

'''phoenix resource

volume 6 • issue 3 • february 1 — 15, 1990



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GUIDE

RESOURCE

AIDS REFERRAL

AGAPE Network
P.O. Box 15826
Phoenix 85060
243-7480

AIDS Info Line
234-2752

AIDS Referral,
Counseling & Education
508 W. 10th St.
Mesa 85201
461-2437

Arizona AIDS Project
736 E. Flynn Lane
Phoenix 85014
277-1929

Crysalis AIDS & ARC
Support Group
253-8022

Community AIDS Council
PO Box 32903
Phoenix 85064

890-1776

Flagstaff AIDS Support
Group
PO Box 183
Flagstaff 86002
525-1199

The Names Project
Phoenix Chapter
PO Box 82111
Phoenix 85071-2111
934-9409
461-2437 Days
926-3531 Nights

Phoenix Shanti Group
PO Box 17618
Phoenix 95011
265-3884

Planned Parenthood
5651 N. 7th St.
Phoenix 85014
George: 277-PLAN

Sedona AIDS Group
525-1199

Valley of the Sun Coalition
for PWAs
PO Box 16847
Phoenix 85011
224-5486

Veterans Administration
HIV Coordinator &
Educator: Lee Hood
277-5551 Ext. 164

SUPPORT GROUPS

Alanon
6829 N. 21st Ave.
Phoenix 249-1257

Alcoholics Anonymous
Central Office
Gay Group Listings
264-1341

Eagle-US West
PO Box 36702
Phoenix 85067
244-1278

Feminist & Lesbian
Activist Coalition
966-0039
276-5840

Gay Alliance of Northern
Arizona
Info & Referral Line
PO Box 183
Flagstaff 86002
252-1199

Lesbian & Gay Community
Switchboard
234-2753

Parents & Friends of
Lesbians & Gays
PO Box 97525
Phoenix 85064
942-0417

Phoenix Pride Planning
Committee
PO Box 5948
Phoenix 85010
495-1881

Relationship Discussion
Group
870-9597

U.S. Mission
(Homeless Shelter)
2106 N. 42nd Dr.
Phoenix
272-1350

The Women's Center
PO Box 26031
Tempe 85282
496-9931

SOCIAL ORGANIZATIONS

Arizona Bi-Sexual
Coalition
230-4316

Arizona Rangers
PO Box 13074
Phoenix 85002

Copperstate Leathermen
PO Box 44051
Phoenix 85064

Couples of Arizona
PO Box 7144
Phoenix 85011
831-5920

Desert Adventures
PO Box 2008
Phoenix 85001
957-3476

Desert Valley Squares
PO Box 34615
Phoenix 85067
968-7184

PUBLICATIONS

Lesbian & Gay Academic
Union
A.S.U.
Tempe 85287

Lesbian & Gay Community
Youth Group
241-4230

Los Amigos Del Sol
PO Box 27335
Phoenix 85061

People Exchanging Power
5821 N. 67th Ave. Ste
103-276

Women's Pages
P.O. Box 384
Scottsdale 85252

Phoenix Gay & Married
Men's Assoc.
PO Box 47811
Phoenix 85068
493-0828

Phoenix Lesbian & Gay
Youth
Artie Michals
938-3932

PROFESSIONAL ORGANIZATIONS

Arizona Gay Rodeo Assoc.
PO Box 16363

Phoenix Pride Planning
Committee
PO Box 5948
Phoenix 85010
495-1881

Camelback Business &
Professional Assoc.
PO Box 2097
Phoenix 85001

Peter Hudson: 861-1486
Pam Holt: 249-1910

Desert Overture
PO Box 16454
Phoenix 85011

George: 861-3425

Independent Tavern
Owners of Arizona
Contact ITA Members

Janus Theatre
3302 N 7th St.
Phoenix 85014
956-4940

POLITICAL ACTION

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Progress
PO Box 40374
Phoenix 85067
942-9493

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230-4316

Arizona Rangers
PO Box 13074
Phoenix 85002

Coalition For Immediate
Action
PO Box 33233
Phoenix 85067
246-8277

Arizona Democratic Party
254-4179

Arizona Republican Party
957-7777

Human Rights Campaign
Fund:

Martyn Harris
715 W. Portland
Phoenix 85007
945-9028

Phoenix Resource
P.O. Box 5948
Phoenix 85010
256-7476

Places of Interest
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Phoenix 85069

Tucson Observer
P.O. Box 50733
Tucson 85703

Western Express
P.O. Box 32575
Phoenix 85064

Crusin' Central
1011 N. Central

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P.O. Box 384
Scottsdale 85252

Women's Voice
3116 E. Shea Blvd.
Phoenix 85028
493-7276

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Powell & Perry
(Personal Injury)
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Phoenix 85023
843-0169

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Phoenix 85001

Peter Hudson: 861-1486
Pam Holt: 249-1910

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George: 861-3425

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956-4940

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Phoenix 85067
942-9493

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230-4316

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Phoenix 85002

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Tucson 85703

Western Express
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1011 N. Central

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Scottsdale 85252

Density
7232 1st St. Scottsdale
Scottsdale
946-9303

Durango's
517 S. Blk Canyon Hwy
Phoenix
271-9011

Gentry
4523 N. 16th St
Phoenix
274-1288

Incognito
2424 E. Thomas
Phoenix
955-9805

Little Jim's 307
222 E. Roosevelt
Phoenix
252-0001

Nasty Habits
3108 E. McDowell
Phoenix
267-8707

Nutowne
5002 E. Van Buren
Phoenix
267-9959

Preston's
4102 E. Thomas Road
Phoenix
224-5778

Trax
1724 E. McDowell
Phoenix
254-0231

Talk of the Town
4301 N. 7th Ave.
Phoenix
248-0065

Wink's
5707 N. 7th Street
Phoenix
265-9002

Trax
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Phoenix
254-9651

Castle Bookstores
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231-9837

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Bookstore
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997-9433

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1617 N. 32nd St.
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220-4419

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4835 E. Indian School
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840-3750

Dombrowski's Floral
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437-5188

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(Custom Leather Work)
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Phoenix 85006
254-9651

Photography by Mumaugh
(Portrait specialist)
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ERA Realty
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Scottsdale 85258
948-0900

Heinemann Realty
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8910 N. Central Ave.
Phoenix 85020
Richard Larsen
943-7252
528-8962

Desert Typographers
933 E. Missouri Ave.
Phoenix 85014
248-8414

Etienne Type Shop
PO Box 17298
Phoenix 85013
266-5390

Rabid Graphics
898-1394
997-9433

Firstravel
5150 N. 7th St.
Phoenix 85014
265-0666

Hair Stylists
3954 N. Brown Ave
Scottsdale
945-5072

Arcadia Flowers
4835 E. Indian School
Phoenix 85008
840-3750

Dombrowski's Floral
Design
257-0327

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Editor-In-Chief Robt L. Pela

Art Director Bolton

Entertainment Editor Colby Roberts

Political Editor Don Slutes

Local News Reporting Bj Bud
Candice Mirada-Berkely
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Gale Young

National Correspondents Dell Richards
Laura Markowitz
Chai Feldblum

Columnists Lee Lynch
Preston Gant
Meg Umans
Judith Curtis-Mardon

Copy Editor Lou Clemente

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For information: (602) 256-7476

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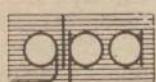
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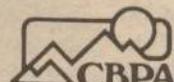
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Letters...

Editor:

I'm tired of reading about NGLTF and HRCF and Lambda this and gay rights that. Why does being gay in today's day and age have to be alphabet soup?

I came out about three years ago, and there doesn't seem to be a gay community in Phoenix. But I keep reading about gay happenings in your paper and (others like it). Where are the people who are making these things happen?

I'm also tired of reading about AIDS. I know it's important, and that there's a crisis (situation). But printing stories about AIDS isn't going to cure it.

Bill Andrews
Phoenix

I concur: acronyms are abundant in our culture, and can be tiresome. I'll even go so far as to agree with you that "the gay community" is a kind of misnomer.

But about the AIDS crisis: I'm certain that all of us would prefer that it went away. Meantime, it's our responsibility to report on the crisis.

True, being queer is exhausting. But if you're so tired, why not take a nap?

-Ed.

Editor,

As a spokesperson for New Age beliefs, I'd like to suggest that your publication cover more topics pertaining to metaphysics. Many gay people today are interested in holistics, metaphysical rebirth, and reincarnation.

Cal Onofario
Phoenix

phoenix resource is very metaphysical. Our copy editor wears a crystal necklace; two of our regular contributors have had their tarot cards read, and the publisher has a friend who once ran a 10k sponsored by Grape Nuts.

Regarding reincarnation: Probably most of our readers would enjoy coming back as Mel Gibson's jeans.

-Ed.

And The Horse You Rode In On

Dear Editor:

I have a small business and would like to advertise it to the gay community. I can't afford to advertise but I know there are a lot of other small businesses who want to work with the gay community. I think that since we are all gay brothers and sisters we should be able to advertise for free in the gay newspapers, so I was wondering if you have such an offer for businesses just starting out?

Mike Kimberly
Tempe

Yes. We call it "Plate Night at phoenix resource" and we give away free dishes with each display ad sold.

-Ed.

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CAC Nixes "Center For Living" Sites

By Bud

PHOENIX—The Community AIDS Council (CAC), a non-profit tax-exempt organization, is soliciting funds to help create a "Center for the Living" which will provide a physical location for people who are infected with the AIDS virus. The center would also serve as an office for CAC. Bob Aronin, CAC vice chair, says that the center will be vital in helping persons with AIDS (PWAs). "PWAs will have a safe place," Aronin says.

According to an audited financial statement issued January 18, 1990, \$2,506.73 was raised in 1989 for the center. When Aronin announced plans for the center in August, 1988, he stated that about \$500,000 was needed before the center could be a reality. The center, Aronin predicted, would open within six months. About \$30,000 is currently in an interest-bearing account earmarked for the center.

A "site committee," designated by CAC, has evaluated over 50 locations so far. Two sites, with rents ranging from \$400 to \$1,200 per month, have been considered suitable. After CAC board members viewed the sites, both were voted down at a January board meeting.

"The consensus of the board," according to Ed Noehre, board liaison for CAC's Sharing Weekend, "was that

the sites were either in an unsuitable location, needed extensive remodeling or were inadequate for our needs."

The CAC board has requested that the site committee continue its search. If, by the March board meeting, the committee has not located space on which the board can agree, the possibility of renting a small meeting room as a temporary office will be considered.

While a rental budget of \$1,500 per month has been set, "we obviously are looking for the best possible site at the most reasonable cost," Noehre said. "We need a secure site that has a reception area, office space, storage area, adequate parking and rooms large enough to accommodate our various meetings."

More than 85% of the money raised during CAC's Sharing Weekend goes to direct financial aid for people with AIDS, with less than 15% being used for administrative costs associated with Sharing Weekend. "None of the money raised during Sharing Weekend is earmarked for the center," Noehre emphasized. "If someone makes a contribution outside of Sharing Weekend, they can designate which project they want to fund." More than \$53,000 went to direct financial aid to PWAs in 1989.

Skinhead Sentenced For Gay Bashing

WASHINGTON, DC—In a move that was widely acclaimed by gay rights, civil rights and anti-violence activists, Judge Robert Scott of the DC Superior Court sentenced David McCall, a self-proclaimed Skinhead, to 10-30 years in prison for assault with intent to kill and 5-15 years for armed robbery for the vicious September 1988 beating of a Washington DC gay man, Rodney Johnson. David Hyder, another gang member who was convicted of the same charges, will be sentenced on March 12. McCall and Hyder had been held without bond since their conviction by a unanimous jury on November 17, 1989. A third Skinhead indicted in the attack, Richard Grimes, fled the jurisdiction and was never found or tried; police are still looking for him.

The beating, which took place in the early morning hours while Johnson was on his way home from work, involved several gang members, some wielding baseball bats and shouting "die, faggot, die." Johnson, who was left for dead, suffered a concussion, collapsed lung, broken finger, and a fractured skull, ribs, and shoulder in the attack.

The sentencing comes just four months after Johnson filed a multi-million dollar civil lawsuit against eight members of the Skinhead gang who had engaged in a weekend of beatings and robberies of gay men in the Dupont Circle area of D.C., including the attack on Johnson. The lawsuit, filed by Lambda Legal Defense and Education Fund, a national lesbian and gay rights organization, claims that the Skinheads violated Johnson's civil and constitutional rights by conspiring to attack him solely because he is gay. The civil case is the first of its kind ever filed by a gay person against members of the Skinheads.

With the first of the criminal convictions behind them, Johnson and his lawyers plan to move forward with their civil case, which is based predominantly on conspiracy claims as well as civil assault and battery. "There are many more Skinheads out there who are legally responsible for Rod's beating and who must be held accountable," said Lambda legal director Paula Ettelbrick. "Though we are pleased with the criminal convictions, it is still only partial justice."

Stipichivich Target Of Recall

FREMONT, CA—For the last six months Fremont Unified School Board Trustee Robert Stipichivich has been the target of a recall campaign launched by the conservative religious Fremont Family Alliance. Stipichivich came out as a gay man in May 1989, which prompted the formation of the Alliance in an attempt to collect the required 12,218 signatures and qualify a recall measure for the June 1990 ballot. The Alliance filed on July 5th, and started collecting signatures in August hoping to meet a January 10th deadline. They failed, but would not disclose the number of signatures they

were able to collect.

San Mateo County Supervisor Tom Nolan was consulted last July when Stipichivich first learned of the Fremont Family Alliance. Stipichivich commented, "Tom was there from the beginning and offered a great deal of support. I think it is vital that gay and lesbian elected officials support one another and keep our community informed so we can face groups like the FFA with experience and success."

Stipichivich is up for re-election this November, and it is expected that he will run.

Bodybuilding Society To Present Competition

The Arcadia Bodybuilding Society will present the fourth annual Lesbian/Gay Bodybuilding Championships, Physique '90, at the Herbst Theatre in San Francisco's civic center on Saturday June 23rd. The physique competition is the only annual national lesbian and gay bodybuilding championship in the nation.

The contest will feature competition in many men's and women's weight categories, men's masters and women's elite categories with 40 and above, 50 and above and 60 and above subdivisions in each. Additionally, categories for men's pairs, women's pairs and mixed pairs will be presented.

Bodybuilders from across the nation and around the world will travel to San Francisco to compete in Physique '90, one of the most popular events of the Lesbian/Gay Pride weekend celebration. The competition will provide a preview of the physique competition to be held in Vancouver in August at Gay Games III.

Physique '90 is dedicated to the memory of Dr. Tom Waddell, founder of Gay Games and is a natural bodybuilding competition.

For applications and information, please contact the Arcadia Bodybuilding Society at 1455A Market Street, Suite 221, San Francisco, CA 94102 or call (415) 431-6254.

IGTA Selects Key West For 1990 Convention

The International Gay Travel Association (IGTA) has selected Key West as the site for its 1990 Convention scheduled for May 17-21, 1990.

Over 125 travel agents, tour operators, hoteliers, and others involved in gay travel businesses are expected to attend the five-day convention. During their stay in Key West, convention attendees will visit local hotels and guesthouses, tour Key West with the Trolley/Conch Tour Train, see a local theater production, take boating and snorkeling trips, and be hosted at several parties.

Annual business meetings are scheduled, as is a large travel trade show. Guest speakers for the convention will soon be announced.

Key West guesthouses who are IGTA members will house the group. Key West Business Guild businesses will be offering special amenities to the convention attendee.

Key Westers Don Leckie of Early House, Jeff Hamilton of Island House, David Benard of Curry House, Toby Nichols of Simonton Court and Walt

Marlowe of Alexander's are on the Convention committee.

IGTA, incorporated as a not-for-profit association in 1985, has grown from a charter group of 25 to over 400 members worldwide today. With members in Australia, France, The Netherlands, Germany, England, Mexico, Greece, Denmark and New Zealand—as well as members covering the United States—IGTA is attaining its goal to shrink the globe for the gay/lesbian traveler.

Annual conventions have certainly helped IGTA achieve its networking goals and have promoted many ongoing business relationships. In addition to an annual convention, IGTA offers its members familiarization trips, trade shows, a quarterly newsletter, national co-op advertising, a direct mail marketing program and a referral network. Past IGTA conventions have been held in Honolulu, Hawaii; Denver, Colorado; New Orleans, Louisiana; and in 1989, Vancouver, Canada.

2nd Annual Lambda Literary Awards Slated For June

WASHINGTON, DC—Lambda Book Report has announced plans for the Second Annual Lambda Literary Awards, including an expanded range of categories for this year's presentation. The Awards, recognizing excellence in gay and lesbian writing and publishing, will be presented at a gala banquet ceremony held in Las Vegas, NV, on Friday, June 1, 1990, during the American Booksellers Association Convention. Awards for "Gay and Lesbian Humor," "Young Adult and Children's Books," and "Anthologies and Collections" will be presented for the first time.

The public is invited to participate by nominating their favorite gay and lesbian books of 1989. Nominations are accepted in 17 categories: Lesbian Fiction, Gay Men's Fiction, Lesbian Non-fiction, Gay Men's Non-fiction, Lesbian Anthologies/Collections, Gay Men's Anthologies/Collections, Lesbian Mystery, Gay Men's Mystery, Lesbian Science Fiction/Fantasy, Gay Men's Science Fiction/Fantasy, Gay and Lesbian Poetry, Lesbian "Debut," (for first published work, fiction or non-fiction, by a writer or editor), Gay Men's "Debut," Gay and Lesbian Publisher's Book Award, and AIDS (a special category).

Nominating ballots are being distributed through gay and lesbian newspapers and bookstores and *Lambda Book Report* itself. The deadline for nominations is February 16, 1990. The five finalists in each category will be announced nationally on March 1, 1990.

A panel of 85 judges from across the country, representing a broad cross-section of the entire lesbian and gay literary community, will select a single book in each category from among the finalists to be the Lambda Literary Award recipient for that category.

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PERSPECTIVE

Don Slutes

In our last issue, we published a summary of the voting records of Arizona's Congressional representatives as they pertained to lesbian/gay issues. The news was not good. Overall, Arizona's delegation ranked in the bottom 10 percent nationally for support of our community. Among those scoring poorly were Sens. John McCain and Dennis DeConcini.

The real outrage here is the dismal voting behavior of DeConcini, a supposedly Democratic politician. Consequently, DeConcini's record has come to the attention of the Human Rights Campaign Fund, a national lesbian/gay rights lobbying group. They are trying to pressure DeConcini to vote more along the lines of his Democratic colleagues; that is, more favorably for us and our issues.

HRCF's primary weapon is what they call the "Speak Out!" mailgram campaign, wherein hundreds of mailgrams pour into congressional offices whenever a crucial vote is pending. By encouraging lesbians and gay men across the country to authorize and pay for mailgrams in advance, HRCF is free to launch a few thousand when the need arises. Each mailgram carries the constituent's name and address, in addition to a forceful message urging the congressperson to vote with our side of the issue at hand.

This tactic was borrowed from the Moral Majority, et al., and its success is going a long way toward undoing some of the damage done by Jerry Falwell and his ilk. Nothing can affect a senator's or a representative's vote like a piece of constituent mail (except maybe a large campaign contribution). And when dozens or even hundreds of mailgrams flood a congressional office, the impact is strong.

HRCF is especially interested in finding Arizonans to participate in this program, to help them to reform Sen. DeConcini. We can't afford to have our Democratic senator voting exactly like his Republican counterpart, which is what has been happening.

■ ■ ■

A few months ago I noted that the Lambda Democratic Caucus had sponsored several lesbian/gay-related platform planks that were soon to face ratification by the state Democratic Party. Lambda is a Tucson-based political organization which promotes human rights issues within the Democratic Party. Its previous successes include participation in Tucson's recent city elections, which saw three Democrats elected to a now all-Democratic city council.

Lambda presented its nine planks during the state Democratic Party meeting last month, and all were overwhelmingly approved.

The Lambda representatives I talked to immediately following the victory were elated, and they deserved to be. In conservative Arizona, where most Democrats are notoriously cautious about such matters, these Lambdans managed to put the state party on record in support of most of the lesbian/gay community's political agenda, including such cutting-edge issues as domestic partnership. In the human rights arena, the Arizona Democratic Party can now claim to be one of the most progressive in the country. We should enjoy that distinction—how often can you otherwise use the words "Arizona" and "Progressive" in the same sentence?

■ ■ ■

Last month's abortion rally was a big success. Unfortunately, it was a big success for both sides of the debate. With the estimated crowd of 30,000 divided evenly between the pro-choice and pro-life factions, many observers will assume that they cancelled each other out. And it may happen that Arizona's pro-choice legislators won't follow the lead of their colleagues around the country, who have flip-flopped in the face of growing pro-choice sentiment.

If you're a Democrat, you couldn't ask for a better outcome. Despite the equal numbers of participants in each of the rallies, it's probable that the majority of voters in this state are pro-choice. Still, pro-life legislators, most of them Republicans, will interpret the large pro-life turnout as a mandate to stand fast. Many of them will lose their seats as a result. I only wish Rep. Jim Skelly (R-Scottsdale), the state's biggest opponent of a woman's right to choose, were running again (he has announced his retirement following this term).

Even if you're not interested in partisan politics, the net effect of an enlarged Democratic presence in the Legislature can't help but be beneficial to our community.

For the viewing public and for the Legislature, the two rallies may have appeared to be on a par. Which is just as well, as that perception will afford a better surprise in November.

■ ■ ■

Don't these people have anything better to do?

If you want another argument for raising salaries for state legislators, look no further than Sen. Jan Brewer (R-Glendale). A real salary might attract a qualified candidate in her district, and we could send Brewer back to a role better suited to her unique qualifications—say, shushing loud talkers in the public library.

It seems that every year the right-wing schoolmarms and bumpkins in the Legislature take turns introducing measures aimed at cleaning up the smut in society. Last year, Rep. Nancy Wessel tried to ban nasty bumper-stickers. This crusade, rightfully, went nowhere. If you can't stand the sight of a bumper-sticker that says, for example, "Shit Happens," well, uh, shit happens, you know?

This time the target is, yes, you guessed it, dirty rock lyrics. Brewer wants record-store owners to put bright yellow stickers on offending albums, a brilliant strategy that will obviously greatly increase the sale of such albums.

Brewer cites the cause-and-effect relationship between dirty lyrics and teenage suicide, rape, etc.—never mind that all attempts to document such a cause-and-effect relationship have failed completely. Better, Brewer should sponsor a bill mandating that unstable teenagers be affixed with a bright yellow sticker: WARNING: KEEP ANY AND ALL STIMULI AWAY FROM THIS WALKING TIME-BOMB.

In other words, the real problem with dirty rock lyrics, is, of course, brainless parents who try to shelter their kids from every aspect of the outside world. It doesn't ever work. It never will. Instead, parents should encourage and allow their children to learn to think on their feet, to think for themselves. It's not difficult. The hard part is for parents to learn it themselves.

Meanwhile, pathetic knuckle-rappers like Jan Brewer should be shushed, while the Legislature proceeds with real business.

Who am I Quoting?

■■■■■ The Irreversible Decline of Eddie Socket

"[Eddie Socket] effectively chronicles the fate of sex and intimacy among gays in the post-AIDS era."

— Kirkus Reviews

In 1984, 25-year-old John Weir, movie enthusiast, word processor, animal lover and writer, set out to create a series of vignettes of people in New York that he "knew or liked or wanted to be." Personal experiences, events and circumstances in the following years would lend encouragement and inspiration for his resultant novel, *The Irreversible Decline of Eddie Socket* (Harper & Row, October 18, 1989, \$17.95).

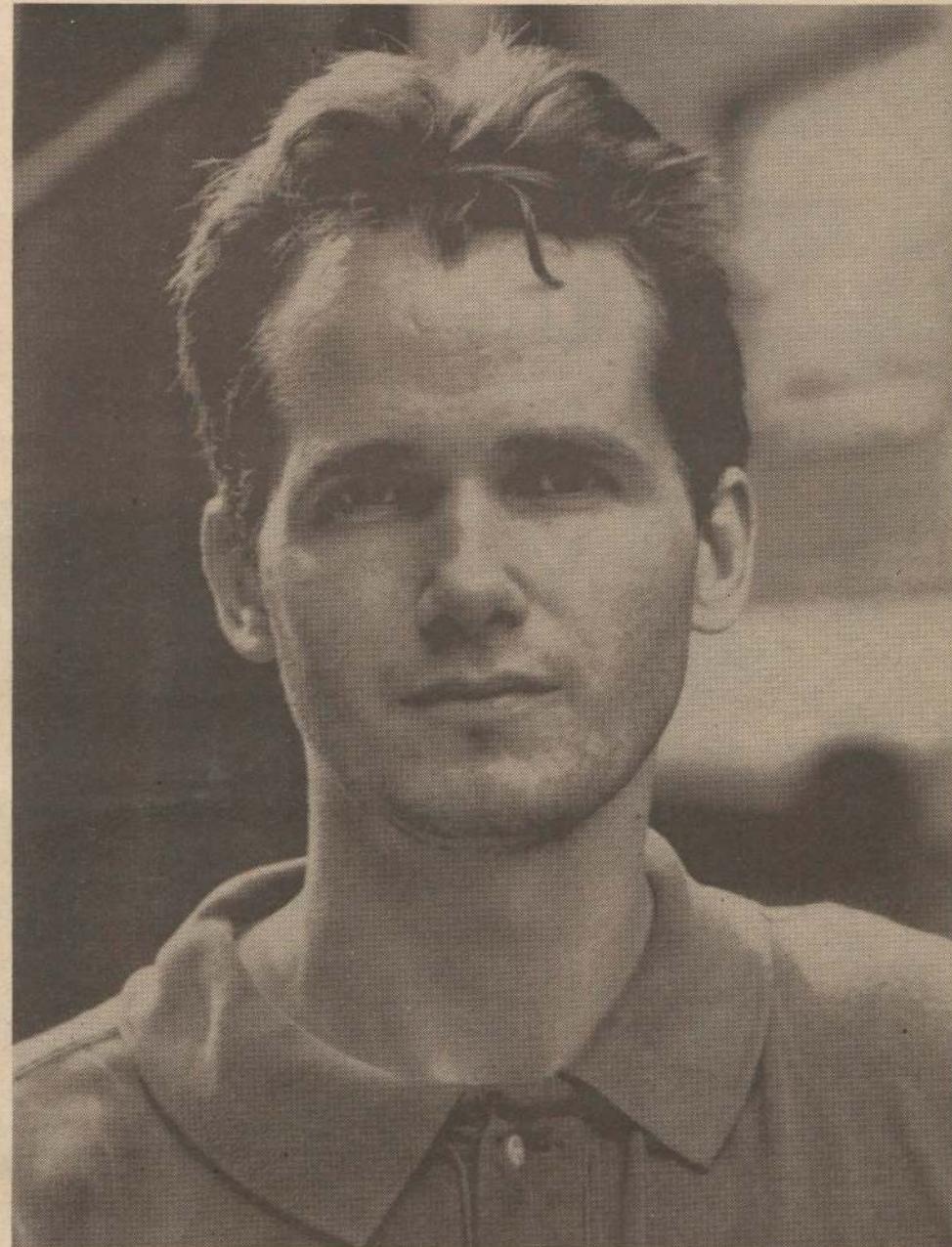
Set in contemporary New York, *Eddie Socket* is a novel about how AIDS has affected the day-to-day lives of gay men in different generations. There are two heroes: the title character and his boss at the art gallery where he word processes, Saul. In his late twenties, Eddie is more than a little at loose ends. He is somewhat uncomfortably gay, uncertain of what he intends to do with his life, estranged from his communist father and uncomfortable with his eccentric mother (who raises a flock of Yorkies in Eddie's small, rural New Jersey hometown), and communicates only with his East Village flatmate, Polly.

Saul, on the other hand, is garrulous, complaining, loud, demanding, and (for the reader) a charming and comic creation. He is direct, monogamous, average-looking, and Jewish. Merrit Mather, Saul's lover of five years, is evasive, promiscuous, drop-dead handsome, and WASPy within an inch of his life. The couple have seen their friends dying, and while Merrit has managed to become only more hypochondriacal, Saul knows it's time to take a closer look at their unsatisfying relationship which has begun to wane.

The characters in the novel find themselves attending funerals in the way they once went to parties; visiting doctors religiously; approaching sex gingerly, almost nostalgically. In a world where the currency of sex has been reevaluated, an uncertain, anxious and lonely Eddie makes the error of having an affair with Merrit. Although he is instantly smitten, the object of his affection has already moved on to further conquests. At the midpoint of the novel, Eddie discovers that he has AIDS. It is through his illness that his friends and family come to work out some way of surviving through ever more disheartening days.

"When I began writing *Eddie Socket*, I wrote several satirical sketches involving Eddie and Polly," recounts Weir, who found encouragement for his work at the writing program at Columbia which he attended in 1986. "Polly was based on a woman I once saw teaching an aerobics class at the Westside YMCA while Eddie was based on several East Village dudes I knew who were slippery about their sexuality." Weir recalls how his work began to take on more shape and depth when he began to volunteer at the Gay Men's Health Crisis where he ran a Writer's Group for twelve sick men, all of whom died within nine months. It was through GMHC that Weir then found the prototypes for his Merrit and Saul characters.

It was in 1985, however, when Weir saw Larry Kramer's critically-acclaimed, landmark political drama, *The Normal Heart*, that *Eddie Socket* made its transition from "cartoony satire to black comedy," says Weir. "I realized it was impossible for me to write about AIDS without getting a little more serious. I decided that Eddie was going to die of AIDS." It was at this stage that everything



John Weir. © 1989 Suzy Kitman

began to take on its finished form, which John Weir describes as "a musical comedy cross between *The Yearling* and *Boys in the Band* except with this *King Lear* ending."

With the onset of the AIDS crisis in the 1980s, Weir has observed the reevaluation of attitudes and sex within the gay community. "[Eddie Socket] deals specifically with social differences, generational gaps and conflicts within the gay male community," comments Weir. "I don't think it romanticizes gay reality as a non-stop orgy of liberation and sexual discovery, and political correctness." Of the sex in the book, he says, "I think it is not about sex, not even by implication. Sex is the thing that gets in the way of what everyone wants—it is what the characters confuse with all their other yearnings."

Despite the obvious connections with the AIDS crisis, Weir does not think his book is "about" AIDS but has rather a more universal message. "It's mostly about loss and about getting your shit together," he says. "Eddie dies, Polly leaves, Merrit learns nothing, but Saul is the only character who copes with loss effectively. I think he is the real hero. I don't know if he gets anything right—but he keeps trying."

In this excerpt from *The Irreversible Decline of Eddie Socket*, Eddie phones his mother from San Francisco, where he has gone after discovering he has AIDS.

Eddie called his mother one last time, from San Francisco International Airport. "Mom," he said, calling from a pay phone near the booth for Hertz, which had a big, yellow luminescent sign. "Mom, I have something to tell you...Don't hang up, please. I'm still in California, which is like New Jersey except the ocean's on the wrong side. That's a joke...Mom, don't hang up now, don't leave me. I was thinking that you came from here, from northern California, and I'm from New Jersey, and there are thousands of miles between us. It's no wonder we can't communicate. Because...no, listen, I'm not being critical, sorry, I didn't mean that—because we can't even talk until the two ends of the continent get pushed together, you out here and me back there. Except this time, and I'm getting to the point, Mom, here's the point, this time I'm out here, and you're back East, and now that I'm the Westerner and you're the Easterner, and our roles are reversed, just briefly, well, I think that I can talk to you...."

He said, "You know that movie, *Since You Went Away*?...No, please, just wait, it isn't trivial, the thing I have to tell you, Mom, it isn't trivial at all, it's just I have to tell it this way. Look, it's as if I were Montgomery Clift, all right? and calling on the phone, I've got Clark Gable and Marilyn Monroe waiting for me in the car while we have this final conversation. Not that it's final," he said, swallowing "you know, because I'm coming home. But some things are easier on the phone."

"Listen, now, that movie, *Since You Went Away*, we watched it once together.

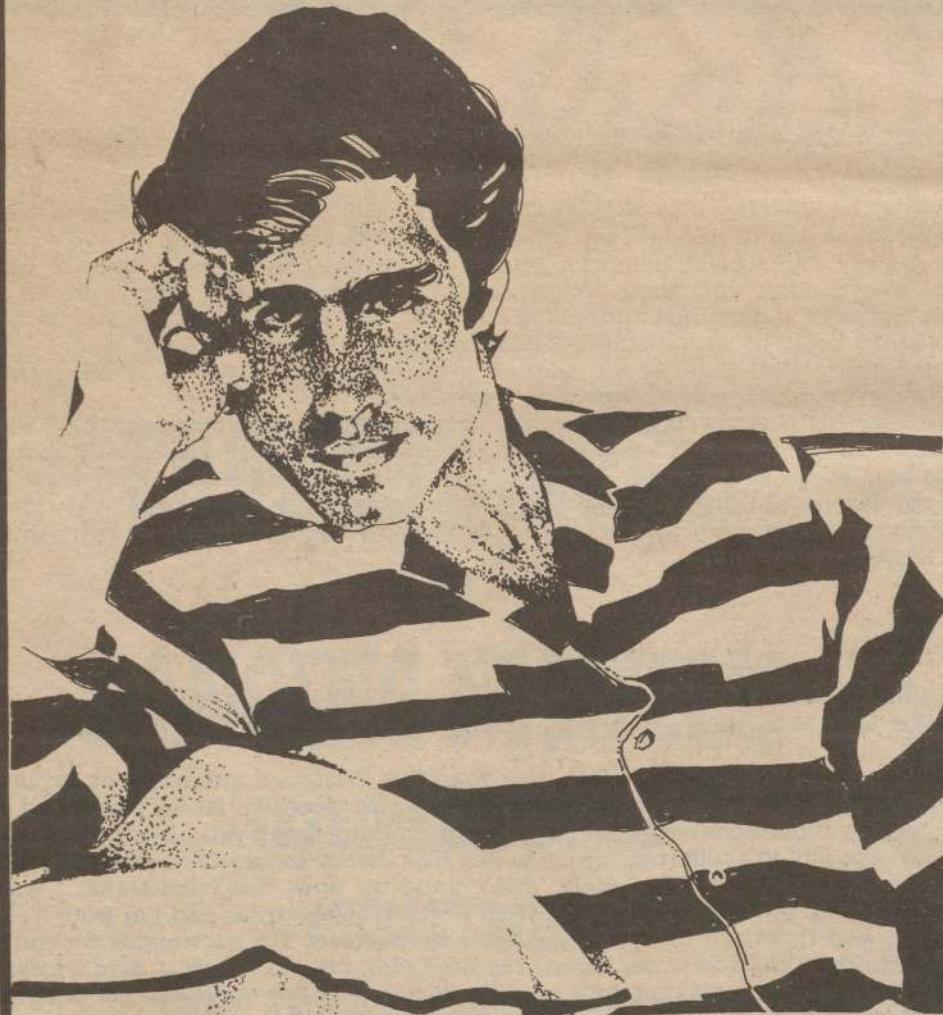
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Eddie Socket
cont. from previous page

There's that famous segment. Jennifer Jones and Robert Walker, they're saying goodbye. He's been home on leave, and they have fallen in love, it's World War II. Now he has to go back overseas.... Well, all right, you've seen it, but I have to tell it, now. I have to get it right. I want to get this one thing right. Okay? They're both, like, nineteen years old. They go to Grand Central Station, I think, and he gets on the train, and hangs his body out the window, and they wave good-bye to one another. She runs down the platform, following the train as far as she can, before it disappears out of sight, taking him with it. And he says, 'Good-bye.' And she runs down the platform, crying, and she yells, 'Good-bye.' He says, 'Good-bye, good-bye.' And she just says, 'Good-bye.'

"Mom, you asked me once what made me nihilistic, but the thing is that I'm really not. Because I figured out, in California, that I'm really just this, I don't know, quote, disappointed romantic.... Okay, that sounds pretentious, why do you think I put it in quotes? Why do you think I put anything in quotes? The difference between you and me is that you don't mind it that your feelings are clichés.

"My feelings are clichés and that bugs me, so I try to hide it with other, slicker clichés, and with everything in quotes, at least I can remind myself that I know better than my feelings, which are really the drippiest, most sentimental, self-pitying things. You're tougher than that. So listen, now, and here's the point, I'm on the train, I'm riding down the platform, and I'm waving and waving good-bye. I want this moment to be sentimental. This is my David O. Selznick moment, Mom, because I have a terminal disease....

"No, no, Mom, listen. Look, I've got the ticket and I'm coming home, I'm nearly on the plane, Eulene is funding me, don't worry, you can torture me when I get back, right now I want to have my sentimental moment. I'm on the train, it's riding down the tracks, I'm waving and waving. And this is what I'm thinking. They don't tell you in the movie what Robert Walker is thinking, because it's film, and it's Hollywood, and it's not like that. But lucky you, you're talking to your son, and this is his internal monologue. I've been saving it for you. I'm on the train, I'm thinking this. I'm thinking that I want my life. I have to be corny now, I have to say I really want my life. I want it whole, and I want it complete, I want its texture and its spirit, I want its internal rhythms and its external shape, I want it all at once and forever, and I want it now. I want it now that it's going, Mom, and that's the final reversal. The tables have turned with a vengeance." That's Tennessee Williams," he said. "Good-bye."

Then he hung up.

REVIEW



John Weir. New York: Harper and Row, 1989.

John Weir lives in New York City, and like many of the characters in *Eddie Socket*, is thirtyish and gay and campy. His characters speak his language—euphemistic and allusive and cutesy—and share some of his personal quirks. Weir and Socket characterize people as film stars, express themselves in quotations, and never say "sex" when they can say "the wild thing."

Eddie and Polly met at Oberlin College, and have shared an East Village apartment for several years. Polly's adapted to New York and to Eddie, become brittle and glib, and Eddie considers theirs his most intimate relationship—they share everything but sex. Polly refers to Eddie as "the lover who wouldn't have sex." Intimate, but not close.

And Polly meets a man named Brag and Eddie begins an affair with a man named Merritt, and as their romantic involvements intensify, their friendship drifts toward the easy comfort of continuing pragmatic connections. Both romances are, like most, frustrating and short-lived, and Eddie and Polly protect themselves against more hurt...and more intimacy.

When Eddie discovers his KS lesions, his natural first thought is to leave town. Weir handles this with surprising grace and gentleness, and we follow Eddie's travels with the quiet acceptance of universal recognition. Eddie travels with a drag queen he meets, the first person Eddie trusts enough to tell he has AIDS.

All this time, we've been bouncing around from viewpoint to viewpoint, starting each new chapter by figuring out whose head we're in now—they all think in the same tight, flat sentences. Back in New York, we continue bouncing, but faster and further. Eddie's ex-boyfriend's lover becomes a primary caregiver. Eddie wants Polly, and she steps in to love and support and minister and reflect without missing a beat. Eddie's mother's strength shines through her cynicism.

The pace increases, the nonessentials are stripped, Weir shows his guts and the guts of living and dying with AIDS. Saul is used to this: he lives in New York, therefore his friends are getting sick and dying. He knows Eddie's going to take it out on him. Polly fragments herself internally with grief, and moves in intuitive harmony with Eddie's needs. His mother adapts. Once Eddie dies, everyone feels better: his mission accomplished. The women deal with the ashes.

Until Eddie's diagnosis, everyone's life is longwinded and tedious and ungrounded, a glittering treadmill, an unengaging read. Then, of necessity, real people tear into life and death, and it's so real, so accurate, that we know it's where we've been and where we're going.

—Meg Umans

John Weir will be in Phoenix Monday, February 5th at Dushoff Books, 3166 E. Camelback Rd, 12:30-1:30pm.

Remember...

■■■

February is Dead Film Actress Month!



Stanwyck And Gardner Bite The Big One

Screen actresses Barbara Stanwyck—star of more than 70 films, including *Cattle Queen of Montana*, *Rousett*, and *The Bride Wore Boots*—and Ava Gardner (*Hitler's Madman*, *Maisie Goes to Reno*) both met with the big Studio Head in the Sky late last month.

Stanwyck, who once proclaimed that she "wanted to go on until they have to shoot me!", is best remembered by baby boomers as the star of the ABC television series *The Big Valley* (1965-69). Hollywood rumor had it that Stanwyck was a closet lesbian; she was once married to alleged gay film idol Robert Taylor.



■■■

Gardner, dubbed "the most beautiful woman in the world" in the mid-forties, was also suspected of lesbianism. The story goes that Frank Sinatra, Gardner's husband at the time, came upon Gardner and Lana Turner *in flagrante delicto*. Turner was at the time married to Gardner's ex-husband, Artie Shaw, who was at different times married to Evelyn Keyes, Doris Dowling, Elizabeth Kern, and Kathleen Windsor.

Turner, who later married Steve Crane, Lex Barker (former spouse of Arlene Dahl, who had once been married to Fernando Lamas, ex-husband of Esther Williams), and Bob Topping (who dumped Lana in order to marry Mona Modell) divorced Shaw shortly after the incident, complaining that he'd risked her career by telling Louella Parsons, who was only married once because she was ugly and nobody liked her.

Stanwyck refused to be photographed during the last few years of her life, and was last seen in 1987 when the American Film Institute awarded her its Life Achievement Award. She is survived by her younger sister, Edith.

Gardner, perhaps remembered for her portrayal of an element in the 1976 film *The Bluebird*, is survived by a son, Robert, and ex-husband Mickey Rooney (who was married to Martha Vickers and Betty Jane Rose (among others), as well). Bemoaning her death, one media wag commented, "Oh, no! The entire cast of *Mogambo* is dead!"

Dead Star Truisms

■■■■

Any girl can be glamorous: all you have to do is stand still and look stupid.

—Hedy Lamarr (*Hedwig Kiesler*)

You could put all the talent I had into your left eye and still not suffer from impaired vision.

—Veronica Lake (*Constance Ockleman*)

9

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Heart Condition

Jack Moony (Bob Hoskins) is a hard-living L.A. vice cop with a tough-guy creed. "Bein' a cop is like bein' a pitcher," he tells his mild-mannered partner Harry. "To get the strikes you gotta risk your balls."

But Moony takes careless risks—especially when there's a chance to score against a shrewd black lawyer named Napoleon Stone (Denzel Washington). Stone is everything Moony is not—smooth, handsome, rational, successful and to further complicate matters, he's dallied with the woman Moony loves, Crystal (Chloe Webb), a high-class call girl.

The story opens in a dimly-lit, expensive hotel suite with Crystal (Chloe Webb), barely dressed, snapping photos of a fleshy, older man and a sexy blonde named Peisha. Their party ends abruptly when the man, Senator James Marquand, drops dead, crack pipe in hand. The girls are whisked away to a nightclub where their pimp, Graham (Jeffrey Meek), arrives to clean up the mess. Stone, the girl's attorney, arrives at the club to pick up Crystal and Peisha and soon discovers that Moony has been tailing him. As Stone drives away, he discovers that the girls are carrying drugs and panics, knowing Moony would have an easy case for disbarment. When they encounter a roadblock, Stone dumps the drugs before an outraged Moony corners and slugs him.

Moony's Captain (Roger E. Mosley) suspends Moony for assaulting Stone. As Moony leaves the police station, he encounters Crystal who asks him to stash a roll of her film for safekeeping.

Dejected, Moony goes home to drown his sorrows in a bourbon bottle. Suddenly, he crumples to the floor with chest pains. Emergency room doctors inform Moony's partner, Harry, that he'll die without a heart transplant; coincidentally, a traffic accident casualty arrives who's a perfect match for Moony. The heart of the very dead Napoleon Stone is given to Moony.

After ten months of rehabilitation, Moony returns to a new life as a desk sergeant, embarrassed that his old enemy's heart beats inside him. In an attempt to console himself, he decides to grab a greasy burger at his favorite fast-food haunt, but before he can savor his first bite, Stone's voice stops him. Moony finds himself face to face with Stone and is beside himself when he realizes that only he can see the ghost of Napoleon Stone.

Aghast, Moony heads back to police headquarters with Stone in tow who explains to him that he was murdered. Stone challenges Moony to find his killer. Reluctantly, Moony agrees, and what follows are all elements that lead to classic conflict, classic drama, and in this case, classic comedy.

Bio...

Chloe Webb made an absolutely astonishing film debut with her devastating—and at times, hilarious—portrayal of Nancy Spungen in Alex Cox's rock and roll tragedy, *Sid & Nancy*. Her physically and emotionally shattering performance as the heroin-addicted girlfriend of seminal punk star Sid Vicious won her Best Actress Awards from the National Society of Film Critics, the Boston Film Critics and the San Francisco Film Critics. Vincent Canby and Roger Ebert were among the many film critics who dubbed her performance one of the best of 1986.

A year later, she was the darling of the Los Angeles theater critics for her

performance as Bunny Flingus in John Guare's *House of Blue Leaves* at the Pasadena Playhouse. She won the 1987 Dramalogue Award for Best Actress for this work. She won the Dramalogue Award again the following year for her portrayal of the 300-pound schizophrenic daughter of two holocaust survivors in *The Model Apartment* at the Los Angeles Theater Center. This performance also brought her the 1988 Los Angeles Drama Critics Circle Award.

Webb conquered television in 1988 with a limited run of special guest appearances on the ABC series *China Beach*. She starred as USO singer Laurette Barber in the pilot and first six episodes, which were nominated for a total of four Emmys.

Six hours after wrapping her final *China Beach* episode, Webb landed the role of Linda, Danny DeVito's long-suffering girlfriend in *Twins*. The Ivan Reitman feature has grossed over \$110 million domestically.

Webb recently completed *Queen's Logic*, a story set in blue-collar Queens, with a first-class ensemble cast including John Malkovich, Joe Mantegna, Tom Waits and Jamie Lee Curtis.

A native of New York City, Webb entered the Boston Conservatory of Music and Drama at age 16 and earned an undergraduate degree. From there, she went on to star in theatrical productions including Jean Genet's *The Balcony* and Shakespeare's *A Midsummer Night's Dream*. She has worked with the Boston Shakespeare Company, Chicago's Goodman Theater and the Mark Taper Forum in Los Angeles.

Webb was attracted to *Heart Condition* because of the script, and the opportunity to work with Hoskins and Washington. Her character understands things about Moony and Stone that they don't know about themselves.

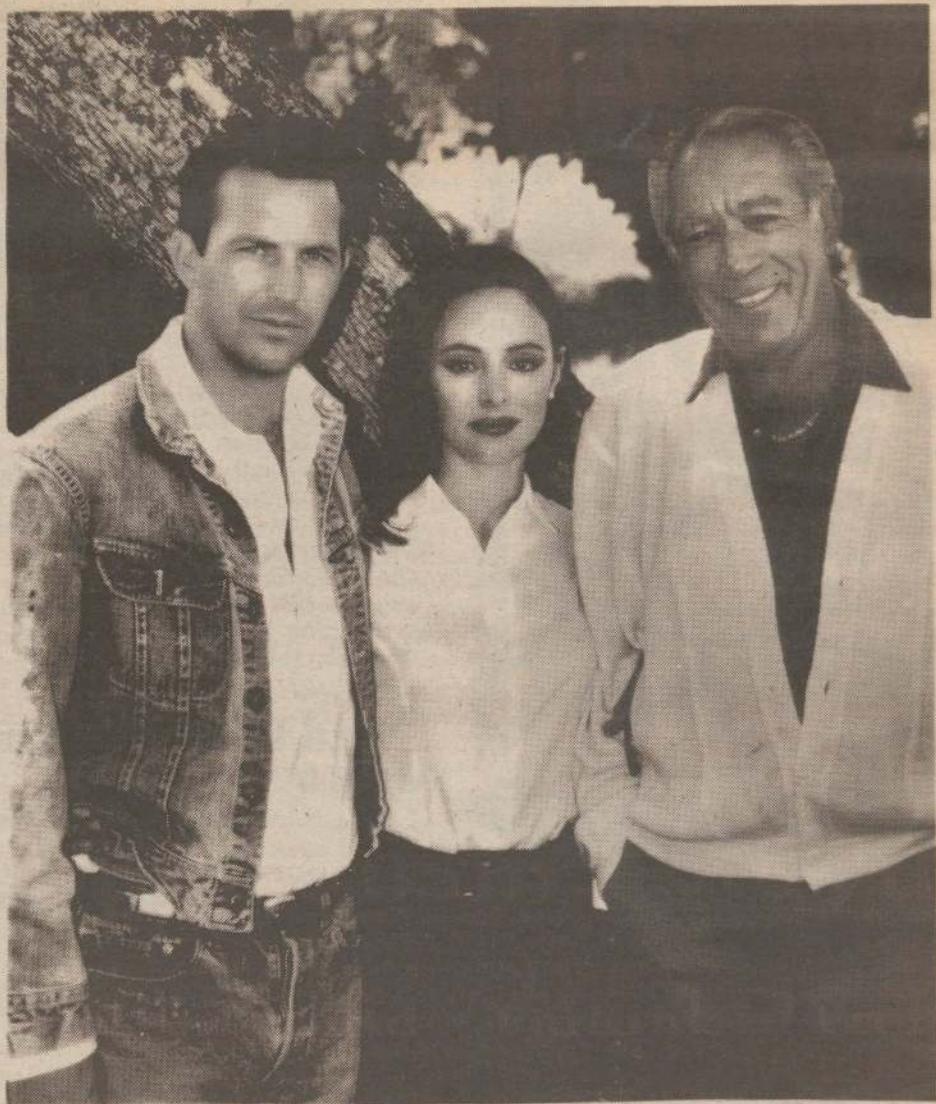
She prepared for her role by working with a hooker-advisor. "I thought that was only fair because there's a police advisor and a hospital advisor and it is an area of expertise. Hooking's a job. And just as every producer doesn't drink Ex-lax, you know, every hooker is not a soulless junkie. I've played a lot of people from the wrong side of the tracks who aren't society's idea of the perfect girl, and I think there's so much more texture there...I find that really easy to relate to."



Coming Soon...

February 16:

Cochran (Kevin Costner) incurs the wrath of his friend Tiburon (Anthony Quinn), a ruthless Mexican power broker, when he falls in love with his wife, Miryea (Madeleine Stowe), in the explosive drama *Revenge*.





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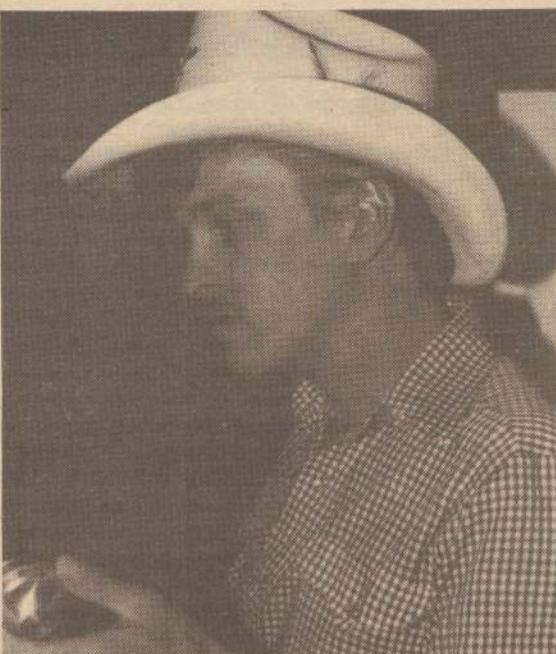
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Country Cool

The wags have it that the '90s will see the resuscitation of the disco craze of the 70s. Uh-oh. Misplaced your puka shells? Worried about recalling those hot, sweaty Hustle steps? Not to worry. Country is still cool, and the folks over at Charlie's (727 West Camelback) are prepared to assist you in remaining hip for another decade.

"We've been teaching the two-step here at Charlie's for three years now," says manager Max, and dance instructor/deejay Joey Frazee concurs. "I teach 47 different line dances to anyone who shows up willing to learn," Frazee says.

Frazee doesn't cotton to the word "amateur." "I start from scratch with all my students," he explains, "and anyone can learn these steps."

Imagine, if you will, Marge Champion in Stetson and bola tie.

Joey Frazee teaches country dance every Wednesday, Saturday, and Sunday, 7:30pm at Charlie's.

Fugard's *The Road To Mecca* To Be Presented By ATC

The Arizona Theatre Company will produce *The Road to Mecca* as its sixth and final play of the 1990 season. The show will be directed by ATC artistic director, Gary Gisselman.

Hailed by *Time* magazine as "one of the ten great plays of the 1980s," Athol Fugard's drama examines the society of South America from a different perspective than many of his earlier works such as *Master Harold and the Boys* and *Sizwe Bansi is Dead*. As *The Boys Next Door* examined the status of the mentally handicapped as "others" in a world of "normal" individuals, *The Road to Mecca* examines society's attitudes towards those who choose not to conform to "expected behavior." Miss Helen, widowed fifteen years earlier, has turned away from her church and neighbors to devote all of her energy to sculpting a garden of statuary constructed of cement, broken glass and mirrors; all the statues face east—toward Mecca. Her seeming eccentricity has made her an outcast in her community.

Concerned that Miss Helen is no longer able to take care of herself, as well as being alarmed at the "abnormal" behavior which has set her apart from the rest of the townspeople, the local pastor, Marius, has decided to convince her to enter an old age home. Afraid that she will be unable to resist his persuasions, Miss Helen has summoned her one friend, Elsa, to help.

The intimate drama raises uneasy questions about freedom and conformity and the moral ambiguity in seemingly obvious motives. Fugard's quiet chamber piece also explores creativity and imagination and the passions and inspiration which ignite and illuminate them.

ATC's production of *The Road to Mecca* will play in Phoenix at the Herberger Theater Center May 18 through June 2. Tickets are on sale now.



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Tinsel Trash

When Barbara Stanwyck first encountered Laurence Harvey lounging in his gold brocade robe and drinking champagne on the set of *Walk on the Wild Side*, she went right up to him and said, "All right, Larry, let's go. Get your ass in gear. We've got a picture to make and I don't have time for prima donnas." Larry was silent for a moment, then he burst out laughing. The two became the best of friends. But he wasn't quite so generous with his leading lady, Capucine. He constantly complained that she didn't know her lines, and at one point even refused to continue filming until she learned how to act. Whereupon she stalked off to her dressing room and refused to come out until someone found her a man for a co-star, causing Harvey to retort, "Perhaps if you were more of a woman, I would be more of a man. Honey, kissing you is like kissing the side of a beer bottle."

When Barbra Streisand made her film debut in *Funny Girl*, she wasn't exactly an unknown, but the twenty million bucks Hollywood had budgeted for her first film was unprecedented, even in Liz Taylor's hometown. Who can blame her for putting on airs and refusing to follow veteran William Wyler's direction? Producer Ray Stark told Wyler not to take the whole thing seriously since, "after all, this is the first film Barbra's ever directed."

Gag Me With A Pen!

Just think—not only did someone get paid to create the tag lines below—someone actually approved them!

The picture that helped to win the war!—*Mrs. Miniver*

The kind of woman most men want—but shouldn't have!—*Mildred Pierce*

A hard cop and a soft dame. —*The Big Sleep*

The story of a homosexual who married a nymphomaniac!—*The Music Lovers*
Sing, Judy! Dance, Judy! The world is waiting for your sunshine.—*A Star is Born*

Hollywood Harpies

Bitchy put-downs about other people make such good copy. Here are some classics:

Mae West, playing a ghastly travesty of the travesty of womanhood she once played, has a Mae West face painted on the front of her head and moves to and fro like the Imperial Hotel during the 1923 Tokyo earthquake—*Joseph Morgenstern reviewing Myra Breckinridge*.

To insinuate that Leslie Bricusse's plodding score is merely dreadful would be an act of charity. —*Rex Reed on Goodbye Mr. Chips*.

Which is he playing now?—*W. Somerset Maugham while watching Spencer Tracy on the set of Dr. Jekyll and Mr. Hyde*.

Tell her American men don't like fat women.—*L.B. Mayer to Carbo's agent*.

Listen and Repeat

"I did my share of Tennessee Williams (plays) and I never had any fun doing any of his guys. I love his women, though. Nobody would ever let me play any of his women."

—*Actor Tom Selleck in a Los Angeles Times interview*.

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—*Suzanne to Mary Jo on CBS' Designing Women. The two were at the Piggly Wiggly looking for a suitable man for the mate-less Mary Jo*.

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—*Roseanne Barr, describing her movie She-Devil in the Miami Herald*.

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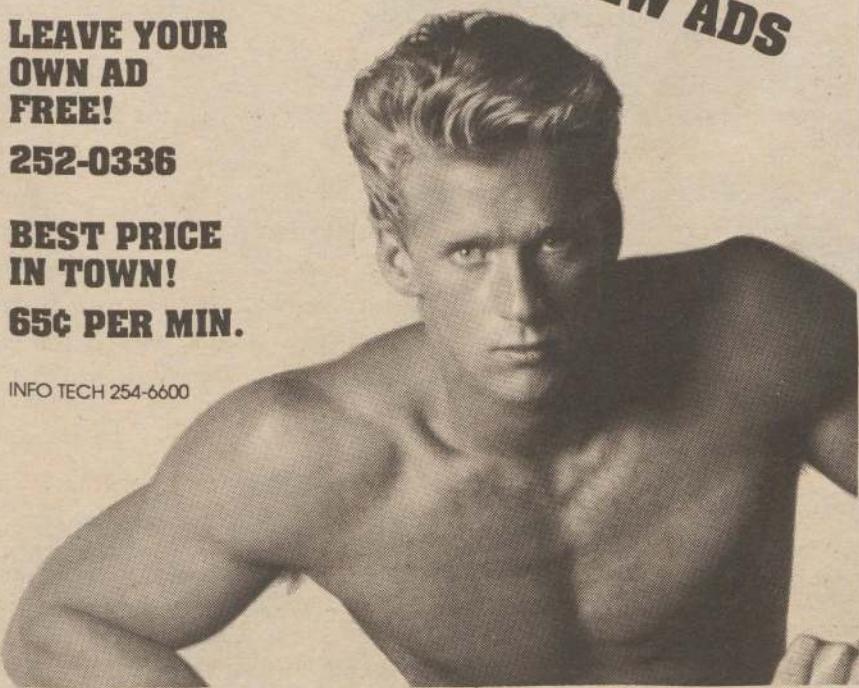
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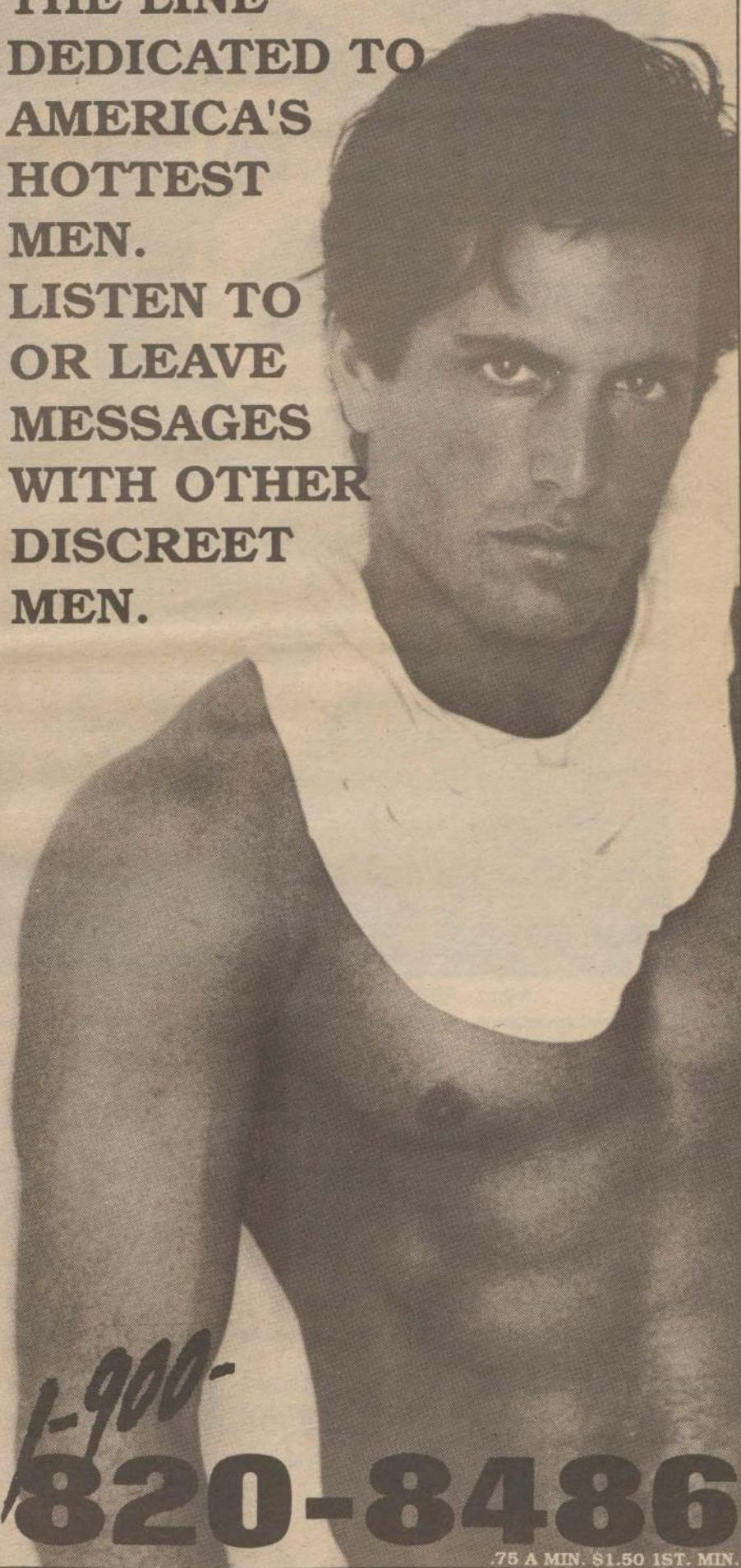
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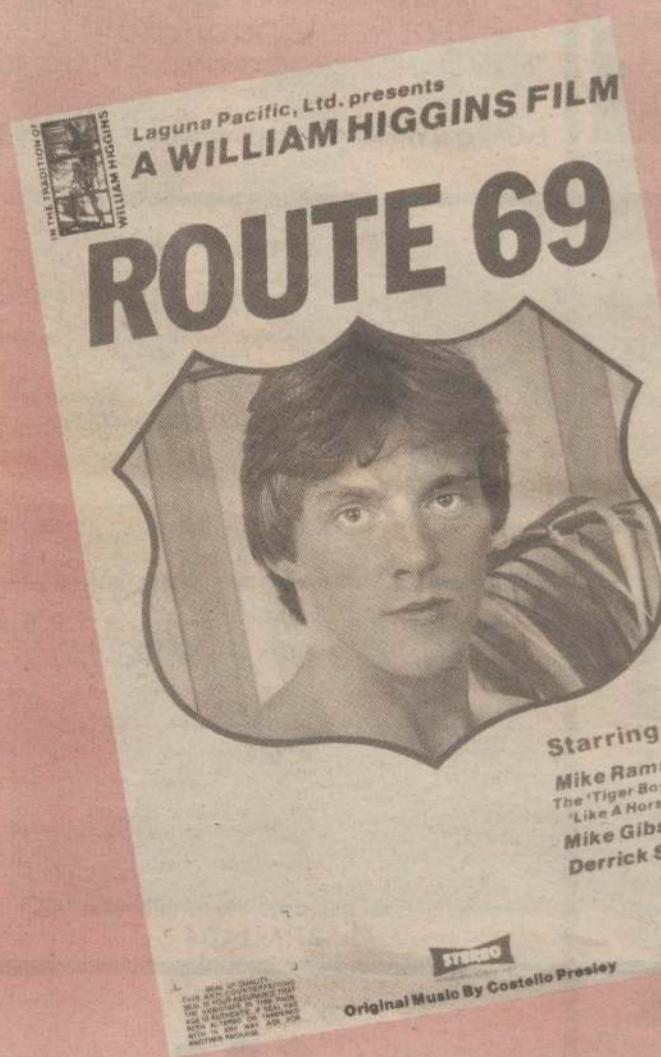
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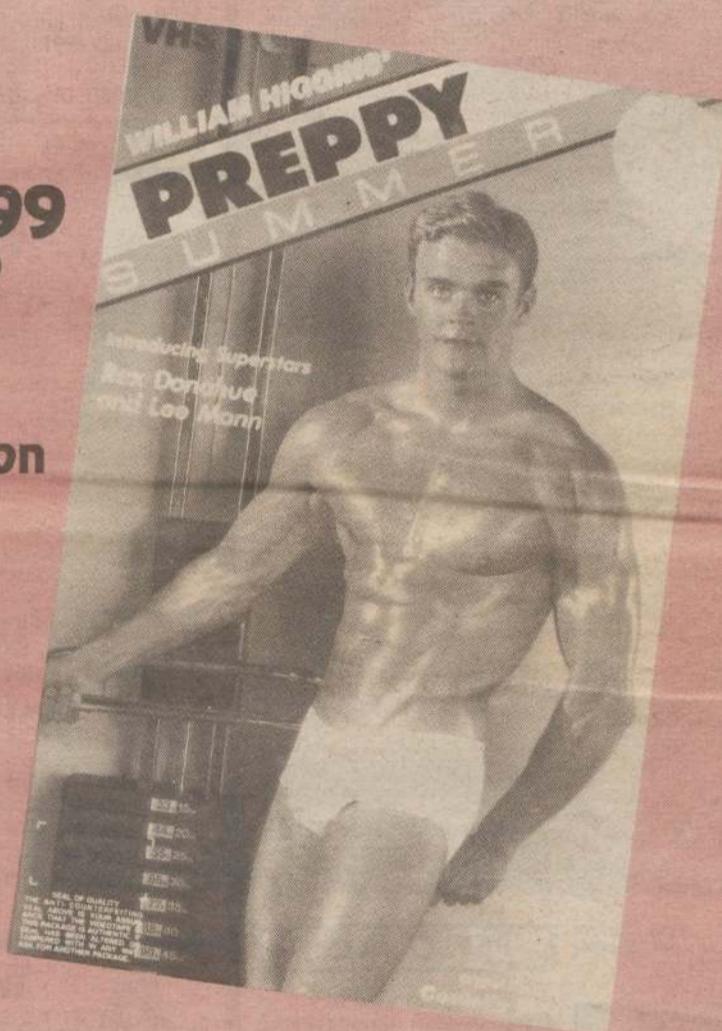
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