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VOLUME 2 / ISSUE 2



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JUNE / JULY 1997

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Crossroads

Of Central Pennsylvania



PRIDE

Bobbi Carmitchell Unplugged
▼ The *crossroads* Interview ▼



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A friend of a *crossroads'* employee recently expressed her gratitude to us for allowing her to assist with the editing stages of this issue; stating that she was all too happy to play a part that will benefit Central PA's gay community. Knowing who it was, her comments were not surprising; her high profile job, however, would probably be in jeopardy if they knew of her sexual orientation or her association with *crossroads*.

Individuals in this area are at risk of losing their livelihood if their sexual orientation were publicized even among the fewest of numbers. Many individuals live in constant fear of their job and in some cases, would be ruthlessly ejected from their positions despite the contributions made to their company and to society: dedicated teachers in K-12 set free due to the archaic fear of pedophilia or impressionable behavior; capable dentists and doctors released due to the fear of HIV transmission; lawyers because their clean cut image would be marred that would "taint" their firm's image; politicians voted out due to the ill-perceived betrayal of public trust; members of the media because of the perception of endorsement of a lifestyle condemned as perverted... and as Linda Ellerbee says, "And so it goes."

We entered this decade snickering about the return of the "Gay Nineties"---a term used to describe the period of American history a century ago. Well, this has indeed become our decade. A major march on Washington kicked off the historical era in high style three years in. Hollywood, for better or worse, has made it fashionable not only to portray gay characters, but for others to clamor onto the bandwagon (refer to the "Ellen" *Coming Out* episode) in an advocacy mode. Newspapers, especially those in the south central region of Pennsylvania, are bringing gay issues to the fore; going as far as to profile area controversies (The Lancaster County Library snafu) or positive lesbian role models (Latisha Frederick in The Patriot-News' weekly Profile section).

Yes, it should be a great time to be gay in Pennsylvania. Alas, that is not the case for many of us are under the threat of losing our financial security due to the revelation of their gayness. Which makes the issue of pride in 1997 somewhat of a conundrum. How can we as gay men and lesbian women be proud of what we are when the insurmountable fear of termination hangs over our heads? On the other hand, how can we attain our full unalienable rights if we do not fight for what is indeed ours?

The provision of protected class of sexual orientation should have been included into the state's Ethnic Intimidation Act---the Commonwealth's equivalent to a hate crimes act--- as late as last year. It could have gone through if more gays and lesbians signed the postcards issued by the League of Gay and Lesbian Voters to the various lawmakers on Capitol Hill. *crossroads* urges LGLV to conduct a more thorough and concerted effort to get to all lesbians and gays during this legislative session so that we can walk the streets knowing that it is not a crime to attract an assault upon our person because of the presumption of being gay. Chapters in the south central region need to be reinvigorated if not only started to help facilitate the state organization's efforts.

Conversely, I strongly urge more "out" gays to get involved in lobbying our legislators in order for the issue to come to its rightful conclusion. For the Commonwealth to condone gay bashing via its ignorance of the issue is a crime on humanity.

So what does any of this have to do with pride? Our forefathers in the flourishing language of the time declared that "all men are created equal. That they are endowed by their Creator with certain unalienable rights. That among them are liberty, justice and the pursuit of happiness." This has sadly not been the case though we as a gay people are getting closer. The basic unwritten tenets demand that all people, despite their color, ethnicity, religion, and sexual orientation be treated equally in all areas of association.

Therefore, it is only just that gays be treated the same in the workplace, in areas of public accommodation, in the school house and in the financial institutions. We are among the more productive citizens of the greatest country on the planet. We are responsible for greasing the wheels of industry whether it be financially or manually. We make many laugh and cry at the cinema and theater houses (one is reminded of Elizabeth Taylor's statement, paraphrased here, "There would be no Hollywood if it weren't for the gays."). We heal the sick and counsel the troubled. We cheerfully raise the next generation, instill within the value of performing their civic duty, guide them in a spiritual direction and to that end, teach them the value and meaning of the Golden Rule.

Sadly, the Golden Rule is sadly ignored as the perpetration of wrongful deeds, whether violent on the otherwise friendly streets of our metropolitan areas or subversive in the workplace of the most prominent of companies. With regards to

the latter, the United States has become the South Africa of the seventies. Though we are not the majority by any means we, as gay men and lesbian women, are shamefully denied the freedoms espoused within the documents this country holds dear due to the misinterpretation of the Judeo/Christian ethic---the basis for the laws with which this country has claimed to have been guided in times of peace and war.

It is important for the real heroes within the State legislature to come forward and urge their colleagues to put an end to the silent condoning of a practice that has inadvertently brought shame to many gays and lesbians who wish to be proud of their homosexuality, but cannot.

I throw the gauntlet at (both gay and?) those who continue to imprison us behind the invisible bars of injustice. Gay men and lesbian women must make a decision and the time is growing short. As the Elizabethtown Area School District debacle has taught us, it is important to not allow narrow minded individuals set policies that can, in turn, poison the atmosphere and stifle the few achievements we've made in these, the Gay Nineties.

We can let the few "out" gays and lesbians in our area lead the charge, only to be chided when their efforts fall short, or we can all take a stand that will mutually benefit all homosexuals across the Commonwealth and allow us to finally take pride not only in our inevitable accomplishment, but in our being. It is unfortunate that the issue of sexual activity must set us apart from the rights that are ours; rights that are given to us by a being higher than the lawmakers we elect.

How about a march on the Capitol Building in Harrisburg? Shouldn't we, the taxpayers of this great state, show our legislators we mean business and are tired of the injustice continuously doled out day after day in the workplace and on the increasingly unsafe streets of our cities and towns? There are straight individuals who are willing to fight for us as evidenced currently in the city of Lancaster in its effort to return the sexual preference ordination to full enforcement. We should be in the vanguard along side of them in all of our major cities.

To achieve pride, we must reach for the brass ring. In order to make the attempt, we must look within ourselves to discover who we are, to be comfortable and to make the final decision as to whether or not we will stand on the sidelines and let others do our fighting or if we will grab the initiative and coalesce into what we constantly call ourselves...a community with a common purpose. X

crossroads

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At the crossroads WITH PRIDE

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9 - The Getaway The flames that ravaged a Lancaster County home have not destroyed the love and determination that a lesbian couple have...with a little help from their friends.

10 - Ellen Morgan Comes Out To Play features newcomer Scot Frost to the crossroads staff with his evaluation of the Coming Out episode along with results of our pre- and post-episode surveys.

13 - Once again, contributor Dwight Dissinger does not fail to disappoint with his irreverent look at the Miss Harrisburg Pageant in **True Or Fal(sies)**.

16 - This year's Philadelphia Gay & Lesbian Film Festival will again repeat the success of last by showing the finest gay flicks the world over. Tina Fields reports on the festival and what to expect.

19 - A call for help causes Douglas Fauth to evaluate the true meaning of congregations who welcome all to their sanctuaries in **Voice in a Desert**. Bro. Johannes Zinzendorf debuts his column **Back to the Garden** in this issue.

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Tony Bucher

Crossroads has recently completed its first year in publication. There have been many fine articles written for the magazine and it has grown from its humble beginnings. The magazine we receive today looks far different than that of our first issue. I hope you have enjoyed reading the many pages of *crossroads* over the past year as much as I have.

During that first year, I have written numerous articles expressing my views and opinions. The dictionary defines opinion as "a conviction or belief, or an evaluation". I am quite sure that many of you have not always agreed with my opinion; hopefully some of you have! For you to disagree does not make me wrong or you right. It simply means we have a difference of opinion and that is good! After all, if we all agreed with each other on everything, what in the world would we have to talk about?

Having such differences can lead to interesting conversation and debate. This is healthy as long as we both realize that what we are expressing is our *opinion* and not attempting to prove each other wrong. Too often this occurs all too often

between straight society and the gay and lesbian community. Heterosexuals appear to constantly bellow their opinions in such a way as to say theirs is the only correct impression; that we are either blind to their perceptions which are *based in fact*, that we're crazy in our convictions and/or perverse in our being. They must come to realize is that they are entitled to their opinions the same as the next person. However, it does not mean they are right. They want people to respect their opinion, but respecting it does not mean total acceptance or blanket admission that our ideas are wrong.

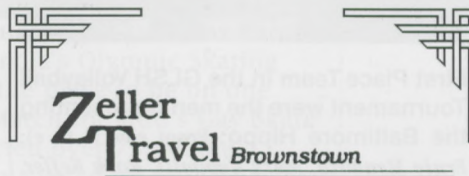
As should be the case of one who columnizes their thoughts, I respect the opinions of others because of the tolerance of diversity that is the world. All I ask in return is the same. If people would come to the realization that ideas can be respected, while still having a difference of opinion, the world would be a better place and people would get along better.

Of course, this is only my *opinion*. I hope you have enjoyed reading my columns over the past year and I look forward to continuing my contribution to the magazine. And remember, it's quite OK to disagree with my opinions. Who knows, maybe someday we'll meet and perhaps discuss our difference of opinion over a

friendly drink and leave the table mutually respecting our differences. X

Commentary, letters, article submissions, short stories, poetry, and ideas are all welcome at crossroads.

Send by USPS to CPI, P.O. Box 5744, Harrisburg 17110-0744. You can also fax us at 717.221.1222 or email us at xroads@ptd.net.



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First Place Team in the GLSH Volleyball Tournament were the men representing the **Baltimore Hippo**: Front row (l to r): *Ernie Mendoza, Mark Gemmill, Robb Keffer*, Back Row: *Tony Watkins, Herb Knapp, Tim Marr*.

THE BATTLE OF SPIKES AND BALLS WAS fought on April 5th at Penn State Capital Campus. The annual event, sponsored by MCC in support of the Gay and Lesbian Switchboard of Harrisburg, went off without a hitch and managed to draw 11 teams with 75 players as well as 50 onlookers to the Middletown facility. The event raised \$3180 for the Switchboard. When all was said and done, the Baltimore Hippo team rose triumphant with the PA Cowboys coming in a close second.

The event presented players with a variety of prizes from the following: Alpha Racquetball/Cocoa Court Clubs, California Cafe, *crossroads*, The Harrisburg Men's Chorus, Heaven Restaurant, The Herb Merchant, The Hippo in Baltimore, Isaac's Restaurant and Deli, Lambda Rising Bookstore, Wayne Noss flowers, Riverbend Therapeutic Massage, Sweet Passions Coffee House, 128 1/2 A Hair Salon, Brian Updegraph, and What If Cafe.

Second Place Went To PA Cowboys: Front Row (l to r): *Keith Stiles, Todd Graham, Doug Hess, Dave Farney*. Back Row: *Perry Bartlett and Bill Martin*.



DIDN'T I SEE YOU GUYS IN THE GUTTER Recently? Harrisburg's Gay Bowling League has ended and the victors are Chris Green, Steve Patton and Jeff Roberts who, along with other teams competed in the Fall/Winter Gay Bowling League in Harrisburg held at ABC East Bowling Lanes. This is the second year that this event was held with the promise of another coming up.

Get those balls ready boys and girls!



WEAR THE GREEN, COLLECT THE GREEN.

This year, Harrisburg's Stallion's played host to the second annual St. Patrick's Day High-Heeled Scavenger Hunt which raised over \$2,000 for the Harrisburg Riverfront Memorial Park project. Four contestants (pictured above with Stallions' owner Michael Shefet, far right) raced to find items that hidden in the Stallions, as well as The Neptune Lounge and Strawberry Cafe, host to last year's race.

When the dust settled, and the high heels finally removed from swollen feet, all winners were representative in one manner or another of the Strawberry Cafe, last year's sponsor of the race. (Accepting the award from Stallions' weekend manager Daryl Morris is Strawberry Cafe owner Al Kochick.)

As for the project, which was delayed for a year while the group waited for non-profit status, is planning to finally get underway this summer as the first mound of dirt is turned and the first plants and bricks are put into place. Jack Sowers, one of the original founders, remarks how amazed he is by the community response. In fact, over \$7,000 has been raised, enough to make a splash along the river.

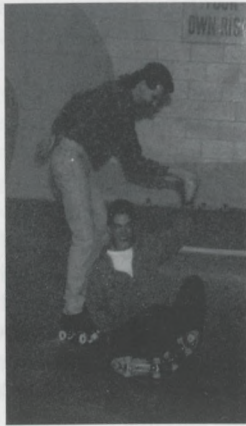
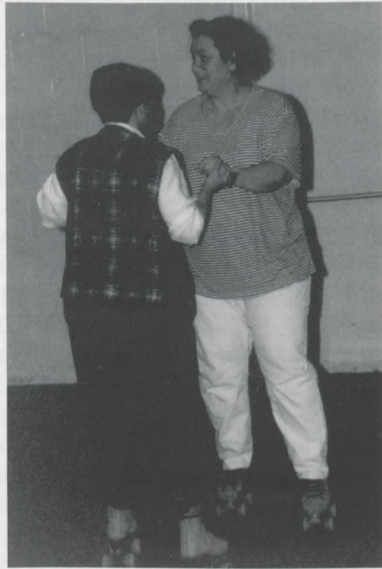
April witnessed the debut of six beauties who graced the stage at *Grandma's Cotillion*---a coming out party for the Capital City's newest drags who raised over \$2,000 for the garden project.



WHAT ARE THESE PEOPLE DOING OUT ON THIRD STREET HARRISBURG IN THE DEAD

of Winter? These members of the Metropolitan Community Church of the Spirit were giving away their weiners on the corner of Third and North as a goodwill gesture to passing bar patrons who could use a little sustenance along with their mind-altering libations. MCC will continue to hand out hot dogs throughout the spring and summer as well as start up their State Street ministry---handing condoms to individuals cruising the strip and making their church available to many a wayward soul.





ATTENTION SHOPPERS: STAY AWAY FROM The Whip. Enola's Olympic Skating Center was the place to be on one evening in March for MCC's Gay Skate which attracted over 75 people. Whether they skated on four wheels or eight, the Wednesday night athletes showed their prowess, or lack thereof, with great courage and grace as they processed round and round the rink. Some took headers, but rose gracefully to continue to enjoy what proved to be a rather enjoyable evening for the gay community and its supporters.



HEY JACK! YOUR PHOTOS ARE ALREADY TRAVELING THE COUNTRY. WHAT ARE YOU Gonna Do For An Encore? Going to Disney World is far from the mind of Baltimore resident Jack Radcliff who was in Harrisburg recently to take on a project that could be his greatest challenge yet. Radcliff, whose photos of York House Hospice are featured in the exhibit **Hospice: A Photographic Inquiry** and are in the midst of a four-year tour of the nation's museums and featured in the book **Hospice: A Photographic Inquiry**.

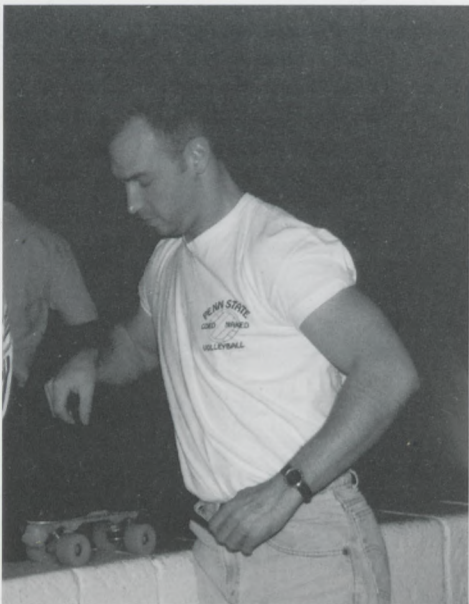
He is now at work photographing the Capital City's drag queens in hopes of having them noticed and hung in the nation's museums as well. With the assistance of Lily White & Company, Radcliffe has returned to the area at least three times snapping subjects like Michele Leah Sterling in locations such as Stallion's Zone 4, The Vault and Harrisburg Community Theater. Who says drag isn't an art form?

Check Us Out On The World Wide Web At

<http://www.compustrat.com/xroads>

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Pride '97

Rodney Beam

I don't feel like a celebrity. I tend to separate myself from the title in any situation that I'm in." Yes, he's achieved celebrity status within an incredibly short time, but Rodney Beam, the current Mr. Harrisburg 1997 does not feel the title has gone to his head. In fact, he has found it a way of meeting interesting people—people who probably would never have approached him if it weren't for his victory in the February contest. And that, for the most part, is a blessing for the self-admittedly shy 29-year-old resident of Carlisle who admits, "I, for so long, wanted to just fit in."

People who desired to talk to him prior to his receipt of the honor felt intimidated by his good looks and obvious well-toned body. However, people even in small cities need heroes and for some, the new Mr. Harrisburg fits the bill. Rodney makes it a point to talk to all who are brave enough to approach him for conversation. And though he likes to talk to people, he knows he must make the effort to be forthcoming as well. He can't hide behind the facade of shyness for it was a G-string clad Rodney who walked confidently down the runway at the Pennsmen-sponsored event, the first in two years. He shrugs this observation off saying it was all part of the contest and readily admitting that he is an exhibitionist at heart. "The contest was something I wanted to do because it's so against what I'm like; being backwards and shy. You never know whether you're going to like something unless you try it." Comparing his foray on the runway to that first

This issue of crossroads is devoted to three individuals, one representative of the gay community, drag contingent and gay-friendly group who personify the term "pride" for many of us in Central Pennsylvania day in and day out. For Rodney, "Glenda" and Jackie, their work is of personal joy and pleasure. To us, it could be considered an enhancement of who we are and what we all strive to be as citizens living within the confines of natural and man-made law.

plunge off the high dive, Rodney thought he was very much himself and dove head first into the collective minds who would consider his accomplishment as license to approach him in the bars.

Rodney is adamant when he states his love of diversity within the gay community. "Everyone is unique in their own way and everyone is special in their own way...there was enough diversity (during the contest) that anyone could have won."

This native of South Central Pennsylvania is a proud gay man who always had gay inclinations. In his attempt to explain there was no specific time that he accepted his homosexuality, Rodney feels he was "out" even as a child of seven. He also feels his sexual orientation is not a genetic gift from his parents, but instead from years of learned behavior courtesy of his parents.

Rodney's religious upbringing has taught him that homosexuality is wrong and, like many like-minded gays, was certain his sexual urges for other men would dissipate when he reached adulthood. His staunch belief in the Word of God, which he believes states homosexuality as wicked, convinces him that God could not have made a person gay. "I do believe in what the Bible says and I don't believe He would create somebody just to destroy that person because obviously (there is) the ultimate heaven and hell issue and who goes where. I think He makes a person as perfect as he wants them and then as you grow up, there are things in learned behavior that you do not (readily) connect with."

This "learned behavior" concept was shared with his parents when he came out to them in February 1996. Believing that he found the perfect life partner, Rodney decided to prepare his unsurprised parents of his sexual orientation; a move that could have waited since the relationship was shattered three weeks later.

In discussing his sexual proclivities, Rodney inadvertently blamed them for his homosexuality citing examples of their parentspeak in his formative years. For instance, they quietly admonished him when he chose to take dancing lessons by saying, "You are involved in these activi-

ties, and these people are known to be involved with them as well." Rodney feels his parents could have said that there can be exceptions to the rule. However, because they didn't, Rodney feels that he must be one of them and continued to pursue these extracurricular activities as a form of adolescent rebellion towards his folks.

Rodney, of course, doesn't lay all the blame on his parents. The sexual urges that mocked him throughout his teen years were coupled with unforgiving schoolmates who shouted "queer" and "faggot" at him. The taunts of the eighth grade's most popular girl who unabashedly stated that Rodney Beam must be gay because he's wearing a purple shirt that only a girl would wear. The burdens Rodney carried from eighth grade to graduation surely left their impression on him.

And he knows that this guilt on his parents and his theories of learned homosexuality flies smack in the faces of those who feel sexual orientation is an organic and not a perceived trait. However, he continues to share these very personal principals with anyone who is willing to listen to him. And that's all he asks. Don't approach Rodney for conversation unless you can carry it. And, for Pete's sake, have a sense of humor. Rodney likes that in a man: "Some of the funniest things that have ever happened to me have happened in bed. If you can't laugh at yourself, or anyone else, in bed, then you're probably not for me." He does not deny that physical attributes are an important element, but "there are a lot of different things that can make or break (a person)."

As earlier stated, Rodney is proud of his accomplishments as a ceramic tile installer in his parent's company. His confidence that one day he will run the family business gives him the incentive to meet each challenge head on. He looks forward to the day when he can hire an apprentice when he takes his place at the head of the business.

He is also proud of his body and one can certainly see why. Having started in 1990, his intermittent training became regular over the past five years. He considers

himself a doer in the area of sports and not a couch potato though he will admit his love of watching football players in their skintight pants. His love of sports comes from a sports-oriented family that viewed any kind of achievement as good.

He considers his detractors, those who feel him undeserving of his new title, as part of the catty cliquish set. In fact, there have been times when he felt unworthy of the accolades almost overwhelmed by it all, "There's so much to be done and I don't know where to start." Rodney shrugs off all criticism as the rants of jealous individuals who do not contribute anything to the gay community.

He has found that he can put his title to good use by offering his services to Central Pennsylvanian gay organizations in need of his assistance. He is also grateful to his new friend Glenda who, as Miss Gay Pride 1996, has set a standard for other title holders to aspire.

Rodney defined pride as being confident and secure which he feels he promotes by his deeds everyday. "If you're good at something and you have something that affects your life daily...and you like yourself, then there is no problem with being proud of yourself. If there are things in life that you don't like, what are you going to do to change them in order to become a happy person?"

Regardless of whether you agree with Rodney Beam one thing is certain, Central Pennsylvania has found the embodiment of all things positive within the gay community wrapped up in one sweetheart of a man. Whatever the future holds for him, Rodney must be assured that many in this area are appreciative of his support of them. Will they completely support him?

Pride '97

Glen "Glenda" Wagner

He came in the Capital City as Glen Wagner and now inhabits Harrisburg as close to the toast of Harrisburg's Great Gay Way as Glenda, drag queen deluxe (our words, not hers). There is probably no bar patron who is not aware of her presence, nor the impact that she has had on the fund raising community within the past three years.

The present Miss Gay Pride 1996 has, in her estimation raised over \$10,000 through spontaneous pick up shows in the bars, to planned events to assist Lily White & Company raise funds for their

AIDS benefits. Her contributions to Harrisburg's premiere professional theatre group is only natural considering that it was Glenda's involvement in the Lily productions that gave her the confidence to complete in and win both the Miss Neptune 1995 title and the aforementioned Miss Gay Pride 1996 tiara. She also considers Paul Foltz, Lily's artistic director, in a small group she holds dear.

That group also consists of Neptune Lounge owner Frank Iadecola and manager Ron Rohrman; both of whom have supported Glenda in all her endeavors. "She's a very special person," says Rohrman of the bar's former representative and friend, "she has done a lot for this people with AIDS through her performances. It's wonderful to see this kind of dedication in our gay community."

The subject of HIV has literally struck home as Glen had to cope with the news of his brother's illness. The news itself was a shock since James Wagner was a heterosexual in the Navy when he tested positive for HIV. Though Glenda helped raise money for AIDS assistance, her efforts took on an extra special meaning as Glen faced the inevitable loss of his closest sibling.

What To Do With A Title? She decided to enter the Miss Neptune Pageant, won, and asked herself, "Well what do I do now?" It didn't take her long to decide to use her celebrity status for the good of Harrisburg's gay community; helping to raise money for AIDS spontaneously raising the first \$84 "showing that I meant business." She has found that having a title can sometimes be demanding as one bar after another requests her presence for their various fund raisers within the gay community. Glenda has taken it all with a smile and a dedication that is second to none.

Well almost to none: "When I became Miss Neptune, I didn't know what I was doing. The person that was beside me the whole time was Miss Starr Powers. If it wasn't for Starr, She was a great asset to



Glen & James Wagner (left)



me and the community. She has set a precedent for the drag community during her reign as Miss Capital City 1995. God bless Starr Powers"

Glen Wagner is originally from Hummelstown and moved to Harrisburg in 1977. He's a graduate of Dauphin County Vo-Tech school being involved in theater Central Dauphin East.

Glenda is thankful of the people who have help with her shows namely the new Miss Neptune 1997 Kelly Green, current Miss Harrisburg 1997 Michele Leah Sterling, Jack Sowers, as well as Foltz, Rohrman and Iadecola.

Glen Wagner has found being a performer within Lily White & Company, as well as a multiple title holder, a boost to her self-esteem. He is also thrilled by individuals who are sincerely appreciative of the work he's done within the community for the good of the community; helping an individual who in his early years, had an inferiority complex the size of Texas.

It is this confidence that has also helped her confront individuals who vociferously object to the constant use of drag to raise funds for projects such as HIV support, the local Riverfront Garden and the congratulatory shows conducted by the Neptune Lounge; funds from which have gone to AIDS organizations and specifically to Lily White and the Gay & Lesbian Switchboard of Harrisburg.

"It never ceases to amaze me how hard these girls work to raise funds and to have people criticize what we do," says Glenda. "We will continue to raise money because quite frankly, there are many groups raising funds for the gay community on such a continuous basis."

She's not finished with competing for titles. However, it will not be the end of her world if she doesn't win another title for a while. With the strenuous schedule she has created for herself, Glenda & Friends will continue at full tilt to raise money for her girls and for the community.



Jackie Schulze

As the mother of a 14-year-old son who announced his homosexuality, Jackie Schulze's decision to unequivocally love her child was not difficult to make. However, it did not ease the guilt she felt nor the fear that she had for her son. She had no idea how the world would view Rick in the greater context of the homosexual vs. heterosexual issue. The only role models Rick had were those on television and many of them were blatantly killed because of their supposed perverse nature.

The next four years would prove interesting for both mother and son as Rick would graduate from high school and head off to college in Elmyra, New York. Jackie did, however, seek the guidance of a group parents who shared her problems and concerns. Parents of Gays began as a support group at Tressler Lutheran Services in Camp Hill in 1978. Jackie became involved with it the following year at the urgings of her son who directed her to the organization. This was important for Rick's sexuality was to be the cover piece of the local newspaper in the very near future thus completing his coming out process. Jackie wanted to be out as well as was given permission by Rick to discuss his sexual orientation to other parents and supporters of gays.

From that point on, Jackie Schulze became an inspiration in an area that had only dealt with issues of homosexuality on the periphery. As president of the local chapter of PFLAG (Parents and Friends of Lesbians and Gays) since 1980, Jackie has become an articulate spokesperson assisting those in need of guidance to cope with their child's homosexuality. At the same time, she urges gay children to be gentle with their parents as they cope with issues that have taken the child years to deal with. "Not all parents are out," says the 62-year-old Schulze. "You must remember that all parents must come out. They can't do a lot of advocacy work unless they are ready."

Jackie has seen the chapters of POG coalesce into the bureaucratic organization that is presently headquartered in Washington, D.C. The literature is now more professional, sophisticated and expensive, the budget more expansive with more regional directors and more people in the national office.

Schulze was regional director for three years during the early eighties taking charge of a district that included Pennsylvania and all points north including New York (now a district of its own) and Canada. The northern provinces create a chapter of their own and are but one of over 400 chapters worldwide. "We're everywhere because gays are everywhere."

Jackie's work didn't only include parental facilitation. She has twice represented testimony at sessions of the Pennsylvania House of Representatives and Senate Judiciary Committees during their deliberations over the inclusion of sexual orientation as a pro-

tected class in the Commonwealth's *Ethnic Intimidation Act* in 1993 and 1996. A one point, she startled House Committee member Jeffrey Piccola, now a state senator, when he stated that the problem of gay bashing did not concern his district. Schulze gave Piccola a card that had her address---listed as three blocks away. Piccola has since voted in the affirmative for "sexual orientation" inclusion.

Religion, according to Schulze, is the key to intolerance felt by gays. "you will never change the religious fundamentalists because they feel you are acting out your homosexuality and thus they will not accept that part. They will not throw out the child because they love that child." She goes on further to tackle the nature versus nurture issue of homosexuality by stressing that children do not decide to be gay just to frustrate their parents. "Why would anyone choose to be (gay). I don't know anyone who wakes up and says, "I'm going to be gay today in order to punish mom and dad." The local PFLAG chapter works with the Bisexual, Gay and Lesbian Youth Association of Harrisburg (Bi-GLYAH) in placing children that are turned away from their homes.

Schulze's background is not in counseling but in journalism. Dealing with the news that her son was gay was not the burning issue. She knew that Rick had to understand that he was going to be his own person and that growing up gay in the seventies was not going to be easy. Both went through bad times struggling with the issue of Rick's sexual orientation. She compared the revelation as the death of someone, the death of a mother's perception of what she thought her child would turn out to be. Rick confirms this, "She was able to distance herself emotionally, but she went through her bouts of emotional turmoil as well as my father. She dealt with it contrary to those parents who do not...they would prefer that it never be mentioned. If it is not addressed, it is not there."

She has found it easier for mothers of lesbian children to deal better with the issue than fathers of gay sons. She feels that the father's masculinity is on the line if anyone is aware of his son's alternative sexual orientation. The issue of blame is always of tantamount concern to her as she tries to convince them that genetics, and not their upbringing, are responsible for their child's sexual nature.

The local chapter also place a heavy emphasis on family values. The group was primarily created with the purpose of keeping the families together in order to face whatever adversity comes in the face of their child's revelation. Rick only has words of disdain for the nation's conservative faction who "has really corrupted the term family values for their own use."

Jackie is at present putting the finishing touches on a conference to be held in Harrisburg on June 7th-8th. The two-day gathering will discuss such topics as "Heterosexism in the Academy"--a review of the current national climate for lesbian, gay, bisexual and transgendered students---and "Who are We?" which will tackle the subject of parental self-esteem and identifying their success as a parent to their children.

The local chapter is also tackling the subject of teenage suicide among gay teens. The fact that gay youths are at least three times more likely to attempt suicide than straight youth has signaled the national organization to mount a call to arms to prevent further attempts and to educate the public to become more sympathetic to the concerns expressed by gay youth.

Jackie Schulze doesn't see an end to her advocacy. Her current letters to school districts and church groups which call for their attention to the plight of gay adolescents keep her moving in a direction that all gays and lesbians should be proud of. X

The Getaway

Despite disaster, for friends and strangers of a lesbian couple see life as business-as-usual as all look toward the couple's annual Spring Fling.

Michele DeCampi

Dale Martin & Eva Flink purchased their dream home almost 13 years ago—a three-story farmhouse with the original structure built in the 1800's. On the land they began *DaleEva Farms*: raising goats for milk, chickens for eggs, berries for jams and, in addition to their cats and dog, they even threw in a pot-bellied pig for good measure; all trained in Swede, Eva's native tongue.

A few years back, they began celebrating their lives & their lifestyle with other lesbians by hosting their annual "Spring Fling" event at their home. Lesbians from all over were welcome to come celebrate themselves, camp out for the weekend, listen to musical performers & chow down on some fabulous eats with no expectation reimbursements of any kind.

Both of their mothers met and got along so well that they built a home where both could live on individual sides of the house and meet in the middle next door to their daughters. Although Dale's mother has since left the area, Eva's mom still lives there.

They were well on their way to celebrating 17 years together as a couple, busy with the remodeling of their kitchen—a project that busied them through the

winter. For weeks on end, they worked diligently, blowing in insulation, exposing bare wood beams in the ceiling & for finish decided to polyurethane them. Yes, Dale and Eva's lives were truly idyllic in this Lancaster County hamlet.

On the chilly evening of November 12, 1996, Dale & Eva went next door for dinner, coaxed by Dale's "mother-in-law" inviting them to take a break from their hard work. Before leaving they threw a few cords of wood in their stove, the only source of heat in the house. They never expected to come running wildly back 20 minutes later with their house ablaze in what must have resembled a scene from *Gone with the Wind*.

Dale Martin began filling buckets of water to throw on the fire, hardly realizing how futile those efforts were going to be. The realization would sink in when even the fireman who arrived were beat back three times from an interior attack on the fire. Over five hours later, with the fire stifled, a defeated Dale and Eva surveyed a home whose contents were unsalvageable. Five cats were lost in the fire, one of which was particularly close to Eva and were in between homeowners insurance plans yet they still feel extremely lucky.

Cause of the blaze: a spark from their wood stove had ignited the blaze along with the final coating of polyurethane causing an immediate spontaneous combustion reaction. Had Eva's mother not invited them for dinner, they would never have had time to get out of the house.

They are currently staying at Eva's mothers house as they anxiously await the rebuilding process to start. The temporary home was in the process of becoming a bed and breakfast, to be named *The Getaway*. Dale & Eva never dreamed it would become their place of sanctity & solitude dreaming instead of the residence just that for others. After all, they already had theirs; a home that was little over 500 feet away.

But life has a way of changing unexpectedly, not unlike the flames of the fire that gutted their home to the point of looking up from the first floor living area through both the second and third floors to the tarp covering the roof and yet left a single roll of toilet paper unscathed. They are grateful for *The Getaway*. From here, life has almost resumed as usual. The animals are tended to daily, without need for adjustment to a different routine. Their room is quaint and comfortable, the remaining cats sprawled across the bed. They patiently will ride this storm unheeded by the deterrents set in their



path.

Neighbors, friends & family have been very helpful trying to assist in whatever way possible to help with the rebuilding of their home and their lives. Only a few of the rooms from the original structure are salvageable although the foundation is secure to rebuild on the same location. And though damages are estimated to top \$100,000, people are over are helping wherever they can. Supplies for the rebuilding e.g., wood structure beams, have been donated by Dale's employer. Others have taken it upon themselves to hold pasta fundraisers; an auction or item sales in which the income goes toward the rebuilding. A fund has begun, courtesy of Dale & Eva's neighbor, to assist in the rebuilding process. *Princess House*-type parties are being held where the credits the hostess makes towards gifts are handed to Dale & Eva in an attempt to replace keepsakes now lost.

Dale & Eva have the inner strength & determination many of us can only hope for. They feel that they will prevail in the end as their love has prevailed over the last 17 years. And despite their material losses, they will celebrate their 17th anniversary (usually held in April) and are inviting many to their annual "Spring Fling" to be held the weekend of June 6-8. For this writer, their genuine kindness and good hearts offered me nothing but hospitality & gifts (I went home with a wonderful homemade jam & full tummy thanks to a cup of hot tea & danish)—I hope to be able to offer them the same through this article. X

If you would like to help, please send contributions payable to Dale E. Martin c/o Angela Hull, 1175 Holtwood Rd., Holtwood, PA 17532. Donations are also being accepted at Her Story Bookstore, 2 W. Market St., Hallam, PA.





Ellen Morgan Comes Out To Play

By Scot Frost

First it was on, then it was off. Then Disney said "NO," then Disney said YES.

Being the cynical 19-year-old that I am, I thought this was going to be just another publicity stunt. After all, it came on the verge of television's sweeps period and, well, the show hadn't been doing very well among the Nielson families over the past season.

Okay, I was wrong, God I hate admitting that. The show was absolutely the best hour of television I have seen all year. From cameos featuring Melissa Etheridge, Demi Moore, Billy-Bob Thornton, k.d. Lang, Oprah (with a fabulously campy do), Gina Gershon of the film *Showgirls* and the lesbian-tinged *Bound*, and Dwight Yokum, to Laura Dern's spectacular portrayal of "Susan", this show was full of welcomed surprises.

I was talking to some of my straight friends, (surveying actually), about *The Puppy Episode*. My best friend, Sandy Long of Mechanicsburg said, "I think it was a fabulous show. It was tastefully done. I hope they keep Ellen gay and not try to hide the issue." Sandy's boyfriend Chad Roeting, also of Mechanicsburg, had this to say: "Spence lived up to the American male stereotype that lesbians are more accepted, lesbians turn men on." We all agreed that the show was excel-

lent.

The show was very well produced and done in a sensitive and tasteful manner maintaining the delicate balance of being funny, but not tacky nor tasteless; being sensitive, but not boring.

My personal faves: The recruiting scene (we can all relate), the melon joke and "So you're a lesbian. Now what..." "I'm going to Disneyland."

I was also struck by the line Ellen made in response to the first toaster reference (paraphrasing): "This is gay humor, right?" Well, if that's what it was, perhaps the show, if it continues in this vein, will be the better for it.

It's also my hope that the show will finally find a direction in which to take our newfound heroine. As a young gay individual, Any character that comes out, especially in a show that had gotten as much press as this, can only be a great inspiration to me and my peers.

There is now only one thing to do: wait and see how this plot develops. I don't know about you, but I can't wait. X

I consider myself a _____ individual.

GAY 44%	LESBIAN 45%	STRAIGHT 8%
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I've watched approximately _____ of *Ellen* since September 1996.

1-3 EPISODES 10%	5-10 EPISODES 50%	ALL EPISODES 40%
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I feel _____ attention has been given to the "Coming Out" episode.

Too Much 37%	Just Enough 53%	Not Enough 10%
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Nielson Watch

Over 36 million persons watched *The Puppy Episode* making it the most watched program of the week of April 28th-May 4th (the first week of television's May sweeps) and besting a new *ER* episode, the presumed season champ, by 4.7 million. The program marked the first time in two years that the ABC network pulled in that many viewers for a telecast.

Do you feel this episode will help individuals with dealing with their sexual orientation?

PRE-EPIISODE	POST-EPIISODE
Yes 47%	Yes 68%
No 8%	No 3%
Maybe 44%	Maybe 27%

Do you feel straight individuals watching this program will get a better understanding about what it is to be a gay/lesbian individual?

PRE-EPIISODE	POST-EPIISODE
Yes 27%	Yes 50%
No 11%	No 15%
Maybe 60%	Maybe 34%

Survey was conducted at B-TLS, The Strawberry Cafe and two "Coming Out" parties. Questions were completed prior to the telecast and immediately afterward.

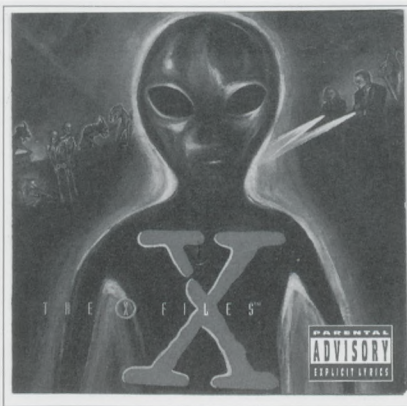
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Harry Long

A few issues back one of the other music columnists covered an album "from and inspired by *Mission: Impossible*." She wondered how a CD which contains music not even heard in the film could be labeled an "Original Sound Track." Actually there is also a release of Danny Elfman's score, but one has to look *very* closely to determine which is the Original Sound Track.

"From and inspired by" is the latest variation of a trend which began in earnest in the late '50s, when Henry Mancini's soundtracks from the *Peter Gunn* TV series and *Breakfast At Tiffany's* hit the top of the charts. Suddenly the thinking in the executive suites was that *all* films had to be scored with music which would sell records. Although hit songs had been factored into films before, now they became an obsession. The tail even wagged the dog as films were constructed around catalogues of existing songs, resulting in such cinematic milestones as *Can't Stop The Music*.

Thanks to *Star Wars*, and the discovery of that great film by-product---merchandising---the soundtrack has become yet another "collectible." Since *Batman* and *Dick Tracy* we have "music from and inspired by." Not only is there a soundtrack album but an additional one containing music which may not even be in the film. TV has long been the master of merchandising tie-ins, so why should it lag behind in the musical aspect of corporate greed?

I've admired Mark Snow's creepy, atonal music for the *X-Files* even before I warmed up to the show itself. So when a CD called *Songs In The Key Of X* showed up in the stores, I immediately snatched it up and ran home, only to discover that it had only one contribution from Snow: an extended version of the title music. The rest is all alternative rock tracks, some of which has not even been used on the show. *X-Files* creator Chris

Carter listens to it while writing! In the liner notes Carter asks, "Have we succumbed to the swinish flu of grubbing moneymakers who see dollar signs like a fever dream, an endless sea of swag stamped with the eponymous 'X'...?" When a CD consists of music a TV producer listens to, my response, in a word, is "absolutely."

Meanwhile *The Truth And The Light: Music From The X-Files* was also released. And even though this album is Snow's music, they still managed to screw it up. Dialogue exchanges from the various episodes are over-dubbed onto the music. The only cut so unadorned is the title theme...which is the exact same version featured on the earlier CD!

Carter again contributes liner notes, which here are sickening in their irony, "Cut fee from its original service to narrative, it becomes intensely personal, an expression of Mark's spirit world," he writes, while as one of the album's producers he deprives us of exactly that listening experience.

We may, happily, be seeing the tail end of this ludicrous trend. A recent publicity release from Rhino for *Songs In The Key Of Springfield*, a new Simpsons album, promises that this album will only contain songs actually used in the series, such as "Who Needs the Kwik-ee Mart" and (one of my favorites) "See My Vest." When a record company's own press release lampoons a trend, and the album title satirizes a specific example of it, surely the trend is about to expire. Though not ready for review at press time, it is now currently available at a record store near you.

Although *X-Files* is making a fair stab at becoming a media phenomenon, it's fair to say that only two shows ever have really managed to take the TV-movie-video-audio-print combination by storm. Both, interestingly enough, are having their 30th anniversary: *Star Trek* and *Dark Shadows* (and an upcoming birthday reminds me all too painfully that I am old enough to have caught both programs in their initial broadcasts. Presents of *Oil of Olay* and *Icy Hot* may be sent care of this publication).

Star Trek is now the hands down champion with an eighth theatrical feature just released, four TV spin-offs (including an animated version), video episodes avail-

able from all of the above, slews of books and a bundle of soundtracks.

The release of *Star Trek: First Contact*, the latest feature film in the series brings composer Jerry Goldsmith back into the *Star Trek* universe. Goldsmith contributed the scores for two previous *Star Trek* films, in both cases emerging as one of the few inarguably positive contributions in entries I and V. His magnificent title music for the first was married to Alexander Courage's original fanfare and given a slightly martial orchestration to become the theme for the *Next Generation* TV show. Goldsmith also created the elegiac and soaring theme for *Voyager*, which accompany visuals so breathtakingly beautiful they'd make anyone want to take off on a space voyage.

Goldsmith just may be the greatest talent currently working in film music, certainly he's the most flexible in coming to musical necessities of the movies he works on. His work includes the primitive, organized noise of *Planet of the Apes*, the militaristic patriotism of *Patton*, the terrifying satanic choral mass for *The Omen* films, underpins the obsessive search for "justice" in *Hour of the Gun* (an early entrant in the non-heroic western sweepstakes), while in *Alien* he simultaneously suggests both the beauty and terror of space exploration.

If his scores perfectly underline the films they "serve," they also work beautifully on their own. In fact, Goldsmith is one of a handful of film composers whose music is worth a listen even when the films are best ignored (can you say *Inchon?*).

The score for *First Contact* features a fair amount of Goldsmith's soaring romanticism, beginning with a title theme which feels like a slow-motion free-fall through the wonders of space with no hint of the terror and adventure to come. The remainder of the score contrasts this beauty with rousing action music and a metallicly clanking march theme for The Borg ("You will be assimilated. Resistance is futile." I wonder if that line would work in the bars?). The well-known *ST:TMP* theme is resurrected as is his theme for the Klingons scored in brass and what certainly sounds like castanets.

On this score, Goldsmith passes the baton on to the next generation in the person of his son Joel, who has composed some of the music for the film (a feat



managed previously by Ennio Morricone). Based on the music included on the CD, Joel Goldsmith is a name that will be worth watching in the future; his style is similar to his father's (which may be the result of tying his compositions in with his father's on this project) but has a distinct voice of its own.

.. Moving over to *Trek*'s TV incarnations is a nifty collection entitled *Star Trek: 30th Anniversary Special!* featuring themes and suites from each of the live-action tube incarnations. And let's give GNP Crescendo and producer Neil Norman (who are responsible for *First Contact*) credit for doing it right. They could easily have thrown together a sampler of previous recordings. Instead, with the exception of most of the title themes, they've constructed a CD of new material.

The "new" title theme is from *Deep*



Space 9, the reorchestrated (and much improved) version which started with this season's episodes. *Voyager* is represented by an "expanded" version, although the expansion is accomplished with a discernible edit and repeat method rather than new melodic material.



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SPECIALTY CAKES

BY

Bob Miller

Cake For All Occasions
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The various *Trek* series have a reputation for action/adventure which unfairly eclipses how often the uncharted space explored is actually the inner soul. The best two suites on this CD are from such episodes.

For "The Inner Light," Jay Chattaway composed a haunting flute melody which is here expanded into a neo-classical concerto in one movement. I recently had a chance to re-watch this particular episode and the music on the CD seems to be an original composition based on the flute theme rather than a suite of themes used in the episode. Whatever the case, it's the stand-out piece on the album, a composition of crystalline beauty and elegance.

Equally poignant is Dennis McCarthy's score for "The Visitor," with its keening strings, warmed by brass undertones which keep it from wandering into sickly cliché. Intriguingly, the flute is also deployed to good effect, making it an interesting companion piece to "The Inner Light."

Except for the soundtracks to a few of the films, GNP Crescendo is your one-stop shopping center for audio *Trek* merchandise. Although *Voyager* and *DS9* have only produced one soundtrack each (so far), classic *Trek* and *Next Gen* have three CDs each (as well as a classic *Trek* disc of sound effects), GNP's catalogue also has tons more soundtracks of interest to sci-fi and fantasy fans, including such gems as *Forbidden Planet* (which I really must get around to replacing on CD), *The Time Machine* and volume one of *The Outer Limits* which came out over a year ago. (Guys, where is volume two?)

PRICE ALERT: Accompanying the *Star Trek* CDs was a press release which gave the suggested retail price as \$13.98. A research trip to one area retailer found those CDs priced at \$18.98! Shop defensively, folks. My favorite spot locally is Media Play, which carries more titles than I would find anywhere outside NYC, and at very reasonable prices. The *Trek* discs reviewed here are priced at \$11.98. They also carry *crossroads*. Bless their little hearts.

During its initial broadcast run, *Dark Shadows* was even more of a phenomenon than *Star Trek*. Broadcast daily, instead of weekly (and with no re-runs), it was on the air for five years (*Trek* ran three), spawning countless paperback books and two movies (both of which were filmed while the series was still on the air). Covers of Robert Cobert's music for the show appeared on two LPs and an assortment of 45s, while the TV soundtrack LP, according to one source,



still holds the sales record for TV soundtracks.

Varese-Sarabande celebrates the show and Cobert with a decidedly eclectic mix on its *Dark Shadows: The 30th Anniversary Collection*. Some of the music is heard in unused alternate arrangements or as used in other Dan Curtis projects (the show had an enormous appetite for music; Cobert eventually created over 300 cues for it). There are "rock" arrangements from The Charles Randolph Grean Sounde. The Vampire State Building (I love that name) and even from Cobert himself.

Not all the cuts are pure gold, (the orchestration of the Charles Randolph Grean Sounde is unbelievably tacky. Surprisingly, it was the high sales of Grean's releases, most notably the haunting "Quentin's Theme", which paved the way for Cobert's recordings), but most are at least amusing; the radio spots for *House of Dark Shadows* reveal that it was promoted with the tag line, "Come...see how the vampires DO IT!"

Still the best material on the disc is from the soundtracks of the show. Budding composers would do well to study how Cobert economically achieves his eerie effects with only a handful of instruments. The inclusion of the "stingers" (cues of only a few seconds designed to lead out of the action and into commercial breaks) is a delightful addition to the collection.

More of Cobert's *Dark Shadows* music is available on CD, at least three volumes of music from the show, including a re-issue of that original CD. Turner/Rhino has also released his scores for *Night Of Dark Shadows* and *House of Dark Shadows* (crammed onto a single disc). And his lush, sweeping score for *The Winds Of War* is also available from Varese/Sarabande. Needless to say Cobert had less budget constraints placed on his music here, and it's wonderful to hear him write for a full symphonic orchestra and in a different vein (no pun intended).

X



No, They Don't Call Her "Miss Ross." It's just Tina Valentin giving a fierce rendition of Sweet Georgia Brown at March's Miss Harrisburg 1997 Pageant.

TRUE OR FAL(SIES)

Illusionists reveal what it takes to help complete their transformation on stage at the 1997 Miss Harrisburg Pageant!! **Dwight Dissinger**

It was a cold and dreary night---time for the 1997 Miss Harrisburg Pageant. Not knowing what to expect (another "The Show Must Go Yawn" marathon like 1996 where the emcees spent more time on stage than the contestants) I warily made my way to Harrisburg's Stallions Entertainment Complex. The set up was the same as last year: the judges' table around the stage area to sufficiently block any views of the contestants from the waist down, the crowd smaller and less enthusiastic and as of yet, no rumblings the winner was predetermined weeks before the pageant as in last year's event. The name of the event was changed from the Miss Capitol City Pageant (I assume) to prevent entrants from outside the immediate Harrisburg area from entering as in last year.

On With The Show. This year there were five contestants. The lights were lowered and the *William Tell Overture* rang through the club at 165 beats per minute---a hopeful sign the show would move as quickly. Making a rare Harrisburg appear-

ance, Miss Rebecca Finn (Miss Capitol City 1996 AND Miss Pennsylvania 1996) kicked off the pageant with a medley of song, dance and bosom adjustments that set the tone for the rest of the evening. Always entertaining and certainly setting new standards, Miss Finn's latest moves were immediately incorporated into the routines of several of the other contestants who refused to be outdone. However, the judges in their traditional and conservative wisdom, would not look favorably upon this new and radical presentation as the final standings would show.

Starr Powers appeared in black vinyl apparel complete with riding crop, striking the perfectly proper cord between trash and sleaze. The contestants were introduced in the first category---Creative Fashion. Poison took the honors with a sleek and sophisticated black wool suit and a sheer blouse.

The judges were introduced with Michael Clarke taking the "Big Hair" award away from the reigning Miss Ito who chose a flattering *That Girl* look for this year's event.

Ms. Biscuit (of *crossroads'* "Biting The Biscuit" fame) was the next entertainer to perform(?) choosing to talk to everyone she came in contact with rather than lip-sync the number as she meandered through the audience collecting money.

The talent competition got underway with few, if any, prop problems which besieged previous pageants. Well, the only problems being that zero gravity spot which caused several falsies to float up and outward of their original and supposedly stationary positions. All performers had some difficulties at some stage of their performances. The usual space limitations compacted the dance routines, the aforementioned floppy discs and a distracting backup dancer who apparently

had no time to rehearse the number being performed.

Michele Leah Sterling won this part of the competition with *Unbreak My Heart* doing the ballad and then breaking into the remixed dance version. It was also the longest performance of the stage.

During the intermission there was the chance to observe the audience. As opposed to last year's leather and formal apparel, this year was the casual look with nine out of ten men sporting goatees. Yet another version of the "clone" look of the early eighties. Frankly, I prefer this look. This observation is strictly envy on my part as my beard is so patchy I couldn't grow one if I tried (and have with only mixed results.)

After the intermission, the standing audience moved in from the bar and blocked everyone's view who was seated behind the first row of tables. Don't bother to ask them to shift a little back towards the bar so you and the fifty people behind you can see the performers. They won't.

The evening gown competition was next and I was able to glimpse one or two of the contestants who moved to the extreme right of the stage. Michele again won this part of the competition with what I think was a purple beaded gown. I'm only going by the description being announced at the time so I can't confirm this. My apologies.

Ito was the energy of the evening performing *I'm Just A Girl* which included whirling through the audience and not missing a beat. Your attention please contestants: This is HOW YOU DO IT!

The evening was slowly drawing to a close and Rebecca Finn came on stage to perform her farewell number as Miss Capitol City. She must have given a lot of thought in picking her particular number-



Miss Capitol City 1994 Sky Scrapper gave her final Harrisburg performance by doing the classic *I Love Lucy* bit, "Vitameatavegamen commercial". It was inspired and a bit sad to lose her to Florida. *crossroads* wishes her all the best in her future endeavors.



Hello again my fans and followers. **S**It's me, Ms. Biscuit bringing you all the dirt that can be dug up. Let's get started.

First it was the Miss Harrisburg Pageant. Wow what a night! The look of shock on people's faces when it was all over.

To think a big girl can dance and win the title. Congratulations go to Michele Leah Sterling. There was a little scandal in the dressing room however! It seems that one contestant was not pleased with her scores. It was overheard by the diva and I quote, "It's not fair! I should have been Miss Harrisburg. Not her!" By the way, your second runner-up certificate is still in the office at Stallions. Stop by and pick it up. I've already framed it.

A quick note to Miss Poison; what was up with the bird cage not with

evening gown. Shame, Shame.

To Miss Glenda: No cartwheels during pageants.

It was then off to the second annual St. Patrick's Day High Heeled Scavenger Hunt. There were four runners: Bill, Phil, Jamie and Miss Neptune '96. The big winner was the Strawberry Cafe. They had the most money raised and the fastest runner (Jamie Coe). Congrats to all of you for doing such a fine job.

Stephanie Leah Sterling was crowned Miss April at The Stallions' monthly show. Way to go Steph.

Most recently was the first of many "Grandma's Cotillions" where new drag wanna bes performed. Yes, new faces, old faces and yes, not so pretty faces, but they were all there for a good cause---raising money for the forthcoming Harrisburg Riverfront Memorial Gardens. When does the first pile of earth get turned?

Well guys and drags, sorry to cut it short this time but as you all know the diva is getting her big beautiful self all ready for the "Miss Neptune Pageant" which will be over by the time you read this.

Hopefully, you will all have been there to see me at my best. Keep reading and I'll keep you posted on all the important drag happenings. So until next time: Kiss, kiss, but don't smudge your lipstick.

*Love
Ms. Biscuit*

--a live version of *One Moment In Time*. It supplied lots of recorded applause and cheers at both the beginning and end of the song, and the title perfectly summed up the time, effort and dedication she put into her reign as Miss Capitol City.

And the winners are. The category winners were now being announced...

CONGENIALITY	Glenda
INTERVIEW	Poison
FASHION	Poison
TALENT	Michele Leah Sterling
GOWN	Michele Leah Sterling

The overall winners were:

2ND RUNNER-UP	Tina Valentin
1ST RUNNER-UP	Poison



*Miss Harrisburg America 1997
Michele Leah Sterling*

OFF STAGE....



OFF STAGE....

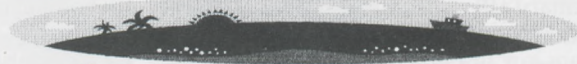


Overall it was not a bad pageant. The running time was down considerably from last year as this year's show ran at a fairly brisk pace. The performances of the contestants were good and the entertainers did what they do best---entertain.

As for my closing thoughts on the end of the reign of Miss Capitol City 1996: To be fair, one cannot fault Rebecca on her talent. She is a top notch performer. But there is more to a pageant than a crown and a title. Responsibilities are part of the role and you carry through with your obligations or shrug them off. Either way, people remember what you have and haven't done. X

Off Stage is exclusive to *crossroads*. Permission must be granted by both *crossroads* and Robert Miller for use.

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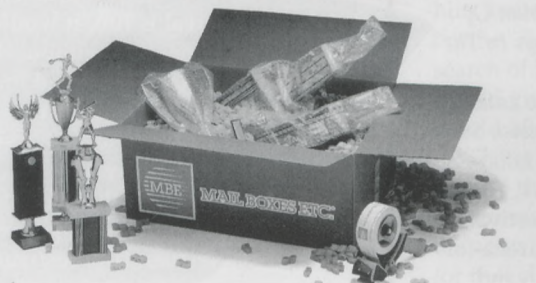
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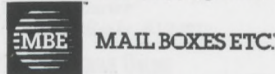
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The 1997 Philadelphia International Gay and Lesbian Film Festival

Recent Harrisburg transplant Tina M. Fields gives her spin on a subject she became well associated with in Atlanta---gay and lesbian film festivals.

Pennsylvania's premiere lesbian and gay film festival celebrates its third anniversary July 10-20 at the Ritz Five, the Ritz at The Bourse, International House, The Philadelphia Arts Bank, and the Gersham YM and YWHA; all in Philadelphia. The festival, designed as a celebration of the gay and lesbian community, is replete with motion pictures from around the world that will be screened during this ten day cinematic extravaganza. One should not miss the opportunity for cheap fun, socializing and "the three E's": Education! Empowerment! Entertainment!

Festival coordinator Ray Murray gave *crossroads* an inside peak at the ins and outs of the first ever full-scale gay and lesbian film festival in the area. When asked how this lavish affair began, Murray responded that "the idea came from wanting to be one of the best gay and lesbian festivals in the country. With no committee, I was given free reign as far as setting up the festival." The festival, known locally as Philadelphia's biggest queer event, plays a vital role in encouraging pride within the community.

Asked where he gets all the great movies that bypass the Central Pennsylvania area, Murray stated that "having previous years of experience in the industry helped (as well as) keeping up with the tracks in film production magazines helps get a broader idea of what's out there." A trip to the London and Berlin Film Festivals didn't hurt either. This year, having the exposure and the recognition gained from the last two fabulous fests, films are regularly sent to them throughout the year to be screened during the festival's ten-day run. One film critic has compared the Philadelphia Gay and Lesbian Film Festival to the Los Angeles Gay and Lesbian Film Festival, known internationally as one of the best and biggest queer cultural events in the

country.

"This year's group of films are the best of the last three years because of the booming independent film scene in the U.S. Particularly, there are more lesbian feature films. Years ago, at the first film festivals it was difficult to sit through documentary after documentary." Most of filmdom's past explicit images have come from small, independent filmmakers. "Right now, gay and lesbian film making is in a transition," explains Murray.

However, in the past couple of years, there has also been an explosion of movies from large studios with explicitly gay and lesbian themes and characters e.g., *Priest*, ...*To Wong Foo, Bound, Boys On The Side, Chasing Amy, Priscilla Queen of the Desert*. Clearly, gays and lesbians are no longer on the margins of mainstream cinema.

This year's festival will include over 100-films including 60 feature flicks; most of which will be area premieres. The big attraction this year will be a personal appearance by horror writer and film director Clive Barker. Barker, who a few years ago came out as a gay man, will be at the festival Friday and Saturday July 11th and 12th and will introduce two of his films---*Hellraiser* and a director's cut of *Lord of Illusions*. 1996's notable attendees included director Jon Waters (*Serial Mom, Hairspray* and the recently rereleased *Pink Flamingos*), actors Dirk Shaffer (*Man Of The Year*), and Mark Prowley (*Boys In The Band*).

Other films scheduled include *Late Bloomers, Isle of Lesbos, I Was A Jewish Sex Worker, Latin Boys Go To Hell and Lillies, A Queer Story, The Delta, Bugis Street, The River, and Broken Branches*. The festival, generally perceived as a crucial arena for independent lesbian and gay film and video, will also premiere major releases such as *Jeffrey* and *Thin Ice*---a romantic lesbian love story set against the 1994 Gay Games held in New York City which comically tells the story of Steffie and "straight" Natalie who skate together and compete in the rink and the heart.

Last year's effort boasted an atten-

dance of well over 12,000 with every showing sold out proving itself to be one of the best lesbian and gay cultural events in the nation. One festival attendee was quoted as having said, "The response was fabulous. It has more than doubled in size for the last two years."

Festival organizers also announced audience award-winners, which are selected on the basis of completed ballots handed to every person attending the screenings. *Talk Of The Town*, the festival's closing feature, received the audience's nod for Best Feature Film as well as a rousing standing ovation at its sold out screening. This year's Programmer's Award went to Neil Hunter and Tom Hunsinger's *Boyfriends*, an entertaining dramedy about an Easter weekend retreat arranged by six gay friends and bed mates. It truly promises to be a hysterical examination of gay men's relationships. A new award has been added, that of Best Short Film. Get out your ballots!

Ray Murray made one interesting observation in closing, the festival is not being brought to the community by a non-profit organization unlike most gay and lesbian film festivals. Much of the festival's financial backing and work has come from TLA Video "which is committed as well to underwriting a

financial shortage."

While the festival is fun, it would have never come together without the work put in by many dedicated individuals that contributed time to launching the festival's success.

With Ray Murray and TLA, comes one of the best and fastest growing gay and lesbian film festivals in the nation. X

Ticket Information

Tickets for each film program are \$6.50, except with the festival Ten Pass (\$55.00) good for ten admissions. Advance tickets are available at the Philadelphia Arts Bank box office and may be purchased in person, by phone by calling Upstages at 215.893.1145. or mail by check orders only payable to Upstages and sent to

Upstages, 123 S. Broad Street, 18th Floor

Philadelphia, PA 19109

Tickets may also be acquired at the venue on the day of the showing subject to availability.

The opening gala event will take place at the Pasta Blitz located at 212 Walnut Street. Call the Festival Hotline (215.790.1510 ext. 29) or the Arts Bank box office (215.545.0630) for this or other information concerning ticket availability for any of the films to be shown.



WHAT'S HOT!

* Titles were finalists during the 9th Annual Lambda Literary Awards presented at the end of May.

Titles Enjoyed Mostly By Women

1. **SO YOU WANT TO BE A LESBIAN?**
by Liz Tracey & Sydney Pokorny
(*St. Martin's Press*, \$12.95)
2. **EARLY EMBRACES**
by Lindsey Elder
(*Alyson Publications*, \$11.95)
3. **ROBERT'S RULES OF LESBIAN LIVING**
by Shelly Roberts
(*Spinsters Ink*, \$5.95)
4. **SURFACE TENSION***
by Meg Daly
(*Touchstone Press*, \$12.00)
5. **THE ACCIDENTAL ACTIVIST***
by Candace Gingrich
(*Scribner Press*, \$23.00)

Titles Enjoyed Mostly By Men

1. **YOU KNOW YOU'RE GAY WHEN...**
by Joseph Cohen
(*Contemporary Book*, \$9.95)
2. **THE 2ND TIME AROUND***
by James Earl Hardy
(*Alyson Publications*, \$11.95)
3. **BOYS LIKE US***
by Patrick Merla
(*Avon*, \$24.00)
4. **THE DAY WE MET**
by Jack Hart
(*Alyson Publications*, \$11.95)
5. **PAGAN'S FATHER***
by Michael Arditi
(*SoHo Press*, \$24.00)

Titles Enjoyed By All

1. **THE HOMO HANDBOOK***
by Judy Carter
(*Fireside Books*, \$12.00)
2. **GAY AND LESBIAN ONLINE**
by Jeff Dawson
(*Peachpit Press*, \$15.95)
3. **BEYOND ACCEPTANCE**
by Carolyn Griffin
(*St. Martin's Press*, \$21.95)
4. **COMING OUT WHILE STAYING IN**
by Leanne McCall Tigert
(*United Church Press*, \$14.95)
5. **MARTHA STUART'S BETTER THAN YOU**
by Tom Connor
(*Harper Collins*, \$10.00)

Information for this list was compiled exclusively for crossroads by Her Story Women's Bookstore, 2 W. Market St., Hallam, Pa.



BOY CULTURE
Matthew Rettenmund
St. Martin's Press, 1999

Have you always wanted to be a "bad boy?" Ever wondered what it was like to be the envy of men; to be adored and desired by many yet feeling unfulfilled when giving in to the scum you have to service in order to stay alive?

Such is the premise of this well written novel by Matthew Rettenmund. **BOY CULTURE** is the story of "X" who makes his living mainly through the clientele he's accumulated throughout his all but brief life.

Through the eyes of "X" the reader is privy to his many confessions (23 if you keep count) which include his first sexual encounter (an exhilarating and yet sorrowful display of manlust at its worst), his first teenage crush and how both curiosity and fulfillment dissolve into "X"'s first heart break and he meets the man who would, in time, become the mentor and sage that every man at one time or another, wishes they could find.

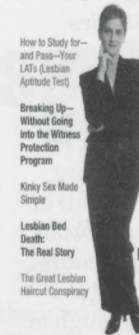
Along the way, we're introduced to house mates Joe (the manchild who loves him, but who considered him more a little brother figure) and Andrew (the man in search of his own sexuality for whom "X" would give up his street tactics if only he would allow him to get physically closer).

Though the subject matter centers around the sexual aspect of "X"'s life, Rettenmund does not let the reader in on the actual sexual acts. (If you're lookin' for that chile, you better pick yourself up a copy of the latest edition of *Honcho*). Like pictures of strapping men who wear nothing but a G-string or sweat soaked pair of shorts, the author leaves the actual naughty bits to the imagination; a brilliant stroke. Not to worry, for if you decide to take this entertaining look at a gay Generation Xer's search for salvation to the beach this summer is up to you. You are advised, however, to tan your back as you lay facing the beach and quickly turning the pages in hot pursuit of "X"'s next heart quickening escapade.

BOY CULTURE, recently released in paperback form, could be a quick read, if it were not for the strands of personal philosophy that "X" interjects throughout his confessional allowing Rettenmund to give "X" the depth that gives this novel its interesting bent.

J.D. KENNEDY

So You Want to Be a LESBIAN?



How to Study for—and Pass—Your L.A.'s (Lesbian Aptitude Test)
Breaking Up—Without Going into the Witness Protection Program
Kinky Sex Made Simple
Lesbian Bed Death: The Real Story
The Great Lesbian Harlot Conspiracy

GYNADDITION:
Women Who Love Women **WAY** Too Much
Lesbian Cuisine—Beyond Grains and Back Again
Trucker Wallahs, Tattoos, Baseball Caps, and Other Important Accessories

LIZ TRACEY and SYDNEY POKORNY

SO YOU WANT TO BE A LESBIAN?
Liz Tracey and Sydney Pokorny
St. Martin's Griffin, 1996

Just when we thought the "how to" craze was over...Tracey and

Pokorny have put together an easy to read and sometimes-enjoyable manual (is "man"ual politically correct for a lesbian how-to book?) for those wanting more information about lesbians. Several pictures of lesbian "types" are included for quick reference by the non-reading crowd, and bibliographies are provided by chapter and topic for those who wish to read more. In fact, the bibliographies and filmographies are the most worthwhile portions of the book. While the authors attempt a light tone, they often fail---quite spectacularly at times.

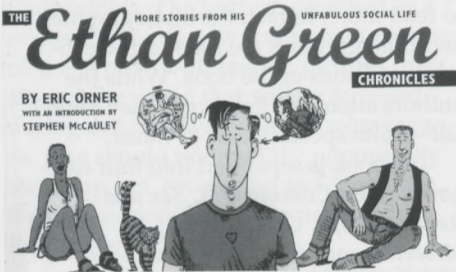
The book is separated into four categories titled *Coming Out*, *Sex and Relationships*, *Culture*, and *Miscellaneous for the Advanced Lesbian*. On browsing through the *Culture* section, I was astounded by the list of **Dyke Cult Heroes** which began with Tonya Harding (heterosexual skating thug, for those who don't remember her), and Amy Fisher (heterosexual murderess wannabee). Neither of those women belong on a hero list---they both tried to hurt or kill women! Perhaps I have lost touch with lesbian culture. Or perhaps I'm (thankfully) not a party of the culture of worshipping straight women who hurt other women. Do any lesbians, besides the authors of this book, really hold Tonya Harding and Amy Fisher in high regard? I can understand Anne Murray making the list---at least she never harmed anyone! I would even find an argument for placing Lorena Bobbitt on the list interesting, but still not very defensible.

Next, being an *Advanced Lesbian*---both in years of being out and years of being on this earth---I read with interest the category of chapters devoted to my "type" (we get 25 out of 223 pages). The chapter begins with sexist (and very tired) jokes thinly disguised as lesbian jokes by the use of "butches" and "femmes" in place of "men" and "women." From there the authors move to instructions for catching an R/FL (Rich and/or Famous Lesbian); *Real World Role*

Models (librarians, teachers, cops, etc.); Party Games (including an odd game based on all of one's exes being at a party together); and Lesbian Studies (which at least lists a few interesting books in numerous categories).

SO YOU WANT TO BE A LESBIAN? would be a semi-entertaining discussion starter for parties or small get-togethers. As any kind of reflection (serious or satirical) of the varied facets of lesbians and lesbian culture, this book fails. Unless, of course, you count the reflection of the authors--the "type" of dykes who loudly laugh at their own private jokes and annoy the daylighters out of the rest of us. I suggest you save yourself the thirteen dollars this book costs, use the money to buy ice cream for the lesbians you know and trust, and draw your own conclusions about lesbian culture.

TISH FREDERICK



THE ETHAN GREEN CHRONICLES

Eric Orner
St. Martin's Griffin, 1997

This book and its review is for those of us who eagerly await each strip in the gay papers of surrounding cities which in it, Ethan Green is our hero. Similar to *Kids in the Hall's* Scott Thompson's bite of gay reality and hopeful fantasy, Eric Orner's third book of **THE ETHAN GREEN CHRONICLES** is a compilation of previous comic strips of *The Mostly Unfabulous Social Life of Ethan Green*. For me, it is the first thing I search out in the gay papers, before the stories, the GLANCES, the ads...Ethan mirrors our lives, loves, hopes and dreams. You will recognize yourself, your lovers, your friends, family, town, and yes, even your enemies. Devious Todd (Ethan anti-sister) shows us that gay life also has a full complement of personalities and emotions.

Ethan's travails start with an introduction of "The Cast" for the novice and zig-zags from intimate moments to a series of typologies--ranging from lust-love stages to the all-too-familiar regional gay meccas: P-Town, Key West, etc. Hilariously amusing Orner says the things we knew and were thinking. (And we are secretly miffed we didn't think and speak it first!) Simply, I love this book and can't wait to read (and review?) the previous ones. I continue to pick it up rereading it and howling at the way the characters are drawn, the situations, text and its sidebars. And I continue chuckling when I am out and about only to witness the "real life" inspiration for his characters.

THE VENETIAN'S WIFE

Nick Bantock
Chronicle Books, 1996

Some literary works possess such a deep beauty that they have the ability to resound in the depths of a reader's being. Nick Bantock presented us with such a work with his stunningly sensual Griffin and Sabine trilogy. This year Bantock has returned to give us another gift, **THE VENETIAN'S WIFE**. The author combines his talent in art with his literary ability to create a story of intrigue and passion unlike any other.

As in Griffin and Sabine, the story is told through correspondences, but *The Venetian's Wife* adds the element of diary entries to augment the tale. We meet our heroine, Sara, through her computer diary and e-mail exchanges between her and her mysterious employer, Niccolo de Conti. This access to her private thoughts allows the reader to witness the changes and awakenings that take place within her, and also lends a tantalizingly voyeuristic aspect to the story.

Sara has been engaged by Conti to help him reassemble a collection of sculptures representing Indian deities: Parvati, Ganesh, Kali. Conti's tale of how the col-

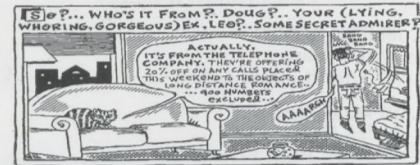
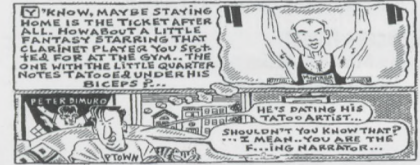
lection was originally amassed and subsequently dispersed is fascinating, and one cannot help but be caught up in Sara's excitement as she retrieves each missing piece. Conti adds to the mystery by insisting on communicating with Sara only via e-mail. As the reader is drawn into the story, one may also unwittingly find oneself learning a bit about ancient Indian mythology and art.

Art is central to the telling of the story, and each page presents a new image to the reader. From Sara's clip art to Conti's maps to images of the Indian gods, Bantock's work is at times quirky, at times rich and lush, but always beautifully rendered. It embellishes the story in a unique and enchanting way which no contemporary author or illustrator has been able to match in present day adult fiction.

THE VENETIAN'S WIFE is a delightfully well-spun tale which ties together the ancient and modern worlds via that futuristic deity (please pardon the blasphemy) the Computer. The story is left just open ended enough at the end as to cause the reader to hope for a sequel. But sequel or no, **THE VENETIAN'S WIFE** stand confidently on its own and is yet another testament to the talent of Nick Bantock.

CLARE CRAIG

Valentines Day Massacres...



en&.

All critics I am told are to be just that. So goody; since bitchiness so often seems to be the gay spice of life in many circles. Here goes: My criticisms are mild, however, 1) place page numbers in your next book please and 2) please increase the size of the panels and script. As you know although, glasses are quite the fashion statement folks of a certain age and vanity detest being seen in them (I think *Ethan* would agree). Not having page numbers to refer to creates a terrible fuss when you're attempting to tell one's ditzzy sister where to find the cartoon that reminds you most of them. I can't wait for your next book! X

CHARLES FRITZ-STEINER



Voices in a Desert

Douglas Fauth, M. Div.

Sunday, 9:15 a.m. Almost out the door for the 45-minute drive to Hershey, off to help fill a pew until I have my own church to pastor. The phone rings. Mom answers in her bedroom. "Just a second..." She hands the phone to me, obviously puzzled---apparently not one of the usual characters in my life. A sudden chance to fill a pulpit? Improve my worship leadership? Improve my cash flow?

An anonymous, tentative voice speaks. "I live in York and I'm calling to find out if there is a United Church of Christ congregation welcoming gays and lesbians here."

I had just been wishing for one myself, especially with no time for Rutter's java and getting to church on time. A welcoming church right around the corner? What a concept.

"Well, uh, well..." The articulate preacher in me disappears. My own hopes make it hard to just say no. "Unfortunately, uh, none of the UCC Churches in York have...done study to become what we call... uh... 'Open and Affirming' So, uh, no."

"Oh. Too bad." Obviously disappointed.

"Well..." I stall. "Well, I know most of the clergy around York and I think you'd find them supportive. They'd never bad mouth us from the pulpit." I name off a few pastors, congregations and locations. When I name one within walking distance, whose pastor I know is welcoming, I hear a sheepish, "Maybe I'll try there."

I feel obligated to caution. "I'm not saying the whole congregation is supportive, though I'm sure many are. It's a conservative area. If I could think of any York congregation... UCC, Lutheran, Methodist, Presbyterian, Episcopal..."

"I've been going to the Unitarians," she interjects.

We both agree we like the Unitarians---nice, welcoming people. "But, I just want something." my caller starts, "...more clearly Christian?" I finish the thought.

"Yeah."

I suggest MCC in Harrisburg or

Mountville, "If you have transportation." I have the feeling that isn't the case.

Then comes the hard question to me. "What do you do? I saw your number in the Baltimore paper as a contact person."

Good question. What do I do as the contact person for my denomination's lesbian-gay coalition in this area?

I often help people find MCC or Unitarian-Universalist congregations. I connect couples to supportive ordained clergy for holy unions and surviving partners. With rare calls from Baltimore, or D.C., I actually have the joy of directing them to a welcoming congregation. Mostly, however, I dig for local possibilities, share disappointment, and hope that one of our voices will become the right person finding the right place at the right time to inspire the right changes.

I give my caller friend some answers and keep some inside. "Believe me. If

there were one welcoming mainline Christian church in York, I would meet you at the door."

After a quick exchange of "thank you's" we hang up. A few words of disappointment shared with mom and dad, and I am on my way.

I can't help but think about the call, driving to my mostly Anglo, properly Protestant, small church in Chocolate town USA. I know I will be cordially greeted, hugged, fussed over and asked about my church search. I know it is a good church. I came out to many there as part of my journey toward ordination and, with some tears and struggle in church council, was recommended by them for ordination as an openly gay man. But, as I pass an Elizabethtown church with the standard "All Are Welcome" on its lawn sign, I begin to wonder what that means...for me, for them, for my fellow church mem-

Clip! Laminate! Save!

By Popular Request

MY LESBIGAYTRANS POCKET BIBLE RESCUER

"How today's best scholars might condense their thoughts"

Sodom, etc. (*Gen. 18-19*). Greed/rejection/inhospitality = sin of Sodom (*Ezek. 16:49; Mt. 10:11-15, 11:23-4; Lk. 10:12*). "Knowing" = **attempted gang-rape** of strangers by "all" Sodom's men; clearly not same-gender, consensual sex. Lot offers daughters = "property" in culture; villagers reject---it's not about sex! But rape, the timeless act to humiliate a conquered foe. "Sodom" not equated w/same-gender sex until 2nd century church.

Holiness Code (*Lev. 18:22, 20:13*) Context: Levites are priests using religious conformity---diet, sexuality & relationship, dress, ritual rules---for control during intermingling of race/religion/property. "...As with a woman" reflects devaluing of women, especially at temple. So, male "as woman" = a rejection of God & is punished. Codes are largely forgotten except when justifying slavery, homophobia, etc.

"Malakoi"-"Arsenokoitai" (*1 Cor. 6:9*). Translated inconsistently from Greek into English. Paul's *malakoi* is oddly translated like "effeminate" and, post-1946, "homosexual" and/or "perverts." *Arsenokoitai* is translated variously, but with implication of same-sex conduct. Problem: trying to make Paul's world & words= our own. Paul reflects culture's bias against women, so "effeminate males/malakoi" upset Paul. A "boy toy" using "sugar daddy or mommy" for gain = "arsenokoitai." Paul's concern: just relations; not orientation.

Natural (*Rom 1:26-27*). Could "unnatural" pederasty, the sexual use of youth by adults (v. 27), enslaved or for pay, common in Paul's GrecoRoman world? Paul's world & words are often misused, out of context (see above).

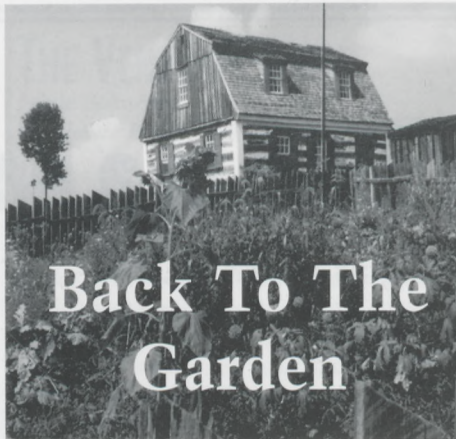
bers. My pastor, she's supportive, and the congregation, yes, many are supportive. But, I wonder, how many aren't? How many can't wait for me to be gone? I wonder if Redeemer's Chocolate Avenue lawn sign says "All are Welcome?" I'll have to check. Probably. Most church signs do.

As I pull into Redeemer's parking lot, late again, I wonder if the anonymous caller will walk to Bethany Church in York, or some other place, and find an unconditional welcome. Maybe the phone will ring again at 8:15 on another Sunday. I hope it's the anonymous caller, inviting me to meet them at their new church's no longer voices in the wilderness.

UPDATE

On April Fool's day the 87th and deciding presbytery vote was cast to pass the "Fidelity and Chastity Amendment." The amendment will most clearly bar non-celibate lesbian persons from ordination in the Presbyterian Church (USA), requiring "fidelity within...marriage of a man and a woman, or chastity in singleness." The amendment will be added to the Book of Order on June 21 during General Assembly in Syracuse NY.

Douglas Fauth, M.Div., is a 1996 graduate of Lancaster Theological Seminary and the first openly gay person approved by the Harrisburg Association of the United Church of Christ. Doug lives in York. Fauth's last article dealt with the area's Presbytery and their struggle over the ordination of gay and lesbian clergy.



Back To The Garden

Facing Fear

Bro. Johannes Zinzendorf

"Are you afraid?" I asked Bro. Christian the other day. I asked because I realized I was afraid of many things--afraid of death, afraid of dying, afraid of pain--as well as afraid of being alone, which basically means I'm afraid of living, I guess.

He looked at me oddly and was amazed I had asked such a question.

"At least 50% of the time," he replied, and that amazed me, for it tallied with my own fear.

Now you need to know that I am a middle-aged man, 46 to be exact, and I think fear comes with age. The young are not afraid, or maybe they just don't express it either.

For when is fear allowed to be expressed in our society? When was the

last time you heard anyone say, "I'm afraid" on TV, in the paper, a magazine or just by someone you know? Fear is the great secret. We don't mention it, but it definitely exists, that sinking feeling in your gut, that miasma of doom and despair. We all know it, especially as gay people, but it's never spoken of.

"Are you ever afraid?"

The answer, of course, is yes. Maybe not all the time as that would incapacitate us. But a great deal of the time for we live in dangerous times. We speed around inside one ton chunks of metal on the assumption that the inevitable accident won't happen to us. We climb ladders and take risks because we need to get things done. We do things because we have to, even more than because we want to.

So that's life, risky, unsure, full of fear and fearful situations. No wonder we give a sigh of relief as we climb into bed each night. Whew, made it through another day! And if we wake up in the dark, alone and afraid, well that's the way things are and we didn't write the script, we just read the lines.

Or do we? How much of the script do we buy into and how much do we write ourselves? I have no answer for that because I don't know myself. If I knew better myself, I might have an answer.

In any case, I have to act. I just can't sit still and hide. There are things to be done, a life to be lived as best I can. There are boundaries to be pushed and I must take the fear with me. If I expose it, will it go away? No. It's there. It's always there. But I live with it. And when I'm fully engaged in a project, it really does go away, at least for a while.

You're getting old, you say. And I agree. At least I'm getting older and heights, for example, bother me more than they used to. But even then, when I'm fully engaged and at one with my work, then heights don't bother me, until I slip and then they bother me a lot!

But I know there's no easy solution. Fear can actually be a realistic perception of a situation. There are times of danger, and there are times of being alone, there are times of despair and there are times of fear. I don't like being afraid, just as I don't like pain, but sometimes both are unavoidable. So I take them into me. I actually welcome them and by welcoming them I find both are not as bad as I had thought. It's a transforming process that enables me to reach the other side, a land beyond fear, beyond pain. I don't reach it very often, but I try. I really do try. X

Latisha K. Frederick

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J.R. Nevin

I recently went to Battle Creek, Michigan for some training. Prior to going and once there, I did some research to find out what kind of gay life could be found. I found one small bar, no organizations, no publications, nothing else to discover. I thought about how lonely it must be to be gay in Battle Creek. It also brought back some old feelings I had forgotten about. Growing up on the farm was isolating enough without being gay. I remember thinking of myself as a freak because I knew of no one who lived like I wanted to live. Oh, but we're in the 90's you say. Take a long, hard look around. Teenage suicide is still a main factor to young gay/lesbian teens. Jerry Falwell has not changed his tune in the last twenty years. Hatred of our kind still exists in cities where everyone is familiar with our issues. Can we be content with waiting for the rural folks to come of age. so they can move to the city to find acceptance? The amount of resources and technology available to current gays and lesbians almost makes it a sin not to try to reach the isolated souls dealing with their aloneness. Do we, like in Elizabethtown, wait until battle lines are drawn or do we educate and associate first. I doubt our current Pennsylvania Administration would be receptive to educating and familiarizing the rural and lonely on gay, lesbian and bi issues, but maybe our community can reach out and make this connection? Some possibilities; making a video that could be shown to school guidance counselors, or even to the teens themselves. What about a supply of brochures that has actual organization phone numbers? We could arrange a series of lectures, circuiting through the smaller colleges and advertising within those areas. How about buying quick ads on smaller television/radio stations or in local newspapers? The possibilities are endless! But JR... you say -- we are already being accused of recruiting, what this would do is reach those who don't understand what's happening to them. It reminds me of what I had always heard in church -- the effort and expense is justified even if only one soul is redeemed. If we can prevent one suicide or help one brother or sister understand that they're not alone, isn't it worth all that would be involved in this kind of endeavor? It would be

impossible for one organization to supply the manpower and expense that an effort like this would need. So we're back to the heart of what I've been preaching about all along - a united community! This project would be immense and would take the entire community to successfully undertake. If a united South Central PA gay/lesbian/bi group was successful, this could possibly open the door for a united Pennsylvania g/l/b community and think of the foundation this would set for our whole way of life! I absolutely believe it can be done, but to do this we, within our own community must give up our own prejudices and separatist views. Those of you who moved from the country and rural areas must remember the pain and isolation you endured and use that to make sure a brother or sister is not experiencing the same fate. I know how much easier it is to surround yourself with "comfortable" and justly deserve that "comfortableness", but you need to imagine how different or less troubling your life might have been if someone had reached out to you. No I'm not deluded, the situation will not change overnight or because of one ad or visit, but, we have to and should start somewhere and that starting has to be now! The rainbow usually appears after the rain mixed with a little sunshine. We can push the storm clouds back and provide the sunshine to make a most brilliant rainbow for those who need so desperately to see our rainbow, but we need to push the storm clouds back before the winds and waters do permanent damage. X





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Ty Fox Takes ComMANd!

Adult film star Ty Fox recently appeared at Philadelphia's 12th Air ComMANd Bar & Nightclub. *crossroads'* writer Shane Radford was granted an area exclusive with the controversial performer...

The bolt of lightning that hits the front door of Philadelphia's 12th Air ComMANd Club catches me by surprise. The intensity of the electrical surge swings the door ajar. The light striking my retina elicits an automatic reflex that brings my hands up to shield my eyes from the sudden burst of brightness. I'm sure I heard a thunder clap!

It's rare in one's life, if ever, to see an earthly incarnation of the Norse god Thor. But as I remove my hands from my eyes, there Thor stands. The bright light emitting from within and around this earthly god illuminates the foyer of the 12th Air ComMANd as he walks up the steps and extends his hand to me saying, "Hi. I'm Ty Fox. Sorry I'm late."

The lyrics of a Neil Sedaka song immediately comes to mind: "When you walk into a room, your beauty takes my breath away". My heart pounds as I make a feeble attempt to force air into my lungs.

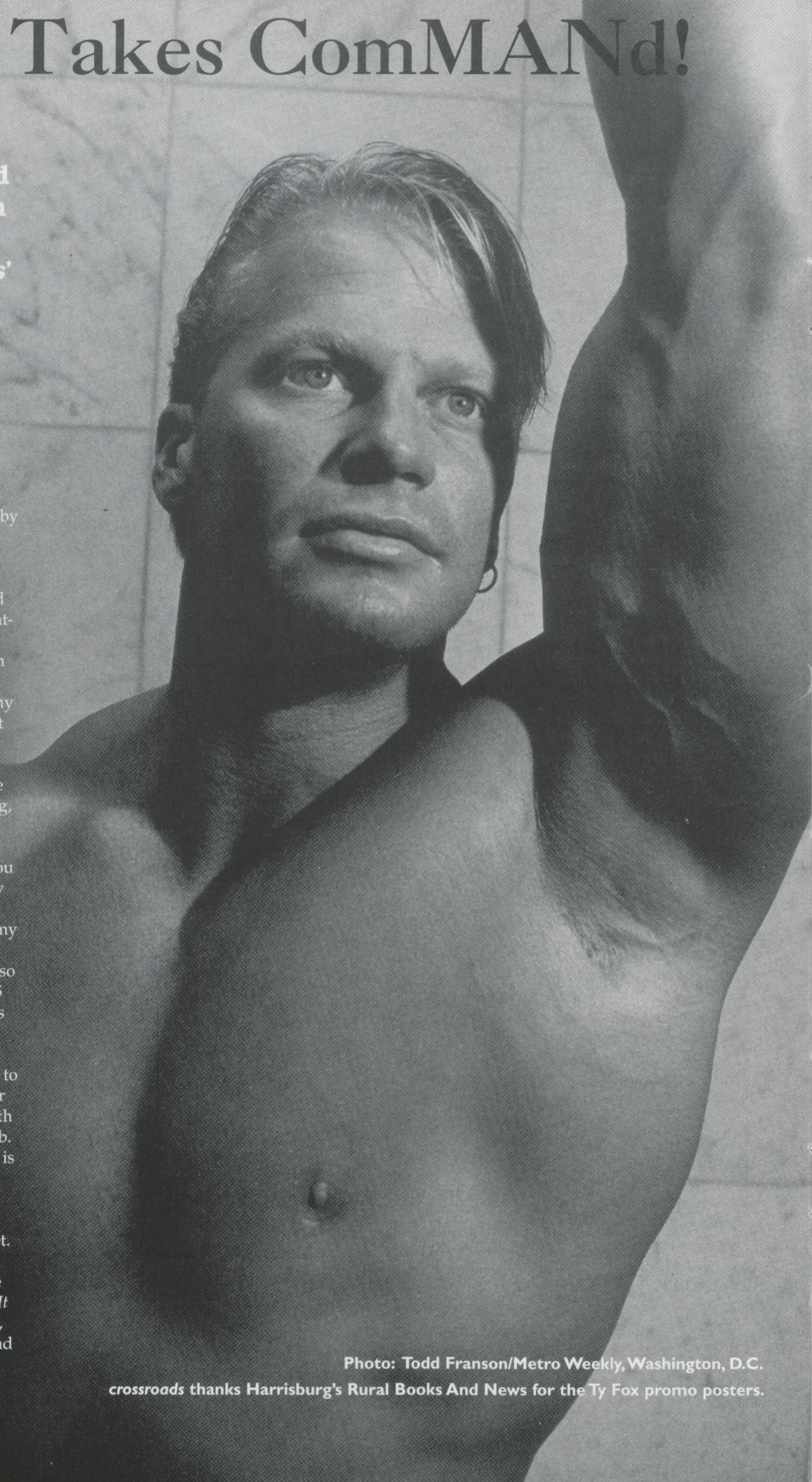
He apologizes for getting into town so late, explaining he had been lost on I-95 on his drive up to Philadelphia from his home in Virginia, just outside Washington, D.C.

Adult gay film star Ty Fox has come to our city this evening, the weekend prior to his 26th birthday, to appear at the 12th Air ComMANd's second floor nightclub. Ty will be the main attraction. The club is already packed with hundreds of men who have come to see Ty do the strip show that has currently made him an icon at the Southeast D.C. strip club Wet.

A veteran of several gay adult films, his resume is impressive to many of the video genre's afficianados: *Come & Get It* and *Ty Me Up*, both for Catalina Videos, *Playing With Fire* for All World Video and the now infamous *Hot Day In L.A.*, the video that was the cause of a traumatic upheaval which changed the course of his young life.

Photo: Todd Franson/Metro Weekly, Washington, D.C.

crossroads thanks Harrisburg's Rural Books And News for the Ty Fox promo posters.



Married, with an infant daughter, Ty was a middle school Phys Ed teacher and wrestling teacher coach in the Loudoun County, Virginia school system before becoming an adult video performer.

As a youngster with a propensity for athletics, Ty began body building at the age of sixteen. He earned a college degree in teaching and Phys Ed and married his sweetheart, Melanie.

His good looks and buffed body got him into modeling for swimsuit catalogs. It wasn't long before adult video producers took notice of the handsome, blond bodybuilder and offered him roles in adult features.

Performing in the gay sex industry felt natural and comfortable for the gregarious and handsome young man, and the idea of make *extra* money was enticing enough for Jeffrey Dion Bruton to change his name to *Ty Fox* and give it a go.

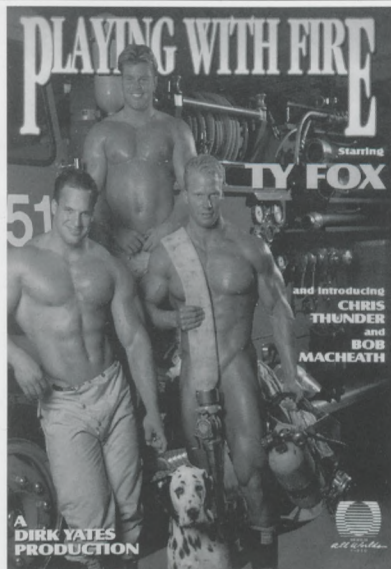
Amorally living a double life, he was by day, Mr. Bruton, the well-liked and respected gym teacher and wrestling coach to hundreds of boys between the ages of eleven and thirteen. However, by night, he was the heart throb, gay-sex-fantasy of multi-thousands of older boys who were regularly in front of their TV sets and in backroom video arcades physically engrossed as they watched the tanned and chiseled blond deity perform gay sex acts with equally beautiful adult male-video porn stars...to the tune of multi-thousands of dollars in video sales and rentals.

The *extra* money quickly helped buy Mr. Bruton a house in a D.C. suburb and a four-wheel drive vehicle.

Everything was honky-dory for several years. Ty was able to keep both of his worlds separate. Ty's moonlighting in the gay porn industry remained a secret from his Virginia community (and wife Melanie) while Mr. Bruton continued to be a role model to his young male students who were the beneficiaries of his tutorship, courtesy of the Loudoun County school system.

But in July of 1996, the feces, as they say, hit the fan! His marriage to Melanie had already become strained after the birth of their daughter. All it needed was a little push to put it over the edge.

The *push* that sent it soaring into the deep and dismal abyss came from another Loudoun County male teacher who recognized Jeffrey Bruton, the handsome Phys Ed instructor, as *Ty Fox*—star of *Hot Day In L.A.* Armed with video in hand, the man quickly and indignantly presented the evidence to Ty's wife, who immediately filed for divorce in Loudoun County



Circuit Court, citing her husband's appearance in the all-male video as adultery.

Because the Petition for Divorce was filed in Circuit Court, Ty immediately became a *lawbreaker*, and the details of his *crime* were privy to local newspapers. Not surprisingly, Loudoun County school district officials unhesitatingly expressed their displeasure with Bruton's moonlighting!

National media attention soon followed, with all of the major TV network magazine shows, including ABC-TV's *Prime Time Live*, clamoring for interviews, all of which Fox has turned down. Faced with being fired, he was eventually forced to resign from his teaching and coaching positions.

Ty admits he was devastated to the point of feeling suicidal. He says the anguish and depression were so great that he couldn't eat or get out of bed for days on end, not even to pump his glorious body, the mainstay of his success, at the local gym. What bothered him more than his own personal consequences, was what effect the media-hype and narrow-minded homophobic bigotry would have on his impressionable-aged middle school students. Ty loved being a teacher. He says what the school system has done to him is to make his college degree null and void. He bemoans the fact he may never be able to teach in the school system again. Suspecting a violation of his civil rights, legal representatives of the Gay and Lesbian Alliance Against Defamation (GLAAD) are looking into the matter.

However, what stopped him short of doing anything desperate was knowing he'd only be hurting his beloved mother and sisters, who have always been his greatest supporters. There was also his infant daughter to consider.

Pulling himself together, Ty quickly

found employment on the D.C. strip club circuit, quickly becoming a star attraction mainstay at Wet, with offers for more adult video work and invitations to perform at the best gay clubs on the eastern seaboard. Along with his video and club work, as his business card suggests, he's also available for appearances at birthday parties, bachelor/ette parties, private viewings/sessions, special occasions and nightclub revues.

Soon to fly to Hawaii to star in yet another adult video, Ty first makes his debut appearance in the *City of Brotherly Love*.

Get Ready To Rumble!

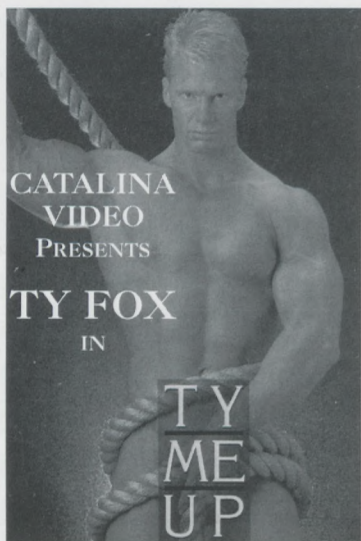
The 12th Air ComMANd is packed to overflowing on this particular Friday night. Upstairs at the nightclub, throngs of men filled nearly every recess of the cavernous dance club, waiting impatiently for Fox to make his entrance.

D.J. Bill Unger tells me the 12th Air ComMANd has had three other big name strippers here before, but there's never been a turnout quite like this. The boys know Fox's films. The man takes ComMANd like no other adult entertainer who has appeared here before him.

Just after midnight, with the strains of Madonna wafting from the loudspeakers, Fox makes his entrance to the delight of the roaring crowd. Dressed in a floor length, black leather trench coat, he is reminiscent of Arnold Schwarzenager in *The Terminator*. The boys go crazy as Fox struts and preens in front of the crowd, casually letting the trench coat fall open to reveal his massively muscled chest and shoulders. He builds the room up, way beyond fever pitch, and as the lyrics "LET'S GET READY TO RUMBLE!" scream out from the loudspeakers, Fox drops the leather trench coat and, to the delightful squeals of the patrons, reveals his fabulously muscled male countenance to the crowd. The small black G-string, with a white tuft of fringe in front, hardly covers his massive buttocks and genitals.

He bumps, he grinds, he shimmies and sways and flexes his biceps and triceps to the screams and moans of the excited crowd. For the boys seated at his feet, Fox bends way over and touches his toes as they crane their necks to peek between his meaty, tanned butt cheeks.

Fox backs his butt up into the awaiting face of a shirtless young patron. The kid makes the most of the moment and buries his face between Fox's massive mounds of gluteal man chunks as the crowd roars with delight.



Fox works the room, singling out many of the excited patrons for his special brand of attention. He allows the

closest of observers to touch, fondle and caress his ample body. Several are treated to a kiss. Sweat runs down his chest and Fox allows a privileged few to lick it off. Every few minutes, Fox has to return to the platform at the rear of the dance floor to empty the abundance of dollar bills from his G-string.

Unlike other performers, Fox doesn't perform for his crowd...he performs *with* them! D.J. Bill Unger makes an effort to note that, of all the adult dancers who have performed previously at the 12th Air ComMANd, Ty's not only the best, but none of the others have ever elicited a response from the crowd like this!

After the show, up until the club's last call, Fox greets his fans. The men who are lined up to chat with Fox and obtain a personally autographed 8x10 glossy, snake down the stairs and into the first floor area. He shakes hands and makes small talk and signs hundreds of autographs--in neat penmanship--the most common inscription being *Thanks for all your support* or *Thanks for making me feel welcome*.

Before leaving, I thank Ty for his time and for the interview. He gives me a sincere bear hug and I literally get lost in his arms. His skin smells like fresh milk and "Eternity." He reveals to me that he's had several offers to write his autobiography. He's considering it.

He autographs one more photo...for me!...*To Shane-It was great meeting you. I had a nice time. Please keep in touch-Ty Fox.*

*I'm in heaven!...*The boy knows how to take comMANd! ✕

Shane Radford is an actor and a writer. He has appeared in the films Saturday Night Fever and Annie Hall. He contributed Streisand's Mirrored Talesman in the December/January issue of crossroads.

Walk on the Pride Side

Linda Herskovic

When I think of the word pride, it conjures up images of horny peacocks with fluffed up variegated feathers twinkling in the sun (I grew up by the Bronx zoo), of hitting the game winning homer in World Series, throwing the winning touchdown (not personal memories but the dyke in me relates it to sports) of accomplishment, conquering, winning and beauty.

On a more personal level, an incident in kindergarten comes to mind. I was sitting in my familiar corner (I was a terror) and discovered that if I combined black and white crayons on paper I created gray, the perfect color combination to make my pictured elephant look almost real (obviously, I didn't notice that none of the gray was in the lines). But that feeling of personal pride came with having figured it out on my own and as a treat, I promptly ate my crayons and was forced to wear a dunce cap that I indignantly had to make myself with sparkles spelling out my name (it was a bitch getting Herskovic to stick). Needless to say, that proud moment was short-lived. But I regress.

I think of the first time I got up on stage, in front of a real audience composed of people other than my friends. I was completely overcome with fear and didn't utter one funny thought, although my terrified demeanor got me some laughs, but when my five minutes were up (it felt like a couple of days), I proudly tripped off that stage with the knowledge that on some level, I had conquered my fear of public speaking and maybe death.

I have a lot of things to be proud of in my life but I honestly never thought of being proud of loving, cherishing and physically wanting to be with women, something that comes quite naturally to me.

So, I thought, what does gay pride really mean to me?

The first time I attended a gay rally was in college and I didn't know it was a gay rally because it was under the guise of an anti-porno rally and frankly, I came to see the dirty pictures with the X's through them. But I admit I felt a sense of sisterhood in the midst of all the feminists. But I felt more scared than proud.

I attended future rallies where women took off their tops and displayed their breasts proudly and I admit that I was more interested in getting a date than any political agenda, but something did sink in.

My reaction to it all was taking the plunge and allowing myself to talk freely about my sexuality on stage. I had been doing comedy in (typically) high profile-hetero comedy clubs for five years, not denying my sexuality but not dealing with it either (and anyone who knows me will know that's not easy for me). When I made my decision to "come out" on stage, I did it by easing more sexually ambivalent jokes into my more traditional act and becoming completely undone in gay audiences (I've modified my behavior since). Whatever the reaction (okay, I'm not always politically correct), I'm proud that I'm able to be comfortable with who I am.

But I really understood what gay pride meant when I started performing rallies and benefits with gay people who spend their whole lives defending our right to exist on an equal par with heteros, to be recognized and respected, to be free to express ourselves and to love whomever we want.

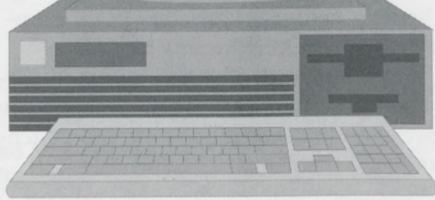
As I travel from state to state and talk to more and more closeted gays and lesbians it makes me understand the need for pride. And as I spend time in hotels, between stealing the soap and towels, I watch and read about the enemy (for comic material, if nothing else) the self-righteous pious queen wanna-be's like pretty boy Ralph Reed, ugly boy Pat Robertson and just plain Jerry Falwell along with the rest of the bully religious right fascists who try to rule how we should live our lives under the facade of morality, and my chest swells (I hope to a d-cup) with pride, my feathers puff like that peacock at the Bronx Zoo and I become absolutely proud of who I am.

I've never been a philosopher although I've played one on TV (kidding) but I think gay pride means having an inner strength that defies hatred, it means not apologizing for who you are, being one with who you are, being proud of who you are with, and being honest with yourself. Or maybe it's just an excuse to march with topless women. ✕

Linda Herskovic is a gay stand-up/writer based in New York who travels the country to spread her joy. She can be seen on Lifetime, HBO and Comedy Central in all their cancelled shows.

Chapter 3

The World Wide Web



Steven N. Burns

Welcome back to the Internet Primer in *crossroads*. After a long absence, this serialized familiarization with the Internet has returned...and with a new author. Up to now my predecessor Matt Miller has described the origination and basic historical development of the Internet. He has defined its major parts and "dissected" an email address to help the reader understand how things "travel from place to place in CyberSpace.

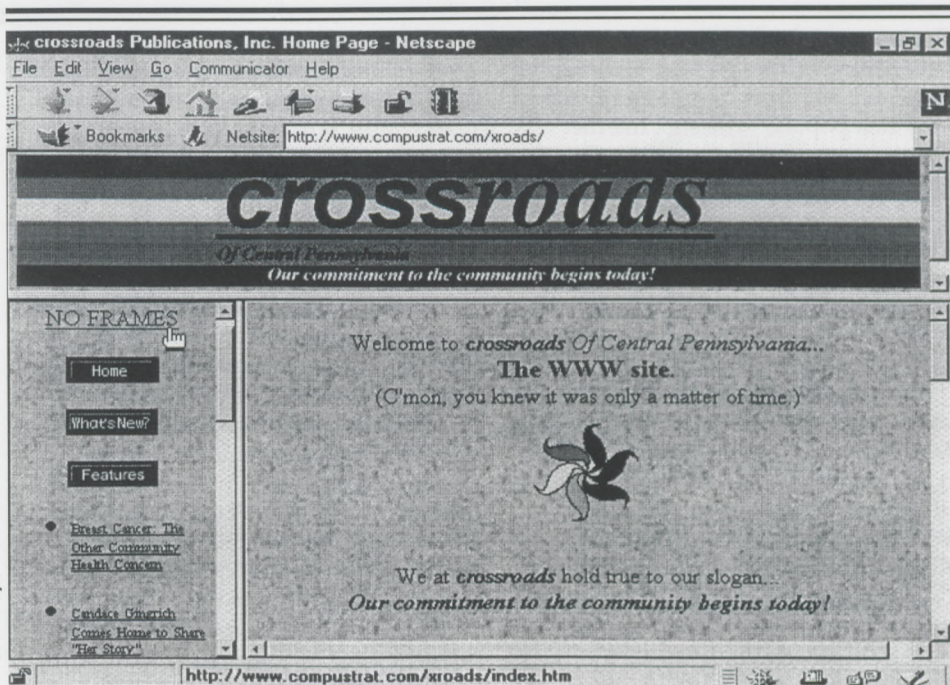
This issue we venture into the World Wide Web (or WWW, W3 and Web as it is commonly referred to). Read on and together we will dissect a WWW address, visit an actual site and look at the Web browser that you will need to do your own Web surfing. By the time we are done, you'll be scrambling to hang-ten on the widest ride of the Twentieth century!

What is the WWW? Well, if one were to phrase it into one succinct sentence it would read "A cross-platform interactive and dynamic element of the Internet." Cross-platform, because just about every major computer operating system (Mac-OS, IBM based and UNIX, etc.) has some sort of popular software media to access the Web. Though some systems are limited in their ability to present Web site information to the computer requesting it, there is a mind-boggling abundance of rich multimedia based places to visit.

The WWW is Interactive by virtue of its ability to accept data from the user (surfer) and do so in a number of advanced logical ways. Users can either interact with forms of data that are randomly called upon from the actual "Web site" being visited, or use a site for real-time interaction between company representatives and users in a customer service application.

Finally, the WWW is a dynamic element of the Internet because it is new. The Internet has been around for quite some time. It is the advent of the WWW that brings it to the entire world. Make no mistake toward the power of this medium. Some of the richest companies in the world are pumping billions around, almost carelessly, just to see what they can possibly do with it. The WWW is like finding a brand new parallel world within our own. It is indeed a new global community without the strains of any model of manipulation (as of yet) and it promises to be the exclusive social center and marketplace of the next millennium.

First, it is assumed that you will have a computer and a connection to the Internet. Onto the computer we will need to install a Web Browser (a graphical user interface whereby a home computer



Frames Version of *crossroads*' Home Page

can interact with an Internet based server to exchange data) to visit the WWW (one was probably provided with your Internet connection, but you are able to easily configure the browser of your choice to work with that connection). The most commonly used browsers are Netscape Navigator 3.01) and Microsoft's Internet

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Explorer 3.01 (both with a version 4.0 in beta release). Other popular browsers are used such as NCSA/Spry Mosaic (the very first popular browser), Internet Chameleon and Cello to name a few. Be advised that many of these companies have different versions for different types of computers, and strict guidance should be followed when comparing software 'system requirements' and the 'system features' of the device onto which the software will be installed.

Now that we have a browser, let's make some sense of it all. If we recall how Matt Miller explained the email address, it follows that the WWW has its own form of address. The common name for a WWW address is "URL" (Uniform Resource Locator) and is [in Computer-Geek language] pronounced like the name "Earl." For this mag-surfing we will focus on the crossroads Publications, Inc. Web site. The URL is:

<http://www.compustrat.com/xroads>

The portion "**http://**" is an acronym for 'hypertext transfer protocol' and tells the Internet what type of information will be handled. The portion "**www.compustrat.com/xroads**" tells the **www** to go to **compustrat.com** and access the first file in a *subdirectory* (a directory nested in another directory) called **xroads**. It is not so important to remember how this works, just that it is a chronological series of steps to get from place to place in CyberSpace. The Web site's individual pages (individual documents that comprise a site) will generally have links (hot spots on a page which can be clicked with a mouse to travel to another destination either on the Internet or locally) to the places to which you are likely to travel.

Typing the URL above into the "Location-or-Address, etc." box of your browser and pressing the "Enter" key soon whisks you to the crossroads Publications, Inc. Home Page. Once there you see a page displayed using something called "Frames."

These sections of the page interact with each other in a way that allows the surfer to select from a menu on their left, and change the pane on the right to display the requested information from the menu. The top frame is in this case a logo and acts as a banner which could display a wide range of information. because it is a logo, the frames are designed to be movable by simply adjusting the actual border of a frame with a mouse click & drag. For the crossroads surfer the convenience of an alternate site without frames can be found on the left menu.

Whether the surfer chooses to view frames or not, every page on the Web site can be accessed via one another through links. Most sites even have special links which will automatically generate a pre-addressed email blank so the surfer can email relative parties. In addition to these, you will find various Forms (pages for the organized exchange of specific types of data) on crossroads site to quickly submit information about what you find likable or not so likable about your visit or the various publications produced by CPI.

There are many types of sites on the WWW. They range in interest from detailed information for medical professionals from the AMA to "shrine" sites like Cichlid Home Page where one can find information dedicated to one subject (this one being certain fishes from Africa and South America). Sites range from the basic resume to home repair to live interactive sexual content for the consenting adult. So whatever you wish to find, from the iron-clad to the scantily clad, with 300,000,000 pages on the WWW there has to be a site for you.

I heard that collective gasp. Yes, I said, "300,000,000 pages." But how will you ever find your way around? Not to fear! Alta Vista (<http://www.altavista.digital.com>) and Yahoo (<http://www.yahoo.com>) are here. Both of these sites on the WWW are called Search Engines (massive software programs which scan the WWW and collect data deciphered from the code in which the pages are written, sort it in various ways, and transmit that data to surfers upon their request). They are but a few of many, but clearly the best in this writer's opinion.

What a search engine does is accept requests from users in the form of Keywords (words relating to the topic or subject sought). Advanced users can also use Boolean Logic based queries to achieve more specific results for research purposes. Characters such as "+" and "-" as well as the actual words "and" and "or" serve this purpose. Additionally, if you just want a picture but don't care where it came from you might try this "image":chameleon" [without the quotes]. Your results will return with ONLY pages containing images named "chameleon." Pretty cool, huh?

Well that should get the beginner started and hopefully refresh a more experienced user's memory. But what does the WWW hold in store for us beyond this point? Clearly the WWW is in its infancy. Yes there are so many pages already out there, so how much can it hold? The

answer...as much as all of the hardware that can be developed can hold. However we, as a public, are at the mercy of business.

The only real areas of the WWW that are being explored are those of commerce and news. The WWW is being molded by the browser giants Netscape and Microsoft by way of proprietary (making it so only your software can view it properly) formatting of the way the WWW [code] is interpreted by their browser software. furthermore, these companies create special new commands for the code, each unique to their respective software.

To make matters worse, the WWW's latest turn is toward something called Push (sending specific topical data selected by the sender and based on a format requested by the recipient) Technology. Browser developers are creating software and applets (interactive icons or desktop components) that relay this information and require their browser to function properly. Push is being largely developed in only the areas of commerce and news.

Author's note: It is widely annoying to the professional authoring community to be writing for a browser as opposed to writing the WWW itself. However, the writer's drawback is the boon of those wishing to establish their presence on the WWW. As our livelihood is dependent on learning these cutting edge techniques, the benefit lies in the rich content and interactivity that is the result when all is said, done and published.

When it all comes down to it, the WWW is a snowball literally out of control. It comes with its own special set of benefits and rewards as well as its detriment to society, as the recent media has shown. It is a tool for both good and evil, and at this point is not only unregulated but unable to be so in its relative infancy. The world may be too young for such a powerful medium to be understood. However, on the other hand, when the powers that be understand something this powerful and global in scale they tend to wish it away because of its ability to undermine safe control. Perhaps this youth and phenomenally fast geometric development are just the thing to bring together the people of our small planet into that global community. More so, perhaps before it can be damaged by intervention by the tyrannical or dictatorial. X

Steven N. Burns has been involved with computers for the past nine years. Burns is president of Computer Strategies which specializes in professional Internet and World Wide Web development, publishing and marketing.

In Our First Year,
crossroads
has reported on the following:

Features

- *AIDS and The Brain*
- *The Renaissance Man*
- *Same Sex Estate Planning*
- *The Miss Capital City Pageant*
- *Harrisburg's Memorial Gardens*
- *The Pennsylvania Ethnic Intimidation Act*
- *Interview with Photographer Jennifer Warner and MCC of the Spirit's Rev. Eva O'Diam*
- *Breast and Cervical Cancer*
- *A Weekend to Remember-The NAMES Project*
- *SCAAN and York House Hospice closings*
- *Candace Gingrich comes "Home" to share "Her Story"*
- *The Leather Focus featuring Harrisburg's own Pennsmen, Philadelphia's Jill Carter and Baltimore's Sarah Humble*
- *The Elizabethtown School District Pro-Family Resolution*
- *Civil Rights' PLGTF activist Rita Addressa*
- *Streisand's Mirrored Talesman*

Reviews

- *Suede*
- *Red Letter Day*
- *Comedianne Maggie Cassella*
- *Harrisburg Men's Chorus Concert*
- *Lily White & Company's A Quiet End*
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Not Quite Family

By Eugina Shelton

I scrub the greasy roaster pan that is too big for the sink. In the background the family I'm not really a part of chatters about plans for next year's huge family gathering for Christmas. They are already exchanging names despite the fact that this year's Christmas is still in full gear. The roaster pan is from an enormous turkey sixteen of us just consumed.

Cousin Clint is newly engaged and his fiance wants to be sure she is part of the gift exchange. They laugh with open arms and welcome another member to this solid family. The kind of family that has roots that twist deep into the soil they have always farmed.

I add more grease cutting blue bubbles to the dishcloth and watch a cardinal peck suet dangling from a naked tree. I miss my family and yearn to belong to a new one. But I can't. The arms and hearts that open wide for the new fiance would push away their daughter's lesbian lover. I am accepted on the periphery. I am welcome in this home but not for who I really am. Homosexuality does not have a place in this tiny farming town that has escaped time.

I am their daughter's good friend. I am the one who takes the family photos so the family can all be together. My name doesn't make the Christmas list, but I am grateful to be welcome here. My own parents slammed the door in my face when I left a miserable marriage and had the strength to live the life that is right for me. I can no longer go home.

So I find a home here. On the edge. A layer comes between me and these people. That essential guardian layer that can't let all of me out. The one that censors my words and keeps me from saying "honey" or "our room". The guardian that keeps my hand at my side when I long to reach out to her.

The sound of water and bubbles gurgling down the sink hides my chuckles as Aunt Florence talks of dancing at my lover's wedding. I want to scream out that she is married- you missed it. I want to show off the beautiful pictures from our commitment ceremony in May. We said our vows and exchanged rings in a sacred space in the woods that speckle our property. We laughed, danced, at and drank too much champagne in a room filled with lilacs and loving friends. We even fed each other lemon wedding cake decorated with two tiny brides. Jan fingers the empty place on her left hand. Her ring is pinned safely inside my bra.

The men have retired to the living room for football and naps. The dishes are finally done. There will be more later when we find room for the pie and homemade ice cream that wait in the pantry. We play cards with her mother and Florence. This too is part of the tradition. I am learning the routine. I am trying to fit in. So far I know they always eat at noon. Lunch is called dinner. Daddy says grace. The meal for celebration is always the same- turkey, noodles, mashed potatoes, homegrown corn and mincedmeat pie. There is a sense of security in their ritual.

They always open presents in chronological order. There is a little gift for me to open but I'm not in the family lineup. If I was, I would open my present right before her brother and after his wife. Instead I open mine right before Florence. She graciously remember me.

I try not to think that if Jan were a man, I would be recognized as their daughter-in-law. My children would have new cousins, aunts, uncles, and grandparents. We would all be on that Christmas list with Cousin Clint's new fiance.


I give my in-laws a gift certificate to Red Lobster. They were delighted. Somewhere deep inside her mother knows I am her daughter-in-law. I can tell by the look in her eyes. How many forty-seven year old daughters have roommates? The knowing stays buried in protective denial. It cannot surface.

So I silently and secretly adopt them as my family. My reality

doesn't need to be their's. I keep learning the tradition. I feel more at home this Christmas. Daddy had an outburst I wouldn't have seen if I was a guest- one of those dinner table outbursts saved only for families at the holidays.

When it is time to go I hug and kiss them goodbye because I need to. They aren't used to open displays of affection but I can tell they like it anyway. We gather our gifts and promise to drive safely.

In the darkness of the car I can hold her hand at last. I unpin her wedding ring and place it back where it belongs. X

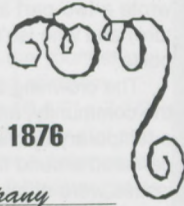

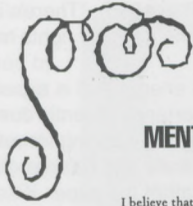


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SECTION 306-69-011807-10-01

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is severely mentally disabled: (Check and complete all applicable for this patient.)

A person is severely mentally disabled when he or she is unable to exercise self-control, judgment, or discretion, or to manage his or her social relations or to care for his/her own personal needs, or when he/she is in present danger of harm to others or to himself or herself.


Clear and present danger to others shall be shown by establishing that within the past 30 days the person has inflicted or attempted to inflict serious bodily injury on another and that there is reasonable probability that such conduct will be repeated. A clear and present danger of bodily injury may be demonstrated by proof that the person has made threats of serious or committed acts in furtherance of the threat to commit harm; or

Clear and present danger to self shall be shown by establishing that within the past 30 days:

(i) the person has acted in a manner as to believe that he would be unable, without care, supervision and the continuing assistance of others to satisfy his/her need for nourishment, personal hygiene, medical care, shelter, or self-protection;

(ii) the person has engaged in a course of conduct which is clearly and substantially self-destructive for purposes of the act;

(iii) the person has substantially mutilated himself/herself or attempted to do so.



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ABOVE GROUND

Above Ground

Debut: November 1994

Home Base: Allentown, PA

Print Run: 2,000/month

Distribution: Allentown Area, Harrisburg (limited), Scranton, Wilkes-

Barre, East Stroudsburg, Reading, Philadelphia (limited), New Brunswick, New Jersey

In most instances, papers covering the local gay communities in small out of the way areas are begun because of the lack of coverage provided by the local mainstream newspapers. However, this is the Allentown/Bethlehem/Easton area; one that encompasses over 100,000 people. It doesn't take a mathematician to see the impact of the 10% that theoretically comprise the gay/lesbian community. Mitch Hemphill wondered why an area of this size didn't have a voice and thus began *Above Ground*. "The 'zine has been progressing at a good pace; not too fast too soon," according to Hemphill whose background is in Food Service. He was impressed by the positive reaction his paper generated and the slow, but stable growth it has experienced. From an initial run of 500, *Above Ground* has grown to 2,000/month 100% supported by advertisers and subscribers. A native of the area and a bartender at the Stonewall--Allentown's predominant gay nightclub--Hemphill, as editor, photographer, distributor, sales person, is also responsible for *Above Ground's* layout and design. Asked if there were any ground breaking articles in its past, Hemphill doesn't do everything by himself. The 'zine boasts three syndicated columnists, six local staff writers and syndicated cartoons. Hemphill's proudest achievement consists of the photos that document the local scene adding to its unique flavor; a joy to many of the area's bar owners whose events are covered only by print in the larger papers, but have no accompanying photographs.

As for the future, Hemphill takes it month by month. He's had to turn down requests to expand into other markets. It's all about advertising, says Above

Ground's founder, "It's best to have sufficient advertising dollars in a specific market before we take the plunge."

The Baltimore Gay Paper

Debut: 1979

Home Base: Baltimore, MD

Print Run: 14,000/biweekly

Distribution: Baltimore, York, Harrisburg (limited), parts of Virginia, Rehoboth Beach, and Philadelphia (limited).

Begun as a photocopied bulletin for the Gay and Lesbian Community Center, the *Baltimore Gay Alliance* grew and eventually became a small booklet nine years with minimal advertising. It's only recently that the BGP has grown into the mammoth publication that Baltimore's gay/lesbian community has come to rely upon for news covering the bars and the actions of their legislators in the state house located in the capital city of Annapolis. According to acting editor Darren Kissinger, (who wrote a two-part article on Harrisburg for the BGP in 1995), "There's a pretty clear line on who's friendly (in the state legislature) and who isn't. People who aren't friendly to the gay civil rights movement either do not return calls or are polite."

The crowning achievement of the paper is the energy that is expended to include news about all peoples in the community; an issue of more tantamount importance recently due to last Fall's controversy which witnessed a temporary decrease of advertisers and had tongues wagging for weeks on end. Much of the controversy centered around the perceived notion among lesbians and Baltimore's gay racial minority communities that their issues were of minimal concern to the editorial staff of the paper. Kissinger assures its readers that the newly-added motto "Committed to Diversity" is a pledge made by the paper to pay closer attention to the concerns of all segments of the gay/lesbian/transgendered and bisexual community of this port city.

The paper itself is a program of the GLCCB, but is editorially and financially autonomous of the board and is not used as a rubber stamp or mouthpiece of policies constructed by the twenty year old organization.



Pride Weekly (formerly Au Courant)

Debut: November 1982

Print Run: 13,000

Distribution: Philadelphia, Harrisburg, D.C., Rehoboth, NYC, Scranton, Wilkes-Barre, ABE area, State College, Reading, and Pittsburgh.

As with the *Baltimore Alternative*, *Au Courant* was started by former employees of another gay publication. Michael Labance, Frank Broderick (both now deceased) and Joseph Youkanavitch started a paper that they felt would be more inclusive than the *Philadelphia Gay News* of the cities' diverse gay community and in so doing, began the first weekly gay paper. Along the way, the paper has earned a reputation as a more trendy and self-deprecating paper while covering the serious issues of hate crimes, AIDS and discrimination.

Editor M. Scott Malinge says the impact of his teeny-tiny staff has made a measurable impact on the community. A case in point is the positive feedback the paper received from the local clinics due to the increased numbers of individuals who came to be tested for HIV as recommended by *Au Courant*. Malinge also points to their spotlight on women's, minority and youth issues as a continual achievement of the paper. He admits, however, that the coverage of bisexual and transgendered issues is sorely lacking and provides an interesting challenge in that these groups seem to be hard pressed to fit into an advertiser's demographics. However, Malinge feels their issues must be brought to the fore as well.

The change in the paper's format and name in late 1996 signaled a move towards a magazine feel that invites the reader to read more about local awe-inspiring heroes and leaders within Philadelphia's gay community.

The recent controversy between Malinge and the new owners of *Pride Weekly* is as curious to Malinge as it is to the paper's readership. Malinge does not know what to expect from Monday to Monday. He feels, however, that he will not be part of the paper's future through no fault of his own though his take the bull-by-the-horns front page editorial entitled "The Party's Over" took the future investors to task for keeping the staff in the dark as to what was happening with their livelihood. "We anxiously await reading PGN on a weekly basis so we can get an update. (The new owners) are not being forthcoming." (*crossroads* was unable to contact the new owners due to a lack of phone numbers.)



Philadelphia Gay News

Debut: January 1976

Press Run: 17,000 and by year's end 20,000

Distribution: Philadelphia, Harrisburg, D.C. Baltimore, throughout the U.S.

The granddaddy of all the area's gays newspapers, PGN is one of the three oldest weekly newspapers in the country alongside the Washington Blade and San Francisco's Bay Area Reporter. It started out as The Pittsburgh Gay News and was purchased, along with other papers in Ohio, but the latter were let go as PGN bloomed unexpectedly. PGN began as a monthly paper, going biweekly and finally weekly in the early eighties.

PGN can be found throughout the country to the surprise of its publisher and founder Mark Segal. Subscribers are found in every state of the country. Their corner paper boxes, (second only to the mainstream press boxes) are a curiosity to many who quickly realize that they benefit those who do not go to gay bars to pick up the paper.

Its impact is considered "tremendous" and that is evident considering the politicians who have consented to be interviewed by the paper. In fact, mayoral candidates Frank Rizzo and Wilson Goode both asked to be interviewed. In fact, anyone in Philadelphia's political circles who are in a major position of importance to the gay community deem it imperative to get within its pages. Segal finds it annoying that many in the gay press are not aggressive in their coverage of issues that affect the gay community. He is quite proud of the paper's coverage of last year's Philadelphia to D.C. Bike Ride fund raiser that resulted in an extreme loss of funds for the AIDS organizations it was to benefit. Through PGN's coverage, the office of the attorney general fined the organization \$110,000 for careless handling of public funds.

In Segal's words, "a newspaper should be informing its community; giving its community the information so they can make a justified decision on whether they can support something don't support something or are just plain educated by the issue...a forum for its community and not to dictate one side of an issue."

Segal is most proud of PGN's exposure of the Carter administration's collusion with the Cuban government during the Mariel boat lift--the release of Cuba's undesirables (gays included) to the U.S. in 1980. Though the event was known throughout the country, the public was unaware that gays were housed in separate barracks at Fort Indiantown Gap. Segal, a reporter and photographer went to the gay barracks and beat the mainstream press to the scoop. Though the paper found itself at one point threatened by the Pentagon before issued an apology by then-Secretary of State Edmund Muskie.

PGN is proud to serve its community and strives to bring the achievements of gays within the state to the fore in conversations across the Commonwealth. Segal feels that gays should be proud of their accomplishments in the state. In fact, its marketing department has ascertained that 20% of their readers are non-gay.

Philadelphia Gay News

March 28 - April 3, 1997

Honesty Integrity Professionalism

Vol. 21 No. 23 75 cents

Those who go to the bars have seen them. We have looked for them. We look forward to taking them home with us. (You do know where we are going with this don't you?)

The accomplishments, defeats, dissappointments and hopes of the gay and lesbian community are chronicled on a continuous basis by all papers that are peripheral to the Central Pennsylvania area. (All, that is but one, [two when you include crossroads]) Here then is a synopsis of the periodicals that have graced our homes, cars, etc.

Q-BA (Queer Baltimore's Agenda)

Debut: February 1997

Currently on hold



In an effort to target the younger gay community, Grau and company developed Q-BA---a 10 1/2" x 7 1/2" paper that was easy to carry and contained articles of lighter substance for the Generation Xer's. The paper got its name as a bow to the conservative right who fear the "agenda" of the gay community. Sensing that the community wants to be entertained, issues of

Q-BA have provided the latest movie and music news as well as light human interest pieces and personals that round out the 30-page infomag.

Sadly Q-BA, nicknamed "BA Lite" by some, has already gone the way of the dinosaurs due to a lack of advertising revenue to finance it. Grau expects, however, to integrate some of its features into BA (including the cartoon "When Worlds Collide").

QBA may return some day in another configuration, but for now, all eyes are on BA and its future move to its new digs within Baltimore.

BALTIMORE MARCH 1997

ALTERNATIVE

SERVING THE BALTIMORE / WASHINGTON COMMUNITY SINCE 1986

The Baltimore Alternative

Debut: May 1986

Print Run: 14,000-15,000 copies

Distribution: Baltimore, D.C., Rehoboth, Harrisburg, York, Lancaster, Philadelphia. Available via subscription.

The late Bill Urban was disillusioned with BGP's lack of coverage of the issues of public sex and police harassment of bookstore patrons as well as the increasing issue of AIDS in the health conscious mid-eighties. That, along with the perceived conflict of interest between the GLCCB and the BGP, continued to provide enough concern for Urban in the coverage of these issues Urban, along with his lover Charles Mueller decided to create the Baltimore Alternative. Its motto "Another Voice, Another Choice" would soon live up to its boast as its coverage of AIDS issues, thanks to contributor Garey Lambert, became the crowning glory of the burgeoning paper and is considered to have had the greatest impact on Baltimore's gay community.

BA's coverage of lifestyle issues is another source of pride for editor Rawley Grau who feels their cutting edge reporting on topics of current interest i.e., gay marriage and the local gay churches, separates his paper from the BGP. He doesn't knock the efforts of his crosstown competitor in that he supports the reporting of breaking news so important to the community.

BA's art coverage afforded the community is considered the best in Baltimore. According to Grau, many straight people in the arts community turn to his paper for its coverage of art galleries, music, film, plays and film as well as up-to-date information on theater and art shows.



CANCER, THE CRAB

The fourth sign of the Zodiac

Cancer is ruled by the Moon, which governs the tides. This water sign is best noted for his hard shell---but once you crack through it, he's soft inside. It may be hard to get close to Cancer, but chances are he's trying to protect his soft, for fear of getting hurt.

CELEBRITY CANCERIANS

Nick Adams

Jean Cocteau

Bob Fosse

Stephen Foster

Merv Griffin

Judy Holliday

Tab Hunter

Bob Keeshan

(Captain Kangaroo!)

Dave Kopay

Charles Laughton

Gustav Mabler

Montezuma II

Peter I the Great

Marcel Proust

Janet Reno

Cecil Rhodes

Phoebe Snow

Henry David Thoreau

Jack Wrangler

June 1997

ARIES (March 20-April 19): Mars transits from Virgo into Libra mid-month; your love life may heat up as work matters slow down, so get prepared for a weekend getaway now. It's in your interest to check up on a relative now. Expect to find yourself in competition with another towards the end of the month.

TAURUS (April 19-May 20): Venus in Cancer directs Taurus to the water; it's time to plan for the beach. You're likely to find yourself particularly drawn to someone in your circle out of sympathy, but don't take their problems on yourself.

GEMINI (May 20-June 20): It's not too late to think about a cruise, Gemini---or at least to get out on a friend's boat for a while. If you're heading to Pride Day in New York, grab show tickets; you're into your "arts" phase these days. Money matters will take an upswing.

CANCER (June 20-July 22): Cancer is outgoing this month; that's helpful, because you'll be giving some all-out effort dealing with other people this month. Remember to handle things your own way, Cancer; keep it low-key on your end. You have a chance to meet some major goals now.

LEO (July 22-August 22): You're the problem solver, Leo; expect to be called on to help a friend work out a complication. You may find yourself juggling projects at the beginning of the month, but expect everything to slow down as you plan for the Fourth.

VIRGO (August 22-September 22): If you're planning to get away, the two middle weeks of June are terrific; save the end of the month for your Martha Stewart potential. Romance is also highlighted mid-month: time for that early summer fling?

LIBRA (September 22-October 22): June is a great month for you to weasel a beach weekend; Venus in Cancer puts

you where the water is. It may be time to look at the home-repair front as well; you may not be Tim Allen, but grab that hammer. Who's the new person on your social scene, Libra? Check it out!

SCORPIO (October 22-November 21): You're able to pick out the root of a longstanding problem, Scorpio; go for a final resolution of the matter. Watch out for conflict with a partner or family member towards the end of the month. Use your free time now to do your own thing.

SAGITTARIUS (November 21-December 21): Be glad for your sense of humor, Sagg; matters are proceeding more slowly than you'd like. You may need to handle things more independently to get everything done; friends and coworkers mean well but aren't helping. Take a deep breath and relax.

CAPRICORN (December 21-January 20): Cheer up, Cap---life's not that bad, is it? Keep a practical, orderly outlook the first week of the month; it's uphill from there. You may find Father's Day weekend a personal strain, but there's still every reason to work your way through it. Expect positive results from your efforts.

AQUARIUS (January 20-February 19): Enjoy the new moon at the beginning of the month (June 5); this is a great time for meeting new people. Expect the unexpected this month; everything is really leading toward progress, so enjoy the ride.

PISCES (February 19-March 20): Keep that wallet under wraps, Pisces, especially Tuesdays this month; your Moon-Jupiter aspects make you prone to overspend. (So what else is new?) Chocolate welcomes you this month; Godiva has your name on it---why not give in and indulge your partner?

July 1997

ARIES Be willing to speak up about a major difficulty, personal or at work; it looks like it may be shakedown time for someone near you, probably a co-worker. Get out and about; this is prime time for your summer fling. You're a fire sign---enjoy the hot weather!

TAURUS It's summer party time for Taurus; if you're heading to the beach, go east and stop by Atlantic City, at least before the last week of the month; Venus in Leo favors Taurus at the tables. Just keep your mind on your work while you're there, not on vacation!

GEMINI You may find yourself a bit more temperamental than usual mid-month; don't worry, it's just Mercury in Leo. You can have too much fun, Gemini; watch that waist line or you won't stay in that swimsuit. Keep matters organized, and look toward month's end for interesting events.

CANCER What's on your mind, Cancer? Stress-free is your key for the month; don't sweat the small stuff, especially with your close friends. Get outdoors and get some fresh air; catch a movie or two---but quit the brooding. Summer's too short!

LEO It's time to roar, Leo! Watch out for too much sun this summer---Sun-ruled Leo goes for the burn a bit too often. Your best vacation choices are the mountains or out West; follow that urge for adventure. "Nothing ventured, nothing gained" is your motto this month.

VIRGO Do you find everyone leaving the details to you, Virgo? You're the detail-oriented one, especially right now (beware of becoming navigator on all those trips...). The end of the month finds you using all of your persuasive efforts to score a point with friends.

LIBRA You're finding yourself out and around these days, Libra; you stand to benefit by seeking out younger acquaintances. Get out hiking or camping near the end of the month if you're planning to

do either; plan to make it a group event with friends.

SCORPIO Family reunions are in order for Scorpio this summer, though a partner may not be thrilled. A decision needs to be made about taking classes or course work. Scorpio's temper may be tried by a coworker or classmate; take a deep breath and count to ten.

SAGITTARIUS Sagg may feel unsettled from the fifteenth through the eighteenth; you may be itchy for travel and adventure that you're sure you're not getting. Watch your finances mid-month; save up and put fun off towards later in the month, or into August.

CAPRICORN Moon enters Cap on the eighteenth after a prolonged void-of-course moon (stay in bed on the 17th, Cap; you'll feel better). This is a great window for getting bills paid and the really nitty-gritty work done. Take the last weekend of July to kick back and relax---you deserve it.

AQUARIUS Aquarius feels a major sense of duty towards the end of the month---that's duty, Aquarius, not guilt. You like to be unconventional, but you may feel a bit restricted---"toeing the line"---right now. Let it slide, Aquarius; you don't always have to be responsible for other people. Put yourself first this month.

PISCES You're surprisingly outgoing early in the month, but may find yourself pulling back into your shell about a week before the end of July. Watery Pisces responds to the moon's phases; all changes are over weekends this month, so relax and get comfy. Enjoy the ride!

Marakay Rogers, Certified Tarot master, is a registered Tarot advisor and astrologer with over ten years' experience in the Harrisburg and York areas and offers consultations and workshops through Divine Light Books in Steelton.



LEO, THE LION

The fifth sign of the Zodiac

Leo is ruled by the Sun. Just as the Sun is the center of the solar system, Leo likes being the natural center of attention in a crowd. Leo often has a major flair for the dramatic, as well as a great deal of natural grace---Dorothy Hamill and Peggy Fleming are two prime examples.

CELEBRITY LEOS

James Baldwin

Elayne Boosler

Rupert Burke

Gabrielle "Coco" Cbanel

Demosthenes

John Dos Passos

Thomas Eakins

Amelia Earbart

Dag Hammarskjold

Mick Jagger

T.E. Lawrence

Herman Melville

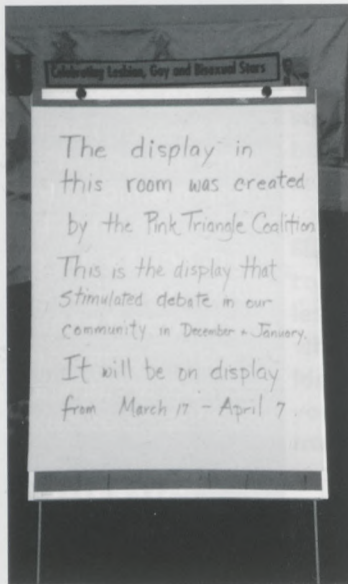
Annie Oakley

*Rev. Troy Perry
(Founder of the Metropolitan
Community Church)*

*Arnold Schwarzenegger
(You couldn't guess?)*

Yves St. Laurent

Sara Teasdale



THE SHOW MUST GO ON WAS PROBABLY THE MOST APPROPRIATE OF ADAGES AS THE ONCE-REMOVED EXHIBIT MADE ITS RETURN TO the Lancaster County Library albeit in a second floor reading room and not the Duke Street window it graced last December. Its return was the result of the final decision made by the board in January in response to the controversy that resulted due to Pink Triangle Coalition's "Celebrating Gay, Lesbian and Bisexual Stars. The display inflamed pro-family citizens who demanded the library remove the exhibit. The library did, but held a public forum to discuss the matter.

The Board decided to allow the display to return to the library, but after Grace Baptist Church of Lancaster placed their pro-family display in the same room for four weeks prior to PTC's.

In light of the controversy, the library board voted to end the 40-year tradition of allowing non-profit organizations to place educational material in the windows.

PTC's display consisted of pictures on a black cloth background with pictures of entertainer Josephine Baker, writer Gertrude Stein, pop artist Andy Warhol, blues singer Bessie Smith, Bayard Rustin, (coordinator of the 1963 Civil Rights March on Washington), scholar and black activist Angela Davis, and local heroes world renown artist Charles DeMuth and comedienne Suzanne Westenhoefer. Books by gay authors and about the gay culture were found at an adjacent table.

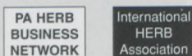
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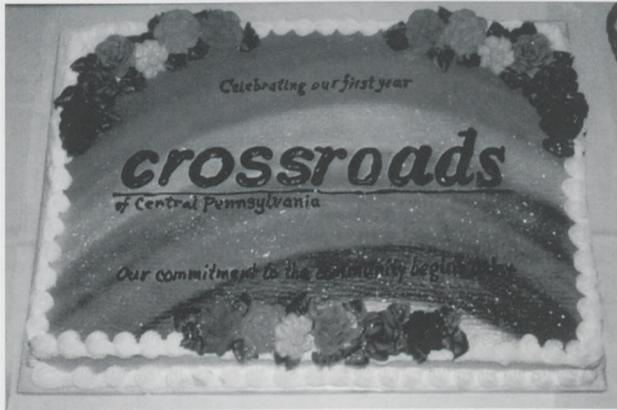
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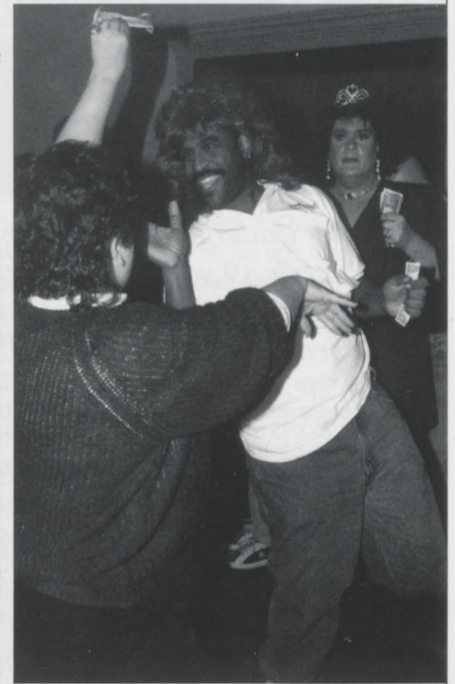


MY PARTY'S BETTER THAN YOUR PARTY! CAN A CITY SPONSOR TWO important birthday parties on a Sunday night? Harrisburg's gay community proved that it could as *crossroads* magazine celebrated its first birthday while Glenda, Miss Gay Pride 1996, celebrated her fortieth birthday. The cakes, both donated by Specialty Cakes by Bob Miller (contributing cartoonist for *crossroads*) provided the icing to the city's first major Spring events.

Contributing writer and local spinmaster D.J. Heidi Linn, provided the jams for those who reveled in the first year celebration of this magazine. Glenda and Miss Harrisburg Michele Leah Sterling graced our birthday with style as they unexpectedly performed a few numbers for the partygoers.

Glenda's bash was still in high gear as the *crossroads* party wound down. Never letting a party mood get dull, the former Miss Neptune presided over a pick-up drag show with wannabe's that could possibly perform at Grandma's Cotillion next year.

By the way, someone should tell our fearless leader that he should shave before donning Kelly Green's coiffure.



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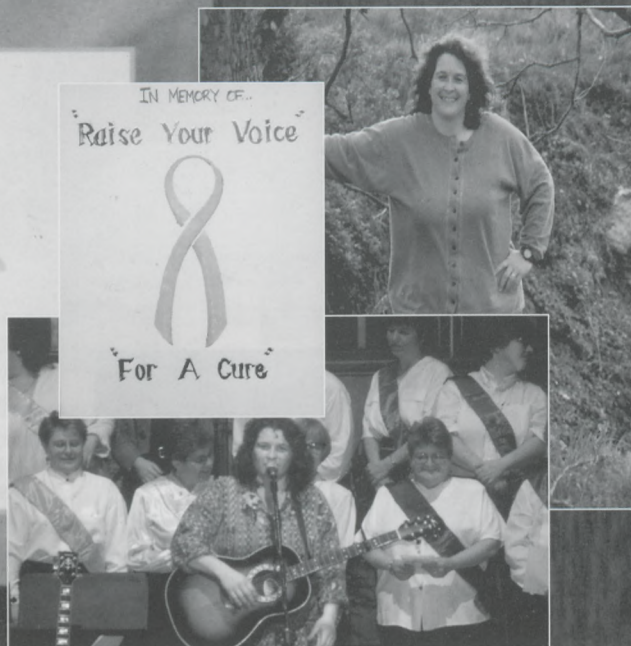
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Bobbi Carmitchell

*From Wind & Wood
To Community Activist*

By Heidi Linn



She's undergone an interesting odyssey during her 39 years. However, the last sixteen, and especially her return to the Central Pennsylvania area made a powerful impact on Bobbi Carmitchell.

She considers her association with Ann Bilmyer and Deenie Hammaker the most important years of her young life. As Wind & Wood, this local trio provided affirmative role models, albeit closeted, of what women can do when they sing and work in harmony.

The suicide of bandmate Ann continues to rock the core of Bobbi's belief systems as she questions the rhyme and reasons for the paths we all take in our lives.

And though she's appeared in *Ladyslipper* Music catalogue and *Hot Wire* magazine, this is the first time Bobbi Carmitchell has appeared in a gay and lesbian publication presenting Bobbi an opportunity to make yet another positive contribution to a community that has continued to command her respect. Whether it be Wind & Wood or her current work with Raise Your Voice For A Cure, Bobbi finds her life taking yet another turn as she heads into the middle of what has already been a wonderful life.

Tell me how you first got started in the music industry.

I got started in the music world when I was 12.

What was it that motivated you?

I received a guitar from my father as a present. It was orange and black, \$6.99 and plastic with nylon strings from Redman's.

What prompted your dad to give you that gift?

He gave both my sister and I identical guitars because he came from a musical background where everybody in his family sang. Most of them played piano or some instrument and I think he wanted to give me some idea of a direction to go in. He certainly wasn't giving me that particular instrument to say, "Hey, this is what I want you to go make your fortune on" because it was slightly between a toy and an instrument. So I tuned mine while my sister wrote all her boyfriend's names on hers.

When was the first time you ever wrote a song?

I wrote a song about President Kennedy as a Girl Scout. I started to write seriously after the death of my friend Ann Bilmyer. Up to then I had never looked at myself as a songwriter and that was because I was shy and very quiet and was just having fun doing interpretations of other people's music. When Ann died, it just seemed a natural tack for me to take with trying to process all of that. After singing with her for all those years...she committed suicide and that whole kinda made me wonder whether or not I felt responsible. I always wonder if there was something I could have done, especially in this case because we were so close.

Ann is from which group?

Wind and Wood, my first group. I played on my own for two years in Virginia, came back to this area and the day I got into town a friend of mine called me and said, "You gotta go hear these two women in Harrisburg." We hopped in the Rambler and drove up to Harrisburg and saw Ann and Deenie Hammaker. They had been playing as a duo for about a year and so I hooked up with them. Our harmony mix was perfect. It was as if we had finally met our matches---our harmony matches. Ann's voice was kinda low, mine was in the middle and Dene was way in the ozone up there. We played as a trio for about six years.

How many albums did you produce with *Wind and Wood*?

We put out our only studio album in 1984. It was a blast. I could not have picked a better experience to grow up in as a lesbian and also as a musician. I was 20 when I first met Ann. Up to this point I had never met any out, comfortable, secure lesbians.

What was it like to work with Ann and *Wind and Wood*? My understanding is that you had a huge following.

Yeah, we really did. It's like the ultimate relationship, musically and intimately. We averaged five nights a week for four years. That's a hell of a lot of playing. I think music for me is extremely intimate, which is why music is sometimes hard to do. If you play a large hall and there's a thousand people, you can just walk on and do it and not worry about it. But the worst part is sitting in a small room and playing for three or four people. When you go through those experiences, when you play every imaginable type of place, there's definitely a bond there.

I'm learning through my sister, who's gone through a series of bands and groups, the life expectancy for bands is eight months. There are so many different factors. You get three people who have three different ideas about what it should sound like, what the tempo should be, where you're gonna sing it in the set, how long your sets are going to be, where you're gonna play, how much money are you going to make? There's all these little factors. It's like going into business with somebody. I just thought everybody had as much fun as we did. It didn't occur to me how rare that was until we broke up and then Ann died. It's like Wow! It spins your head how all the variables came together just on a chance meeting.

You get these three people, Ann was the out lesbian who lived in the center of Harrisburg and had a hot dog cart in Downtown Harrisburg called the L.A. Dog. Deenie was married, this nice housewife who lived on the West Shore, and then there was me right off the boat; a farm kid who just literally stared at the floor when I played, just so shy. Friends who have seen me play over the last 15 years are like, "I can't believe you just used to stare at the floor and play." So you have three entirely different personalities to pull from all these different factions of life. It was a remarkable time, that five or six year period where you could go into the Midtown Tavern on a Wednesday night and there would be (Harrisburg Mayor) Steve Reed, Randy King, (Reed's) little right hand guy, at one table, two women at another table, two men at another table with a straight couple, another table with a lesbian couple, a bisexual couple and everybody would get up and dance with each other and then sit down. Everybody got along. For me, there was never a mention, never a political statement like, "Here we are," because at that time I wasn't even in my first relationship. I was a little babe. I was like, "Wow! "This is what it's like to be gay." I was just finding my own space. It was reflected in the music we did and the fact that you could walk into that bar as a single person and feel totally safe, totally comfortable. There would be times we would just direct people to tables as they came in.

This went on for five years, we knew everybody in the bar. I think we achieved everything we could in this area. And then Ann gave us a year's notice that she was leaving. It wasn't working for her in this area anymore. She had done everything she could do and was tired of the humidity, the Republicans and just narrow mindedness. So she said she was moving to California, not necessarily to pursue music. She was only out there for about six months, came back here and died.

What was the most powerful thing you got from *Wind And Wood*?

We always look at our lives and wonder if this would never have happened what would my life be like? We don't see we come to forks in our lives, the paths we can take. I don't know what I would have done if I hadn't hooked up with Ann and Deenie. It was one of those situations where it totally changed my life. I fell into music in Virginia by accident and when I moved back here I really wasn't sure what I was doing. When I met Ann and Deenie, you figure this was 1980, it was still a very male-dominated industry. We were met with so much surprise. The three of us were playing at Zee's Eatery one night, bringing all the equipment in and these guys came up to us and said, "We just think this is great, you come in and set this stuff up for your husbands." You can't even be mad at them for that. At that time, there was the perception that women do not do things on their own and the only reason we were there was to help our husbands out. God love us!

I think what really impacted me the most about playing with *Wind and Wood* was I felt like I had a chance to study the best at being in front of a crowd. There's such a difference, I see performers nowadays, they're performing their music but they're not entertainers. There's a big difference. When you're an entertainer, you're singing, you're talking in-between songs. So I think the biggest impact *Wind and Wood* had on me was that women could stand on their own and be very successful in a male-dominated industry and to still be in some ways out.

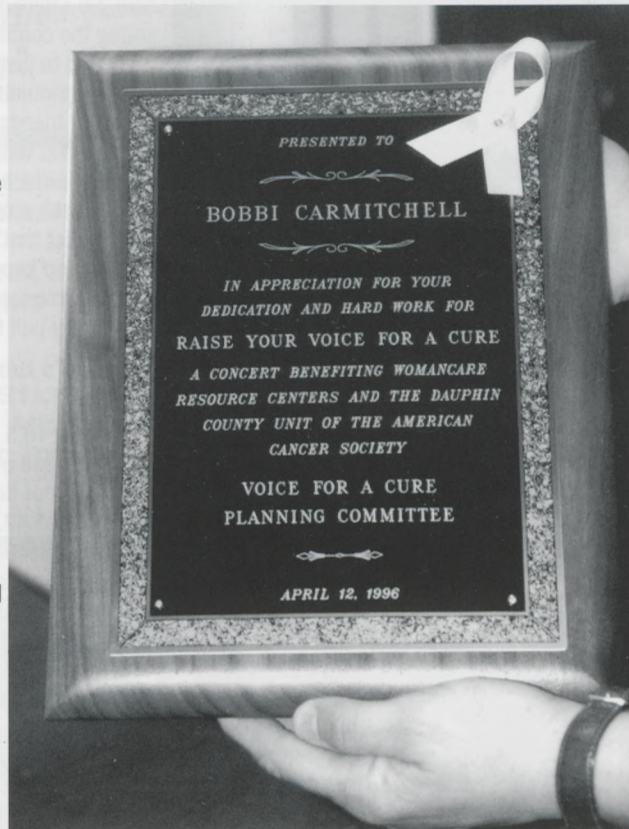
Tell me about the current role of producer you have now progressed to?

The whole business of being a musician is exhausting. The industry and its image...you know the fifteen minutes of fame really chews people up and spits them out. I've seen so many talented songwriters that will never be heard, their music never seen on VH1 or MTV. You will never hear them on the radio. I pretty much knew I was never going to get signed by a major label basically because I didn't want to. I think producing is out of necessity because there are limited places to play around here. When I tour, I play piano stuff, most of my instrumental things, and a lot of original things. But I can't necessarily do that here unless I produce the event. Most of the live music is in bars, which is great because that's what you cut your teeth on. It's like going to school. You have to learn how to stand up in front of people, which took me years to get down. Whereas now, I don't even think about it. Now I can tune a guitar, tell a joke and get ready for my next song at the same time.

I remember the first hall I played in, there was like 650 people and I thought, "Thank God I didn't do this five years ago because I would have stood up there and said, 'Ba da da ba da da!'" I wasn't ready for it, you just kinda have to get to that point where you're comfortable in front of people. Playing in bars and a concert hall are two entirely different things. Just by how people sit. If you're in a bar, you get to lean on your elbows in front of you, it's more relaxed. You get into a concert hall and you're sitting up, you're just there totally focused on the stage. There are no other distractions...There's nobody playing pool, you're not checking out the women playing video games.

Are you saying you were checking out women playing video games?

No, but I've seen it happen. People are like, "Oh, you're a musician so you can pick up girls." I'm like, "Oh, please!" That scares me to death.



So you want it on the record that you have never picked up any women at a gig?

That's correct. I never have. Although I did have somebody offer to fly me to Fort Wayne one night in her private plane. I was like, "Uh, da, da, da, da." (Bobbi quickly jumps back to the topic.) So the whole kind of producing end of it is you have to constantly be thinking of fresh ways to present yourself if you choose to stay in the area that you've chosen. This is my home. I have friends who have put all their stuff in storage to tour 24 hours a day, 7 days a week, 365 days a year. Playing is what is important to them. Getting their name out, getting their music out and selling their product. I need to be somewhere I can dig in the dirt and sit in the grass. So the trade off for that is playing bars and keeping that as a constant and then also coming up with other ways to keep that freshness. It used to be they could hear me three times a week. Now they can hear me play maybe four times a month.

To keep all that fresh is a constant, as well as keeping it fresh for me. You know there's nothing more boring than going to hear a performer and seeing they're just sleeping through the performance. Not the audience, but the person who's playing. Producing gives me a chance to target things, causes that I think are important, ways for me to feel like I'm helping the community and that's pretty much what I do.

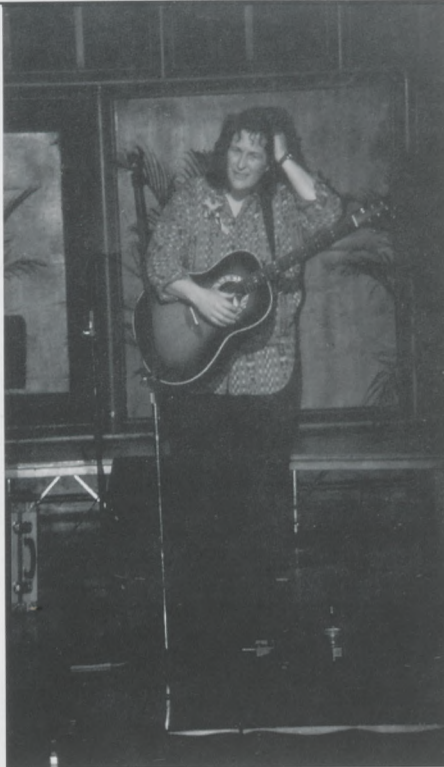
Tell me about your recent involvement with breast cancer?

I had an acquaintance, Laurie Williams, who fought breast cancer for years. Through some friends, we ended up getting together and doing a private concert over at Laurie's house. That impacted me strongly. After Laurie died in September 1995, I realized I had this experience and had never really met anyone with breast cancer that I was aware of. You know, it's like saying there are no lesbians in Lancaster country. Sure there are, you just don't know them.

Anyway, I needed to try and figure out the loss I was feeling and help the community pull together to honor Laurie.

I pulled together a concert at The Forum (in Harrisburg) last April and

debuted a piece that I worked on for her. That really turned out pretty cool. It was a big success. We raised \$8,000 and most of that money came from the gay and lesbian community. What was so neat about it was that it was not a conscious separation. You went to the concert and on the program was a list of sponsors, these are the patrons and right next to gays and lesbians of Harrisburg was listed a car dealer, Tristan Associates, or PIP Printing. So it wasn't like these are the gay contributors, these are



the straight contributors, it was like breast cancer knows no boundaries. It doesn't care if you're a lesbian, it doesn't care if you have five kids, it doesn't care if you're black, it crosses all boundaries. I think that was one of the reasons it worked so well. It pulled the gay community and the general community together. When it comes right down to it, it should not matter whether I'm a lesbian, whether somebody is left-handed, whether somebody else votes Republican, whether somebody chooses to live with a man or whatever. Unfortunately, it does matter, especially around here. So I think that event was so successful in seeing the community unite.

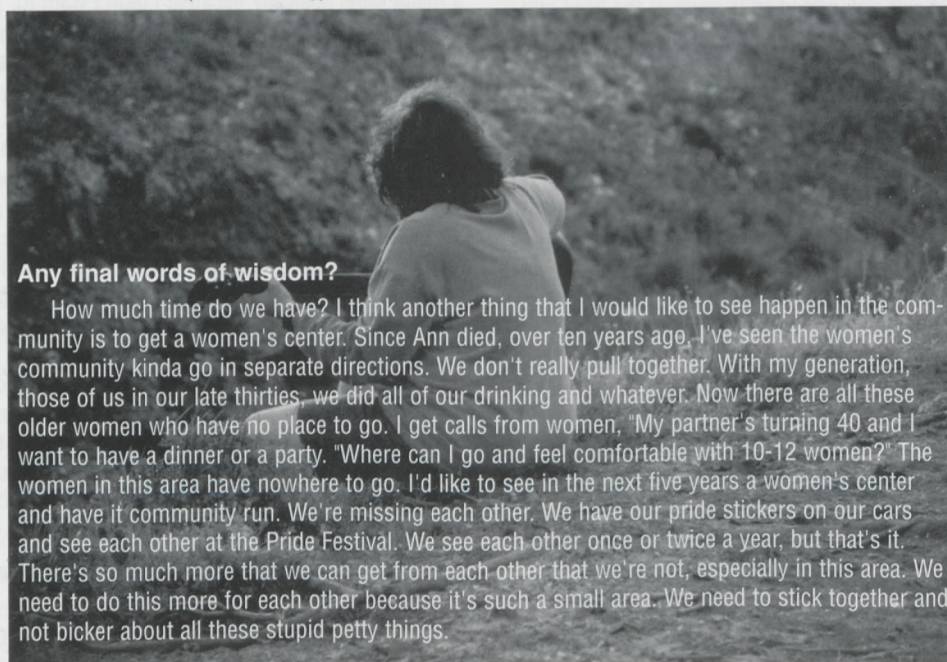
I used to just think of the women's community as my community. I'm very lesbian identified. You know my friends laugh at me sometimes, because I'm just like, well I'm just the big lesbian who lives out here in the boondocks. And they say, "Well you're much more than just a lesbian." And I say, "I know, but that's my big identity." I'm a big scary lesbian. You know I'm very proud of that, but I go a little bit overboard. So it was great to see our community pull together.

So, what's next for Bobbi Carmitchell's career?

When I first started playing at 18, I said by the age of 40 I'll never play another bar. I was giving myself ultimatums. Now I think it's impossible for me to do. I mean, I think of Bonnie Raitt who got her first Grammy nomination when she was 42. The intimacy and spontaneity of playing live music is so great. You will never play a song the same way twice. Saying I won't play live music anymore is like saying I'm not going to breathe anymore. Being a musician is a 24-hour-a-day job. You live it, you breathe it, you wake up in the middle of the night and you go, "That's that one note that I couldn't find." You stumble through the dark room and you turn on your four track and play that one note and it's like, "Okay, I can go back to sleep now. That's me, that's what I am."

I think that's where else I'd like to be is doing an instrumental album. I've been singing for twenty years. It's a struggle for me to come up with lyrics at this point in my life. I wrote "Follow Thru" when I was coming out of a relationship, moving into a new place with so much to write

about. So I'd like to do an instrumental and continue teaching. I love teaching. To show someone how to do something on the guitar keeps you humble. My latest challenge is to learn how to play the cello. X



Any final words of wisdom?

How much time do we have? I think another thing that I would like to see happen in the community is to get a women's center. Since Ann died, over ten years ago, I've seen the women's community kinda go in separate directions. We don't really pull together. With my generation, those of us in our late thirties, we did all of our drinking and whatever. Now there are all these older women who have no place to go. I get calls from women, "My partner's turning 40 and I want to have a dinner or a party. Where can I go and feel comfortable with 10-12 women?" The women in this area have nowhere to go. I'd like to see in the next five years a women's center and have it community run. We're missing each other. We have our pride stickers on our cars and see each other at the Pride Festival. We see each other once or twice a year, but that's it. There's so much more that we can get from each other that we're not, especially in this area. We need to do this more for each other because it's such a small area. We need to stick together and not bicker about all these stupid petty things.

Heidi Linn is a radio air personality & entrepreneur who is the owner of a DJ, karaoke & production company in Central PA.

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For those of you who enjoy the thrill and excitement of clubs, look no further. I, Chris Valentin, am debuting this column of *Chris V. In Da House* to bring to you personal experiences of nearby as well as non-local establishments. Get comfortable and continue as you read my current spate of reviews...

I began at the **Stonewall** in Allentown on a Friday night. The drive was not as far as I thought, and once we got to the town, the Stonewall was easy to find.

As I entered, I went directly upstairs to the **Moose Lounge**. The lounge is very roomy with plenty of seats at the bar along with pinball machines and pool tables. It's relaxing to take a break there after dancing downstairs.

The dance floor down the steps is fairly large with plenty of lights. The ceiling surrounds the floor with mirrors which seemed to help the light show even more. If you are a house and techno fan, I recommend the Stonewall. The DJ spun a great mix of house, pop, and techno throughout the night. And with the upgraded sound system from the last time I was there, it even made songs from *Evita* sound great!

I spoke with Bob Sweeney, the manager of the bar for over ten years, and he said that crowds from Philly, Reading and as far as New York, regularly visit. Sorry, gals, I did not see many females there. The trends varied as well as the age group. You will find fresh meat to stale bread on a Friday night. I was told by some locals that Saturdays are packed. I definitely encourage you to try the Stonewall and Moose Lounge. Tell Bob I sent you and I'm sure he will promise you a good time.

I decided to get the heck out of Pennsylvania for a weekend so three of my straight friends and I headed to New York City. I made it there in record time too! Two hours and 15 minutes! Then it took me an hour to get to my hotel because of traffic.

Ahhh, NYC! A place I can drive like I'm from the Middle East, buy a drink at 3:30 AM and pay \$3.40 for a pack of cigarettes. Where else can you go and experience a whole traffic jam on the West Side Highway because some jerk is puking out the window of his car? Where else can you make a wrong turn only to have to pay a \$4.00 toll at the end of the road? Where else can you interrogate cab drivers as to how they move to the USA and know their way around the city without speaking English?

Webster Hall on 11th Street between 3rd and 4th Avenues was where I partied on Friday night. What a fascinating club! I was there a year ago on the exact same date but passed out on a couch half an hour later. This year I did not take a chance. I'm glad I didn't because I had an awesome time!

The lower level provides reggae, hip hop, rap, and R&B, in a brightly painted room. Not my cup of tea, so I moved onto the next level. Cool...*Pump Up The Volume!* I haven't heard that for a long time. They call it the Marlin Room. It was crowded with tables and chairs on the side of the dance floor along with go-go dancers. My host, Jerry, told me that music from the 50's to the 90's is featured in the Marlin Room.

Next floor, the **Grand Ball Room**. And grand it is! The sound system is incredible! DJ John Suliga was spinning house

and techno until 4:00 AM and it was the first time I was motivated to dance the whole night in a long time. Jerry says that very high maintenance is kept on all sound and lighting equipment for the best quality. He's not lying!

Webster Hall usually features a trapeze act but due to a scheduling problem, they had to replace it with a light show. A five feet diameter disco ball was lowered to hang about ten feet from the floor as different color lights beamed on it illuminating the whole room. A stage is located in the front of the room with two go-go dancers. I spent most of my time there so I could see over everyone. In the same room is a balcony which surrounds the entire floor. Sofas and tables are provided so you can watch below.

In another room is a live band playing along with a pool table. For as much traffic that flows through that room, I don't know how anyone can finish a game comfortably.

There is plenty to do at Webster Hall. It is attractive to costumers, ravers, straights, gays, whatever. I wasn't sure who was gay or if anyone was until I was relieved to find someone wearing a shirt that said, "DIVA". Though Webster Hall is not a gay establishment, they open their doors to everyone. Hell, they have a drag queen checking ID's at the door.

During NYC's Pride Festival, you will find a lot of drag queens there. Who knows, maybe someday Mayor Rudy Guiliani will show up in his drag.

For those of you who think size matters, try **The Tunnel** on 27th Street and 12th Avenue. It's big! So big, that I couldn't get through the whole club. But what I did see was awesome.

Security there is very cocky and unless you have breasts, you will get no attention. In defense of them, I know that a club with almost 4000 people has to be hard to control especially with people like me screaming about being on the guest list.

The Tunnel is fierce and intense! Drag queens everywhere, a painted dancer dancing in a cage hanging from the ceiling, lights, music, beautiful boys and girls! For all you chickenhawks, get to the Tunnel. They let adults in over 18 years of age. But bring your ID because you will get carded at the bar.

A gay party is featured in two rooms. The first was a dance floor, even though only about 30 people were dancing. The music there was just as good as the main floor.

The next room is called the Kenny Sharf Room. It is designed to look like the inside of a genie's lamp with mirrors and

pink fur for ceilings and walls. Very interesting room filled with young boys and girls. Drag queens usher the doors to these rooms as well, and they are so fierce!

I hung out in the DJ booth for a while and had an awesome view of the whole main floor. The booth is raised on one side of the club and I was able to see clear to the other side. Everyone below was hypnotized by DJ Steve Zoar as they were dancing and screaming their approval. I met Chris Spirit, a lesbian DJ who was starting that night unwrapping the after hours party. She's a great girl and very talented. I urge you to check her out. She spins every Saturday for the after hours party.

Michael Francis is a club promoter who stated that The Tunnel tries to keep the crowd mixed and provide for all types. I believe him because I was able to pick out a lot of family. The next time I visit the Tunnel I will not wear a long sleeve shirt, I will see the other half, and I will not lose my temper with security. I can hardly wait to go again!

Hopefully my reviews will be entertaining and useful as you venture out and club the night as I do. Feel welcome to respond to me by sending all correspondences to Chris Valentin, P.O. Box 90202, Harrisburg, PA, 17109. I'm curious for your input on these or other clubs.

Thank you to Bob, Jerry, and Michael for some great times. Take care! X

One More Time Real McCoy Arista Records, 1997

The Real McCoy is back, with the much anticipated follow up to their mega-hit debut, **Another Night**. There has been one small change since the last time we heard from them. One of the female singers, Patricia Peterson, has been replaced by newcomer Lisa Cork.

One More Time is an eclectic album that is full of surprises. From the explosive organ and beat driven dance tracks like *One More Time* and *I Wanna Come (With You)*, to mature ballads such as *Look at Me* and *Tomorrow*, to mid-tempo dance tracks like the reggae infused *Give A Little Love* and the quirky *Love is A Stranger*.

Although they still have a little of the organ driven techno-pop sound from **Another Night**, I was generally impressed with **One More Time**. The bottom line: If you liked **Another Night** you should check out **One More Time**.

SCOT SMITH



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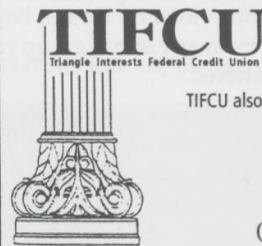
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Lesbians Do It Too: The Gay Community's Dirty Little Secret

Tina Marie Fields

- 85% of homeless women and children are feeling domestic violence.
- If every woman victimized by domestic violence would hold hands, a line would form from New York to Los Angeles and beyond.
- There are 1500 shelters for battered women in the United States.
- Domestic violence causes almost 100,000 days of hospitalization, 30,000 emergency room visits and 40,000 trips to the doctor every year.

Statistics courtesy of *Ms. magazine*, October, 1994.

Most gays and lesbians do not talk about domestic violence in the community. Up until now our community kept issues such as this "in the closet" because of the already horrific stereotypes that were out about our lifestyles. It's already bad enough to be gay and in a domestic violence situation is like a double negative. The community would just rather not know about it.

Another reason for not talking about or coming out about same-sex domestic violence was due to the lack of help available

to the community or the belief that there wasn't any.

Trying to understand lesbian domestic violence is a growing, complex issue. The tactics may look the same as a heterosexual couple, but despite the superficial similarities, lesbian domestic violence is different. Most domestic abuse counseling services tend to have theoretical problems with gay domestic violence. Predominant theories view domestic violence as an extreme example of male dominance in a traditional male-female relationship. This makes same-sex abuse a hazy concept for many social workers and police. It appears that lesbians fight back more often than heterosexual women. The issue can confuse the case-workers as to who is battered and who is the batterer. And, an even more complex issue, is that lesbians who are battered in one relationship, may go on to become batterers in another. The most significant difference was that lesbians are more likely to go treatment on their own, and heterosexual men go because they are court mandated.

Violence between women occurs at about the same rate as it does with heterosexuals. As with heterosexuals, race, class, education and age do not seem to be significant factors. And, to confuse some stereotypes, neither has the butch/femme roles, physical size or marital status been found to figure into domestic violence cases among women. No group, regardless of race, class, gender, sexual identity, age, political stance, or lifestyle, is free from domestic violence. Do not be mistaken: people from any social group can batter or be battered.

Lesbian domestic violence can include physical, emotional or sex abuse, threats (such as threats to "out" the partner) and intimidation. There are also many additional issues lesbians and gays in domestic violence situation must face: isolation from the community, some are closeted and afraid to make their problems public, some, new to gay relationships, assume that all gay relationships are as abusive as their own. A lesbian, most of the times, must sustain greater injuries than a heterosexual male or female in order to have their partner arrested because Police view gay domestic violence as "mutual combat".

Most women remain with their abusers because of psychological, economic and social reasons. Most importantly, they are afraid for their lives. This fear feels their actions. They usually have low self-esteem. Sometimes through years of abuse, the partners have terrorized them into believing that the women cannot get along without them and the women are afraid of what will happen to them if they leave. Many of the women accept the blame for their partners' actions and they believe no one can really help them. Many women cannot imagine any other alternative.

There is a power cycle that presumes over an abusive relationship. The power cycle is the boundaries, the limits and the terror tactics that an abusive partner uses to control you; by physical, emotional, and economic abuse, by intimidation threats and denial. There may different approaches, different terror and power controlling techniques but the cycle is

When Enough Is Enough

A Personal Account
Jacque Marie

When do you know your needs to change? It's time when you attempt to escape your problems instead of dealing with them head on. It's tiring to fight with your lover when most of the time you know not what the fight is about. For me, it took a year and a half to discover that our worst problem was drinking. We lived our whole lives around the bars and that wonderful escape from reality...alcohol.

I was 26 when I met Jamie*. I felt like I had know her for years. From the first second I laid eyes on her, we had this immediate connection. Sparks everywhere! I had two previous partners but neighter lasted very long and they really didn't affect my life. Jamie had the kind of reputation you hear about, mostly fighting and drinking, but it didn't deter me for I was determined that I would be different. I would be *the one* for her.

When I first met Jamie, she was involved with two other women. One, her ex with whom she lived. The other, a married woman that was experimenting. After weeks of dating and deal-

ing with the constant drama that surrounded her, I was already tired. It started to affect my job because we were constantly fighting. Finally, after two months I *was* the only one. Or so I thought. She had been with her ex for about three years on and off and was still very much part of that drama.

Remembering back to our initial three months living together, we drank most of the time. That was when I lost complete control. My life was not my own any longer. It belonged to the bars. What a way to live! I watched Jamie drink, pass out on the living room floor, in the fireplace, or where ever she decided she was going to sleep. The verbal fights bacame physical after a while. It seemed like we lived the same day after day.

That isn't to infer that we did not have great intimate moments. We did. It's just that our mututal love became clouded by the bottle. Some nights we had candlelight dinners; some nights we just walked and talked about a multitude of topics. It was those nights that gave me the courage and willingness to stand up later.

Life went on as if we were in a time warp. I worked a full time and a part time job. Jamie worked a full time job. We would fight every now and again, but not violently. Life became repetitive. Repetition led to running out of things to say. The drinking was no longer a problem, because both of us were drinking every day.

*Not her real name

always the same.

Awareness and education of lesbian domestic violence is a must in the community. In order to end domestic violence we must acknowledge that domestic violence and date rape are happening here in our communities. We must accept this, identify the issues, and deal with the abuse rather than ignoring it. If you are experiencing any of the following forms of abuse from a lover, ex-lover or roommate, you may be a victim of domestic violence.

Emotional Abuse: This person constantly criticizes or humiliates you and maybe in front of other people. This person blames you for things which are not your fault. This person is obsessively jealous. She lies to manipulate you and punishes you when she gets angry.

Physical Abuse: She pushes, slaps, kicks, bites, restrains, uses a weapon against or throws objects at you. Any unwanted action that causes you bodily injury or pain is physical abuse. Lesbian domestic violence is not "mutual combat".

Isolation: This person prevents you from seeing family or friends. This person gets jealous of anyone else in your life. She threatens to harm you if you leave. Trying to make believe that no one can help you because you are a lesbian.

Denying/Blaming: This person will always shift the responsibility of the abusive behavior to you or other causes like substance abuse, money, stress. This person will accuse you of "mutual abuse or mutual combat" stating that women can-

not abuse women. She will always make light of the abuse.

Sexual Abuse: This person forces you to have sex with her. She humiliates you sexually or causes you pain without your consent. This person refuses to practice safer sex.

Coercion & Threats: She threatens to harm you, your family, your children, friends or pets. This person says she will damage your property. The person threatens to out you or tell your ex-spouse or family members that you are a lesbian so they will take the children away.

Financial Control/Economic Abuse/Privilege: This person prevents you from getting or keeping a job. She controls your shared resources. This person refuses to pay her fair share. This person steals money or property. This person will make all of the big decisions and define each partner's position or duties in the relationship.

Property Destruction/Intimidation: The person frightens you by smashing objects or destroying things. This person damages or sells things you value. This person makes you afraid by using looks, gestures or actions. This person uses looks, actions, and/or gestures to reinforce homophobic control.

IF YOU ARE THE VICTIM/SURVIVOR: You are not responsible for her violence. She is. You have the right to a safe, healthy relationship and to have your own life.

A BATTERER...Is jealous; blames others for

her faults; blames circumstances for existing problems; demonstrates unpredictable behavior; belittles her partner verbally; cannot control anger or personal rage; always asks for a second chance; says she will change -- that she won't do it again; may have been an abused child, or witnessed parental abuse and violence; plays on partner's guilt; behaves worse when under the influence of drugs and alcohol; is closed minded, her way is the only way; may seem charming, gregarious, gentle to non-family members; abuses her children.

Please recognize who you are, identify the issues of abuse in your relationship, and deal with the issues of domestic violence rather than ignoring it. Think about it. Talk about it. Discuss it. We must end it.

YOU CAN PROTECT YOUR SAFETY BY:

- making a plan in case you have to leave quickly.
- establish contacts with friends and family so you have a place to go in an emergency.
- considering obtaining a restraining order to protect yourself.
- contacting a counselor at some center to learn your options.

FOR THE PEOPLE THAT ARE REACHING OUT TO THE VICTIM

- Believe her.
- Even if the abuser seems nice, even if the abuser is also your friend.
- Educate yourself.
- Realize that battering exists in our own community and to ignore and deny the fact further isolates the victim/survivor.
- Understand that leaving an abusive relationship is difficult.
- Allow her to make her own decisions and to take back control of her life at her own pace.
- Offer her a place to stay.
- Refer her to a counselor at a center and seek support and assistance there for yourself as well.

There are a number of organizations developing programs specifically designed to work with batterers on changing their abusive behavior. Even here, in Central Pennsylvania, they are working together. The Domestic Violence Services of Cumberland County and the YWCA of Greater Harrisburg Violence Services are two of them. These specific organizations are devoted to community education, stopping male violence, racism, homophobia. At the YWCA, they are also working on material so that it is non-gender specific language due to the growing population of lesbian women

After we were together a year, we decided to move. We found a wonderful house. Compared to the one bedroom attic apartment we had, it was like a dream. I thought that the house would fix all that ailed us. Of course, it didn't. The other thing that changed was geography. At this point, I was tired and disillusioned. I felt like it would never end.

One day, after a particularly bad fight, I went to a friend's house. Earlier I went to the YWCA because I felt I really needed some type of counseling. I knew I could not go back. I knew why. I knew that nothing would ever get better if we were drinking all the time. This is where it got really hard because I was really in love with Jamie, but I was not willing to accept any other alternative. The drinking had to stop. If I had to be miserable and alone, I could deal with that to try and stay sober. I stayed away the entire night. Mentally and physically I was exhausted.

The next day Jamie came to see me at work. Determined not to give on my position, we argued my entire lunch break. I think it was then that Jamie realized that alcohol had taken so much from us. For me, it had taken away my independence, my individuality and my right to control my destiny. For her it had taken ten years of her life. That was the night Jamie went to Detox and I stopped drinking.

Things are not perfect. Jamie and I have both been sober a little over a week. Doesn't seem like a long time does it? Compared to a year and a half, it's a lifetime. It convinces me that sometimes where love is concerned, it's not how much you love someone to stay. It's how much you love someone to leave. X

seeking their services. There are other workshops and centers in Central Pennsylvania that are designed to encourage participants to examine gender roles, violence, discrimination, and alternatives to violence.

If you want to volunteer or you need help, several organizations are listed in the phone book in the Blue Pages under abuse, women, shelter or volunteer service. You can also find resources on the web doing a search under domestic violence. It is important to remember that the only way things can change is through education.

**YWCA of Greater Harrisburg
Domestic Violence services**

Hotline/Crisis: Toll Free 1.800.654.1211

**Domestic Violence Services of
Cumberland County**

Hotline/Crisis: Toll Free 1.800.852.2102

**The National Domestic Violence
Hotline (English and Spanish speaking)**

Hotline/Crisis: Toll Free 1.800.799.SAFE

Women can free themselves when they discover their strengths and take advantage of community resources that offer safe and secure environments. X



The BETTY Interview

Jim Cassell

You have read about them in *People* (June 3, 1996): "Unlike such Svengali driven ensembles as the Supremes and En Vogue, the members of this New York City band write most of their own lyrics, and then -what a concept-play it themselves on real instruments. BETTY performs songs entirely in three part harmony." Now you can give your ears and eyes a long due treat to this delicious trio at The Central Pennsylvania Pride Festival Saturday June 26, 1996 at the campus of the Harrisburg Community College.

Formed nearly eight years ago BETTY has relinquished a type of cult following of those who tune into their unique melodic style as well as some very offbeat and bizarre lyrical sense of humor. Although this three woman diva extravaganza write most of their own lyrics they do compile them together. One of their more recent tunes, *A typical Love* was used in the motion picture; *The Incredibly True Adventure of Two Girls in Love*.

The Washington Post had this to say: "having spent a lot of time ahead of the camp and comedy curve; the satirical edge on their album, *Limboland*, embarks on a pop hiatus full of swirling harmonies and smart to innocent lyrics. Several of the original songs like, *Baby Ooo*, is one part 60s, one part 70s disco and one part 90s club track. Enough in fact to convince anyone that BETTY isn't in it just for laughs."

BETTY has two albums and one EP to date. They are *Limboland*; *Hello, BETTY*, and *Kiss My Sticky*. Though touted as a camp act with a musical backbone; they no longer fit that billing. *The Toronto Star* hails them as a "Joyful trio that delivers a knockout!" BETTY's songs are usually strung together talking with material pertaining to dysfunctional relationships or love gone astray without resorting to maudlin lyrics and tear soaked instrumentals.

Having started as an a capella act, the sisters BETTY are straying farther into the arena of the instrumental with great results. Despite this move they have managed to keep in tact their familiar three part harmony. With outstanding reviews from *The Washington Post*, *Glamour*, *New York Post*, *Vanity Fair* and *The Village Voice*, Elizabeth Ziff (band member) had this to say when I had the pleasure of interviewing her from the *crossroads* headquarters in May...

"We love to play Pride festivals because they are so much fun and the people actually

get it. We can be as outrageous as we want to be and play along with a great crowd of informed individuals. We are strong supporters of the gay rights movement and will continue to do so. As a band we got our start playing in old theatres and concert halls. All of the members have very different musical influences and therefore it is hard to pin us down to any genre of music, but jazz and rock are our primary influences. We have never really been labeled as any specific type of band but we are looking for a new label for our next album which is a totally new and different sound for us although our three part harmony still is very noticeably us. We are always on tour and doing gigs and to find out where just tune into our website at <http://www.hellobetty.com/albums.html> and help spread the gospel of BETTY!"

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Living In Clip

Ani DiFranco

Righteous Babe Records, 1997

Ani DiFranco is unique, set apart from the scores of other female singer/songwriters who inhabit the vast ocean that is the music business. Ani gets to sail atop that sea, not because she is more talented, more beautiful or has a more devoted following, even though these points are definitely arguable in her favor. She is afloat because her record company, Righteous Babe, is completely independent of the corporate music world. The number of artists who can claim this sort of freedom and success are slim and none. The label has sold more than 750,000 copies of the ten albums currently in its catalog.

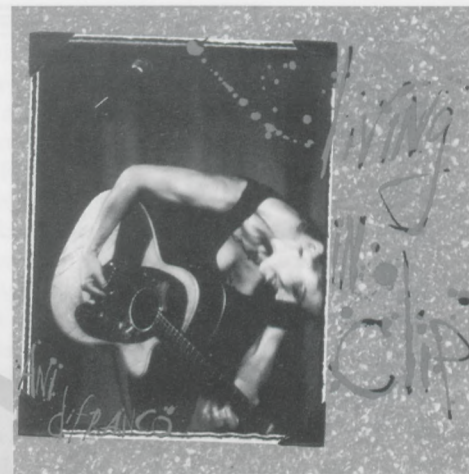
On April 22, 1997, that number increased to eleven with the release of DiFranco's first live album, the double CD **Living In Clip**—the title derived from the “overloading an amplifier with a sonic signal that exceeds the machine's power capacity, resulting in a terrifying snapping sound and the illumination of a tiny red warning light on the face of the amp indicating that it is about to blow.” Says Ani's PA tech: “The stage amps are, like, living in clip, man.” Thus providing Ani's legions of fans one of the inside jokes of her 1996 tour.

The recording process was relatively simple, leaving the album almost entirely devoid of overdubs. The only crowd noise present is that which was picked up by Ani's vocal mic. But all technicalities aside, it is the performances themselves that make **Living In Clip** such an intense listen. In keeping with the traveling troubadour tradition, Ani's songs change and evolve as she does, reinventing themselves from their original studio versions through new arrangements and altered

lyrics here and there. She banters with the audience between and even during songs, endearing herself to them all the more. It is obvious that DiFranco is very much at home on stage, and her years of touring have transformed her into a consummate performer. During a recent concert at Baltimore's Meyerhoff Symphony Hall she delighted the capacity crowd with stories of her recent visit to Japan while enduring having plaster fall from the ceiling above! This trademark intimacy is also evident on **Living In Clip**.

The recordings for this album were made in New York, California and many points in between. Although some songs are cut off rather abruptly and Ani interrupts herself in others, both discs manage to flow along smoothly. For the most part the songs are presented by DiFranco and her band, drummer Andy Stochansky and bassist Sara Lee. But at a hometown show in Buffalo, NY, Ani is backed by, of all things, a full symphony orchestra. The concept is strange, but the result is a wonderfully unique rendering of *Amazing Grace*. Other highlights include *The Diner*, *Hide and Seek*, *Overlap* and the previously unreleased *Gravel*.

Even though the audience is not miked, their frenzied intensity comes through loud and clear. Few artists can boast of a fan base so fiercely devoted as DiFranco's, a fact which has been both a blessing and a curse. Of course, her fans have played an important role in her success, by buying her albums, attending her shows and generally spreading the word about her. But with her burgeoning success comes greater media attention, and some fans perceive this as a sell-out. There are also those who feel Ani owes them a piece of herself as a reward for their undying love. Such is the price of fame and fortune.



No matter how Ani DiFranco's career may progress in the future, the basic fact is that she is an exceptionally talented musician who deserves her current good fortune. Her large eyes and open expression portray an honesty that comes shining through both in her music and the way she runs her business. In a time where a vast majority of the music we hear is dictated by the corporate music conglomerate, Ani DiFranco and Righteous Babe Records are a delightful breath of fresh air and a true alternative in music today.

CLARE A. CRAIG

Spice

Spice Girls

Virgin Records, 1997

A quintet of pop princesses from England has taken the music world by storm---that's right, it's the Spice Girls, and they'll tell you what they want, what they REALLY, REALLY want! Their debut disc, aptly titled **Spice**, is off and running and shows no sign of letting up. So what puts the spice in the Spice Girls?

Image plays a big part in the making or breaking of artists in the era of MTV, and the Spice Girls sure do look good. They are a diverse lot---a pair of intriguing brunettes, a fiery redhead, a sassy black girl and, of course, an adorable blonde. One can almost see their pubescent fans choosing a favorite girl to admire. That's not to say, however, that their songs don't appeal to a more mature audience. The Spice Girls' songs have doubtlessly been spun on turntables at dance clubs worldwide.

And are these tunes ever catchy! Just one listen to their smash hit *Wannabe* and you're bound to be humming this infectious little ditty for the rest of the day. Their current release, *Say You'll Be There*, is



currently receiving heavy play on VH-1 and MTV as well as the radio, and promises to do at least as well as its chart-topping predecessor.

Only time will tell whether the Spice Girls are destined for a long, illustrious career or to be another flash in the pan. No matter what the future may hold for these five young ladies, they have certainly made their mark with a debut CD that will certainly be remembered for years to come.

CAG

20th Century Blues

Marianne Faithfull

RCA Victor, 1997

Just as today's Maureen McGovern is infinitely more interesting than the person who sang *There's Got To Be A Morning After* years ago, and the Rosemary Clooney of *Come On-a My House* can't hold a candle to the present singer with that name, the Marianne Faithfull on this eye-opening CD is worlds away from the *As Tears Go By* singer of well over 30 years ago. A lifetime, really, and the comparison is fascinating.

Recorded with audience, Faithfull wasted little time in creating a 1920's

European atmosphere with *Alabama Song* ("Show me the way to the next whiskey bar"). Her voice catapults the listener to a completely different atmosphere than anyone might anticipate, even after reading the booklet.

20th Century Blues is her interpretation of the type of cabaret music of Germany's Weimar Republic, spanning 1918 to 1933, dying with the advent of Hitler's rise to power. Think of the show or movie *Cabaret*, and you're in the right time period, but nowhere near the right venue. And while Faithfull ultimately moves the time into a post-World War II era, the sound and atmosphere of a performance somewhere in Weimar Germany remain throughout the recording. Not all the music was written during that time, nor was all of it written in Germany, but it all evokes the spirit of that time.

Most of the music was written by Kurt Weill, mainly with words by Bertolt Brecht. Several of the songs are from their *Threepenny Opera*, but in startlingly new translations by the Irish playwright Frank McGuinness, so that even the familiar *Mack The Knife* and *Pirate Jenny* are given a disorienting delivery that demands your attention.

The CD's title song was written by Noel Coward in the late '20's. Other non-Weill tunes include Friedrich Hollaender's *Falling In Love Again*, a non-Deitrich version that works very convincingly, and his *Want To Buy Some Illusions*, written for the 1948 Billy Wilder movie *A Foreign Affair*; Harry Nilsson's *Don't Forget Me*, which might as well have been written for '20's cabaret use; and *Boulevard of Broken Dreams* by Al Dubin and Harry



Warren, the team that wrote most of the songs for Busby Berkeley's best '30's musicals.

No question: An appreciation for the presentation of this music is an acquired taste. Two friends, in separate listenings, couldn't sit through it. Certainly, there is that "let's get blind drunk, find a razor blade and end it all" ambience to the performance. There is also a quality (and the above-mentioned friends would argue with the word "quality") to Faithfull's voice that brings a certain understanding to the lyrics and an assurance to the listener that she knows what she's singing about. To put it bluntly, hers is no longer a pretty voice, but it is a most appropriate voice for the music she's singing.

20th Century Blues is recommended listening for anyone with more than a passing interest in this century's popular music. X

DAVID WALKER

In Memorium



Before Diane Warren and while Carole King's reign as pop's queen of the teenage lyric was going strong, there arose Laura Nyro, a 19-year-old from the Bronx whose first album of self-penned material (*More Than A New Discovery*) did not catch fire with the bubble gum or folk rock sets. However, her second (*Eli And The Thirteenth*

Confession) caught the attention of other producers and in time, other acts would turn her songs into instant classics that are still played today on many album rock and oldies radio stations across the country.

Getting Barbra Streisand to cut a pop album was no easy feat. However, producer Richard Perry convinced La Streisand to deliver 1970's *Stoney End*: a collection of middle-of-the-road potential pop standards from the likes of Joni



Mitchell, Gordon Lightfoot, Harry Nilsson and Randy Newman. Nyro boasts the lioness share of tunes (4) including the title track which sent Barbra into the Top Ten for the second time since *People* did the trick six years earlier.

For *Blood, Sweat & Tears*, *And When I Die* was the final jewel in their triple crown of #2 hits. Their prior hits, *You've Made Me So Very Happy* and *Spinning Wheel* both spent three weeks at #2. Though their third only spent a week in the Place position, and would prove to be the group's last foray into the Top Ten, *And When I Die* became the spiritual anthem of the youth movement who, though caught in the afterglow of Woodstock, realized they were void of direction while heading towards the uncertain seventies.

Shake It Fast Now

by Dave Snyder

Shake it fast now.

Shake it fast now.

God, he really loved this song. The way it pulsed, the way it moved. His body was a river and it was a current. Electric. Charging through him, curling past the rocks of his joints with such a flexing mobility it amazed him. You just had to dance. It made you dance.

"I really love this song," he screamed to the blonde moving beside him on the dance floor. Cute guy, nearly magazine perfect, glossy with sweat. It didn't matter that his words were drowned in the volume, the thought was there. Blue eyes caught his smile and smiled back so familiar. Of course, he couldn't remember his name, but they'd danced together before, slow, gyrating close, a week ago maybe, maybe even more, he couldn't be sure. Time seemed to have lost all meaning, relying on a definition long since forgotten. But they had danced, real close, touching in a moment of perfection. The nearness still licked across his skin with the silky roughness of a tongue hidden behind a near perfect smile.

And the blonde moved on, one hand reaching out to caress the cheek of his current partner, connecting the way two of them had once connected, both on and off the dance floor.

Shake it fast now.

Shake it fast now.

Brian moved in front of him, black hair brushing up past the hem of his yellow tank top to curl in the hollow of his throat. The white of his skin painted a stark contrast. He would never forget how white Brian was, how fast the white surrendered to his Italian heritage. And his parents named him Brian. "Come on," he'd grinned the night they'd first met, "you look more like an Anthony, or a Frankie."

"My Mom's had this phobia for names sounding too spanish ever since she saw 'West Side Story,' so my sister's Gwen and my brothers are Todd and Jeremy." And then Brian had laughed and plucked the lemon wedge from his drink and chewed on it, his lips curving in to the tartness.

That had been...damn, it seemed like yesterday, but it wasn't. Yesterday had been a blur of faces long since past the point of smiling. Not that he really cared. He was living for the moment, which is what he'd always done, and right now the moment was going to be spent with Brian. Soon the yellow tank top would be pulled off, the shoulder straps shoved down between the waist band of his jeans and the smoothness of his skin. Brian had no hair on his hips.

His feet moved, his legs moved, and he danced with the one man he had ever loved, an Italian with an English name. And eyes the color of sand. He loved the skin on Brian's shoulder, the way it curved with the muscle, sculpted its way down an arm so strong, flowing into fingers so tender. And he danced. They danced. The music pounded around them, isolating them, breaking them down into movement, muscle and sinew, skin and bone. And inside he knew he could live forever as long as the music played, as long as there was skin covering bone.

And then the tank top was off. Seeing Brian half-naked he thought of that time down at Key West, after the sun had set, when they had been walking on the beach. The warm water had surged in up past their calves. Reaching out they had grasped each others hands. "It almost makes you want to wish upon a star," Brian had whispered, his lips so close his breath had tickled his ear.

"I don't have to wish, not anymore."

"Are you sure?" Overhead the stars come out to wink at them as they stood there, oblivious in their love to the rest of the world passing by. "How can you be sure, after so many men?"

"You're sounding Victorian. Sex has nothing to do with love," he'd whispered back. "Sex is practically a bodily function. Love is more, it goes beyond the need for sex. Love is all encompassing, sex is singular. You do it; and you may love doing it, but it isn't love. Sex makes you feel good, love makes you feel whole."

"Love means never having to say you're sorry."

"You are so wrong," and he'd almost laughed. "Love is when

Continued on Page 48



The annals of pop music hadn't a horror rocker since Screamin' Jay Hawkins' 1956 hit *I Put A Spell On You*. However, Three Dog Night rose to the challenge sending *Eli's Coming* up the charts to capture their third of eleven Top Ten singles. "You better better hide your heart."

Though Jimmy Webb supplied the group with their first Top Ten hit (*Up-Up And Away*), Nyro would give The Fifth Dimension four Top Forty hits including the chart-topping *Wedding Bell Blues* in October

1969. Nyro's inspiration for the wayward youth of the dawning seventies can be found in the group's #27 hit *Save The Country*. *Sweet Blindness* and *Blowing Away* round out a repertoire that is as representative of the group as it is of Nyro's work.

The 49-year-old Nyro, a bisexual who lived her final days with a woman and her 18-year-old son, died April 8th of ovarian cancer leaving behind a legacy of strong songwriting that can be heard on **Stoned Soul Picnic: The Best of Laura Nyro**. There's no mistaking the impetus behind *Emmie*: the test of one woman's patience while waiting for another woman.

*Robert's
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I Am Me!

Jan M. Drummond, M.S.

As I was thinking about writing for the PRIDE issue of this magazine, I recalled a conversation I had last summer. I was talking to a minister at a very fundamentalist church; a church that I grew up in. Towards the end of the conversation, he stopped and just stared at me. He said, "I don't understand you. You say you are a lesbian, and yet you are so spiritual." My response was, "I have blue eyes, too. What's your point?"

We, as society, spend so much time stereotyping ourselves. If you are a gay man, you are supposed to have a limp wrist. If you are a lesbian you should have short hair and a pack of cigarettes rolled up in the arm of your tee shirt. I don't understand what our sexuality has to do with how strong the muscles around your wrist are. In fact, many of the stereotypes have nothing to do with anything.

I don't fit many of the stereotypes. I'll never forget the first time I had a gay man (that I knew of) over for dinner. He told me I couldn't be a lesbian, because I could cook.

I am proud of who I am. I would hope and encourage each of us to be proud of who we are. It truly doesn't matter if we are gay, straight, crooked, bisexual, transgendered, etc. We are each individuals, with unique personalities. I would like to live in a society where we honor both the qualities we have in common, and respect those that are different. Sadly, that is not the case. But, as more people have respect for themselves, others may begin to have respect for us as well.

I take pride in who I am, who I once was and what I am becoming. I choose today to only spend time with people who will honor and respect me. I just happen to be a lesbian, but that is not all that I am. I honor that part of me, as I honor all parts of me. I happen to be a lesbian. I happen to have blue eyes and I happen to be able to cook. Most importantly, I AM ME!

Jan M. Drummond, M.S. received her undergraduate degree from Susquehanna University and her Masters from Chestnut Hill College. Jan is currently sole practitioner at The Drummond counseling Center located in Harrisburg.

Mind

Love Means...

Dr. Fred Stoner

Most recently, I was posed with the question, "Can you love someone and not be able to live with them?" My answer was "Absolutely." Reflecting upon the question and my immediate response, I was bemused by the question and myself. Growing up in the age of suburbia I remembered those friends closest to me and their families. Observation, rumor and fact presented two camps of the love and lust phenomenon. The first was those relationships in which the wife/mother long-suffering stayed in a troubled marriage for "the sake of the kids." I had the chance to see this with husbands of alcoholic moms too. Also, the unfaithful husband which usually required another friend's mom to be the unfaithful wife. The second was the dreaded "D" word---divorce. Hearing, seeing and living with my friends and my own pain was beyond the melodramatic soap operas on T.V. Fantasy and reality commingled in the burbs.

"I can't live with him or without him" was the apology presented most often. Being caught in this dilemma is upsetting for the one espousing it and for those us who must listen. All too often, the situation is cyclic and may be seen in a multiplicity of forms and degrees. One only need to think of spousal abuse with possible components of emotional, physical and sexual mistreatment. Or gay adolescents realizing in their coming out process at home is no longer an option due to parental and family negativity ranging from denial to hostility; emotional and physical.

Central to this process is confronting the pain of awareness and a commitment to change for oneself. Facing the hard facts that love may not be sufficient, however necessary, is the rub. In songs popular, sacred and ancient I presume (?) love in all its aspects is promoted as the answer to all problems.

Unfortunately, it is not. Letting go of our fantasies, skewed thinking and emotions requires strength support as well as resolve. Facing the fact that love may not be enough is a rather bitter pill to swallow. Certainly it flies in the face of our teachings "love until death do us part." Usually the death of the relationship is

traumatic and tortuous. Yet many people stay stuck reliving it over and over again due to personal, family and societal pressures.

For some, they are able to address the problematic areas of the relationship, "work through" it and change their approach toward an improved healthy functional relationship. Sometimes it may mean maintaining separate households. For theirs, it's living together; ending the lover aspect and becoming friends.

Having said all this, finding our own way requires a commitment to ourselves. Recognizing the patterns of our emotions and thinking and subsequent behaviors can allow for a positive change in ourselves. After moving past denial, anger, bargaining and depressed mood, we can come to some sort of acceptance of what has been and what *is*. Setting a new course requires faith in oneself and courage.

So if you decide to "leave" this relationship and you have the power to control your actions and reactions, congratulations! Some simple general steps may be helpful in keeping a clear and balanced focus:

1. **What do you want?** State clearly what you can or cannot accept. (At least to yourself.) Set goals and outcomes for yourself.
2. **What are your strengths and weaknesses?** Economic independence, good social skills may be a plus, negatives might be loyalty (the undying Wagnerian variety). Do you continue to play CD's of loves lost, etc. Try something of hope. Not allowing yourself to get caught into shaming, blaming as well as pleas of helplessness are important.
3. **"Awfulize"** What is the worst thing that could happen? What is the likelihood of it *actually* happening? How would you handle it? Remember you can always replace china. (Did you really like that pattern??) If they threaten to harm themselves call 911---Safety is essential and you need to show you are resolute in your needs for healthy change.
4. **"Fabulize"** - What is the best and most wonderful thing you wish to have happen? How will you make these things occur? Develop in either this step or step 3 your realistic action plan---actions, steps to achieve your plan with tentative times and dates, barriers and resources, as well as alternative steps if readjustments are needed.

You may need to consider who is a part of your support network. Beyond moving endlessly about your plight, who can you trust, who will give you sincere

honest feedback while encouraging you to continue toward struggling through setbacks and aiming for the new goals you have set (Steps 1 & 2). There are codependency support groups. And if and when needed, therapists who can provide help if you continue to find you are not succeeding.

Taking good care of self is important. Exercise, balancing work and social demands, diet, sleep and watching one's substance use are important considerations especially during this period. Giving yourself time for yourself to *reflect* on where you have been and where you want to go is needed. Cutting through the "shoulds" of life to what you really want yourself and what would want and need in a future relationship may keep you from making the same mistakes again. You will be surprised that you will be better able to see old negative patterns and keep yourself grounded without desperation when meeting new people. You can make choices and set your own boundaries.

U-Haul stocks may be a good investment, however, give yourself settling time (from six months to two years are often the time ranges offered by therapists working with people ending relationships). I never really understood the line, "Love means never having to say you're sorry". All too often, even saying "sorry" and hearing it said repeatedly wears thin. Perhaps I should end with a line of my own---"Actions speak louder than words".

Dr. Fred Stoner is a practicing psychotherapist in South Central Pa. with extensive experience in individual, relationship, group, and family therapy as well as providing consultation and training in these areas.



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Money Matters



Singles & Money: The Need To Be Prepared

Mitch Adams

Being "single" in the 90's has taken on an expanded meaning. At one time the expression conjured up images of younger unmarried "swingers" who were footloose and fancy free, but now "singles" refers to a much broader demographic group. In 1994, the year of the last U.S. census, nearly 40% of Americans identified themselves as single. The divorced, the widowed and the single parent are all part of this diverse mix of individuals who have at least one thing in common---a greater need to plan financially.

While singles have the same overall goals as couples---saving for a specific objective, for example, or enjoying a comfortable retirement---their daily concerns may differ. And different concerns are likely to translate into varying financial responsibilities.

For example, singles may be less concerned about building a large estate to leave to their heirs but may worry more about what will happen if they become disabled because they do not have a second income to fall back on. Singles need to ask themselves: How will I take care of myself when I'm old/What precautions can I make now to protect my lifestyle if I can't work? How should I invest today so I can put my children through college on my own?

The answers to these questions vary. A single parent may have different needs from a widow or a young single waiting to meet the right marriage partner. The following are some financial planning suggestions for each category of single:

Unmarried Single. 1) Start saving for retirement as early as possible; money you stash in tax-deferred accounts such as 401(k) or IRA plans will grow more quickly as compared to taxable accounts because none of your earnings is lost to taxes until the money is withdrawn at retirement. 2) Build an adequate emergency fund to protect yourself against surprises like a sudden job change. The rule of thumb is to set aside the equivalent of three to six month's salary. 3) Make sure you're insured! Besides basic health and property insurance, you need disability insurance to keep the money coming in should you become disabled.

Single Parent. 1) Start saving and investing for your child's college education early. Invest in conservative vehicles such as treasury securities when your child is near college age. 2) Make sure your child's future is provided for in case something happens to you by purchasing life insurance. There are basically two kinds to consider: term (covers you for a specified period) or whole life (covers you until you die). 3) Involve your child in college funding by teaching him/her how to save and invest.

Divorced Singles. 1) Compile a list of all the assets and debts you own separately and jointly. 2) If you can afford it, hire an investigative accountant who specializes in divorce. 3) Weigh which assets will make the most sense in the long run; for example, the home as an investment currently appreciates at only about 3% per year. Money from the sale of a house could be invested to earn potentially higher returns.

Widow. 1) Don't do anything rash. The despair that accompanies loss can drive the bereaved to take extreme measures such as selling a home or buying a new, unneeded car. Try to maintain the status quo until the emotional turmoil subsides. 2) Calculate how long the money will last. A financial advisor can offer peace of mind by showing you how to evaluate your assets and determine a plan of action.

Regardless of your situation, there is help available. Prudential Securities is offering a new booklet called *Singles and Money: The Need to be Prepared* which offers advice to all kinds of singles. To obtain a free copy of this booklet call 1.800.866.7927. X

Mitch Adams is a financial advisor at the Harrisburg office of Prudential Securities Inc. located in Lemoyne, Pa.

two people lay down together, naked, and they don't need to have sex to feel complete. Love is not pounding flesh, it's acceptance."

"So it's okay if I pound someone else's flesh, as long as I love you?"

He nodded his head slowly "Of course it would break my heart."

And he'd been right, and he'd been wrong. Brian had had sex with another man, someone who had been stronger, prettier, with better moves, better words. Some other man had proven himself to be more crispy, more punctual, more true. Too late he had realized love was too close to the pounding of flesh, and his heart hadn't been broken, at least not much. But by then it was too late, the fires of fun already growing feverish. Brian had learned, as had he, the beautiful blonde with the nice mustache.

Someone had told him the beach down at Key West looked like war-zone littered with the shattered bodies of young men aged beyond their years. How fitting for love to learn so late in its life. Now all he wanted to do was dance.

Shake it too fast.

Shake it too fast.

He couldn't even remember the song, except for that one line, but his feet wanted to move with the beat. Any minute now the song would swallow him, as it had swallowed Brian.

And then he would dance no more. X



Ruthless! **Talent Captures Harrisburg** by Jaricka Leigh

There's something about the musical voice of a child, projecting from a theater stage, that brings my heart to the surface. Surrounded by equally competitive adult vocals, the voice of a child still seems to project deeper into the audience even if the child's character IS insidiously evil (Traci Fatula as Tina Denmark in *Ruthless!*).

Even though the storyline bordered on bizarre, and the characters, emphatically beyond realistic, the highly talented cast succeeded in portraying a flamboyant production of "Ruthless!" at Harrisburg Community Theater in March. From the June Cleaver-ish character of Judy Denmark (Jody Brinley), to the larger-than-life, Sylvia St. Croix, the actors and actresses rapped

the audience in a few hours of outrageous entertainment. The part of Sylvia, which left me wondering if this role was cast for a male (I later found, it was), was played by Paul R. Foltz; and, as we know often remains true, the costuming of a man in drag playing a has-been songstress, complete with evening gown, headpiece and boa, was fulfilled better than many women could ever hope for. (Are we surprised that he's also the costume designer?)

In talking with someone who was hesitant to attend, wondering how a story involving a child murderess could ever come off as a comedy, it was evident that the cast did a fabulous job of pulling it off.

The story, which is that of an overly ambitious child entertainer, determined to hold the spotlight, at any cost, was outlined with exaggerated characters whose personalities led to rollercoaster-tangents. How else would a prudish school teacher who, deep down, wanted the spotlight; an entertainment critic who hates musicals; a former stage singer who desires to re-live her dreams through a child; a happy homemaker turned greedy by sudden inherited talent, and a "wish I was the star" secretary share the same stage? All fighting for the rights to center stage, guess whose "talent" (not to mention a ruthless, stop-at-nothing quest for fame) prevailed?

In this type of dynamic story line, it seems tempting for the supporting characters to steal the show. This cast, however, remained focused to revolving around the main theme to balance the comedy into what could have been a horrifying tragedy of a child killer. Tussling for the spotlight, the voice of the child still rose above the rest to end in a humorous rendition of a murder scene. I mean, really, what murderess commits a multiple homicide and then turns around to sing with such pizzazz?

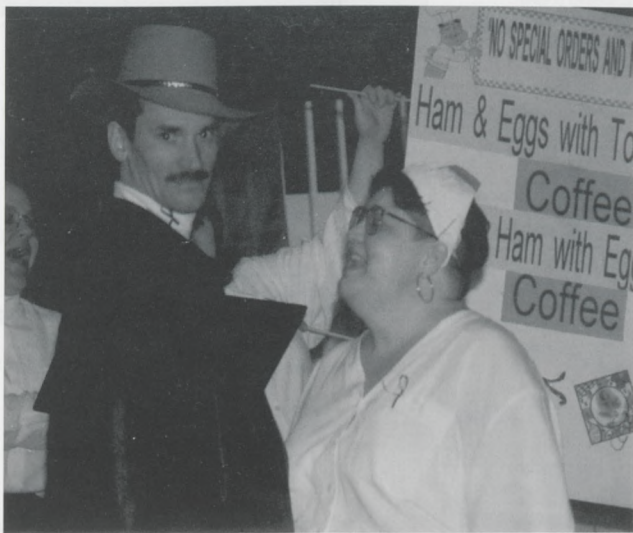
"Bravo" to the cast for making the "unbelievable" believable, at least for the duration of the play.



Central Pennsylvania Womyn's Chorus ***Music, Music, Music!!!***

The Central Pennsylvania Womyn's Chorus presented their first Spring concert in April and by all accounts succeeded in pulling off the greatest achievement of their young existence. Though the April 19th event was more of a collection of their greatest hits, *Music, Music, Music!!!* afforded the packed audience an opportunity to catch up with a group who consistently improves with age and experience.

Beginning with the lush and beautiful harmonies exhibited in the opening *Come, All Musicians, Come*, the 17 voices went through their repertoire in a most professional and confident manner. "What sweeter music can we bring?..." they asked in *What Sweeter Music*. Well, how about their a cappella rendition of



the 16th century madrigal *Sister, Awake*, Vivaldi's *Gloria* or the sweet lullabye of the Welsh folk song *All Through The Night* complete with harpsichord mimicry courtesy of their Yamaha 320 electronic keyboard.

For those who sought a message in the music, there was *Namaste* that urged its listeners to reach out, bridge differences and seek truth among all. Always successful in including spiritual messages in their performances, this tune did not fail to please as it conveyed the hope of a future time when tolerance for all will be the central rule despite the personal differences enmeshed within each of us. *Everything Possible*, a tune more acquainted with the Harrisburg Men's Chorus, was just as poignant when sung lovingly by these 17 nightingales of the moment: "Some women love women, some men love men..." Yet another lesson that was hopefully not lost upon the ears of the well-behaved children who attended this offering of song.

Every piano student's nightmare, *The New World Symphony*, was sung a cappella in the style of the women who sang it more than fifty years ago under Japanese occupation during World War II. Their take on the Mozart's *Marriage of Figaro* supplied the first bit of amusement as syllabic words were sung in a style that would make Bugs Bunny proud. Would it sell on the stage of Lincoln Center or Carnegie Hall? Who cares? After all, that's just what local followers of both CPWC and HMC come to expect. Though concerts are to be noted for their artistic flair, the more entertaining passages are what are most remembered by their audiences.

Their second act opener, complete with "Mother Superior" at the helm, made the audience howl with delight as their medley of *Hail Holy Queen*, *I Will Follow You* and *Shout* made the most soulless of individuals move their feet to the beat of the funfest that was just beginning. The women proved they can be campier than the men. Take *No Chicken Today*—a tune about a misguided cowboy who enters a out of the way diner with hopes of scoring with the female help and is lucky to get out with his assets in check. One wonders if the women developed this routine, or if it sprang from the twisted mind of newly appointed artistic director Tom Tiehel who, complete with cowboy hat, made it hard to figure out who was having more fun with the number—him or the chorus.

The encore of *Music In My Mother's House* took me back to the group's first concert in October 1995 which was reviewed in the first issue of *crossroads*. One would like to think that both groups have found its professional footing so as to provide proof positive of the accomplishments within its constituencies if only one step at a time. The concert was also a success due to the size of

the performance area. The sanctuary of the Harrisburg Unitarian Church provided more of a nurturing setting for their talents than did the Harrisburg Community Theater which in the past scattered their voices to its far corners without giving the audience full benefit of their voices. Ladies, take pride in your talents and we'll see you in November for your "Wild Women Don't Get the Blues!" concert.



Dos Fallopia

Pretty Girls, Not Too Bright

When a group begins a performance singing *Mama Don't Let Your Babies Grow Up To Be Drag Queens*, one knows they're in for the time of their lives. This "awful special song" came to Central Pennsylvania by way of Seattle as Dos Fallopia who, as "Wynotta" and "Euomi Spud" (six-time washboard champ) sent the York audience soaring to the upper levels of the comedic stratosphere. Their brand of comedy is refreshing and familiar lapsing into out and out bawdiness. After all talking about a duo who sing tunes with the line "and I'm losin' all my fluids over you"—explained as a celebration of lesbian love that effectively portrayed their irreverent style.

If their satire of country's most beloved mother/daughter isn't enough, they tackle the recovery issue in Fran and Annie's 12-Step Inner Child Day Care skit. Songs such as *Happy Body Days* ("I'm not ashamed of my pee-pee, I'm not ashamed of my poo-poo"), *It's Not Your Fault* (ode to the dysfunctional family) and *The People on the Bus* (a blatant assemblage of all dysfunctional dregs that would cause a therapist to wring their hands or send them screaming to the sanitarium) bring the Prozac-dependent nineties into sharper focus than a PBS documentary.

And boys and girls, if that's not enough, try holding your water as they bring Ethel Merman and Katherine Hepburn together in a Beach Boys' song fest—expected belting and out-of-control warbling included for your listening and viewing pleasure. The duo of Lisa Koch and Peggy Platt are so unhinged, they make Lucy and Ethel look like Hillary and Tipper. Billing themselves as the first intersexual comedy (Lisa is a lesbian, Peggy is straight), Dos Fallopia isn't afraid to mention body parts as evidenced in their rendition of the popular *My Vulva is Singing* (oh those flash cards) and *Tortured Menstrual Poet* (If men gave birth, then abortions would be legal.).

In the words of the syndicated talk show host, Dos Fallopia are "laugh out loud funny." Catch this twosome at next opportunity to witness for yourself the years of comedic history wrapped into one laugh-filled hour. Also, check out their video *Pretty Girls, Not Too Bright* if did not get a chance to see them in York. You won't be disappointed. X

AIDS SERVICE ORGANIZATIONS

AIDS Community Alliance (Former SCAAN)

Satellite office located in the Visiting Nurses Association Facility
118 Washington St., Harrisburg 17104, 233.7190

44 N. Queen St., Lancaster 17603 (Former LAP)
394.3380 / Hotline: 394.9900

AIDS Community Resource Program

P.O. Box 3116, 963 Biglerville Rd., Gettysburg 17325, 334.8344
Providing education/prevention, outreach, case management services and support groups for people living with AIDS, their family and friends.

Support Group: Every Thursday for people living with HIV/AIDS. Call for time.

AIDS Planning Coalition of South Central Pennsylvania

Formerly the South Central Pennsylvania AIDS Planning Coalition
Suite 200, 3461 Market Street, Camp Hill, 17011-4441
761.7628 FAX: 761.3238

AIDS Resource Alliance, Inc.

416 W. 4th St., Williamsport 17701, 322.8448

Living Room: A social gathering every Wednesday for people with HIV/AIDS, their family and friends. Call for time.

Support Group: Every Thursday for persons with HIV/AIDS in recovery. Call for time.

Board Meeting: Every second Thurs. at 7:00 pm (Open)

AIDS Project of Centre County

301 S. Allen St., Suite 102, State College 16801, 1.800.233.AIDS

Support Group: Tuesdays for people with HIV. Call for time.

Berks AIDS Network

429 Walnut St., P.O. Box 8626, Reading 19603-8626,
610.375.6523

Comprehensive AIDS services and prevention/education.

Community AIDS Network

102 Hartine Science Center, Bloomsburg University,
Bloomsburg 17815-1301

Footprints in Time

P.O. Box 292, Reading 19603, 610.376.1510 and
P.O. Box 1565, Allentown 18105, 1.800.889.6148

Housing, support groups and referral services available for HIV-infected individuals.

Franklin Area AIDS Network

P.O. Box 356, Chambersburg 17201, 261.1800

Support Group: Wednesdays at 7:30 pm for persons infected with and affected by HIV disease and AIDS.

Board Meeting: Every first Thursday (Open to public).

Classroom 1, Chambersburg Hospital, 112 N. Seventh Street,
Chambersburg. Call for time.

Positively HIV

P.O. Box 88, Lemoyne 17043-0888

731.LIVE (5483) email: gmhite@hivnalive.org

World Wide Web: <http://www.hivnalive.org>

A support system of choice giving hiv-infected individuals the opportunity to live with HIV rather than die of AIDS.

Rainbow Home of Berks County

Building 27, Wernersville State Hospital, P.O. Box 300,
Wernersville 19565-0300, 610.678.6172

AtlantisWeb.Org

Nationwide non-profit internet and intranet web server.

FREE subscriptions for those living hiv/aids.

Additional information at <http://www.hivnalive.org/synergy.htm>

A Bell Atlantic Internet Solution

sponsored by Positively HIV, Inc.

email: synergy@hivnalive.org

Wellspring of Lebanon, Inc.

230 Chestnut Street, Lebanon 17042, 273.8826 FAX: 394.9915

A hospice open to all persons who have HIV disease.

Not limited to Lebanon County.

York Health Extended Social Services (YHESS!)

101 E. Market St., 2nd Floor, York 17401, 846.6776

An AIDS social service organization providing case management services for infected individuals. Support groups, individual and couple counseling and educational outreach also provided.

CULTURAL ARTS

Central Pennsylvania Womyn's Chorus

P.O. Box 60426, Harrisburg 17106

Glenda & Friends Productions

Harrisburg, 717.232.8032

Harrisburg Men's Chorus

P.O. Box 3302, Harrisburg 17106, 236.SING (7464)

Rehearsals: Mon. at 7 pm at Second UCC, Green & Verbeke Sts.

Bingo: Fridays at 9:30 pm at Riverside Hall,
Uptown Shopping Center

Lily White & Company

P.O. Box Harrisburg 17110-0703, 232.2918/731-5483

An entertainment troupe that produces drag shows, as well as mainstream gay plays, while raising money for HIV/AIDS service organizations and gay and lesbian groups.

Rehearsals: Tuesdays and Thursdays at 7 p.m. Call for location.

The Phoenix-Ravenwing Company

1130 Church Street, Lebanon 17046-4662, 273.3404

A theatre company presenting bold, provocative plays in full productions and as staged readings. Frequently presents work of interest to the gay/lesbian community.

Women's Theater Guild

P.O. Box 3042, Shiremanstown 17011

737.7104

Stilletos-N-Boots

P.O. Box 156, Enola, PA 17025, 691.7643

A theatre company presenting female impersonators who perform to collect tips to benefit area gay organizations.

RELIGIOUS/SPIRITUAL AFFILIATIONS

Bretheran/Mennonite Council for Gay & Lesbian Concerns of Central PA

6214 Lemon Street, East Petersburg, PA 17520

Chalice Orchard Coven

Contact Phone: 854-8714

Wiccan/neo-Pagan religious group with a gender- and orientation-mixed membership which is LesBiGay supportive.

Dignity/Central PA

Box 297, Harrisburg 17110-0297

Gay and lesbian Catholics and friends

Worship Service: Sundays at 5 pm

Potluck Dinner: Sundays at 6 pm

Dignity/USA North Central PA - Lycoming County

94 Kinsey St., Montgomery 17752, 547.1329

A support, worship and social group for gay, nongay & bisexual people and friends. Also providing HIV support.

Worship Service: Sundays at 7 pm at the AIDS Resource Building,
507 W. Fourth Street, Williamsport.

Fellowship of Light (Jewish Synagogue)

1820 N. Third Street, Harrisburg 17102

Gay and Lesbian Spiritual Fellowship

Call Dennis at 814.949.5852 for information

Conducted every third Friday at 7 pm, Altoona.

Lutherans Concerned of Central PA

c/o Messiah Lutheran Church

6th & Forster Streets, Harrisburg 17102, 232.4819

Second Sun.: Mtg. for gay / lesbian Lutherans and friends at 7 pm

Mahantongo Spirit Garden

R.D. 1, Box 149, Pitman 17964

Pantheists who believe everything has a spirit.

Metropolitan Community Church of the Spirit

2973 Jefferson Street, Harrisburg 17110, 236.7387

Worship Service: Sundays at 10:30 am & 7 pm.

Christian Education Classes: Wednesdays at 7:30 pm

Every Second Thursday: Lesbigoaytrans Parenting Group
at 8:30 pm

Unitarian Church of Harrisburg,

Lesbian & Gay Concerns Committee

1280 Clover Lane, Harrisburg 17113, 564.4761

Worship Service: Sundays at 10:30 am

Unitarian Universalist Church of Lancaster

538 W. Chestnut St., Lancaster 17603

Unity Center for Spiritual Growth

Unity Church of Harrisburg

4696 Charles Rd., Mechanicsburg 17055, 737-8875

A church that honors the diversity of each individual and creates a space for exploring personal spirituality.

Worship Services: Sundays at 9 and 11 am

United Church of Christ

Coalition for Lesbian/Gay Concerns

Contact Doug @ 755.0451

Vision of Hope Metropolitan Church of the Spirit

130 E. Main St., Mountville 17554, 285-9070

Worship Services: Sundays at 10:30 am and 7 pm

Social and bookstore follow services.

SOCIAL GROUPS

Gay/Lesbian Book Discussion Group

Metropolitan Community Church of the Spirit
2973 Jefferson Street, Harrisburg 17110, 236.7387
Every third Thursday of the month, 7:00 pm to 9 pm
January thru November.

Harrisburg Area Women's Night Out

Call Lavender Letter at 732-8010 for more information.

Lancaster Area Ladies Night Out

392-0441

Lancaster Men's Cover Dish

304 N. Hoover Ave., New Holland 17557

For information, send request with \$2 for postage and handling.

Pennsmen

P.O. Box 401, Harrisburg 17108

Susquehanna Club

P.O. Box 10122, Lancaster 17605-0122

Camping and hiking for gays & lesbians.

Susquehanna Valley Bears

P.O. Box 8523, Lancaster 17604

Volleyball

Salvation Army Gym, Penn & Cumberland Sts., Harrisburg 17102

Every Tuesday and Friday.

York Area Single Women's Potluck

R.D. 1, Box 13588, Zeigler's Church Rd.,

Spring Grove 17362, 225.6042

Call Thursday for reservations.

York Area Women's Potluck

825 S. Newberry St., York 17403, 848.9142

SWITCHBOARDS

Gay and Lesbian Switchboard of Harrisburg

P.O. Box 872, Harrisburg 17108, 234.0328, (M - F 6-10 pm)

Board Meeting: Every third Thursday at 7 p.m. at

1514 N. Second Street, Harrisburg.

Gay and Lesbian Switchboard of North Central PA

Box 2510, Williamsport 17703, 327.1411 (M - F 6-9 pm)

Meeting: Held every Wednesday at 6 pm for new and

current volunteers. Call Rick at 322.1786 for information.

Gay and Lesbian Switchboard of State College

P.O. Box 805, State College 16801, 814.237.1950 (6-9 pm)

Gay, Lesbian and Bisexual Helpline

c/o Family and Children Service, 2022 Broad Avenue,

Altoona 16601, 814.944.3583

Lancaster Gay & Lesbian Helpline

20 Toll Gate Station, Box 14, Lancaster 17601, 397.0691,

(Sunday, Wednesday & Thursday at 6-10 pm)

YOUTH ORGANIZATIONS

Allies/Dickinson

Dickinson College, Carlisle 17013-2896

Allies/Millersville

P.O. Box 134, Millersville University, Millersville 17551

Allies/Franklin & Marshall

P.O. Box 3220, Lancaster 17604-6192

BLGLASS & SDAC

Box 58, Susquehanna University, Selinsgrove 17870, 372.4302

Bi, Gay & Lesbian Youth Association of Harrisburg

(BI-GLYAH)

c/o GLSH, P.O. Box 872, Harrisburg 17108, 234.0328

For youth 14-25.

Meeting: Every first and third Friday at 1514 N. Second Street.

(Use side entrance.)

Center for Counseling and Human Development

Ben Franklin Hall, Room 17, Bloomsburg Univ., Bloomsburg 17815,

389.4255

Free Spirit

150 East 9th St., Suite 1-247, Bloomsburg 17815-2708

389.2747 V, 389.2094 F Email: fsbu@planetx.bloomu.edu

Social group for lesbians, gays, bisexuals and transgendered

on and in surrounding communities.

Meeting: Every Tuesday at 7 pm at the

Bloomsburg University Alumni House

GALA

P.O. Box 3220, Lancaster 17604-3220, 399.6192

29 Metropolitan Community Church of the Spirit

A Garden Tour/The Best of Summer is Yet to Come. FREE. Optional donation asked for the Harrisburg Riverfront Memorial Garden. 1-4 pm. Sponsored by the Welcome, Involve, Nurture (WIN) committee.

July

12 Mahatango Spirit Garden

Flax into Linen workshop, \$17 registration fee. See June 21st event for details.

12 York Area Lambda

Judy '97 - The Rainbow & More. This 4th annual variety show will benefit OPEN AIDS ministry and PFLAG of York's Youth Suicide Prevention program. Valencia Ballroom, 142 N. George St., York. Doors open 7:30 pm, show 8:00 pm. Tickets: Patron/Reserved Seating \$25 for and \$15 for general admission, call Charles at 846.2560 for tickets. Show will be ASL interpreted.

19 Mahatango Spirit Garden

Sourdough baking workshop. See June 21st event for details.

20 Lily White & Company

Tenth Anniversary Show. Annual fundraiser featuring those wacky *female illusionists extraordinaire.* Performer search underway. Ramada Inn on Market Square at 8:00 pm. Ticket price TBA. Call 232.2918 for information.

24 Central PA Pride Festival

Miss Gay Pride Pageant. B-TLS, 891 Eisenhower Blvd., Hbg., 8:00 pm. Call 233.3172 for applications and event reservations. Cover charge. Benefits the Central PA Pride Festival.

26 Central PA Pride Festival

Harrisburg Area Community College, 3300 N. Cameron St., Harrisburg, 17110, Noon - 6 pm. Call 232.8112 for vendor & advertising information.

26 Mahatango Spirit Garden

Flax into Linen workshop. See June 21st event for details.

August

9 American Mosaic

Gay Day at Knoebels 1997. The \$25.00 package includes T-Shirt with the American Mosaic logo, \$10.00 in ride tickets and door prize registration. Send money order to American Mosaic, P.O. Box 3003, Williamsport, PA 17701-0003. Begins 11:00 pm. with group meal at 3:00pm. Call 321.9223 or email: rwise@pct.edu for more information.

9 Mahatango Spirit Garden

Sourdough Baking workshop. See June 21st event for details.

16 Mahatango Spirit Garden

Flax into Linen workshop. See June 21st event for details.

**Listings are free to all non-profit organizations. Boxed organizations/support services are new additions or updated (underlined> since last issue.
Next Deadline: June 20, 1997**

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
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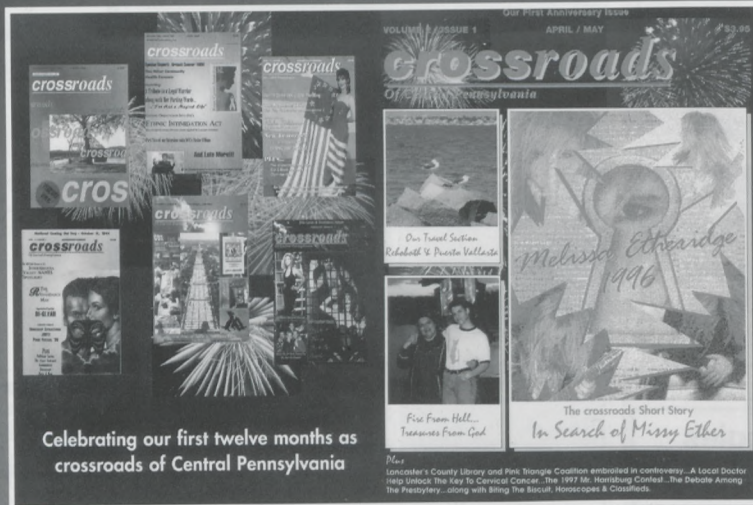
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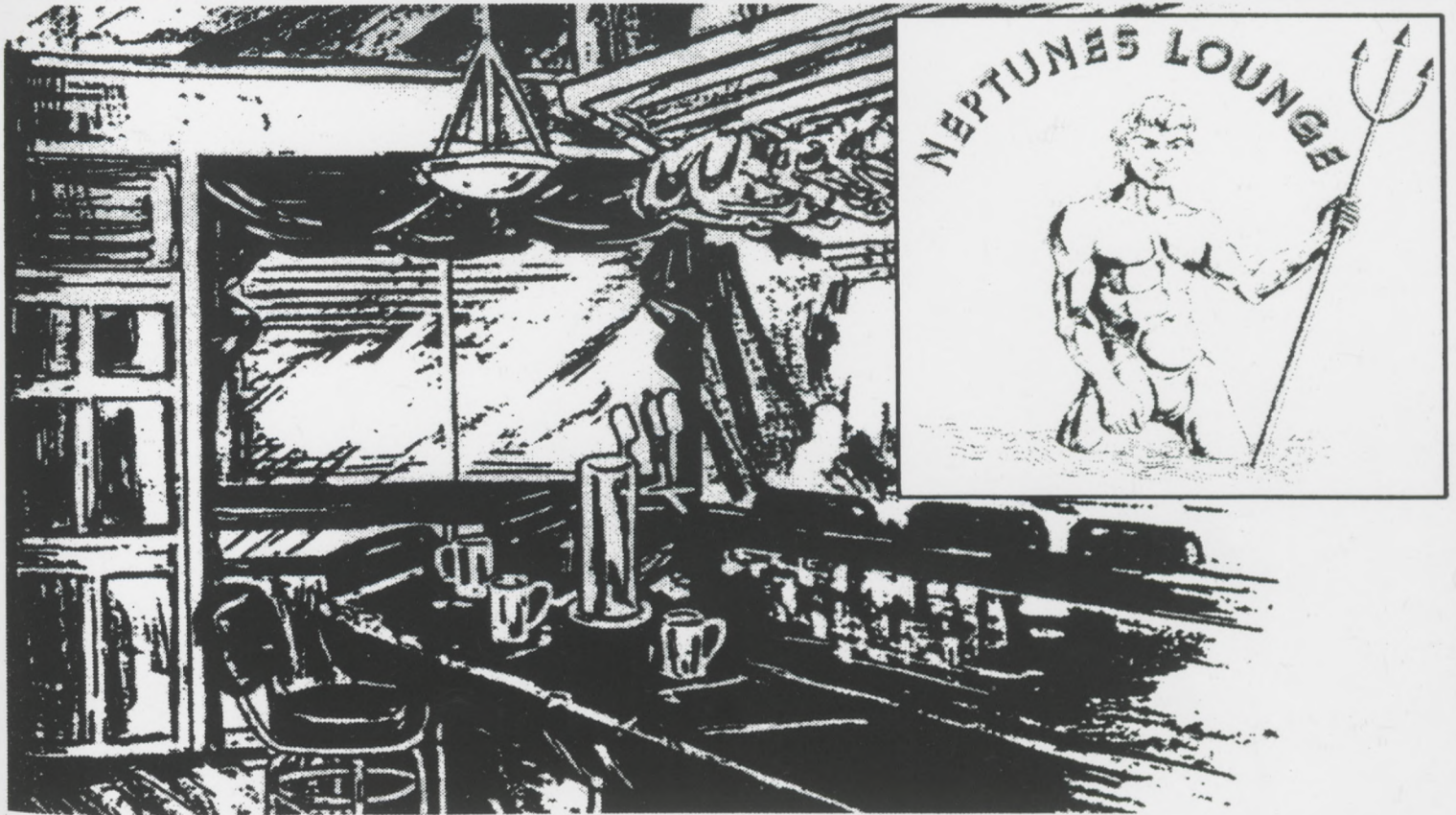
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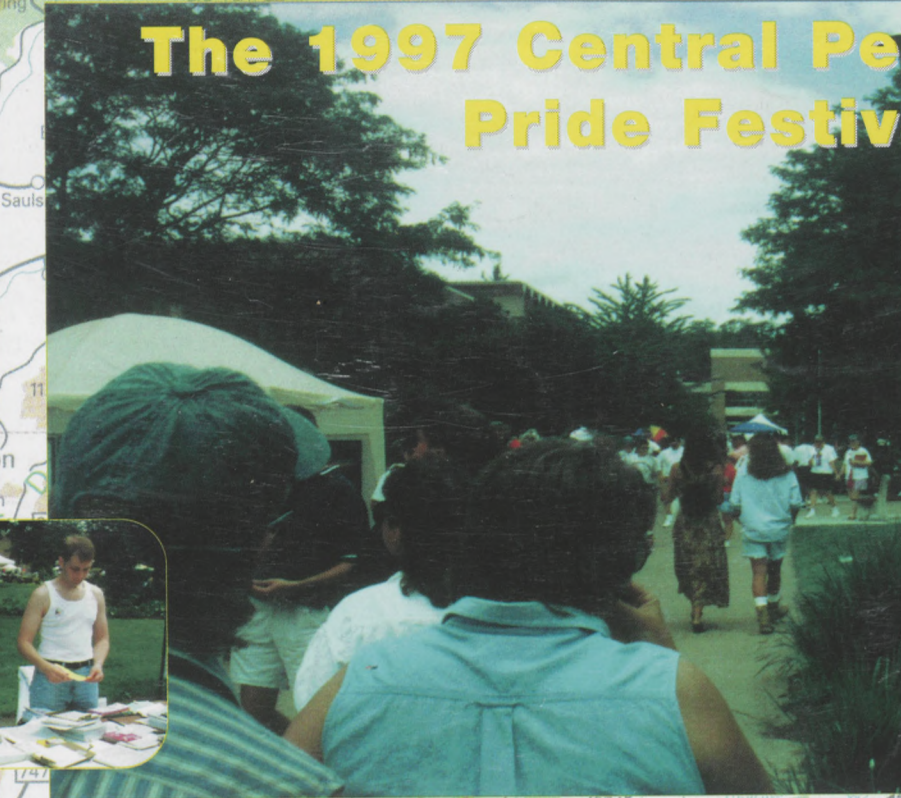


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Noon - 6 P.M.
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Harrisburg**

**\$3.00/Person
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Rain or Shine



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- See Inside Community Calendar for Dates
- The Miss Gay Pride Shows**
- The 1997 Miss Gay Profile Pageant**
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