Albee, the added frivolity just might round it out as a vehicle for amusement if not insight. ▼

'Body Electric' At Project Artaud

"Body Electric" a multimedia poetry, music series, is a celebration of the individual's right to freedom of expression in body, mind and spirit. A three-part presentation, part one on Sept. 29 at 8 p.m. features Steve Abbott, John Curl, Andrew Hayes, Leslie Simon, Kush, Garry Lambrev and Tony Vaughan. Saturday, Sept. 30 at 8 p.m., features Allen Cohen, Ann Oliphant, Dennis Dunn, H.D. Moe, Lisa Chang and Claude Palmer.

Phil Deal collaborates both nights on saxophones, flute, synthesizer, piano, vocals and his two kinetic light towers. ▼

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MOVIES

'A Chorus of Disapproval'

Top-Notch Acting Compensates for Excessive Ham

by Daniel Mangin

Hamming it up is the order of the day in *A Chorus of Disapproval*, Michael Winner's winning film version of Alan Ayckbourn's hit play. Fortunately, all of the hams bring home the bacon, so this comedy about a shy guy who suddenly has several women in a British seaside village chasing him suffers not a bit from a veritable plethora of over the top performances.

The head ham in this affair is Anthony Hopkins, who plays Dafyd Ap Llewellyn, by day a solicitor and by night the imperious director of the Pendon Amateur Light Opera Society. Amateur is the operative word here, for these folks have major deficiencies in the talent department.

What they lack in talent, however, they more than make up for in duplicity and snappy comebacks once off stage. And living as they do in a small town, the opera society members are nothing if not an inbred group, well aware of each other's follies, foibles and even financial arrangements.

When Guy Jones (Jeremy Irons) answers an ad announcing auditions for *The Beggar's Opera*, he's looking for a little diversion from his job at an electronics firm. His beloved wife has been dead only a year and he's just starting to get out again.

After a hilarious audition conducted by the daffy Dafyd, Guy lands the part of Crook Finger'd Jack, which has all of one line. The role is small, but as Dafyd portrays it, Crook Finger'd Jack is the kind of character that after the play "the audience tend to remember quite graphically."

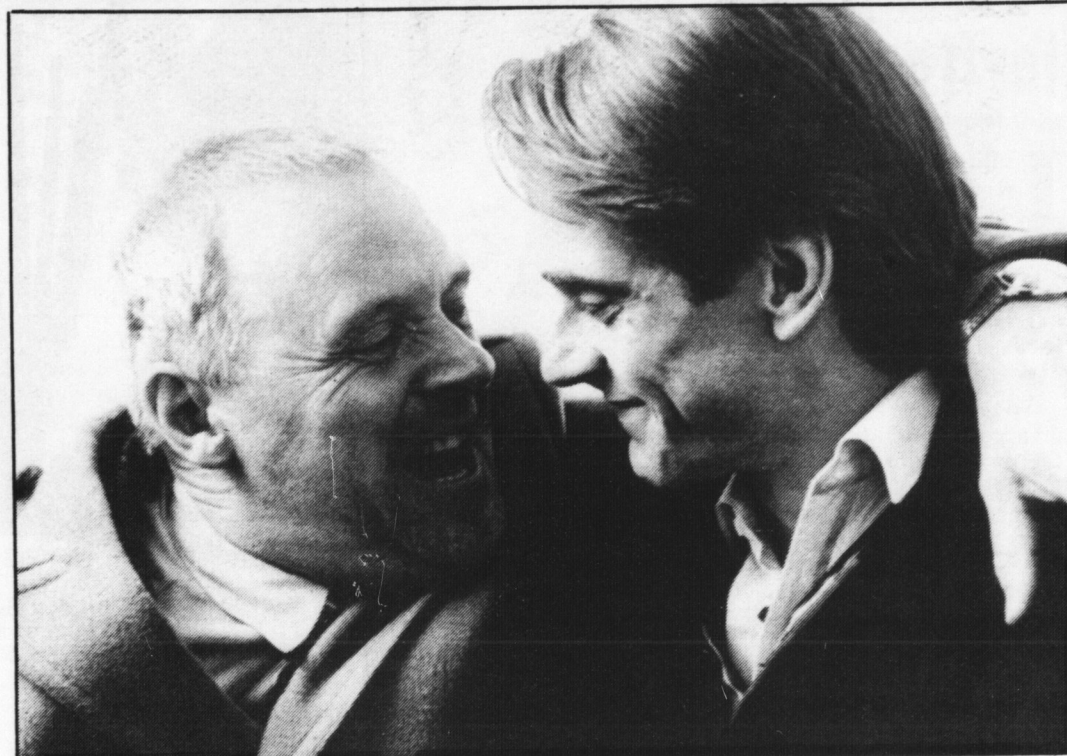
Irons displays in *Chorus* a comedic side he hasn't had the

chance to exercise in most of his movie work. He hams it up nearly as much as Hopkins, but all to good effect. Guy's utter absorption in the role of Crook Finger'd Jack provides some hilarious moments early in the film as the fledgling actor tries to delve into his character's mind. He spends considerable time trying to decide just how crooked Crook Finger'd Jack's finger should be. When he seeks advice once too often, the beleaguered Dafyd says he's got to deal with "one or two rather more pressing matters," chief among them a principal actor who can't remember his lines.

Guy's gotten so much into his small part it's almost hard for him to give it up when Dafyd's lonely wife Hannah arranges for him to get a larger part in *The Beggar's Opera*. Hannah, well-played by Prunella Scales of *Faulty Towers* and other fame, has long since given up on getting attention from Dafyd.

At home, their twins play with a life-sized stuffed doll they call "The Other Daddy." Hannah at first wants affection more than sex, but finds the latter fulfilling as well.

Guy later gets an even bigger part with the help of his other love, the blond bombshell Fay (Jenny Seagrove). There's some skulduggery going on behind all the *amour*, however. The husbands of both of Guy's love interests have a real estate deal involving his firm they hope (separately) he'll help them with. The deal would take advantage of another of the troupe members. Fay and her husband Ian are the town's swinging singles, so he doesn't mind her being the bait to win Guy to their side. Fay occasionally points out the connec-



Anthony Hopkins and Jeremy Irons in *A Chorus of Disapproval*.

tion between the deal and the affair to her lover, but guileless Guy remains oblivious.

Ayckbourn has a good feel for human nature and although he occasionally strains to make larger points than the material can support, his observations nevertheless ring true. *Chorus* flags a bit as the love and business intrigues unravel, but Ayckbourn concludes well with

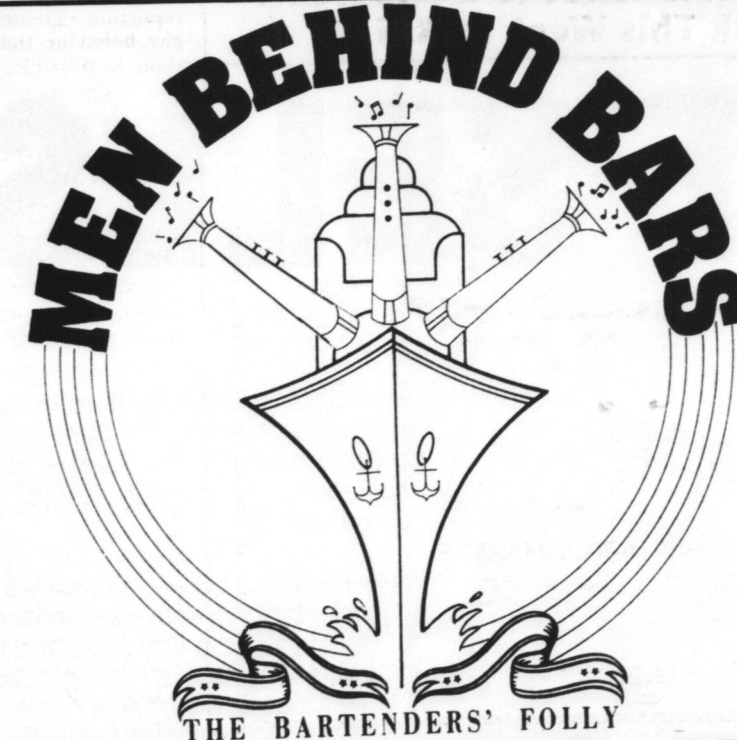
the troupe convincingly closing ranks after they each for different reasons feel Guy has let them down.

Michael Winner, who made the *Death Wish* series and other blood and guts films with Charles Bronson, directs *Chorus* ably if unimaginatively. He gives his actors full leeway and they make the most of it. The film has a slightly too-stagey feel, but because the

characters are putting on a play, this isn't the liability it is in other plays-into-films.

Overcoming any and all aesthetic shortcomings is Ayckbourn's crackling dialogue, typified by a humorous miscommunication about veal carried to absurdity by Irons and Seagrove.

A Chorus of Disapproval is playing at the Opera Plaza Cinemas. ▼



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(Continued on page 50)

George Heymont

Working With Raw Material

"Music is not about objects or owning things," explains director Peter Sellars, "and the beauty and profundity of music is that you can't touch it with the human hand. Although it takes a lot of human hands to make music, you can't own it. That's why music has this overwhelming spiritual dimension and is completely, metaphysically immaculate. Human fingerprints can't really touch it the way that you can touch your CD box and, if you reduce music to your collection of records—or to a material object that you own—then you have betrayed its essence. Nobody owns music. But it takes a long time to figure that out when you've spent years with recordings of the best performances saying that 'So-and-so is better than this or that.' That's all irrelevant. It's not why those artists made those performances!"

One of the strangest aspects of music criticism is that, while most critics are required to review a tremendous amount of product (performances, recordings, books and videotapes) few are given the time or access to learn about the more important process of creating art. While an awful lot of back-seat driving goes on as people debate who should or should not have made a certain recording, been cast in

a certain role or changed the phrasing in a particular bar of music, most of this criticism is analysis after the fact.

As Brunnhilde remarks in the final scene of Wagner's *Götterdämmerung*, "All this is like children crying after spilled milk. I hear no cries of true lamentation."

Through the years I have slowly but steadily become more interested in learning and writing about the artistic process rather than adding to the flow of encapsulated reviews of mass-produced products that are marketed with relentless hype to the public.

What has made most of my work so personally rewarding is that, instead of seeking vicarious thrills from reading second or third-hand reports about the people who make opera, I've been lucky enough to interact on a first-hand basis with such talents while receiving a tremendous education about the art form I love.

At various times I've been taken to task by people who are horrified that, in the act of allowing myself to talk to singers, conductors, directors and arts administrators I have (in their minds) jeopardized all hopes of objectivity.

Yet the business of this art



A scene from the Banff Center's production of Massenet's *Cendrillon*. (Photo: Kim Gratridge)

form fascinates me. And what better way could there be to learn what makes an artist tick than to go directly to the source?

Most performers will tell you that the most interesting part of their work is the rehearsal process, when they get to stretch, explore, investigate and really delve into the music, the script and their souls.

Lately I've been able to sit in on more and more rehearsals (an invaluable experience for anyone who writes about live performances) and, in the past year, have monitored several rehearsals for Philip Glass's *The Mak-*

ing of the Representative for Planet 8, Michael Korie & Stewart Wallace's *Where's Dick?* and Jerome Kern's *Show Boat*. Most of these sessions involved the final stages of the production process, after most of the experimental work has been done and the fine tuning is being worked on.

But without some knowledge of the intensely detailed work and drudge repetition required to polish any production, one can hardly appreciate the finished product.

Piecing It All Together

During the summer months apprentice programs for opera singers are in full swing at places like Aspen, Santa Fe, Lake George, Chautauqua, Wolf Trap, Des Moines and, of course, the San Francisco Opera's Merola program.

This year I was invited to check out the apprentice program supervised by Colin Graham at Canada's Banff Center. Like many other training programs, Banff Center's opera curriculum is aimed at polishing young talents, teaching them how to be good colleagues and working to identify their strengths and weaknesses.

Unlike the Merola, Santa Fe or Wolf Trap programs (where singers are constantly aware of agents and other forces in the music business who are watching their progress) the Banff program takes place far from a major center of civilization amidst the isolated grandeur of the Canadian Rockies.

As a result, the emphasis for the students is on working, coaching and learning as much about their craft as possible in a fishbowl environment which, for a precious period of time, has been removed from the pressures of the musical marketplace.

And, since the Banff Center is located in one of Canada's most beautiful national parks, it is perfectly natural to see an elk wander out of the forest and start devouring the flowers off the potted plants, which sit in front of the theatre.

While I was visiting Banff in late July, the apprentices were preparing productions of Auber's *Fra Diavolo* (under the direction of Elizabeth Bachman) and Massenet's *Cendrillon* (directed by Colin Graham) with Stephen Lord acting as music director. Most of the singers were young,

in remarkably healthy voice, and obviously trying to get a handle on their craft. There was a heavy contingent of singers from the Yale University School of Music and I bumped into a singer I met last summer when he was an apprentice at the Des Moines Metro Opera.

My schedule allowed me to attend several *Cendrillon* rehearsals which, considering that this production had been triple-cast, proved to be quite fascinating. The curious thing about this *Cendrillon* was the multi-media approach being tested by designer Neil Peter Jampolis. Using a series of projections on angled screens (which could be reflected into mylar mirrors) Jampolis created an incredibly fluid atmosphere which could embrace the fantasy elements of the Cinderella story without demanding too many physical props onstage.

Most performers will tell you that the most interesting part of their work is the rehearsal process...

Although the technique requires much less money than traditional approaches (Banff's *Cendrillon* cost a fraction of the production seen at the San Francisco Opera in 1981) it is infinitely more flexible in the number of effects that can be created and the way it can be moved from one theatre to another.

Some of the special effects and visual bleeds created by Jampolis for this production were quite stunning. But, technical rehearsals being what they are, the sequence often had to be interrupted to correct a misplaced slide, check angles, or reposition singers. Being able to sit behind Messrs. Graham and Jampolis as they worked to fine-tune their artistic product offered a rare opportunity to monitor the intense detail work that goes into any opera production. I recommend such experiences as time well spent to any and all professional colleagues.

Needless to say, the culture shock experienced after leaving the purity of Banff's intellectual and physical atmosphere to travel to New York (where I found myself trapped in Sixth Avenue gridlock on a hot, muggy afternoon as various men cursed and urinated in the street) helped to reinforce certain personal priorities. ▼

Philip Campbell

Symphony Season Shows Promise

After just two weeks of regular subscription programming, the San Francisco Symphony's 1989-90 season is already showing signs of Music Director Herbert Blomstedt's ability to ensure better ensemble among musicians and his real knack for showcasing unfamiliar works along with proven crowd pleasers.

Problems continue with the mediocre acoustics of Davies Hall, but new studies are under way to make corrections (some of them costly) and, while optimum ambience remains a desirable "brass ring," performance standards persist as the truest test of the orchestra's sound. Blomstedt knows which sections are weak, and he is clearly forcing them to do their homework. Intonation is more precise with the brass and keeping them off the recently introduced risers will help alleviate any vulgar spot lighting. Violin tone is also improved with first rank players seated on the stage surface.

The presence of the questionable floating plastic baffles would seem to be an ongoing debate, but they at least provide a welcome visual diversion from the auditorium's stark interior, even as they detract from the magnificence of the Ruffatti organ's soaring silver pipes. We don't enter Davies for the sights, however; the proof is in the playing, and Blomstedt is off to a flying start.

Pianist Murray Perahia gave us a marvelous example of his poetry and power during the first week's concert. The Beethoven Piano Concerto No. 3 is less frequently heard in San Francisco than might be expected, and Perahia obviously has the same measure of brilliance with this arduous work that he exhibits with the other four.

It is said his performances are always evolving and that new insights can be gained from subsequent hearings; that may well be the case, but one could hardly im-

agine a more boldly pointed account or more hushed intensity during the quiet pages.

At 42 years of age, Perahia shows all the promise of a career as durable as Serkin's or, perhaps, even a Rubinstein's. The personality is gaining prominence with maturity, but it is tempered with an admirable restraint and adherence to the composer's markings.

The second half of the program featuring Perahia was given to a piece for which Maestro Blomstedt is rightly admired; his superb interpretation of the massive tone poem "Ein Heldenleben" (A Hero's Life) by Richard Strauss. He has already recorded it, beautifully, with the estimable Dresden Staatskapelle, but one could hardly fault our own orchestra for a less successful performance.

Blomstedt's grasp of the score's sweep and episodic interruptions provided a wonderful opportunity for soloists to shine and the entire Symphony to prove its capacity for unanimous ensemble. The music is always threatening to go over the top and, even when it does, Blomstedt maintains a profound dignity. The effect was entralling, if a little overwhelming emotionally.

Another composer particularly close to Blomstedt's heart and capabilities is Carl Nielsen—the solitary titan of Danish music and a writer who is finally coming into his own in this country. Leonard Bernstein was an early champion, and Blomstedt is making sure no one forgets how eloquent the six symphonies are. His projected series of recordings, under the orchestra's important contract with prestigious London/Decca is progressing well, with the Fourth and Fifth available and enthusiastically received and the First and Sixth issuing in October of this year. The lovely Third is eagerly awaited and now, with the recent

concerts featuring the Second, it is a foregone conclusion that the Blomstedt/San Francisco Nielsen set will be the high water mark of their Decca collaboration.

The Nielsen Second Symphony is a quirky piece that begins to make good on the promise of the First and hints at the final mastery of the remaining four. Each movement attempts to capture an aspect or type of human personality. Blomstedt strives for a cohesive portrait, and he manages, where others have failed, to show Nielsen's success at producing a satisfying and local symphonic argument. The tunes were allowed to breathe and the transparency and cleverness of the orchestration were clearly revealed by excellent playing.

Other works soon to appear on recordings completed the concert. Two overtures by Brahms—the Tragic, Opus 81, and the Academic Festival, Opus 80—were given good, though slightly faceless readings, while two choral pieces showed, once again, the excellence of Vance George's San Francisco Symphony Chorus and the exciting local debut of Dutch mezzo-soprano Jarl van Nes. Her moving rendition of the deep and soul stirring Rhapsody for Contralto, Male Chorus and Orchestra, Opus 53 speaks well for the future disc, to be made



Music Director Herbert Blomstedt

with this orchestra—again, on Decca.

The last time I heard the Alto Rhapsody done with such unsettling intensity, Richard Kramer was directing a version for smaller forces—soloist, reduced male chorus and piano. Kramer went for the dark, searing heartache and emerged profoundly victorious with his amateur Gay Men's Chorus.

Blomstedt also understands the yearning plea of Goethe's text and Brahms's glorious melody and his professionally trained artists provided a memorable highlight of the young season.

If the series continues in this vein, acoustical problems will become far less important as sheer beauty of performance compensates for poor sound quality in the hall. ▼

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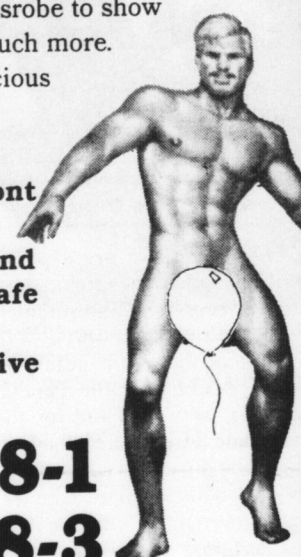
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Mr. Marcus



First runner-up Barone, Mr. Drummer 1989 Brian Dawson and second runner-up Carl Cliver. (Photo: Robert Pruzan)

So. Cal's Brian Dawson Is Mr. Drummer 1989-90

This column is dedicated to Ken Lackey, a former member of the Drummer Magazine staff, and to Michael Palmer, a magnificent artist who captured the very essence of the leather world's icons. Both died on Wednesday, Sept. 21. Their wonderful spirits, their special talents and their love for the leather lifestyle has endeared them to the community at large. We mourn their loss, but we celebrate the great contributions they both made to the betterment of the community and their inspiring outlook on life.

For the second time this year, a Southern California leather man has received the crown of one of the leather world's highest accolades. A 42-year-old architect by profession and a dedicated leather man, Brian Dawson (who was the first runner up at International Mr. Leather in 1988 and the winner of the Mr. Southern California Drummer contest) managed to grab the lion's share of the possible 5000 points from the judges to become Mr. Drummer 1990.

There were 15 contestants from all around the country including one from Canada. There were seven judges: Dom Orejudos (Etienne), Mikal Bales (Zeus Studios), Guy Baldwin (IML '89), Barry Douglas (GMSMA-New York), Henry Romanowsky (NY Mr. Leather '84), Haven Sanborn (Hawk Metals) and of course, the outgoing Mr. Drummer '88, Ron Zehel. The Tallymaster was Fred Katz of New York and yes, within 22 minutes, the scores were tallied.

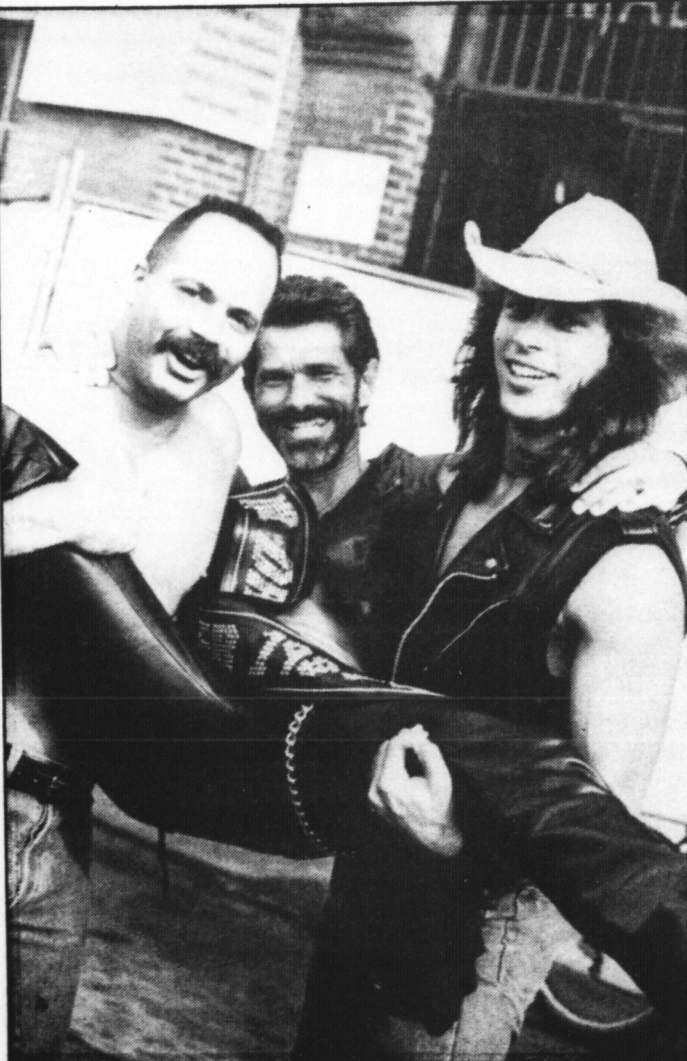
Mr. Drummer was a wonderful experience this year. The sound, the lighting and the entertainment were four-star all the way. The Warfield Theatre proved to be a more adequate venue and for once, you didn't have to wait interminably to get a drink! In spite of vicious rumors that a court injunction would be impos-

ed to stop the contest for reasons best left unexplained, the contest had more than 2,000 patrons in attendance, was well received, and, coupled with all the other activities leading up to the big moment, a financial success for the beneficiaries (AIDS Emergency Fund, Shanti Project, the Names Project Foundation and Gay Games III).

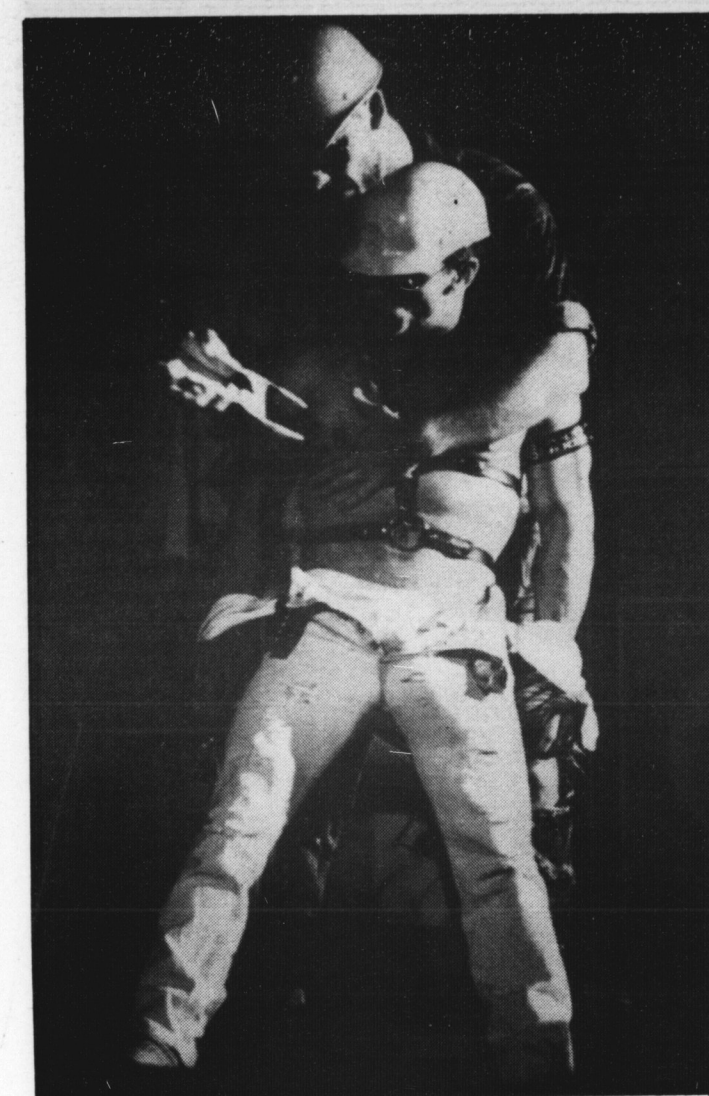
Wednesday, Alan Selby hosted the Wine and Dine with Mr.

Drummer. Ron Zehel, Mr. Drummer '88'89, patiently posed with hundreds of people for a Polaroid shot. So many people had their mouths on his heavily studded codpiece, it's a wonder it didn't rust on the spot! A lot of the other contestants were photographed, too.

Later that same night, Mr. Northern California Drummer, Steve Patten, hosted an auction for dinner dates with the con-



Drummer winners ham it up at the Folsom Street Fair (Photo: Robert Pruzan)



Mr. Eastern Canada Drummer Danny Beck applies some serious clamps to a mysterious construction worker. (Photo: Robert Pruzan)

tants and the two events together raised almost \$10,000! Of that amount, Emperor Jerry Coletti was responsible for over a third of the total. The winning bidders got to dine at a lavish buffet the next night at the Calleon (donated by Jerry, again) and late that night, they were on display

The bars were jam packed all over South of Market Friday night...

again at the Endup for Alan Selby's Fetish and Fantasy fundraiser.

Meanwhile, a few blocks away at the Powerhouse, Mister S Products put on parade a flawless pastiche of leather designs in jackets, chaps, hats and other accoutrements—all stunningly designed and definitely stylish leather gear.



Mr. Great Plains Drummer Dustin Logan at the Eagle last week. (Photo: Marcus)



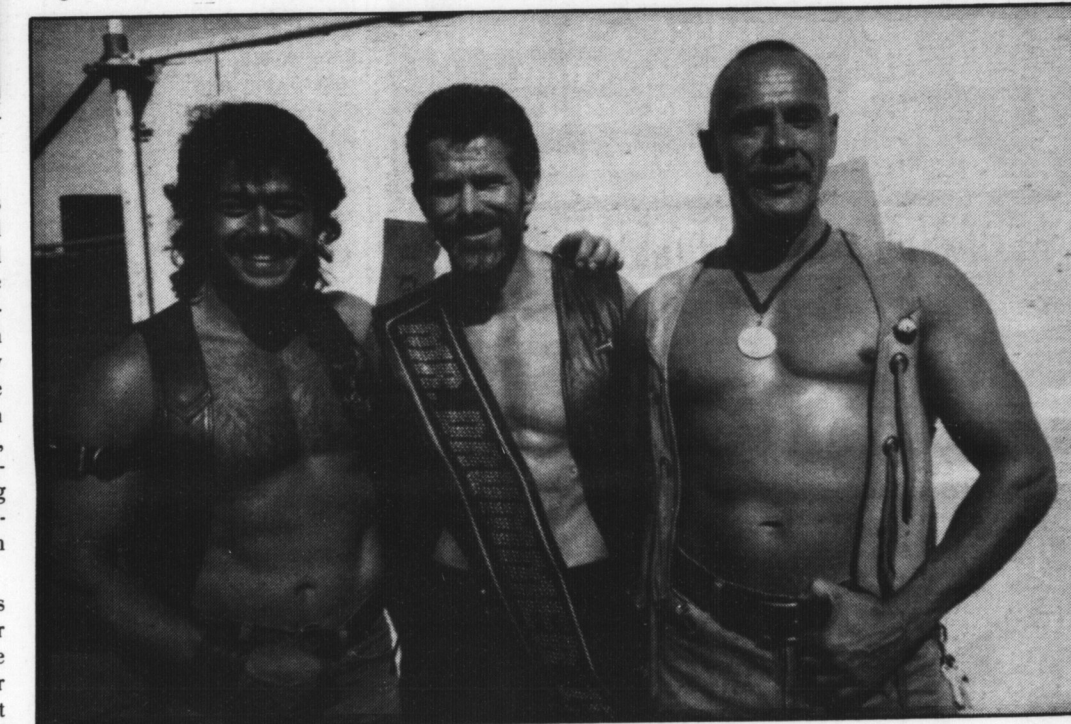
Volunteers at the Fetish and Fantasy Festival at the Endup last Thursday (Photo: Robert Pruzan)

the world. There were Australians, Germans, Canadians and Swedes as well as people from at least 33 states roaming the city and just celebrating the great weather. The Endup Leather Pride Dance on Friday night was well attended too.

The Drummer press party really snagged the great, near great, always great and yet to be great in the leather world. The promoters, those guys out in the provinces who stage the regional contests, were on hand for the cavalcade of stars. The adver-

tisers, the sponsors, the writers and photographers and even a lot of video producers were there to meet the contestants. A flawless event.

The contestants made early exits. After all, Saturday night, the (Continued on next page)



International Mr. Leather 1988 Mike Pereyra (left) and IML 1989 Guy Baldwin (right) escort Mr. Drummer 1989 Brian Dawson at the fair. (Photo: Marcus)

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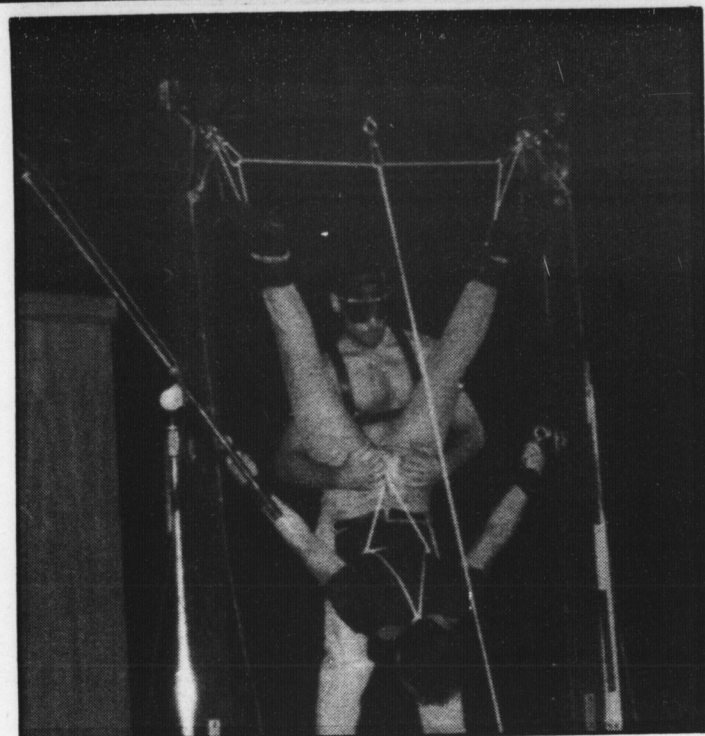
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Mr. Rocky Mountain Drummer's SM machine wrecked the audience. (Photo: Marcus)

Marcus

(Continued from previous page)

big climax was near at hand. The Warfield Theatre literally squeaked with leather and uniforms on Saturday night. The show started right on time. From the opening production number of the highly energized Industrial Danceworks group who managed to incorporate all the contestants in the number, to Pamala Stanley and the Sluts from Hell, it was a non-stop, fast-paced and beautiful mosaic of precision, professionalism and a block buster panorama for everyone.

The contestants were well received at each appearance onstage. Need I tell you the jock strap interlude was the highlight? Their brief speeches were concise and to the point.

The fantasies, well, there were many of them that were great. One of the outstanding ones was Mr. Gulf Coast Drummer's (Larry Rigby/Dallas) who capitalized on the national craze over *Batman the Movie* and incorporated a very convincing Joker and a hot little Robin.

Mr. Rocky Mountain Drummer (Dave Nicholson/Denver) had a bondage/whipping apparatus that he conceived and constructed himself that brought the house down. I understand Dave didn't want to haul it back home, so he sold it to Sky Renfro for a paltry \$100! Dave also sells plans/blueprints of it for a very nominal fee if you're interested in buying it. Let me know and I'll tell you how to contact him.

Int'l Ms Leather Susie Shepherd and Ms. Nat'l. Leather Assn. Leather Jan Lyons made stirring presentations. Their presence and their views only served to accentuate the acceptance of leather/SM women into the leather family. The inclusion that night of these two women only further enhances the unity aspect of men and women in the leather scene and it looks good—damn good!

It was slightly after 0100 when the winners were announced. The hush before the announcement was like it is at all such events.

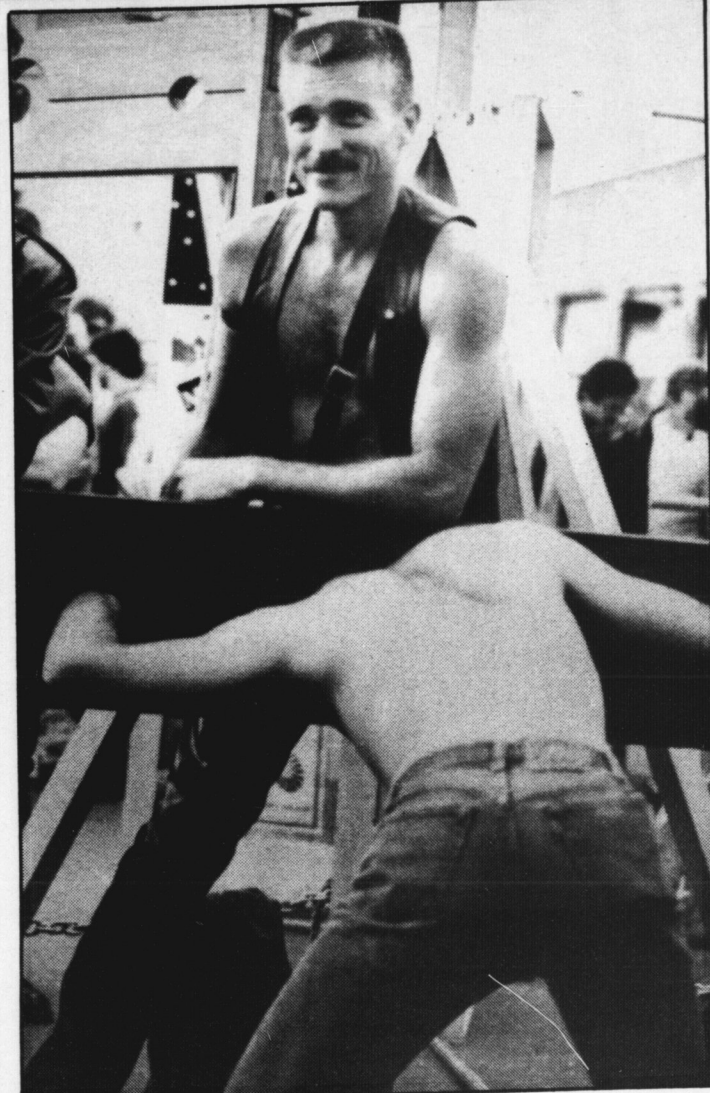
This year, Drummer recognized the Drummer Boys who helped out all weekend. The contestants voted to award Dieter Edwards the Drummer Boy title. Greg Smith of Houston was the runner up. In an effort to dissuade a "Mr. Congeniality" award, Drummer instead instituted the Golden Whip award and the contestants chose our own Steve Patten (Mr. Northern California Drummer) to receive it.

Throughout, IML '88 "Iron" Mike Pereyra and Mr. Drummer '86 Mike Murray emceed. Their repartee was clever; their allusions to each other's sexiness was half-earnest/half-joking. Mr. Pereyra was in a different outfit each time out. His sexiest, only a leather jock and boots, explaining his exhibitionism was not on the wane!

At last, Tony DeBlase and Andy Charles were ready to announce the winners.

Second runner up, the young, enigmatic Carl Cliver, Mr. Great Lakes Drummer (Madison, Wis.). Only 23, Carl overwhelmed everyone with his seasoned acumen, a trait not usually found in a man of his youth. Wild applause.

The first runner up, certainly a prize for people who are into body worship: Barone (Mr. New England Drummer/Boston). Standing ovation! This hot man



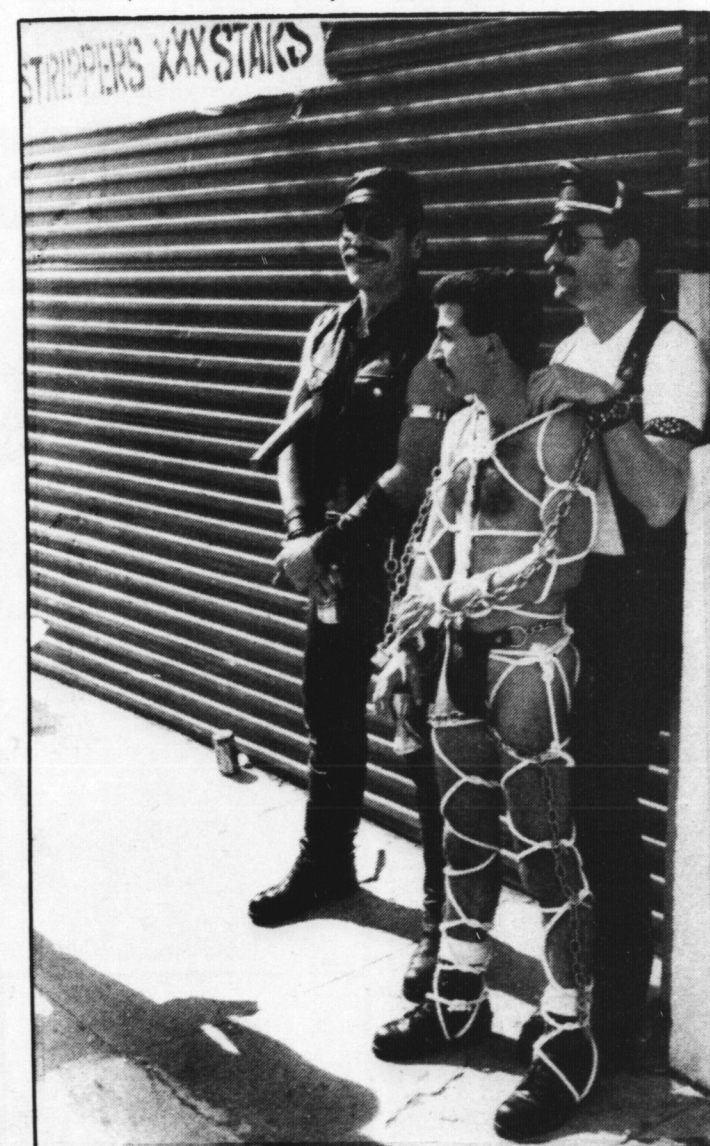
More displays of bondage at the fair. (Photo: Pruzan)

is another "first" as far as his name goes. Actually, his first name is Ron. But like Cher, Sting, Liz, Barbra, why not "Barone"?

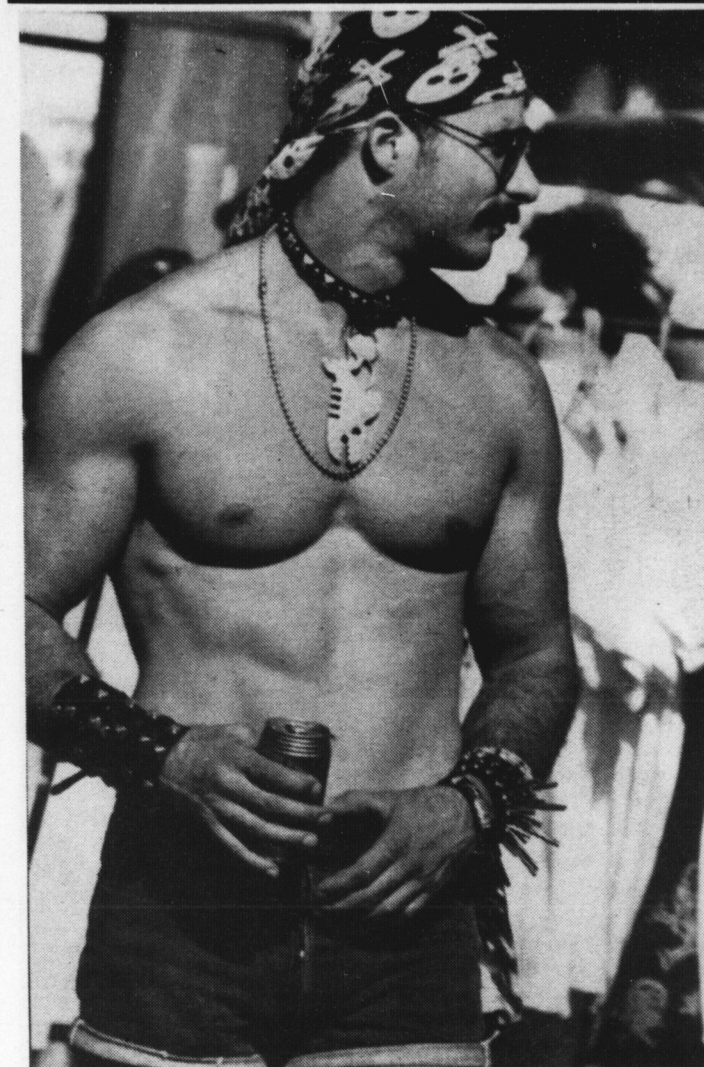
And the winner, suave, seasoned, cool, intense but with a compassionate streak and definitely into leather/SM, Brian Dawson (Mr. Southern California Drummer/Huntington Beach). It was a pandemonious response (this may not be an actual word, but it will have to do this time). Brian is an aware man, both caring and compassionate. He already knows what his responsibilities will be. Besides being on the cover of *Drummer* ("at least twice"—Tony

DeBlase), Brian already knows the "Who" of the "Who's Who in Leather" and not just as passing acquaintances. Brian is together. There is no doubt in anyone's mind that he will do a good job.

Along with his counterpart IML Guy Baldwin, the next year looks like no other we've seen. It's safe to say that this will be a rewarding year. There was even some "talk" about a Ms. Drummer sometime in the future. After all, we already know female leather/SM is abundant all over, don't we? And although it wasn't planned that way, now that we have a leather icon who is beard-



"My baby's got me tied up in chains..." (Photo: Darlene/PhotoGraphics)



(Photo: R. Pruzan)

Same night, TITPLAY/Pec Worship Party by the Safesex Leather Sluts with doors open from 2200 to 2300. If both your tits are pierced, you get in free between 2130 and 2200. Call 621-6294. This party also includes kinky j/s, bondage, SM and of course, leather. Admission \$10.

If you're talented in song, dance, tapping, etc., be advised auditions for Men Behind Bars will take place next month, Oct. 7, 8, 14 and 15. Call 621-5619 for more info.

On Oct. 7, the Constantines M/C one-day cruise run to the Santa Cruz mountains. Check in at the Watering Hole between 0900 and 1000.

Monday, Oct. 9, the Trulywed Game hosted by Danny Williams at the S.F. Eagle, 1500-1800 for \$7 to benefit Ward 5A Brunch Bunch.

Barbary Coasters show video of their run at the Transfer Bar on Wednesday, Oct. 11.

Saturday, Oct. 14, the GDIs present the 16th annual Date at Minsky's Show at California Club. Call 355-2450 for details or if you want to put an ad in the program. More later.

Thanks for all your support and generosity this past week for Leather Pride. Live, love, laugh and lionize yourselves—in leather!



Common (left) and not-so-common apparel at last Sunday's fair. (Photo: PhotoGraphics/Darlene)

ed, perhaps that loud mouth in Glendale will "get over it"—those nasty letters were really getting boring!

Thanks, Tony and Andy. Thanks, Audrey. Thanks, Dean Drury. Thanks to the genuine Drummer Men (the staff of Drummer) and to all you volunteers, and especially all of you leather men and leather women. It's all over until next year. But for now enjoy. It's going to be a landmark year—you made it all possible with your love, your caring and your generosity. Who could ask for any more than that?

As for the Folsom Street Fair on Sunday, what can I say? Again, Michael Valerio, Jayne Salinger and Charlene—it was flawless! Over 200,000 people—lots of leather, lots of T&A, lots of great entertainment. Lots of hot men and hot women. Beautiful kids, beautiful families, beautiful weather, a fitting climax to one of the best Leather Pride weeks yet. Did you get a commemorative button from the Powerhouse and/or the Stud? And to add to the headiness of it all, our 49ers just blew away the Philadelphia Eagles!

Updating: This weekend beginning tonight, "Hats Off to Hank Cook," benefit for the AIDS Emergency Fund at the Marines Memorial. Just a few blocks away Michael Chase's Reservations party for the AEF at Scooters.

Friday, Sept. 29, Mr./Ms. Leather of Fresno at the Red Lantern.

Saturday, Sept. 30, memorial gathering for Fred Heramb of Catacombs fame from 2000 to 2200. Call Amber at 332-4665 for address and details.

Also Saturday night, Mr./Ms. Gay San Francisco Pageant at Golden Gateway Holiday Inn at 2000.

Same day, "Go for the Gold" benefit auction for Team San Francisco at the Most Holy Redeemer. One of the "hot" times up for grabs—a hot-tub party with the San Francisco wrestling team. Freak freely. I knew Allen Balderson was resourceful, but the whole team?

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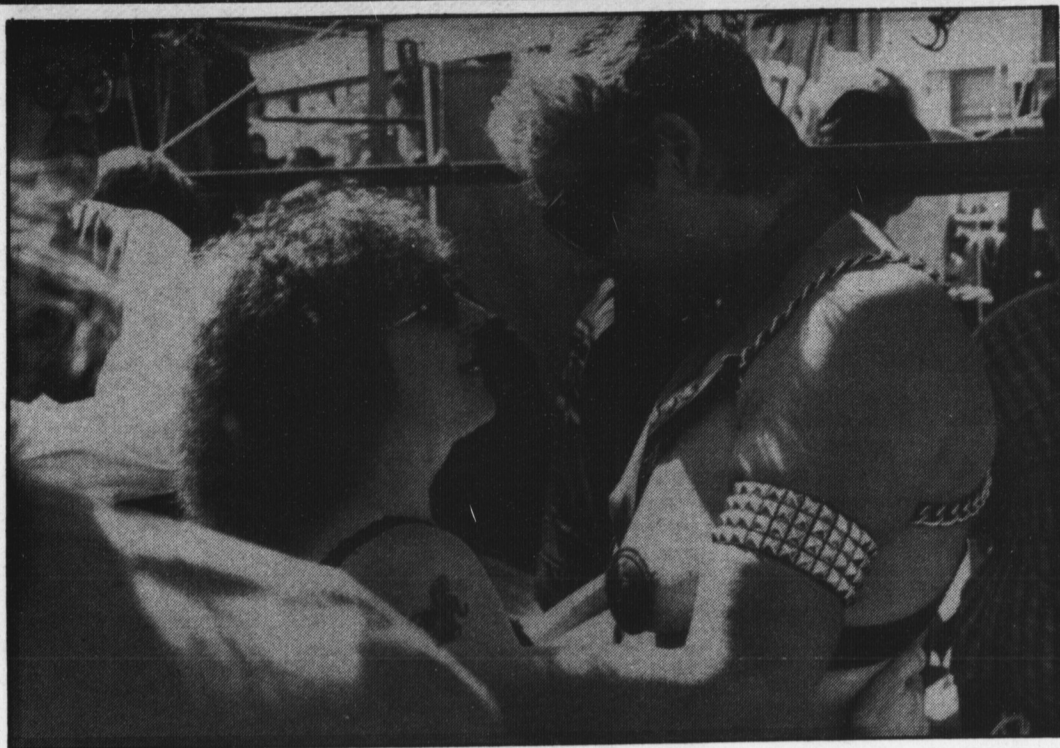
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International Ms. Leather Susie Sheppard (right) and friend at the fair. (Photo: Darlene/PhotoGraphics)

Party

(Continued from page 25)

Across the street, the Castro Lions Club was raising money for AIDS. Not far away the Sisters of Perpetual Indulgence were also engaged in fundraising activities as their faces became the targets of whipped cream.

At each end of the fair there were the musical stages. At the West End there was the music of a wide variety of musical aggregations ranging from Gail Wilson and City Swing to the dance sounds of Diebold and

Company. Punctuating the music was the comedy routines of such gay icons of laughter as Tom Amiano, Danny Williams and Marga Gomez.

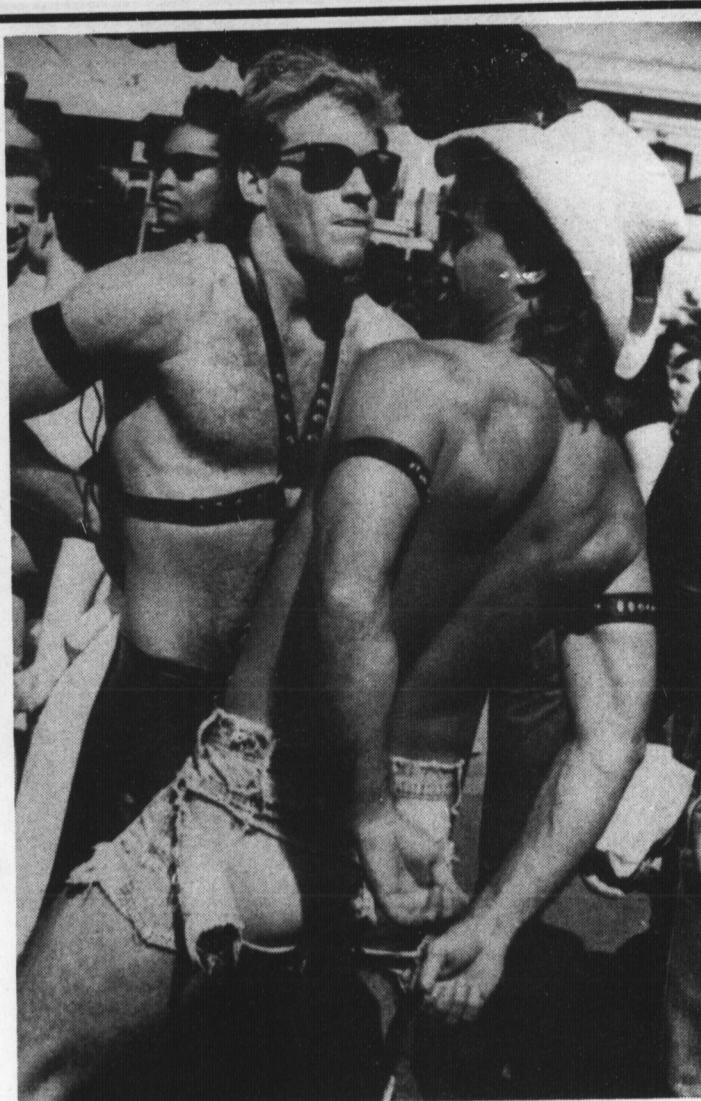
At the other end of Folsom, a huge dance floor covered the street and the music pulsed under the direction of Page Hodel and the technical expertise of Randy Schiller.

The success of the Folsom Street Fair, though, is in the people. This year tens of thousands of people seemed to be using the afternoon to simply have a relaxed fun time. Cameras were evident throughout the fair and there was plenty to take pictures of. There seemed to be a

resurgence in leather men as well as women. Bare asses protruded grandly from black leather chaps. Men aggressively were grabbing their favorite partner and unabashedly shoving their tongues down throats with the ease of a monkey eating a banana.

There were also many tattoos. Many have really been working the needle in the past month and several had top to toenail renderings on their bodies.

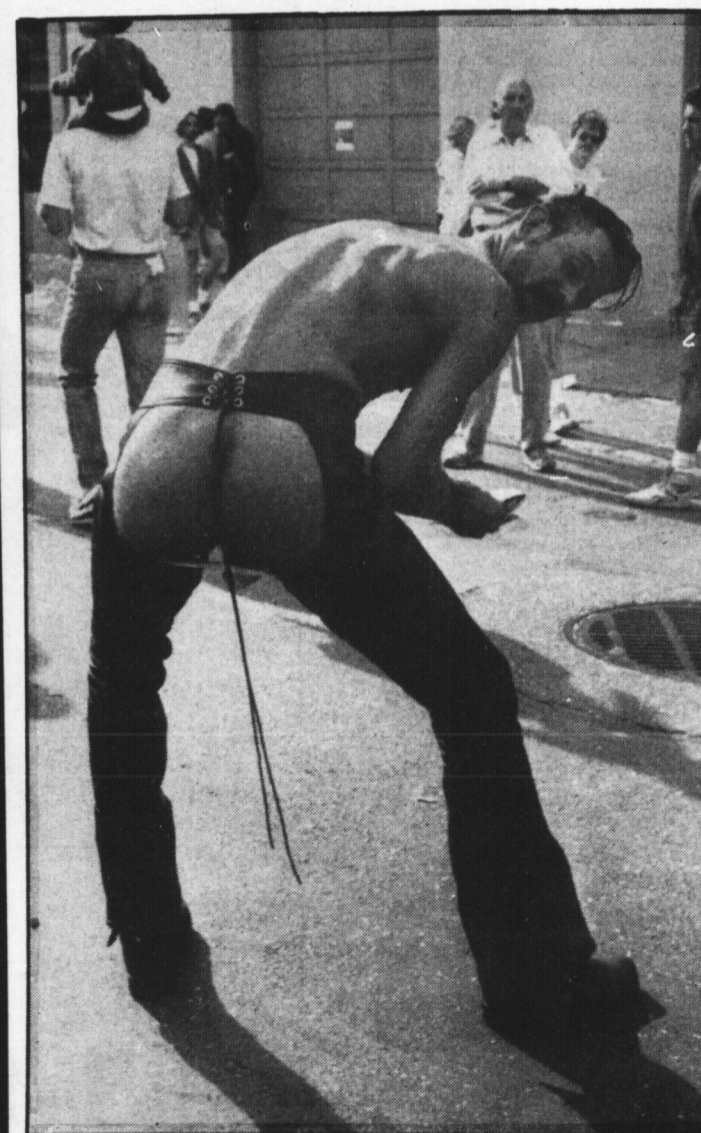
Still others went with the South of Market look, which was a mixture of new iridescent greens and pinks and stylized shirts and slacks straight out of a high fashion restaurant. ▼



Dancin' and prancin' at the fair. (Photo: Pruzan)



Relaxing on the chain gang. (Photo: Robert Pruzan)



Did you lose your motorcycle? (Photo: Darlene/PhotoGraphics)

Sweet Lips

Auction at New Belle Saloon

Mark Saturday the 30th from 3-7 p.m. on your calendar for an auction for one of the nicest guys in town who is on disability... none other than the fabulous "Lincoln" of the New Belle Saloon and formerly of the Trapp for more years that I would like to say. This man has done so much for the community. I have never heard him say a bad word about any individual, including yours truly... so do attend this event at the New Belle Saloon.

Need party supplies and balloons? Try Charmers at 1155 Harrison... a great assortment.

This Thursday the 28th Ronnie Lynn, Ms. Gay San Francisco 1977, will present the past, present and future Mr. & Ms. Gay San Francisco for 89-90 at the New Hob Nob at 8 p.m. with a great party and of course entertainment.

Had a call from Ronnie Sue and he wants to say hello to all.

A special thank you to all who attended the fundraiser for the Silver Anniversary at the Yacht Club last Saturday; \$2,100 was raised... and a thank you to Luscious Lorelei for the great decorations and of course to Dennis Tyler of A-Unique Chef for the unbelievable buffet that he and his staff did. It was not only great to look at but everything was really delicious to the taste buds... thank all of you wonderful people that attended.

Giant plant auction on Sunday, Oct. 15, at 8 p.m. at the Mint with the proceeds going to the 25th Silver Jubilee of the Imperial Emperors and Empresses... this promises to be one of Stanley Boyd's biggies, so please don't miss it.

Mr. & Ms. Gay San Francisco Pageant this Saturday at 8 p.m. at the Holiday Golden Gateway.

Lots of Halloween parties are coming up but more about that in the next column. So if you are planning something do let me know... write to me at the Yacht Club, 2155 Polk St., 94109.

This Sunday, Oct. 1, the popular Ronnie Lynn will host a birthday party for Kyle from 10 a.m.-noon at the New Hob Nob with fun and surprises. And of course Danny Woodland will be on the plank as Ronnie does her stuff.

Celebrating the 25th anniversary of the International Imperial Court... Feb. 16-19, 1990... Out of town show and awards, Emperor and Empress of Alcatraz Contest, 25th Silver Anniversary Party and of course the Coronation of the Emperor and Empress... more info from Den Wright, 584 Castro St., #107, S.F. 94114.

Congratulations to Grand Duchess Colette and Grand Duke Bruce. It goes to show if at first you don't win, run, run, run, run again. To Crown Prince Jesse, thanks for a fun campaign and the hundreds of dollars you raised for the food bank.

Jim and Suzie reigned over the coronation with taste and dignity, even when the Emperor and Empress made a quick exit from the stage with swelling heads causing them to remove their hats in flight.

It seems the Emperor and Empress were showing their lack of communication skills as they were the only ones who knew what the problem was at the time.

Later, after many confrontations with members of the imperial and royal families, and public displays of anger for all in the lobby to witness, it was learned that their majesties had been separated in the introduction line up from their court of the golden check book. Now that's serious...

That wild woman, Mame of Portland, called this a.m. and wants to say hi to one and all and to say she is still holding forth at the Dirty Duck Saloon on Sundays and doing a great job with lots of fun people.

And yes that was Lynn Bum-

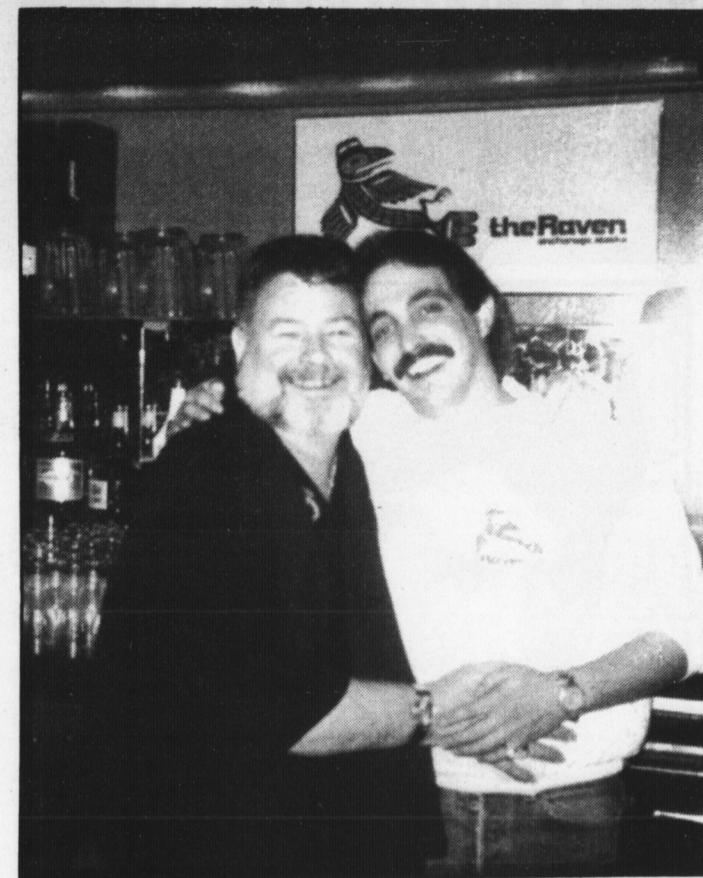
'Night of Hope' Saturday, Sept. 30 benefits AIDS/ARC

Now get with it, kids, you ran for the titles to do good and have fun, not to subject yourself and those around you to anything less than a fun experience.

Grand Duke Bruce and Duchess Colette are off to a good start with a thank you bus tour last Saturday night. Best of luck to you both during your reign. If you need help, just ask, there are a lot of hard working people out there if you will only ask.

pus, a.k.a. Lucy, in town last week for two hectic days of having a ball or two... Lucy is at Ray's Ordinary Bar and Grille in Portland and is as crazy as ever, if not more so, right Gary McGowan of the White Swallow?

Don't forget the "Night of Hope" Saturday the 30th at the Galleria Design Center, a benefit for AIDS/ARC. Call 863-1581 for info.



Greta Grass (of the Cinch) and Jeff (of the Raven) in Anchorage recently. Who got the ring, Greta?

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Getting Mated, Staying Together

Gay Relationships for Men and Women
by Tina Tessina, Ph.D.; Tarcher, \$17.95.

by Marv. Shaw

The intimate couple will have problems with each other, with their respective families and with society in general in any time and in any culture—simply because such a relationship is unavoidably complex. If those two people are of the same sex, the problems multiply. We are living in a time when same sex couples are more numerous and more public than ever before. This difference in status is good in some ways, but not all ways.

Making the gay relationship better has become imperative as more gay men and lesbians have bonded. How to make such bonding stronger, more harmonious and more enduring is the subject of more books.

In recent years we have had Mattison and McWhirter, Betty Berzon, Don Clark and Eric Marcus publish sage advice on gay mating. Now, a bisexual Long Beach therapist with solid credentials, much experience, and two previous books (*How to Be a Couple and Still Be Free* and *Love Styles*) offers us her guidance.

Tessina's book, while similar to the others in some ways—the prime importance of communication, for example—contains some distinctive differences. The foremost distinction is that by far the greater part

of the advice is for both sexes. It is both encouraging and refreshing to realize how much gay men and lesbians have in common when it comes to achieving stable, satisfying unions.

Throughout, Tessina downplays theorizing and analysis, concentrating rather on the practicalities. For instance, at the start of Chapter 4, "Dynamics of Gay Relationships," she deals with overt and hidden expectations, showing how they influence a developing relationship. The rest of the chapter shows how communication and negotiation can be used to get hidden expectations into the open and both kinds reconciled with reality.

Real life instances abound. From her practice, Tessina brings illustrative examples of how problems disturb a relationship—and how conscientiously followed advice can solve them. There is a careful balance of male and female in these.

For many of the concerns, there are exercises in which the respondent must unflinchingly work through a problem. For example, in "Gay Relationships and Sexuality" there is a sexual trust exercise in which two partners give and take on risks and responses, offered beliefs on body image, for instance. It's high voltage stuff skillfully handled.

Though Tessina is carefully inclusive and accepting of gay preferences, she balks at a few. For instance, while she thinks sex toys and bondage games are OK, she is firmly opposed to S/M.

The author's thoroughgoing realism includes breaking up, a matter that other such positive-thinking counselors fastidiously eschew.

Withal, *Gay Relationships* is a complete, practical compendium of advice for gay men and lesbians hoping to mate or dealing with the problems of union once undertaken.

Submissions Sought for Book

Submissions are sought for a book on lesbians responding to AIDS, focusing on the experiences of lesbian carepartners and those who have lost close friends and/or family members.

Essays should not exceed 5,000 words. They will be edited for grammar. Topics should focus on emotional processes (love, anger, sadness, fear, survivor guilt, etc.), day-to-day concrete experiences, and interactions with others close to the PWA.

For more information, or to submit a manuscript, please write: Book Project, 1414 17th St. N.W., #802, Washington, DC 20036.

TINA TESSINA, Ph.D.

Author of
How to Be a Couple & Still Be Free

GAY RELATIONSHIPS

FOR MEN AND WOMEN

How To Find Them
How To Improve Them
How To Make Them Last

A Different Light Reading Series

Slots are now being filled for the 1990 reading, lecture and performance series at A Different Light Bookstore, 489 Castro St.

In addition to a full schedule of book signings and readings to celebrate new books, A Different Light also programs five separate series of events—ArtWords, Lesbian Writers, Gay Writers, Community Space and Social Studies, with most events on Sunday evenings.

The ArtWords series, the first Sunday of each month, opens a month long exhibit of artwork by one or more artists. Photography, sculpture, painting and installation work can be featured, and the series is also open to performance art. ArtWords concludes this year with a November exhibit by New York photographer Robert Giard and a December exhibit and poetry reading by Florida photographer Cal Yeomans.

The Lesbian Writer and Gay Writer series spotlight work—not

necessarily published—by local and visiting writers. There will also be open readings in each category during 1990. Those series end in November with readings by Pat Califia on Nov. 19 and Clarence Maybee on Nov. 12. Thom Gunn and Jack Collins read on Nov. 26.

In Community Space, area organizations or groups are invited to use the bookstore for lectures, readings, performances or displays. In 1989, Community Space participants included Gay Men's Sketch, ACT UP, the Radical Faeries, Gay Artists and Writers Collective (GAWK), theatre readings and Black and White Men Together (BWMT).

Interested participants are invited to contact series coordinator Darrell-Lynn Alvarez, bookstore manager Richard Labonte or assistant manager Pam Stello at 431-0891. The deadline is Nov. 1, with a schedule for the first six months of the year to be available Dec. 1.



Air Jazz

Air Jazz will perform Oct. 2-7 at the New Performance Gallery in San Francisco. Showtimes are 8 p.m., with Saturday matinee at 2 p.m. Tickets available at all BASS/Ticketmaster centers and Tower Records. For more info call 626-6745.

Forget Vivid's Superhunks II

by Mark Johnson

Vivid Video's new release is a Jim West film starring Beau Beaumont, *From Maui With Love*. In the first scene Beaumont and Doug Niles are teamed perfectly. Beaumont is a little over anxious, but nothing Niles can't handle. Niles is a better gift than the one he sends Beaumont from his trip to Maui. The gift is a picture of Nick Harmon who attempts to come to life in a later scene.

There's a scene in a jeep with Les Stine and Vinnie Travino that looked at first like it was going to be real promising. Unfortunately, the promise wasn't delivered because no one took charge.

When Beaumont's gift, Nick Harmon, appears in the flesh at the front door we get another good example of a model that never puts himself out, even when he puts himself in.



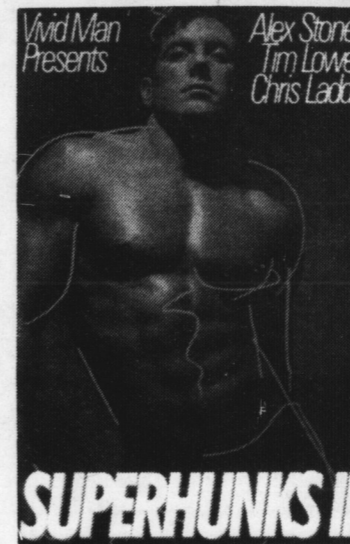
Another recent Vivid Video release is Fine Line Production's *Superhunks II*. Chris Ladd is given all the dialog in this one as he introduces the other models. Personally, I think Ladd makes a much better impression when he's quiet, face down in the pillow.

Alex Stone does a posing routine on the side of a mountain. I think this is a better use for Alex than pairing him with someone he won't be making any use of anyway.

Bill Crane as a mechanic, Charlie Stone as a construction worker, Tim Lowe as a swimmer and Brad Phillips in an impression of a 1990s Jimmy Dean were great in their solo segments. In fact the entire film is solo scenes, strange that the box doesn't indicate this. The film was comparatively short and filled with a long series of advertisements for five other Vivid Video releases, so as a Whitman's Sampler it's overpriced.

Directed by Ansel Rainier, In Hand Video's new release, *Fatigue Relief* brings up several questions about today's army. When did they start drafting people with foreign accents? Where do they get that camouflage wallpaper? And are we really supposed to believe that Hans Mueller and Vinnie Travino never sucked a dick in their lives before their enlistment?

I don't know where Hans learned to suck cock like that, maybe his "girlfriend" Peggy taught him. He then gets another lesson from Mathew Windsor about the joys of the service.



Two of our soliders head for the baths were a solo turns into a duo and then a very interesting three-way. All this time Jimmy Lee has been reading enlistment pamphlets and promising to go off to war, but he settles for the safety of his own room with only his military fantasies.

As a parting gesture he urges us to "be all we can be in the army" and promises to see us there. If I could get the recruiter to promise Jimmy as a bunk mate I might consider Uncle Sam's invitation.

When Beau Beaumont runs out of bounds with the football in Sierra Pacific's new release, *Ten Is Enough*, he has more than stopping the clock on his mind, he's going for a full 10 extra yards (OK, inches) from Dick Masters. If you enjoy Big Ten games, you will really like being introduced to this Dick, I know Beaumont did. Masters could not have had a more beautiful goal line to cross, and you'll stand up and cheer when he scores.

On another part of the campus, Bill Marlowe has the greatest way of saying thank you to Kevin Wiles for the loan of a book. Both guys make a great case for lending libraries. Marlowe's energy is a best seller.

Passing notes was always a favorite pastime for me in school, but whatever is in the note Wiles keeps passing to his schoolmates it works—it keeps getting them in bed together.

Wiles and Daniel Malowe get the best extracurricular assignment I've seen in a long time with Lon Flexe. The project is much too big to be handled by a single student, so they become partners and the three of them get enough extra credit to skip the final.

Kevin wraps up the film by doing something he's been wanting to do for a long time, Chris McKenzie.

This is one of the better videos I've seen lately. The guys are natural, relaxed and look like they really enjoyed making it. I give a lot of credit to the director, Jeff Lawrence, for creating an atmosphere in which they could. I'm looking forward to more from Lawrence.

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BOWLING

Park Bowl

Inter-League Roll-Offs?

by Jerry De Young

After a self-imposed 2½-year hiatus, the striking strumpet has, once again, donned the metaphorical mantle of Tavern Guild Bowling Leagues reporter. The good, the bad, and, especially, the scandalous happenings that transpire within our beloved cradle of organized gay bowling at Park Bowl will be semantically trumpeted right here in this very column semi-weekly by your ever-so-very-alert bowling trop.

The new format will accentuate accuracy while simultaneously highlighting the numerous colorful personalities (not necessarily the best bowlers) who so effortlessly impart a certain irrefragable positive energy into the dispositions of their respective leagues. We all know who these exceptional individuals are, and, henceforth, their place in the sun, right alongside the high rollers, is definitely assured.

The 200+ and 600+ clubs will continue to be one of the centerpiece of this league-focused bowling column. Also, occasional observations regarding Park Bowl management, staff and equipment conditions will serve nicely toward rounding off comprehensive presentations of the doings within the six high-powered Tavern Guild Bowling Leagues at Park Bowl that include the Sunday Women's Business League, Monday Trios, Monday TG League, Wednesday TG League, Thursday IGBO/Gay Games League, and Thursday TG League.

Naturally, TGBL members are making news all around the Bay Area; therefore, to ignore the outstanding achievements realized by these outstanding bowlers elsewhere would be tantamount to ignoring an abundance of ripe news items dangling from the branches of the prolific tree of bowling delights.

For instance, a while back, Michael (a member of the IGBO/GGL at Park Bowl, and pictured here), David, Phyllis and Cathy, as a lark, joined the Fairfield Summer League. Come Aug. 28, this frolicsome foursome not only garnered first place in the 10-team FSL, but also won an all-expense-paid entrance to the 1989 Jubilee Northern California Tournament to be held in Chico on Oct. 1. Here's wishing MDP&C continuing success in the Chico JNC Tourney.

While we're on the subject of tournaments, what do you think of a post-season, inter-TGBL, top teams roll-off? It could include the season's No. 1, 2, or 3 teams of each league (the leagues that have teams composed of three or four members could create five-person teams by combining the members of the No. 5 or 6 finishing teams). All it would take

to begin setting up the format for a TGBL top-teams roll-off (to take place after the 1989-90 winter season ends for all leagues) is for each league president to promptly call a meeting and determine if his or her league wants its top teams to participate.

The leagues that decide in the affirmative will need to designate an individual to represent the league at several format-formulating sessions at which the handicap percentage, type of roll-off, date and time of roll-off and other details will be determined.

Yours truly is a member of the Thursday IGBO/GGL and will be anxiously waiting with baited breath to learn the results of the meetings.

The inter-league roll-off idea is known to have been hibernating in the dank, dark recesses of many TG bowlers' minds for years, but for some reason, up to this moment, no one has chosen to generally disseminate the concept.

Well, now the cat is out of the bowling bag and running with the ball, and, once it is determined how many TGBL's wish to participate in the roll-off, I will personally take charge and start the ball rolling in the right direction—if I can get it away from that cussed cat!



(Photo: PhotoGraphics/Darlene)

10th Annual Gay Run Registration Opens

by Rick Thoman

The 10th annual Gay Run in Golden Gate Park is scheduled for Sunday, Oct. 15, and all are welcome to participate. The event is organized by the San Francisco Frontrunners, who hope to attract more than 500 participants to the run, which will benefit Project Open Hand and the Latino AIDS Project.

Gay Run '89 consists of a 5- and 10-kilometer race, as well as a 5-K walk. The race begins promptly at 9 a.m. on a loop course that starts and finishes at the south side of the Polo Field in Golden Gate Park.

Registration prior to Oct. 2 is \$12, which includes entry fee and a guaranteed commemorative T-shirt. The price is \$15 after Oct. 2. Post-run festivities include refreshments, awards ceremony and a potluck picnic hosted by the San Francisco Frontrunners.

Trophies will be issued to the top female and male runners in both the 5-K and 10-K races. Medals will be awarded to the top three male and female finishes in each age division in the running races and to the top male and female in the walking and

Film Festival

(Continued from page 29)

unteers, *Mother, Mother* was directed by Boston-based filmmaker Micki Dickoff, whose previous credits include the one-hour documentary on mothers of AIDS patients, *Too Little, Too Late* (1987). *Mother, Mother* is part of the "Women Directors: Short Stories" program, Sunday, Oct. 8, 4 p.m., Sequoia I.

Charles Lane directed, produced, wrote, edited and stars in *Sidewalk Stories* (1989). In this silent black and white film he portrays a homeless sidewalk sketch artist, who shortly after witnessing a murder, "adopts" a two-year-old toddler lost on the mean streets of Manhattan. *Sidewalk Stories*, which was enthusiastically received at the recent Cannes Film Festival, screens Wednesday, Oct. 11, 6:45 p.m., Sequoia I.

The destruction of tropical forests, one of the greatest threats to the stability of the world's environment, is the subject of the 99-minute program, *The Disappearing Rainforest*. In *The Penan: A Disappearing Civilization of Borneo* (1989), Marin

wheelchair divisions. All finishers will receive a commemorative ribbon.

Last year the Gay Run attracted 450 runners and raised \$2,000 for Project Open Hand. This year race director David Full hopes to raise even more money for two worthy projects and is looking for greater participation by the gay and lesbian community.

"We're not only celebrating the 10th anniversary of Gay Run but the 15th anniversary of the San Francisco Frontrunners as well," Full said.

Many runners training for Gay Games III are looking to Gay Run for a chance to test their speed and endurance under race conditions so they can adjust their training as necessary for the Games.

For Gay Run '89 applications and information, contact Jim at 922-1435 or write to S.F. Frontrunners, 1550 California St., Suite 6L200, San Francisco, CA 94109.

Volunteers are needed to help with race day activities and should contact Dave at 626-1380 or the address listed above. ▼

County resident John Werner reports how, in the span of our lifetime, 180 million years of history are being reversed because of continuing rainforest timber development in Sarawak, Malaysia. The cost of this development is the Penan, a gentle people, traditional hunters and gatherers, who are being forced out of the beautiful but shrinking rainforests of Borneo.

Also on this program is *Banking on Disaster*, from British filmmaker Adrian Cowell. Filmed during a 10-year period, *Banking on Disaster* has won awards at the American Film Festival (1988), the San Francisco International Film Festival (1989) and the 4th Annual Television Movie Awards (1989). "The Disappearing Rainforest" program screens Saturday, Oct. 7, 12:15 p.m., Masonic Hall, 41 Corte Madera Avenue, Mill Valley.

The Mill Valley Film Festival will be held October 5-12 at the Sequoia Theatres in Mill Valley. Tickets are available through BASS/Ticketmaster and the Mill Valley Film Festival Box Office.

For more information, call 383-5346. ▼

Mount Zion Art for Recovery Program Works on Display

For those enduring the horrors of terminal illnesses such as cancer and AIDS, an innovative program at Mount Zion Medical Center is using artistic expression to stimulate healing while offering patients a diversion from the depressing reality facing them in the hospital. In turn, the patients are producing some striking and often revealing works of art.

The public is invited to view many of these pieces at an exhibition at Congregation Sherith Israel, California and Webster streets, through Oct. 13.

A total of 63 acrylic paintings, watercolors, collages and drawings by 29 people in Mount Zion's Art for Recovery Program will be on display Monday through Friday, from 1 to 4 p.m. in Bart Hall.

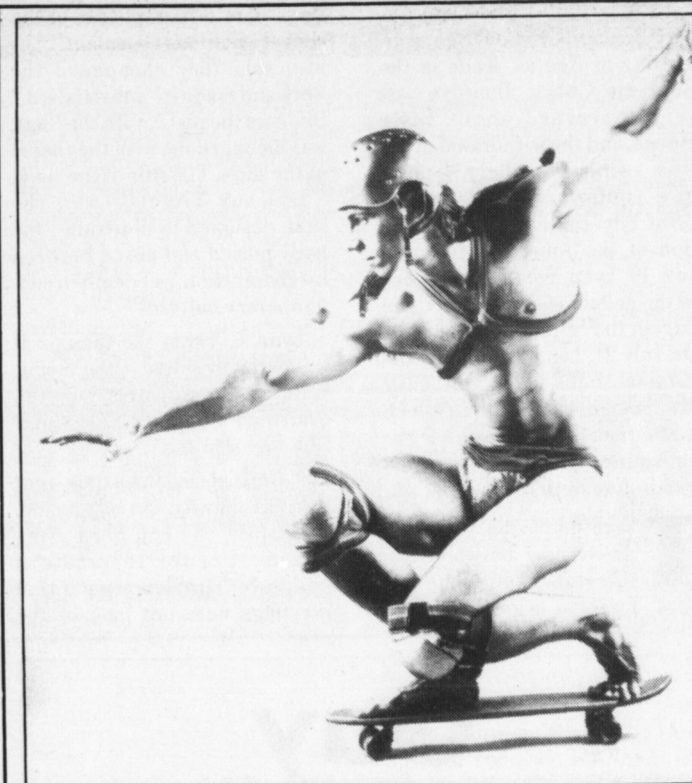
Art for Recovery was created two years ago under the direction of oncologist Dr. Ernest Rosenbaum, as a comprehensive art program that would help divert hospitalized patients by utilizing art as an aid for recovery. Art educator Cynthia Perlis, who has a 20-year background in the art field, is the program director.

Art for Recovery primarily serves the 19-bed oncology unit and 12-bed AIDS unit at Mount Zion, but also provides services to pediatrics and other hospital departments. Each participant is assessed as to his or her interest and ability to express feelings creatively. Perlis works with hospitalized patients on a daily basis, using materials such as marking pens, watercolors, colored pencils and collages.

One of the goals of the program is to encourage other medical centers to adopt this or similar art programs to help people through their illness.

Art for Recovery is a free program to patients, loved ones and staff at Mount Zion. The exhibition is co-sponsored by Congregation Sherith Israel, the Auxiliary of Mount Zion Hospital and Medical Center's Cancer Care and the Ruth Colloff Memorial Patient Care Fund. Additional funding for the Art for Recovery Program is provided by Theta Delta Xi, Gamma Chapter.

For more information about Art for Recovery or the exhibition, please call 885-7552. ▼



Marty Balin To Perform In Benefit

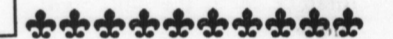
Marty Balin, original member of the Jefferson Airplane/Starship headlines a benefit evening for the homeless at New George's in San Rafael, Oct. 7. Joining Balin on the bill are his back-up band, the Wolf Pack, the Dawson and Tate Band and comedian Sean Corvell. Tickets are \$10.

The Marin Housing Center, which shelters Marin County's homeless, will be the recipient of the funds from the Balin concert. Each day, Marin Housing Center provides shelter, food and counseling for more than 125 people in three shelters located in San Rafael.

Advance tickets are available at New George's, 842 Fourth St., in downtown San Rafael or at the Marin Housing Center, 430 Mission in San Rafael and at the door. For further information, please call New George's Fun Line at 457-1515 or by contacting Mary Tunison, Marin Housing Center, 457-2114. ▼

Hot Stuff

Australia's Sydney Dance Company will perform the West Coast premiere of Graeme Murphy's *Daphnis and Chloe* and the U.S. premiere of Ohad Naharin's *Arbos* at 8 p.m., Tuesday, Oct. 3, in Stanford's Memorial Auditorium. Tickets are \$22 to \$16 and are available at all BASS Ticketmaster locations. This performance contains nudity.



'Men Behind Bars' Auditions Set

Interested vocalists, dancers and tappers are invited to audition for 1990's fifth anniversary of Men Behind Bars, San Francisco's enormously popular variety show and AIDS fundraiser.

Everyone is encouraged to audition, including men, women, professional entertainers, non-professionals, gay, straight, bartenders, and non-bartenders. All auditions will take place at the Jon Sims Center for the Performing Arts, 1519 Mission St., San Francisco, according to the following schedule:

- Oct. 7, "Follies," 12 noon call, wear comfortable clothes;
- Oct. 8, Vocal, 12-3 p.m., solo in preferred key;
- Oct. 14, Tap Dance, 12 noon call, wear comfortable clothes;
- Oct. 14, Vocal, 3-6 p.m., solo in preferred key;
- Oct. 15, "Follies," 12 noon call, wear comfortable clothes.

"Follies" candidates should have jazz dance or an extensive aerobics background, plus basic singing skills.

Vocalists should either bring a "pop" audition solo in your preferred key, or be prepared to sing "America." An accompanist is available.

Tap dancers with intermediate or advanced skill are preferred. They will be working with members of the San Francisco Tap Troupe.

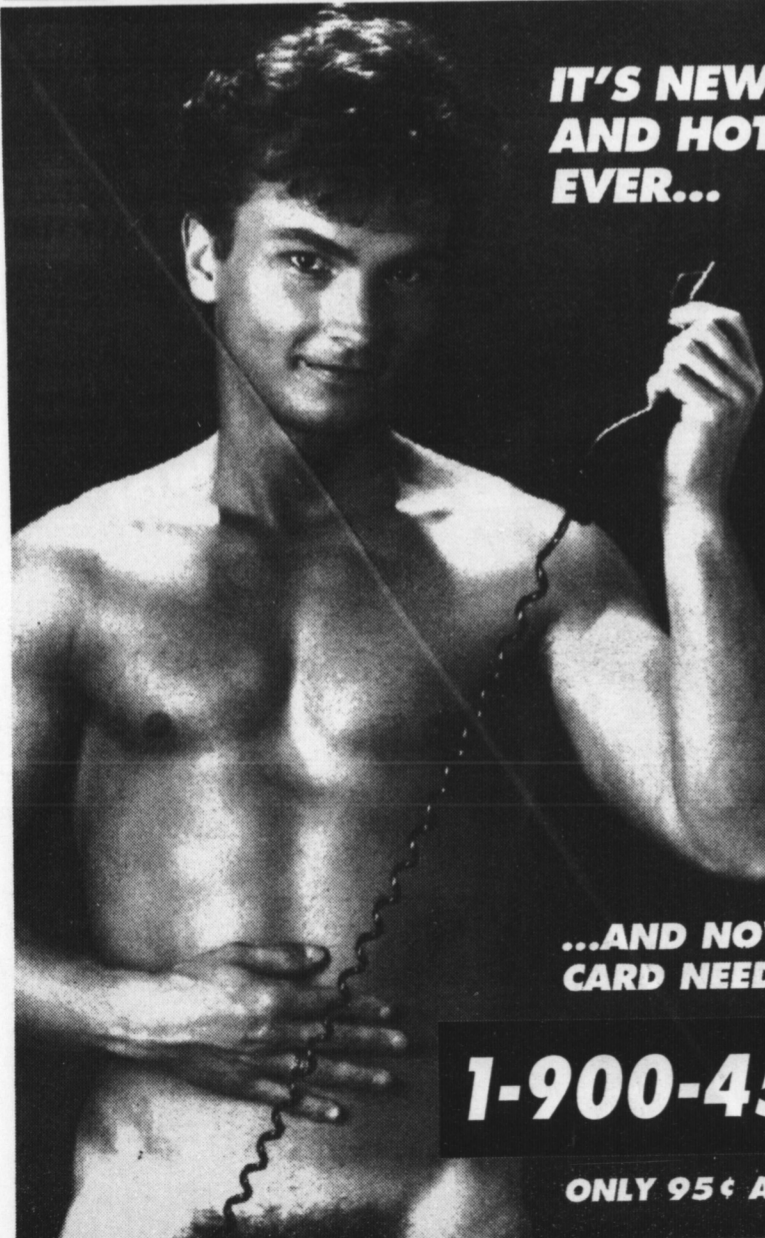
Men Behind Bars is a voluntary fundraising effort involving a vast cross-section of San Francisco's gay and non-gay community. Through the magic of theater and laughter, the show raises funds to help and heal during the overwhelming AIDS epidemic.

The five shows take place over President's Day weekend, Feb. 15-19, 1990 at the Palace of Fine Arts in San Francisco. This new location will allow the show to accommodate larger audiences.

Tickets are available through STBS, Bass and charge by phone. Write the San Francisco Band Foundation for more information at 1519 Mission St., San Francisco 94103-2512, or call 641-5211. ▼

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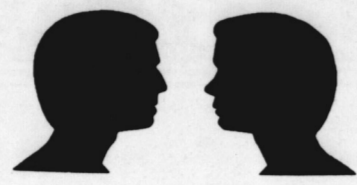
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How Does It Work? Take a look at the questionnaire and you will see just how specific you can get to the types of men you can meet...

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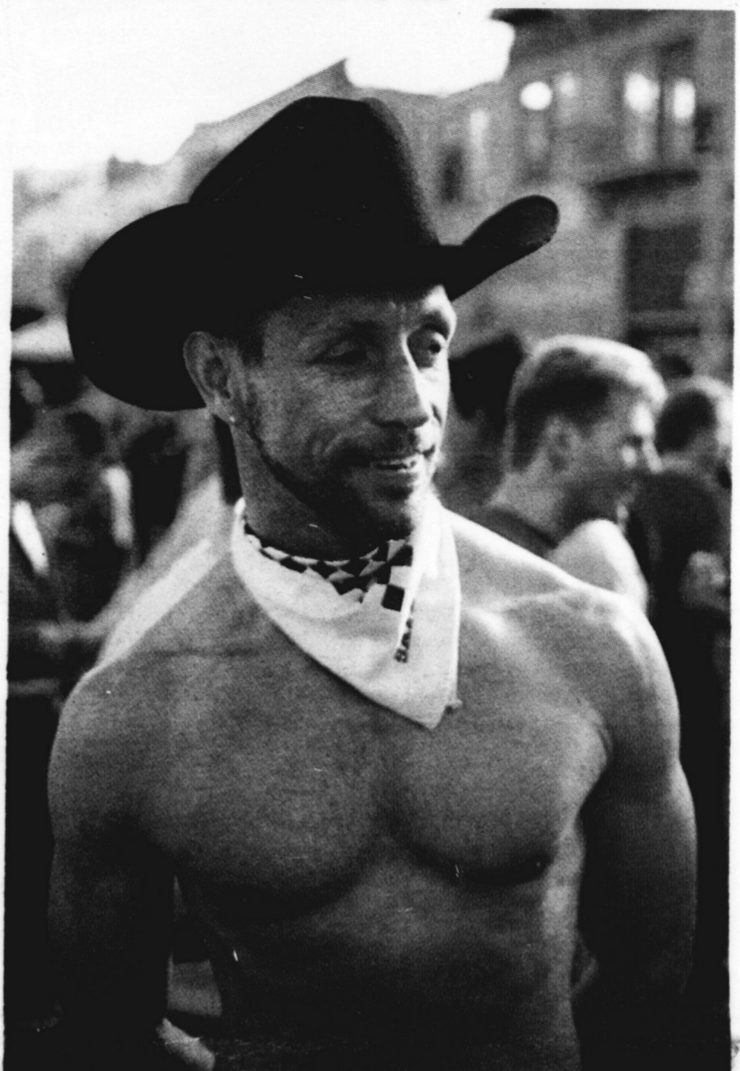
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Supporters of Prop. S Begin To Fear Defeat

Gay Voters Seen as Unconcerned; Registration Deadline Is Monday

by Allen White

With the deadline for registering voters for the November election only days away, gay community leaders are expressing serious concern for the fate of the city's domestic partnership law. Supervisor Harry Britt warned this week, "I will say what Yes On S Campaign Director Dick Pabich said last month: 'If the election were held today, we would lose.'"



On Castro. One of the sights at the Castro Street Fair, which attracted several thousands last Sunday afternoon. (Photo: Darlene/PhotoGraphics)

California: State of Siege

Fundamentalists Battling Gay Rights on Many Fronts

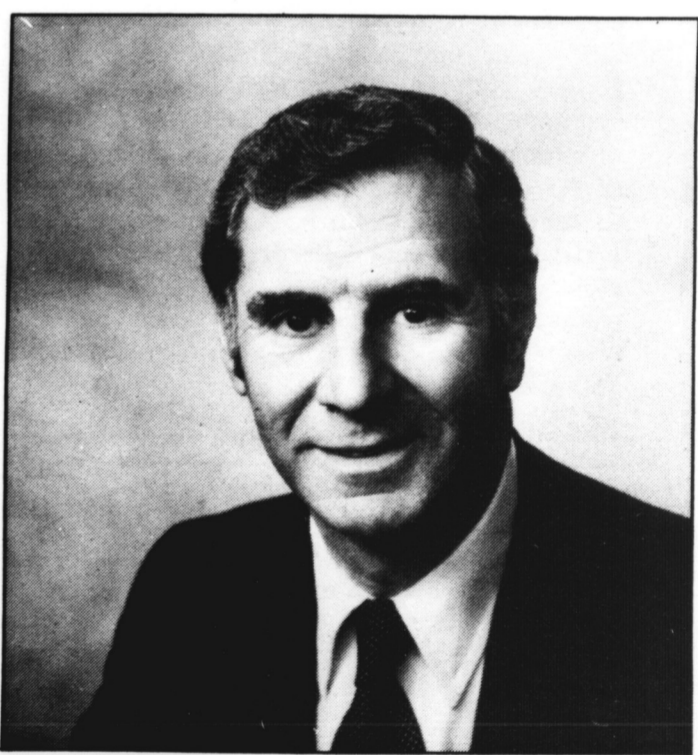
by Keith Clark

With the recent move of the fundamentalists' best organized group, the Traditional Values Coalition, into the Bay Area and into San Francisco, the "gay capital of America" itself, the perception that California's lesbian/gay rights movement is involved in a life-or-death state of war with a powerful, sophisticated and ruthless opponent has begun to dawn...

HIV Drug Subsidies, Hate Crimes Act OK'd

Duke Vetoes AIDS Discrimination Bill

Governor George Deukmejian on Thursday signed Assembly Bill 2251 by Assemblyman Terry Friedman (D-Los Angeles), a measure which places a subsidy program for HIV-related drugs into California statute.



First, the new law creates a share-of-cost formula for people with adjusted gross incomes between \$23,000 and \$50,000. The share-of-cost is equivalent to twice the person's state income tax liability. People below \$23,000 are eligible for 100 percent coverage...

THIS PAPER IN TWO SECTIONS