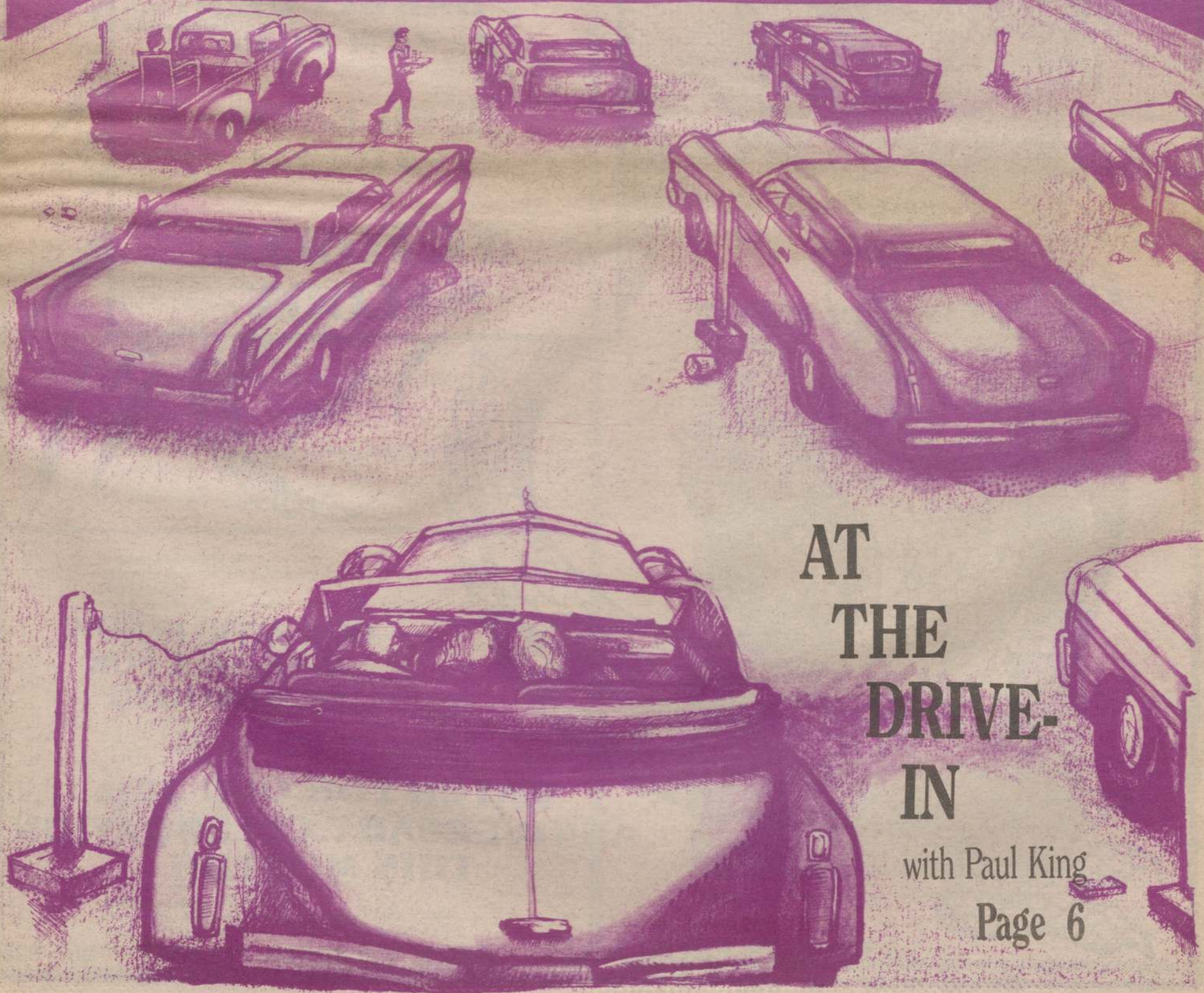


VOLUME II Issue 7  
MARCH 21 — APRIL 3, 1986

# PAR

PREVIEWS & REVIEWS



AT  
THE  
DRIVE-  
IN

with Paul King  
Page 6

# **NU TOWNE SALOON**

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## VOLUME II, ISSUE 7



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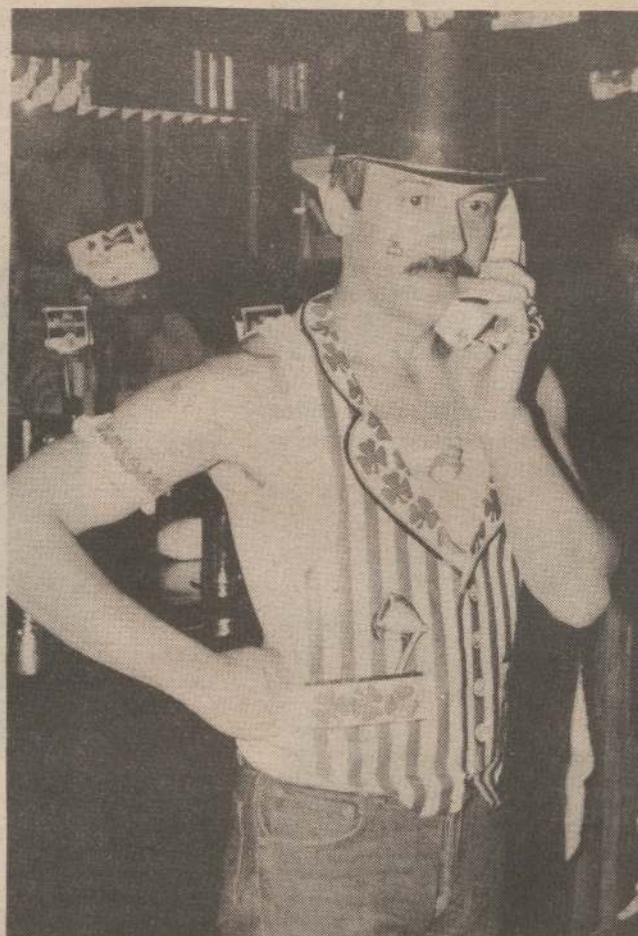
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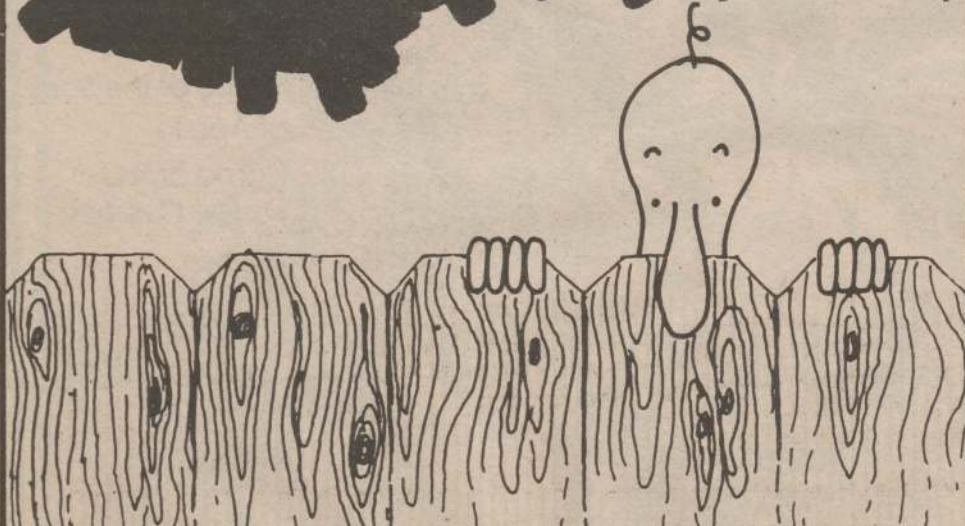


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## VALLEY CRUISIN' with Paul Stanley

We got a call from our bar manager friend in Albuquerque. He was very pleased with the facilities at ROYAL VILLA at 1102 East Turney. He stayed for several days while SYLVESTER was at HOTBOD'S for the SWITCHBOARD'S "CONTACT '86." He told us that ROYAL VILLA manager KEVIN D. hosts the "all male oasis" with panache!

OOPS!! Let us get this down correctly for all CONNECTION customers: Public Hours are from 11A.M. on Monday through Saturday. We misreported CONNECTION'S hours last issue. Sorry! We read in THE WESTERN EXPRESS' "CONNECTION COURIER" that MARY WELLS would be entertaining, but we didn't make it over; our boss, P&R editor, ROBERT PELA did. He spent the early day speaking with Mary; read his interview in this issue.



We picked out some hot red bikini swim wear from PARR OF ARIZONA. Not much fabric, but lots of admiring looks from the crowd at the pool. Thanks PARR!

You could have some splendid art work hanging in your boudoir now if you attended that Art Show and Benefit for the AIDS Information Line. BOB HEGYI, AAIL Executive Director, reported that upwards of \$200 may be realized from the show. Bob says stay tuned. CONNECTION'S parking lot will turn in to a Park and Swap style fund-raiser for our LESBIAN & GAY SWITCHBOARD in mid-April.

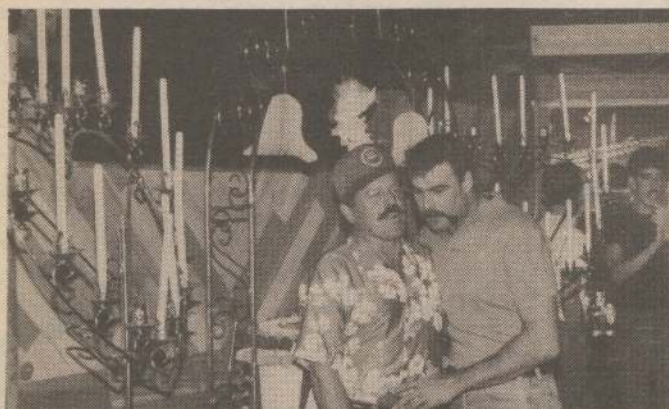


We found ourselves underneath the gigantic "4158" sign on Grand Avenue, high over FARRAH'S on Monday night for a really great "AMATEUR NIGHT." CATTE AUSTIN performed with the usual style and grace we have come to expect. Ron assured us once again that FARRAH'S is ours and its here to stay if he has anything to do about it.

We became reacquainted with MAC M. while visiting BIG BIRD at HOTBOD'S/Q.T. LOUNGE on Saturday afternoon. BIRDIE is a natural for QTs. Her exuberant personality fills up that usually quiet lounge, making it exciting again. LITTLEJOHN and friends stopped by, and we all know what happens when "LJ" is around!



## VALLEY CRUISIN' by Paul Stanley



Wait until you meet "DIMPLES" at HOTBOD'S/QT LOUNGE! He is twenty-one year old DOUG WALLS, just in from Chicago. He brings barkeep experience to QT Lounge from PARADISE and BUBBLES; and a stint with STUDIO ONE in California. "DIMPLES" is "single" and usually works QTs after 7PM.

We suggested to WAYNE, just new in town from L.A., that he could stop by PPS at 6:30AM on weekdays for breakfast. Later, while visiting DANNY and MARK, we learned that 9AM is PHOENIX POWER & SUPPLY'S new opening time, and that breakfast is no longer served there. Sorry, Wayne!

SURE & BEGORRAH! My plate runneth over at RON & STEVE'S NICKELODEON on Saint Patrick's Day. We choose TAYLOR'S as first stop because we knew their corned beef and green beer would go fast. We were let in on secret raid plans concocted by ROYAL VILLA residents and their "Irish" neighbors and friends. Afterwards, we shot down to 307's Irish Buffet, for which we saved some room. Then, a tad groggy from the feast, we drove leisurely and carefully up to STIXX for a 3rd helping and a "Bit O' the Blarney." We capped off our evening of splendid repast by hunting Shamrocks at CHARLIE'S. 'Twas a Holiday Party Nite to remember, we're sure. ERIN GO BRAGH!!

PREVIEWS & REVIEWS was honored to supply some of the late '70's disco records played by CATHY PADILLA on BULLWINKLE'S NIGHT at TRAX.

Driving near Camelback Road and Grand Avenue on Thursday could have been hazardous to your car. Things were so HOT at THE GRAND CAMEL CLUB'S "Wet T-Shirt AND Wet Jockey Short Contest" that we heard the paint melting off our car!



We got a glimpse of "CHARLIE'S JUNIOR CLOGGERS" last Friday night at CHARLIE'S. It was "only a glimpse" because, as usual, everyone was there. CISSY GOLDBERG came over to has "hi" to us following her Bake Sale & Auction. It is always nice when CHARLIE'S activities begin on time, which this one did.

Mon.  
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Night  
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Tues.  
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Wed.  
Party Night  
Watch For  
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Thurs.  
½ Price  
Night  
9 - 12

Fri.  
Steak Night  
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Sat.  
Dance  
Lessons  
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Sun.  
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Brunch  
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*Charlie's*

### MARCH 30th

EASTER SUNDAY  
BONNET CONTEST  
Prizes and dancing all night!

### MARCH 22nd

*Cat's Away... Mice Will Play Party!*

CHARLIE'S GOES LEATHER FOR A NIGHT!

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### MARCH 29th

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# "DRIVE OUT AND DRIVE IN"

A Nostalgic Look Back On The "Cinema Under The Stars."  
First Of Two Parts.

The motion picture art form has seen many changes. From its infancy as a flickering image in a hand-cranked box (known as a part of the local Nickelodeon), it has grown and matured. The picture was eventually projected onto the walls of darkened rooms; The quality improved and color as well as sound were added—much to the delight of attending audiences.

Palatial theatre houses were built in many larger cities. Some theatres, on a smaller scale, were constructed right here in—how is that spelled and where is it on the map?—Phoenix. As far back as 1918 there were the Rialto and Strand. By the time the early thirties arrived, Phoenix could boast the impressive Fox (now the site of downtown development) and the Orpheum (which later was renamed the Paramount and, believe it or not, still exists as the Palace West).

Yet even before that time there were eager entrepreneurs who sought to take advantage of the local flat land, open spaces, clean air and blue skies. Why spend large amounts on big halls and expensive overhead when all that was needed were a projector, some benches, a screen of some sort and a wall around it all? These sites were usually circular in design and known as Airdomes. (If a roof were imagined, it would be in the shape of a dome.)

From around 1880 through the early part of the twentieth century, a large number of these places popped up. Phoenix had them. Chandler and Glendale had them. Mesa had them, too. But times changed and folks couldn't justify hauling out the horse and buggy to go and sit outside when they had the alternative of indoor comfort. Their popularity declined.

Still, the land is flat and the weather fairly predictable, so it was only a matter of time before another cinema incarnation appeared. Detroit was cranking out automobiles and Hollywood was featuring films with the likes of Bette Davis and Errol Flynn. What followed was a natural.

On the evening of February 28th, 1940, the marriage of car and cartoon was introduced to town. Opening night for "Phoenix' Most Unique Play-House" was broadcast on KTAR radio that evening; preview tickets were available in limited

This is  
**OPENING NIGHT**  
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★  
**Invitational Preview Tonight at 8**  
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(A limited number of Preview tickets are available to the public at regular admission price—adults 35c; children 10c)

★  
**Grand Opening Tomorrow**  
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and selected short subjects  
Sit in your automobile  
under the Arizona stars  
and enjoy your favorite stars

Valley. Amazing to think that traffic in Phoenix was ever interrupted by long lines of idling engines waiting to get into locations once considered conveniently "out of the way." Seventh Street and Missouri. Twenty-seventh Avenue and Indian School Road. Black Canyon and Northern Avenue. South Central Avenue. West Van Buren. East Thomas Road. Just a short drive from home. Out in the open and under the stars.

## The Drive-In Experience — In the Hands of the Driver

Going to the drive-in was possibly the easiest and cheapest way to get out of the house with the kids. (Or should that read, Get the kids out of the house!) The family litter could be let loose to frolic in the playgrounds located at the base of the movie screen or scratch graffiti on the snack-bar walls; the parents were secure in the knowledge that the grounds had a fence of chain and often oleanders. Meanwhile Mom and Dad enjoyed a film, held hands or talked, relaxed and maybe necked a little.

In an obvious move to take advantage of our climate, and for those without four wheel transportation, outdoor benches were installed near the drive-in screens.

**New Theater Open Tonight**

The Northern Drive-In Theater, 2500 W. Northern Avenue, will open tonight with a double feature, "Suddenly," and "She Wore A Yellow Ribbon."

The program will begin at 6:15 p.m.

Featuring a 50-by-110-foot screen, the theater will utilize the largest projecting lenses made. It will accommodate more than 1,000 cars.

amounts to the public at the admission price of 35¢ for adults and 10¢ for children. The next night, February 29th, would mark the Grand Opening of the Drive-In. (Just in case you aren't paying attention, that's Leap Year.) The drive-in presented a uniquely American leap of the imagination.

"Just drive out and Drive-in." What a swell idea. You could sit in the privacy of your own auto and still enjoy a communal outing. It can't actually be said that the idea caught on like crazy. It was something like eight years before another appeared (the Indian drive-in). But that was just the beginning of a veritable Baby Boom Goes Bijou. From 1949 through '62, the contoured lots sprang up all over the

**Northern**  
★  
**DRIVE-IN THEATRE**

K  
I  
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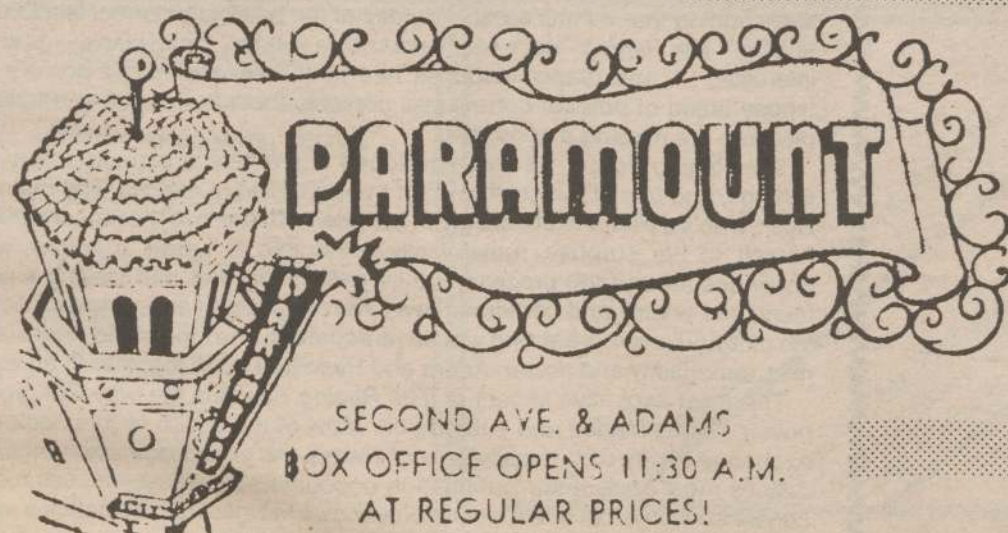
JIMMY STEWART  
in "REAR WINDOW"  
J. CARPENTER  
"LAWLESS RIDER"

2500 W. Northern Ave. Black Canyon Hwy.  
Phone WI 3-9112

50c  
Per  
Person

Going to the drive-in was a convenient means of venturing forth without having to actually rub elbows with the masses. But going to the drive-in had its own particular responsibilities. It wasn't like parking and searching for the cinema in a shopping center. For one thing, someone had to drive.

As a passenger, the trip was a relatively leisurely experience. Autos at one point in time had gloveboxes that, when opened, had small indentations for the placement of beverages. The most a passenger had to worry about was an abrupt crossing of his or her legs, so that they didn't upset the sodas in front of them. If, when the driver stopped at the box office to pay, the attendant discovered extra bodies hiding on the floor undercover, it was the driver that took the flak. Once inside, a parking spot was sought out and a choice of sides for the speaker pole was made. After the picture started it was up to the person behind the steering wheel to keep their feet off the brake pedal. This infringement of drive-in etiquette



brought instant response from the car on the next hump. Should there ever be a problem with the movie on the screen, it was the driver's obligation to flash the car headlights and honk the horn.

Your typical drive-in featured double billing. If the occupants stayed for the whole show, poor driver was left to contend with a swarm of exiting crowds. If the riders decided to leave during the second film, a slow creep with the no headlamp illumination ensued. A lot of work for one person.

#### Drive-In Drawbacks

A trip to the drive-in was not without its discomforts and hassles. The most important thing that needed to be taken care of (and usually the last thing remembered) was a clean windshield. There is nothing worse than viewing a film through bug splashes and a dusty haze.

After much roaming around the grounds, a suitable spot was chosen, usually to discover that the speaker didn't work. The truly unfortunate found themselves stuck behind the snackbar. (I could never understand why the concession stand was situated dead center in the lot. Functional, sure. But annoying to those seeking

*Continued on page 14*



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## HUMANSPACE BOOK REVIEW

Meg Umans

**The Raging Peace: Volume One of the Throne  
Trilogy.** Artemis Oakgrove, author. Denver: Lace Pub-  
lications, 1984. 256 pages. \$7.95 paperbound.

Artemis Oakgrove and I had a nice long conversation  
the other day. She called to find out whether I plan to sell  
Volume Two of the Throne Trilogy (yes), and to assure  
me that it will be ready for shipment by the end of  
November 1985. Then the conversation wandered to  
the consumer reactions each of us has gotten to Volume  
One. Most reactions are strong: people love it per-  
sonally or hate it politically. Artemis lives in Denver, and

she's finding that, as she says, "The day of the politically correct lesbian seems to be  
ending." *The Raging Peace* was written by a lesbian, for lesbians — and anyone else  
interested — and reader response has been overwhelmingly positive. The people  
whose creed of political correctness prevents them from reading a fantasy novel for  
pleasure are missing a good read.

*The Raging Peace* has well-developed characters, a plausible story line, realistic  
settings, and lots of events that don't happen often in real life. The main character is  
Ryan, who's a pilot, and still caught in her grief and rage over her father's death. She finds  
herself, to her surprise, romantically vulnerable to Leslie, a lawyer, and the story  
continues around the process of their getting together and staying together. Ryan's  
friend, her enemy and her former lover have significant and well-defined influence on  
the plot, and one more strong woman is apparent. The long-dead Anara is presented in  
mist, uncertainty and power. Anara and Ryan had been together in an earlier life.

The most evocative aspect of *The Raging Peace* is the way Oakgrove describes  
power — dominance and submission. Most of the action in this book concerns the  
exchange of power ... usually, but not always, the consensual exchange of power that  
defines most dominance/submission encounters. In life, sometimes men have non-  
consensual physical or economic power over women, and sometimes straight people  
have nonconsensual social or psychological power over gay people ... etc. Here,  
everyone who has power is lesbian. It's a fantasy.

There's lots of sex, and it's very explicit. Some of the sex includes pain or injury, and  
some of the pain and injury are inflicted without expressed consent. It's not all unequal,  
and it's never inappropriate for the characters or the story. You may dislike this particular  
evidence of power, but it happens. You may want to consider exorcising your political  
frustration about a fantasy, and leaving your positive energy free for making the changes  
you want in your life.

Reviewed by Meg Umans. Meg is a counselor in private practice in Phoenix and owner  
of Humanspace Books, Inc. *The Raging Peace* is available from the publisher and at  
Humanspace.



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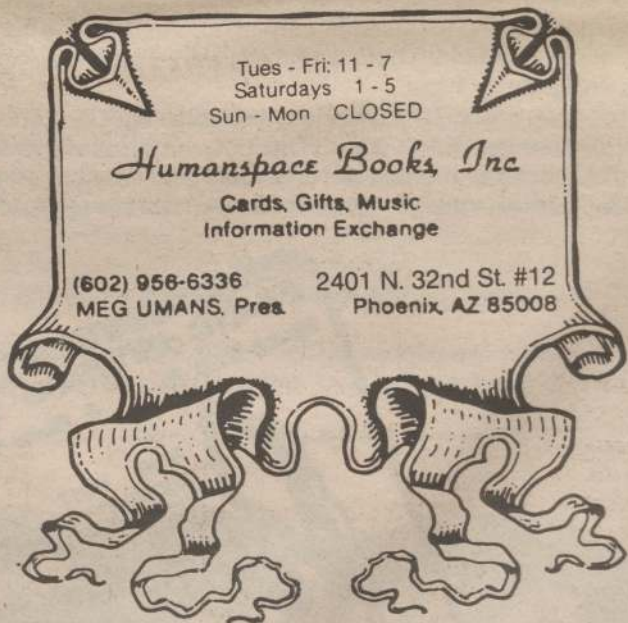
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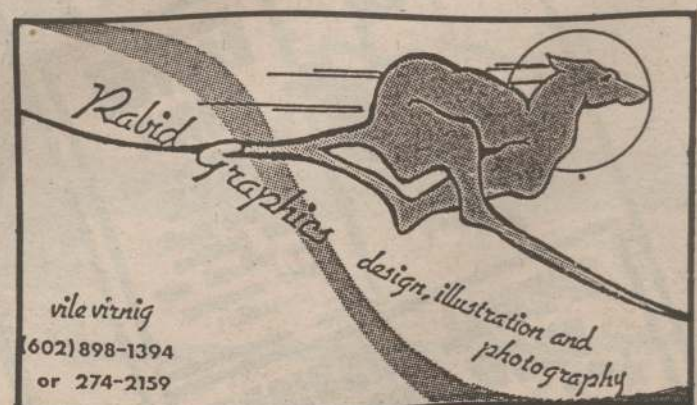


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# ARIZONA'S THIRD ANNUAL WOMEN'S FAIR

Do you remember the Second Annual Arizona Women's Fair? It was fun and exciting for everyone involved in it the sponsors, exhibitors, vendors, entertainers, and the thousand people who came to see what it was all about and discovered that, whatever it was, they liked it. There were rain sprinkles on and off, and when it wasn't raining it was just generally yucky out, yet no one thought about a little weather getting in the way of having fun.

That was last year. This year, on March 9, at Scottsdale Civic Plaza, the weather was wonderful, sunny and breezy, and that was the best thing about the Women's Fair. It was okay—it was, well, fair.

This year, the road through the Civic Plaza is under construction, unpublicized except for the roadblocks and piles of rubble. Exhibitors and vendors turned around and did their unloading and parking at the garage, and took a long walk with their displays. How many visitors turned around... and went away? There were far fewer than last year.

The access situation probably accounted for part of the frustration in the air. The sponsors, the Phoenix Chapter of the National Organization for Women, exuded good cheer and quiet desperation. Phoenix NOW is among the best organized, most active, and most productive chapters in the state. They did their usual excellent job of planning, publicizing, directing and coordinating, and probably flak-catching. Whatever went wrong, it certainly wasn't the fault of this dynamic and enthusiastic group.

But a lot did go wrong, or at least not right. That's my major dissatisfaction with this year's Fair—it had no personality. Nothing very good, very bad, very interesting, or very memorable about it, everything just fair.

I participated as a vendor—a volunteer and I represented my store, Humanspace Books, Inc. We arrived early to get one of the few prime parking spots, and found that area roadblocked. So we unpacked and set up our merchandise, and discovered that we had no way to sell it—we'd been relieved of the \$40 in change and small bills, the paper and pens to record sales, the slips for charge cards. We put whatever we had with us into a used paper cup and got on with it, and waited for the people to start pouring in.

There were far fewer booths this year than last. A far smaller variety of goods and services were represented. Apparently lost of women knew something I didn't know, or simply didn't find their experience last year worth repeating. The women staffing the booths appeared less eager and enthusiastic to passersby, and we were less positive and optimistic when we compared notes as each of us got a chance to wander around the display area.

The visitors? Some very young and some very old straight couples and groups—there were gay couples, too, but it wasn't a welcoming environment for gay people to act coupled. Not hostile, just cool. Two women who discovered the "Kiss Me I'm Gay" buttons in the Humanspace display kissed and giggled and then shushed each other as other wanderers approached. I didn't know these women, and they didn't know that quite a large proportion of the wandering women were gay. There were few enough total passersby that I often knew who was gay or straight because I knew the people.

It was a good day for that, if for nothing else—renewing old acquaintances in the feminist community, catching up on news and networking,

refreshing the spirit. That part of it was fun and rewarding and made up for the times when my face hurt from smiling at strangers.

So what, if anything, does the gay community stand to learn or gain from the Third Annual Arizona Women's Fair? The Valley Of The Sun isn't ready for us to have annual gay fairs and expect many people outside the community to be enthusiastic, supportive or even cooperative. The closest we get is our annual Gay Pride event, and that's always fun and spirited and friendly—for the community people whose situations allow them to be there. Individual businesses and organizations sponsor events that are publicized and attended within the community. That's the way it is now, and if we hang in there, the Valley will grow up to us. But like the Women's Fair... like women's place in Valley society... it may never be sure, and it'll never be easy.

*Meg Umans*



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HOME OF THE ARIZONA RANGERS

# P. R. Entertainment Review

P. R. Entertainment Review

P. R. Entertainment Review

## Guys and Guys

You have to give the Janus Theatre Company a lot of credit. While musicals have always had an important place in live theatrical productions, it doesn't necessarily follow that they are easy to present.

*Boy Meets Boy* is the story of the impending nuptials of two gentlemen, Clarence Cutler and Guy Rose. On the night before the happy event, Guy stumbles onto a group of party-hearty folk also attended by one newspaper reporter, Casey O'Brien. Guy, it seems, has led a mostly sheltered life and finds a side to life that intrigues him. The Fleet Street newspapers duly make note of Guy's no-show, much to the chagrin of Clarence. Casey decides there is a good story here and wants to find this Rose fellow. Hiding his true identity, Guy befriends Casey by telling him that he knows Guy Rose (painting a marvelous picture of him for Casey's benefit) and offers to help find him. While Casey becomes increasingly enamored with the legend of Guy Rose, the jilted Clarence schemes to keep them apart.

As with most musical/comedy of this sort, all works out in the end. The ultimate message here being that it doesn't really matter what you look like as long as someone loves you for who you really are.

There is much more to all of this but you will get no help from the nicely put-together program handed out at the door. In retrospect this apparent oversight makes a certain amount of sense. If the company had attempted to give the audience a list of the scene changes they would have had to invent a bigger staple. Yours truly lost track of the locations very early into the play. You will also get little help from the assembled chorus girls who double as bit players in the story and occasionally sing what I must assume is commentary or plot development. Sorry ladies, I couldn't understand a word.

The lead performances are, each and every one, outstanding. Understudy David Weiss as Casey O'Brien was controlled and calm even when it seemed the sets were out to get him.

Jeffrey Middleton (Guy Rose) affected the best accent of the bunch. His characterization was well thought out and his singing voice pleasant and clear.

Sally Hunter has a brief appearance as Guy's aunt Rose. Her stage presence is self-assured and her singing very opera-like. (I never could understand what they were singing in an opera!)

Which brings us to Dusty Rhodes as Clarence Cutler. It is usually true that playing the villain is far more interesting than most other roles. To play the villain and the comic relief has to be a double delight. Mr. Rhodes takes what is obviously a plum of a part and runs with it. You could practically feel the audience lean forward whenever his character came on stage. *Boy Meets Boy* is a tremendously ambitious production. The set changes are inspired, to say the least, though one ultimately wished they could have been maneuvered in an easier fashion.

*Forget your troubles, come on get happy...*

(*Boy Meets Boy*; produced by Howard Pomerantz, Directed by Eric. T. Faulhaber, Musical Director David Weiss. Performances March 14 through March 29. Call 258-9773 for reservations. Grab your seat cushion and check it out.)

## Oscar Who?

The Umpteenth Annual Academy Awards presentation is just around the corner and everyone under the sun (or under the table as the case may be) is making predictions. You want predictions? No way Jose Feliciano. All you need do is check the record and you will find out that there is simply no predicting who will win what.

Ten years ago the winner for Best Flick was *One Flew Over the Cuckoo's Nest*. Twenty years ago it was *The Sound of Music*. With comparisons like that, there is no way I will stick my neck out. Well, maybe just a little.

Rather than predictions, I would like to offer my humble preferences. They are as follows:

For Best Picture: My knee-jerk reaction is *Kiss of the Spider Woman* but let's be realistic. The most fun I had at the movies this past year was *Back To The Future*. Emotionally speaking (God knows that is a suspect rationale) I liked *Color Purple*.

For Best Actress: Forget Meryl Streep. She already has won and can do so much better than *Out Of Africa*. I respect the talents of Anne Bancroft but, again, feel that she can do better. (Even though *Agnes of God* is probably the best thing she has had in some time.) I even like Jessica Lange in *Sweet Dreams* but I'd be really embarrassed to give someone an award for lip-synching. (Buy the soundtrack.) My preference is Geraldine Page. What a great broad. Give it to her, please.

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For Best Actor: William Hurt, hands down and no pun insinuated.

For Best Supporting Actress: Oprah Winfrey for providing welcome comic relief in an otherwise somber story (*Color Purple*). My second choice would be Meg Tilly for her wide-eyed and wacky nun stunt in *Agnes of God*.

For Best Supporting Actor: Klaus Maria Brandauer for holding his own amongst the biggies (Streep and Redford).

For Best Director: Peter Weiss for *Witness*.

Should be fun. Hopefully the show will take a few cues from other awards presentations and stream-line the whole thing. Enjoy!

— Paul G. King

Twenty-five years ago the best picture winner was *The Apartment*, directed by Billy Wilder and starring Shirley MacLaine and Jack Lemmon. Forty years ago the winner was *Lost Weekend* with Ray Milland as an alcoholic. Fifty years ago it was *Mutiny On The Bounty*. I love entertainment!

## COMING-OUT LETTERS

Coming out to your parents,  
to your growing or grown children,  
to other relatives.

Coming out to old friends,  
to employers, colleagues, and others.

Your experience can make the process easier for someone else. Many people who have decided to write coming-out letters don't know how to start, how much to include, or even why they're considering the risk. Samples of actual letters can serve as guidelines and reassurance. Your letter can help someone sort, crystallize, and express feelings.

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

Meg Umans, M.C., will edit the book. Meg is a psychotherapist in private practice and owner of Humanspace Books, Inc. Please send your letter(s) by June 30, 1986 to:

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

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

# HOMOPHOBIA: ALIVE, WELL AND IN THE DARK

"Homophobia" is a word not defined in the 1984 edition of Webster's Unabridged Dictionary. This may be *because of* homophobia or it may be *because the word "homophobia" was coined only recently*. Scholars, writers, scientists, doctors, and other found themselves needing to explain a phenomenon which had always existed, but only recently began catching the regular attention of the media—mostly because of AIDS.

"I touched him! I'm gay!" has recently become "I touched him and he gave me AIDS and I'm gonna die!" Childish kidding and usually harmless persecution of one's sexual preference is again becoming a categorical condemnation of the gay lifestyle. "Gay equals AIDS equals death" has become the homophobic reaction to an unfortunate minority which has now found itself in the "high risk group"—homosexual men.

Society's anxiousness to pigeonhole, label, properly file and categorize how it might become AIDS-free has shoved many gay men into its collective "Leper Colony" under the AIDS banner. Also, many Lesbians are finding increased shunning and rejection because "AIDS is a gay disease and Lesbians are gay." The truth is, according to the Center for Disease Control, that the world's Lesbian population is significantly AIDS-free.

## BOB

I was the school "faggot," making high school less than a blissful experience. In payment for this unpardonable sin, I was "set apart" by my classmates, ostracized. My friends expended a good deal of energy defending me to people who said I was (horror of horrors) a "homo." After graduation, I mentioned my homosexuality to a friend. She said, "Why the hell did I spend all that time defending you if you really are a fag?" All I could say in response was "I don't know, why did you?"

I was popular and generally well-liked. But that did nothing to compensate for being the object of most of my classmates' scorn. My hair was "too long." My clothes were "too expensive." While they were wearing rock concert T-shirts and ragged jeans, I dressed in clothes that they would have worn only to Friday night dances. I was not outwardly feminine, but I was not interested in the kinds of things that "normal" boys were in to—football, auto shop,—that kind of thing.

It wasn't so much "misuse" as "abuse." The abuse of me by my classmates—the emotional wounds—refuse to heal, even though it all happened years ago.

Today, years after losing my identity as "Class Fairy," I still carry with me the cautious attitudes of one who is accustomed to offending.

So, then, what is the definition of homophobia? Homophobia is "the fear of homosexuals." It now encompasses what homosexuals are perceived to be, and what our lifestyle is. It includes the "disgusting" sex practices we engage in. It now includes hypochondria (the fear that you have this disease or that disease). "Straight" people who do not understand homosexuals and fear them have homophobia. Also, "gays" who do not understand their sexuality and fear it may be said to be homophobic.

Straights with homophobia take a toll in terms of hardship, persecution, discrimination and prejudice against homosexuals. Homophobia causes straights to legislate against homosexuals; straights fire homosexuals from jobs and often fail to promote gays; landlords refuse to rent to homosexuals because of homophobia. Teachers fail or neglect gay students because of their fear of and lack of understanding of homosexuals.

Gays cloister themselves in gay bars, attend gay events, write for gay publications, and for gay-oriented support groups because society does not understand (and therefore fears) homosexuals. We bond ourselves together in a loose-knit, invisibly boundaried group for protection from a societal "disease"—homophobia.

## CHUCK

One gal that works for me just found out that I'm gay. She could not believe it. She said she just couldn't see me with a man. Then I showed her pictures from when I used to do shows in Phoenix—in drag. She said I looked *cute*. She never realized until then that gays weren't all flighty and fruity.

There were no gay bars in Kingman, where I used to live. My boyfriend and I went dancing at a straight bar. Most everyone knew us and said nothing. We even kissed there with no comment. Years ago, we used to get called "queers" and "faggots" by kids in pick-up trucks driving past the old Casa de Roma drag bar on 16th Street. The kids would throw fruit at us. We just ignored them.

I lost some friends when I came out to them. No big deal. I am the way I am, and they are the way they are.

I just want to be left alone. I try not to hassle anyone else. I usually go to Charlie's for some good two-step. Straights are there. We get along.

**The Gay Past**, A Collection of Historical Essays, edited by Salvatore J. Licata & Robert P. Petersen, suggests that "... the history of homosexuality is largely a chronicle of how society has made the homosexual option unbelievably difficult and dangerous for those who exercised it. 'Persecution could and did remove homosexual behavior from ordinary public observation and discourse.'"

In the Introduction, the authors tell us that "Professional researchers in history have neglected, overlooked, or been afraid to examine homosexuality because of the stigma attached to the topic. This stigma also has inhibited the preservation of sources that would allow historical research. Families of famous people often destroy or restrict the use of documents that refer to an ancestor's sexual orientation. Archives and libraries hid or, even worse, throw away as worthless materials that might shed some light on sexual nonconformity."

## KEVIN

I'd worked at a restaurant near 40th Street and Thomas since I was twenty. The regulars were OK to me, but once, a guy at my station told another waiter that I was a "Ya-Hoo," and wanted a different waiter.

I have been called "faggot" lots of times when I have gone out dressed in earrings. I wore my hair long in back. In high school I had long hair and I was skinny. The guys used to say "Hey, girl" to me. Even the teachers sometimes couldn't identify my gender.

I didn't think I looked effeminate at the time, when I wore tank tops and long shirts. But I was waivered from taking physical education class because of my looks. I didn't ask not to attend P.E., but I didn't like gym, either.

I don't let it bother me. I can't help it the way Society is. My attitude is different from other people anyway. I like myself and accept the way I am. I am usually positive about life.

## ANN: INTERVIEW WITH A HOMOPHOBIC

**P&R:** Please tell us about your homophobia, Ann.

**ANN:** I prefer not to watch men with men or women with women in a romantic or sexual context. This includes TV and in public. I feel disgust when I see it—men with men and such. Earrings are for women. So are feminine clothes and feminine gestures. Sometimes, I want to vomit when I see limp-wristed men hussying around at the Plazas or on TV.

**P&R:** Are you aware that the vast majority of gays, men and women, do not fit either the limp-wrist or the butch stereotype which you abhor?

**ANN:** What are you saying? I cannot object to what I don't know. I object to those who flaunt their homosexuality for all to get sick over. You know, maybe I don't have homophobia. Maybe I should call it homodisgustia or something.

**P&R:** Did you watch *An Early Frost*? It portrayed straight-appearing men in a love-relationship, and one of them developed AIDS.

**ANN:** I saw the movie. I neither approve of the subject matter, nor of the generosity with which the network treated the prime time in which it was shown. AIDS is a gay disease. Men have sex with men, which is absolutely forbidden in the Scriptures. Then, they get sick and die. Who am I to question what God sees fit to impose on them? Either of those two gay men in that movie would have made fine husbands and fathers. They were wasting their lives being irresponsible and perverted in their sex lives.

**P&R:** Do you think that straights are justified in hassling gays and challenging their lifestyle?

**ANN:** Absolutely! We are the majority. What you do to each other is wrong!

**P&R:** How do you...

**ANN:** That's all I want to tell you. You know how I feel. Please let your people know that the way they live in my presence is not acceptable to me or my straight friends. We welcome them to reform their ways and get right with reality—become "Straight" like it should be.

Continued on page 16

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**UPDATE**

**Bob Hegyi**

A great deal has happened in the past two weeks! The computerization of the Switchboard is progressing; John Baumgardner is being assisted by six other community members in raising funds for this project. Good luck to all of you—we're all pulling for you here.

The Lesbian and Gay Switchboard/AZ AIDS Information Line will be having its first get-together this Sunday. A Pot Luck Dinner will be served from 6:00PM until 9:00PM. Everyone is invited to attend—please bring some type of dish and whatever you'd like to drink. We'd like to give everyone the opportunity to meet the Switchboard officers—and to voice any opinions that you might have concerning the Switchboard. Please call 266-6317 for the Central Phoenix address where this party will be held.

We need your junk! The Switchboard will be holding a "Garage Sale" Saturday, April 19th. Dale Williams has donated the use of the Connection parking lot on that day from 10:00AM until 6:00PM. We'll be having a wiener roast that evening at the Connection. Dale has donated the hot dogs... is there anyone out there who would be willing to donate hot dog buns and etc.?

If you'd like to donate items for the "Garage Sale" (proceeds to go to the Switchboard, of course), or would like to set up your own stand and donate a portion of your earnings to the Switchboard, please contact Craig Cox at 275-8810.

Last issue, I mentioned that we were looking for volunteers to work the Switchboard during the day. Jim Diefendorf, a retired gentleman, and Jean Simone have answered my plea and are now a part of the Switchboard staff. We really appreciate their help and can always use more... if you're interested,

please give us a call. (We're especially interested in anyone willing to work a 4:00PM to 7:00PM shift—this is a difficult time for us to cover.)

The Switchboard has by now received over 7,000 calls as of November. I am always amazed at the number of long-distance calls we receive from persons planning to move to Phoenix, wanting information on our city.

Before I close, I'd like to wish the best of luck to Brant Sweetland and his lover, Lee. Brant and Lee were married this past Sunday and are moving out-of-state. You'll both be missed!

In Brotherhood and Sisterhood,  
Bob Hegyi

**LAVENDER NOTES**  
by **Rae Fritz**

There is a personal side to me that isn't always shown in my column, a part of my life I don't always share readily with the public.

This week, rather than writing my column editorially, I've decided to share my poetry. This installment of Lavender Notes is dedicated to my love for one woman, my lover.

Love sings joyously in  
my soul.  
Miracles when I look  
into your eyes.  
Love sings through the  
night  
and echoes my heart's delight!

I'd like to pick you a star  
from the sky.  
Wrapped in sunlight and love

we'd fly.  
Tell me dreams come true,  
tell me forever can be with  
you.  
I'll pick you a flower with  
petals of lavender mist.  
I'll embrace you warmly  
so you're fully kissed.  
I'll love you tenderly and  
without reservation, with  
wonderful sensation...  
Yes, I must believe dreams  
come true —  
if not tomorrow, today will  
be with you.

Hi  
I just wanted to say hi...  
and wrap my arms around  
you, kiss you into sleep, caress  
your skin gentle and soft, then  
hold you until you quietly awoke  
to my kisses, then gradually  
the passion would build as a  
warm wave of ecstasy would pass  
over us...  
I just wanted to say hi  
and  
I love you!

Love so tender  
touches me velvety  
soft in the night  
Love smiles sweetly in  
the morning  
and passes me in the  
hall.  
Once in a while a resounding  
cry, a surrender to love.  
A commitment for happiness  
and warmth.  
A commitment to love in  
early morning shadows.



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Continued from page 7

a position at the center of the viewing.)

So you found a suitable spot. It would be immediately apparent that at least one door couldn't be used due to its proximity to the speaker pole. Then there was the rear view mirror. The front seat people had no problem with that, but if you were the unlucky one in the back seat, it presented difficulties. Those darned mirrors didn't slip off their mounting.

Intermission at a drive-in was an experience in itself. The press of the crowd was intolerable and the food below standard. Hot dogs and hamburgers in little foil bags. Ugh.

The weather itself played a large role in determining just how much fun could be had at the D.I. During the winter there was the need for blankets and the inconvenience of foggy windows. Summer meant a later starting time for the evening's performance. Many locals responded to the heat by camping outside their vehicles on lawn chairs and blankets. Some who drove trucks simply turned them around and perched themselves in the back. Regardless of how hot or cold it might be, one always needed some kind of footwear. The gravel ground covering was quite difficult to walk on. It also proved a nuisance for anyone arriving for or departing

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from the movie. The annoying crunch of the gravel loudly announced any movement.

Let us not forget the bathrooms! Or better put, let us please forget the bathrooms. These cesspools must have been the work of some demented plumber and architect. They were always crowded during intermission, forever damp and insufferable dirty. One came to expect these rank hell holes as a part of the drive-in experience.

The final hurdle left to overcome occurred at drive-in departure time. Occasionally, a negligent patron drove off with the speaker still hanging in the car window wire trailing behind and a bent pole left standing bare.

The Drive-In still exists, in fact. But the D.I. of today is a totally different beast. Rather like outdoor theatre-in-the-round. In 1962 there were sixteen separate D.I. screens to choose from around the Valley. Currently, the selection is somewhat slimmer.

Where Has All The Neon Gone?

*Next Issue: Paul King uncovers the Decline and Stall of the Phoenix Drive-in.*

*Paul King*

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# Covina Says...



Dear Covina,  
I'm very upset and confused. I recently met a gentleman in a nightclub and was surprised to discover, upon returning to his home, that he was more interested in watching video tapes of the Packers than in "making babies."

I thought, that because this gentleman wore an earring in his right ear, that he was "of the persuasion." When I attempted to sit in Mr. Wrong's lap that evening, he "freaked out" and threatened to cause me bodily harm.

What, Covina, is the proper "code" followed by persons wearing earrings? I thought that an earring worn in the left earlobe meant "straight," and that the right earlobe meant otherwise.

James Williams

My Dearest James,

Allow please for Covina to begin what will undoubtedly become a dissertation on etiquette by mentioning that it is not, in our day, still a terribly smart idea to go home with strangers.

Need Covina really remind her Dear Readers of the importance of Proper Etiquette? Covina shudders at the mere mention of Safe Sex, as she firstly does not for one moment like to believe that her readership is really so very dense as to have not yet gotten the point. Lastly, Covina does not particularly care to either speak or print the word sex.

Furthermore, Covina should like very much to mention that it is highly improper to "make babies" with persons whose acquaintance one has just made. Whatever, Covina wonders, has become of Holding Hands, of Getting to Know Someone, of Romance? "Baby making" (honestly!) should remain, as Covina felt it has always been, reserved

for those persons who seek intimacy after having spent at very least several months sitting at opposite ends of a couch.

In answer to your query, my lovely... forgive Covina for feeling obligated to reprimand you. While I am perfectly sorry to hear of the recent threat to your life, I should like to point out that one gets what one deserves when one goes about attempting to decipher another's sexual preference based on the ornamental jewelry worn by that person.

Covina

Dear Covina,

I am very upset that my lover has asked a friend of his to move into my lover's home with him. Merrill and I live in separate homes (my choice) and I don't like the idea of his living with another man. Any advice on this subject?

Doug. A

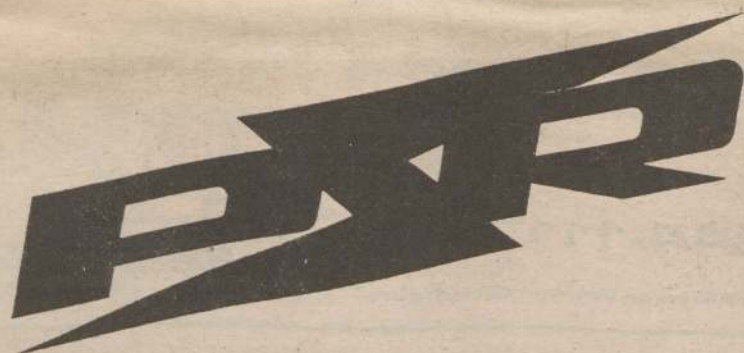
My Darling Douglas,

Excuse Covina as she slips momentarily into rather bourgeois slang:

Get over yourself, my dear.

Sincerely, Covina

Write to Covina Norfleet c/o Previews and Reviews, P.O. Box 5948, Phoenix, Arizona. Letters submitted are subject to editing.



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**SPECIAL APPEARANCE by the Easter Bunny**

Continued from page 12

A recent "60 Minutes" piece on "Life and Death in San Francisco" represented the gay community in San Francisco and detailed the manner in which they are coping with AIDS. San Francisco gay activities Cleave Jones summed up our struggle with a homophobic society when, in his 1979 speech to the marchers at the 1st anniversary of the Harvey Milk/Mayor Mosconi assassinations, he said, "How many of you have heard from behind *Hey faggot!*, *Hey dyke!* That is why we are here tonight. That is why we marched on Washington. That is why we will keep on marching. It will be a long struggle. And we will have leaders, and slogans, and marchers aplenty. But let no one misunderstand. We are deadly serious. We are growing in power with every day that passes. And we will not be stopped!"

## LANCE

In high school, I was very flamboyant. I made everyone else in class very standoffish, because I was such a Flame! But Drama Class accepted me. It seems I was always acting anyway.

When I sauntered through the shopping malls in my purple pumps, tight designer jeans, and a silk lace blouse? Honey, I got what I deserved! "Faggot" from the guys. "I like your pumps" from the girls. "I L-o-o-ve you blousy blouse, dear" from the other queens.

Once I got my nose broken defending a woman from two (guys). But, I don't think that had to do with my homosexuality.

Now, well over six years later, fear again infects the San Francisco community because of homosexuals. It is the fear of the unknown caused by infectious AIDS. And, just as the 1930s and 1940s fear of jews was not labeled "jewophobia," the fear of AIDS was not labeled "aidsophobia." The fear of AIDS adopted a name which already existed—homophobia.

**Elliot Hogan**



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## "DREAMS," AN EVENING OF MUSIC

Plans for the first ever joint concert, featuring the Desert Overture and the Desert Sky Singers, have been announced by the Presidents of each organization.

J. Karen Hill and Dennis P. Davenport stated that the theme selected for this concert is "Dreams," and will feature both the Desert Overture and the Desert Sky Singers in addition to "Chaps." Several "featured numbers" will include "Chorus Line," "Body Electric," and "The Battle Hymn of the Republic."

The concert will take place on Saturday, April 19, at Camelback High School Auditorium, 4612 N. 28th Street, 8:00PM.

Tickets may be purchased from members of either organization, Diamonds ticket outlets or local community businesses for \$6.00. Tickets are \$8.00 at the door. For additional concert information call Dennis, 234-1111.

In three and half short years, Desert Overture Concert Band has grown from thirteen musicians to a current active membership of about thirty. Under the musical direction of Mike Smotherman, the band's major performances have included participation in a National Band Conference at the Hollywood Bowl in 1984; "Keep The Music Playing" at Phoenix Little Theatre last March; and a tour to Las Vegas soon thereafter. Desert Overture's repertoire focuses on light classics, pop tunes, film, musical comedy, and old American favorites.

The Desert Sky Singers were founded in February, 1981. This year's chorus, under the musical direction of Barry Stein, has 18 active members. "Chaps," under the direction of Shannon Rud, is an ensemble group of 8 men, and reflects a lighter, more comical musical style. The Desert Sky Singers present 2 major concerts a year, and have entertained their audiences with a wide variety of music, ranging from Mozart and Copeland to Broadway and Gershwin. The chorus welcomes new members who enjoy singing and entertaining.

For additional information or inquiries into participation, please call Dennis at 234-1111.

## NATIONAL ASSOCIATION LAUNCHES LESBIAN & GAY CANDIDATE PROJECT

The Associated Press dubbed it "the Gay Summit." Both the Cable News Network in this country and Japanese television carried taped footage. The New York Times, The Los Angeles Times and the Times of London all covered the event.

The West Hollywood Conference of Lesbian and Gay elected and appointed officials and prospective candidates, which drew 170 Lesbian and Gay political leaders — including fifteen elected officials from the US and Britain — did indeed catch the attention of the media in late November. More importantly, it helped to launch the next major stage in the Lesbian and Gay political movement.

Co-sponsored by the National Association of Gay and Lesbian Democratic Clubs and the Municipal Elections Committee of Los Angeles, the Conference chose as its theme: SPEAKING FOR OURSELVES. The new city of West Hollywood, which includes an openly Gay Mayor and two Lesbian and Gay Councilmembers, provided an obvious setting for this historic event.

The Hon. Chris Smith, an openly Gay member of the British Parliament, delivered the keynote address. Congressman Barney Frank (D-MA), the President of Americans for Democratic Action, spoke at the Conference's Saturday night banquet. Christine Riddiough of Washington, DC, served as conference coordinator. Jack Campbell of Miami and Gene LaPietra of Los Angeles made the event possible through their generous financial support.

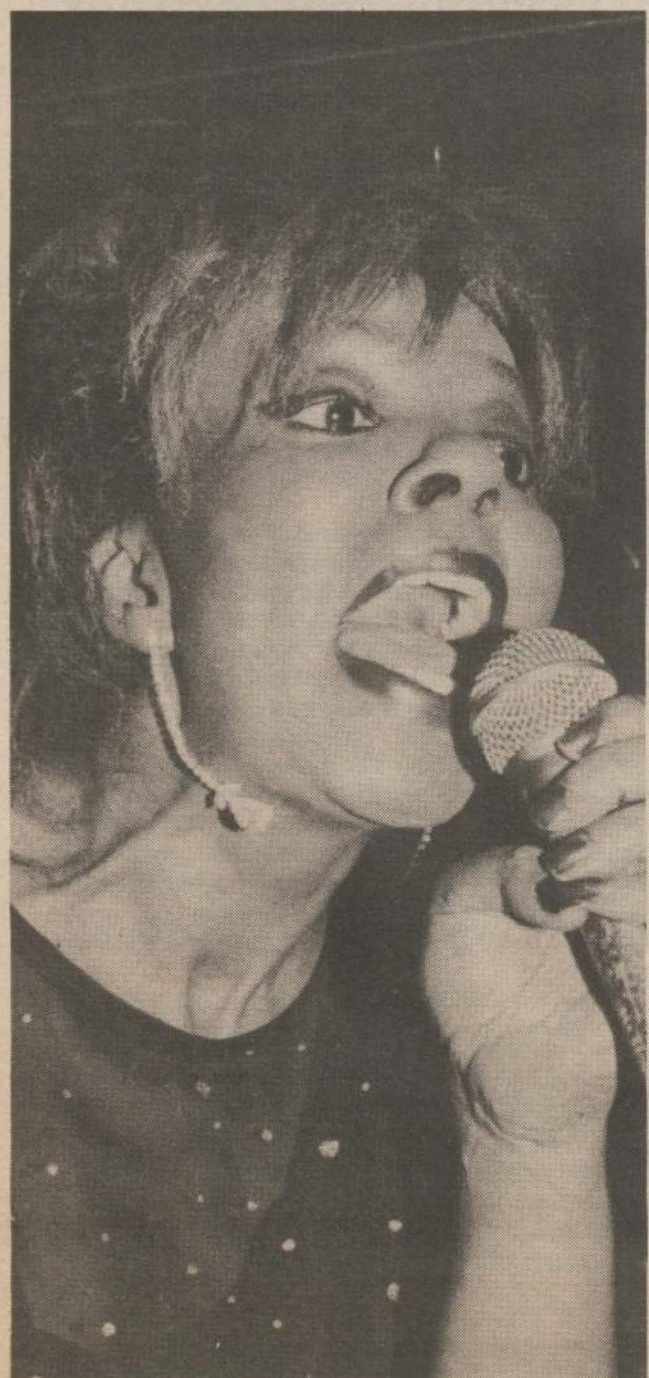
In relation to those currently holding office, the next major development will be the first coordinated lobbying trip by Lesbian and Gay elected officials with various government and political leaders in Washington, DC. Working closely with both the elected officials and other national Lesbian and Gay organizations, the National Association is coordinating a four day program that will include appointments with health officials in the Reagan Administration, Members of Congress and leaders of the Democratic National Committee.

## SOURDOUGH

March 10th, 1986 saw yet another well planned benefit, featuring Tip Top Talent with Sourdough Productions for the Kidney Dialysis Tab Drive! Yet the credit hardly stops there for the fashionable, high stepping talent that surpassed any goal set by any benefit yet to hit our Phoenix community. One asks oneself just how does one achieve such a goal? Not alone, for certain! (A) You first need a place to have your benefit. As you can tell, if you have been following Sourdough's benefits, that in our community, the business owners are more than willing to allow Sourdough to put on benefits in their bars, etc. Without their help and trust, benefits of any type would not be possible. (B) You also need a talent co-ordinator; one who brings the talent and the benefit together. This person works the settings, dates and times to pull everything together, and is very proud of our community here in Phoenix... A big proud Boogie to Michael T., a fine contributor! (C) Working hour after hour on their costumes and rehearsals before the spotlight turns on, always with their cheeks up and all of their energy levels on High! "LADIES, WE ARE ALL MORE THAN JUST PROUD OF YOU!" A special thanks to Louis Buelna and assistants Rick Baker and Shane Chane Alvarez.

Amor, Robert & Fritz





Mary Wells' rise to prominence in the early Sixties music scene is legend; mere mention of the songs which she recorded for the fledgling Motown Records renders superfluous any biographical information on her early career.

*Bye Bye Baby. The One Who Really Loves You. You Beat Me to the Punch. Two Lovers.* And, of course, *My Guy*.

The question tagging the Mary Wells story has always been the standard "Whatever Happened To..." While Wells' hardly dropped out of sight after leaving Motown in 1964, she never regained the popularity she enjoyed while with the label. Her "Queen of Motown" moniker became a vinyl memory when Mary broke her Hitsville contract and signed with 20th Century Records less than a year after *My Guy* had topped the U.S. charts. Marginal success with 20th led to Wells signing with Atco two years later. Next stop, Jubilee Records... by now, Mary wasn't charting and was more than prepared for an early retirement and the chance to "settle down and raise kids."

A comeback was inevitable, and in 1982 Mary put housewifery on the back burner and wrangled a one-album deal with Epic Records. "Gigolo," her first single in twelve years, climbed to Number Three on Billboard's Disco Chart but failed to cross over. Epic did not pick up her option; Mary did the nightclub circuit and eventually released an album on independent Allegiance Records. "The Old, The New And the Best of Mary Wells" featured newly recorded versions of Mary's classic hits; hardly fodder for a qualified "second Comeback," the album flopped.

Wells does occasional road tours now; she has recorded new material and is shopping for a record label. She sometimes braves magazine interviews that usually begin with the inevitable inquiry about why she left Motown at the peak of her career.

MARY WELLS: I can sum it up in one word: Youth. I was so young when all this was happening... a teen-aged girl with hit records all over the world. I guess it went to my head. I felt I deserved more money. I really wanted, more than anything, to give my mother the kinds of things that I thought she deserved. She'd worked so hard... I wasn't thinking about buying things for myself. I wanted to take my mother and set us up in a new new home.

I was offered 50% of Motown if I stayed with the label... Now, I understand the record industry better than I did as a kid. Those who stayed with Motown, they were the wise ones. Marvin Gaye! When he rolled up with "What's Going ON," he was making a couple of million dollars a week!

MUSIC REPORT: You were discovered by Motown President Berry Gordy as a result of your attempting to sell him a song you'd written for Jackie Wilson?

MW: Well, that's one version of the story.

Robert Bateman took me to Berry. I had written a song, and Berry wanted to hear me sing it. I was fifteen years old, and I wanted to be a singer. I was desperate.

My audition... oh my! I had no music. Berry told me to sing, and I said, "But Mr. Gordy, I don't have

"The Beatles told reporters

I was their favorite.

A lot of people were angry..."

any music!" I sang a capella, and Berry Gordy signed me right there.

MR: You've been referred to as the first woman signed to Motown. Yet the label released a single by Mable John a few months before your first record, *Bye Bye Baby*, was released.

MW: I was the first artist signed to Motown to break the pop market—the first artist to cross over. That's where the people get confused. My records charted on the pop charts as well as the soul charts. Even Country and Western stations were playing my records!

MR: *Bye Bye Baby* was the first full-length album released on Motown. A lot has been said about Berry Gordy's reluctance to feature photographs of his artists on Motown record sleeves. It's been said that he felt that records featuring photographs of black artists would not sell to Middle American whites.

MW: The album covers in the early days of Motown had drawings on them. I guess I've never really

given it much thought... I always felt that the record covers were showing pictures that described the record inside. I don't really know that Berry was doing this kind of album cover to hid the fact that we were black singers. I don't think that he gave it that much thought.

It's funny, because now when I look at those old Motown covers, they look real "punk" to me. Like the kind of album covers that the punk singers are doing now!

MR: Nearly every Motown bio makes mention of the "Motown Family." I find it hard to believe that you were all so very close-knit, professionally.

MW: But it really was like a family. If you're working for the same company as a bunch of guys who happen to be the Temptations, and you like them and care for them, then you're happy for them when they have a hit.

We really all worked together. I used to do mail-outs of all our records, sending them to d.j.'s with little notes telling them how good the record was.



circa 1964

# THE MUSIC REPORT

## MARY WELLS

### THE MUSIC REPORT INTERVIEW

Not just my records, either. I addressed envelopes, answered the phone, the works. We were all working for Motown, we were all the company.

MR: You married Herman Griffin in the early sixties. Berry Gordy has been quoted as saying that Griffin was responsible for your leaving Motown for 20th Century Records.

MW: Not entirely. When you're married to somebody, you tend to place importance on what they say. My husband would say that Motown was doing this wrong or that wrong, in terms of my career... but the final decision was mine. Like I said, I was young. Naive. I left Motown out of fear. I was afraid that it was all going to end, that the hits would stop coming. They did, eventually. My timing was off in leaving Motown when I did.

MR: You toured with the Beatles when they did their first U.S. tour.

W: Everybody asks me about this. I was flattered—the Beatles told British reporters that I was their favorite singer. That raised some eyebrows! Back then, the hottest performers in the world were telling people they liked black singers! A lot of people were angry.

They were nice guys. Especially Paul and Ringo. They always came around to visit with me while we were touring.

MR: After your contract with Jubilee was up, you chose to retire from the music industry. What led to this decision?

---

"I was offered 50% of Motown

if I stayed with them..."

---

MW: I was exhausted. I'd been through so much. I was married again and wanted to settle down and raise my kids. I really wanted a rest, and saw my children as the best outlet for a kind of escape. Women have very childish ways, you know. It's easy for us to slip into a child's world and to reach them, escape into them. Being with my kids while they were growing up is the best thing I've ever done for myself.

MR: The "Gigolo" album was your first "official" comeback. How did this come about?

MW: Well, my husband has always read the trades. Sometimes he reads me little things out of Billboard or Cashbox. One night, while I was cooking dinner, he read me something about David Braun, a lawyer I knew from when I got out of my Motown contract. David was making record deals, and my husband thought I should contact him about doing a new record. Epic had been after me for awhile... so it all just sort of fell together.

MR: In 1982, you recorded an album of your Motown hits for Allegiance Records.

MW: That was a one-shot deal. Wayne Head, from the Crusaders, he got me going on that one. It seemed like a good idea, but the label didn't do anything to promote the album. Releasing the new version of "My Guy"—that was their idea.

But at least people know I'm still alive. That record kind of reminded everyone that I'm still out here. Warner Brothers wants to film my life story now, and I haven't even finished writing it yet!

One of the things that I've learned along the way is to keep a level head. No one is a hit forever. If you go and get a big head and start thinking you're it, how are you going to feel when the bottom drops out?

That's the only way I handle Mary Wells. I stay away from the devil and keep lookin' straight ahead.....

---

**R. Pela**

---



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## Reader's Theatre Performed at Humanspace

On March 16, 1986, Humanspace Book Store was transformed into a mini-theatre. By adding a lectern, 2 chairs, and a portable triangular stage piece to the store, an ensemble of ASU students took the audience to a bar, a T.V. show, and a theatre by using the audience's imagination.

The four students performed a poem by Fran Winant entitled "Christopher Street Day Parade, 1970," a short story called "Crooked Man" by Charles Beaumont who now writes for the Twilight Zone, a collage of lesbian poetry scripted by Donna Taylor, and then closed with the Winant poem.

The students, Michelle, Belinda, Steve, and Donna first performed the collage of work at the Western States Lesbian and Gay Student Conference at ASU in February. The audience at Humanspace was incredibly receptive of the performance. Reader's Theatre, or theatre of the imagination was well-suited for the ambiance of the store.

Meg Umans, the owner of the store, commented, "I have never participated in something as profound and thought-provoking as this performance. I cried."

Other audience members were amazed that the ASU students were allowed to perform the literature and get credit for the performance. Donna stated, "One of the professors at ASU in the communications department encouraged the scripting and performance. We have been met with nothing but positive responses to our performance. One person even mentioned how great it was that a school with problems towards the Lesbian and Gay population could respond with literature to show the real picture

of Lesbian and Gay lives." The students were great, the performance was excellent. The students should be credited for having the nerve to perform the literature.

— Steve Cronk

## ALPHA-OMEGA: NEW COMPANY CONTRIBUTES TO AIDS RESEARCH

A new exciting company has formed geared to helping the Gay Community, while helping themselves, as well as contributing to the research of AIDS and local organizations.

ALPHA-OMEGA contributes financially to AIDS research, and to recognized state Gay Agencies for the enrichment of Gay Life and eliminating problems we face. If the Gay Community will sincerely work together we would all benefit. ALPHA-OMEGA offers high quality products that we all use on a daily basis, moderate competitive pricing, and above all supports the Gay Community by designating a percentage of profits back into the community.

ALPHA-OMEGA will focus on marketing products that are vital to our daily needs, while keeping our pricing very attractive. The first products introduced by ALPHA-OMEGA are a complete line of NATURAL FOOD SUPPLEMENTS which contain no dyes, starch, or sugar, a NATURAL BALANCE SKIN CARE PROGRAM formulated for men and women, with all types of

complexion, and a NATURAL BALANCED HAIR CARE PROGRAM. ALPHA-OMEGA will introduce 25 new products to our line in approximately six months, and is currently screening over 100 new products for future addition.

Distributors, as well as consumers, should keep in mind ALPHA-OMEGA's pledge to donate 5% of the company net profit back to the Gay Community. ALPHA-OMEGA has directed this portion of profit sharing to 3% of all National Net Profits to AIDS research, and 2% of Net Profit in each state to a recognized agency in that state. No other Company in history has made such a dedication to the Gay Community.

If you are interested in becoming associated with our project as a distributor and earning money, or using ALPHA-OMEGA products to support the gay community call (602) 996-7296, to request information on our products and/or program.

## FINANCIAL PLANNING FOR ALTERNATIVE LIFESTYLES A PRESENTATION AT HUMANSPACE BOOKS

John Baumgardner, Registered Representative and Personal Financial Planner with IDS Financial Services, Inc., will give a presentation on Financial Planning for Alternative Lifestyles at Humanspace Books on Sunday, April 20th at 3 PM. Admission is free and everyone is welcome.

John's talk will include: establishing financial goals, investing in the 80's, tax-sheltered investments and mutual funds. His presentation will include a question and answer period. This promises to be an informative discussion!

Join us April 20th at Humanspace, 2401 N. 32nd St., #12. Call 956-6336 for more information.

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## CLASSIFIED ADS

Classified ads may be purchased at the rate of \$4.00 for the first sixteen words and 25¢ per additional word. Sales tax is included in these prices. Please keep these ads in good taste as we reserve the right to edit or reject any submission. All ads must be prepaid and received at least one week before requested publication date. Ads will be accepted *only* by mail. Send to: PR, P.O. Box 5948, Phoenix, Arizona 85010.

FOR RENT: Guest House. Furnished, with utilities; reasonable. \$400/month. References required. Pool privileges. Call 274-8219 5PM - 8PM.

FOR RENT: 2 bedroom, 1 bath house. Large lot with excellent view. \$350 monthly; negotiable. Black Canyon City - 35 miles north of Phx. 438-0623.

ROOMMATE WANTED: Large 3 bedroom, 2 bath w/large diving pool & jacuzzi. Furnished? Rent \$225 + 1/3 utilities. Location: Tempe, 48th Street & Southern. Close to everything. Serious inquiries only. 438-0623.

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Female Roommate. Would you like: to grow your own garden, have a big yard for your dog, a private pool, fireplace, peace and quiet? Share extra large, nice 3 bedroom home with two other mature and employed women. Lots of amenities. Eastside. Call for details. \$300.00 a month includes utilities. 955-9051/952-9358.

Attention Soccer Players: Serious practice for Gay Games II, San Francisco, August '86. Practice at Encanto Park every Sunday 1 p.m. Interested? For further information contact Richard Rose after 7PM, 266-7897. After practice refreshments.

## COMMUNITY BULLETIN BOARD

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

Dorothy, Dorothy, Dorothy! Kansas misses you—wish you'd hurry home. Don't bring the kids with you!

Cab drivers wanted for gay-owned taxi service. Must be at least 25 with Class 4 Chauffeur's license, know valley well. 264-5496.

Thanx a million Tuff Stuff! The party was a blast and the jock feels fantastic!

Love: Trax Tweaker

Dimples: You are hotter than hot! Welcome to Phoenix. Forget Chicago—You belong here with us! You make QT's bearable!

Love & Lust to Wes, Barry & Clint.

From SP, Alca, SMS

All my love to Ryan

Love, Steve

Barry, Wes and Steve: I'm glad I didn't move to L.A. Living with you all is much nicer. Thanks for convincing me to stay! Here's to a great year!

Mark

Anyone wishing to donate items to be sold at a garage sale to benefit homeless AIDS patients, please telephone 241-1434.

## LOVELINES

Grab a pen and write your own personal ad for Lovelines! Send your ad along with your name, address, and payment to "Lovelines," c/o Previews & Reviews, P.O. Box 5948, Phx, AZ 85010. The cost is \$6.00 and payment must accompany your ad. Make checks payable to "Previews & Reviews." You will be assigned a number and your mail will be forwarded to you for 2 weeks. Please keep ads in good taste—we reserve the right to edit or reject any ad.

Need a Valentine? GWF 50 wishes to meet employed, honest, clean GWF 45-55 for possible relationship. Interests are: sports, outdoors, music, reading. No drugs or smoking. Moderate drinking accepted. Box 16

Gay petite female anxious to meet a lady away from bar scene. I am in my late twenties, considered attractive and bright. I like romantic evenings with wine, candlelight and a beautiful woman. If you have similar interests, please write. 17

Looking for that someone special. GWM, 23, 6'2", 200#, blonde hair, blue eyes, muscular physique. Seeking GWM, 19-32 into honesty, outdoors, long drives, dining out and quiet evenings. Box 19

GWM, 29, 5'10", 155#, brown hair, blue eyes. Cute but shy. Enjoy music, quiet times and not-so-quiet times, outdoors, and meeting new people. Hard to meet people so am looking for honest, sincere person for friendship and more. Box 20

## WONDER SNATCH!



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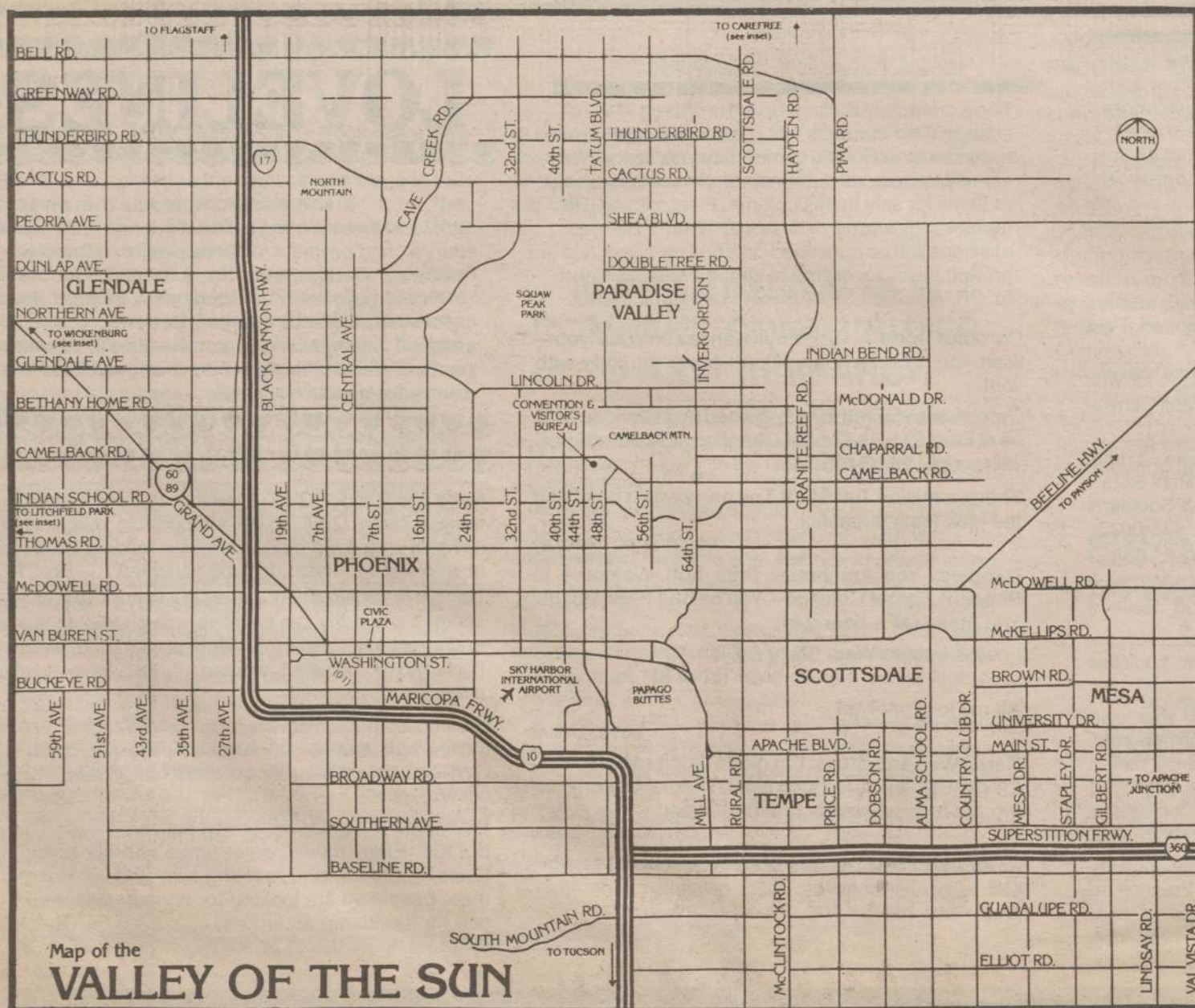
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Phoenix, AZ 85002  
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Phoenix, AZ 85014  
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Contact A.G.B.A. members  
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Phoenix, AZ 85061

Lutherans Concerned  
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Phoenix, AZ 85011  
258-0071

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Congregation of Lesbian  
and Gay Jews  
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Phoenix, AZ 85069

Mobilization Against  
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P. O. Box 44573  
Phoenix, AZ 85064  
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Oasis M.C.C.  
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Phoenix, AZ 85064  
268-5183

Parents & Friends of  
Lesbians & Gays  
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Phoenix, AZ 85069  
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941-0526  
Olive Branch Florist  
1503 E. Bethany Home, #4  
274-2331

Orsini's Restaurant  
545 E. McDowell  
253-3703

Parr of Arizona  
1108 N. 24th St.  
275-1755

Personal Touch  
Limousines  
244-1117

Rabid Graphics  
898-1394  
274-2159

Royal Villa  
1102 E. Turney  
266-6883 or 963-0702

Sun Computerized  
Accounting  
439-3878

Tuff Stuff  
1714 E. McDowell  
Phoenix  
254-9651

Your Personal Printer  
4415 S. Rural Rd., #11  
Tempe, AZ  
820-7059

1986

# **NU TOWNE SALOON**

## **OUR FIFTEENTH ANNIVERSARY CELEBRATION!**

**MARCH 27th**

**FREE BUFFET – 7:00**

**FREE CHAMPAGNE – 9:00**

**COME HELP US CELEBRATE!**

**MARCH 30th**

## **EASTER BRUNCH**

**1:00 PM – \$1.50**

**HAMSTEAK OR BEEFSTEAK MENU  
INCLUDES SALAD, CANDIED  
YAMS, BREAD & BUTTER**

**EASTER EGG HUNT  
12:00 NOON**

**5002 E. VAN BUREN PHX.**

**1st STOP IN FROM A.S.U.**

**276-9959**

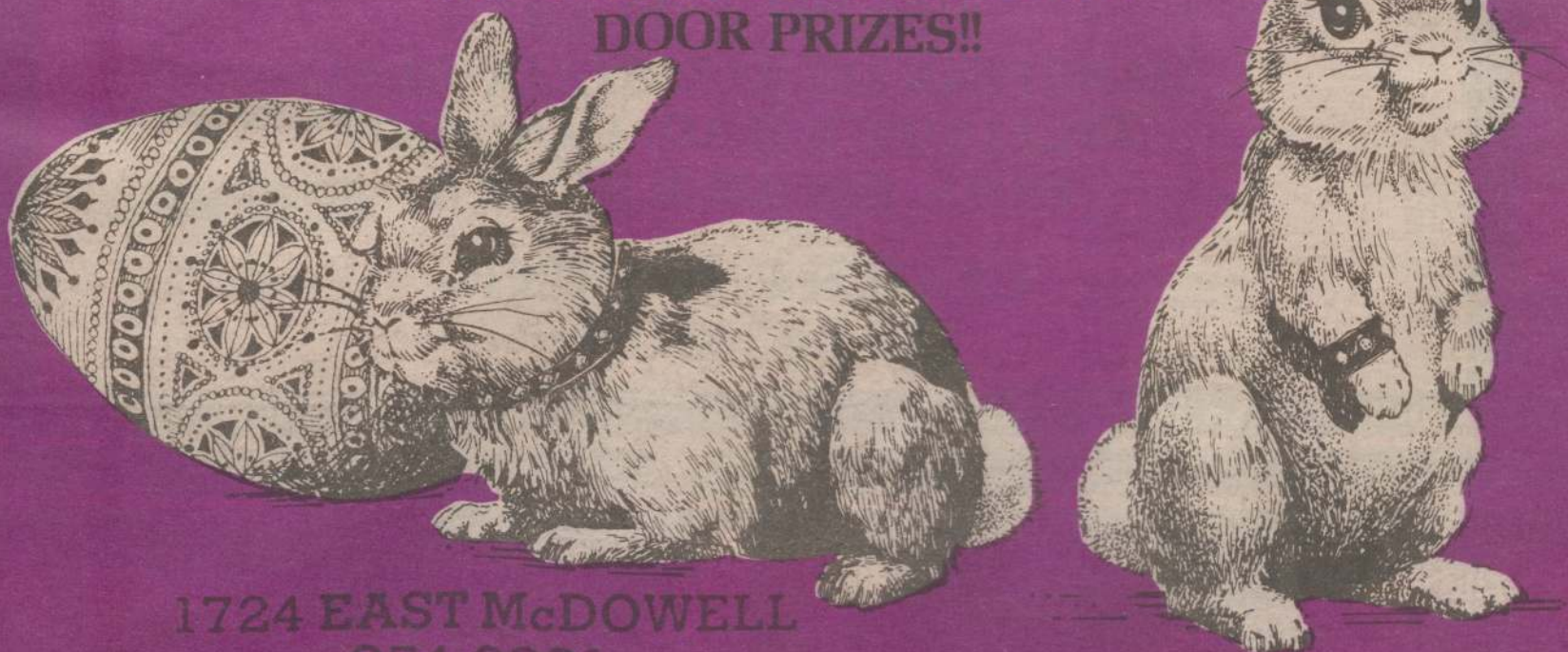


LIFTS YOUR EASTER  
SPIRITS!

JOIN US SUNDAY, MARCH 30  
FOR AN  
EASTER EAGLE EGG HUNT

PULL ON YOUR BEST  
CHAPEAU AND TAKE PART  
IN OUR  
EASTER BONNET CONTEST!

STUFFED EASTER BASKET  
DOOR PRIZES!!



1724 EAST McDOWELL  
254-0231