



# resource

queers, art and satire • volume nine number two • issue 206 • january 15-january 28 1993

john glines  
on theater

allen kalchik  
on nashville

neil cohen on film

girl on fire



# queer directory

## SERVICES

**Lesbian and Gay Community Switchboard**  
234-2752

**Lesbian Resource Center**  
2121 S. Mill #108  
Tempe 85282  
966-6152

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892-5771

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Mesa 85211  
255-9001

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548-1155

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938-3932

**Camelback Business and Professional Association**  
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Phoenix 85001

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Flagstaff 86002  
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392-3198

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352-7165

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279-2838

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491-1009 ex 2739

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Paradise Valley 85253  
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277-5745

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252-0001

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## Twelve Broadway Plays

### with Lesbian Themes or

Characters: 1. *A Florida*

*Enchantment*, 1896: In this

play, a sex change leads to

an onstage kiss between

two women. Ushers had ice

water ready for the

audience during

intermission in case anyone

felt faint. 2. *The God of*

*Vengeance*, 1907: The

proprietor of a house of

prostitution tries to ensure

that his daughter isn't

corrupted by the men

visiting his home—but she

becomes involved with a

female prostitute. This play

came to Broadway after

being staged in Poland,

Austria, Italy, Sweden,

Norway, Holland, and

Russia. 3. *The Captive*,

1926: A French diplomat's

daughter is seduced into a

long-term lesbian

relationship. The play

premiered in Paris.

4. *Winter Bound*, 1929: The

script included a dyke who

swears like a man and

totes a whip. 5. *Girls in*

*Uniform*, 1932: This was

the English adaptation of

Christa Winsloe's play

*Madchen in Uniform*. The

play lasted only a dozen

performances, and the

movie opened four months

later. 6. *The Children's*

*Hour*, 1934: Lillian

Hellman's drama about two

schoolteachers accused of

lesbianism played seven

hundred times in New York

and over a hundred on tour

but was banned in Boston

and London. It was revived

in 1945 and 1952. 7. *Wise*

*Tomorrow*, 1937: A young

actress leaves her fiancé

for an older woman. This

play flopped on Broadway

but was a tremendous

success in London. 8. *Love*

*of Women*, 1937: For some

unexplained reason, a man

comes between two women

who have made a brilliant

career of writing plays. The

drama closed after five

days on Broadway but was

another smash in London.

9. *Trio*, 1945: This play

about the breakup of a

lesbian relationship was

closed after two months by

the Commissioner of

Licenses. But there was

such a storm of protest that

it was the last time a play

was closed because of a

lesbian or gay man on

stage. 10. *No Exit*, 1946:

This typically heavy

philosophical drama by

Jean-Paul Sartre is about a

lesbian who steals a man's

wife, then drives her to

suicide. It lasted a month in

New York after playing two

years in Paris. 11.

*Something Unspoken*,

1953: Tennessee Williams's

one-acter is about the

closeted relationship of a

Southern lady and her

"private secretary." 12. *The*

*Killing of Sister George*,

1966: In this play-within-a-

play, a successful career

woman steals a butch's

baby doll. It was later made

into a movie.

*This list was compiled from  
the book We Can Always  
Call Them Bulgarians, by  
Kaier Curtin.*

## VOLUME NINE

## ISSUE TWO

## NUMBER 206

## JANUARY 1993

On the cover: *Dead film  
actress Ruth Eddinge, from  
the collection of David  
Parker.*



Whoopi Goldberg deserves praise not only for campaigning recently against Colorado's anti-gay initiative, but for using her new syndicated talk show to dispel stereotypes and promote inclusion.

Guests on *The Whoopi Goldberg Show* are asked questions that would send Arsenio or Jay into fits. In a poignant interview, Elton John told Whoopi about being gay, his sham marriage and how he finally found true love with a nice man.

Elizabeth Taylor, asked about Hollywood homophobia, said "Without homosexuals, there wouldn't be this

Department, who told stories of fighting crime—and homophobia.

*60 Minutes*, always at the top of the ratings, still lags behind the other network news magazines in its coverage of lesbian and gay issues. They need to see strong public support for covering more gay stories in 1993, as well as praise for a job well done. Write *Dow Hewitt, Executive Producer, 60 Minutes, 555 West 57th St., 9th Floor, New York, NY 10019*. Praise segment producer Lowell Bergman at the same address.

If you've been reading Liz Smith's syndicated column recently, you know she

hierarchy headed by her famous father."

To acknowledge her efforts, drop a note to Liz Smith at her home base: New York Newsday, 2 Park Ave., New York, NY 10016.

In country music superstar Garth Brooks' new album, *The Chase*, a rousing song titled "We Shall Be Free" makes it clear we'll be unshackled only "when we're free to love anyone we choose"—a line Brooks says is meant to include same-sex couples. (The song also addresses racism and other inhumanities.)

In a *Newsweek* interview, Brooks said, "I don't know where someone gets off telling human beings they can have some rights and not others...For those people that feel religiously that homosexuality is wrong...I say, 'Hey, man, stay on your own side.' To penalize someone for being homosexual, I don't think that's our place."

This message from conservative Nashville is most welcome, and support for gay family values couldn't be more timely. Give him a pat on the back by writing *Garth Brooks, c/o Liberty Records, 3322 West End Ave., Nashville, TN 37203*.

*The Gay and Lesbian Alliance Against Defamation* fights for fair, accurate and inclusive representations of lesbian and gay lives. Contact them at 212-807-1700 or write 150 W. 26th St., Suite 503, New York, NY 10001.

# glaad rags

town...You take homosexual input out and there is no Hollywood."

And Whoopi got k.d. lang to talk extensively about why she decided to come out in *The Advocate*.

Tell Whoopi how important it is to keep lesbian and gay issues upfront. Write *The Whoopi Goldberg Show, c/o The Lippin Group, 230 Park Ave., Suite 550, New York, NY 10169*.

It's vital that more corporations support gay media. **Calvin Klein**, whom we've criticized in the past for not advertising in the gay press, has finally taken the plunge with ads (featuring singer Marky Mark) in *Out* magazine. Encourage more gay advertising (since we are a major part of his market) by writing *Calvin Klein, President, and Barry Schwartz, Chairman, Calvin Klein, Inc., 205 W. 39th St., New York, NY 10018*.

**Banana Republic** not only placed ads in *Out* magazine, but an ad for the hip clothing chain in *Vanity Fair* featured photographer Bruce Weber's layout of a male couple (labeled "free souls") with one model caressing the other's chest. Next, a Banana Republic spread in *Harper's Bazaar* featured on one page a male couple and on the opposite page a female couple embracing. Thank *Richard McNally, Executive Vice President, Banana Republic, 1 Harrison St., San Francisco, CA 94105*.

"Gay Cops" was the lead segment of CBS's *60 Minutes* recently. Mike Wallace interviewed several gay and lesbian members of the San Francisco Police

hasn't missed an opportunity to lambast homophobes, praise lesbian and gay causes, report gay-related media developments (including several items on Gus Van Sant's upcoming Harvey Milk film), quote relentlessly from *The Advocate*, support safe-sex education and promote numerous AIDS fundraisers.

In a standout column on the lesbian-activist daughter of Robert Mosbacher (George Bush's chief fundraiser), Liz said, "Forget that Diane Mosbacher is gay. Just try considering her as a human being, and you'll see how admirably she comes off...against gay-bashing of a Republican





# John Glines: The Tiger Beat Interview

When gay playwright John

Glines brought Harvey

Fierstein's *Torch Song*

*Trilogy* to Broadway in

1981, he inverted the

marketability of gay theater

with its success. When he

accepted his Tony award

in 1983, he became the

first person to

acknowledge his gay lover,

who acted as co-producer

of the show, on national

television. And, when he

spoke to *Resource* in a

recent telephone interview,

Glines (whose gay

production company, The

Glines, has presented the

off-Broadway successes

*Chicken Delight* and *On*

*Tina Tuna Walk*) managed

to dispel rumors about

the existence of

heterosexual actors.

**Interviews with you always seem to start with a mention of your coming out on the Tony Awards in 1983.**

You'd think it was my only accomplishment. But ten years ago, it was a big thing. No one had ever done it before. And they couldn't edit it out because the show was broadcast live!

**You don't enjoy seeing productions of your plays.**

Not usually. But I recently saw a production of *Body and Soul* in Tampa, because they were presenting it in a 900-seat theater. That play was written for a small theater, and I wanted to see how it would hold up. But mostly I'm not interested in seeing my plays because they're something I've already done, and I've moved on to something new.

**I hated *Body and Soul*.**

You have to know your Jung to understand *Body and Soul*, to really get it. You have to know that it's based on Jane Austen's *Persuasion*. If the actors don't have that, there's no way they'll have any sense of what the play is about.

**Your plays are rather cynical, but there's always a romantic element, usually at the wind-up.**

I'm not cynical. My plays aren't cynical. I'm a melancholic personality, but I think that humor is built on sadness. The vignette in *Men of Manhattan* with the dippy queen on the telephone is a good example of that. He's dishing his new boyfriend, talking about how wonderful he is. The audience knows otherwise. The friend I based that on found it very sad. He didn't see the humor in it, but it's written as a very funny piece that's based in sadness.

***Men of Manhattan* is based on a lot of your friends in New York.**

Yes, but they never see themselves in that show. A friend of mine who just died over Thanksgiving saw the show many times, and he never recognized himself up on the stage.

**Why is it that musical theater seems to be made up of repeated productions of the same ten shows?**

Audiences come to those shows. Crowds of people will come to see a revival of *Guys and Dolls*. As far as why this is done artistically, I have no idea. I'm not big on revivals. I'm not sympathetic to this idea of redoing old shows. I mean, *Gypsy* is just *Gypsy*, whether it's Angela Lansbury or Tyne Daly. Why would anyone want to see *Hello, Dolly!* again? I saw it with Carol Channing, and with Ethel Merman. It was just *Hello, Dolly!* with a different lead. I don't understand.

**You are cynical.**

Maybe I'm just a jaded queen. What I'm saying is, *Evita* is just a bunch of songs strung together. *Cats* is just a bunch of songs. But people think this is theater. This is what they will go see. I'm into something new all the time. I don't have time to see the same revues over again.

**My boyfriend is in musical theater. Should I kill him with an axe?**

Theater people! We're all sick. There's a line in *Men of Manhattan* that goes, "Actors are as shallow as pie pans and twice as intelligent." This is a crazy business. You have to have something a little wrong with you to be in this business.

**You told me once that you hate to write.**

I hate to write, I love to have written. I just don't enjoy the process. There's a line I wrote, again in *Men of Manhattan*, that goes, "Writing is just walking around drinking cups of coffee." It's the part before you sit down to write that's the hardest: trying to figure out what to say and how to say it.

**A heterosexual actor came to my New Year's Eve party. I'd never met one before.**

There are really a lot of straight guys in theater. Well, maybe not a lot. Invariably, it's the straight actors who end up with the gay kissing scenes in my plays. It just seems to work out that way.

**I just discovered that the writer Andrew Holleran uses a pseudonym. His real name is Eric. I was disappointed.**

It's a generational thing. I named my production company The Glines, and everyone back then thought I was being egotistical. But I did it because I wanted to ask everyone who worked there to be out of the closet. If I'd called the theater "The Stonewall Theater" or something like that, people could have accused me of hiding behind another name. So I put my name on it and insisted that everyone else be out. It wasn't easy. This was 1976. I had death threats.

**If you were Hitler, what would you wear?**

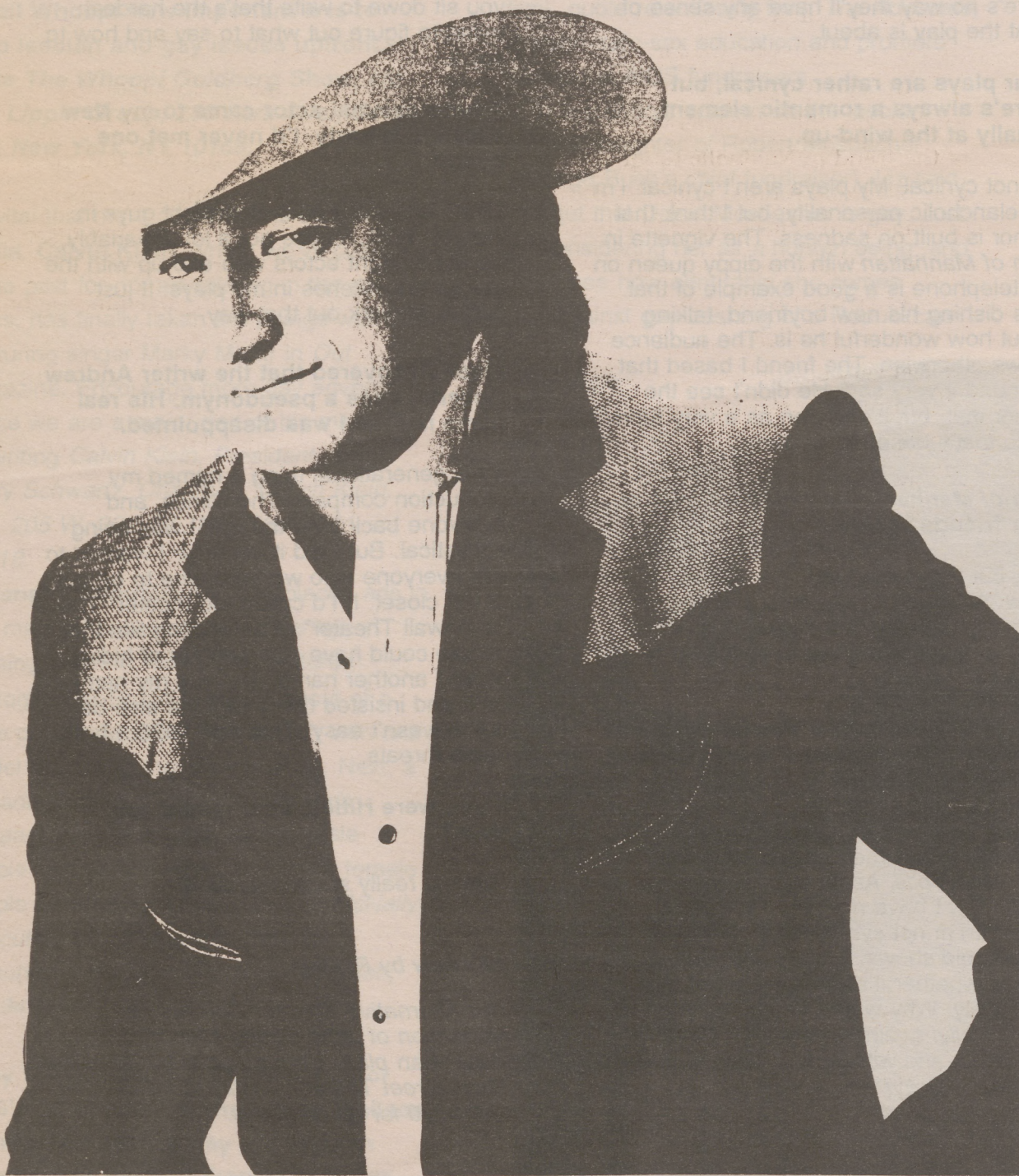
That's a really stupid question.

*Interview by R. Pela*

*The Alternative Theater Company's production of John Glines' Men of Manhattan plays through January 31 at the Third Street Theater, 1202 N. 3rd St. Call 249-0380 for reservations.*



# When I read that country singer Mark Chesnutt, a



good-old-boy from Southeast Texas, had been involved in "From all Walks of Life," a well-attended AIDS benefit held in Nashville this past November, I knew I had to write about it. The November event, the first such event to take place in homophobic Music City, raised \$150,000 for AIDS research.

If you're homosexual and a fan of country music like myself, you know why I found it intriguing that a young, straight shitkicker had entertained the troops at an AIDS fundraiser:

**By Allen Kalchik**



Nashville's country music clan has been lagging behind the rest of the entertainment industry in making a show of support for those dealing with HIV. That's why I was surprised when, a few days later, I picked up *The Advocate* and discovered a series of articles covering everything from gay and lesbian country music fans to the lack of support for AIDS and general AIDS awareness on Music Row. Our premier national magazine also looked into Nashville homophobia and AIDSphobia, with gay-positive quotes from singer Lyle Lovett and former Female Vocalist of the Year Kathy Mattea.

Mattea has become something of a token activist for AIDS in country music circles. During a nationally televised awards show last year, Mattea went out of her way to inform viewers of the meaning of the red ribbons she was wearing (she said she wore three because she had lost three friends to AIDS). Mattea is also spearheading the development of *Red, Hot & Country*, an AIDS benefit album due later this year. Chesnutt's performance at the AIDS walk was briefly mentioned in the *Advocate* articles.

In no time at all, I was talking to Chesnutt's publicist, trying to arrange an interview with the singer. I made sure his press agent understood that this was to be an interview for a gay magazine, and that Mark's involvement in the AIDS benefit was the hook of the story I would write.

Chesnutt's publicist couldn't have been more helpful. In fact, she seemed excited by the idea of her client making a small foray into the gay press. I was told that Chesnutt would call "as soon as he got a break" after the holidays.

The following day, I received an urgent call from the publicist. She had spoken to Chesnutt, and he had some serious concerns. What was the focus of the interview? he wanted to know. What was I planning to ask him about? She made it very clear that Chesnutt would only discuss his music, that he would not comment on anything

political or controversial, and that he knew little or nothing about "that community," as she now referred to gay and lesbian music fans. I was disturbed, but not particularly surprised.

I had, indeed, intended to ask the singer questions about his involvement in the AIDS walk, and about Nashville's homophobia in general. I hoped to tell him about the number of gay and lesbian country music fans nationwide, the snowballing of the gay rodeo phenomenon, and of the rising popularity of gay country/western bars and dance clubs.

Instead, I talked with Ms. Public Relations for half an hour. We talked about Nashville's closeted gays in powerful behind-the-scenes positions. She told me that Mark had become involved in the AIDS issue at the request of a group of HIV-infected children in East Texas, but that he knew no one personally who was affected by the virus.

She also wanted me to understand that she was very aware of the trend in Nashville to ignore gay and lesbian fans, and that the management company still believed in going ahead with the interview.

"We've discussed this," Chesnutt's publicist told me, "and we feel very strongly that this is a community which sets trends on a national level." We both agreed that positive gay press for Mark could mean an increase in his growing listening audience, and possibly an upswing in record sales. "We're very excited to know that gay people are interested in Mark," she said.

I assured Chesnutt's PR agent that I had no intention of challenging or insulting him with blatant political rhetoric, or of asking him to "out" any of his fellow performers. She assured me I had an interview with Chesnutt, regardless of his nervousness about the gay angle of my story.

I was disappointed that the interview had to be qualified; that I'd had to be "cleared," as if I were a Nazi spy. But I took comfort in the fact that even being granted an interview was, in itself, a statement

against homophobia. I was confident in my ability to talk about country music in general, and about Chesnutt's unfolding career. I had read the press information thoroughly, and I wasn't lying when I'd told the publicist I was a fan of her client's music. I still am.

You can probably guess how the rest of the story unfolds. On the day of our scheduled interview, I waited by the phone for hours. My subject, the self-described "Texas redneck," did not find the time to call as promised. Surprise.

I called Chesnutt's press agent. I reminded her that I was on a deadline. I told her I needed just fifteen minutes, and would ask only five questions of the young star. By that time, I'd have been happy to discuss hat sizes and guitar strings, if only Chesnutt would call. But he didn't, and he won't. Not tomorrow, not ever.

Chesnutt's publicist called back with excuses: He was "too busy" to speak with me. He had gotten "hung up" at the Grand Ole Opry on Monday, rehearsing well into the night for an upcoming awards program. It all sounded very high-falootin' and impressive, but it didn't do me—or my deadline—a bit of good. Nor did I entirely believe it.

I can't help but feel that, had I been contacting Chesnutt for a story in another paper, I'd have gotten the call. The fact is, like most of homophobic Nashville, Mark Chesnutt just did not want to deal with the gay press.

Sorry, Mark. As sound as your excuse may seem, it doesn't fool me. I've been around the block a couple of times. I know subtle homophobia when I see it, and I've been given the brush-off before. This ain't my first rodeo. V

Left: Mark Chesnutt





*Chaplin* endeavors to span the famed comedian's life from childhood to death, while asking the cinematic question: Who wouldn't want to see a movie about America's favorite little tramp? Robert Downey Jr. is remarkable in the title role, and director Richard Attenborough has crafted a lush and loving look at the early days of filmmaking. But Attenborough somehow misses giving us much depth or insight into Charlie Chaplin's many personal and professional triumphs and tragedies. The reason may be that the director attempts too broad a time-frame on too wide a canvas: Chaplin's first wife is gone in two scenes, his second in two seconds; it's hard to get a handle on what shaped his life when it rushes by so quickly. Add to that a clunky narrative device (a dispensable Anthony Hopkins as a fictionalized publisher discussing Charlie's autobiography), and *Chaplin* becomes simply a sturdy bio-pic, rather than a good film that transcends its biographical roots (as in last year's *Bugsy*). That's not to say that there isn't a whole lot of entertainment here: In addition to perfect recreations of scenes from a number of films and actual footage from others, Attenborough stages some classic silent comedy himself, as when Chaplin escapes his ex-wife's attorneys in Utah with the same frenetic energy he'd used in making his films. The performances are uniformly terrific, although some of Downey's old-age makeup makes him look like a recovering burn victim. Although it plays like a *Reader's Digest* version of the comedian's life, *Chaplin* is a major achievement, from Downey's Oscar-worthy performance to the film's wealth of visual beauty.

—Kirby Holt

*Leap of Faith* takes a decidedly cynical route to an ultimately spiritual conclusion. Steve Martin plays Jonas Nightingale, a travelling evangelist so beyond redemption he actually thinks he's providing a service to the people he's fleecing. The amazing thing about this film is that you'll begin to agree with him. Debra Winger plays his equally jaded production manager, who helps engineer his "miracles" right on cue. They're both especially terrific in the scene (reminiscent of *Broadcast News*) where Winger feeds Martin personal information about his audience via earphone, which he then turns into "divine revelations." *Leap of Faith* is also buoyed by rousing gospel production numbers performed by Jonas' backup singers, the Angels of Mercy. True, there are times when you'll spot Martin slipping into his "Happy Feet" routine during a sermon, and you'll tire of seeing one more noble Rustwater, Kansas farmer, but the film is affecting and refreshingly unsentimental much of the time. While you might not be converted by *Faith*, it may make you think twice before skipping church this Sunday.

—Neil Cohen





## art spaces

**Eleven East Ashland:** "Salutations to the Roman God Fascinus," now on display, is an exclusive mounting of replicas of First Century Pompeian phallic cult objects and fertility symbols. The collection is culled from the Naples Museum of Archeology, the Boston Museum of Fine Arts and the City of Pompeii Private Collection. Twenty percent of artist commissions will benefit Phoenix ACT-UP. 3-10pm through January 23. 11 E. Ashland. 271-0831.

**Phoenix Art Museum:** "Masterworks of American Impressionism from the Pfeil Collection" continues through February 14. "The Artist's Hand" is a showing of 56 drawings by artists dating from 1965 to 1990, on display through March 14. "1920s Capes and Cloaks" features 1920s ladies' capes and cloaks from the Arizona Costume Institute collection; through February 28. "Russian Lacquer Boxes" includes more than 60 exquisitely detailed papier-mâché boxes decorated with Russian fairy tales; through March 21. Museum hours: Tuesday through Saturday, 10am to 5pm, Wednesday until 9pm; Sunday noon-5pm. Admission is \$4 for adults, \$1.50 for students. No charge on Wednesdays. 1625 N. Central Ave. 257-1222.

**Phoenix Museum of History:** The latest exhibit, "Homesteaders to Hostlers: Black Pioneers in Phoenix," reveals a little-known segment of Phoenix history; through March 31. Wednesday-Sunday, 11am-4pm. 1002 W. Van Buren St. 253-2734.

**Pueblo Grande Museum:** "The Southwest: Past and Present," an interactive archaeology exhibit, is now on display. 4619 E. Washington St. 495-0900.

**Scottsdale Center for the Arts:** One-hundred-and-twenty photographs by Ernest C. Withers offer a retrospective of civil rights through the late Sixties. January 14 through February 28. Free. Monday-Saturday, 10am-5pm; Thursday, 10am-8pm; Sunday, noon-5pm. 7383 Scottsdale Mall, Scottsdale. 994-2787.

**My Tailor's Mini Gallery:** "Paradise in the Desert," featuring new oils by Valley artist Agee, is on display through March. Monday through Friday, 9am-6pm; Saturday, 9am-noon. 4310 N. 7th Ave. 265-2590.

## theater

**Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean:** Wacky Fifties folks return to their hometown to find it's not the dime store that's changed, but their own lives. Through Jan. 24. Theatre Works, 6615 W. Thunderbird. 486-8636.

**Sly Fox:** A miser schemes to steal the fortunes of three rich, greedy opportunists by promising to name each his sole heir. Through Jan. 31. Phoenix Little Theatre, 25 E. Coronado. 258-1974.

**Macbeth:** The one about the king of Denmark and his mom. An installment of the Arizona Shakespeare Festival, playing Jan. 28-Feb. 6 at Mountain View High School, 2700 E. Brown. 898-9400.

**Nora:** Ingmar Bergman's critically hailed adaptation is a revisionist take on the feminist drama by Henrik Ibsen. Arizona Theatre Company at the Herberger. Jan. 29-Feb. 13. 222 E. Monroe St. 252-8497.

**The Bug:** In Richard Strand's black comedy, a man invades the offices of inner management only to find life at the top isn't what it seems. Presented by Actors Theatre of Phoenix at the Herberger. Thursdays-Sundays, Jan. 29-Feb.

**Gray's Anatomy:** In Jim Leonard's "medical fable," a small town copes with a new doctor and a mysterious plague. ASU Theatre. Feb. 5-13.

**The Oxymoron Improvisational Comedy Troupe:** Every Saturday night at 7:30pm. Star Theater, 7146 E. 6th Ave., Scottsdale. Tickets: \$5.

**Bitter Homes and Gardens and Action:** A dark comedy about a dysfunctional family and a surreal one-act that grapples with the demonic forces of American culture are the latest entries by Planet Earth Multi-Cultural Theatre. Performances run January 8-February 6; Fridays and Saturdays at 8pm and Sundays at 4pm. \$9 adults; \$7 students. 909 N. 3rd St. 241-1828.

**Men Of Manhattan:** The Alternative Theatre Company presents this series of vignettes depicting gay life in New York City, written by John Glines, who won a Tony for *Torch Song Trilogy*. Performances Thursdays through Sundays at 8pm, January 8 through 31. Tickets are \$10 for Friday and Saturday shows and \$8 for Thursday and Sunday performances. Reservations suggested. Black Box Theatre, 1202 N. 3rd St. 249-0380.

**The God Of Isaac:** Arizona Jewish Theatre Company presents James Sherman's funny, thoughtful look at a young man re-examining his roots as a Jew. Performances Thursdays and Saturdays at 8pm; Sundays at 2pm and 7pm. Now through January 17. Tickets \$11-\$19. Herberger Theater Center. 678-2888.

**The All Night Strut!** The Arizona Theatre Company's production of Fran Charnas' high-energy musical revue features the classics of American popular music like "In the Mood," "Fascinating Rhythm," "Lullaby of Broadway" and "It Don't Mean A Thing If It Ain't Got That Swing." The show runs from now through January 16. Tickets \$16-\$27. Herberger Theater Center. 678-2888.

**For The Time Being Players:** This all-women improvisational group gives weekly performances exploring life and comedy from a woman's perspective. Admission is \$5. Saturdays at 8pm at Liza's Cafe, 1945 W. Baseline Rd. in Mesa. 838-7338.

**I Remember Mama:** A Swedish immigrant family adjusts to America in Richard Rodgers' last musical. Feb. 5-21. Stagebrush Theatre,

7020 E. 2nd St. in Scottsdale. 990-7405.

**Rachel's Night.** Returning to school after a long bout with leukemia, Rachel finds coping with health almost as hard as dealing with her illness. Feb 12-21. Mesa Youtheatre, 155 N. Central.

**For The Time Being Players:** This all-women improvisational group gives weekly performances exploring life and comedy from a woman's perspective. Admission is \$5. Saturdays at 8pm at Liza's Cafe, 1945 W. Baseline Rd. in Mesa. 838-7338.

**The Oxymoron Improvisational Comedy Troupe:** Performances every Saturday night at 7:30pm. Star Theater, 7146 E. 6th Ave., Scottsdale. Tickets: \$5.

## performance

**An Evening of Native American Music and Dance:** Featuring Robert Tree Cody, Kevin Locke, the Black Lodge Singers. Saturday, January 30 at 8pm. \$14. Scottsdale Cultural Council, 7383 Scottsdale Mall, Scottsdale. 994-ARTS.

## performance

**The Kingston Trio:** Wednesday, January 20 at 8pm at the Sundome Center for the Performing Arts, 19403 R.H. Johnson Blvd, Sun City West. Tickets are \$6-\$18. 975-1900.

**Kenny Rogers:** Saturday, January 23 at 8pm at the Sundome Center for the Performing Arts, 19403 R.H. Johnson Blvd, Sun City West. Tickets are \$7-\$25. 975-1900.

# culture club

14. 222 E. Monroe St. 252-8497.

**Guys and Dolls:** Lorna Luft stars in the Tony Award-winning revival of Frank Loesser's masterpiece. Gammage at ASU. Feb. 2-7.

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# oral intercourse by girl

joe marshall's moustache • dan jasper's inflatable love toy • david ira goldstein's martini shaker • lucy lamode's left breast • jerry ferraccio's former neighbor • roger rea's bird of paradise • lies about your lover

What uninteresting lives you all lead. Has someone painted the town *mauve* while I snoozed? Not a single parking lot slap fight, no messy divorce suits involving pets, not even an Amy Fisher lookalike contest. Even my clairvoyant pal Goldie hasn't any poop! (Like LaToya Jackson, Goldie appears on Dionne Warwick's Psychic Friends Network. Goldie told me that I would soon be with child; I told her that she'd have to find someone with balls enough to fuck me first, but she did give me a great carrot cake recipe, so it was worth the call. That's what psychic friends are for!)...Speaking of hanging out with a bunch of boring queens who don't know how to have a good time, Girl spent her New Year's Eve in Phoenix. Lanford Wilson put it best when he wrote, "Have you ever been to a gay New Year's Eve party? The suicide rate is higher there than in Scandinavia." Hoping to buck this, Girl mingled with the Sapphist set at the opening of **Ain't Nobody's Bizness**, that new mauve-and-teal women's bar. Girl shook her

considerable booty to the sounds of Melissa, k.d., and Lucinda (Girl thinks the dj miscalculated in spinning "It's Raining Men") and has decided that she's never seen a better array of earrings or a wider selection of pantsuits in one place. Go there and look for lipstick...Girl's love slave and pedicurist **John** "Come Here, Fly Boy" **Bircumshaw** hosted a tasteful New Year's affair at the home of **Russ** "Get the Resolve, Honey" **Rolland** and **Jim** "Shaven, Not Stirred" **Rohr**, where the gentrified and the petrified of Phoenix fagdom stayed up way past their bedtimes to network and compare face-lift scars. **The Works** masquer-rave that same night was a gas, hosting as it did thousands of straight boys ("Oh my God, Bob, they're fags!"), sissies ("If we tongue kiss, she may vomit") and whatever ("I'm straight! I'm straight! How much is the cover?"). A costume contest hosted by ton-of-fun **Chi Chi LaRue** awarded winners with nifty self-suck machines and big black dildoes; evident in Miss LaRue's harem were Johnny Depp Clones

lead singer **Chris** "Lick My Cherry" **Green** and porno star **Wes** "I'm Not A Top But I Play One On TV" **Daniels**. Where's **Gary Naylor** when you need him?...Elsewhere, Girl understands that the Tinsel Town New Year's fete of choice was the Probe Party, frequented by the buff, the shirtless, and the very fucked up. When Girl's West Coast correspondent **Ray Dawn** stomped back into Probe the next morning (having been whisked away by a chicken named Desire the night before), there were hundreds of people still lost in that club's techno haze. Oh, that wacky El Lay! Seen platform dancing in tight little vinyl outfits were Phoenix's own **Jerry** "It's My Hair, Not A Yarmulke" **Vargas**, **Jim** "It's Bigger In Person" **Crane**, **Jim** "The Human Mood Ring" **Lewis** and **Ed** "Wendy Green Played Me" **Buck**, proving the theory that you can take the girl out of Phoenix, but you can't take Phoenix out of the girl. **Ray Dawn** says that she spotted a few other Phoenixians, but couldn't make out their faces because they were buried in the chests of giant he-men. Also spotted in the Big Nipple (don't you ever watch the Oscars?) were **Brent** "We Keep Our Victims Ready" **Fuller** and **Christopher** "No, I Am Not On Melrose Place" **Wynn**, eating New Year's brunch at Hugo's with **Rob** "Suck It, Bitch" **Lowe**, **Charlie** "Long, Tall, And Dirty" **Sexton**, and Rob's sweet little wife What's-Her-Name. Girl understands that neither Mr. Fuller nor Mr. Lowe removed their sunglasses during the entire meal—it must have been *that* kind of a new year...On the other coast (New York City, for all you shut-ins), the big ball-dropping to be at was the Saint Party at the Tunnel. The highlight of the evening was to be a performance by rapper **Marky** "If Only My Pecs Could Sing" **Mark**, who recently dedicated a photo book to his penis and who claims that, "I respect gays, but I don't suck dick" (He just dedicates books to them). Anyhoo, Little Marky got up in front of all those well-oiled girleens and, like a pee-shy pecker at the trough at Nutowne, didn't put out. La Mark did her whole number without removing her coat, shirt or even her backpack. Like Mama Rose in *Gypsy*, the Tunnel hostesses were frantic, telling both Marky and his mother that he had to take *something*

off; but Little Miss Marky threw a pout and went home. Another Leif Garrett!...Also on the New York scene were Girl's dear friend and fellow mud-flinger, *The Star's* **Janet** "I Can't Name Names, But..." **Charlton**, who recently stepped on **Tori** "Donna Wants A Spin-Off" **Spelling's** last nerve when she laughingly told the *Beverly Hills 90210* "actress" that she'd no doubt be copied by thousands of drag queens, now that she has entered gay icon heaven. **Tori** was appalled! She absolutely refused to get over herself! I am so sure! Perhaps Daddy **Spelling** will give those nasty old drag queens their own shows to keep them out of poor **Tori's** over-processed hair...On the horizon locally is the upcoming **Chupa Party** (for those of you who've never been south of the border—or south of McDowell—"chupa" means "dick"), a little S&M rave which Girl sees as her golden opportunity to retrieve a blond switch that glam diva **Julie** "Lick My Pump!" **Jewels** borrowed months ago and maybe rekindle a romance with **James St. James** (that tryst in a stall at **MARS Gallery** does not count, James). The last Chupa was quite a scene, so pull out your leather mini, but don't bother to shine your boots—Girl hears there will be someone there to lick them clean for you...By the way, who was that dumpy queen wearing Christopher Wynn's leather jacket at the opening night of **Alternative Theater Company's** *Men of Manhattan*? And why was the audience so loud and ill-behaved? I'll tell you why: Because none of the dowdy queens in attendance had ever been to theater before in their lives. Girl would love to name names, but she hardly recognized a soul, other than studcake **Chip** "Totally Hair Skipper" **Garrett**, **Donald** "Shorts Are Chic" **Drummond**, **Neil** "I Played Twister With Bob Sorenson, So Sue Me" **Cohen**, and **Brent** "I Have Not Either Had Sex With Seven Thousand Men, You Big Dirty Liar!" **Fuller**, who squealed like a pig at **David Groth's** idea of costume design. Girl collapsed with exhaustion shortly after curtain, and it's a good thing she did: If I had any energy left, I'd have to tell the world all about *your* sordid little affairs, you great big fag you.

## from girl's bedside table

Mike was taken aback for a second by the intensity of John's stare, but he quickly got into the straddling position, hoping that John wouldn't see the hard-on through his jeans.

John did see it, though, and at that moment his hopes and suspicions about his best friend were confirmed. And now, he decided, would be as good a time as ever to do something about it.

"Shit, man," he said, "I should have given you some workout shorts. Your legs must be pretty cramped, all packed up into those jeans."

As he said this, John brought his hand up and began to rub and massage Mike's thighs through the rough denim material. Mike just stood there in stunned disbelief as his hunky friend started to feel him up. John took the silence as encouragement and moved his hands toward Mike's

bulging crotch. As John's fingers touched the throbbing mound, Mike let out a sigh and almost instinctively reached back to grab John's own rock-hard erection.

"Oh, yeah, buddy, I've been waiting for this for so long," John whispered as he reached up and began to pull down Mike's zipper. Just then, John's father burst into the garage.

"Oh, John," he sobbed, "I hate to be the one to tell you." He was so obviously distraught that he hadn't even noticed the signs of the heavy scene that was only just beginning to transpire. John nearly passed out, and Mike went white as a sheet.

"What is it, Dad?" John asked, visibly startled, but already figuring his father hadn't seen anything.

"It's your Great Aunt Hildegard. She's passed away in her sleep!"

From Mike and Me by Anonymous, copyright ©1992 by Masquerade Books. Reprinted with permission.



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### ARIZONA

**LONG TERM RELATIONSHIP:** wanted by 26 yr old, 5'11, blond, 150lbs, bttm, prefer hairy body, enjoy long walks/fun #2415

**Phoenix CAN I BE OF SERVICE?** young 6', 180lbs, moustached bttm seeks fun time guys #2045

**Phoenix VERY HANDSOME: CLEAN SHAVEN** & smooth: 5'8, 155lbs, blk hair seeking endowed top man/ any race, #2813

**Albuquerque AVAILABLE ATTRACTIVE,** hispanic, 25 seeking all types, call soon #3133

**White couple, 40s, clean discreet,** want clean discreet black men to party with, all pleasurable activities anticipated #2254

**Phoenix,** Desert south west male looking for top quality friends. I'm 42, 6'1", 180, muscular masculine, well built, military hair cut, enjoy hiking, swimming, photography. #5525

**SPANISH 19 yr old,** seeks friendship and romance with white male 21-28 leading to rel. w/top man #2023

**Tall, trim, tight,** smooth, 32 yr old, #2207

**A GOOD HOT TIME** is what I want. I'm a 28 yr old, 5'9, reddish blond hair, hazel eyed stud #1774

**James, 5'8, 140lbs, friendship first,** I like outings in the country, HIV positive, let's have fun #1356

**Mike, 25, 6'2, blond,** 180lbs, handsome #9281

**Mark, 35, 5'8,** 170lbs, masculine, travel alot #9135

**Arizona,** Mixed up and New to the scene, Larry. #5903

**Santa Rosa Area,** John, 5'9", 160lbs, 52, athletic, into bicycles. #5521

**Take a Risk on me,** I'm Tim, 24, blond, hairy. #5443

**Santa Rosa,** love outdoors, bike riding, I'm a discreet GWM for you if you are looking for new experiences. #5420

**Chuck, 6'2",** white male, workout daily. #5431

**Rub You Right,** Phillipino, love swimming, music, movies, 5'6", 160lbs., attractive, seeking GWM 35-40 for friendship. #5435

**Wanted: Real Men,** Youthful gay male, 42 (Capricorn), 6'1", 175lbs, moustache, seeks friends Bi-or Gay 18-35 nationwide masculine and versatile preferred. Photo and Phone Number for first

### ARIZONA AREA

**Albuquerque: Tired of the bar scene? me too:** Jeff: 28,

37 wanted for wild excitement; anything goes call soon for grp get togethers #2195

**Santa Fe NM: GOOD TIMES indoors & outdoors.** Very Muscular /cut, 30 yr old, 5'8, 145lbs, hard, musc, hairy, seeks guys 18-35 call for hm number #1882

**Albuquerque: COMPETITIVE? INTO WRESTLING?** Dom. aggress. Top man, 42, 6'1, 215lbs, hndsm, brwn/grn eyes, two out of three anyone? #1873

**Albuquerque: Boy next door type 18,** 5'9, blue eyed blond well built, seeks very dom. men leave message #2037

**Albuquerque: 18, male 135lbs, green eyes,** seeking top men to possess me #1203

**Albuquerque: Eye-catching 18 yr old,** 5'8, blond green eyes, looking for tall top men #1071

**Ft. Collins, CO: HOPELESS INTELLECTUAL:** My name is Tom, 40 yr old, 5'9, 150lbs, clean shaven, enjoy outdoor activities, cultural things, sports Mbx 2377

**Denver/boulder: DAYTIME FUN 5'9,** brwn hair/eyes, straight or bi-guys wanted; hairy chest a plus #1828

**Denver: CRAZY about Straight or Bi- guys** for very discreet meetings, I'm 5'9 160lbs brw hair, 32 yr old, looking for same #1007

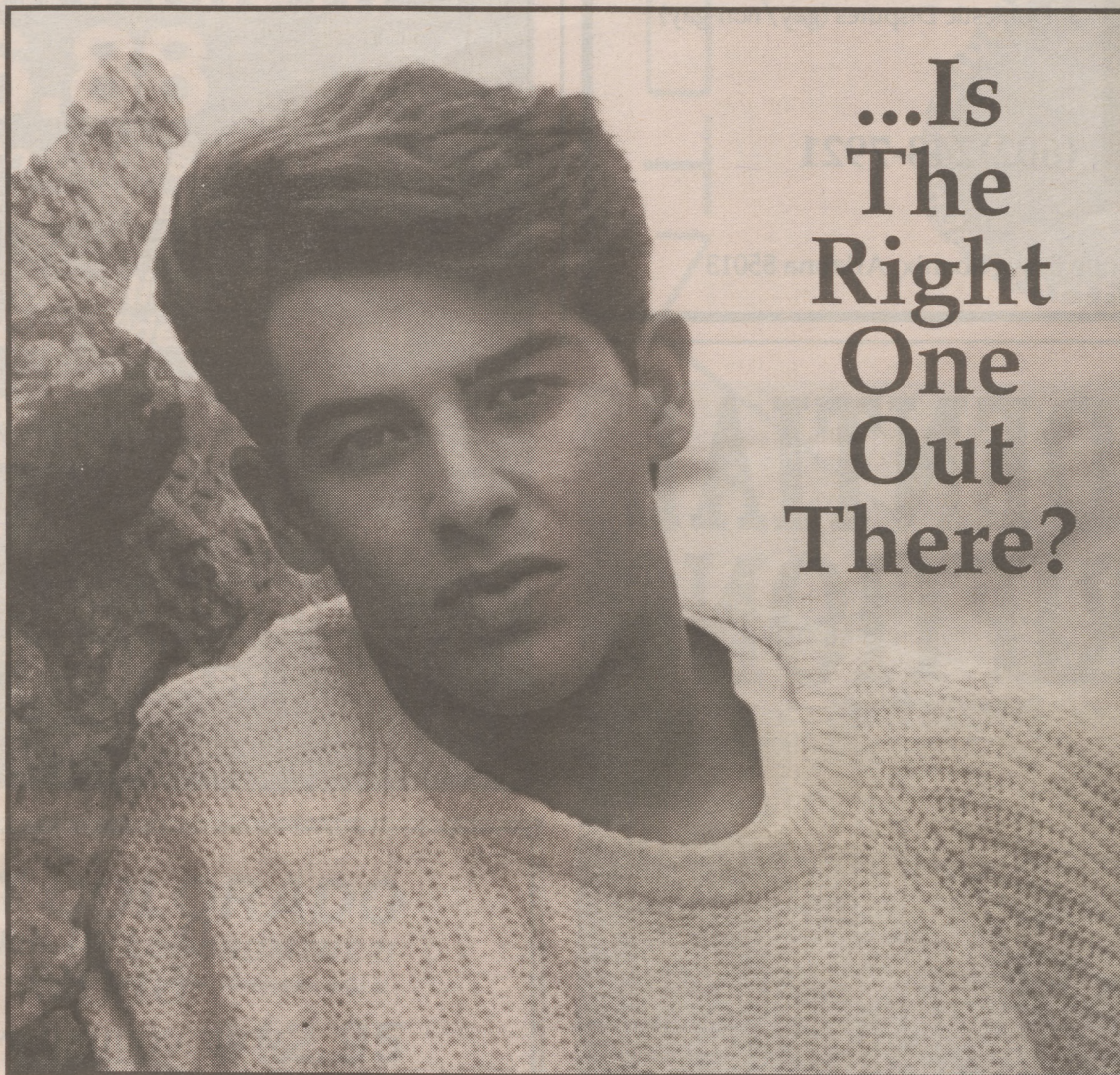
**Denver: Treat Me Right.** Discreet college student, 5'10, 185lb looking for dom BM #1824

**Boulder/Denver: 5'9, 32 yr old, slightly hairy** looking for straight or bi-guys for safe fun #1007

**Palm Springs: GOODLOOKING 29 yr old,** 5'9, brwn hair/eyes, call for hm number #1358

**Palm springs/SD: THICK;** 35 yr old, 6'2, 210lbs, blond blue eyes #2355

**N. Vegas interested in meeting** Black men leave



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**Southwest & Desert area,** Outdoorsy extrovert 25-40 sought: I'm 21, 6'1", 145lbs., seeking masculine 25-40, muscular. #5418

**AZ, Rick, 6'1",** 170lbs, well built, tall lean muscular, enjoy photography, military, levi men, tank tops, cut-offs. #5321

**Tucson, AZ, 19,** student, looking for men my own age for friendship, relationship. #4842

**Phoenix, Versatile,** southern man, workaholic, looking for quality friends. I'm 6'1", 180lbs., love talking over the phone. #5181

**Arizona, chuck, 6'2",** brown hair, work-out a lot. #5263

answer. All will be answered with a letter. #5181

**Phoenix, AZ,** Southwest Man, muscular, farmboy, no drugs, seeks same. #4747

**Arizona, Trace, 6' 142,** blond, monogamous looking for Fun. Ext.2430

**Arizona, 31,** blond, blue eyes handsome. Ext.2475

**Arizona Mike,** green eyes French, very fit, seeks masculine men. #2397

**Arizona Very Friendly,** Brad very well built, 6'1, sandy blond. #2709

**Daniel, 6'1, 290.** #2679

**Hispanic, 5'9, 40's,** like affectionate masculine type 35-60. Enjoy country western dancing. #2645

6', 150lbs seeking 25-35 to party with and eventually have rel. #2488

**Albuquerque, QUALITY FRIENDSHIP** for quality times Goodlooking, 40, blond, 6'1, blond, good body, versatile, HIV+, #2612

**Albuquerque: PASSIONATE Gay hispanic male,** late 30s, would like to meet for friendship or 3 ways My mbx 2014

**Sante Fe: Like Hiking?** I'm a very open minded 6'1, 175lbs, masculine, goodlooking, comfortable w/myself type a guy call soon Mbx 2349

**Albuquerque: 6'1, 180lbs, fin. secure,** must be smooth, clear of mind, #2263

**Albuquerque: Slim Goodlooking?** well built men up to

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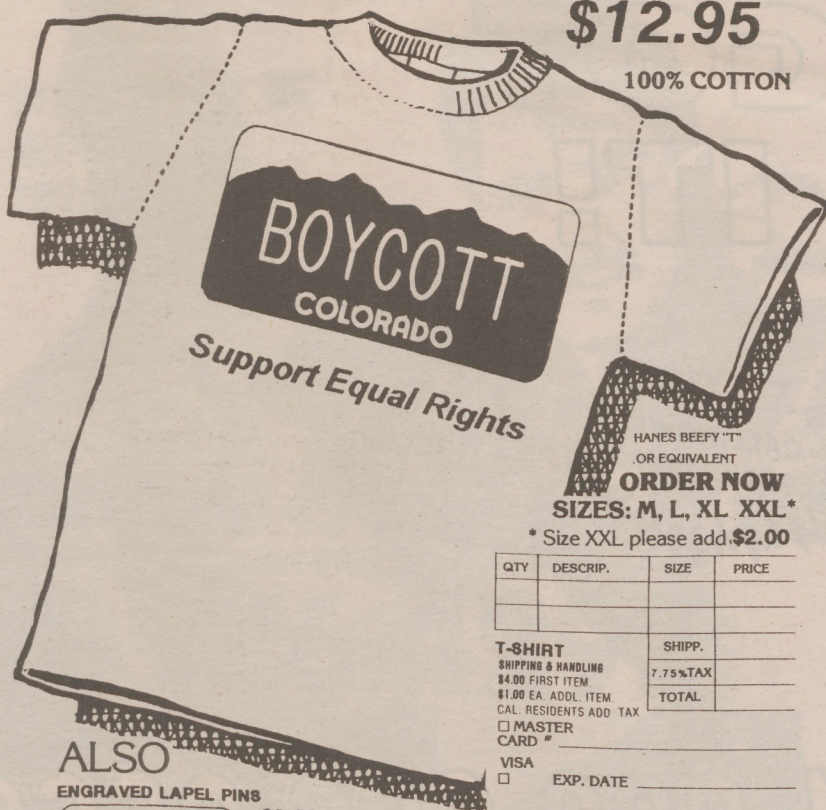
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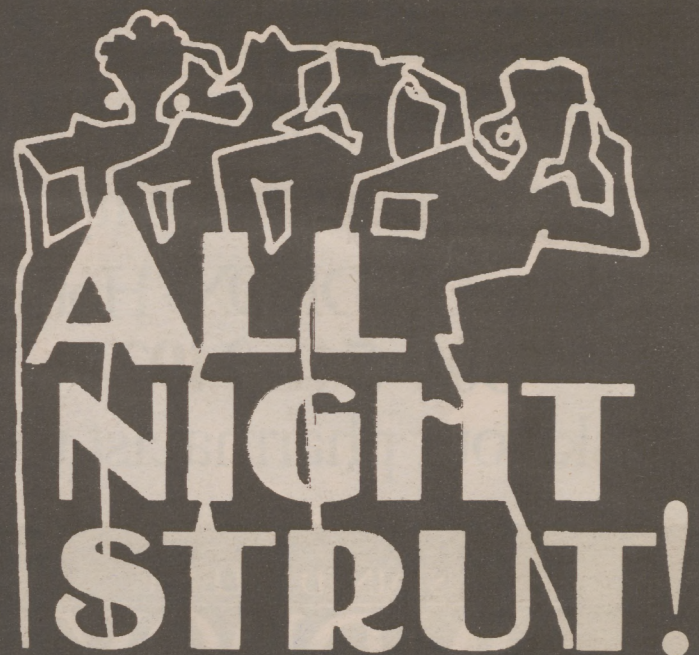
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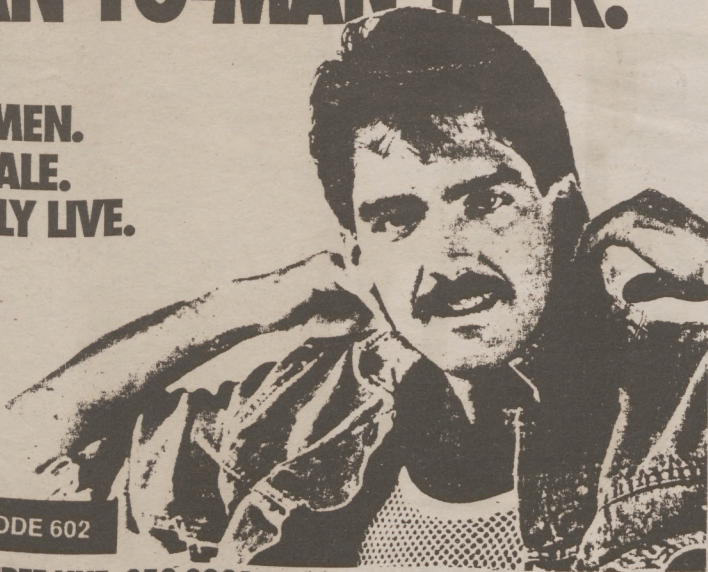
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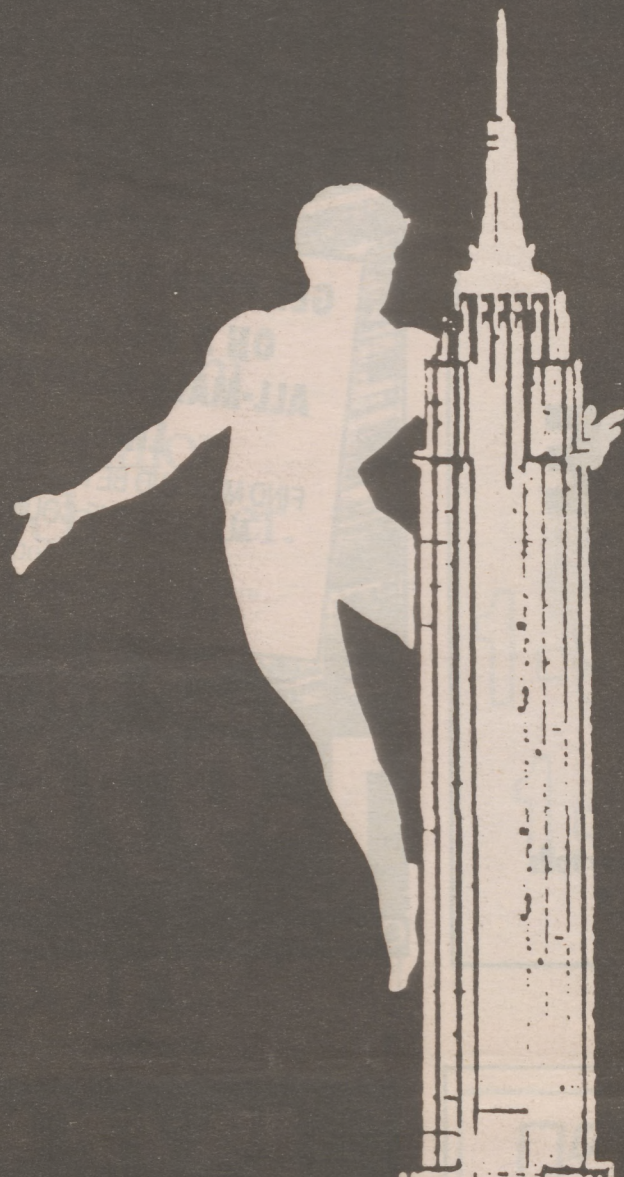
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