

# Dare

VOLUME 2, NUMBER 38

TENNESSEE'S LESBIAN AND GAY NEWSWEEKLY

SEPTEMBER 22 - 28, 1989

## Is anyone coming out? No Tennessee plans

by MARK LAWRENCE  
Staff Writer

The second annual National Coming Out Day is scheduled for Oct. 11, but there are no organized plans to commemorate the day in Tennessee.

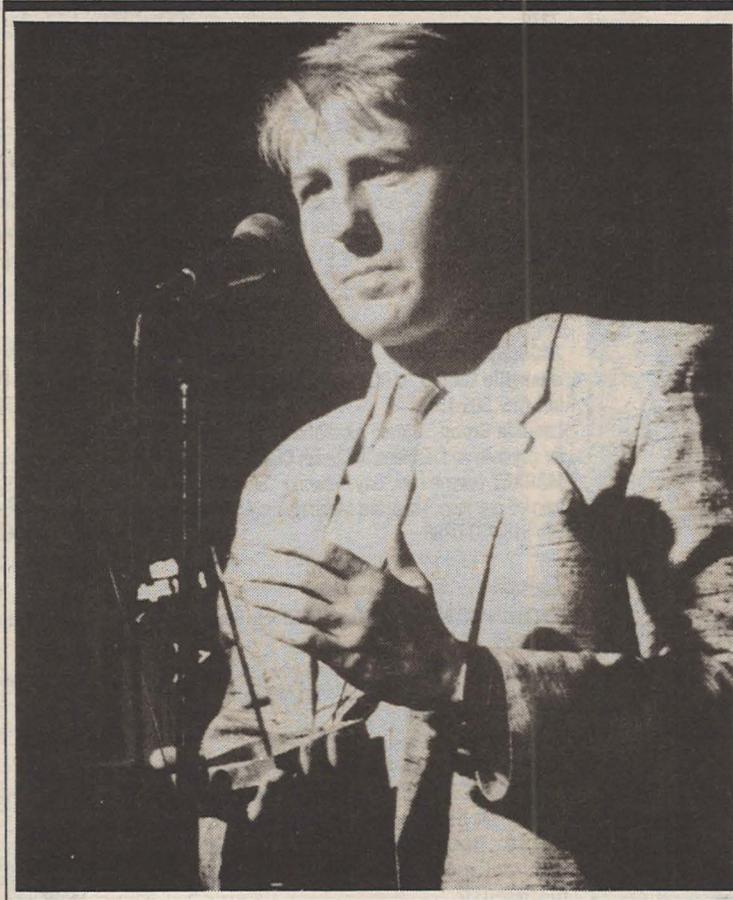
Last year, Nashville organizers arranged a celebration and a symbolic protest in which same-sex couples applied for marriage licenses.

Penny Campell, one of the Nashville coordinators of last year's events, said she knew of no such plans for this year. "I'm not involved in organizing anything this year," she said. "I don't know if anything is going on."

Jacki Moss, owner of It's A Scream in Nashville, said her shop will be selling the official NCOD t-shirts, but did not know of any planned activities. She added that her contacts have been with the NCOD offices in New Mexico, and she did not know of anyone involved in NCOD locally.

NCOD is held on Oct. 11 each year to commemorate the 1987 March on Washington for Lesbian and Gay Rights. The national organizers of the event provide t-shirts and other publicity and encourage local groups to organize activities in their areas.

"This is a grass roots campaign,



**Best Actor in a Play Rick Harrell** accepts his award at the *Dare* First Night Theatre Awards last Sunday. Harrell's award for his performance in the Actors' Playhouse production of *BENT* was one of three earned by the play. — DARE PHOTO BY SUSAN BRUNINGA

and its success depends on the willingness of local groups to plan and carry out events that support people to take their next step in coming out," said Rob Eichberg, co-chair of NCOD.

The theme of NCOD is "Take

Your Next Step". Organizers hope that activities will encourage individual lesbians and gay men to take the next step in the coming out process which is appropriate for that person. According to NCOD

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## National leaders call for sexuality info

from STAFF REPORTS

A coalition of leading gay and lesbian civil rights groups and education organizations last week presented a special Senate and House staff briefing on the importance of providing students with positive information and counseling concerning their sexual identity.

The briefing comes in response to attacks in Congress against programs that educate and counsel youth on sexual identity, and to a recent Department of Health and Human Services (HHS) report that revealed gay and lesbian teenagers are significantly more likely to attempt suicide than other youth.

"We want to educate and inform Congressional staff on adolescent sexual identity issues and help dispel common misperceptions about gay and lesbian students," said Tim McFeeley, executive director of the Human Rights Campaign Fund (HRCF).

"Perceptions that young gays are 'just going through a phase' about their sexuality, are maladjusted and mentally ill or are 'recruited' into homosexuality are

extremely dangerous to the health of American youth," McFeeley said. "These perceptions — combined with the lack of positive education programs on sexuality — fuel homophobia and gay and lesbian teenage alienation."

Speakers at the briefing included Virginia Uribe, founder of Project 10, an innovative Los Angeles School District program that provides counselors, teachers and students with accurate information and counseling on issues of sexual identity; and Ann Thompson Cook, director of INSITE, the Institute of Sexual Inclusiveness Through Training and Education, an organization that provides comprehensive information about sexuality and health for youth and people who work with young adults.

Also speaking at the briefing were Daniel and Susan Cohen, co-authors of many books for teenagers, including the award-winning what you can believe about drugs and when someone you know is gay.

Gay and youth advocates realized the need for a

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## Heart Strings

Memphis and Nashville committees prepare

by JEFF ELLIS  
Editor

HEART STRINGS: The National Tour, an effort to raise funds for AIDS services organizations throughout the country, will make stops in Tennessee next week with performances in Memphis and Nashville.

Sponsored by the Design Industries Foundation for AIDS (DIFFA), Heart Strings premiered Sunday night at Atlanta's Fox Theatre prior to a nationwide tour that will take the 20 performers to 30 different cities during the next six months.

Memphis will be the third stop on the 30-city tour, with a performance set for Monday, September 25, at 8 p.m. in Vincent DeFrank Hall of Ellis Auditorium. Two local choirs will be featured during the evening's entertainment which will benefit the Memphis AIDS Coalition and the Aid to End AIDS Committee (ATEAC).

The cast will bring its Broadway-style musical revue to Nashville's Tennessee Performing Arts Center (TPAC) for a Thursday, September 28 performance in TPAC's Polk Theatre. Several gospel choirs will participate along with Grand Ole Opry legend Minnie Pearl, Tom T. Hall, the Rev. Ed Sanders, Tennessee Repertory Theatre's Mac Pirkle and singer/songwriter Janis Ian.

Ian, now a Nashville resident,

jumped at the chance to perform her song "Stars" which is a part of the program, according to Mary Donnet, public relations specialist for the Nashville Steering Committee.

Benefitting from the Nashville performance are Minority AIDS Outreach (MAO), Nashville CARES and the Vanderbilt AIDS Project.

HEART STRINGS was first presented in 1987 and 1988 in Atlanta, raising more than \$400,000 for DIFFA, which then allocated funds to local organizations.

DIFFA bears the cost of mounting the tour, estimated at some \$40,000 per week. Founded in 1984, DIFFA is the only industry-based national AIDS foundation in the United States.

Among AIDS organizations, DIFFA is second only to the American Foundation for AIDS Research (AMFAR) in the amount of money raised for the AIDS cause. DIFFA has granted \$2 million to over 150 organizations in the five years since its inception.

The Memphis AIDS Coalition has said that it expects to disburse its share of the donations through a series of grants to local organizations. ATEAC plans to use its share to expand services for persons with AIDS.

Nashville organizations have not

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## INSIDE

Dare this week

And the winner is...  
the First Night Theatre Awards.  
Centerpiece, page 6.



A breeze of genius  
and the truth about trash.  
Pages, page 9.

Zsa Zsa knows  
what lesbians want.  
Quotes, page 12.



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## People to turn to.

Chattanooga Council on AIDS Resources,  
Education and Services (**Chattanooga CARES**)  
Box 8402, Chattanooga, TN 37411  
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

Nashville Council on AIDS Resources,  
Education and Services (**Nashville CARES**)  
Box 25107, Nashville, TN 37202  
Education call (615) 385-AIDS For information on  
individual or group counseling, call (615) 385-1510

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# D A T E S

## Just like clockwork

### 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 615 525-8686.  
**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.

### Murfreesboro

**Thursdays**  
**MTSU Lambda** Support group for lesbian and gay  
students, faculty, staff and alumni of Middle Tennessee  
State University. 7:30pm. Info 615 352-7039

### 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 / 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.

## Big events

**BWMT**  
\*  
**MEMPHIS**

### Monday, September 25

**Consciousness Raising** *Why Should We Be Con-  
cerned about the Abortion Issue?* At Main Library,  
corner of Peabody and McLean, Memphis. Sponsored  
by Black and White Men Together / Memphis. 7:30pm.  
Info 901 726-1461.

**Benefit** HEART STRINGS: The National Tour, Vincent  
deFrank Hall, Ellis Auditorium, Memphis. 8pm. Info 901  
726-HOPE.

### Tuesday, September 26

**Lecture** *The Erotic Still Life: Tossed-off Shoes and  
Neckties.* Slide lecture on use of shoes and ties as  
sensual messages in art, films and ads. Helen Dickinson  
Baldwin, Vanderbilt Sarratt 118, Nashville. Sponsored  
by Vanderbilt Margaret Cuninggim Women's Center.  
Free. 12:15pm. Info 615 322-4843.

**Open House** Vanderbilt Lambda Association. At  
Peabody President's House, corner 18th Ave South and  
Edgehill, Nashville. Free. 7-9pm. Info 615 292-5554.

### Thursday, September 28

**Benefit** HEART STRINGS: The National Tour, Polk The-  
atre, Tennessee Performing Arts Center, Nashville.  
8pm. Info 615 385-0140.

### Sunday, October 1

**Brunch** *Tennessee Legislative Strategy in the Nineties.*  
Meet Peri Jude Radevic, legislative director for National  
Gay & Lesbian Task Force, to informally discuss ways to  
approach lesbian and gay legislative strategy in Tennes-  
see. At Bristol Bar & Grille, Church Street Centre,  
Nashville. Meeting free, brunch from menu. 11:30am.  
Info Abby Rubenfeld 615 269-6778

### Monday, October 2

**Town Meeting** Gay and Lesbian Town Meeting.  
Featuring Peri Jude Radevic, legislative director for  
National Gay & Lesbian Task Force, who will discuss  
ways to approach lesbian and gay legislative strategy in  
Tennessee. Sponsored by Tennessee Gay and Lesbian  
Alliance. At East Park Community Center, 700 Wood-  
land, Nashville. Free. 7-10pm. Info 615 297-0008.

**Consciousness Raising** *Must You Live Together to  
Have a Fulfilling Relationship with Your Lover?* Spon-  
sored by Black and White Men Together / Memphis.  
7:30pm. Info 901 726-1461.

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

compiled by MARK LAWRENCE

**Rights law vetoed**

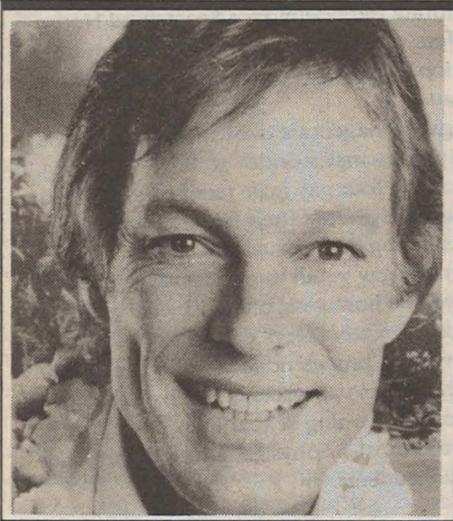
MUSCATINE, Iowa — Mayor Don LeMar has vetoed a proposed gay rights ordinance for the town, but supporters say it may be passed again after the November mayoral election, according to THE WEEKLY NEWS.

City council members who supported the bill say LeMar vetoed it because he fears the opposition of local religious groups in the upcoming election. LeMar won the last election by 36 votes out of a population of 23,000.

"No one called saying that they were gay and that they supported the ordinance," said council member Larry Kemp.

In fact, both local officials and local media say that they do not know of anyone in Muscatine who is openly homosexual. The bill was proposed without any lobbying by lesbian or gay groups or individuals.

If the ordinance is passed, Muscatine would become only the second town in the state to have a statute barring discrimination against homosexuals. •



Richard Chamberlain, star of CBS-TV's new series ISLAND SON, was just one of the celebrities included in OUT WEEK's new "Peek-a-boo II" list of supposedly closeted homosexuals. — DARE FILE PHOTO

**Peek-a-boo II**

NEW YORK — OUT WEEK, the lesbian and gay news magazine that garnered attention for publishing "Peek-A-Boo," a list of supposedly closeted homosexuals, has published "Peek-A-Boo II," which is apparently a continuation of the list.

The list is attributed to "the OUT WEEK staff and various contributors," and includes celebrities such as Richard Chamberlain, Dolly Parton, and Lily Tomlin, and married couples Julie Andrews and Blake Edwards, and Diane Sawyer and Mike Nichols. •

**City refuses club; owner has gay bar**

DAYTON, OH — A nightclub owner claims the city turned down his plans for a new club, to be operated on city property, when officials discovered that he owns a club frequented by gays.

The city claims it stopped negotiations with

him because of unfavorable police reports about the other bar.

Thomas Utterback, owner of a club called 1470 West, said the city's claims of safety problems at the club are a cover for officials' fears that the proposed new club would also attract lesbians and gay men. "They can't legally tell me that, but that's why they did it," said Utterback. The city's planning board originally backed his proposal to lease city property for a bar-and-dance club to be called Atmospheres.

Ray Reynolds, Dayton's urban development director, said a police review prepared for evaluation of the club's liquor licence showed "arrests for disorderly conduct and public intoxication to felonious assault" at 1470 West over the past year. However, the Ohio Department of Liquor Control said the club has no recent permit violations and there have been no objections to the annual renewal of its license. •

**Seattle tries for partners benefits**

SEATTLE — A ruling that would have required employers to extend the same benefits to partners unmarried same-sex and opposite-sex couples as they currently give to spouses has been held up by tax problems.

The city's human rights department ruled in April that city fair-employment laws prohibit discrimination against unwed couples. If enforced, the ruling would make Seattle the first city ever to require private employers to extend benefits to employee's domestic partners, according to a report in OUT WEEK.

However, when Congress extensively changed the federal tax code in 1986, one of the new provisions was that employers must prove that benefits packages extend only to workers' spouses and legal dependents. Employers who do not meet these provisions are subject to additional taxes.

"It's all a big mess," said Sally Fox, Seattle city benefits manager. "It's an entirely impossible part of the tax regulations." •

**AIDS inmates charge unfair care**

LOS ANGELES — The American Civil Liberties Union of Southern California has filed suit against the California Department of Corrections and the California Institution for Women on behalf of six women inmates who are being kept in a special AIDS Isolation Unit.

The ACLU says that the women in the unit receive inadequate medical and psychiatric care and are unlawfully kept in conditions of confinement and excluded from prison programs and services.

The unit is maintained exclusively for HIV-positive inmates. The women have only one toilet, one shower and one tub. There is no dining area, so that the inmates must eat on their beds.

Rebecca Jurado, an ACLU attorney, said the suit would "set a human and constitutional standard for the treatment of people with HIV infection throughout society." •

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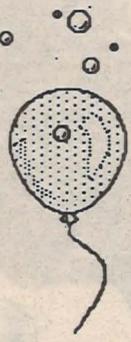
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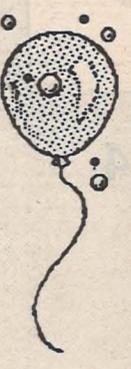
Miss Tennessee USA '88

*Monica Munro*

Miss Tennessee USA '89

and *The Fabulous Flawless*

For applications and/or information, contact: Wayne Prince at Warehouse 28  
 (615) 385-9689 or Harry Harrington  
 (615) 255-0966.



## Auditions set for VAP benefit

from STAFF REPORTS

Auditions for the Epiphany Players' production of Henrik Ibsen's *GHOSTS* will be held Saturday, September 23, from 2:30 to 5 p.m. and Monday, September 25, from 7 to 9 p.m. in Moorman Auditorium, 20th and Grand Avenues in Nashville.

Epiphany Players, an ecumenical community drama group, is producing *GHOSTS* as a fund-raising benefit for the Vanderbilt AIDS Project (VAP). The social stigma and fear that the characters in *GHOSTS*, written in 1881, face in being confronted with syphilis, at that time

an incurable disease, parallel the struggles faced by persons living with AIDS.

"In addition to raising money for AIDS research," said director Elizabeth Parker. "We hope that *GHOSTS* can enable us to take a clearer look at our response as individuals to the AIDS crisis."

Parker's cast calls for three men and two women. One man and one woman should be young (20-30 age range), the others middle-aged (40-50).

More information is available by phoning Parker at (615) 329-2171. •

## ...leaders call for sexuality info

• continued from page 1

greater awareness of gay and lesbian youth issues when, during last year's debate on the Labor, Health and Human Services Appropriations bill, Sen. Gordon Humphrey (R-N.H.) offered an extremely anti-gay amendment aimed at students.

The amendment, killed in committee, attempted to ban funding for school districts when materials, curricula or programs "promote or encourage homosexuality" or use words stating that homosexuality is "normal," "natural" or "healthy."

In a letter to President George Bush, the National Gay and Lesbian Task Force (NGLTF) sharply challenged Rep. William Dannemeyer's (R-Calif.) attempts to repudiate sections of the HHS report that addressed lesbian and gay youth suicide issues.

"The HHS report correctly identified the special vulnerability of lesbian and gay youth to suicide. By urging the President to ignore this tragic situation, Dannemeyer shows his true colors as a cold-blooded bigot who supports the senseless destruction of young gay and lesbian lives. We are also outraged by his false and pernicious claims about 'homosexual recruitment among youth,'" said Urvashi Vaid, executive director of NGLTF.

In her letter to Bush, Vaid urged the Presi-

dent to choose "moral leadership" over "prejudice and moral posturing," and to vigorously implement the recommendations.

Vaid blasted Dannemeyer for setting up a "false dichotomy" between family values and measures to deal with lesbian and gay youth suicide. In her letter to Bush, she said, "We at NGLTF believe...as we hope you do, that suicide and violence are not family values. We believe that when sexual minority youth attempt to—or succeed in—destroying their lives, families are undermined rather than strengthened."

During the briefing for Senate and House staffers, presenters said getting positive information to gay and lesbian youth is important because:

- gay teenagers are two to three times more likely to attempt suicide
- one in four gay male teenagers is forced prematurely out of their home due to issues surrounding their sexual orientation
- many gay youth turn to substance abuse or become homeless, often subjecting themselves to greater risk of contracting AIDS
- without proper education and counseling, heterosexual students receive misinformation concerning sexual identity that may lead to verbal or physical abuse of gay and lesbian students. •

## ...trash

• continued from page 9

I had a certain eye out for an anti-male bias all through the book but didn't find much of it. Female characters are much to the fore, but it is any author's prerogative to decide which parts of the story she or he wishes to highlight. The men who appear are often ghastly, but them sometimes so are the women, and they are much more vivid about it.

In "The Meanest Woman Ever Left Tennessee," the title character is Great-Grandma Shirley, who "never wanted children anyway and hated the way her own body continuously swelled and delivered. She called the children devils and worms and trash, and swore that, like worms, their natural substance was dirt and weeds."

Great-Grandma was not exactly an earth mother.

Mama was, though, within her limitations, as the rather predictable "Mama" makes clear. The religious note no Southern book can be without is sounded in "Gospel Song," which recounts the bizarre death by fireball of an ugly, misfit child and which has a touch of Faulkner to it. And the equally essential Southern stomach is treated in the delightful "A Lesbian Appetite," in which the author muses, "I remember women by...what they

dug out of the freezer after we'd made love for hours. I've only had one lover who didn't want to eat at all. We didn't last long." I should think not.

In her preface, Allison tells at length of her coming to terms with her background, obviously at once her artistic material and her private hell. In the process, she seems to have passed through a period when she could have written the book I expected to find:

"Throughout that time I told stories — mostly true stories about myself and my family and my lovers in a drawl that made them all funnier than they were."

But early attempts at getting them down on paper were "biter. I could not recognize myself in that bitchy, whiny, hateful voice telling over all those horrible violent memories."

Fortunately for both reader and writer, a synthesis emerged — "I put on the page a third look at what I've seen in life — the condensed and reinvented experience of a cross-eyed working class lesbian, addicted to violence, language and hope, who has made the decision to live, is determined to live, on the page and on the street, for me and mine."

TRASH is a fine example of the success of that determination. •

## ...Heart Strings on the way

• continued from page 1

yet determined how their funds will be allocated.

The 30-city tour will take the cast from Atlanta to Dallas, from Denver to San Francisco, eventually concluding in New York City next spring. The goals of the tour are:

- to mobilize all sectors of the community in the fight against AIDS.

- to raise \$4 million across the country for preventive education and direct care services

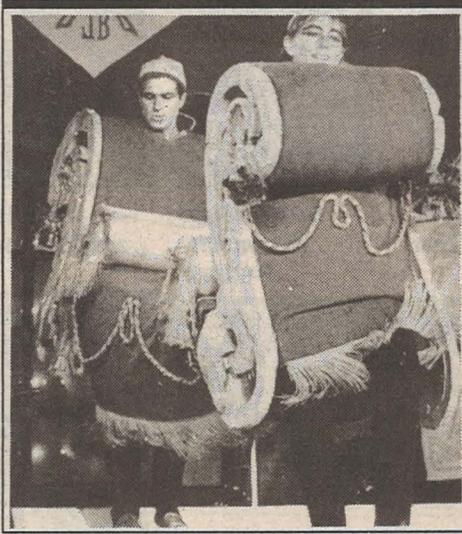
- to develop lasting fund-raising skills in local communities

- to encourage volunteerism

- to raise public awareness of the AIDS epidemic.

The show's two acts are comprised of a series of narratives, followed by music and dance. A core group of professional performers make up the cast, with local performers also taking part in the show, Donnet explained.

Among performers in the touring company are Eve Willis, who gave up a chance to tour



METROPOLITAN HOME magazine's editors designed costumes after period furniture for a number in HEART STRINGS: The National Tour. — DARE FILE PHOTO

Europe in DREAMGIRLS in order to participate, and John Worrell, who was discovered while working at a Los Angeles diner, Johnny Rocket's.

Performing for a purpose keeps people focused on "what we can do for others, rather than what we are getting out of this," said cast member Eric Paeper.

During the six month tour, the cast will log approximately 25,000 miles on the road.

Those miles will be particularly significant for cast member Sam Baker, who came to the Atlanta auditions in 1987 a virtual unknown, ultimately becoming an audience favorite. He is battling cancer and is making the tour despite his illness.

"If my voice can be a catalyst for someone to give one more dollar, then it's worth it," Baker said.

More information on the Memphis performance is available by phoning (901) 726-HOPE. In Nashville, phone (615) 385-0140. •

## ...Tennessee's not coming out

• continued from page 1

co-chair Jean O'Leary, "NCOD is a chance to take the spirit and message of the March on Washington home to communities throughout the country.

In Tennessee, the first NCOD was commemorated by a protest in which 10 same-sex couples went to the Metro Nashville clerk's office to apply for marriage licenses, in protest of a ruling by former State Attorney General Mike Cody which said that the state does not legally recognize same-sex relationships.

The group was sponsored by the Tennessee Gay and Lesbian Alliance.

The clerk's office was notified in advance of the protest, and the couples were all politely refused licenses and given copies of the ruling.

That night, a celebration of the day was held at the Gas Lite Lounge.

Nationally, the first NCOD received coverage in a variety of media, including USA TODAY, National Public Radio and the Cable News Network. •

## New theatre season arrives

by JEFF ELLIS  
Editor

Tommy Tune's return to Broadway in an eagerly-awaited musical, Vanessa Redgrave in an acclaimed production of a Tennessee Williams work and the 30th anniversary production of a musical comedy classic which started its pre-Broadway tour in Chattanooga, are all a part of an eagerly awaited New York theatre season.

What promises to be the theatrical event of the year is the Broadway run of Tennessee Williams' ORPHEUS DESCENDING, starring Vanessa Redgrave. Directed by Sir Peter Hall, recently retired director of Britain's National Theatre, the play is a tale of seething tensions and smoldering sexuality set in a small Southern town, focusing on a lonely immigrant woman who finds herself increasingly drawn to a handsome, innocent youth.

The Brecht-Weill classic THE THREEPENNY OPERA, starring rock star Sting in the role of MacHeath, bows in New York this season with direction by Tony winner John Dexter (M. BUTTERFLY) and choreography by Peter

Genarro (ANNIE).

Emmy award-winning Tyne Daly claims the role of Mama Rose as her own in the 30th anniversary production of GYPSY, the Julie Styne-Stephen Sondheim-Arthur Laurents classic tale of Gypsy Rose Lee. The production, which premieres in New York after a national tour, opened this spring in Chattanooga.

Peter Shaffer's London superhit, LETTICE AND LOVAGE, after many trials and tribulations, finally debuts in New York after almost a year's delay. Maggie Smith and Margaret Tyzack recreate their roles.

Multi-talented award winner Tommy Tune has workshopped Vicki Baum's novel GRAND HOTEL into a musical with a score by Robert Wright, George Forrest and Luther Davis. Set in a posh international hotel in 1920s Berlin, the workshop casting has included Karen Akers and Liliane Montevecchi (both of NINE), Keene Curtis (LA CAGE AUX FOLLES), Jane Krakowski (STARLIGHT EXPRESS) and David Carroll (CHESS). The final cast is currently in rehearsals for an early-winter opening. •

# Border to border, cover to cover.



Tennessee's Lesbian and Gay Newsweekly

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--	---

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Tennessee's Lesbian and Gay Newsweekly

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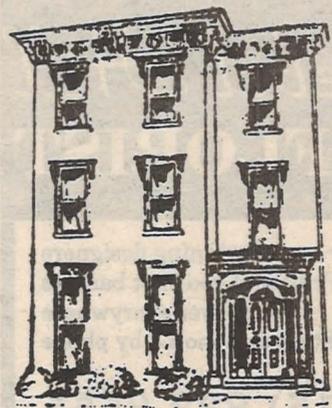
John Bridges  
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**A** drama about the Nazi persecution of homosexuals and the musical re-telling of the life story of Argentina's Eva Peron claimed top honors Sunday night at the *Dare* First Night Theatre Awards, presented for the first time in a ceremony at Nashville's Z. Alexander Looby Theatre.

from  
**STAFF  
REPORTS**

*Dare* photos  
**SUSAN  
BRUNINGA**

Actors' Playhouse's production of Martin Sherman's *BENT* was named best play of the 1988-89 season, one of three awards claimed by the drama. Tennessee Repertory Theatre's critically-acclaimed staging of the Andrew Lloyd Webber-Tim Rice opera *EVITA*, took the prize as the season's best musical.

"We found out just before the awards that today is the second anniversary of Actors' Playhouse," said Rick Harrell, who claimed the award for best actor in a play for his performance as Horst in *BENT*. "These three awards are wonderful anniversary presents."

Mel Toombs took the award for best supporting actor in a play for his role as Greta, the female impersonator/nightclub owner in *BENT*.

Ginger Newman's performance in the title role of *EVITA* earned her the award for best actress in a musical.

Actors' Playhouse claimed another award, bringing its overall total to four, when Siri, one of the stars of the company's *WOMEN BEHIND BARS*, was named best actress in a play.

The award for best actor in a musical was shared by Anthony Dickens, who starred as the King of

Siam in Circle Players' production of *THE KING AND I*, and Joseph R. Mahowald, who won for TRT's *CHRISTMAS MEMORIES*.

The Mahowald household accounted for two awards Sunday as Elizabeth Moses Mahowald took the prize as best supporting actress in a play for her performance as Chelsea in Chaffin's Barn's production of *ON GOLDEN POND*.

Martha Gabel, a double finalist during Sunday night's ceremony, was named best supporting actress in a musical for her role in *PIPPIN* for Circle Players. Gabel also performed during the ceremony with the *AVANTE GARAGE* comedy troupe and she closed the evening with a stunning performance of "I Dreamed A Dream" from *LES MISÉRABLES*.

Thom Byrum, who was named best supporting actor in a musical for his performance as Lun Tha in *THE KING AND I*, also performed during the 90-minute long show, singing two Jerry Herman songs.

Special awards went to Greg Ambruster and Judy Eron for the *BUSINESS OF MARRIAGE*, their original musical which had its premiere last

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Rona Carter



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ri White from AVANTE GARAGE.

spring in a Gallatin Arts Council production; and to Michael Bouson and Joe Correll, who conceived and directed AVANTE GARAGE, which has been playing since 1985.

THE BUSINESS OF MARRIAGE was represented by Susanna Rainear, performing "That's What People Mean" from the show's score. The seven-member AVANTE GARAGE troupe (featuring Lari White, Mike Norman, Bill Hood and Phil Perry, in addition to Bouson, Correll and Gabel) entertained with selections from their current I LOVE NASHVEGAS show.

Rona Carter opened the evening's entertainment with the show-stopping "I Just Want To Be A Star" from the Chaffin's Barn production of NUNSENSE.

Other highlights included White singing "Maybe Forever" from the Tennessee Performing Arts Center's world premiere production of A ROCK WEDDING; Cindy Graves performing "I've Got Love" from the musical PURLIE; the cast of Nashville Public Theatre's forthcoming production of QUILTERS; and Rusel Brown in the premiere of a performance art work, "Fever-blue Violets."



Stuart Bivin

Actor/comedian Shane Caldwell, star of Nashville Community Access Television's THE SYLVAN BROTHERS COMEDY HOUR, emceed the benefit show for Nashville CARES, Tennessee's oldest community-based AIDS services organization.

Presenters included Mary Donnet and John Bridges of the Nashville steering committee of HEART STRINGS: The National Tour; Dorothy Harrison of Murfreesboro Little Theatre; Nashville Ballet's David Phillips; Dare publisher Stuart Bivin; book editor Sherre Dryden; and editor Jeff Ellis.

"It was a very successful evening. The show could not have been better and the whole production went much more smoothly than we expected," Ellis said. "We've already begun work on next year's show and I feel certain it will be a rousing smash."

The ceremony was followed by a post-Awards celebration honoring award winners at the Bristol Bar and Grille in Nashville's Church Street Centre. Other businesses providing special promotional assistance were Forrest Allen Tile Company, Bittner's Formal Wear and Michael's Flowers and Gifts.

Ellis said that efforts to secure two Broadway stars to serve as honorary co-chairs for next year's event will probably be successful.

"Actually, we already have tentative commitments from two celebrities who are active in fund-raising for AIDS organizations and outspoken proponents of the lesbian and gay civil rights movement," Ellis said.



Lari White



Mel Toombs



Shane Caldwell

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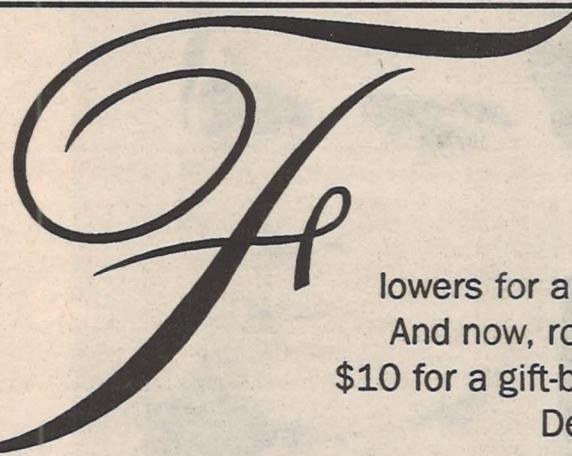
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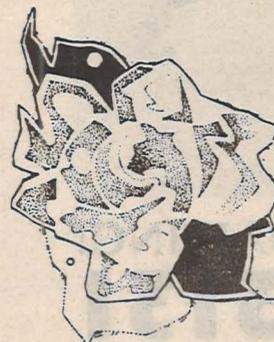
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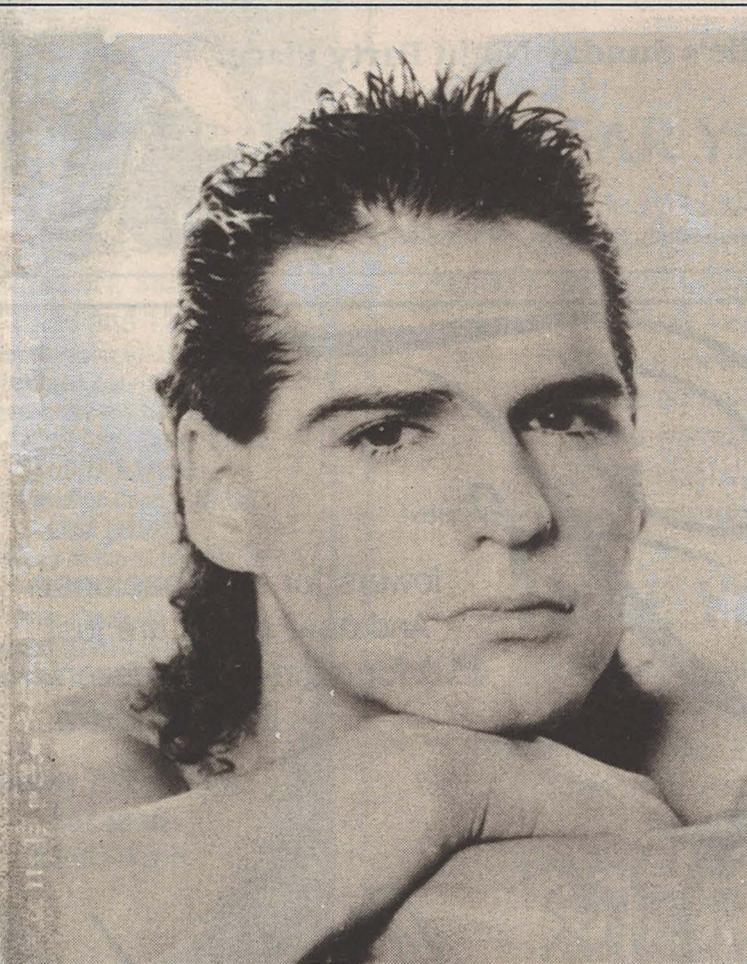


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## CURTAINS

### *Fairy tales of another sort*

INTO THE WOODS. Music and lyrics by Stephen Sondheim, book by James Lapine.  
Directed by James Lapine. Tennessee Performing Arts Center. Through September 24.

reviewed by **JEFF ELLIS**

Editor

**STEPHEN SONDSHEIM** and James Lapine's *INTO THE WOODS* takes some very familiar material — childhood fairy tales — gives them a decidedly contemporary twist and answers the musical question, "What happens after happily ever after...?"

The result is a superb evening of theatre — a melodious, often funny and always intriguing experience.

And, in many ways, it could well be considered the first post-nuclear fairy-tale musical.

Using those familiar stories from our childhoods as the springboard for their plot, Sondheim and Lapine have succeeded in creating a fairy-tale world for adults, not the ribald versions seen in humor magazines, but instead fairy tales that are peopled by very human characters.

The multi-dimensional residents of this fairy-tale land may have familiar names — Cinderella, Rapunzel, Little Red Ridinghood — but as they go into the woods, they are stripped of their literary reputations, and are thus made much more accessible to a contemporary audience.

In the musical telling of the stories, Sondheim's score resonates with a deep warmth, ideally paired with lyrics that retain a modern edge despite the timeless rhymes and a cynicism that makes the often-told fairy tales parables for modern living. If there is one thing disappointing about this score, it is that there are no songs that break out of the show's context to stand on their own. Certainly, the show is lushly scored and beautifully lyrical, but unfortunately, all the songs need the show's narrative thread to succeed.

The show's finale, "Children Will Listen" is a stunning work, both musically and lyrically complex. Performed by the entire company, it's an anthem of revelation, a hymn of hope.

Lapine's book, which interweaves the stories of Cinderella, Rapunzel, Jack and the Beanstalk, Little Red Ridinghood and The Baker and His Wife, makes liberal use of wit and cynicism to update the plot. The stories, which have been passed from one generation to another thanks to storytellers whose craft makes the imagination soar, are remarkably similar in plot and action. Lapine's interwoven narrative is a natural progression for the stories.

In modernizing the fairy tales for contemporary audiences, Lapine has made legendary characters even more memorable, giv-

ing us a Cinderella who's more reflective than you would think; an acerbic Little Red Ridinghood; a baker's wife who's fiery and independent; a Prince Charming who recognizes his limits ("I was raised to be charming, not sincere" he tells Cinderella); a giant who's a woman; a Rapunzel who is a shrieking harri-dan; a scary witch who becomes beautiful and powerless; and a Jack who's stupid enough to trade a cow for five beans.

*INTO THE WOODS* transcends the limitations of fairy tales, however, with the second act interpretation of what happens after happily ever after. According to Lapine, what happens is the all-too-real realization that dreams can indeed come true and that oftentimes what we wish for is not what we really want.

In essence, the heroines and heroes of our favorite childhood tales are just like everyone else, although they had to deal with dragons and giants falling out of the sky.

If all this seems improbable — and, on paper, it does sound more far-fetched that it does amid the magical trappings of the stage — it is saved by the musical score and Lapine's expertly-drawn characterizations.

Those characters are brought amazingly to life by a company of talented actors who delight the audience with their witty performances.

Earning the loudest ovations from the opening-night audience were Tracy Katz as the deadpan, acerbic Red Ridinghood, and Chuck Wagner (a Gallatin native) in the dual role of the Wolf and of Cinderella's Prince

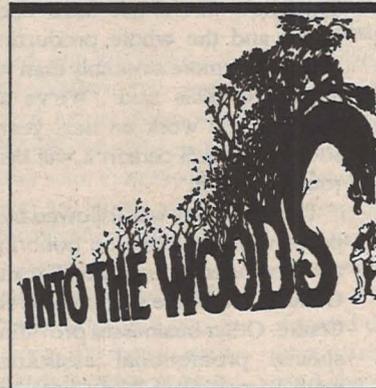
Charming. Both approached their roles seriously, giving us multi-dimensional performances that are enlivened by warmth, humor and risk-taking.

Mary Gordon Murray was superb as the Baker's Wife, breathing into her character a lust for life, a humanity that transcends the script's requirements. Her voice was exquisite, her portrayal gently moving.

But this is really the Witch's show. And Betsy Joslyn, who brings to life her character's metamorphosis from frightening hag to beautiful woman, performs with a zealous energy that's infectious and entertaining.

**THIS IS NOT A SHOW** for young children, but rather it is for those adults who fondly remember the stories from their childhoods. It is for those who have always wished for a Prince Charming or a Cinderella of their own. It is a tale for the dreamer who lives in each of us. •

*If all  
this seems  
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and  
by Lapine's  
expertly-drawn  
characterizations.*



PAGES

**Catching wind of genius**

THE WIND SPIRIT. By Michel Tournier. Boston: Beacon Press. 1988. 259 pages. \$19.95.  
reviewed by **GEORGE GRAHAM**

*Special to Dare*

THE WIND SPIRIT is Michel Tournier's autobiography, but for me it also served as an introduction to a prominent contemporary French writer. Though billed as an autobiography, the book might also be described as a collection of essays.

Born in France in 1924, Tournier gives the reader a sense of growing up in Europe as it readied for war. He also offers some fresh insight into life during and following World War II. In the early essays of the book, Tournier describes his environment to a greater extent than his personal development.

The remainder of the essays describe his professional journey and his philosophical evolution. Tournier

studied Germanistik at Tübingen directly following the war. A Frenchman studying German in a German university after World War II was less than a popular choice. It was downright iconoclastic. But this act was the beginning of a series, most of the rest of which are his novels.

He takes several essays to lay out the thoughts behind his novels, such as FRIDAY, his version of ROBINSON CRUSOE as told through the eyes of Crusoe's servant. He also details GEMINI, about a set of identical twins, their relationship with each other and with a gay uncle and his lover. For those familiar with

Tournier, I am sure these chapters will be invaluable. He reduces plots to simple formulas, then redevelops them while offering heaps of critical background.

The book is clearly aimed at those familiar with his work. I must admit I am not, but THE WIND SPIRIT still contains much truth, whether in his definition of myth as a fundamental story or his formula for education: "Education = initiation + instruction." Though these concepts appear simple, they are developed in a way which relates his thinking to his characters.

Like other matters of his personal life, sexuality is never mentioned. Perhaps it is assumed. Some of his books, like GEMINI, deal heavily with homosexuality. On the whole, I would have liked to have known more about his personal life.

AS AN INTRODUCTION to the work of Michel Tournier, however, the wind spirit performs admirably. I now want to delve into his works and am dazzled by his command of metaphor to describe his beliefs, such as his thoughts on genius.

"Everyone has genius," he writes. "Which is not one huge gem but a scintillating diamond dust scattered over all mankind." I hope this is the case. At any rate, I believe THE WIND SPIRIT blows a little of Tournier's genius onto anyone who reads the book. •



**Taking in Trash**

TRASH. By Dorothy Allison. New York: Firebrand Books. 1989. \$8.95.  
reviewed by **FRANK ASHE**

*Special to Dare*

THERE IS A WIDE DIFFERENCE between camp and sarcasm; camp is allied to farce and is essentially affectionate and accepting, while sarcasm represents a critical, complex and perhaps basically negative sense of the comic.

I could probably have told you that even before I picked up Dorothy Allison's autobiographical fiction anthology TRASH, but the book made me discover it all over again.

I expected a campy autobiographical romp through the Southern backwoods, a sort of delightfully dykey DUKES OF HAZZARD. What I got instead was a tour of the same regions somewhat on the Flannery O'Connor plan, fueled by equal parts honesty, artistry and rage. (The latter is only occasionally identifiable as the gay variety.)

Allison is brutal in dissecting and (which is much rarer in modern fiction) judging the often brutal lives of her characters, those

whom the polite, middle-class world would undoubtedly call trash. At the same time, she never ceases to convey the shallowness of that epithet when applied to a people she deeply understands and, within bounds, obviously loves.

The book's provocative title is a sarcasm of the subtlest kind.

The first story, "River of Names," is about child rape and early death. In bed with her middle-class lover, the narrator muses over events she cannot tell and cannot forget, cousins (including one male) maimed, violated, dead "with the prick still in them, the broom handle, the tree branch, the grease gun...whiskey bottles, can openers, grass shears, glass, metal, vegetables...not to be believed, not to be believed."

"You tell the funniest stories," the lover says.

"Yeah," is the reply, "but I lie."

• continued on page 4

*I got a tour of the same regions on the Flannery O'Connor plan fueled by equal parts honesty, artistry and rage.*

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## VIEWS

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Their care, seriously neglected by both the federal government and our own shamefully-bigoted state government, has fallen onto the caring shoulders of private, volunteer-based organizations, most of which were initially founded by, and continue to be supported primarily by members of the lesbian and gay community.

Those groups desperately need your help to raise the money that provides support staff, office space, counseling and education to help people with AIDS, people with ARC, those who are HIV-positive, and those most in danger of contracting AIDS.

HEART STRINGS is a simple, easy and fun way to help find solutions to the most devastating health crisis of our time. Simply by buying a ticket, you can, with very little effort, be a part of that solution.

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BOX 40422

## Way to go, Alan

Dear Dare,

Bravos for John Alan Herbers! Perhaps 1989 will have a gay hero after all! I unfortunately did not hear KDF's [Nashville radio station WKDF-FM] homophobic slur personally, but as has been mentioned, KDF would not have dared go after any but a seemingly weak and persecuted minority, us.

As a medical professional, I am all too familiar with how society treats its defenseless: the homeless, those without health insurance or affluence, and those with AIDS, especially gay males.

I believe that in a single decade, gays and lesbians will look back at the eighties and realize how privileged and, in Alan's case, how instrumental we have been in changing American society's attitudes toward all forms of discrimination, bigotry, violence and oppression of all those folks who are seen as "different" from mainstream society.

Perhaps now is an appropriate time to remind ourselves that evil truly triumphs only when good people are silent.

TIMOTHY D. KISH  
Nashville

## Dare

TENNESSEE'S GAY AND LESBIAN NEWSWEEKLY

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

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Volume 2, Number 38

Publisher Editor  
STUART BIVIN JEFF ELLIS

Book Editor  
SHERRE DRYDEN

Staff Intern  
MARK LAWRENCE

Staff Writers  
CAROLE CUNNINGHAM  
JOE MAROHL  
LAURA TEK

Contributors  
NANCY LYN DEFINE  
LESLIE GUERIN-HAINES • JIM ROCHE

Circulation  
SANDY ROUSSELL

Advertising Sales  
KEVIN BASS • BRIAN HULSE

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## LETTERS

We welcome your letters. Submissions over 500 words will be considered for publication in the Soapbox space. Letters must be signed and include the writer's address and phone for verification. Names will be withheld on request. We reserve the right to edit for length and clarity. No defamatory material will be published.

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## SOAPBOX

## Sticking up for Barney

by CAROLE CUNNINGHAM  
Staff Writer

NEWS THAT THE House of Representatives' ethics committee had been asked by Rep. Barney Frank, an openly-gay Massachusetts Democrat, to investigate his dealings with a male prostitute he once paid for sex and later hired as his personal assistant, sent shock waves through Capitol Hill and through the gay and lesbian community nationwide.

Almost two years ago, the Massachusetts Democrat made an historic coming-out announcement to the press, making him the first member of Congress to announce he was gay in apparently scandal-free circumstances. Rep. Gerry Studds of Connecticut had previously acknowledged his homosexuality, but only after being exposed in a sex scandal involving a male Congressional page.

Since declaring himself proudly gay, Barney Frank has become something of a national hero to the gay and lesbian community for his honesty, his openness and his unflinching devotion to a broad range of liberal causes. His reputation in Congress as an intelligent, articulate and persuasive partisan of Democratic causes remained virtually untarnished after his disclosure. If anything, his colleagues sang his praises with even more enthusiasm, saluting now his personal courage as well as his political commitment.

In the weeks since Frank announced that he had dismissed his personal assistant after discovering the man was running a prostitution ring from Frank's Washington home, gays and lesbians seem to have breathed a collective sigh of despair that the golden child of the gay community could have shown such poor judgment and such glaring disregard not only for his own reputation but for his place in national politics as the icon of gay success and perversion-free gay decency.

And so I have watched acquaintances, friends and strangers roll their eyes over Frank's recent admission and hang their heads in gloom while pointing at the scandalous headlines exposing Frank's poor, but oh-so-human, judgment.

Understandable reactions, perhaps, if the majority of those bemoaning Frank's behavior were themselves in some ostensibly safe, unimpeachable position from which to render judgment. But in fact, many of those wailing

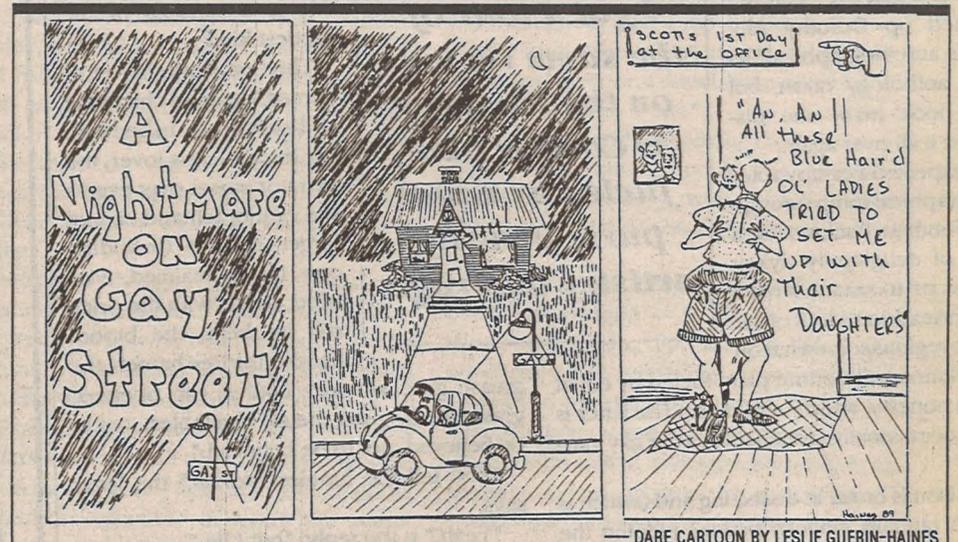
loudest in the privacy of their living rooms are those who shrink the most from any kind of disclosure about their own private lives, who speak loudly and carry a big stick when it comes to bashing the misbehaviors of "out" political gays and lesbians, but who recoil from any situation or person who might demand that they take a step in the "out" direction pioneered by Barney Frank.

Frank is free game for the press and his community now, not because he's been hiding his private life, but because he has been willing to expose it. His apparent, and I hope only temporary, fall from grace has been possible only because he has refused to lie or hide himself in shame. He has shouldered the responsibility of being a public representative of gays and lesbians with grace and humility, only to be turned into a pariah by those who hoisted him into that position so their own privacy and personal dramas could remain their own.

But neither Frank nor any other individual man or woman should have to shoulder the responsibility for maintaining our community's collective pride or for being the solitary example of a politician or professional who is both "out" and "successful." That Frank's alleged indiscretion has generated such angst among politicians and closeted gays and lesbians alike is testimony not to the gravity of Frank's situation but to the paltriness of our own public representation.

FRANK WAS HAILED last October 11 during National Coming Out Day for some of the very qualities that have now cast a pall on his future because he has been brash enough to stick to his principles with consistency rather than convenience. This Coming Out Day, I think our community owes Barney Frank a favor. And every one of us owes him that favor because each of us is in debt for having allowed him to stand alone on Capitol Hill, alone in front of the press, alone before accusers, detractors and talk show hosts to speak for our deadly-silent majority.

So if you have nothing to say for yourself, remember October 11 what Barney Frank has said for you. Remember his public heroism with an act of private heroism. Do something different. Do something for you. Do something for all of us. But do the right thing. •



—DARE CARTOON BY LESLIE GUERIN-HAINES

## S O A P B O X

*Defending the tasteless*

by **JIM ROCHE**  
Contributing Writer

**JESUS IN A JAR OF PISS?** Well, I'll admit it's hard for some to defend, but believe me, we as a community and as individuals had better defend it.

Regretfully, the lesbian and gay community doesn't seem to realize yet that this threat Jesse Helms has made to art through his punitive legislation isn't just limited to curtailing the freedom of speech of artists.

It's a direct attempt to establish a national code of decency which, in Helms' own words, would restrict funding to any organizations that "promote, disseminate or produce obscene or indecent materials, including but not limited to depictions of sadomasochism, homoeroticism, the exploitation of children, or individuals engaged in sex acts; or materials which denigrates the objects or beliefs of the adherents of a particular religion or nonreligion."

In other words: any museum, gallery, arts, dance, theatre or similar program that gets federal funds would have to ask itself if whatever project it is involved with promotes or disseminates homoeroticism. If it did, or might be seen to, is it worth the risk?

There are a lot of questions here: what is art? Should the government be involved in the arts? Who makes these decisions?

But all of them can be put aside because it comes down to this: few arts programs would exist without some federal aid and if your aid is threatened because of your program's connections with homosexuality, homosexual art, artists, directors, themes, topics and sensibilities then your whole program is threatened.

If only one program is hurt by this legislation, the result is censorship of all. Fear will see to that. Jesse Helms has found yet another weapon to use against his favorite target. This time, unashamedly, the rest of congress, a good portion of the American public and even some conservative religious lesbians and gays, are following along.

Helms' hatred is again directed at us, lesbians and gay men. His amendment, passed by an overwhelming voice vote, specifically says that the U.S. government will not support art that "promotes or disseminates homosexuality..."

Institutions that did show what Helms considers "homosexual art" have indeed, for the first time ever, been punished by congress for their indiscretion by having funding removed.

Yes, it's only two institutions. Yes, it wasn't much money. Yes, the art was provocative and often lacked taste. But Helms is up to more than you think. And if we aren't careful he will get his way. Was the Mapplethorpe show that outrageous?

The answer to why Helms finally chose to attack the endowment is clear. Art has always

been seen as a hiding place for homosexuals and what has become known as "gay sensibility."

There are homosexuals everywhere in the arts, in opera, dance, painting, music, sculpture, theatre. Besides being a safe haven for homosexuals, it's also a launching point for homosexual sensibilities to make their way into mainstream culture.

The arts are where we are often at our best because we can be ourselves and where we can, to some extent, say who we are without fear of retribution.

Try to find a play on Broadway that isn't either written, directed, produced or for the most part acted out by lesbian and gay people. You won't find many.

Go to a museum and try finding a gallery without works by lesbians or gay men or works without homoerotic overtones. That's not too easy to do. And Helms, I suppose, is just fed up with all this "queer art." Maybe we could get rid of all social re-

alist paintings and poverty wouldn't exist either? Censorship of reality has never worked.

Helms is worried about the breaking-down of what he calls western culture and the destruction of the American family. The weakening of religion. He sees people like Andrés Serrano and Robert Mapplethorpe as two artists who want to do just that. Here is what was said about Oscar Wilde in THE EVENING NEWS during his 1895 trial, and I'm sure Helms would agree these words today as we put Serrano and Mapplethorpe on trial: "England has tolerated the man Wilde and others of his kind too long.

Before he broke the law of his country he was a social pest, a center of intellectual corruption. He was one of the high priests of the school that attacks all the wholesome, manly, simple ideas of English life, and sets up false gods of decadent culture and intellectual debauchery."

**A FEW PHOTOS.** A jar of piss.

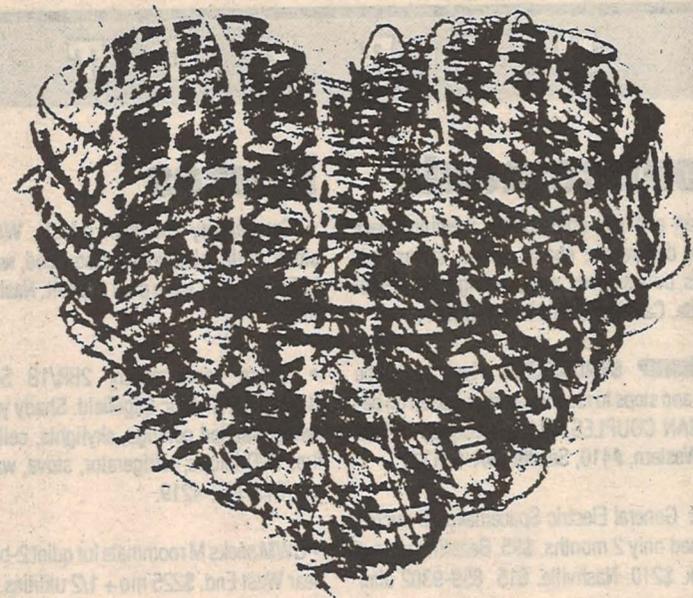
This may not all seem too serious or personal to you, but wait until Helms tries to take away the fourth class mailing rate from your favorite gay magazine, your local lesbian and gay paper, or takes away the tax-exempt status from your local community center, stops a gay pride parade or refuses to let you have your picnic in a public park because all these activities, one way or another use federal funds.

That's where Jesse Helms is going with this.

Make no mistake about that. And he has to be stopped. Now. Write to your representatives in Washington. Speak out.

Helms wants to run another phobic piece of legislation up the flagpole to see who salutes, and with the help of George Bush, if we aren't careful, everybody might, because it will be illegal not to. •

*Go to a museum and try finding a gallery without works by lesbians or gay men or works without homoerotic overtones.*



## Heart Strings: A Musical Evening Of Hope For The Healing Of AIDS

Heart Strings: The National Tour is coming to Nashville for one night only, Thursday, September 28, at 7:30 p.m., at the Polk Theatre in the Tennessee Performing Arts Center. Special Guest Stars Minnie Pearl, Janis Ian, Rosanne Cash, Tom T. Hall, the Rev. Ed Sanders, Mac Pirkle and more will join the musical revue which benefits Nashville CARES, Minority AIDS Outreach, and the Vanderbilt AIDS Project. Regular tickets: \$25 through TICKETMASTER. Ticket plus pre-show buffet and post-show champagne cast party: \$100. Ticket plus cast party: \$50. Call (615) 385-0140 for special tickets and information.

Call TICKETMASTER at (615) 741-2787 for your tickets today.

Heart Strings: The National Tour is a project of DIFFA, Design Industries Foundation for AIDS.

### Talk About AIDS

## Heard Much About AIDS Lately?



*Barbara: Ask me if I've heard anything else.*

Do your friends talk about AIDS?

*Barbara: No. I guess it embarrasses them.*

Does it embarrass you?

*Barbara: AIDS isn't exactly party conversation.*

No, it's not. But how can we prevent AIDS if we can't even talk about it?

*Barbara: But how do you talk to someone about AIDS?*

Just like this.

TENNESSEE  
RESPONDS  
TO AIDS

Chattanooga Council on AIDS Resources, Education and Services (Chattanooga CARES)  
Box 8402, Chattanooga, TN 37411  
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  
call (901) 458-AIDS  
24 hours call (901) 762-8401

Nashville Council on AIDS Resources, Education and Services (Nashville CARES)  
Box 25107, Nashville, TN 37202  
call (615) 385-AIDS (615) 385-1510

a public service message from Dare and Tennessee Responds to AIDS

