

VOLUME II Issue 3

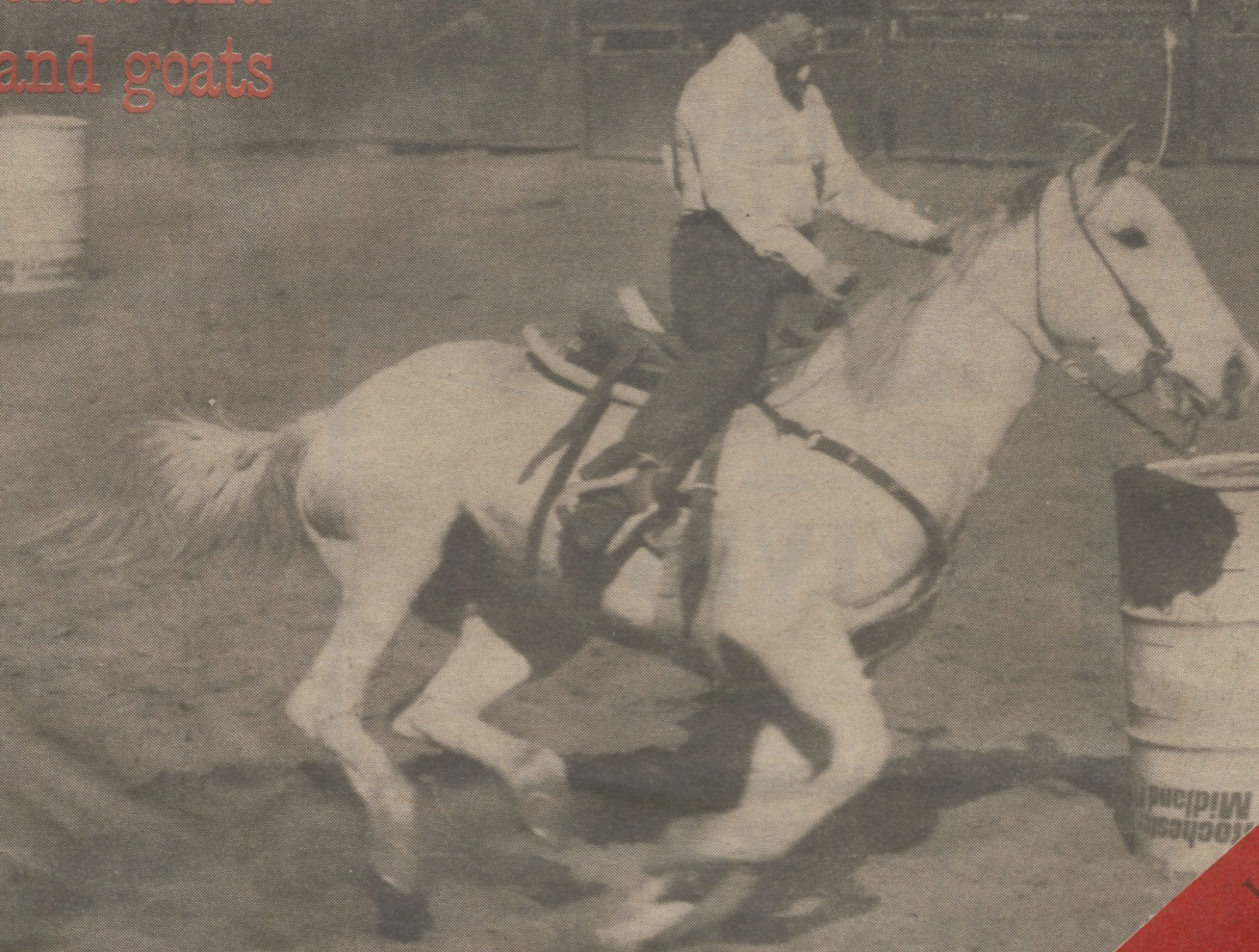
JANUARY 24 — FEBRUARY 7, 1986



**HARDLY
THE
GIRL
NEXT
DOOR**
pg. 12

GAY CABALLEROS

girls and boys
and horses and
hats. and goats
pg. 8



LOVELINES
Good News for boys
and girls...
and things.
pg.
16

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VOLUME II, ISSUE 3

PR

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Please send us a copy of your actual letter(s) for possible inclusion in a book, tentatively called COMING OUT LETTERS. We can't return letters so don't send a copy you can't spare.

Meg Umans, M.C., will edit the book. Meg is a psychotherapist in private practice and owner of Humanspace Books, Inc. Please send your letter(s) by March 31, 1986 to:

Meg Umans, M.C.
 Humanspace Books, Inc.
 2401 N. 32nd St.
 Phoenix, Arizona 85008

If you have any questions, call Meg at (602) 956-6336.

EDITORIAL

Dear Readers,

Rather than risk mounting my "get involved in your newspaper/community" soapbox again, I would like instead to note a few recent accomplishments within the Gay Community.

As has been widely discussed elsewhere, a long-awaited "county contract" was awarded the AAF-T. \$22,000.00 was granted for direct services through the Fund Trust.

Bob Hegyi, besides having organized and instigated the upcoming Contact '86 party at Hotbods, has amassed a total of 2,625 telephone calls to the AIDS Information Line by the end of December 1985. Over 900 of these calls were AIDS related; that means that many more persons have been educated about/assisted with the disease.

On a lighter note, our own Gay Rodeo Association last weekend pulled off the event for which they've been preparing all year. (see cover story, pg. 8) For those of you who missed the First Annual Arizona Gay Rodeo, keep your ears peeled for news about the upcoming Gymkhana (who?).

Speaking of Contact '86 (and we were, earlier)—has everyone purchased their tickets? Bold of me to ask... even bolder of me to point out that all monies from ticket sales go toward a very worthwhile cause... and it's worth the price of the ticket alone just to see Sylvester perform.

See you there!

Robrt Pela



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GAY SPORTS: TRIUMPH IN '86

Greetings to the athletes of Arizona! The time draws near for renewal to the greatest sports and cultural festival to be held in the Gay Community, GAY GAMES II.

GAY GAMES II will become a reality August 9 - 17, 1986. The process of organizing Arizona athletes and teams is currently underway, and you are invited and encourage to participate. It should be stressed that no great skills are required and that some events are broken down by age groups.

Competition is not the only goal. Participation is the true reward. We are all winners and everyone can be a part of GAY GAMES II. The Games are not made up only of competitors, we also need great people to be coaches, trainers, managers, organizers, and of course cheerleaders.

The first GAY GAMES, in 1982, was met by some 1,300 athletes from 132 cities and 12 foreign countries. The Games were marked by some of the most dramatic competition the world of amateur athletics has ever seen.

Warm feelings were shared by gay and non-gay athletes who took part and by the audience of thousands who cheered them on. GAY GAMES II will be much bigger. Up to 5,000 athletes are expected to participate, a number that is huge by any international athletic standard.

Competitions will be held in: Basketball, Bowling, Boxing, Cycling, Golf, Marathon, Physique, Powerlifting, Pool(billiards), Raquetball, Soccer, Softball, Swimming and Diving, Tennis, Track and Field, Triathlon, Volleyball, and Wrestling.

Teams for men and women will be organized in all sports for which there is an interest. If you are interested in participating in GAY GAMES '86, contact LAMBDA SPORTS at 234-2420.

WSLGSC CONFERENCE TO BE HELD AT A.S.U.

The Lesbian/Gay Christian Campus Outreach of Arizona State University will host the Western States Lesbian and Gay Student Organization Conference 86' Feb 14-17 at A.S.U.'s Memorial Union.

The WSLGSC embodies campus-sponsored organizations in the states of California, Arizona, Utah, New Mexico, Colorado, Texas, and Alaska. The three-day conference will include workshops, open forums, guest speakers, a talent show and local entertainment.

Transportation to the Arizona conference will be available from California on a first-come, first-served basis. The cost of each bus ticket is \$40.00-45.00 round trip. Some car-pooling is also available.

Registration fee for the conference is \$10.00 per person. Local housing is available in private homes on a limited basis.

Local businesses and organizations who wish to advertise in the conference program may do so by contacting the conference coordinator. Rates are \$10.00 for a patron (name only); \$15.00 for a business Patron (business name in program only). Advertising and display rates are also available by contacting the conference coordinator. A graphic artist is available at commissioned rates. Advertisers may submit camera-ready copy.

Those interested in presenting a workshop for the conference may contact the coordinator. Workshop leaders are requested to submit proposals as soon as possible.

Conference registrations will be taken by mail until Feb. 10. Conference packets will be made available at the Memorial Union conference site Feb. 14-15. Checks should be made payable to the WSLGSC.

For more information on any aspect of the conference, call or write to Donna Taylor, WSLGS Conference '86 Coordinator, 1500 W. 8th St #149, Mesa, AZ 85201, (602) 844-1959.

SQUARE DANCE CLASSES

Desert Valley Squares will sponsor "New Beginners Square Dance Classes" with the first day being Sunday, January 26, 1986 from 8:30 p.m. until 10:00 p.m. Location of the classes will be at 302 West Latham in Phoenix (Janus Theatre Building). Cost is only \$10 for 10 weeks of lessons. NO EXPERIENCE OR PARTNER IS NEEDED and EVERYONE IS WELCOME. If you are unable to begin classes on January 26, you may still start on February 2 or 9, 1986. Join us for a fun evening of square dance lessons! For more information call 978-3273 or 954-6939.

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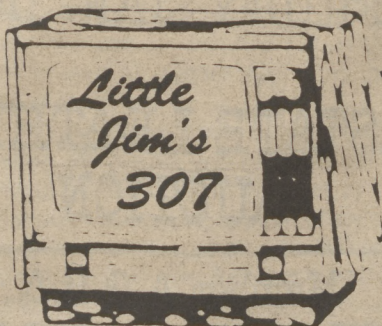
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BILLY GAMBOA'S MEXICAN BUFFET: TAKE THE KIDS

On January 6th, the P&R staff put down their type rulers and their border tapes and went off to NuTowne Saloon to see about something called Billy Gamboa's Mexican Buffet. The food was excellent; the reception was more than warm. What follows are individual reports from some of the staff members:



CHIP: I liked the Guatamala. It's a bunch of squashed-up avocados. I ate a lot of rice. I didn't spill anything. Honest.



MICHAEL: The food was really good. But this was the weirdest field trip I ever went on. I saw a lady with hairy legs.

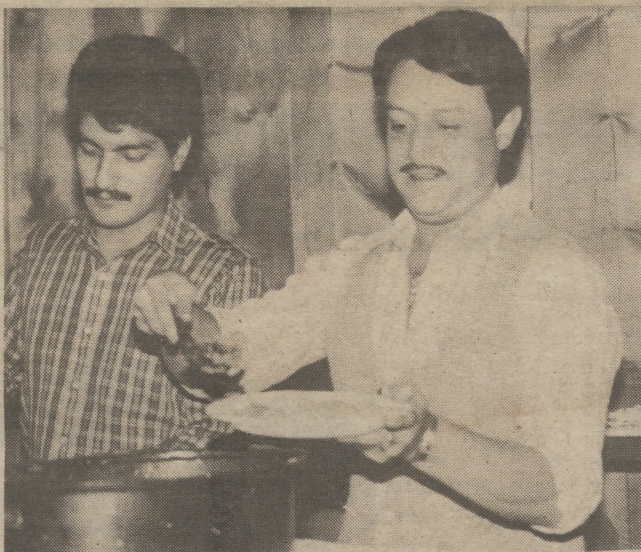


LORI: Billy Gamboa's Mexican Buffet is better than strained peas and carrots any day. I loved the flautas. Robt got mad because I spit up in his hair.



ROBRT: Everything tasted real good. Some stuff was hot. Billy was real nice to me. I ate so much I almost threw up.

RAE: I ate everything on my plate. I wanted to go back for seconds, but I couldn't because I'm a girl.



"MR. RAMROD" CONTEST EARNS \$680 FOR AAFT

In the charitable tradition of our community, Ramrod last month contributed over six hundred dollars to the AAFT.

The money was raised as a result of the "Mr. Ramrod" contest, which ran throughout December. "The contestants were each able to choose which charity they wanted their winnings to go to," according to Ramrod manager Don Potter. "Most chose to donate theirs to the AAFT."

Indeed, winner Robert DeJardin donated a total of \$680.00 to the AZ AIDS Fund Trust.



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1st & 3rd EACH MONTH
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AMATEUR STRIP CONTEST

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HUMANSPEACE BOOK REVIEW

Meg Umans

URBAN ABORIGINALS: A Celebration of Leathersexuality. Geoff Mains, author. San Francisco, CA: Gay Sunshine Press, 1984. 180 pages, references, resources. \$8.95 paperbound.

We need to establish the premises first: Mains doesn't encourage unsafe sex practices, and neither do I. Some people have always done these things, and some still do, and some always will. Mains describes them, and their physical, emotional and social effects. Yes, and medical. He doesn't avoid the AIDS connection, and he acknowledges that each individual evolves and practices his own moral and ethical standards. ("His" because this book is about men, although not exclusively for men.) And you know about my involvement with AAFT and PWA. So get your hackles down about ethics (sometimes known as censorship) - this book is appropriate for review because current interest is high.

Urban Aborigines is for people who are already interested in leather; if your interest now is idle curiosity about what leather people do, you can find out from novels and short stories. Mains does describe what people do, and includes photos, but he spends far more time on aspects other than sex. His training is in biochemistry, so we get detailed explanations of the physiological pain-pleasure linkages. We follow a fictional couple through the book, and hear from them why they do what they do, and what goes on in their minds. Mains discusses the sociology of leather as thoroughly as the physicality, and from more viewpoints. The title crystallizes his thesis that people who embrace the leather subculture are in touch with primitive intensities that are in all of us... if we want to get back to them. The cultural bond comes from the recognition of common emotional experiences; the reasons for bonding around leathersex are more important than the facts of it. The euphoria of total freedom and trust are cause for celebration.

Freedom... why does Mains use the term "leathersexuality" rather than S/M or any other common description? That's the point of the book, to make sure we understand that there's more to this than slavery and mastery, or sadism and masochism, or any other common description of a part that misrepresents the whole. The celebration is of recognition that the attitude known as "leather" is natural and affirming.

Information is presented to confirm that the choice for leather is right and joyous for the people who make that choice. You'll understand the origins and natural development, the causes and effects, and the access to power, and you'll accept the validity of the reasoning, whether or not you agree with the conclusions.

Get Ready Ladies!

It's your chance to be involved in your community newspaper. Be a part of P&R, by filling out a survey for women only. That's right! It's your chance to make a difference. Fill out the survey, and discover yourself discovering P&R.

Look for surveys at Incognito Lounge, Raggedy Ann & Andys, Farrahs, New Moon, Hot Bods and The Grand Camel.



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"MAMAS, DON'T LET YOUR BABIES GROW UP TO BE GOAT DRESSERS"

"Cow in the hole!" Relax, boys and girls, that's just rodeo lingo for "you're about to be savagely gored by an enraged steer; it would be advisable to take the necessary action to remove yourself from harm's way." Such was life in the chutes at the first annual Arizona Gay Rodeo last weekend.

This city-slicker reporter was a rodeo-virgin prior to last weekend's big event. Eager to find out what all the hoopla was about, I donned cowboy togs (largely borrowed) and moseyed on down to the rodeo grounds to check out the action.

I discovered that rodeos are not for the faint-hearted, asthmatics, or goat aficionados. Picture, if you will, two full-grown, presumably self-respecting people charging across the dusty arena, cornering a goat, hoisting its back legs in the air, and putting a pair of Fruit Of The Looms on the poor, defenseless animal. Now, I don't like to see any animal being made to suffer indignities, but I happen to be particularly fond of goats. Maybe in next year's rodeo we could turn the tables and have the goats put the panties on the cowboys and girls. (Or perhaps panty hose on Miss Texas Rodeo Queen?) That I'd like to see.

Goat dressing was, of course, only part of the 2-day



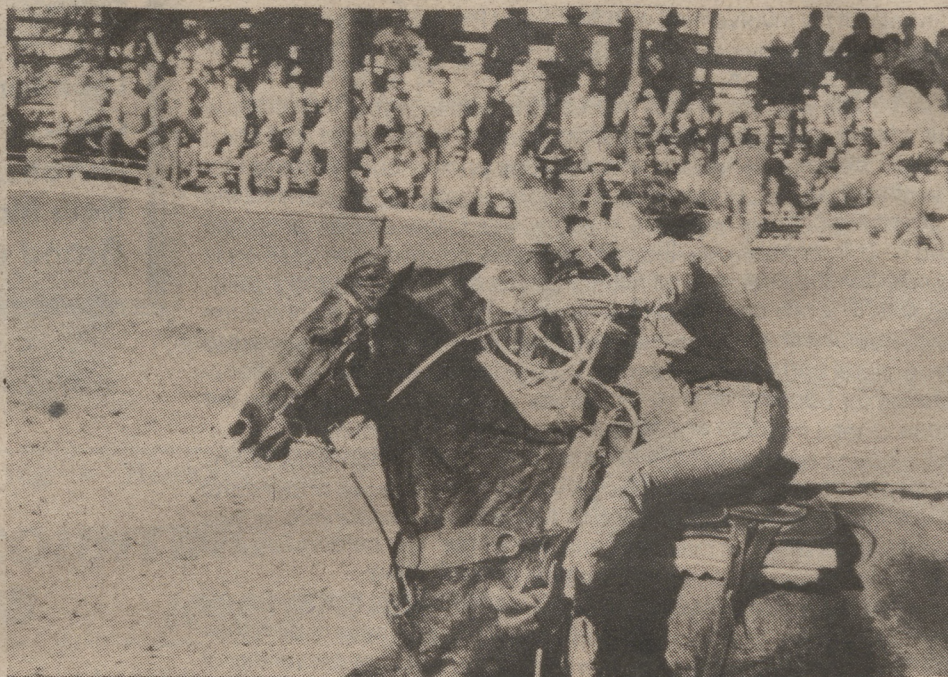
rodeo, which was sponsored by the Arizona Gay Rodeo Association. Less frivolous events included bull, wild cow, and bareback bronc riding, chute dogging, calf roping, barrel racing, pole bending and the Texas Flag Race. Other crowd-pleasers were the wild cow milking event, steer decorating, and those inimitable rodeo clowns.

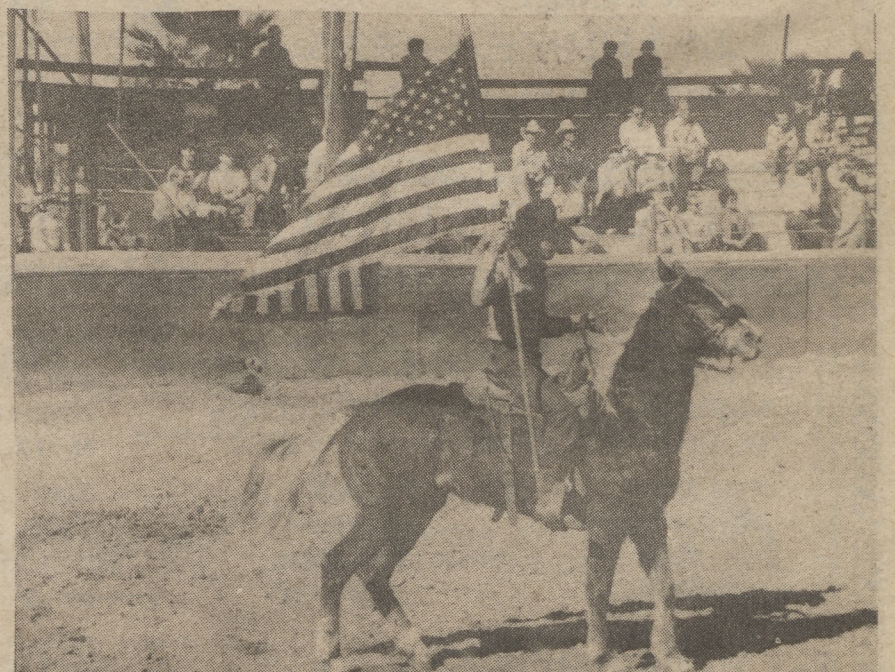
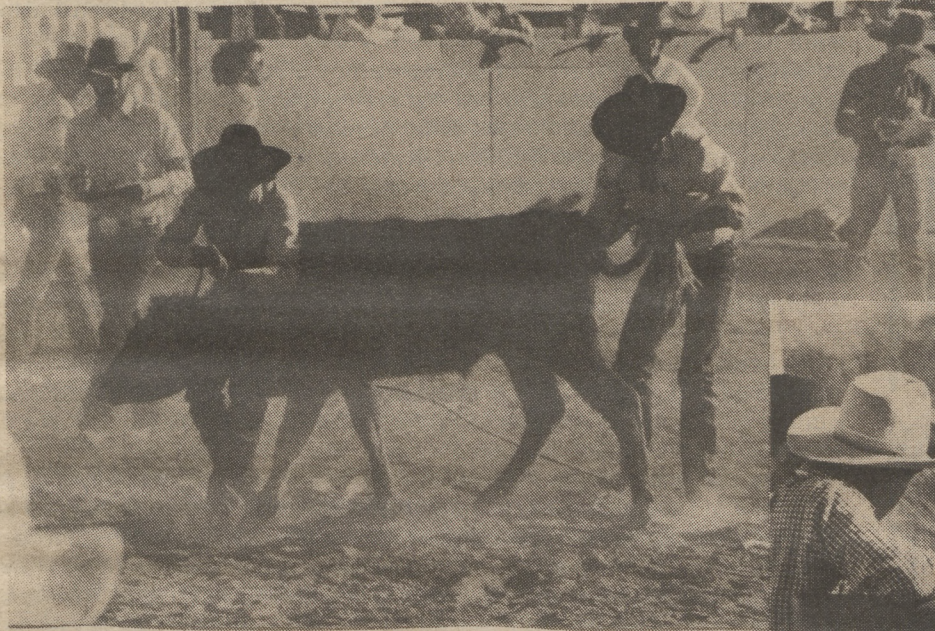
If you're into "butch," if the Marlboro man is the dude of your dreams, then the gay rodeo is the place for you. Event the drag queen from Texas managed to ride those wild cows with nary a broken fingernail. Tight, dirty Levis, chaps, boots, belt buckles the size of Rhode Island, ropes, cattle prods, cowboys, cowgirls... they had it all at the Arizona Gay Rodeo. And goats.

This gay rodeo stuff is serious business. The concept first started with the National Reno Gay Rodeo in 1976, which was an annual event until 1985. Between 1983 and 1985, five states formed gay rodeo associations, and the International Gay Rodeo Association was formed in 1985 to provide some uniformity in rodeo events and rules. A gay rodeo circuit was established with each state association sponsoring annual rodeos which are evenly spaced throughout the year. The present gay rodeo season began in Texas in November with the finals tentatively scheduled to be held in Las Vegas in September of this year.

Congratulations, Arizona Gay Rodeo Association, on the smashing success of your first annual rodeo! Next year's rodeo will be held January 16-18, 1987. Also coming up this spring is the A.G.R.A.'s second Spring Gymkhana. Plan to attend and I promise you'll have a rip-snortin' good time!

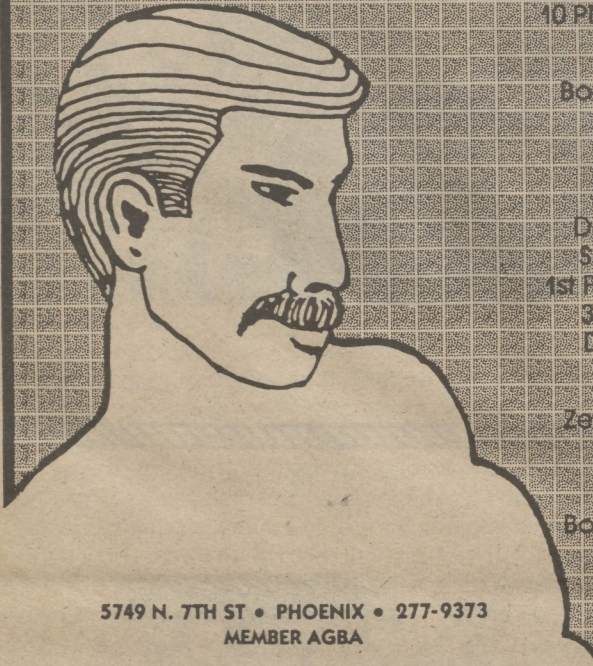
Lori Fritz





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Leathernotes

Brotherhood. The feeling of acceptance and support from those men we count as important to us. How do you become included? Just where and how do these men find each other? Is there some requirement or set of rules you must follow in order to participate in the comradery of the men you see at any gathering? The answer to the first two questions. Remember, though, that these are generalities and that different situations require different behaviors, just as some men find some thing acceptable while others do not.

On how to become included. The first step is to simply decide if you really want to be included. Does this particular group of men really have what you are looking for? Keep in mind when you see a group of men who seem to offer the companionship you seek that, hopefully, at least a few will eventually become friends. Are these men ones you feel you could trust with your friendship? We live in a very fast-paced culture. People come and go so quickly. Friendship then becomes of utmost importance. It is vital to choose friends carefully. Now you must find the common ground between you and the men you want to be with. Conversation is the only way to get to know someone and your conversation needs to reflect at least some mutual interests. If you walk up to a group of guys talking in a bar and they are discussing hiking, you can't bring up movies and expect them to draw you into their circle. Another problem is syntax. If this group of men is talking "he" and "brother" you don't say "oh, girl" or "he's just my sister." Always a point of humour, it is true that many men are offended by female pronouns. Some men don't care. Just be aware enough of those around you to have the common courtesy to respect their space. It is the only way to demand respect yourself.

Now on appearance. If you want to meet those guys in leather jackets, a three piece suit is not the quickest ticket. Your clothing is the way you are initially judged. Right or wrong, guys have no other way to gauge your personality, until after some conversation, and many times you never make it to conversation if you don't look like you share similar inclinations. No, you don't have to run out and buy some leather. But masculine men want to be around other masculine men. Attire is your statement. Make it plain and simple and others will pick up on it easily.

Honesty and accesability. Two of the most important factors in anyones personality. Nothing that I say in this article should give you the impression that you are to wear something that does not fit your personality or you are to talk of things that do not interest you, or you are to pretend to want to be with someone that you don't. Honesty. Many times the most difficult thing to find, even in ourselves. I don't mean "the truth, the whole truth, and nothing but the truth," though that is nice also, what I am saying by honesty is more emotional. Your honest feelings, honest behavior. The true you, buddy. No loud display of emotion. Just how and who you really are. Then accesability. If you walk into a bar, buy a beer and go stand in the corner you can be reasonably sure that no one will talk to you. Masculine men are open and available, but for socializing, conversation, companionship. Now let's take a moment here and define "masculine." You don't need 16 inch biceps or a 42 inch chest covered in fur. You don't have to have a voice that rumbles in the lower register or a handshake that drives someone to their knees. It doesn't take 501 levis or a leather vest. It is simply a belief in yourself and who you are and allowing that belief to show. And that is the most important lesson to learn when looking for acceptance from other men. You must be confident to inspire confidence. You must feel secure in what you have to offer friends for them to feel secure in accepting your friendship. You must be respectful to earn respect. Once you have done these things, will every man you meet be eager to know you? Of course not. But the men who are truely masculine, those that want and need other masculine men will. It begins with you. And once you have done all that you can no one should ask for more.

In closing, a comment on a conversation I received second hand. Isn't it just a bit ironic that we are our own worst enemy? We, as gay people, spend much more time putting each other down than the straights ever do. We are so quick to judge while conveniently forgetting to judge ourselves. We pass judgement because someone may be different from us, but then decry any prejudice that we experience ourselves. When will we learn that it is because of our differences that we are strong. Whether you wear a ring on your finger, in your ear, around your dick or through your nose makes no difference. We must allow freedom of expression to be allowed that freedom ourselves.

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PHOENIX SEX CONFERENCE TELLS ALL — JAN 20, 1986

by Susie Bright for P & R

I bet you didn't know there was a sexuality convention in Phoenix two weeks ago. Perhaps you are even unaware that there is actually a professional organization for sex educators and therapists, distinguishedly titled, **The Scientific Society for the Study of Sex (SSSS)**. Don't be fooled by the stodgy name. **SSSS** regularly sponsors regional and national conferences which discuss every fascinating kind of sexual behavior. This time, a resort hotel in Scottsdale was host to the Western conference that presented workshops on everything from "Religious Justifications for Sexual Morality" to "Assessment of Penile Implant Candidates."

By far the most popular presentations addressed the question of erotica, pornography, and censorship. There is a tremendous interest in the new theories for censoring explicit sexual material, which sort of sounds like the old fundamentalist rap, except that it has a feminist twist to it. The contemporary rationale claims that those plain brown wrappers are degrading to women as well as infuriating to your local evangelist.

Many places around the country, (including Phoenix, which has been the scene of repeated video busts), are feeling the power of the new wave of anti-porn/erotica repression. The pro-censorship feminists who say that they are not really anti-sex, they just want to stop violence against women, are retorted by the pro-erotica feminists who recall the road to hell is paved with good, naive intentions.

Aside from the legal/censorship issues, it was equally fascinating to discuss why certain pictures and words are arousing, and what, if any, the differences are between men and women, or gay and straight tastes in porn. The busiest session at the conference was titled **Erotica By and For Women**, which introduced three of the female innovators in sexual entertainment for women. Susie Bright from the lesbian **On Our Backs** was joined by Sabina Sedgwick, a heterosexual contributor to the **Ladies Home Erotica** book, and Jan Dailey, an editor of a women's sex magazine called **Eidos**. The electric discussion that took place reflected the tremendous impact women are having as consumers and producers of sexually products. A special surprise was Kay Parker, one of the top adult film actresses, who got up and introduced herself and her new venture. She is producing a line of videos for a large distributor, Caballero, over which she will have complete creative control. This once again indicates the new female aesthetic which is revolutionizing the sex business.

As Bright commented at one point, "Women were always afraid of going to the dirty movie theater, and sitting in a seat full of some stranger's cum. But home videos have changed all that. Now you can pick up your Meryl Streep movie at any video store and grab a copy of "Naughty Nurses" at the same time. Sex is coming out of the criminal underworld and into the supermarket."


Another lesbian in the audience announced that by the end of the women's erotica panel, we were all sitting in a wet spot. Her well-worded enthusiasm capped the high point of the convention.

Local input was high at the **SSSS** conference, and particularly the Sociology Dept. from Tempe who lent their hospitality and diverse interests in making the conference a provocative success.

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Switchboard**

**Arizona AIDS
Information
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Dear Friends:

This letter is to inform you of what has happened in the less-than-two-months that the Switchboard has been operating during the day, from 9-4 pm, from 4-7pm and 7-11 pm. In order to get it printed and mailed in time for the benefit, it is short a few days of December—I have cut off the totals as of noon, December 27, 1985.

The full title of this organization is: The Lesbian & Gay Community Switchboard/Arizona AIDS Information Line. We normally answer the phone "Community Switchboard."

During the month of November 1985, which was my first month at this job, the total number of calls received for both day and night was 1106. This was very surprising to all of us. 792 calls came in during the daytime; during the evening hours 314 calls were received. AIDS-related calls totaled 321—279 during the day and 42 at night. Of those 321 calls, 156 were referred to AAFI for printed materials, support-group information, financial assistance or volunteer work. Of special note were 6 job discrimination cases regarding the HTLV-III testing—employers forcing known gays to take the test. As of this date we have had 11 job discrimination cases and have won 2 cases with major corporations.

Also in the first month, 33 counseling sessions were held at this office during the day. These varied from PWA to people just coming out into gay life and wanting questions answered. Also 11 media presentations were made, and several doctoral candidates met with me regarding AIDS and homosexuality. An interview was given for the "New Times" and two TV tapes, which dealt with AIDS in Arizona, called "Health Horizons," were made for Prescott and Flagstaff. Questions from major apartment complexes, hotels, etc. have been answered or referred to the State Dept. of Health Services. Two suicide calls were received in November. One caller we were able to talk out of what he was considering. The other caller had already taken a large dose of pills—two switchboard operators were able to keep him on the phone long enough to find out where he was—the life was saved. All of this and more happened in November.

Now, a small breakdown of December 1985. As of noon today, 1360 calls were received—958 during the day, 402 during the evening. About one-third were AIDS related. 26 counseling sessions were held, 2 media presentations made, 5 meetings were attended. 7 trips were made regarding the upcoming Contact '86 party, to be held February 1st, 1986 at Hotbod's. A complete report of the calls will be made after the end of the year, but as you can see, in less than 2 months' time 2466 calls covering the whole spectrum of the community were received by this office.

In November the Switchboard received a \$5000 grant from the Chicago Resource Center. Other than that the funding comes from us—the Lesbian and Gay Community in Phoenix. The AGBA granted us \$1300 in November, in December People & Persons Bowling League gave us \$681.81.

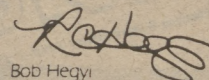
Contact '86 will take place at Hotbod's on Saturday, February 1st, 1986 from 10 pm till 8:30 am Sunday. It is hoped that this party will generate at least \$10,000 so the Switchboard will be able to continue to serve for the next year. Sylvester has agreed to come as the entertainment (taking place at 2 am) for only expenses. Stewart Barkel, John Ford, Lance Scroggins and Buffer Helland, all of the Probe, L.A., will be putting on a show like Phoenix has never seen before—music, lights, and special video equipment never before used in Phoenix will be a big part of the evening. 1500 tickets have been printed; they will be available at 12 Phoenix bars and in Tucson at Books Brothers for \$12.00 in advance, \$15.00 at the door. T-shirts with the Contact '86 logo are available only at Trax for \$10.00 each—all of which goes to the Switchboard. It is hoped this event will help to develop an up-to-date resource agency to serve our community.

If you cannot attend, please try to help to support this event by sending a tax-deductible donation to LGCS/AAIL—a non-profit organization—at 4229 N. 7th Street, Suite #101, Phoenix 85014.

The Switchboard was established 8 years ago and has continued to survive "nip and tuck." It is continually in need of volunteers. For information please call 234-2752 or 234-2753.

Thank you for your continued support.

In Brother and Sisterhood
Sincerely,


Bob Hegyi

TICKET LOCATIONS:

Phoenix: Apollo's
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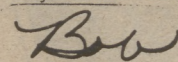
Hotbod's
Incognito
Little Jim's "307"
New Moon Saloon

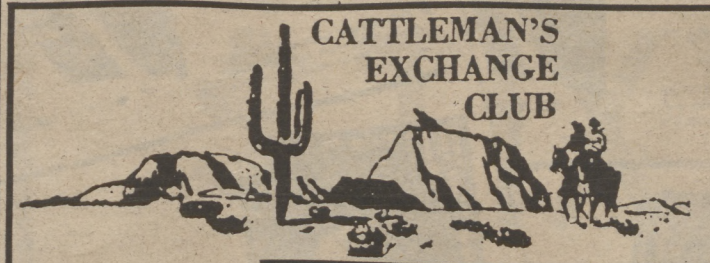
Tucson: Books Brothers

T-Shirts: Trax (only)

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P.S. To date \$3066 has been pledged and received by the Switchboard to finance this party, these have all been donations. Thank you for your faith and trust.






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BRIGHT VIEWS ON LESBIAN SEX

Susie Bright, editor of the lesbian publication "On Our Backs" and promoter of a series of lesbian sex videos, recently toured the valley with a presentation of both her films and her magazine. Bright appeared at a Sexologists Convention, spoke at Humanspace Books, and presented her videos at the Incognito Lounge. During her stay, I had the opportunity to meet and speak with her.

RAE FRITZ: How did "On Our Backs" come about?
SUSIE BRIGHT: There was this cauldron of simmering sexual things that were happening around the country. The thing I think was the biggest catalyst was the forming of the lesbian S & M group SAMWO. They published a book, "Coming to Power," which is the best-selling lesbian book besides "Well of Loneliness." Whether you loved or hated "Coming to Power," it was very frank about our sexuality.

During this time, there were a lot of women who really didn't have a sexual voice... they might go buy a vibrator or a porn magazine, but they never said, "we are lesbians, talking to you as lesbians." The awareness of this phenomenon is what led to "On Our Backs." Women wanted a consistent, national magazine that would cater to lesbians and express a variety of lesbian sexualities. "On Our Backs" speaks to a variety of lesbian sexual aspects, keeping in mind the erotic possibilities of role playing, fantasies, and other sexual adventures. I was originally solicited as a contributor for my poetry.
RF: So you didn't start the magazine on your own?
SB: I started "On Our Backs" with two other women. I sold the advertising and contributed my poetry. With our second issue, I became editor, and we've been going strong ever since.

There weren't any lesbian publications before "On Our Backs." There was "Off Our Backs," but that was a feminist magazine, not specifically a lesbian magazine.
RF: Is there a specific philosophical base for "On Our Backs?"

SB: Our philosophy is very sex-positive. We believe sexuality is a very imaginative, creative thing that people can use to communicate with. That can be a very gratifying experience.

Sometimes, women have a difficult time dealing with aspects of lesbian sexuality that turn them on. Women tend to want to see only what turns them on individually; what turns other women on may be offensive to them. Sometimes, it's threatening to see what other women like.

RF: Do you consider yourself affiliated with any political segment of the lesbian community?

SB: There are two political segments of the community in most major cities. There are people who feel this stuff is detrimental and dangerous; then there are the pro-sex radical people. I would call the women who feel that pro-sex attitudes are dangerous the "fundamentalist feminist feminists." I am personally pro-sex...

RF: What type of lesbian readership do you have?

SB: "On Our Backs" appeals to several different types of women. There's one type I call the "silent majority." They're the sort of lesbians who have always been strong in their sexual selves, but have not been very articulate about it.

I think that young urban women are particularly attracted to the magazine because they're growing up in an atmosphere more sexually free. Intellectually, I think our magazine appeals to a wide age range, but most of our readers are women who are coming out now.

RF: What about the contents of "On Our Backs?"

SB: We publish fiction, an advice column, news, and reviews. Implicit to explicit. Fetishes may be explored in the magazine... then too, a less-than-sexual review event will appear alongside. I like to get a nice little stew going.

RF: You have a large readership?

SB: Between thirteen and fifteen thousand read "On Our Backs." We've been somewhat hindered by the fact that some establishments will not carry our magazine.

RF: What brings you to the valley?

SB: I'm here to speak at a sex therapy convention, and to promote both the magazine and the "Blush" videos. "Blush" publishes "On Our Backs" and produces the videos. There are two explicit videos; we also carry comedy tapes that appeal to the satirical side of women.

RF: Will the videos be available in the valley?

SB: Phoenix women can purchase the "Blush" films at Castle and International Bookstores, and possibly at Humanspace. Tuff Stuff, Humanspace, Castle and International will be carrying the magazine. "On Our Backs" is available for five dollars per issue; the videos are thirty-five dollars each.

RF: If you were to label your videos as either hard-core or soft-core pornography, which would you choose?

SB: I don't really like the word "pornography." Our videos are explicit and arousing. It seems that people label sexual things that they enjoy as erotica, and those that they don't like as pornography.

The tapes are definitely X-rated, and include S&M and butch/femme role-playing. It's interesting to watch the reactions of women who've viewed the videos in a theatre. Some clap, others boo; some are making out and others are walking out. There are a variety of responses to our films.

RF: There is a faction of lesbians who may respond to you as a woman exploiting other women. How do you react to that attitude?

SB: These women don't know what they're talking about. The people who work for us get paid, and they are committed to being pioneers in exploring lesbian sexuality. We possess integrity and a genuine interest in erotic encounters. I'm insulted that women would feel we're exploiting them.

RF: What about the heterosexual male who also has access to your films? Is the point of lesbian erotica then lost as your film becomes available as a man's sex toy?

SB: If you want to distribute something, you have to make it available to the public. I don't want to be afraid that men will get ahold of our films. It really doesn't matter. Most people who take an interest in the videos and the magazine are lesbians.

We could certainly reach a greater number of these women if our films and magazine were available at the 7-11.

Rae Fritz

LAVENDAR NOTES

by Rae Fritz

I waited with apprehension. There were many things left to do before my leaving town. Instead of handling any of these things, I waited. My palms sweated; I had never interviewed anyone before - let alone the publisher of a pro-sex magazine.

Perhaps you could say I'm somewhat conservative, though certainly not a prude. While I waited for Susie Bright to drop in for her scheduled interview, I had ample time to examine my own values. I wanted to be sure that my conservative attitudes about sex didn't slant the interview.

As I waited, I wondered. What kind of woman would be editor of a magazine quoted as "entertainment for the adventurous lesbian?" I had only once seen a copy of *On Our Backs*, at Meg Uman's Humanspace Books. From what I remembered about the magazine, *On Our Backs* was fairly hardcore and featured some very explicit photography. Would the woman coming to visit me be a six-foot-two giantess replete with chains and whips?

In fact, Susie Bright was dressed similarly to Madonna. She was very personable and friendly. I don't think I have ever met anyone as open and candid about sex as was Susie Bright.

As we talked, Susie was very adamant about those people who might question her motives and her possible exploitation of women.

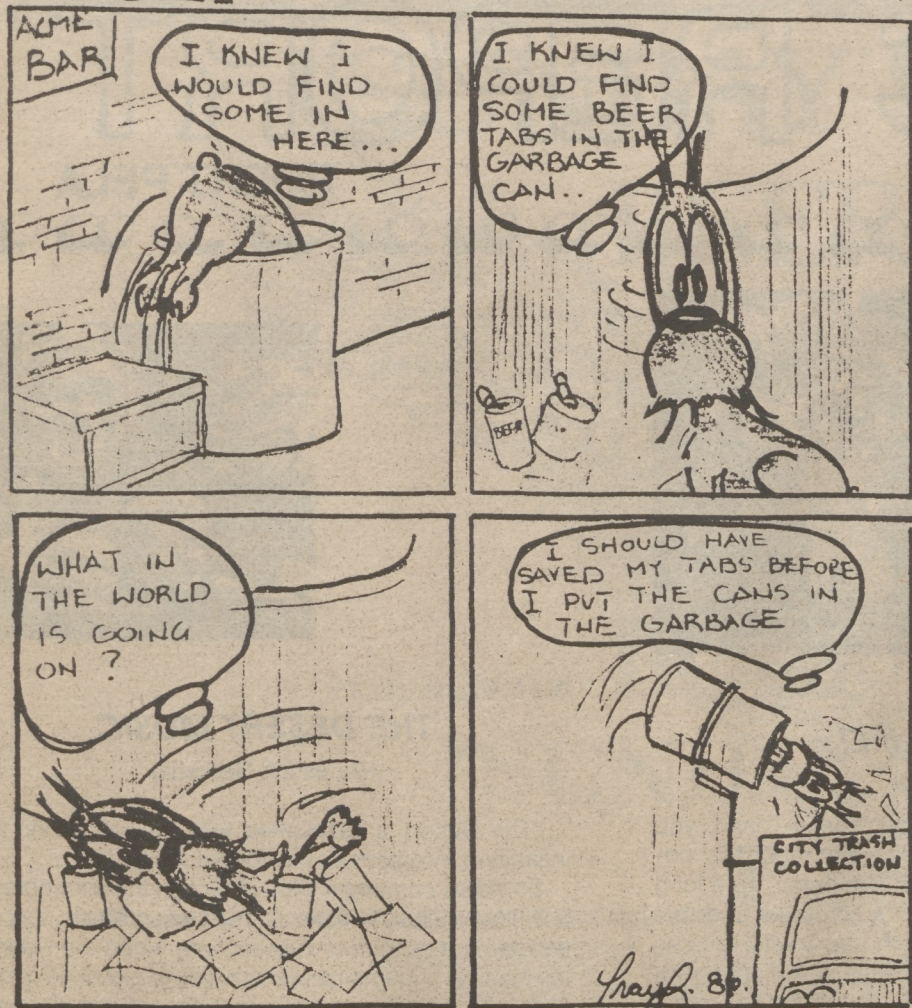
I never quite "came out of the closet" and told her that I am one of those women. I was unable to view Susie's sex videos, as they were shown at the Incognito while I was in Colorado skiing. But after having heard about the videos from Susie, I was sure that I wouldn't want to view them amidst a pressing mass of bodies anyway.

I like sex. I think it's an important part of life. However, I'm not into whips, leather collars, or dildoes. I wonder if there are a lot of lesbians who do like S&M.

Is sex a personal act, an act of tenderness between consenting adults? I suppose I am what is known as "old fashioned." The Susie Brights of the world don't impress me. They have forgotten that sex and sexuality are only a part of life. Not an all-encompassing passion.



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THE MUSIC REPORT

ROBRT PELA



THE ISLEY BROTHERS MASTERPIECE

(Warner Brothers)

Through a career of thirty years, the Isley Brothers' road has had its share of ups and downs on a rocket-propelled, roller coaster ride. In the early days of "Shout," the Isleys were the *original* Animal House band. They later reached evocative, soul stirring heights with tunes like "This Old Heart of Mine," and blazed in disco glory with "Who's That Lady" (powered by their searing Hendrixian guitar of younger brother Ernie Isley, who at age 13 was student of Jimi Hendrix, a former member of the Isley Brothers Band).

Ernie Isley and the other young turks of the band formed their own group, Isley Jasper Isley, and the three eldest brothers prepared for a well-earned retirement. Fortunately things didn't end that way. Ronald, Rudolph, and O'Kelly Isley realized that you never really retire from this business. They got a new contract with Warner Brothers and have returned. **Masterpiece**, a record which may not be one, but it's close, and certainly ranks with and probably is the finest album in total the Isleys have recorded in their long, hit-studded career.

On **Masterpiece**, the Isleys are in no rush, no hurry. They stretch it out and take the time and care to get things done right. There's a lot of love and thoughtfulness on this album and it shows. Several times in print I've read that when Ronald Isley sings, backed up by Rudolph and O'Kelly, they can all hear in their minds the fourth part of the harmony sung by their brother Vernon who was killed in a car accident in 1954. I believe them. I've found comfort in their soothing harmonies and phrasing this past week as I've come to grips with the death of a friend and the immense sorrow suffered by the family reminiscent in ways of "This Old Heart of Mine." It evokes those early days of love's realization when the petitioner pleads for just an opportunity to demonstrate love and devotion. To some, the trust expressed in the granted opportunity is its own reward. "May I," in a nice piece of planning by the Isleys, segues into my personal fave on **Masterpiece**, "My Best Was Good Enough" a song with an important lesson: that it's not whether one wins or not, but whether one is secure in the knowledge that a good effort was given in a truthful, forthright manner, without games or deception. A lesson good for love, living, and life in general.

About ten years ago Charlie Rich had a big hit with "The Most Beautiful Girl," written by Nashville shlock-czar Billy Sherrill. It quickly became a standard on every MOR station, truck stop jukebox, and broken down band box in the United States. It became a velour coated pill that could trigger my gag response quicker than I could hit that station selector on the radio. The Isleys' hot'battered version of this over-ripe old chestnut makes me retract all the song's bad raps. It finds the song's essence and allows it to bloom and come forth.

In summation, **Masterpiece** shows the Isleys at the peak of their creative powers, their harmonies intact, their song selection thoughtful and their production lush and full without being insipid. I heartily recommend **Masterpiece** to anyone with a big heart and the ears to listen, carefully.

Roadhog



DIVINYLS

WHAT A LIFE!

(Chrysalis)

When you're a four man/one woman band, you record Holly Knight songs, and your record is co-produced by Mike (Commander) Chapman, it's a long haul to reputability. Divinyls are marketable and that may scare off more than a few — though it will probably help them sell more records. Christina Amphlett is sexy, though almost in a purposeful way; the group has a safe new-wavey look and sound, and they all look and sound very MTV Heavy Rotation. But before you start piling them on the same sexploitation heap on which Benatar, Scandal, and Animotion rest, give *What a Life!* a listen — a good hard one.

Chances are Amphlett's chainsaw charm will hook you first. Her Marianne Faithfull-meets-Bon Scott croaking is resplendent with goofy little hiccups and snickers that give her that rarest of rarities — a unique voice. Not only that, but she swaggers like a punk Christine Kerr (nee Hynde), knocking off lame bastards and pesky gonad-driven barflies with spectacular hipshots. ("You just want to get me into bed/so stop pretending that you like my head" from "Casual Encounter" and one of the sneakiest, down-by-law remarks in a hit song this year, "Please don't ask me how I've been getting off" from "Pleasure and Pain.")

Of course, Banzai Chrissie ain't the be-all-end-all of Divinyls; luckily, she fronts a competent, often mainic, bunch of Aussies with a penchant for the Crank: "Guillotine Day" cranks with the best of the new Pretenders (in fact, it would sound right at home on **Learning to Crawl**). They're not adverse to poppy little curios either, though, like "Heart Telegraph," or "Dear Diary," and in general give the rather mundane material a burnished, hard-bitten sheen.

While I'll wait until Amphlett has more of a say with this band (no more Holly Knight, *please*), and until they can find their musical voice (there are three producers on this one), **What a Life!**, as a raunchy, gritty rock record, more than delivers momentary gratification.

Buckwheat

STEVE REICH

THE DESERT MUSIC

(Nonesuch Records)

"The Desert is associated with hallucinations and insanity. It threatens one's normal thinking."

So states composer Steve Reich in the liner notes of this newest recorded piece, **The Desert Music**, and it is a statement of profound exactitude when considering the musical accomplishments of this overlooked genius of contemporary serious music (I daren't say "Classical" — how can something modern be also classical?). His music is hallucinatory and it will threaten your normal way of thinking. But it is also very rewarding. Reich's pieces grow out of a pulse — a rigorous, percussive one, which slowly, reluctantly yet vigorously becomes music, with dynamics, color, and, yes, sometimes skeletal melodies. While listening to his work, your mind becomes entrenched in its hypnotic presence: it becomes chimerical, numb and yet very active. His music is energized yet tranquil. In other words, new age yuppie-jazz this ain't. **The Desert Music**, like **Tehillim**, **Music for 18 Musicians**, and **Music for a Large Ensemble** before it, is strongly affective, cognitively compelling, sublimely gorgeous music.

Specifically, though, **The Desert Music** signals an advancement in Reich's output. While **Tehillim** cohered to a text (a Jewish parable repeated over and over), **Desert Music's** text is looser, and yet more meaningful. The text, as written by William Carlos Williams, describes the notion of "desert" as a place of vision, struggle, madness and deficiency. In addition it also hints at the possible outcome of the human race, laced with the irony of the placement of nuclear weapons in White Sands and Alamogordo, New Mexico. Over Reich's most symphonic music yet, the drama of this complex meditation gels into a monster of a statement undercut by the music's independence of grandeur: i.e., it sinks in on you, it doesn't hammer you in the face. Quite simply, **The Desert Music** stands head and torso above any "Serious" music made this year, and it that doesn't grab you, I don't know what will.

Buckwheat

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TRAX REMODELS; CAMEL PICKS A BUTCH

Gracie and Linda unveiled a newly-remodeled bar when they re-opened the doors of TRAX on Thursday, January 16. Gone are the logoed wall-painting and the gameroom; in their place are several new additions allowing for a larger, more spacious nightclub.

The pool table has its own room now... the video games are distributed throughout the bar... the patio is re-opened and easily accessible via two entrances... and *everything* is covered in wood paneling.

Ron and Eddie of TUFF STUFF have set up a booth where there was once a coat closet (!) Leatherware and magazines will be available during many of TRAX' business hours.

Grand re-opening of the bar featured a steak-fry

presided over by DJ Cathy Padilla and her able assistant Carolyn. Dancing and general carrying-on continued until the wee hours as we all re-acquainted ourselves with one of our favorite spots.

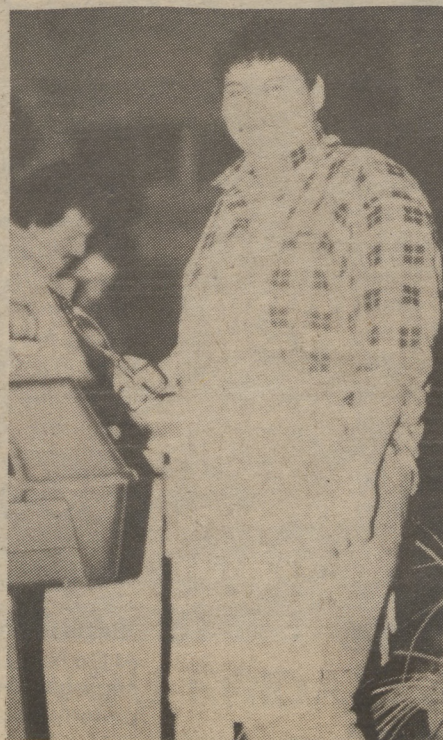
When TRAX closed their doors for a few days for re-modeling, a friend told me, "Oh, Gawd. They're going to turn it into another discotheque!" Guess you were wrong, honey.

New manager Phil Santhon and the staff of the Grand Camel Club turned a new trick which will hopefully surface again real soon... January 16th marked the premiere of official festivities known as the Grand Camel Ms. Butch/Mr. Bitch Contest.

Keith Morris presided, and along with a panel of judges decided on the contestant most Butch. Bitches showed a loss that evening as the frighteningly masculine Marty took first prize. It should be noted that Keith did *not* wear a dress as emcee.



Pictured are Miss Peggy, Sunny, The Happy Hooker, Marty, Jeri, No-Show-Barb and her sister, No-Show-Bev.



COMMUNITY BULLETIN BOARD

The Community Bulletin Board is offered FREE of charge. The spirit of the column is to provide space for fun-oriented community interaction. We are unable to accept phone numbers, addresses, or items for sale in this column. Please limit CBB items to 25 words or less per item. CBB submissions will be published on a first received, first printed basis according to space available. Send to: PR, P.O. Box 5948, Phoenix, Arizona 85010.

Sable Mahu, After viewing you on the dance floor, we simply must change your name!! How about "Thunder Thighs"?

Love, Phx. Fang & Claw Society

Cleep: Thank you for enduring "Oh God It's All So Awful" for so many years. (It really *is* awful, you know.)
B.

To the AGRA Board of Directors: Commitment, hard work and Gay Pride do pay off. Congratulations. Nobody could have done it better.

John King

CLASSIFIED ADS

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LOVELINES

P. R. Entertainment Review

P. R. Entertainment Review

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IN DEFENSE OF DRY EYES

If you haven't spent the last few weeks engrossed in a good book then it is possible your aren't familiar with all the particulars about the movie **THE COLOR PURPLE**. Briefly stated, it is based on a novel of letters by Alice Walker. The film is brought to you by Steven Spielberg (and mostly one suspects, Kathleen Kennedy). Critics left and right are having fits over it. Audiences are said to be weeping in unison. Stock in facial tissues is up.

After racking up an impressive list of phenomenal successes, the talk around town is that Steven just might get that elusive little gold statuette. Certainly it is somewhat overdue. Not as certain is the idea that this is the best he has to offer. At the risk of ostracizing myself from the family of man I would like to share a few thoughts...

This story of severely repressed black women in the early part of this century is superbly performed by each and every member of the cast; Whoopi Goldberg, Margaret Avery, Oprah Winfrey, Desreta Jackson, Rae Dawn Chong and Danny Glover to name a few of the principles. What overshadows their contribution is the uncredited but overwhelming presence of the other star, Mr. Spielberg.

A director's touch should be virtually unseen, the finished product being the ultimate statement of his craft. **Color Purple** virtually bursts at the seams with Spielberg's brushstroke in every frame, every picture-perfect scene, every bird-like swoop of the camera. This is most *painlessly* evident in the more violent episodes. The reluctance to get really heavy, left the audience nervous and undecided as to whether it was watching serious stuff or not. (In more than one instance people were actually giggling at what were obviously meant to be traumatic experiences.) (And for those who have seen it: Didn't you just *love* the trip into the mailbox?)

After the cacophony of **Year of the Dragon** or the chill of **Blood Simple** the drama in this film is like watching a flower the shade of lavender being ripped off its stem and stomped on by an angry black sister with allergies.

None of this should be misconstrued as a warning against seeing **Color Purple**. On the contrary, it is a very good movie. It is glossy, stimulating and busy. It is a film that wants very much to be liked. The comment overheard upon leaving the theatre was "Did you cry?" Hopefully that won't be the single criteria used for judging this picture.

EVERYTHING YOU EVER WANTED TO KNOW ABOUT AIDS *

*But Were Afraid To Ask

You really gotta hand it to the Janus Theatre group. You never know where the stage is going to be or what form it will take. Bravo for that, I love surprises. **As Is**, their current production, will not only surprise you, it will move and enthrall you. This play is enjoying substantial critical success in its ongoing run in New York.

The multi-level stage setting juts out into the seating area creating an arc that moves the action towards the audience. The cast is large and uniformly excellent. The level of energy is brutal from the very beginning and might have been built to a climax with a little more restraint. What a draining experience. Just over ninety minutes long and with no intermission, **As Is** qualifies as a monumental dramatic presentation. Be prepared and see this play. I know for a fact just how relevant the situations shown are in real life. Let us not ignore what for some—or many—could very well be an inevitability.

(**As Is**, a drama written by William M. Hoffman and directed by Todd Patterson.)

A VERY BAD DREAM

Here it is the twenty-fourth day of January and I *finally* came up with a New Year's resolution that I will most assuredly adhere to. I promise that I will not be fooled into thinking that any of the scare flicks aimed at the 'general public' are worth going to see. Especially if it happens to be a sequel.

Nightmare on Elm Street-Part Two-Freddie's Revenge(Phew!) is the most outrageous piece of trash it has been my misfortune to bear witness to. The plot—if you can call it that—is inane and disjointed. The dialogue is stupid. The bloody special effects are dumb and nothing new. The only redeeming thing—if you can call it that—is the bevy of young, firm adolescents on display throughout. This type of shit keeps rearing its ugly head in the form of a particular series of repeats designed to keep the kids coming into the theatre for at least four visits. Then it is time to think up another title—same bloody premise—and away we go again. I like a good scare. This crap only nauseates. Totally worthless.

On this day in the year 1950;

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Paul G. King

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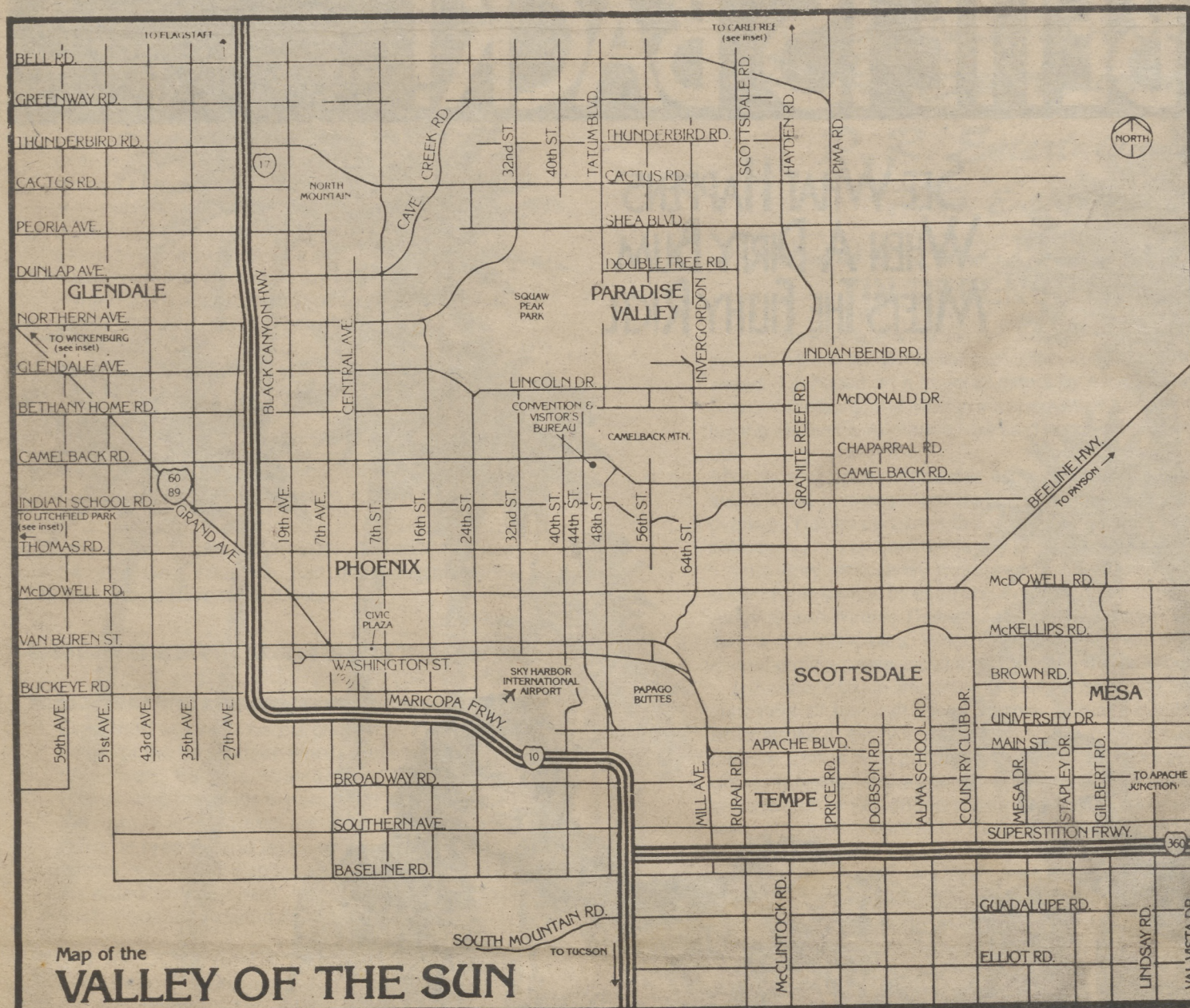


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