Dallas judge charged

by STUART BIVIN
Editor

Texas’ Commission on Judicial Conduct has filed formal charges against Jack Hampton, the Dallas judge who gave more lenient sentence to a convicted double murderer because the victims were gay.

The charges include a request that the Texas Supreme Court appoint a special judge to hold hearings to determine whether to discipline Hampton, drawing praise from state and local lesbian and gay activists. A formal review will then begin if Hampton does not resign.

Hampton drew a storm of protest in December when he told the Dallas Times-Herald that he would have sentenced Richard Bednarzki to life in prison had his victims not been gay.

“I don’t care for queers cruising the streets. I’ve got a teen-age boy … I put prostitutes and gays at about the same level. If these boys had picked up two prostitutes and taken them to the woods and killed them, I’d consider that a similar case. I’d be hard put to give someone life in prison for killing a prostitute,” Hampton said.

Tennessean faces fundamentalists

by STUART BIVIN
Editor

Longtime gay activist Sam Adams, a Nashvil­lian, was scheduled to appear yesterday on former presidential candidate Pat Robertson’s Christian Broadcasting Network (CBN) to dis­cuss the ways biological families deal with the homosexuality of family members.

Adams said that he was contacted by the producers of Straight Talk, a daily magazine­format program hosted by Scott Ross, to ap­pear along with Mary Borheic, an author, mother of a gay son, and representative of Par­ents and Friends of Lesbians and Gays (P­FLAG). Barb McCuen, CBN representative, could not provide Dare with names of other guests at press time.

Nashvillian Gregory Fisher, board member of the National Gay and Lesbian Task Force, appeared several weeks ago on the same pro­gram to discuss the ex­gay movement.

Inside

this week’s Dare

Did you hear the one about the homosexual preacher?

Sociables, page 10

Exceptional women: the common thread.

Do you kiss your parents with that mouth?
Quotes, page 8.
Pride Week '89

This year, Renee McCoy, executive director of the National Coalition of Black Lesbians and Gays, will speak at the Lesbian and Gay Pride Parade, and Deidre McCalla will sing at the rally.

Join in the fun, and help plan the biggest and best Nashville celebration of Pride Week yet. Next meeting Sunday, April 16, 1 p.m. Phone (615) 297-4293 for more information.

Don't miss our benefit show April 16 at Warehouse 28!

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A lot of people are afraid that a chiropractor will hurt them during an adjustment. The truth is that Dr. Deborah Kowalski uses gentle techniques to bring your spine into its proper alignment. Chiropractic takes pressure off your nerves and allows your organs, bones, muscles and nerves to work as they were meant to.

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Nashville

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Gay Prevention Anonymous OPEN meeting for lesbian and gay prevention. MCC, 5:30pm. Info 615-297-4000.

Tuesdays
Gay Prevention Anonymous OPEN meeting for lesbian and gay prevention. MCC, 5:30pm. Info 615-297-4000.

Wednesdays
Gay Prevention Anonymous OPEN meeting for lesbian and gay prevention. MCC, 5:30pm. Info 615-297-4000.

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Thursday, April 13
Film  All of Me, sponsored by Vanderbilt Lambda Association.
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Nashville

7:30pm. Free. Info 615-322-4256.

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Info 615-320-0288.

Your nonprofit event can be listed free in Dates. Write to Darra, Box 48422, Nashville, TN 37204-0422, or phone 615 327-3273 and leave a message. Please include information about time, location, cost, sponsor, and a contact person’s name with address and/or phone number for verification. Deadline noon Tuesday for publication next Friday.
The inside scoop

by JAAN STURGIS
Staff Writer

Well, my dears, a little bird came up to me recently and told me one of the most marvelous things: Tim Roberts, illustrious reporter for the Louisville Courier Journal and resident of the K-Y state, is on the team that won the Pulitzer Prize for their reporting on the bus crash which occurred in northern Kentucky last May. My, my, to know such a celebrity! Our hats go off to you, Tim, and all your comrades!

Kudos to Irene M. Guerin and Krzysztof Krakoviak for their wonderful letters to the editor in last Monday's Nashville Banner. They both repudiated a woman who had complained about the lesbian and gay rights. We need more folks like them. Congratulations on a fine rebuttal!

John Epps, Vincent Astor, Jay Starr, Don Grishelmer, Dez-Eric Smith, George Junior, Bret Taylor, Matthew Presley and Dennis Massey vowed 'em at WKRB in Memphis with Sharon Wray's production of The Boys in the Band.

Massey also directed the show, which played to packed houses Sunday, Monday and Tuesday. Word is that Dare will present the show in Nashville later this month in a benefit performance for Advance. You Nashvillians had better clear your calendars for Saturday the 22nd. Cast and crew (13, women and men) will need places to crash, so call Dare, (615) 327-3273, to volunteer your extra sleepspace and your hospitality.

Out of the corner of my eye I caught a glimpse of Tom Carpenter and his frou-frou du jour. Where and what, you say? Why, my dears, at The Mystery of Edwin Drood, of course. Murfreesboro's Terry Ralston and I attended this funny musical last Tuesday night. Truly a delightful evening.

On a recent outing to the Towne House Tea Room with officemate and everyone's other friend Julie High, we had the time of our lives when chatty and cute Rick Villareal waited on us during a busy but delightful lunch. Dearhearts, I'll almost bet money that you were at Bent last Friday night. I saw every prominent and proper homosexual in Nashville there. Even Jim Hooabler made an appearance to see this acclaimed production, as did Mark Brown, Leo Lindsay, Karl Zehner, Ann Marie Talbot, Harrison Hicks, Mitchell Patton, Bud Blackwell, Billy Isaacs and yours truly.

That's the largest gathering of the clan I've attended lately! Well, I guess it'd have to be the Sixth Anniversary Dinner (and roast) given in honor of Metropolitan Community Church/ Nashville pastor Paul Tucker last Saturday evening. Some 74 people attended. Infamous Dare editor Stuart Bivin claimed that that number was approximately Paul's IQ! I wonder how he got so close to the actual number? Also roasting was pungent wit Tom Bryant. Everyone's favorite NOW activist, Wanda Mathis (who claimed she alone is carrying Paul's child — did she say April Fool's?) discussed Paul's love of backing traffic up (hmm) while stopping for one every aluminum can on the side of the road. Debbie Neely praised Paul on his cheapness, and yours truly discussed his exploits since his appearance in Nashville.

Bob Galloway, pastor of MCC/Knoxville, was the honored guest speaker and praised Paul to the tills and beyond. The audience hosted such Nashville faves as Joe O'Caín, David Bursey, Sherri McCormick, Cornell Stockton, Joan Perry, David Whited, Stephanie Mortensen, Steve Jenkins, Tommy Powell, Steve Davidson, and Jim Aldredge, along with a host of others. I was going to say "other unnoticeables," but it would have gotten edited out, so I didn't.

One last scoop: Nashville will soon begin getting a new women's bookstore, near 100 Oaks Mall, that will carry plenty of lesbian and gay stuff. You read it here.

Well, dearhearts, I have an upcoming trip to Detroit planned. Where are you off to this month? Why don't you pick up that phone right now and let me know. No, don't hold back. I want to hear all — (615) 352-7405. 'Til next time, that's Sociables.

I'm not sure it's the paper's fault. So many people are just not interested in news," he conceded.

It's not the news, but rather the lack of it that perplexes Paul Tucker, pastor of the Metropolitan Community Church-Nashville.

"There's just not enough of it. I wish there could be a 16-page paper every week, but I realize there's not always that much news."

Tucker, however, said he was pleased by Dare's first year of publication. "It has provided a public forum that is common to the whole community, giving everyone a chance to be heard."

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by SHERRI DRYDEN
Book Editor

OVER THE PAST WEEKS I have examined the lives of some of the women writers who lived and worked in Paris between the end of World War I and the beginning of World War II — Natalie Barney, Renée Vivien, Gertrude Stein and Alice Toklas, Sylvia Beach, Djuna Barnes, Janet Flanner and Solita Solano, Margaret Anderson and Jane Heap.

Other women were there as well, artists and writers, permanent residents and regular visitors — Berenice Abbott, Josephine Baker, Kaye Boyle, Romaine Brooks, Bryher, Caroese Crosby, Nancy Cunard, Hilda Doolittle, Radclyffe Hall, Maria Jolas, Mina Loy, Anais Nin, Jean Rhys, Dorothy Welde, Thelma Woods.

The question I ask when I list these names and know that these 25 women — plus many more whose names I haven't given or don't know — all gathered in one place, is why.

Why were so many of the creative women in England and the United States drawn to leave their families, homes and countries for a country where they knew no one, where no one spoke their language? Were their reasons the same as the reasons that many men gathered there, too? What kept them there, many of them for the rest of their lives?

Some of the reasons are logical, practical ones. The economy was fortuitous — you could live well in Paris on funds that would not keep you alive in New York. World War I catapulted women into new, freer roles. Middle and upper class (mostly white) women were, for the first time, permitted to support themselves and to choose their own lives.

In addition, literary movements that valued the new — and what was newer than the modern woman? — flourished and supported the creation of literary magazines and small publishing houses. Writers outside the mainstream, as women artist have always been, found it easier to get work into print.

But these reasons — even the economic ones, since a number of the women in question had independent incomes or were supported by family — do not adequately explain the inter-war movement of women to Paris.


"PERSONALLY, I FIND her ideas frequently confused, frequently impractical, nearly always original. It is this striking original quality that excites many weaknesses in logic. It is what makes her role fundamentally that of a conversationalist rather than that of an artist."

"She is an exceptional person, has something exceptional to say, and is capable of saying it in a way that, if not entirely exceptional, is at least fresh, interesting, direct and very much to the point. She might serve
serve Model American ad the r, less more) to go things odernl only ut her of the odern re the ant to t heir lives.”

admirably as the Model Modern American Girl. “Where she is exceptional is that she has had the courage (or, less elegantly but more exactly, the guts) to go ahead and do the things that Average Modern American Girl only dreams of doing. Not that she has made whoopee, in the traditional sense...But her impulse and that of the Average Modern American Girl are the same—they both want to be free’ and to lead their own lives.” To do this, it is necessary to get rid of family and influence and become indifferent to ‘what people say.’

Miss Anderson accomplished both these things early in life. “Moreover, despite her periodical claim that she never felt much like a human being, she shows that she has frequently felt, not only like a human being, but like a woman.”

SAGE, I THINK, gives some important clues to why Paris was so attractive.

First of all, these were exceptional women. Educated, creative, independent. Many publicly espoused feminist and/or socialist causes. They had the courage to make a path, to be first. They were pioneers.

This courage, however, was not rewarded for the women as it would be for men. Instead, the women felt, like Margaret Anderson, “never much like a human being,” and perhaps not much like women. For a variety of reasons, they were different, outside the mainstream, others.

First, they were ‘other’ merely by being women. Moreover, they were ‘other’ because of their pioneering roles. They had not much in common with their mothers, who had been reared to be the spiritually superior yet constitutionally weak “angel of the house.”

In addition, many were ‘other’ on another level. At least 17 of the 25 names I list are those of women who thought of themselves as lesbian or bisexual. If the names of the women who did not achieve success (or notoriety) were added to the list, the lesbian percentage would increase sharply.

As marginal and outside as these women were, they must have been terrifyingly frightening to their fathers and brothers. Even when they appear to be complimentary, male commentators on the women espatriates find ways to marginalize them even more.

Like Robert Sage, who slily connotes Margaret Anderson’s feelings of alienation from the human race with being a woman and with a confused, impractical originality, these women were repeatedly relegated to the realm of curiosity and superficiality.

Samuel Paterson tells us that Margaret Anderson was “very beautiful” and “played the piano rather charmingly” (Anderson was an accomplished enough pianist to accompany Georgette Leblanc in concert). About Natalie Barney, poet William Carlos Williams remembers only seeing women dancing together at her salon. Sisley Huddleston repeatedly refers to Sylvia Beach in 1931, when she was 44 year old, as the “daring American girl.” The Paris Tribune tells us that Djuna Barnes was “well-built.”

If they were not given the woman-as-physical-object treatment in the traditional sense, there was always the mannish lesbian model of discreditation.

Samuel Putnam found Emma Goldman a “disappointment” because he often saw her “surrounded by a group of lesbians.” Gertrude Stein is frequently described as looking like a (male) Roman orator. Morril Cody, usually touchingly unbiased about the women he knew, describes Janet Flanner clothes as “mannish.”

We hear all about their looks and clothes, their social lives and love affairs, but little about their actual work. Male commentators dwell on petty differences and jealousies (Gertrude Stein hardly spoke to Sylvia Beach after Sylvia became associated with James Joyce, Natalie Barney make snide remarks about Janet Flanner), further diminishing their status as serious artists. Certainly, these women did not always love one another unreservedly, but the evidence of their own writing indicates a loyalty that transcends individual differences.

And the marginalization goes on. Karla Jay just last year wrote the first book-length critical evaluation of the works of Natalie Barney and Benède Vivien. In the October, 1988 Voice Literary Supplement, Albert Mobilio called Gertrude Stein “our country’s most famous unread writer.”

IT IS THIS SENSE of otherness, was often only exacerbated by public success, which seems to have led these women to desperately seek a community where they could feel at ease. Hilda Doolittle, for example, hated Paris when she first visited, accompanied by Ezra Pound. On a subsequent visit, accompanied by lesbian writer Bryher, she felt at home and returned frequently. Only because they knew the support of the women’s community existed could they continue to work in a subtly hostile environment.

Further, this sense of alienation and otherness is a unifying factor in their work. Their concern with lesbian sexuality united them and unites their works. Some, like Natalie Barney, wrote openly of their sexuality. Others, like Gertrude Stein, wrote in a deeply coded manner, with a lesbian subtext obvious only to those who knew to look for it. Janet Flanner wrote frequently of members of the community, leaving hints along the way for those “in the know.”

Their unification served, in turn, to give them more evidence of their own validity. Their accomplishments and their eventual triumph over marginalization will, again in turn, give modern lesbians and heterosexual women evidence of our own validity.
The Boys in the Band
reviewed by JEFF ELLIS
Managing Editor

THEATRE HISTORY was made in 1968 with the Broadway debut of Mart Crowley's *The Boys in the Band*, a no-holds-barred look at the intertwined lives of eight gay men and the straight man who stumbles unexpectedly onto their revelry.

Crowley's play was heralded for its candor and its frank examination of homosexuality, heretofore spoken of in veiled references and various allusions on the stage.

Last weekend the play again made history as it was presented in Memphis by a community theater of a different sort—a theater offering mounted by the lesbian and gay community itself. Produced by entrepreneur Sharon Wray, the production presented Crowley's work in a more entertaining fashion to a new audience, many of whom were too young perhaps to realize the play's historical significance.

*The Boys in the Band* tells the story of a few close friends—lovers, partners, confidants in various configurations—celebrating the birthday of one of their number. It is a raucous, caustic, bitchy salute to gay life in the late 60s, a period piece of Gay Americana, if you will.

Crowley's script is at times both documentary and creative, recording the jingoism of the day as well as introducing new phrases into the vernacular. The script is peppered with such gay-isms as "Oh Mary, don't ask!" and such truths as "It takes a fairy to make something pretty," and "In spring a young man's fancy turns to a fancy young man."

Like most stage plays, *The Boys in the Band* could suffer from its one set and somewhat static action. Thanks to Wray's direction of an able cast, Crowley's words are given life and the stagebound action suffuses its audience with a sense of deja vu.

WHILE THE ENTIRE CAST greeted their roles with vigor and appeared more than up to the challenge of their characters, a few notable exceptions threatened to steal the show.

Veteran Memphis actor Vincent Astor, who after the show said he had been preparing for his part as the effeminate decorator Emory since he was four years old, brought the stage to life the moment he entered, and, in the process, helped to elevate the level of energy of his co-stars.

Perhaps the most surprising performance was given by male impersonator George Junior, who played the role of Bernard. The performance was surprising because George Junior "became" the man she played, exhibiting a blend of tenderness and pathos that is essential to keep Bernard from caricature. Massey, doing double duty both as director and as Harold-the-birthday-boy, proved himself capable of both jobs, showing us a Harold whose insecurities are overcome by his own amazing wealth of self-confidence and pride.

The other members of the cast performed ably, delineating their characters with imagination and zeal.

Praise is also due to the crew for their splendid timing on lighting cues and to Massey and Matt Presley for their set design which transformed a nightclub's dance floor into a modish 1968 New York duplex.

The young company certainly did itself proud with this production and plans are under way for future productions. The midnight will be waiting at the box office.

BOX 40422

No bad news

Dear Dare,

Carole Cunningham, in her "birthday" piece, mentions your habit of printing articles on people who rape and molest. Like those who have supported Carole in person, I am mystified about this policy. What justifies the inclusion of these stories in Tennessee's Gay and Lesbian Newsweekly? Carole seems disappointed that nobody has written Dare to express support for her point of view. I can explain: I've never seen an editorial response to a reader's letter. It's that simple.

By the way, my letter regarding potentially racist personal ads was not met with silence, but was published in its entirety in Dare, Vol. 2, No. 4, on Friday, January 27, 1989. Dare encourages the expression of opposing viewpoints, and will clarify its editorial policies when appropriate. —EDITOR

THE SUBTITLE of *Looking at Gay and Lesbian Life* could have been "An Introductory Text." For those of us lacking the opportunity to select a textbook for a first course in lesbian and gay studies, *Looking at Gay and Lesbian Life* could be the beginning point for an independent study of the subject, the book we give others who want (or need) to learn about homosexuality, a reference source for basic information no matter how advanced our own knowledge.

*Looking at Gay and Lesbian Life* is perfect.

Finally, the book is really quite interesting, even for someone who has read many of the more in-depth texts on homosexuality. Surely few of us have read that extensively in all of the areas Raymond and Blumenfeld cover. Even if we have, they synthesize the information effectively, and may provide new information for the most advanced scholar.

I ADMIT TO putting off reading *Looking at Gay and Lesbian Life*, expecting it to be dry at best and boring at worst. Not only was I pleasantly surprised and now consider it an essential addition to any library on lesbian and gay studies, I learned the answer to a question no one I've asked has been able to answer.

Members of the Gay Liberation Front and the Mattachine Society Action Committee formed the Gay Activists Alliance sometime after 1970. "GAA presented itself as a militant working group of homosexuals, often through direct confrontation. GAA took its logo from the Greek letter Lambda, a symbol for wavelength in quantum physics, symbolizing dynamism." •

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“Leavitt's prose is candid. Gay sexuality appears lonely, impersonal, fleeting, satisfaction dependent on novelty and props.”
—Lisa Hickman, reviewing noted gay author David Leavitt's novel Equal Affections, in the Memphis Commercial Appeal.

“My argument is biblical and is as follows. Race, sex and color are characteristics, if you will, of a people while homosexuality is a sin. In other words, God does not condemn people based upon race, sex, or color, but he does condemn people based upon sin. 1 Timothy 1:8-10 lists homosexuals among a group of those people who are unrighteous according to the law of God. In Romans 1:24-27 homosexuality among men and women is described as dishonoring our human bodies. Finally, in Leviticus 18:22 God commands, "You shall not lie with a male as one lies with a female; it is an abomination." (Please read on in Genesis 19:1-17, 1 Corinthians 6:9, 18:22 and Jude 7.)

To the contrary, people claim that their homosexuality is inborn, and that, because of this, their homosexuality cannot be wrong or else God would not have made them so. This argument is not justified, however, for if people acknowledge that God made them, they must also acknowledge God's assessment that all people are born sinners (Psalm 51:5)....

“The true beauty of God is this. Even though He condemns homosexuality and all other sins, He also provides a way to overcome these sins — His son Jesus Christ. Christ did not discriminate against adulterers, liars, cheaters or homosexuals...This does not mean that sin is no longer a problem for followers of Christ...Homosexuality is still a burden. But through the power of Christ, these things can be overcome.

"If we here at Vanderbilt choose to include "sexual preference" as a part of the nondiscrimination code, we are doing nothing but making a feeble human attempt to justify sin."
—John M. Barnes, in a letter to the editor of the Vanderbilt Hustler, about attempts to add sexual orientation to the University's nondiscrimination clause.

“I am a lesbian, I have served honorably with the U.S. armed forces, I own a house, I work hard for a living, I have been settled with one person — happily married — for six years, and last of all, I am a human being. Gays are your co-workers, friends, neighbors, sons, daughters...and according to statistics, 10 percent of the population. Why don't you know us? Because you, Phyllis Taulman, are so closed-minded that you see only what you want to see. We have to hide our personal lives out of fear of physical violence, public humiliation, loss of work, housing, and everything else HR-709 would protect us from. Why? I don't ask you what you do behind closed doors! Think about it — what if gays ran the government and heterosexuals had to fight for basic human rights? In answer to your question — yes, I do support the statements of HR-709.”
—Irene M. Guerin, in a letter to the editor of the Nashville Banner refuting a previous letter from Phyllis Taulman that called for opposition to the Congressional Lesbian and Gay Rights Bill (HR-709).

"Since bigots around the country do not accept the theory about the origins of homosexuality provided by science, they use ancient biblical quotations to justify their personal prejudices and ignorance. This society persistently identifies, separates, stereotypes, coerces, degrades, attacks, discriminates against and abuses its innocent gay and lesbian people.

"To deny us the basic civil rights and protection from abuse is an expression of hatred fueled by ignorance and fear. Jonathan Swift wrote, "We have just enough religion to make us hate, but not enough to make us love one another."
—Krzysztof Krakowiak, Gay Cable Network/Nashville general manager, in a letter to the editor of the Nashville Banner, also refuting Taulman.

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