

Pages —
Our quarterly
book section!

Dare

VOLUME 2, NUMBER 34

TENNESSEE'S LESBIAN AND GAY NEWSWEEKLY

AUGUST 25 — 31, 1989

Pride '90 set

Organizers hope for statewide participation in parade, rally

by JEFF ELLIS
Editor

Organizers of Nashville's Pride Week celebrations already have begun work on next year's event, according to Penny Campbell, one of the committee's coordinators.

The date for next year's parade, rally and festival — which will once again be held at Centennial Park — has been set for Saturday, June 23, 1990.

The reaction to 1989's events, Campbell said, was "a general feeling that it was a very successful year."

"Although we had to deal with Metro government more this year, we were, all in all, very pleased with the way things went," she said. "I think we'll continue to grow in the coming years. Something can be said about consistency. We think that by having the festival and rally at Centennial Park for the third year in a row, we'll be able to attract more people."

More than 250 people marched in the parade, which followed a route from Fannie Mae Dees Park on Blakemore Avenue, along Natchez Trace Avenue and on to Centennial Park. An estimated 500 or so people attended the rally which featured a keynote address by Renée McCoy, of the National Association of Black Lesbians and Gays, and a free concert by Olivia Records recording artist Deidre McCalla.

"At a meeting this past weekend, we spent a great deal of time restructuring the committee so that it will function more effectively," Campbell said.

Part of that restructuring was the formation of 12 subcommittees within the overall Pride Week committee structure, she explained, each with its own assignment. Committees set into place by organizers include: spon-



May Sarton, the author of nineteen novels and several volumes of poetry and nonfiction, explores the homophobia and coming out issues faced by the owner of a lesbian bookstore in her new novel *The Education of Harriet Hatfield*. See review in *Pages*, our quarterly book section, beginning on page 5. — PHOTO © 1988 BY NANCY CRAMPTON

sorship; merchandise; speakers and entertainment; rally; vendors; permits; security; publicity; outreach; special events; parade; and fund-raising.

"I know it sounds strange to say we're establishing 12 committees so that the overall committee can function more efficiently, but we think that by establishing the smaller groups we'll be better able to anticipate things and to see that all aspects are addressed," Campbell said. • continued on page 4

Tennessee Fed court sentences filmmaker

Film distributors to be sentenced next week

by JEFF ELLIS
Editor

David Rosen, the director of three films shown during a federal pornography trial in Nashville earlier this year, Monday was placed on probation and told to "remain disassociated with the sado-masochistic community" by a federal judge.

U.S. District Judge John T. Nixon sentenced Rosen to two years' probation on each of the two counts in federal court charging him with conspiracy to distribute obscene films and with the actual distribution of one of the films, *You Said A Mouthful*, in Tennessee.

The sentences were ordered to run concurrently by Nixon, and Rosen will only have to spend a total of two years on probation.

Rosen was originally indicted by federal grand juries in Nashville and Salt Lake City, Utah, last summer, along with co-defendants Steve Toughin, Randy Larsen and Sean O'Connor. Described by federal

authorities as operators of the nation's largest pornography distribution network, Toughin, Larsen and O'Connor pleaded guilty in June and are set for a sentencing hearing next week.

Rosen also pleaded guilty and testified against Toughin, Larsen and O'Connor. The men were charged with the distribution of four sado-masochistic, homosexual sex films — *Please Sir, You Said A Mouthful*, *The Final Chapter of Mistress Ann* and *Erotic Hands* — which prosecutors claimed were obscene and in violation of federal laws.

Nixon said he did not sentence Rosen to a prison term because he cooperated with federal prosecutors in the trial of the other three men.

"As a condition of your probation, you should remain disassociated with the sado-masochistic community and not be involved in any manufacture of films or sado-masochistic materials or participate in the" • continued on page 4

McKinney's lover goes public

from STAFF REPORTS

Arnold R. Denson, 34, a Georgia real estate agent, is contesting the handling of the will of late Rep. Stewart McKinney (R-Conn.), claiming the two men were lovers.

Denson says he was McKinney's

lover for five years, a claim that is being flatly denied by McKinney's widow, Lucie McKinney.

However, Vic Basile, former executive director of the Human Rights Campaign Fund (HRCF), the" • continued on page 4

Naval cadet booted for being gay sues Navy

by MARK LAWRENCE
Staff Writer

Lawyers from the Navy and from Lambda Legal Defense and Education Fund have begun giving their constitutional arguments in the case of Joseph Steffan, a gay man who was forced to resign from the Naval Academy because of his sexuality.

Action in the Steffan case follows in the wake of two recent decisions affecting military regulations barring homosexuals from military service. Those cases, involving Marine Corps Captain Judy Meade and Army Sgt. Miriam Ben-Shalom, were ruled on in the past month.

Sandra J. Lowe, the Lambda staff attorney representing Steffan, told *Dare* that Steffan's rights of free speech and due process were violated by his forced resignation solely on the basis of his statement that he is gay.

"He told a couple of his colleagues

whom he thought he could trust," said Lowe. "They had no allegations that he had committed any acts."

She said this fact makes the case different from that of Ben-Shalom, who admitted to engaging homosexual acts. A federal appeals court recently reversed a district court ruling that Ben-Shalom's discharge from the Army violated her First Amendment rights. In the Meade case, a Marine Corps Board of Review ruled that the Marine Corps evidence that she had associated with "a known lesbian" was not sufficient grounds for discharge.

Because the Navy has no claims that Steffan engaged in homosexual acts, Lowe said the case was "skirting the *Hardwick* issue," referring to the U.S. Supreme Court ruling in *Bowers v. Hardwick*, that states could limit the rights of consenting adults to engage in homosexual sexual activities. Department of Defense policy

also allows the Navy to discharge those "who by their statements demonstrate a propensity to engage in homosexual conduct."

The Navy originally moved to dismiss Steffan's suit because Steffan had not pursued his case through the Navy's internal review process. Federal District Court Judge Oliver Gasch ruled in late July that his court did have jurisdiction over the case, and that Steffan did not have to use the administrative review process since it would have been ineffective.

"He tried to fight it while he was in there, but everyone told him it would be futile to fight," said Lowe.

"Most cases that have to do with a resignation don't even get to the courts" because resignation creates a presumption that the person left voluntarily, Lowe said. "I think this judge has shown great courage in holding that the court has jurisdiction." •

INSIDE

Dare this week

A two-gender approach to homosexual activism. *Soapbox*, page 10.



Miss Reardon nips and a Wedding rocks. *Curtains*, page 11.



Suzanne Sugarbaker's sure-fire guide to naming your children. *Quotes*, page 12.



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call (615) 266-2422

aids Response Knoxville (**aRK**)
Box 3932, Knoxville, TN 37927
call (615) 523-AIDS

Aids to End AIDS Committee (**ATEAC**)
Box 40389, Memphis, TN 38174
M-F 3:30 pm - 11 pm Sat, Sun 7:30 pm - 11 pm
call (901) 458-AIDS
Answering service 24 hours call (901) 762-8401

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Chattanooga

Sundays
Metropolitan Community Church Worship service,
Unitarian Church. 7:30pm.

Mondays
Chattanooga CARES Closed support group. 6:30pm.
Info 615 266-2422.

Thursdays
Gay/Lesbian AA Open meeting. Unitarian Church. 8pm.

Johnson City

Sundays
Metropolitan Community Church Worship service,
7pm. Holston Valley Unitarian Church. Info 615 926-4393.

Knoxville

Sundays
Metropolitan Community Church Worship service,
6pm. Corner Weisgarber & Lonas. Info 615 521-6546.

Mondays
aids Response Knoxville PWA Support Group, 7-
8:30pm. Info 615 523-AIDS.

Tuesdays
aids Response Knoxville Circle of Love family and
friends support group, 8pm. Info 615 523-AIDS.
Gay and Lesbian Student Union/UTK Weekly meeting.
8pm. Info 615 521-6546.
Knoxville's Ten Percent Monthly meeting, 2nd Tuesday
only, 8pm. 1320 N. Central. Info 615 521-6546.

Wednesdays
aids Response Knoxville HIV+ Support Group, 6:30pm.
Info 615 523-AIDS.

Memphis

Mondays
Gay Alternative Hour Radio show, WEVL-FM 90, 6-
7pm.
Phoenix (Gay Alcoholics Anonymous) Open meeting.
Memphis Lambda Center. 8pm. Info 901 272-9549.

Tuesdays
Phoenix (Gay Alcoholics Anonymous) Open meeting.
Memphis Lambda Center. 5:30 and 8pm. Info
901 272-9549.

Wednesdays
Phoenix (Gay Alcoholics Anonymous) Open meeting.
Memphis Lambda Center. 8pm. Info 901 272-9549.

Thursdays
P-FLAG (Parents and Friends of Lesbians and Gays)
Support group. St. John's Episcopal Church, 322 S Greer.
1st Thursday only. Info 901 761-1444.
Phoenix (Gay Alcoholics Anonymous) Open meeting.
Memphis Lambda Center. 5:30pm. Info 901 272-9549.
Into the Light (Women's Alcoholics Anonymous)
Meeting. Memphis Lambda Center. 8pm. Info 901 276-7379.

Fridays
Phoenix (Gay Alcoholics Anonymous) Open meeting.
Memphis Lambda Center. 5:30 and 10pm. Info 901 272-
9549.
Seriously Sober (Gay Alcoholics Anonymous) Meeting.
Memphis Lambda Center. 8pm. Info 901 272-9549.

Saturdays
Twisted Sisters (ACOA) Open meeting. Memphis
Lambda Center. Noon. Info 901 276-7379.
Phoenix (Gay Alcoholics Anonymous) Open meeting.
Memphis Lambda Center. 8pm. Info 901 272-9549.

Sundays

Agape New Life Church Sunday School, 9:30am.
Worship service, 11am. Info 901 276-1872.
Holy Trinity Community Church Worship service,
11am. 1216 Forrest Ave. Info 901 726-9443.
Into the Light (Women's Alcoholics Anonymous)
Meeting. Memphis Lambda Center. Noon. Info 901 276-
7379.
Phoenix (Gay Alcoholics Anonymous) Open meeting.
Memphis Lambda Center. 8pm. Info 901 272-9549.

Nashville

Mondays
Nashville CARES ARC/AIDS Support Group. 6:30pm. Info
615 385-1510.
Lambda Group Closed Alcoholics Anonymous meeting for
gay men and lesbians, Unitarian Church. 8pm.
MAGNET (Married and Gay Network) Support group for
married gay men. 1st & 3rd Mondays only. MCC. 7:30pm.
Info 615 320-0288.

Tuesdays

Nashville CARES HIV+ Support Group. 6pm. Info 615
385-1510.
Vanderbilt AIDS Project Story and Poetry Support
Group (for PWAs), West End United Methodist Church.
6:30pm. Info 615 322-2252.
AI-Anon Closed meeting, MCC. 6:30pm.
Nashville Women's Alliance Meeting, at the Book
Oasis, 2824 Dogwood Pl. 2nd and 4th Tuesdays only.
7:30pm. Info 615 292-7100.
P-FLAG Meeting of Parents and Friends of Lesbians and
Gays, 4th Tuesday only. Unitarian Church. 7:30pm. Info 615
662-0332.
Sober Sisters (Lesbian Alcoholics Anonymous) Open
meeting, MCC. 8pm.

Wednesdays

Sex Addicts Anonymous Closed meeting for gay men
and lesbians. MCC. 5:30pm.
Nashville CARES Newcomers Group. 6pm. Info 615
385-1510.
Affirmation Meeting for lesbian and gay United
Methodists. 4th Wednesday only. 7pm. Info 615 366-6448.
Gay Parents Support Group Meeting, MCC. 1st
Wednesday only. 7pm. Info 615 831-2941 or 615 320-
0288.
Gay / Lesbian Addictions Anonymous Meeting,
Belmont United Methodist Church. 8pm.

Thursdays

Incest Survivors Anonymous Closed women's meeting.
First Church Unity, Franklin Rd, 6:30pm.
Nashville CARES Visualization Group. 7:15pm. Info 615
385-1510.
Alternatives (Alcoholics Anonymous) Closed meeting for
lesbians and gay men, MCC. 8pm.
Lesbian Adult Children of Alcoholics (ACOA)
Meeting. 8pm. Info 615 385-4776.

Fridays

Sexaholics Anonymous Closed meeting, MCC. 5pm.
Alcoholics Anonymous Program Study Group
Meeting, Belmont United Methodist. 7:30 pm.

Saturdays

Incest Survivors Anonymous Open meeting. First
Church Unity, Franklin Rd, 5:30pm.
Metropolitan Community Church Community Dinner,
all you can eat. 7:30pm. \$5. Info 615 320-0288.

Sundays

Metropolitan Community Church Worship services,
11am and 7pm. Info 615 320-0288.
Incest Survivors Anonymous Closed meeting. First
Church Unity, Franklin Rd, 6pm.

Saturday, August 26

Seminar AIDS 101. aids Response Knoxville (aRK)
seminar for buddies and friends of PWAs. \$15 registra-
tion, scholarships available. 9am-5pm. Registration and
info 615 523-AIDS.

Sunday, August 27

Dinner Black and White Men Together / Memphis. At
Gridley's BBQ, 53239 Elvis Presley Blvd, Memphis. 5pm.
Info 901 726-1461.

Saturday, September 2

Button Show and Sale Including lesbian, gay and
progressive-cause memorabilia. Sponsored by Tennes-
see Chapter, American Political Collectors. At Shoney's
Inn of Music Valley, 2420 Music Valley Dr, Nashville.
Free. 9am-3pm. Info 615 646-1605 or 615 824-2191.
Forum Women's Issues in the Lesbian and Gay
Community. Panel discussion on sexism, abortion and
other topics. Metropolitan Community Church, 131 15th
Ave North, Nashville. Free. 8:30pm, immediately follow-
ing Community Dinner. Info 615 320-0288.

Monday, September 4

LABOR DAY



Saturday, September 9

Dance The First Gays & Lesbians in Recovery Dance.
Sponsored by Gays and Lesbians in Recovery. Dress
casual. Sodas and juices served. Unitarian Universalist
Church, 1808 Woodmont Blvd, Nashville. \$3.
9:30pm-1am.

Sunday, September 10

Feminist Book Circle Discussion of *The Dog Collar*
Murders by Barbara Wilson. Unitarian Universalist
Church, 1808 Woodmont Blvd, Nashville. Free. 5-7pm.

Saturday, September 16

Women's Dance Sponsored by Random Productions.
Beer, setups available. Laurel Theatre, 1538 Laurel Ave,
Knoxville. \$4. 8pm. Info 615 688-3428.

Sunday, October 8

Feminist Book Circle Discussion of *Loving Her* by
Ann Allen Shockley. Unitarian Universalist Church, 1808
Woodmont Blvd, Nashville. Free. 5-7pm.

Your nonprofit event can be listed free in Dates. Write to
Dare, Box 40422, Nashville, TN 37204-0422, or phone 615
327-Dare and leave a message. Please include information
about time, location, cost, sponsor, and a contact person's
name with address and/or phone number for verification.
Deadline noon Tuesday for publication next Friday.

BRIEFS

from STAFF REPORTS

**NAMES Project
plans final display**

SAN FRANCISCO — More than 2,500 volunteers will converge on Washington this Columbus Day Weekend, Oct. 6-8, to make possible the final display of the NAMES Project AIDS Memorial Quilt in its entirety.

The display will include more than 10,000 individual three feet by six feet panels, nearly six times the size of the Inaugural Quilt Display in October, 1987.

Volunteers are expected to come from all over North America, including the 19 U.S. and Canadian cities where major sections of the Quilt have been displayed during the recently completed 1989 tour. The tour, the second across the continent, has travelled for four months, raising awareness and funds in each of the communities the Quilt visited. Some \$200,000 was raised for agencies providing direct care to people living with AIDS.

The focus for volunteers nationwide now shifts to the Washington display, the third and last such display of the Quilt in its entirety.

"The Quilt is simply growing too large to continue to be spread out in any one place. However, the NAMES Project is by no means finished," said Cleve Jones, executive director. "We are increasing the focus on outreach and education in communities all over the country. We will continue to accept panels and display them, but in smaller, more manageable and cost-efficient displays. And we look upon this as a time to reaffirm our original commitment, to continue the Project until the last person who wished to create a panel has done so, and until that last panel is sewn into place." •

**Southeastern
Conference to meet**

RALEIGH — Members of the Board of Directors of the Southeastern Conference for Lesbians and Gay Men will meet here September 29-October 1 for a planning session prior to 1990's Southeastern Conference which will also be held in this North Carolina city.

The board meets twice yearly: during the annual conference and in the fall prior to the next conference. This meeting represents the first time board members have had the opportunity to visit a host site prior to the actual conference.

The region consists of 14 southeastern states from Maryland to Florida and Texas to West Virginia. Board members hail from all areas of the region.

From Tennessee, board members are Leland Wyckoff of Mountain Home and Sam Adams of Nashville.

Meetings will be held at the Episcopal Diocese of North Carolina Center. Persons interested in attending the meetings or becoming involved with the conference are encouraged to write P.O. Box 28863, Raleigh, N.C., 27611 or call (919) 833-1209. •

**NGRA gets new
public affairs head**

WEST HOLLYWOOD — Ann Bradley has been appointed director of public affairs for

National Gay Rights Advocates (NGRA), the nation's largest public interest law firm, with an emphasis on cases involving civil rights for gay men and lesbians.

"I am extremely honored to join this outstanding organization," Bradley said. "Now



Ann Bradley, National Gay Rights Advocates' new public affairs director. — PHOTO COURTESY NGRA

more than ever, our community, the media and the nation needs immediate information about the civil rights victories NGRA is winning for gay men and lesbians. Silence does equal death, and public information at NGRA will keep our human rights achievements prominent in the media and, ultimately, the conscience of this country."

Bradley previously was the public information office with the Los Angeles County Public Library, one of the five largest library systems in the nation, and, most recently was public affairs manager at California State University, Los Angeles. In 1984, Bradley founded the Lesbian Writers series in Los Angeles. •

**U.S. orders backpay
in HIV firing case**

SAN FRANCISCO — National Gay Rights Advocates (NGRA) last week announced a victory in a three-year-long battle against AIDS discrimination in central Florida.

The U. S. Department of Health and Human Services (DHHS) has finally ruled against the termination of an Orlando, Florida, surgical technician, James Kautz, by Humana Hospital Lucerne because he tested HIV-positive.

The ruling requires the hospital to reimburse Kautz for all lost wages and employee benefits, and to revise its infection control and employment policies to prohibit discrimination against employees with AIDS and ARC.

"I am delighted that the Department has upheld the right of HIV-positive health care workers to be free of employment discrimination. However, I am appalled that the Department sat on this case for three years," said Benjamin Schatz, director of NGRA's AIDS Civil Rights Project. "People with AIDS-related complaints cannot afford to wait until DHHS officials debate the political implications of upholding the law."

Kautz, who is in good health, is now working as a surgical technician in San Francisco. •

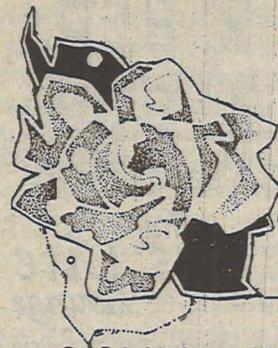
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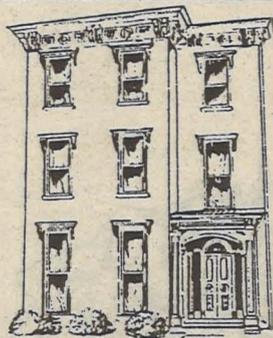
• play a musical instrument? • dance?
• do comedy? • juggle? • ???

Auditions Sunday, Sept. 10, 2 - 4 p.m.
Monday, Sept. 11, 7 - 8 p.m.

The review will be Saturday, Sept. 30.

This will be a talent showcase,
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The
Gas Lite
Lounge

...Pride '90 plans begin

• continued from page 1

The outreach subcommittee, for example, will be in charge of acquiring the support of solidarity groups, as well as encouraging participation in the Nashville event from people in Chattanooga, Clarksville, Jackson, Knoxville and Memphis, Campbell said.

"We'd like to start fund-raising throughout the year," she added. "We hoping to have a fund-raising event planned sometime in the next couple of months."

Campbell said that fund-raising efforts throughout the year will help to publicize Pride Week observances to a much larger audience than in years past.

"I'm hoping it [attendance at events] will grow and will be better than ever next year," she said.

Plans for next year's event, with the exception of the date, have not yet been determined, although some ideas have been discussed.

"We've discussed having a dance next year, that's something that a lot of people have asked for," Campbell said.

The next meeting of the Pride Week committee, which will be open to all those interested in participating in the planning for the upcoming celebration, is slated for Monday, September 25 at 7 p.m. Further information is available by calling (615) 297-4653. •



Penny Campbell — DARE STAFF PHOTO

...film director sentenced

• continued from page 1

publication of any materials," Nixon told Rosen during Monday's proceedings.

The charges against the men resulted from a 1985 complaint filed by the late Richard Kemp of Nashville, who told postal inspectors he had received flyers from Toughin's Chicago-based Bijou Video Sales mail-order business on at least two occasions.

Toughin pleaded guilty in June to two counts of violating federal obscenity statutes.

He faces a maximum 10 years in prison and a \$500,000 fine.

Larsen, 40, and O'Connor, 42, pleaded guilty only to conspiracy charges. They each face a maximum sentence of five years in prison and a \$250,000 fine.

The three men agreed to rid their videocassette inventory of any films with sado-masochistic themes and to refrain from distributing videocassettes containing any sexually explicit acts in Tennessee or Utah. •

...McKinney's lover goes public

• continued from page 1

nation's largest lesbian/gay political action and lobbying concern, confirmed that Denson and McKinney had indeed been lovers.

Basile said he and his lover had been guests in the McKinney/Denson home on several occasions.

Denson said the two men lived together in McKinney's Washington home. He said the actual nature of their relationship was kept secret "to protect his [McKinney's] family."

McKinney, 56, a liberal Republican who died in 1987 as a result of AIDS, left a car and a 40% share of his Washington house to Denson, according to documents on file in Probate Court in Westport, Conn. Denson's share of the estate is estimated at \$59,200.

Cesar Caceres, McKinney's physician, issued a statement on May 7, 1987 — the date of McKinney's death — saying the representative had contracted AIDS from a blood transfusion during a 1979 coronary bypass operation. •

...Wedding really rocks

• continued from page 11

(Michael Wyatt in a deftly natural comic turn) and her soap opera hunk boyfriend Paul Kramer (Kuykendall).

Greeting the entourage is Jackie's mother Marilyn (Karen Taylor-Good, whose immense singing talent is somewhat wasted; her "Wisdom in the Willow" is definitely one of the show's highlights) and sister Ally (the ever-talented Denice Hicks in a powerhouse performance) who's engaged to marry a dweeby-Roger (J. Scott Jones, who looks more like a decorator than the high-powered attorney he's supposed to be playing.)

While Jackie deals with the usual questions of marriage and monogamy, she's faced with adjusting to small-town life, all the while being shadowed by a writer. The result is an often funny, sometimes boring, script that gives most of the good lines to Jackie. There's so much going on, the subplots abound with so many superfluous characters, that it's easy to get confused.

Jackie's estranged father Jeb (played woodenly by Patrick Reilly), Roger's uncle Bill (a funny bit from Robert Daniel) and grandmother Frances (Bebe Harton, who's advised not to give up her day job) just get in the way.

There's also a "Fool for Love Ballet" that

seems to drag on forever and does serious damage to the show's pace. Ever since Agnes DeMille choreographed Laurie's dream ballet for *Oklahoma*, others have felt a need to include a ballet in the program; but it doesn't always work.

But, all those criticisms aside, *A Rock Wedding* is really a fun show. White, Hicks, Wyatt and Taylor-Good are very talented people who enliven their characters with charm and wit. And Scarbrough's score is great.

Brian Laczko's set design, which features three platforms with revolving stages and three giant video screens and two monitors, is imaginative and effective. The use of videos to visually express fantasies, dreams or nightmares, while not the "new" idea the producers have claimed, is often more entertaining than the live action.

Cindy Russell's costume design, which is both conservative and outrageous, is beautifully executed, a fine example of creating costumes based on character and individual nuance. The one exception is Marshall's wardrobe — reporters don't wear fedoras any more, and his wedding clothes look like they were picked off the rack at Merry-Go-Round. Sound design by Eric Swartz could well be the best we've heard in a local theatre. •

SUNDAY, AUGUST 27
Mr. Warehouse
starring DIANA HUTTON
COCO VEGA
MONICA MUNRO
DANA ALEXANDER
and SHELLY STONE, Miss Warehouse '88-'89
Doors open at 8 • Buffet • Contest begins at 10

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Warehouse 28

Pages

DARE'S SUMMER BOOK SECTION

Sarton's newest book sometimes maddening

The Education of Harriet Hatfield.
May Sarton. New York: W.W. Norton,
1989. 320 pages. \$18.95.

reviewed by **SHERRE DRYDEN**
Book Editor

The plot of *The Education of Harriet Hatfield* is this: a kind, gentle woman (Harriet) lives for 30 years with Vicky, the forceful head of a publishing house. When Vicky dies, Harriet opens a women's bookstore in a working-class neighborhood and, more or less by accident, and certainly without expecting to, comes out.

Grieving for her lover, starting an adventuresome new business, being independent for the first time ever

(Harriet's father and brothers controlled her life before Vicky came along to take over), finally recognizing and coming to terms with her lesbianism, coping with the results of coming out to friends, family and strangers — these few months in Harriet's life are such exciting times, so full of opportunity for an involving story and compelling characters. Instead, Harriet is merely a mouthpiece for Sarton's comments on lesbians, gay men, homophobia, coming out, AIDS and the value of ethnic diversity. The other characters are "types," convenient subjects for Harriet's commentary or evidence that, indeed, what she says is true.

Harriet's stance is that love and commitment, even to the point of sacrificing self, are the best goals. Women, because they value love over sex and are monogamous rather than promiscuous, are superior to men, who value sex and are promiscuous.

Thus there is a hierarchy of moral superiority with lesbians, because they are women who love women, at the top; heterosexuals somewhere in the middle and gay men, because they are men who love men, at the bottom. Commitment to the other (love and monogamy) and commitment to the self (sex and promiscuity) are seen as dichotomous, rather than continuous.

There is little subtlety in the articulation of this philosophy — Sarton simply has Harriet say what she thinks, then brings in a few case studies to support her view.

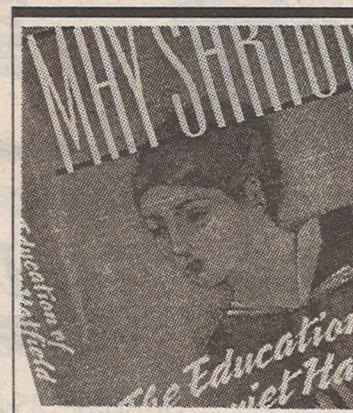
Harriet's friend Eddie has AIDS, which she interprets as punishment for his refusal to be monogamous even though he had a loving and committed partner. Her brother Andrew's lonely, loveless life is a direct result of his preference for anonymous sex, which is in turn described as characteristic of all gay men ("On the whole, gay men do not lead exemplary lives.") Only when he commits to helping another at sacrifice to himself does Andrew achieve any kind of fulfillment. Harriet refuses help when Martha Blackstone decides to have an abortion, but does assist with the reunion between Martha and her abusive husband.

Additionally, Harriet tells us, homosexuals, particularly "normal" ones, should come out if they can, both to give moral support to other homosexuals and to show the world how we really are. When an old friend asks why she makes herself visible, Harriet responds: "Because I am comparatively safe and because I am not the stereotype...I am not young. I am — don't laugh — a 'lady.' So can't you see that I must stand up for the hundreds of women who can't, who don't dare because for them the risk is too great?"

Racial, ethnic and class diversity are to be valued (although there are some disturbing unspoken messages about appropriate behavior for the diverse). Power is something to be handed over to others. Oppressed people have solidarity because of their mutual oppression, even if they are oppressed for different reasons ("I can identify for the first time with any persecuted minority and...I know it is absurd, but I am proud of being in the front line.")

Some of what Sarton says is, of course, true. Or, it is the politically correct truth. Some of it I do not agree with, others will. Some of it is astounding (I think of Martha Blackstone and Eddie.) This is not what I find fault with.

What I wonder is why Sarton felt it necessary to present these opinions as fiction? Harriet is little more than a puppet. Conversations read like essays, rather than dialogue. Har-



riet's thoughts, presented as first-person narrative, fill most of the book:

I can't believe that David has beaten her [Martha] up, but there seems no other possible explanation, unless a stranger attacked her in her apartment. I am in no way prepared to meet this. In fact I am terrified of saying anything for fear it may be way off the beam, so I drink my coffee. One part of me is saying, Why do I let myself get involved with people I don't really like? Because, I answer myself, pity is the trap. I remember the first days she came and started almost at once to complain that she did not want children, that her work must come first. I could see her distress, but somehow it bothered me that she was willing to talk to perfect strangers about it. Nan Blakeley, the handsome black woman with two little girls, had been there another day when Mariba was complaining, I remember, and laughed about being quite content to be a housewife.

Instead of writing this boring, and occasionally offensive, novel, Sarton would have better spent her time recording her own (not Harriet Hatfield's) reflections on being a lesbian. •

Previews Books to come

compiled by **SHERRE DRYDEN**
Book Editor

Ackerley: The Life of J. R. Ackerley
Peter Parker. New York: Farrar, Straus and Giroux, 288 pages, \$25.00, October.

Ackerley was a complex, contradictory and combative character, and a fierce champion of personal freedom. Parker presents Ackerley as a promiscuous homosexual who spent much of his life in the often frustrated pursuit of the "Ideal"

• continued on page 6

Michael Bennett, the person: hard to find



Michael Bennett with *Dreamgirls* stars Jennifer Holliday and Sheryl Lee Ralph during rehearsals in 1981. — PHOTO MARTHA SWOPE.

A Chorus Line and the Musicals of Michael Bennett.

Ken Mandelbaum. New York: St. Martin's Press, 1989.

352 pages, \$19.95.

reviewed by **JEFF ELLIS**
Editor

Readers hoping for an in-depth consideration of Michael Bennett, the individual, will be hard-pressed to find it in Ken Mandelbaum's gushy book-length fan letter to his idol, *A Chorus Line and The Musicals of Michael Bennett*.

But for the casual Broadway devotee, Mandelbaum's book is a must-read, an interesting account of the creation of some of the theatre's most enduring musicals.

Mandelbaum gives us, in a writing style that seems to lack any kind of real style, a show-by-show analysis of Bennett's almost-meteoritic rise to fame. From his early days as gypsy of the chorus to the creative process behind the unfinished and never-seen *Scandal*, Bennett remains, even in death, an enigma.

Bennett, whose career as a dancer began during his childhood in Buffalo, N.Y., was apparently so talented his father was approached by Mafia with a proposition for sponsorship. The father refused and so young Michael Bennett Di Figlia was left untouched by the mob. While that story provides an interesting sidebar to Bennett's later theatrical achievements, Mandelbaum unfortunately only briefly mentions the episode, almost as an afterthought.

Bennett's initial New York experiences as a dancer are given minor billing in his overall career. Bennett's talents as a choreographer were finally recognized and he left the chorus to create the dances his newfound dancer-friends would be performing. Bennett was responsible for some, if not all of the choreography, in *Coco*, *Company*, *Follies* and *Seesaw*, before he brought *A Chorus Line* to the stage.

Mandelbaum, who writes from the standpoint of *A Chorus Line*'s biggest fan, gives us an insider's look at the creation of that milestone musical, interspersing interviews with the other members of the show's creative collective (Nicholas Dante, James Kirkwood, Marvin Hamlisch and Ed Kleban), as well as the dancers who comprised the original company. But in his story-telling, Mandelbaum leaves out major chunks of the story about Bennett, himself, offering instead warmed-over interviews and unexplained outbursts.

Bennett's later Broadway efforts, *Dreamgirls* and *Ballroom* — while certainly not the critical and financial successes that *A Chorus Line* was — are given only a passing examination. Apparently, to Mandelbaum's way of thinking, they didn't really mean that much to Bennett's resumé.

That Bennett was a theatrical genius is not left to question by this book. But his personality is.

Certainly, the book's title holds no promise that it is an examination of Michael Bennett. The dust-jacket proclaims, rather straightforwardly, that it is about the musicals of Michael Bennett.

But Bennett's short-lived marriage to dancer (and the original Cassie of *A Chorus Line*) Donna McKechnie is dealt with in one paragraph. The examination of Bennett's homosexuality, or bisexuality, is not much better — maybe two pages of skirting the real issues. Even Bennett's death from AIDS is given a glossed-over, musical comedy treatment.

Bennett's shows will likely continue forever — especially *A Chorus Line*, which is still going strong on Broadway after 14 years — and so future generations will get to know Bennett, the choreographer and theatrical genius.

But it seems we'll never get to know the individual behind the stage persona. •



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• continued from page 5

Friend." In many ways Ackerley's most successful relationship was with his German shepherd, Queenie, the heroine of *My Dog Tulip*.

Bedrooms Have Windows. Kevin Killian. New York: Amethyst Press, 134 pages, \$8.95 paper, August.

Reminiscences of growing up in the suburbs of New York: having an affair with Carey Denham, a man old enough to be his father; wondering what it would be like to meet Carey's teenaged son; speculating that his best friend George is an unclaimed natural son of Gypsy Rose Lee; paying homage to Chrissie Hynde. Killian is also the author of the new novel *Shy*.

Carrington: A Life of Dora Carrington, 1893-1932. Gretchen Gerzina. New York: W.W. Norton, \$24.95, September.

A few years after leaving her provincial home to study in London, Carrington began a long association with the Bloomsbury group. In her 30s she engaged in two lesbian love affairs and committed herself to Lytton Strachey, who was homosexual, living with him until his death in 1932.

Constraints of Desire: The Anthropology of Sex and Gender in Ancient Greece. John J. Winkler. New York: Routledge, 288 pages, \$39.50, \$13.95 paper, November.

In "Andres," the first half of the book, Winkler focuses on men's sexual behavior and erotic socialization. His explorations take him into ancient interpretations of dreams and papyri bearing inscriptions of erotic magic. In the second half, "Gynaikes," he attempts to restore the circumscribed dignity and autonomy of Greek women, undervalued both by Greek men of the times and by theorists in modern times.

Fictions of Sappho, 1546-1937. Joan DeJean. Chicago: University of Chicago Press, 408 pages, \$55.00, \$16.95 paper, December.

DeJean traces re-creations of Sappho through translation and fiction from the mid-sixteenth century to the period just before World War II, from French versions of Ovid to the work of Marguerite Yourcenar. Her exploration of the sexual politics of Sapphic image-making ranges from the motives behind German attempts to establish the poet's chastity to the French fictions of her promiscuity, first as a heterosexual and then as a lesbian *femme fatale*.

From Sappho to de Sade: Moments in the History of Sexuality. Edited by Jan Bremmer. New York: Routledge, 272 pages, \$45.00, November.

This collection of essays ranges from ancient to modern times, drawing on disciplines such as psychology and anthropology to demonstrate the changing history of sexuality. Topics include pederasty and lesbian love in antiquity, incest in the Middle Ages, voyeurism in the Rococo and prostitution in fin-de-siècle Vienna.

Ginsberg: A Biography. Barry Miles. New York: Simon and Schuster, \$24.95, September.

Miles traces Ginsberg's transformation from bizarre, gay Beatnik activist to a member of the establishment, "the most famous living poet on earth."

Grave of Alice B. Toklas and Other Reports from the Past. Otto Friedrich. New York: Henry Holt, \$4.95, August.

Identity Politics: Lesbian Feminism and the Limits of Community. Shane Phelan. Philadelphia: Temple University Press, 256 pages, \$29.95, October.

In tracing how lesbian feminism came to be defined in uneasy relationships with the women's movement and gay rights groups, Phelan explores the tension between liberal ideals of individual rights and tolerance and communitarian ideals of solidarity. The debate over lesbian sado-masochism — an expression of individual choice or pornographic, anti-feminist behavior? — is considered as a test case.

Inventing Ourselves: Lesbian Life Stories. Hall Carpenter Archives Lesbian Oral History Project. New York: Routledge, 224 pages, \$35.00, \$12.95 paper, September.

Walking After Midnight: Gay Men's Life Stories. The Hall Carpenter Archives. New York: Routledge, 224 pages, \$35.00, \$12.95 paper, October.

The Hall Carpenter Archives was formed in England in 1982 and the Oral History Project was set up in 1985. In early 1989 the archives was forced to close due to lack of funding. Its collection of press clippings, periodicals, books, the published materials of lesbian and gay groups and ephemera has been deposited with various institutions.

In *Inventing Ourselves*, fifteen women talk about the peace movement, World War II, life in the army, the bar scene, their involvement in the women's movement and their search for a political and emotional home for black lesbianism. Lesbian organization is documented from the suffrage movement before 1920 to the Turkish Lesbian group in the 1980s.

Walking After Midnight is a collection of the life stories of fourteen gay men. From backgrounds that are wide-ranging in terms of age, class and culture, they speak of the effect of historical events such as World War II on their lives, the advent of the gay liberation movement, the impact of AIDS and the fight against growing anti-gay backlash.

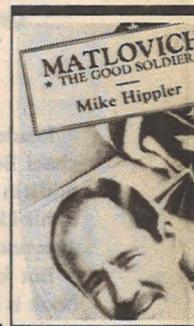
Invisible Lives: The Loving Alternative of Millions of Women. Martha Barron Barrett. New York: William Morrow, \$19.95, August.

Barrett interviewed lesbians across the country, with the aim of challenging stereotypes and combatting prejudice and ignorance. The women come from a wide range of professional and socioeconomic backgrounds, ages and experience. Barrett is particularly supportive of lesbians' rights to have and raise children. **Lesbian Love Advisor.** Celeste West. Cleis Press, 216 pages, \$24.95, \$9.95 paper, September.

"Let us begin with flirting. Isn't that where it usually begins?" So also begins *A Lesbian Love Advisor*, a practical guide with a disregard for convention.

Matlovich: The Good Soldier. Mike Hippler. Boston: Alyson Publications, 176 pages, \$8.95 paper, August.

Matlovich embodied the American ideal of heroism. His military career showed exemplary bravery and love of country; he volunteered for three tours of duty in Vietnam and earned the Purple Heart. He was also gay. This is the story of his life, his struggle to stay in the Air Force



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and his death from AIDS-related causes.

One Hundred Years of Homosexuality and Other Essays on Greek Love. David Halperin. New York: Routledge, 320 pages, \$39.95, \$14.95 paper, December.

Halperin's subject is the erotics of male culture in ancient Greece. He provides detailed discussions of pederasty, male prostitution and heroic comradeship. Arguing that the modern concept of "homosexuality" is an inadequate tool for the interpretation of sexual life in antiquity, Halperin offers an alternative account that emphasizes "the cultural poetics of desire."

Original Coming Out Stories. Edited by Julia Penelope and Susan J. Wolfe. Freedom, CA: Crossing Press, 300 pages, \$10.95 paper, April.

A second edition, with fifteen new stories, of the lesbian classic published almost a decade ago.

Out the Other Side: Contemporary Lesbian Writing. Edited by Christian McEwen and Sue O'Sullivan. Freedom, CA: Crossing Press, 320 pages, \$23.95, \$8.95 paper, September.

A collection of essays, interviews, speeches, articles, letters and journal entries. Each of the 35 contributors identifies herself as lesbian, each explores how that self-definition affects all of the other aspects of her life.

Really Reading Gertrude Stein: A Selected Anthology with Essays by Judy Grahn. Freedom, CA: Crossing Press, 170 pages, \$25.95, \$10.95 paper, September.

Grahn offers a selection from little-known Stein works including *Marguerite or A Novel of High Life* and includes three essays containing practical hints on how to really read Gertrude Stein.

Reflecting on The Well of Loneliness. Rebecca O'Rourke. New York: Routledge, 128 pages, \$10.95 paper, November.

What sort of heroine does a lesbian novel have, and to whom does she appeal?

Ring of Conspirators: Henry James and His Literary Circle, 1895-1915. Miranda Seymour. Boston: Houghton Mifflin, 327 pages, \$19.95, June.

Seymour reveals new information to illuminate the web of relationships surrounding Henry James in his final years. **Tribe of Dina: A Jewish Women's Anthology.** Edited by Melanie Kaye/Kantrowitz and Irena Klepfisz. Boston: Beacon Press, 352 pages, \$12.95 paper, August.

A revised and expanded collection of essays, stories, memoirs, poems and interviews. The writers talk about what it means to be a lesbian and a Jew; a feminist and a Jew; a feminist, a Jew and a political activist.

Fiction and Poetry

Behind the Mask. Kim Larabee. Boston: Alyson Publications, 137 pages, \$6.95, July.

Maddie Elverton is a fashionable member of English society in the early nineteenth century who also leads a secret life as highway robber. Her world becomes threatened when she falls in love with the

beautiful Allie Sifton.

Bittersweet. Nevada Barr. San Francisco: Spinners/Aunt Lute, 339 pages, \$9.95 paper, July.

The story of two women — Imogen, a small town school teacher, and Sarah, her former student who comes to her for sanctuary from her battering husband. When their illicit relationship is discovered, they are forced to leave their small Pennsylvania coal town for the anonymity and desolation of northern Nevada. Originally published by St. Martin's in 1984.

Edgewise. Camarin Grae. Tallahassee: Naiad Press, 360 pages, \$9.95 paper, June.

Musician Jude Alta finds herself entranced by the beauty of a secluded and mysterious feminist community when she visits a dying friend who lives nearby. She is also entranced by the charismatic La and the beguiling Amagyne. Soon she learns the secrets of the community's religious belief, and discovers that her arrival at Circle Edge has been foretold, along with the world-altering role which is her destiny.

First Light. Peter Ackroyd. New York: Grove Press, \$19.95, September.

Publisher's Weekly calls Ackroyd's latest tale "deliciously creepy." Among the characters are Joey Hanover, a show-biz type, and his ditsy wife Florey: "Look at those kikes," Florey tells Joey, "Dressed like Winston Churchill." "Dykes, dear," Joey tells her.

Holy Terror. Steve Abbott. Freedom, CA: Crossing Press, 128 pages, \$23.95, \$8.95 paper, September.

A comic melancholy gothic romance which includes sex, drugs, wicked monks and black magic. The passionate hero, Armand, starts out in a monastery where he's seduced by a saintly orphan boy who is later murdered. Later Armand flees to Paris only to become the lover of the cruel, handsome Tomaso.

Home Boy. Jimmy Chesire. New York: New American Library, \$18.95, July.

This novel grew out of the author's residence, during the late 1950s and early 1960s, at Father Flanagan's Home for Boys. His fictional character Fred Gamble, committed to Boys' Town by his alcoholic father, is troubled by guilt at participating in what he calls "this queer stuff." At novel's end it is unclear whether Fred, called Bambi by his classmates, succeeds in changing his sexual orientation.

Idols. Dennis Cooper. New York: Amethyst Press, 87 pages, \$8.95 paper, August.

Poems by the author of *Closer*, first published in 1979.

In a Different Light: An Anthology of Lesbian Writers. Edited by Carolyn Weathers and Jenny Wrenn. Clothespin Fever Press, 216 pages, \$9.95 paper, July.

Twenty-eight lesbian writers are included in this anthology which is mostly short fiction, but includes poems and excerpts from novels. Contributors include Judy Grahn, Gloria Ramos, Maria Jose Delgado, Louise Moore and Nancy Tyler Glenn.

In Memory of Angel Clare. Christopher Bram. New York: Donald I. Fine. \$17.95, July.

Known to his friends as Angel Clare, Clarence Laird did not find his vocation as a filmmaker until relatively late in his life. A year after his death, his friends are just beginning to put their lives back together, a task made more difficult by the presence of the boyfriend Clarence left behind, a confused young man named Michael who cannot get on with his life and cannot let go of his grief.

• continued on page 9



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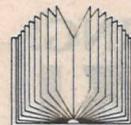
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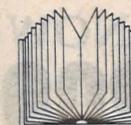
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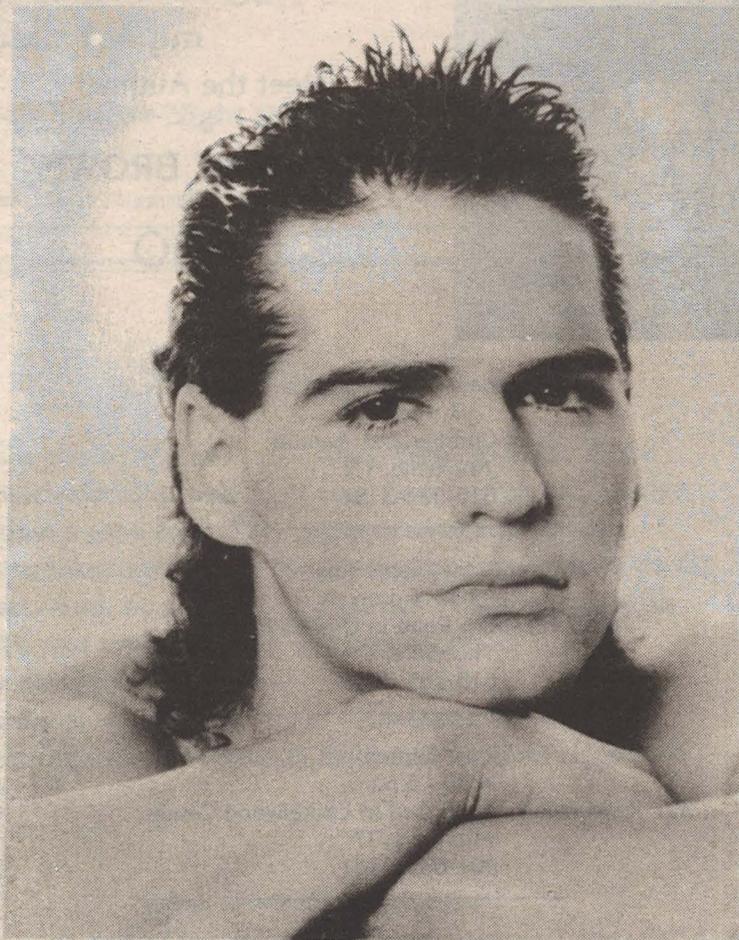


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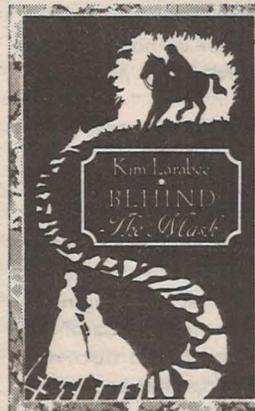
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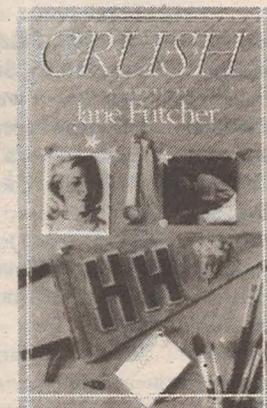
BEHIND THE MASK, by Kim Larabee, \$7.00. Maddie Elverton is a fashionable member of English society in the early 19th century who leads a double life as a highway robber, until her secret life and her love for another woman are threatened by a young officer of the law.

TESTIMONIES, edited by Sarah Holmes, \$8.00. In this new collection of coming

out stories, twenty-two women of widely varying backgrounds and ages give accounts of their journeys toward self-discovery.

"These are stories with moments of truth in them. They are clear and compelling." — *Seattle Gay News*

CRUSH, by Jane Fucher, \$7.00. It wasn't easy fitting in at an exclusive girls' school like Huntington Hill. But in her senior year, Jinx



finally felt as if she belonged. Lexie — beautiful, popular Lexie — wanted her for a friend. Jinx knew she had a big crush on Lexie, and she knew she had to do something to make it go away. But Lexie had other plans. And Lexie always got her way.

"A wonderful high-school lesbian romance. I wish I had it to read in high school." — Carol Seajay, in *Feminist Bookstore News*

A MISTRESS MODERATELY FAIR, by Katherine Sturtevant, \$9.00. Shakespearean England provides the setting for this vivid story of two women — one a playwright, the other an actress — who fall in love. Margaret Featherstone and Amy Dudley romp through a London peopled by nameless thousands and the titled few in a historical romance that is entertaining



and best researched you'll ever read.

"The reader is thoroughly charmed by Sturtevant's elegant prose and carefully conceived characters." — *Publishers Weekly*

MACHO SLUTS, by Pat Califia, \$9.00. Pat Califia, the prolific lesbian author, has put together a stunning collection of her best erotic short fiction. She explores sexual fantasy and adventure in previously taboo territory — a lesbian's encounter with gay cops, incest, as well as various S/M and "vanilla" scenes.

"Intriguing, erotic, exhilarating and unnerving. Beautifully crafted." — *Bay Area Reporter*.

DEAD HEAT, by Willyce Kim, \$7.00. Willyce Kim's *Dancer Dawkins and the California Kid* delighted readers with a family of far-out characters. In *Dead Heat*, they meet again for a new adventure. While Dancer is trying to recover from her breakup with Jessica, the Kid has fallen for a gangster's girlfriend. Things get sticky when horse racing and a kidnapped Hungarian Vizsla enter the picture, and the conclusion to the story is a day at the races you'll never forget.



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Previews

Books to come

• continued from page 7

Lesbian Love Stories. Edited by Irene Zahava. Freedom, CA: Crossing Press, 200 pages, \$8.95 paper, April.

This collection includes stories by Gloria Anzaldua, Becky Birtha, Kim Chernin, Tee Corinne, Joan Nestle, Jane Rule and Tennesseans Merril Mushroom and Ann Allen Shockley. **Lord Byron's Doctor.** Paul West. New York: Doubleday, \$18.95, September.



A bawdy story of England's infamous poet and rake Lord Byron, as told by Polidori—his doctor, travelling companion and half-mad plaything.

Naming the Waves: Contemporary Lesbian Poetry. Edited by Christian McEwen. Freedom, CA: Crossing Press, 248 pages, \$23.95, \$8.95 paper, September.

Includes poetry by Jan Clausen, Judy Grahn, Caroline Griffin, Melanie Kaye/Kantrowitz, Audre Lorde, Minnie Bruce Pratt, Adrienne Rich, Sapphire and Marg Yeo.



New Stories By Southern Women. Edited by Mary Ellis Gibson. Columbia: University of South Carolina Press, 291 pages, \$24.95, \$14.95 paper, July.

This first anthology of fiction by women who grew up in the south brings together stories by established writers and talented new ones: Tennessean Ann Allen Shockley, Alice Walker, Gayl Jones, Toni Cade Bambara, Sallie Bingham and sixteen others.

Boys in the Bars. Christopher Davis. Stamford, CT: Knights Press, \$9.50 paper, August.



This collection of stories by the author of Valley of the Shadow includes "Histories," a futuristic tale that describes the beginning and ending of the AIDS crisis: "We are old now, Danny and I, Survivors, as many gay men over sixty-five are now called. No one knows exactly why, but some of us who were exposed managed to hold off the disease for almost fifteen years until the Cure was discovered."

Pleasures. Robbi Sommers. Tallahassee: Naiad Press, 216 pages, \$8.95 paper, June.

Lydia has great confidence in Dr. Barenson, the new woman doctor she has consulted about her recent frigidity. Rich Mrs. Huntington's search for a masseuse has led her to Julia. Margeau is happy in her new relationship, but can't resist one final adventure with sexy Sonja. Rose discovers some highly stimulating fun and games with Victoria and Andrea...erotica from Naiad.

Prime Time. Douglas Dean. Micro Pro Litera Press, 315 pages, \$9.95 paper, July.

In his first book in sixteen years, Dean chronicles the story of three friends, all still striving for success in the treacherous world of the theater. Flashbacks take the reader to the fleshpots of Hollywood and New York, the exotic beaches of Mexico and the political environs of Washington, D.C. and the parks, theaters and restaurants of San Francisco.

Rebel Without a Clue. Holly Uyemoto. New York: Crown Press, 192 pages, \$17.95, September.

The story of a friendship between two young men during the final summer between high school and college. For Christian it is an anx-

ious time, faced with uncertainty about his girlfriend, as well as the reality of his father's alternative life-style. For Thomas, who at eighteen has become the world's highest paid male model and is on the way to box-office superstardom, it is facing the reality that he has AIDS.

Shy. Kevin Killian. Freedom, CA: Crossing Press, 175 pages, \$8.95 paper, April.

Shy takes Harry Van from a series of squalid foster homes to the strangest summer of his life.

Skid. Maud Farrell. New York: E.P. Dutton, \$16.95, July.

Joining the ranks of female amateur detectives is Violet Childs, a beautiful bisexual photographer. When the police department is unable to find her private investigator-father's murderer, Violet begins her own investigation.

Somewhere in the Night. Jeffrey N. McMahan. Boston: Alyson Publications, 182 pages, \$7.95 paper, October.

The star of this collection of short fiction is Andrew, a thoroughly modern vampire who works the night shift in a trendy

clothing store. **Village Affair.** Joanna Trollope. New York: Harper and Row, \$17.95, September.

Despite her perfect house and perfect family, Alice is depressed until she meets Clodagh Unwin, daughter of the local nobility. When Clodagh falls in love with and seduces Alice, the two women begin a fight against disapproval and learn to embrace independence and unconventionality.

Visitation of Spirits. New York: Grove Press, 272 pages, \$16.95, August.

Horace Cross is the sixteen year old son of the oldest and proudest black family in Tims Creek, North Carolina.

In a night of horror and transformation, Horace's unexpectedly real demons tear his soul from his naked body and spirit it back to the stations of his life: the church dominated by his aunts and his grandfather, the school that taught him the magic of learning, the forbidden pleasures of sex and the dreams that have become his hell.

The Young and Evil. Charles Henri Ford and Parker Tyler. New York: Gay Presses of New York.

First published 56 years ago in Paris, the only American reviewer to consider the book called it "the first candid, gloves-off account of more or less professional young homosexuals." Gay Presses of New York's edition will include an introduction by Steven Watson, photographs from the period and eight drawings done by Pavel Tchelichew, Ford's lover, for the original edition.

Zombie Pit. Sam D'Allesandro. Freedom, CA: Crossing Press, 100 pages, \$6.95, April.

Movies, old TV shows, travel and day-to-day autobiography provide a framework for D'Allesandro to explore hedonistic fantasy with the devotion of a religious pilgrim. D'Allesandro's stories have appeared in *Zyzzu*, *Yellow Silk*, *Mirage* and the anthology of gay fiction, *Men on Men*.

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"I am the Love that dare not speak its name."
— Lord Alfred Douglas, "The Two Loves," 1892

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Dare is available on microfilm at the Tennessee State Library and Archives.

SOAPBOX

Approaching activism together

by JIM ROCHE

Contributing Writer

THE ERA OF AIDS has united lesbians and gay men into what appears to be a happy little homosexual family. If you are new to the lesbian or gay lifestyle you might think this is the norm, that we have always been close.

But under that veneer of "family" there are strong currents of discontent and mistrust between the lesbian and gay communities. Indeed, there always has been and this sudden birth of "family" is something new. Women finding themselves working so hard on AIDS are beginning to question what they are doing.

In a recent article in *Outlook Magazine*, Jackie Winnow, at the Lesbian Caregivers and the AIDS Epidemic Conference in San Francisco wrote, "While many lesbians...keep their attention primarily focused on women and women's concerns, many more women have turned toward AIDS work..."

She goes on to point out that more and more women's energy is being spent on AIDS work while less and less is spent on basic issues of human rights.

While basic human rights issues like sexual equality go ignored, we do indeed spend more and more of our time being simple "caregivers." A noble cause, but one that seems to be draining our community's political strength. And most of that draining is, yes, taken from the women's movement. But Winnow's address is also riddled with anti-male myth and a homophobia all its own.

She writes: "Why have so many lesbians become AIDS caregivers? Because women were raised to take care of men and to serve them. My father once told me that."

Further, she writes: "The other day, there was an article in the newspaper about the AIDS crisis decimating the National Cancer Institute. It seems that the money going to AIDS was taken out of the cancer budget. Not the military budget, or the space budget."

That kind of thinking, my friends, is called homophobia. Plain and simple.

What you can learn about us as a community by reading between the lines in these articles is that we lesbian women and gay men do not always share the same concerns. That there are

basic differences in perspective between us. Basic differences in goals.

We experience things differently because of these different perspectives. In many ways women see gay men not as their brothers but instead as oppressors in their fight for justice.

Because of our history, our cultural history, women often see men as symbolic of their oppression. Especially sexual oppression. Gay sexuality, as seen by women, is a flaunting of many of the aspects of their relationship to men which they would rather do without.

Our sexuality seems focused on appearances, impersonal, short term and anonymous sex. Look at the ads and personals in any gay paper or magazine for evidence of this. And lesbian women find this threatening.

Watch who writes the strongest "letters to the editor" about gay sex ads. In the summer issue of *Outlook*, we read, "If I wanted to look at gigantic penises, would I be a lesbian?"

Gay sex is equated with pornography. Not just by heterosexual society, but by some lesbians as well. The reactions are bitter, angry and hurting. These sex ads seem to be proof that gay men, and their sexuality, are part of the system that has kept women "down" so long.

Reading about our conferences and political battles between ourselves points out the fact that we gay men (that all of us really, no matter how politically aware we are) are not sensitive to the same issues that women are sensitive to. Sometimes we are insensitive. What is sexual freedom to gay men is sexual oppression to lesbian women.

Let me suggest some places that our "common ground" might be found by correcting some of Winnow's false statements in her article: people reacted as they did, becoming caregivers, buddies, AIDS activists and members of ACTUP, women included, not because they are "trained to take care of men," but because the medical treatment we, as gay men, were receiving, wasn't even human.

It is the righteous outrage at seeing such behavior toward other human beings that brought women and men into this fight for life. Not the fact that "women take care of men..."

Don't kid yourself: If this were a disease of lesbians, the same lack of humane treatment could be expected.

Where is our common ground? Homophobia and oppression of women are related. The root of both is in misogyny and heterosexism.

Straight society says that we gay men get AIDS because we have sex like women, and so break those male dominance heterosexual rules which literally put men on top. We gay men are hated because we threaten the status of other men, straight men. We don't "keep our places" because we "act like women." We aren't a threat to the American family, just a threat to the American male.

There is only one group who threaten the system of male dominance better than we gay men do, that's lesbians — women who don't even need men. Women who don't need and won't accept the given male hierarchy.

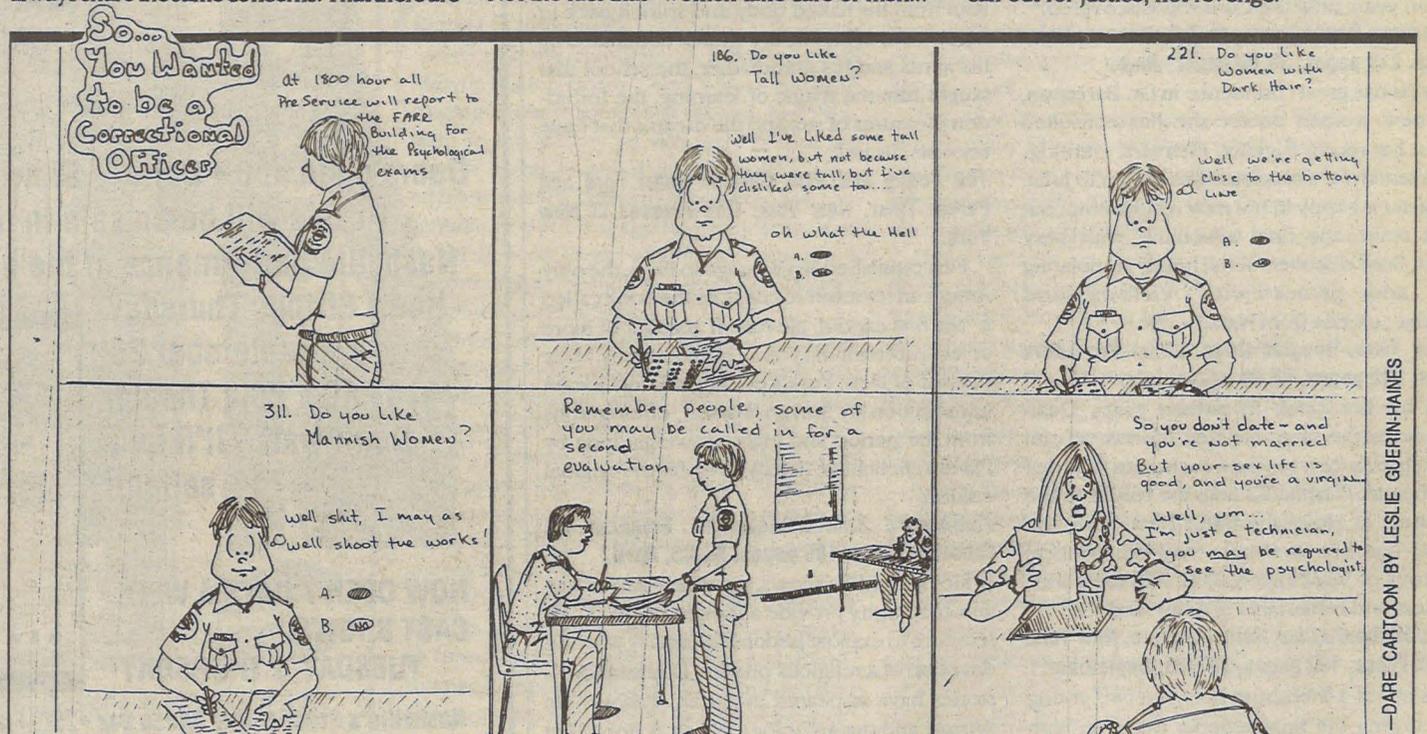
Here is our common ground, fighting for justice against heterosexism and male dominance. Fighting for justice.

As a community we are not simply fighting to gain "private privileges" for our bedrooms. If it were that simple, if it truly were a matter of privacy as so many of our leaders seem to think it is, nobody would care and we would have every right and privilege we have asked for.

Lesbians and gay men threaten the system of male dominance that is at the heart of how our culture operates. Only by looking carefully at that fact, and considering what we can do to help the cause of women, can gay men ever expect to gain their just place in society.

THE ONE THING I am sure of, however, is that what we should not do is fight between ourselves. AIDS and gay men are not the reason that monies for cancer have been cut.

We care about each other because of our ability to love. We are caregivers because that's how we chose to react to inhumanity and injustice. Not because of how our parents brought us up, because of penis envy or Electra complexes. Our ability to put aside these differences, if only temporarily, in the name of justice and love, speaks of our humanity. We call out for justice, not revenge. •



CURTAINS

This Wedding really rocks

A Rock Wedding, by Jan Scarbrough. Directed by Derek Wolshonak. Tennessee Performing Arts Center, through August 26.
reviewed by **JEFF ELLIS**
Editor

JAN SCARBROUGH'S *A Rock Wedding*, in its world premiere engagement at TPAC's Johnson Theatre, is a funny and tuneful — although slightly uneven — “rock” update of an old-fashioned love story, given new life by the electrifying presence of Lari White.

While the dialogue is somewhat uneven, Scarbrough's score is spectacular. With just a couple of weak spots, the musical program — along with White's terrific performance — is the show's strongest attribute and offers a highly-sanitized look at the world of rock music.

White is superbly cast in the leading role of rock star Jackie Howard, whose trip home for her sister's wedding provides the basis for the new musical. This is definitely White's show and she seizes the opportunity to display the depth of her talents. As a singer, she's a commanding presence; as an actress, she's beguilingly effective; as a dancer, she's amazingly lithe.

The rest of the cast — especially David Lakey and Brad Kuykendall as the leading men vying for Jackie's affections — never seem able to prove themselves White's onstage equals.

The show opens with Jackie and her band, The Reflectors, in concert in either Cleveland or Cincinnati (no one seems quite sure where they are). The opening number, “Another Night, Another Song,” sets the mood as Jackie

reflects (no pun intended) on her life as a performer.

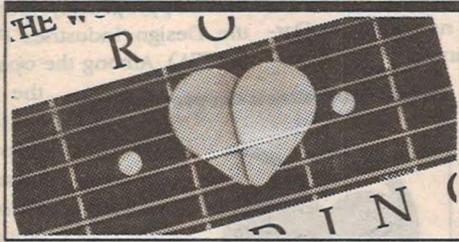
It's during that concert that music journalist Marshall Brenner (Lakey), assigned to do a cover story on Jackie for *Music Scene Magazine*, first meets the star and waxes eloquent on Jackie's effect on her audiences.

Unfortunately, “Only Rock 'n' Roll,” Jackie and the Reflectors' first number together, isn't strong enough to suggest the electricity of a performer who can cause enough excitement to eclipse Neil Armstrong's first walk on the moon — Marshall's hyperbolic description of Jackie's star aura.

We learn (through the clever use of videotape) that Jackie's younger sister Ally is engaged and Jackie is returning to New Mexico for the wedding. In Jackie's fantasy, the Howards are once again gathered around the family table, singing the altogether dreadful “Once a Family.” While almost all of the songs in *A Rock Wedding* are superb, this one sounds like a syrupy promo for a TV sitcom.

In true musical comedy style, the inevitable happens: the bride-to-be has second thoughts; the maid-of-honor falls in love; sort of an update of *The Philadelphia Story*.

In addition to Marshall, Jackie is accompanied home by her drummer Brian Hummer • continued on page 4



A drink of Miss Reardon

And Miss Reardon Drinks a Little, by Paul Zindel. Directed by Les Harrison. Actors' Playhouse. Through September 16.
reviewed by **JEFF ELLIS**
Editor

THE CHARACTERS IN Paul Zindel's *And Miss Reardon Drinks a Little* are not an altogether likable bunch: they are, in turns, loud, boorish, obnoxious, funny, insightful, canny, repulsive. In short, they are like any number of people you're likely to meet on any given day.

Given the superb casting of Actors' Playhouse production, *Miss Reardon* is a darkly comic drama, an evocation of jealousy and near-madness.

The play's action takes place on an early October evening in the early 1970s, in the Staten Island apartment of the two Reardon sisters — Catherine and Anna — just a short time after Anna's nervous breakdown, brought on by a sexual encounter with a teenaged student. Older sister Ceil, the superintendent for the sisters' school district, has come for dinner to discuss the possible institutionalization of Anna.

This family reunion is not one filled with shared reminiscences of good times past, but

rather is filled with stories of the horrors of their childhoods: the now-dead Mama whose warped views of men and of sex have left an indelible stain on her daughters; the absentee father who left his family for “the Ostrich woman”; the early school-teaching experiences of the three sisters. This melancholy remembering of times and places gone by are at times funny and amusing, at others deeply disturbing.

The Reardon sisters, we learn, have each reacted to her victimization in different ways. Catherine “drinks a little” to forget the only person who ever loved her and ended up marrying her older sister. Ceil has become a workaholic, her entire being defined by her career. And Anna, convinced she has contracted rabies from a stray cat she found in Rome, has retreated to her own dark and depressing — yet strangely hilarious — world.

Bringing these three sisters to the stage is a • continued on page 12

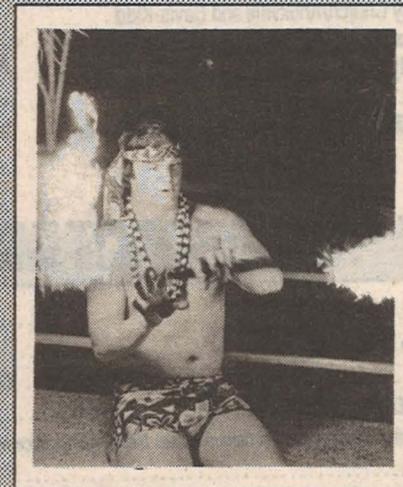


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