

INSIDE: BLACK FAGS TALK DIRTY

THING

WINTER 92/93

NUMBER 8 • \$3



*Joey Arias channels
Billie Holiday*

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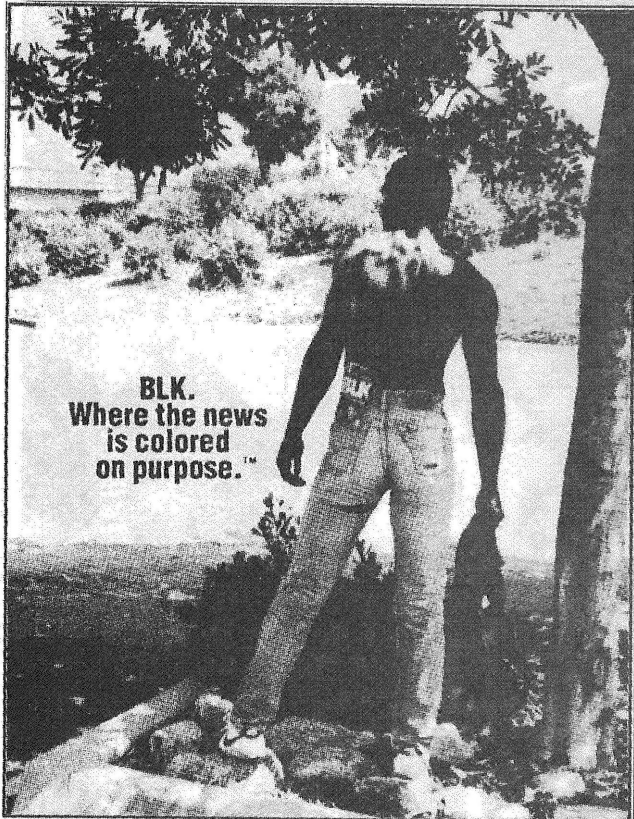
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THING

She Knows Who She Is

NUMBER EIGHT • WINTER 92/93

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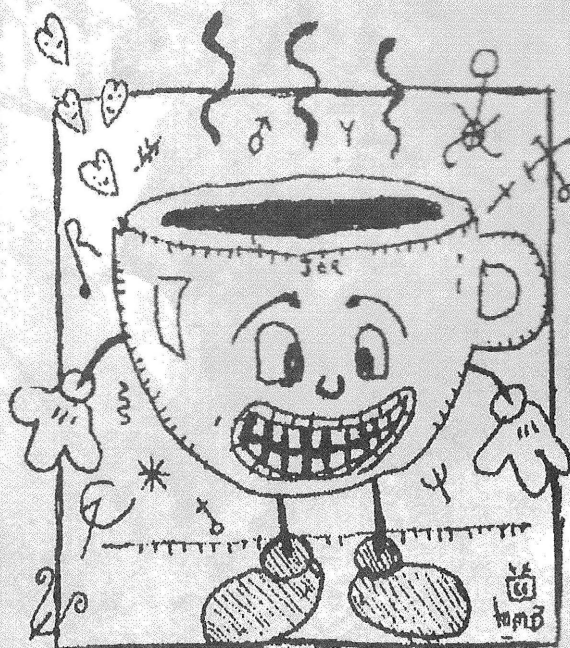
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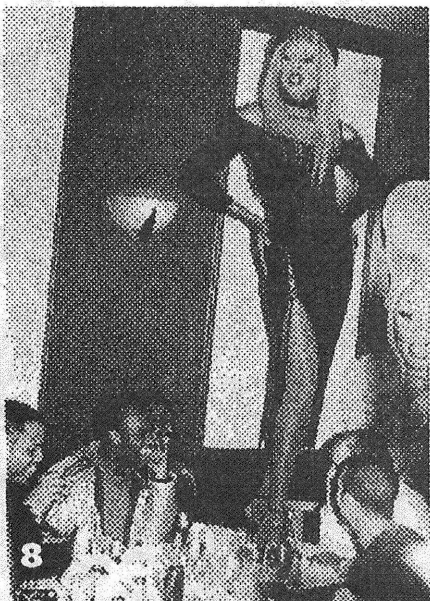
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COVER : Joey Arias photographed by Len Prince. Colored by Ruben Toledo.

THING

SHE KNOWS WHO SHE IS • WINTER 92/93

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every **THING** to **GO!**

YOU BETTER **WORK!**

The fabulous **RuPaul Charles** made a show at La Locanda restaurant just before his performance at Quench November 18th & 19th. November 17th was not only the release date for "Supermodel/House of Love" but was Ru's birthday, too. In the preceding week our dreams were filled with buxom cocoa skinned starlets of amazonian stature. Ru arrived fashionably late. "Sorry I'm late," he pleaded, "but if I don't freshen up after a while, I turn into a big 'ol greasy man!" No matter, he got there just in time to rescue us from gagging to death on the dirt soul singer **Candy J** kept dishing. Promoter/publisher **Steve Lafreniere**, publisher **Robert Ford**, *Crossfade* editor **Terry Martin**, artist/writer **Jack (Hi-Fi) Walls**, photographer/producer **Scott Free**, fashion photographer **Scott Erik**, *Gag* publisher **Malone**, promoter Michael Mangiaforte, stylist/writer/performer **Michael Hyacinth**, artist **Lee Kay** (who came with the RuPaul bubble-head which graced the cover of *Thing* #6 in tow), and Tommy Boy's **Tammy Pisdell-Coleman**. It was cute. The food and service were fab and we even got Ru to stand atop the tables for photos!

During his visit, Ru was quite forthcoming with interesting little ditties about himself and his self-imaging as a belting blond sex goddess. "I get carried away talking about **Mathu** and **Zaldy** or (World of Wonder's) **Randy** and **Fenton**. I get really excited because they're so talented! I find it very sexy when people are talented like that." or "My head is taped in that picture. It's there just to give me a little lift here." or "I couldn't believe it when I got my first push-up bra. I was poking myself in the chest: I have real cleavage!" or "That outfit I'm wearing in the Supermodel poster with the fitted bodice is very painful. There's a fierce foundation underneath it. It took two people to get me into that piece!" and "I would love to do a movie for seven million dollars! I'm sure it would make at least twenty." Responding to the comment that the Supermodel video is particularly "black fag" he says, "Oh, it's a very black thing. Plus, we wanted the video to have that see-again-and-again quality. We just sat down and did a story board first and sketched the whole thing out. Randy edited the final version while I was away. I had total confidence in him doing a good job. He knows me and what I like and I gagged when I saw it for the first time! He's a genius!" We are gagging on the glamour. The fabu duds are by Mathu and Zaldy, **Mizrahi**, **Betsy Johnson**, **Todd Oldham** and **Anna Sui**. In short, he's beat to within an inch of his life! Hair up to there and *face*.

About his voice, RuPaul says "I like the cheap mikes better than the expensive ones because I have a very deep voice and the cheap ones emphasize the high end of my voice better." This from the performer *Gay Chicago's* **Rick Carlin** foolishly referred to as a "diva wannabe" (!) But as you're reading this, it ain't **Madonna** nor **Grace Jones** who's making "You better work, bitch!" a household word; it's RuPaul! **TA**



PHOTO Scott Erik



PHOTO Lee Kay



PHOTO Lee Kay

Top to bottom: playing like the paparazzi are a problem; with Steve Lafreniere's gift of Champale and Hi-Fi's "Blonde Bombshell" script for consideration; (l to r) Robert Ford, Terry Martin, Malone and Trent with Ru.

WATCH OUT!

events to watch for in the new year

Black Men's Exchange (BMX) is a group dedicated to challenging black homophobia in order to overcome the problems faced by all oppressed African-Americans. Their national cultural gathering and retreat takes place February 4-7, 1993. INFO: (916) 487-0439.

Long Beach, California is the site of the **6th National Black Gay and Lesbian Conference**, February 11-15 1993. Scheduled speakers include Essex Hemphill, Randall Keenan, and Tera Bates. INFO: (213) 666-5495.

A million queer activists on Capitol Hill is the goal of the **1993 March On Washington for Lesbian, Gay, & Bi Equal Rights & Liberation**, scheduled for April 25th. INFO: (505) 892-2558.

Club kids who aren't clueless should flock to the **Project X Style Summit**, four big nights of drugs, booze, music, and fashion happening at clubs (and certainly an outlaw location or two) May 12-15, 1993. INFO: (212) 255-5499.

What hath Steve (TGO) Lafreniere wrought? The original Spew held here in Chicago in 1991 already spawned Spew 2 in LA in 1992. Now, just when you thought it was safe to go back into the water, **Spew 3** is being (dis)organized in Toronto, Canada (arguably the birthplace of homocore). May 15 & 16, 1992. INFO: box 504, Wellesley Street East, Toronto, Canada M4Y 1H4.

June 26, 1993 is the twenty-fourth anniversary of the Stonewall rebellion, which happened after Judy Garland's death in 1969 when the cops decided to raid The Stonewall Inn on Christopher Street in New York's Greenwich Village. To mark the twenty-fifth anniversary of this event, the **International March on the United Nations to Affirm The Human Rights of Lesbian and Gay People** is scheduled on this date in 1994. INFO: (718) 499-8984.

For those ignorant of the cultural significance of Aqua Net, Labor Day (the first Monday in September) is just another holiday. The glamour-influenced, however, have come to recognize the date as that of **Wigstock**, Scott Lifshutz & Lady Bunny's now-legendary day of peace and pumps in New York's Tompkins Square Park.

October 11, 1993 is **National Coming Out Day**. This public awareness campaign headed by Lynn Sheppard encourages people to live honestly being out. INFO:

December 1, 1993 is **Day Without Art and World AIDS Day**.

JANUARY

10 Sal Mineo

22 Martin Luther King, Jr.

FEBRUARY

1 Langston Hughes

8 James Dean

MARCH

25 Aretha Franklin

26 Diana Ross

APRIL

7 Billie Holiday

16 Dusty Springfield

MAY

29 Liberace

31 Walt Whitman

JUNE

1 Marilyn Monroe

30 Flo Ballard

JULY

11 Jack Wrangler

AUGUST

2 James Baldwin

6 Isaac Hayes

16 Madonna

18 Nona Hendryx

SEPTEMBER

5 Freddie Mercury

OCTOBER

3 Gore Vidal

16 Oscar Wilde

19 Divine

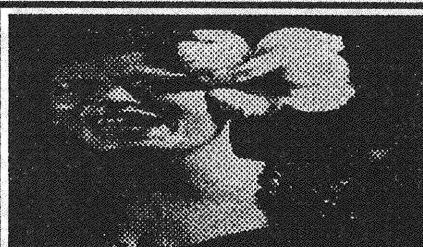
NOVEMBER

17 RuPaul

DECEMBER

25 Little Richard

the BIRTHDAY list



HOLIDAY LIST: our tribute to Ms. Holiday would be incomplete without a rundown of essential Lady Day recordings. Top five, in no particular order:

Songs For Distingué Lovers
(Verve 815-055)

Lady In Autumn: Best of the Verve Years
(Verve 849-434)

The Legacy 1933-1958
(Columbia/Legacy 47724)

The Complete Decca Recordings
(GRP/Decca 601)

The Complete Billie Holiday on Verve 1945-1959
(Verve 513-859)

every
THING
GO!

sex
LIES
& audiotape

tired!

naked muscle boys on party invites

how come the only fat fag image you ever see is still Divine?

X wear

especially on Ecstasy dealers

upscale gay catalogues

we can hardly afford AZT, let alone some goddamned gourmet pet food

whiney punky zines

the fact that anyone can publish a zine doesn't mean that everyone should

Bailliwick Theater's show Party

at least Boys In The Band had one black character and some wit and humor

gay Republicans

show me a gay Republican and I'll show you our own worst enemy

heterophobia

or as Lady Bunny says, "how do you think your gay ass got here?"

Madonna

need we say more?

THREE'S COMPANY A publishing mogul and a party promoter had tongues wagging with their tug of war over a certain barely-legal club cutie. Ma Bell was the big winner as phone lines melted with the lava-like drama of this one. **DETAILS, DETAILS** An oft-blonde supermodel was stuck in town with no return ticket, having to dig into her mad money to make it home. How'd that happen? Seems that more than one party was asleep at the wheel. **SOME**

THINGS THEY NEVER CHANGE Well, she finally stopped hiding behind that "baby in Michigan" line and admitted that she was a queen. As if we thought those feet and hands were the result of "big bones." But one question remains: does she still tuck?

BROTHER, CAN YOU SPARE A DIME? The black-on-black economic tip is definitely doin' the right thing, but *intent* of support (read: unpaid invoices) don't really do your homies much good. Especially when your ads show up (prepaid, no doubt) in *white* owned papers in the meantime. You don't support your community when you place an order; you support them when you pay the bill.

PUSSY GALORE Bunny no longer has to lunch alone, thanks to the return of the now-svelte Pussy. Last issue deadline, she was way too busy putting the finishing touches on a newly-published manuscript (something to do with Elvis impersonators). But according to the ever-informative Buns, her real distraction was the re-kindling of her Sapphistic tendencies. It seems that dumping a boyfriend, finding a girlfriend, and finishing a book left little time to dish dirt over patty melts. **BY ANY MEANS NECESSARY** Off the record, the owner of a newly (re)opened dance club expressed reluctance to hire one of this town's finest DJs to spin there. The reason: he might attract "too many black people." Never mind that thing was not above making fat bank off of Frankie Knuckles and his black fans during his heyday a decade ago. Question: just how many black people are too many black people? Five hundred? Fifty? Three? Tell you what, just keep running the place the way you're running it and I bet you won't get *any* of those pesky black people in there! (The good news: at least we won't be seeing a Malcolm X theme party there anytime soon.)

WHAT'S IN A NAME? There seems to be an increasing trend of using folks' names on a plugger when they ain't even been invited, much less agreed to host said night. We were even a victim of it, suddenly finding *Thing* among the hosts of a certain door diva's birthday bash a few months back. Good thing we showed up; otherwise we might have been accused of being shady!

flicks:

WHERE ARE OUR NITRATE KISSES?

GABRIEL GOMEZ on New York & Chicago's queer film fests

Lately, queers are all over TV, from the high school student on "One Life To Live", to the "Men On..." skits from "In Living Color" to Sandra Bernhard dating Morgan Fairchild on "Roseanne". Even drag queens have made inroads since "Paris Is Burning". Lypsinka is Sandra's talk show sidekick on HBO while RuPaul is well on her way to becoming a pop star with her own video, "Supermodel". But some things are still scarce even at the movies, like a real kiss between two men.

That's why the 6th New York Lesbian and Gay Experimental Film Festival (September 10-20, 1992), or its more established cousin the Chicago 12th Annual Lesbian and Gay International Film Festival (November 6-16, 1992) are so important. Both show things you won't see at the local cineplex or even on Public TV. At festivals there is no fear of Jesse Helms or Tipper Gore scrutinizing everything you see. But even on the festival circuit there are limits. Time constraints, money, diverse interests all play a part as programmers try to squeeze into two weeks what should be available year round. Finding all elements of queer communities in one festival becomes an impossible task. Still you take what you can get, and very often that means some audiences are more equal than others.

Among the most popular screenings in Chicago (which means good box office) was a program called **All American Boys**, which included **An All American Story**. It's about a poor (in spirit that is) Stanford alum (or is it Yale?) who faces the trauma of coming out to his old classmates, but not to fear: mom still loves him. For pure nostalgia from white middle class suburbia, there was **The Disco Years**. Plenty of disco helps soothe the pain of a high school student whose mom is pretty unsympathetic to his burgeoning queer life and his sad discovery that love doesn't last forever. It would make a great after school special. Finally, **The Dead Boys Club** reveals how the past AIDS generation is haunted by their queer forbears, to have more sex, because it seems present day

guppettes in the making never quite get over their fear of sex in the era of AIDS.

New York's experimental focus means it can target overlooked audiences. The program "Fire!" featured the work of artists from the African Diaspora. Dawn Suggs' video, **I Never Danced the Way Girls Were Supposed To** replaces myths with the realities of African-American lesbian life. The sex between these women, that is black lesbian sex, is both erotic and everyday. They shut off the camera just as their play heats up. After all, if you don't know what black lesbians do you need a lot more than a 'how to' video.

Black Body, a video by Thomas Allen Harris, also confronts the perception of the black, queer body by posing the question, "How can I love you when I cannot love myself?" At once despised and desired, the body and bodies in question inspire contradictory impulses, from the sexual to the violent. While Vejan Smith's video **Mother's Hands** reveals a mother who, not only bakes and cleans for her family, but is also the source of physical and sexual abuse. Coming to terms with these contradictory recollections, telling the story, is a first step toward ending a cycle of domestic violence. Family values is definitely a concept that needs to be examined carefully.

Interracial sexualities are but one part of the historic development of the African Diaspora explored in this program. Carlo Carmona's **Slap Rap** (1992) and Dunye's **The Potluck and The Passion** show Asians, European descended Americans and African Americans who want each other despite the divisions that shape their lives. In "Slap Rap" sexual attraction is a bridge across the gap between a Buddhist African-American and an Asian evangelical Christian. While in Dunye's tape, sexual attraction leads one's character along the historic path of European domination. But the African-American lesbian she desires finds the strength to dump her when she meets a new friend in pride, another black lesbian. **Rage and Desire** by Jamaican film maker Ruppert Gabriel, examines the work and life of Nigerian photographer Rotimi Fani-Kayode, who died of AIDS in 1989. Fani-Kayode's suffering from HIV related illnesses contrasts with an upbeat ending where his work continues to flourish under the supervision of his white, British, male lover.

The program "No Regrets" was the Chicago fest answer to multi-culturalism with; **Double the Trouble Twice the Fun** by Pratiba Parmar, about a disabled Indian gay man, **A Prayer Before Birth** about a black British dyke with MS, and **Two Spirit People** where Native Americans discuss queer sexualities within their own traditions. Marlon Riggs' tape **Non Je Ne Regrette Rien (No Regrets)** depicts African-American PWAs who really don't regret a thing as they struggle with HIV while maintaining their dignity and pride. On a separate program, **Party Safe! With Diana and Bambi** shows how the African-American women of Diana's Hair Ego spread their safer sex parties throughout the country, proving that even if black women's sexuality is not at the center of the uni-

verse, maybe for our own good, it ought to be.

Activism was well represented in New York by the likes of DIVA TV's **Target Bush**. From demos at the Bush summer home in Kennebunkport, to Houston's 1992 Republican Convention it carries a clear message "become an AIDS activist." **Can't Take That Away From Me** a video by Kevin Adams documents Paul Broussard's death from a brutal, anti-gay hate crime on July 4, 1991 in Houston. The case got police away from Dunkin Donuts long enough to organize a sting operation which uncovered (surprise), surprise) widespread bashing. This tape played in both fests, winning in Chicago the title of best experimental.

Stigmata: The Transfigured Body, by Leslie Asako Gladsjo also won as best documentary in Chicago and played in New York. It examines lesbians who pierce, tattoo, scar, and brand for serious fun. Both festivals favored **The Allure Of Fringe Erotics**, which was also the title of a panel in Chicago. **Skull Fuck** by Joe Kelly and Danny Fass, breached sexual frontiers in both towns, straining the body and credibility to inaugurate a new sex sensation. Radical desire has a few limits. Are you ready to skull fuck? New York pushed this radical desire thing with "Our Fanzine Friends" a collection centered on fetishes. John O'Shea's pop video, **No Money, No Honey**, stars Glen Meadmore and blacktress Vaginal Creme Davis where an undervalued, unknown drag queen becomes a star of the small screen. Harry Hay (the original radical faerie) appears as both old lech and gender fuck girl. They sing, "No I don't care that you're horny, cause you can't afford me." **Public Beard**, Annie Staley's super 8 film, puts body hair and masculinity into perspective. It's amazing what a close, shave, and a little glue can do for a woman. While Emily Nahmanso's Super 8 work, **Spring Break**, proves it; suburbia is scary. **Equal Rights for Unborn Drag Queens** by Sexual Orgasm Productions documents the conversion of drag queen talk show hostesses, Glenda Orgasm and Brenda Sexual, to charismatic Christianity. Pat Robertson and friends appear to be responsible for this sad, strange turn of events. Brenda finds that she needs *another* hole in her body for his second coming.

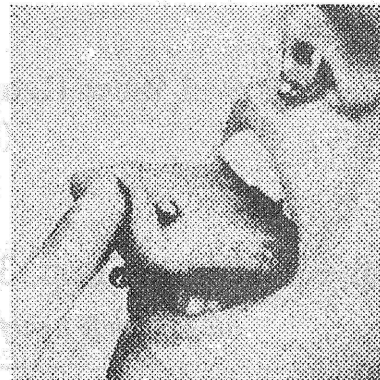
In Chicago drag queens took over "The Late Show: Queer TV." **Theo and Thea** is a long running Dutch TV show, and covering queers in one episode is no big deal for them. Their queer cave man is an imaginative addition to gay history, get it, even primitives don't mind queers. Deaundra Peek's **Hi Class Hall O Fame Theater** shows how classy underfunded drag queens manage to cover the world on cable from Atlanta. Another drag queen stars in **Fontavella's Box** which played in both cities. The imaginative costumes in this film could be the clubwear inspiration for the rest of the 1990's. If you weren't sure, Jerry Tartaglia's **Holy Mary** from the New York fest makes clear that the holiest of 'Marys,' the pope, is just another drag queen. Will he make it to Wigstock '93

do you think?

Chicago concentrated on feature films, after all, they had the Music Box and its amazing organ at their disposal. They took the opportunity to repeat a number of past successes like **Friends Forever**, the story of a cute little blond Danish school boy who discovers not just love but the fun of being poked by a dark, curly-haired soccer player in the briefest of running shorts, or that indeed, **Oranges are Not the Only Fruit**, there are also red-haired, Brit, born-again Christian dyke fruits. **I'll Love You Forever...Tonight** is a new film that started with poolside boys, but quickly degenerated into meaningful discussion on the morality of tricking. Anyway, it's a great title. **Twin Bracelets** shows how lesbian love between Chinese peasants works—very nicely for a while anyway and no they don't take very long to get right to it. Versace stole the idea of contrasting prints from them but they still do it better. There is more than nostalgia to all these old films as **The Wild Wild World of Jayne Mansfield** proves. She's past her prime in this soft-core porn travelogue which ends with a surprisingly candid look at the auto wreck where Jane died. And is that her mutilated body alongside her crushed and dearly loved Chihuahua? Poor, poor, Jane.

Brit stuff was everywhere in Chicago despite Clause 28 (which prohibits local governments from promoting homosexuality). Somehow they manage to fund queer work and show it on NATIONAL TELEVISION! **Portrait of A Marriage**, a costume drama about the author Vita Sackville-West, was just on our Public Television, but you needed to see it at the festival because a good 30 minutes were just too much education for the American public.

Back in the USA, **Changing Our Minds** is the story of Evelyn Hooker, who got the American Psychiatric Association to rescind its definition of homosexuality as an illness. Barbara Hammer's **Nitrate Kisses** includes the recollections of a dyke who was imprisoned by the Nazis, something many would like to forget. But her recovery of lost queer stories, with real sex scenes, makes it clear—queers can't forget and our fight is *not* over. **Where Are We?** confirms what my mother has always told me: "Beware the South." But even there queer soldiers find fun and good make-up. Just to put things in perspective **Kiev Blue** documents blue (queer) life in the Ukraine before homosex was decriminalized. But one of the characters wonders how can it be legal in Ukraine when it remains illegal here in 25 states? These four new American works deserve major release, or, at the very least, a spot on our homophobic public television stations. But since every single appearance of any queer at either place is still the cause of controversy, a steady stream of good queer stuff will only be found at festivals. Changing minds back in the USA will only happen when we get out of the place censorship has made for us. Today, everyone knows the price of silence. At least in our communities.



L to R: "Nitrate Kisses", "Twin Bracelets", and "Stigmata: The Transfigured Body".

Lists

What's In A Name? Part II

Celine Dion
Cindy Herron
Soon Yi Farrow Previn
Emily Hadad
Organa Deluxe
La Palace de Beauté
Scyntilla Vortex
Pussy du Jour
RuPaul Charles

The Green Room

Bob Mould
Hilton Als
Monica Lynch
Diamanda Galas
Sandra Bernhard
Eartha Kitt
Erasure

Your Host for the House Hayride

Downtown Julie Brown
Christine (Racy Beats) Johnson
Holly Robinson
Nia Peebles
Pebbles
Neneh Cherry
Tyler Collins
Jasmine Guy
Debbie Allen

Got It Goin' On

Bill Coleman
Larry Flick
Lee Kay
RuPaul
Gregory Victoraine
Rosser Shymanski
Lady Bunny
Scott Lifshutz
Len Prince
David Lee Jones
Judy Weinstein
Ralphie Rosario

Behind The Scenes

Towa Towa Tei
David Geffen
George Wayne
Monica Lynch
Connie Varvitsiosis
André Halmon
John Epperson
Nasham Wooden

Pardon My French Part II

Chateau Marmont
Qui Monseur
Fu Toi

Oops!

William Burroughs
Claudine Longet
Lizzie Borden
Cheryl Ladd
Ted Kennedy
John Hinkley Jr.
Claus Von Bulow
Christian Brando
Le Nancy

BMCS

Medusa's
Cheeks
Shelter
Quench
Vortex
Clubhouse
Riviera

Whatever Happened To...

Fay Wray
Carrie Snodgrass
Joey Heatherton
Yvonne Gage
Jill Dietz
Andrea True
Vickie Sue Robinson

Dearly Departed

Audre Lorde
Valentino

Robert Stern

Donald Redrick
Professor Eddie Lusk
Tom Rubnitz
Bob Caviano
Paul Jabara
W. Delon Strode
Scott McPherson
Donald Woods

Over The Top

Quincy Jones' *Messaiah*
Erasure's *Abba-esque*
Liza Minnelli *Live at Radio City*
Xaveria Gold's
Gonna Get Back to You
Whitney Houston's
I Will Always Love You

Voodoo Soul

Massive Attack
Brand New Heavies
Soul II Soul
D-Influence
YoYo Honey

Blue Bloods

Queen Samantha
Queen Latifah
Queen Esther
Queen Bee
Reavis Royalty

Sister Act

Dee Dee Warwick
Lorna Luft
Reebie Jackson
Blanche and Jane Hudson
Margaux Hemingway
Mackenzie Phillips
Warren Beatty
Nancy Sinatra
Sarah Gilbert
Roslyn Kind
Joan Fontaine
Gurlene and Gurlette Hussy

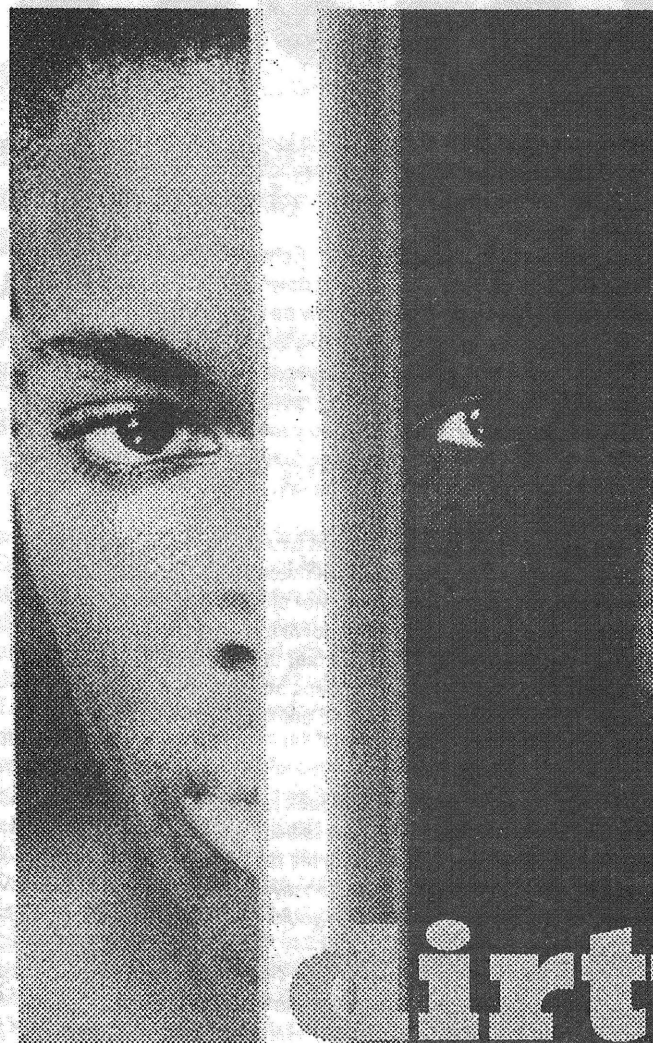


PHOTO Charles Tillman for Ginger Snaps

gay male community.

However, the heterogeneous nature of the community suggests that gay men may not exactly share one common language, even though engaging in similar behaviors. Bell and Weinberg (1978) found that the African-American gay men in their San Francisco-based study had ready sexual, but not social, access to the larger, generally White gay male community. Social isolation itself produces language differentiation. In addition, language is a primary means of indicating ethnic group membership either to signal similarity or to establish differentiation in interaction with another. Thus, we might expect that Black gay men have somewhat different words for describing behaviors targeted by "safer sex" interventions. To the extent that such language differences exist, the impact of public health messages may be impaired. For African-American men, this would be particularly unfortunate given their disproportionate risk for HIV infection.

Insofar as language is public while sexual behavior and feelings are often private, a schema for translating the private into the public in a safe manner is an important issue in an oppressed population. This allows for communication in public without fear of reprisal. Several studies suggest that gay men use coded terminology to a greater extent than heterosexual men and or lesbian women.

dirty TALK

While gay men's language has **the different ways black & white gay men talk about sex**

been of interest in the fields of linguistics and literature for several decades, it was not until the AIDS epidemic that "gayspeak" acquired considerable attention from behavioral sex researchers. This health threat necessitated rapid development of public health interventions targeting specific sexual behavioral changes in the gay male population. Previous research had found that the most effective messages for producing health-related behavior change were those that were both in the language of the target population and delivered by credible sources.

For gay men, this has meant the extensive formulation of "safer sex" interventions in which low risk sexual behaviors are promoted using vernacular common to the

used to express both alienation, encoding a disdain for the existing social order and social distance or solidarity, on an interpersonal dimension. The area of sexuality, a prime concern of society, is one of the richest semantic fields for slang. Black gay men, quite aware of the legacy of physical and psychological intimidation by societal institutions, prejudices against both homosexuality and the Black community, and the overall lack of discourse on sexuality in the Black community, have developed even more refined methods of communicating with other Black gay men.

We present here some of the sexually-related termi-

Drake (1980) notes slang is a socially important group phenomenon related to group identity,

types of HIV related behavior

DEEP KISSING

Gay Vernacular: French kissing, Tonguing, Suck face

Black Gay Vernacular: Tonguing, swapping spit, checking out his tonsils, giving a tonsillectomy (NY)

MASTURBATION

Gay Vernacular: Jerk(ed) off, Jack(ed) off, stroking, beat off, whack off, circle jerk, meatbeater, hand job

Black Gay Vernacular: jacked off, play with stuff, pumping, choke your bishop, chokin' the chicken, beat your meat, hand job

FROTTAGE

Gay Vernacular: body rubbing, bump and grind, humping, dry humping

Black Gay Vernacular: slit fucking between thighs, college style, dry fuck, slick leggin'

ANAL INTERCOURSE

Gay Vernacular: butt fucking, heels on the ceiling, lay pipe, top/bottom man, bang, Greek, poke

Black Gay Vernacular: fucked you in your butt, did butt sex, worked your box, laying some pipe, drill/drilling, freak/freaking, George, George-ing, Legs up/legs reaching for heaven, Heels on the ceiling/put your pumps up, pumping/pump butt, serving, poke, doin' the do, getting done, boneing, getting your life, knockin' boots

ORAL/ANAL CONTACT

Gay Vernacular: rimming, eat out, eating ass, cleaning your/my kitchen

Black Gay Vernacular: tossing salad, tossing cookies, eating chocolate chip cookies, I like peanut butter, eatin' at Joe's

MANUAL ANAL INTERCOURSE

Gay Vernacular: Fisting, handballing, finger fucking

Black Gay Vernacular: Fingering, finger fucking

nology used by Black gay men in the United States. The purpose is to highlight both similarities and differences from White gay men in the hopes of developing better "safer sex" message for this population.

HIV-Related Sexual Behaviors

In Table 1, we present technical terminology for several HIV risk-related sexual behaviors and the vernacular common among gay men as drawn from "gay language dictionaries." We also list the phrases employed by some Black gay men to describe these behaviors. As can be seen, some terms overlap both the Black and White gay communities, while others may be used rarely, if at all, outside of the Black community. For the men in our focus groups, technical terms ranged in levels of familiarity. Both "frottage" and "fellatio" were least understood unless paired with gay vernacular.

Terms for anal intercourse elicited the most responses. While we listed several terms given for anal sex, many men also reported highly developed encoding of the behavior in language that would only be understood by in-group members. For one respondent this included describing the desire for anal sex as "My refrigerator is empty and I need something in it." He also described some risks of anal sex by commenting "If you play in someone's backyard you're bound to get paint on it (or get dirty)." Indication of disinterest in anal intercourse could easily be accomplished without direct discussion through phrases such as "the bakery is closed" or "It ain't that kind

of party." The latter phrase could also be used in a broader context to indicate refusal of sexual activities in general, or refusal of a particular person. Black gay men who engaged in both anal receptive and anal insertive intercourse were referred to as "flipflops" or "pancakes."

Food-based slang was frequent in describing oral-anal contact. References to eating chocolate chip cookies, peanut butter, tossing salad or eating at Joe's were common substitutes for licking and/or sucking the anus. In gay vernacular, "eating out" and "cleaning one's kitchen" serve the same purpose, obtusely describing a behavior that is frequently referred to as rimming in sex surveys. "Round the world" was a term used at times by our sample for oral sex from head to toe.

Sexual Body Parts

Important to the assessment of HIV-related sexual activity is some knowledge of terms used for different body parts. Slang for the anus and penis were invoked most often (see Table 2). Some terms are best understood within context. For example, "salami" is used to indicate a large penis. When paired with "boola" it refers to the large penis of an obviously heterosexual inner city lower class Black male. Referring to the penis by given names seemed fairly common among our participants, with "George" and "Herman" having the most recognition among the men. "Boygina" and "bogina" to refer to the anus are combinations of the words "boy" and "vagina". This same construction is seen in the word "boogina" which combines booty (the anus) and vagina. The "taint" is the erogenous zone between the scrotum and the anus. Its name comes from the fact that "it ain't the balls and it ain't the asshole, its the 'taint."

terminology of sexual body parts

ANUS, RECTUM, BUTTOCKS

Gay Vernacular: ass, asshole, box, pussy, butt, rear, cupcakes, cakes, buns

Black Gay Vernacular: manhole, box, pussy, boy pussy, punk pussy, boygina, bogina, cupcakes, cakes, buns

PENIS

Gay Vernacular: dick, tool, shaft, rod, thing, piece, dong, meat

Black Gay Vernacular: pole, fishing pole, meat, sausage, salami, boola, Junior, Uncle Willie, Spermin' Herman, Hermy, George, piece, dong, ding-dong, sweet daddy, birdy, rod, trade

SCROTUM

Gay Vernacular: basket

Black Gay Vernacular: basket

CROTCH

Gay Vernacular: stuff, sack, bag, ball bag

Black Gay Vernacular: team

ZONE BETWEEN SCROTUM & ANUS

Gay Vernacular: taint, tumbutt

Black Gay Vernacular: taint

NIPPLES

Gay Vernacular: tits, litties, points

Black Gay Vernacular: tits, litties, minnies

categorizing sexual partners

TRADE

Dirty Dick Trade (DDT): A potential sex partner that one would be inclined to and/or want to wash or bathe before having sex with.

Block Boys or B-Boys: East Coast slang for young (teen to early twenties) sex partners who may or may not be gay. The term stems largely from the fact that they either reside in or frequent a particular neighborhood or "block". They don't have to be young but look young and rough.

Hamburger Trade: Someone who will have sex for the price of cheap food.

Banjie Boy: Akin to Block Boy and Hamburger Trade, young heterosexual acting or masculine local boy, definitely a "man-child"

Rough Trade: Sex partner perceived to be a street hustler type, usually lower class, perhaps a threat to one's personal safety; maybe a male street walking prostitute or a person who might steal personal property.

Drop Dead Fine Trade (DDFT): A person considered to be especially handsome or desirable.

Weekend Trade: A regular or occasional weekend sexual partner.

QUEEN

Butch Queen: They look very masculine and portray the image they don't allow anyone to screw them, when in reality they allow themselves to be screwed.

Femme Queen: They act very feminine in their mannerisms, walk, and voice pitch. Will play the female role with other men. They are usually the receptive partner in anal and oral sex.

Drag Queen: Transvestite. Dresses in women's clothing.

OTHER

Husband: Masculine, take-charge type.

Husband-ette: One who primarily takes on the masculine role in a relationship; a versatile partner sexually otherwise.

Chicken: A minor(s), individuals under the legal age of consent for sex, often referred to as jail bait because of the risk of arrest; much younger individual or young looking.

Sugar Daddy: One who provides continuous financial support in exchange for sexual favors and/or attention, often middle aged, sometimes thought of as physically unattractive, likely to have and attract potential sex partners based solely upon his superior financial means and ability to bestow favors.

Daddy: Someone who pays the way or takes charge.

Fuckbuddy: A person with whom you have little in common besides sex. You will only get together for the reason of having sex.

Terminology for sexual partners

In Table 3 we present a nonexhaustive list of terms used to describe sexual partners/objects. Some of these are common gay vernacular; some seem specific to Black gay men. A major term for describing a sexual partner was "trade." In contrast, White gay men seem to prefer "trick." What we quickly learned was that the term "trade," referring to a sexual partner of low status with an implied impermanent status, has infinite and essential modifiers. The level of commitment or familiarity within a sexual liaison considered "trade" cannot be determined by the use of the word alone. But when modified, the nature of the relationship is more clearly delineated. For example, in "rough" or "hamburger" trade there is little or

no emotional attachment. Their sexual encounter would largely be without any continuing emotional commitment beyond the time of the sexual act. Other modifiers imply a regularity of contact, still outside the realm of a committed relationship, such as "weekend trade."

How trade is used will often be a function of the geographic area in which the term is used, the age of the persons involved, the level of comfort with gay-identification, and the extent to which the person with whom trade is being discussed is a part of the in-group of Black gay men. Trade therefore can be used to objectify a sexual partner (e.g., "my weekend trade is on his way over") or as an indication of behavioral activity as in "having trade," "doing trade" or "being trade" (e.g., "I was doing trade when the phone rang.")

A word analogous in complexity is "queen." The word's traditional meaning implies an effeminate man. But, again, modifiers further refine its nuances. There are different types of queens such as "Butch Queen," "Femme Queen," or "Drag Queen." Butch queens are characterized as rough looking ("...the kind that fought better than truck drivers and swished better than Mae West"). At first glance, butch queens give the appearance that they would never be the passive partner in anal sex, but in private they will. As in "trade," variations in its use allow description of behavior, e.g. "being a queen, looking like a queen," or "acting like a queen." "Acting like a queen" can refer to either a heterosexual or gay individual. In the popular television show "In Living Color," the Wayman brothers "act like queens" with their two snaps routine. "Acting like a queen" can be a way of merely identifying that a person is acting gay behaviorally without necessarily denoting the person is gay. On the other hand, calling someone a queen whose gay identity is hidden is a way of letting them or others know that the information is not as hidden as assumed.

Discussion

Much of the vernacular used for sexual behavior, body parts, and sexual partners expressed by our African-American participants are shared with the larger gay community. However, differences in some terms, more or less emphasis on others, and differential preferences in terms for particular situations suggest that, like the heterogeneous nature of the gay male community, language varies, too. While this may be fairly obvious, the implications are potentially quite important. For example, during the conduct of our initial groups, participants who had taken part in other HIV-related studies revealed that in spite of indigenous interviewers conducting the interviews, they could tell by the language used that materials were written by someone not familiar with their culture. This may bias research findings in unpredictable ways. Knowledge of language and the way it functions in the communication system of Black gay men will aid us in designing instruments to meaningfully tap into their world of sexuality.

Differences in language patterns may reflect differences in cognitive structures. The language used in the asking of questions will influence the organization of

internal cognitive concepts and thereby influence the answer given. In asking Black gay men about their sexual behavior, language that helps cognitively and affectively to transport them to an internal state of recall that best matches the actual context will be most helpful in the goal of changing that behavior. Our ability to design effective HIV prevention strategies for Black gay men will be a direct function of our level of understanding of sexual practices.

Black gay language reflects Black language in general in that it is not only language but style. Black language has been characterized as "dynamic, demonstrative and emotionally intense". We were unable here to provide for the voice inflections, speech rhythms, tonal patterns or non-verbal behaviors that accompany some of the vernacular. It is also within these parameters that Black gay men are able to define themselves. Both the words and the style of Black gay language, like Black dialect, reflects a way of looking at life, a point of view, a culture.

In using the terminology presented here for the conduct of HIV-related research, it is important to remember that linguistic and cognitive processes are embedded in a context. In assessing the sexual behavior of Black gay men, the asking of the questions that embody their vernacular must also be asked from a framework of their experience. Using appropriate vernacular for sexual body parts or sexual behaviors, while a step in the right direction, may not elicit the full range of sexual behaviors without, for example, knowing something about difference categories of partners in which to assess the activities. The more accurately the questions are framed, the greater the likelihood that the answers will be truthful and reflective of diverse experiences. Our interest here was not merely in acquiring the proper terminology in order to speak "Black gayspeak" but also to demonstrate the importance of context to that terminology. This is a critical point if your goal is the assessment of sexual behavior for the purposes of bringing about behavior change.

It is also important to note that not all Black gay men speak in the terms that we have presented. Some use none of our terms while others may range from using them in very specific contexts to broader applications. We make no claims to have covered all the terms used by Black gay men. We are sure that networks were biased by the urbanicity of the investigators. Yet, we reached a diverse group of Black gay men in our efforts to understand the role of language in sexual behavior and found much consensus. This is of significance as it evidences lines of cultural transmission of the usage of the terminology presented in our study across various African-American gay male communities throughout the United States.

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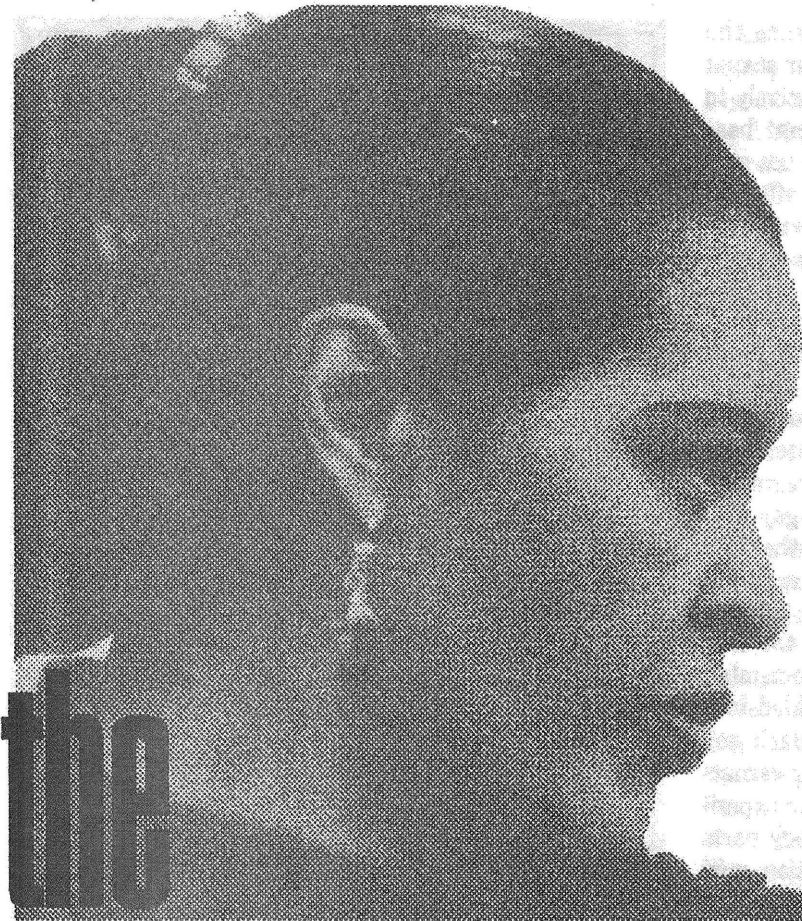


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HOLIDAY

When he's not giving you rock-and-roll as subversive sex goddess Justine, or engaging in a little repartee with the famous to fill his chit-chat column in *Paper*, Joey Arias channels Billie Holiday. Equal parts send-up and spiritualism, he sings with his own voice and you'd swear that he's lip synching. He's been around the world with his act and is booked well into the new year. Ensconced in a suite at Hollywood's Chateau Marmont on the afternoon of his big gig at Atlas (Mo was rumored to have reserved a large table), he spent a few minutes on the phone to chat with us about his life and Billie's.

RF: Are you looking to doing a lot more bookings like this? Taking the show on the road?

JA: Yeah, the show is on the road. I've been doing this performance for four years, but then it kind of dropped for a bit. I got more back into a pop/dance thing. I'm still into dance (music) because I like dancing. But then all of a sudden, everyone wants Billie again, especially now since I'm doing it in drag. It's becoming more acceptable. People are looking at it as a new art form. It's not all about imitating Judy Garland. Even though I'm channeling the feeling of Billie Holiday, I'm not Billie Holiday. Billie Holiday was and always will be the great legend. I'm just channeling a feeling. And it really is a sensibility that's really magical.

RF: How did the Suzanne Barstch hookup come about?

JA: I was... starving! I had been involved with a management company that was trying to push me as a straight pop artist, which is not really what I'm all about. And I was losing the sensitivity of where I was coming from. And Suzanne had these once a month gigs and she asked if I'd like to carry on with her and I said yeah.

RF: How has response to the show been?

JA: Well, people want to see it! I've performed for Giorgio Armani, I've done it for Thierry Mugler, I've done it for Gaultier, and they love it! I did Carnegie Hall last year.

RF: As Billie?

JA: "Joey Arias Channels Billie Holiday." But I didn't do the visual form. I was pretty much in a straight suit, and worked it that way.

RF: Who showed up for the Carnegie Hall show?

JA: Oh, it was genius. Deee-Lite was there, Deborah Harry, Suzanne Barstch and company, business people, like really straight executives that were blown away. Actually, I was in this beautifully hand-tailored suit, real '30s looking. Not drag. But now it's really focused on a certain look.

RF: Is it different doing Billie as a boy?

Does it feel different to you?

JA: No. To tell you the truth, for me it's the same. I'm almost out of my body when I'm doing this. It's the people that are watching me that are telling me "Oh, hon, you should do it more in drag, this is the way it really works." I'm just taking the cues from my friends.

Suzanne Barstch, who has reinvented the meaning of drag and has also made it mainstream, she's like "Darling, I want you to do drrrrrag!" And I'm like, *alright!*

RF: Is there a clear distinction to you between old school and new school drag?

JA: Yeah, definitely. Well, just getting up and miming the record, well...that's the old school. The old school is about imitating. The new drag is about creating a whole new caricature and being who you are. Look at Sister Dimension. She's not imitating Barbara Streisand, she actually is creating something from the universe. Drag has taken on different facets and gone beyond.

RF: What I was struck by when you channel Billie is that visually it is such an uncanny sort of resemblance.

JA: I think it's similar to someone who owns a dog, and they start to look like their dog. I'm doing so much Billie these days, more than ever now. I wasn't expecting that to happen, but it is, actually.

RF: How did your appreciation for Billie start? Was it through the movie, or were you familiar with her as a singer first?

JA: As a child, my parents played jazz and rhythm and blues music. And when I saw the movie *Lady Sings The Blues*, I thought it was a sham. They just took excerpts of her life and made it look really horrible. And her heroin overdoses weren't the really big part of her. She did that for a couple of years of her life. Her thing was more like pot and drinking and cocaine. That was more her story.

RF: I always heard the rumor that she was sleeping with Hazel Scott, the pianist.

JA: Yeah, but we'll never know.

RF: Are you with a live band for this

Joey

Arias

SETUPE

up

Lady

Day

CHANNEL



PHOTO R. Ford



show?

JA: . There are two bands. The east coast band is a bunch of perfect college white guys, these jazz freaks, and then the west coast version has great black guys. It's amazing. They're...beyond hip. Whenever I do Billie, it's always live. Except for this cover of Madonna's Holiday, which I do with a tape.

RF: I saw you do that at the FUCK party at Pyramid before Wigstock.

JA: I was thinking of bringing the tape with me tonight and just blowing their minds. Work bitch, work! She knows the song; when she was doing "Speed-The-Plow" on Broadway we were upstairs in her dressing room and we talked a little bit and she goes, "I know you do my song, and mine's better." And I said it's not about being better, it's about who has style. She looked at me and laughed and I'm like [shade]. This will be interesting to see her tonight; this time I'll be performing.

RF: Did you first know her in her Danceteria days?

JA: Oh, yeah. That whole mad scene. Actually I was with this band called Mann Parrish...

RF: I remember them! "Hip-Hop Be-Bop" and all of that.

JA: Yeah that was me.

RF: And the soundtrack to that porno movie "Heatstroke"

JA: Oh, you know all this shit already. I never got credit. Everybody got screwed in the deal.

RF: Are there any musicians around that you'd like to work with?

JA: Let's see...I want to work with a lot of the new jazz musicians. Actually, I think it would be hysterical to work with Harry Connick, Jr.

RF: Oh, he wouldn't have it!

JA: Of course, he wouldn't have it!

RF: From what I understand, he's horribly homophobic.

JA: I think it would be great to blow peoples minds by having that happen. There's so many people to think of who I'd really like to work with.

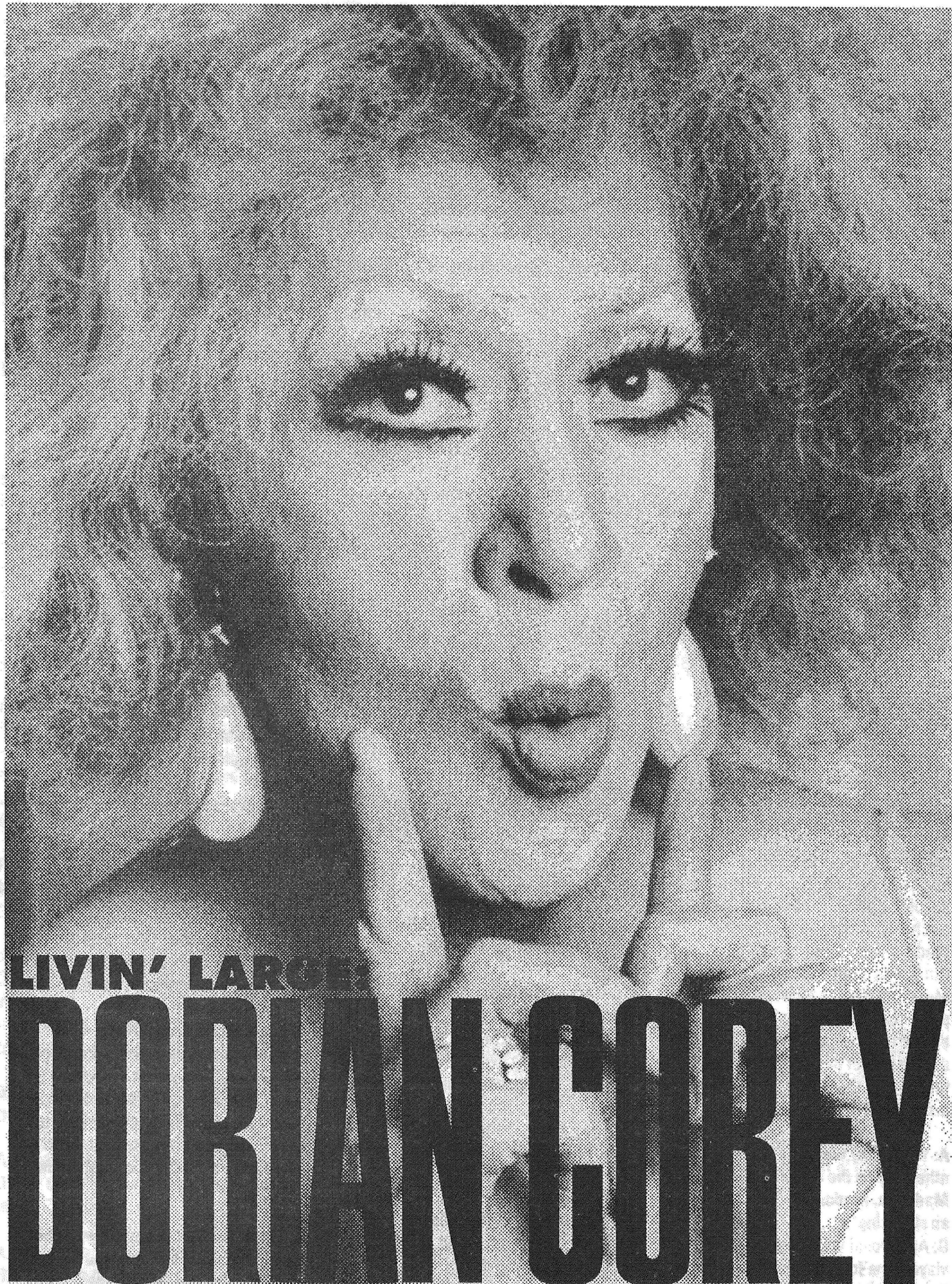
RF: Do you have a great nostalgia for the 40s and 50s?

JA: Yes, definitely. That's why I'm doing it, to keep that feeling alive. I heard an interview with Billie and they asked her how she felt about young singers coming up wanting to sound like her and she said "It'd be nice to hear somebody want to be like me." And I thought to myself she probably never thought there'd be a man doing it. When you get reincarnated, you don't have to come back in a lady's body again. You could come back as a flower, whatever.



PHOTOS: Len Prince

*'m almost out of my body
when I'm doing this*



LIVIN' LARGE:

DORIAN COREY

BY AARON ENIGMA

The first time many of us had heard of her was in Jenny Livingston's documentary *Paris Is Burning*. She was the one who seemed to have the broadest overview of life in general, as she sat at her vanity applying makeup throughout the film. She's been around awhile, in more than one sense, and seems to be a fountain of knowledge when it comes to the gay community, particularly the African-American segment. First and foremost, she is an entertainer, doing a few shows weekly at the show lounge Sally's in New York City. She's the founder of the legendary House of Corey (more than a decade old) and a very warm and giving person to boot. How many people do you think would chat with you extensively over the phone without as much as having met you?

A: So, what are you doing with yourself these days?

D: Still trying to keep soul and body together, and doing a little part-time work down at Sally's. A few nights a week at the club, that's all I really care to do right now. I like sticking close to home — or running to mad parties like Madonna's.

A: You went to the *Sex* kickoff party?

D: Yes. I was the only drag queen in there — other than a couple that were dancing for entertainment.

A: So give me some dirt!

D: Oh, it was a fabulous party — unlike the papers said. It was quite lovely. Seeing all the celebrities there, like Spike Lee and Naomi Campbell, Ashford and Simpson, Grace Jones.

A: Oooh no!

D: I asked Grace Jones to come back to the club with me after the party was over but she said she was getting back to bed. Her feet were killing her, she had been dancing crazy all night. The life of the party. All of a sudden when I ask her to come somewhere — "I'm tired." I said "Okay, Grace!" But it was a fab party, very nice. Madonna made a showing around the place for about a minute and then disappeared, so I can't tell you what she did the rest of the evening. I've got a feeling that there was a VIP room inside the VIP room.

A: Yeah, they were crackin' me up the other day on the news — Madonna, Madonna, Madonna. "Oh, this book is so shocking"

D: And would you believe they interviewed me for that book! That's when I first met Madonna. But evidently I wasn't quite what she was looking for.

A: So they did an interview and photos, too?

D: Yeah. It was an office full of people. You'd take a photograph, then you'd meet her. She'd ask you questions then say they'd get in touch with you. One of those sort of things. I think in my case, she wanted a drag queen — she'd seen the movie and talked to me about Jenny and everything, but I think when she saw me in person she suddenly realized how much taller I appear in person than on the screen.

A: Oh!

D: On the screen I look lusciously average.

A: You sorta looked on the tall side when I saw you on Phil Donahue.

D: Without the first high heel, I'm 6'1". With heels, 6'4", 6'5", so you see how much I overpowered her.

A: Oh she wasn't going for that!

D: I don't think she could find a photograph compatible.

A: How has the gay community changed since the Stonewall days? Did you play any part in Stonewall at all?

D: Well, contrary to rumor, I was around then but Stonewall was like...I mostly relegated myself to uptown where we were living (I was still working with the live show) and then going out of the city. Stonewall was part of the gay scene in the Village, and I wasn't really down to full-fledged running the clubs then. Stonewall is what they hold up as the first stance for drag queens, but it didn't necessarily have that effect they say it had on Harlem, you see what I mean?

A: Un-huh.

D: It was a whole different area, a dif-

ferent format and climate, so the white children downtown and the black children uptown were going through the exact same thing.

A: So would you say that something equivalent to Stonewall happened at some point?

D: Stonewall was a cataclysmic scene that erupted. Uptown, the police would raid a straight club just as fast as they would raid a gay club. Racial color was more important than whether you were straight or gay. We were fighting for gay rights in our own way, not on the same level, because we didn't have the same problems.

A: You were fighting more the racial thing.

D: Right. Back in those days, you'd find the drag queens poppin' into any ol' damn club — whether it was straight or gay. You just went where the action and fun was. It wasn't that you were relegated into your own little private set of clubs. The gay clubs didn't come until later. At that time, there weren't any gay clubs in Harlem. Maybe one or two bars, but no big thing. You weren't everywhere.

A: So do you think that the racism or the homophobia has gotten better or worse?

D: I think it's gotten worse, because it got in the open, and once you lay something in the open, everybody's gonna try and step on it. When the closet doors were shut, drag queens, of course, were out there anyways. We never had a closet. Let's face it, when you put a dress on and hit the world, you're declaring what you are.

A: Yeah, you're very visible.

D: So there's no question of coming out of the closet. Now that everything's out... Things are bad, especially here in New York. They're going to come to a head! You can't ram so much change down people's throats without them gagging.

A: Since the drag queens have been the most visible, what do you think about the attitude toward them then and now?

D: It's according to where you go, what

part of New York. Once you get down into midtown the attitudes are different because they've been there so long, they're part of the scene. When you get in the outskirts, you'll have this bash thing and whatnot. You've always had bashing among the drag queens, but it was never an item. They'd just say, "they dressed like that, they deserved it"

A: But most of the drag queens knew how to defend themselves, too.

D: That's right. These children that are supposedly straight looking, they're the ones getting bashed, so now they're protesting. The girls were always getting their asses kicked. It's just a thing of who you are and what you are.

A: You hardly ever hear too much of a drag queen getting beat up — even here — they'll turn into a man in a minute and whup yo' ass.

D: That's cause they're crazy. When one of them gets murdered, because of the lifestyle, that ripples through the community, because we know each other. It doesn't make the papers, it's just an item.

A: What future plans do you have?

D: Oh gee, nothing really special that I know of. Things with me usually just pop up at the drop of a hat. One day I'm doing nothing, and the next I'm booked to go to Las Vegas.

A: So you do work outside of New York?

D: Oh yeah, I'll work anywhere.

A: So, you've done Las Vegas?

D: Yeah, and Boston, Philly, Washington...oh yes, Cleveland (so many times), all over Ohio. I started out touring with a show.

A: You haven't been to Chicago?

D: We never got to Chicago.

A: Oooh I hate it! I mean you did Ohio...

D: I've done Detroit, I've just never gotten to Chicago.

A: In Cleveland what was that crowd like? Cause that's still pretty much in the midwest.

D: That was quite some years ago, about twenty-five. It was midwestern then too, but not really as bad as you think. At that time I was just working with a black review, and therefore I was working black clubs. So when you're working in the black neighborhoods, towns are always hotter. It doesn't matter how seedy, rundown, or country or western a town is. Get to the black neighborhoods and the soul music is poppin' — it's just that way.

A: Anything else lined up for the future?

D: You know my dear sister Pepper Labelija?

A: Yes.

D: Well, Pepper and a fabulous singer from the days of the Jewel Box named Carol are putting together a show in January at the Apollo theater.

A: I heard about that at the Paris ball this year. Pepper was a judge and she made an announcement about it. She was saying how they wanted to show that there's a lot of talent in the gay community. What is the House of Corey doing right now?

D: Barely hanging together — I have the most absentee house in the world. I've got one member in... well, in pretty good standing...in Jersey who's giving an affair in January. Most of the girls in my house are theatrical, so they're out working the clubs.

A: What's going on with the *Paris Is Burning* scandal? I know a lot of people were trying to sue Jenny Livingston.

D: Well, I believe all those lawsuits have evaporated, faded away, or just been given up 'cause I don't know of anyone that's still trying.

A: How do you feel about the movie? Do you feel it was exploitative?

D: No, not really. Everything's exploitation one way or another. The movie was an enlightenment. It really made the balls more famous, it made all those people much more well known. It made them seem more a part of the community. Someone else just had the clever idea to do it.

A: What was your part in Wigstock?

D: I always go to participate — you know, just to make a showing... 'cause I



PHOTO David Lee Jones

don't thing Wigstock has any strong meaning other than a chance for all these mad people to get together in the park and show their unity. There's no deep dark political thing; I think its more of a case of making yourself known and felt by the rest of the public.

A: Let your hair down.

D: Or up!

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by TA



Santa Fé's **Virgil Ortiz** and pal **Dow-Sah** before ...



...and later at Quench.

T. Adkins



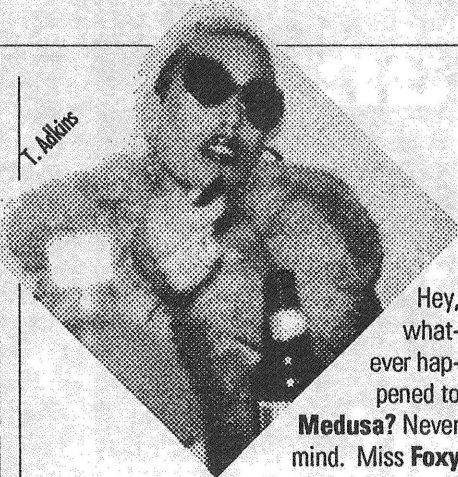
T. Adkins



Everybody loves Cheeks' DJ **Pumpkin**.

Dave and **Chino**, The Atomic Kids in the Atomic Playpen at Sunday Night Cairo.

T. Adkins



Hey, what-ever happened to

Medusa? Never mind. Miss **Foxy** (formerly of Medusa)

has just opened her own namesake club at the old Eons, in a partnership with designer **Tom Hemingway** and their longtime pal **Blue**, also formerly of Medusa.

Scott Free



Scott Free



Who would open for **RuPaul** performing at Quench and the following Thursday night at Shelter? Why, our own Mr. **Byrd Bardot** and DJ/Producer Mr. **Ralph Rosario**, of course. The release of their new single, "Bardot Fever" (and it is), is an example of what we're talking about when we say working the club. Here's Byrd on stage giving 'til it hurts during the Quench show, a plethora of club kids on board. Above: **Terry Martin** and **Christian** in the crowd.

T. Adkins



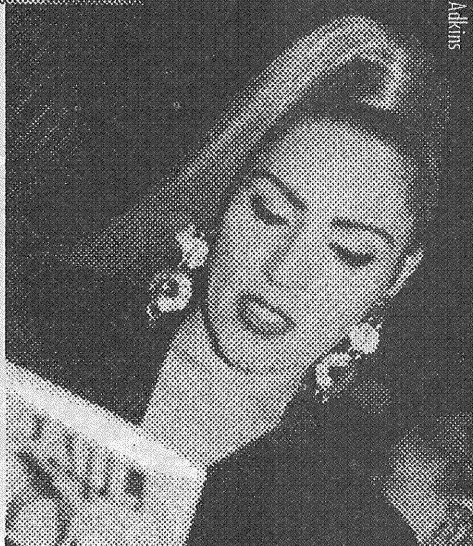
Miss Kitty of Kitty's International and Ellise Venus Amiro at Cheeks for Photo Party One.

T. Adkins



The beautiful Misty Diamond at Cheeks.

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Gagging on the glamour: Beauty at Photo Party One. P.S. Girl, let us hear from you!

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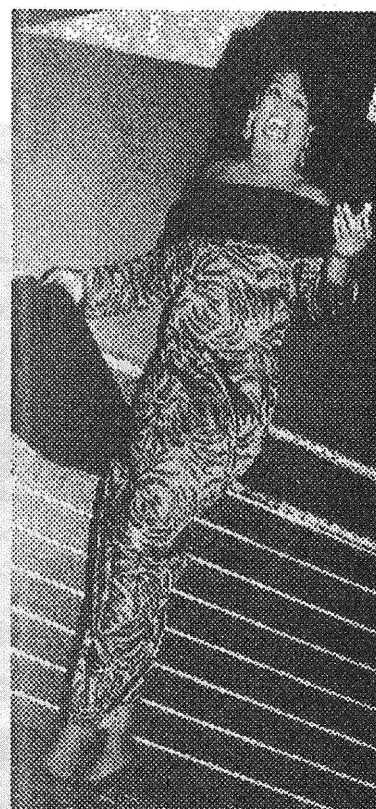


Say Cheese! The recent opening of the new Crobar nightclub was in many ways the same 'ol idea of downtown industrial. Some special attendees made it fun. Debonair **Duffen** (above) and (right) new club kid on the block, the amazing **T. J. Mozerella**.

Photo



T. Adkins

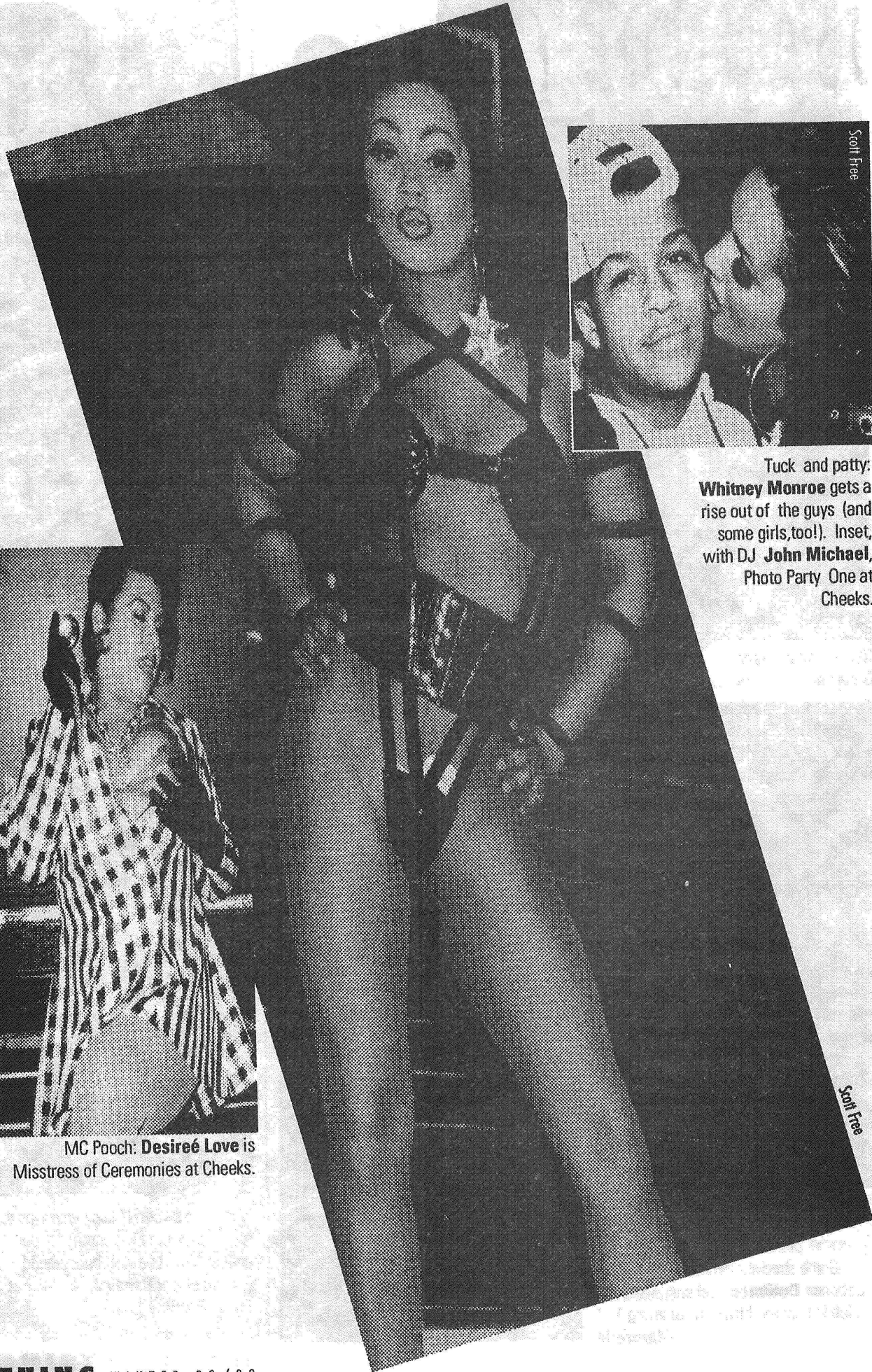


"Well, alright!" The **Lady Belle** performing at Cheeks takes Patti to a whole new level of ultra glitzy gospel-glamour.

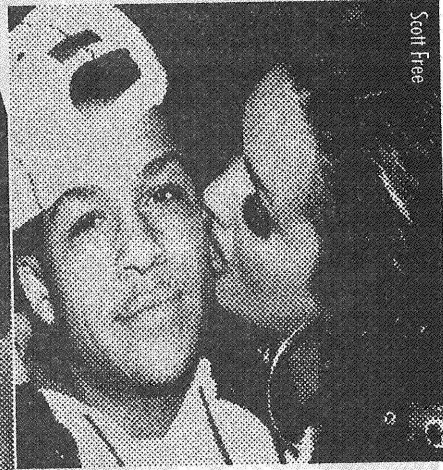
Lee Kay



"Ain't she sweet?!" Look who was the recent subject of yet another queer underground **Lee Kay** bubblehead por-trit: singer **Candy J**, aka **Sweet Pussy Pauline**.

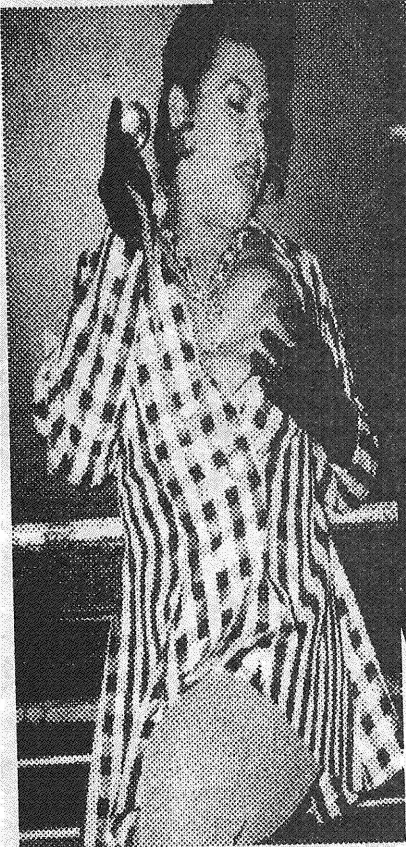


Scott Free



Tuck and patty:
Whitney Monroe gets a
rise out of the guys (and
some girls, too!). Inset,
with DJ **John Michael**,
Photo Party One at
Cheeks.

Scott Free



MC Pooch: **Desiree Love** is
Mistress of Ceremonies at Cheeks.

Scott Free

DeAUNDRA'S DIXIE DIARY

Hey Y'all. Wow, has we been hoppin' down here in Atlanta, y'all! I has been goin' to all sorts a holi-day trailer parties an' bake offs an' vienner pulls—eatin' myself into a state I'm scared I'm gonna take to a seize! Don't tell nobody this, but I had to go to **Maxine Odum's** the other day so she could spray on some of that fabric stretcher stuff to make my dress fit!

Y'all, things is really goin' nuts at Popcorn, the weekly party at our downtown Atlanta club called Velvet. **Mr. Chuck**, "the host with the most" keeps bringin' 'em in. **Miss Scyntilla Vortex** had a dynamite hi-fashion show there recently that sent all a us gaggin' an' tellin' him that I need Miss Scyntilla to design a whole new wardrobe for my "DeAundra With a 'D'" World Tour that we got planned comin' up soon.

Talented Atlanta performance artist **Terrence Jackson** wowed everybody at the 800 East Performance & Art Emporium with his piece called "The Recognition Scene." It's all about this child who finds himself, an' calls everybody else onto the shag carpet so they can find themselves too. Talk



about powerful, Mr. Jackson sure does a good job makin' people think about what it's like bein' black an' gay an' feelin' some kinda outcastness. I bet there's a bunch a y'all done felt that

same way sometimes! Ever since his birthday done come with the release of his CD single "Supermodel" on Tommy Boy Records, **Mr. RuPaul Charles** is busier than **Duffy Odum** with a case a vienners! He has done been to Boston, Chicago (where I heard he done *worked*), Los Angeles, an' the moon! **Mr. Floyd Martin** with ACT-UP called me the other day sayin' he saw RuPaul on the BET Network breakin' some ground and sashayin' right to the top of the charts! An' look out for them kids on MTV's "Grind" show wet-

tin' they's lips over the video, too. Even "Entertainment Tonight" is gettin' into the act by playin' the B side, "House of Love", durin' their hi-fashion segments.

Team Odum's Update: Ever since **Candi Suntop** sprained her thumb tryin' to get vienner cans open two at a time durin' the competition with Team Del Vista Ray Mar, things has done been in a slump. For example, last week we was havin' the Security Ditch Jumpathon, an' **Bud "Beebo" Lowery** slipped on the grease drain ramp from the back of Rango Frain's Snack Shed an' had to quit on account a cause them judges thought he was tryin' to cheat by slidin' under the finish ribbon.

Everybody down at Odum's would like to welcome **President Bill Clinton** to the White House! Bein' sixteen an' all, I ain't old enough to

vote yet, but we did have a Look-A-Like contest at the Community Room an' I voted in that for my sorry sister **Sultra** on account a she wore her hair just like **Miss Hillary** does.

Y'all, another portrait a me has just surfaced again, it's by **Miss Quinn**, a leather jacket wearin' lesbian who can really draw! This one was a part a the float by our weekly gay paper *Southern Voice* that I rode on in the 1992 Lesbian & Gay Pride Parade last summer! Them Voicers had been holdin' on to the 8'x5' thing ever since then, an' **Lake Clare Parker Butler** got her road crew to tow it down to Odum's so's we can use it on my TV show set as a stand-in!

At Odum's we always celebrate the holidays with a special recipe my MeeMaw makes every year, an' here it is so y'all can enjoy it too!

Holiday Vienner Popcorn Balls

Ingredients

- 1 Quart Hy-Grade Corn Syrup Lite
- 3 Cans Hy-Grade Vienners, drained
- 3 Packs Hy-Grade Popcorn (Microwave style)
- 2 Minutubs Country Crock Churn Style (Lite)
- 1 Pack Food Coloring (Imitation Style)
- 1 Ball of String

How to Make It

Pour your corn syrup lite in a pan an' boil it up good, reduce to a simmer. In the microwave, pop all a the popcorn an' then add that to the simmerin' syrup. Quick-like, before that cools, add the vienners (chopped into bitesized bits) and the tubs of Country Crock Churn Style an' mix well. Pour in food colorin' of your choice, or mix 'em for a real special holiday treat. Mash one end of a piece of string into a balled up mess a' this, an' hang it on your tree or from your stove!

BY DEAUNDRA PEEK



The portraits of New York photographer **LEN PRINCE** often grace the pages of *Paper*. Above: Len's photo of a Holiday-inspired Debi Mazar.

OWEN KEEHNEN is a Chicagoan with a quick wit and unusual sense of humor. He writes for zines he likes in his spare time, and is a frequent contributor to *Holy Titclamps* and *Spew*.

about

THINGS

sent his assistant **DAVID LEE JONES** to get the shots we needed. Thanks, guys!

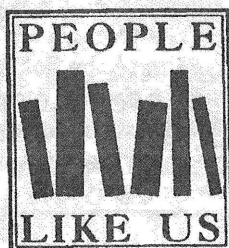
A former Chicagoan and early *Thing* supporter and contributor, **TODD ROULETTE** now resides in New York. His writings have appeared in *Paper*, *Fad*, and the now defunct *QW*. Todd has just been named art editor of the Los Angeles based *BLK* magazine.

CHARLES TILLMAN lives in Brooklyn, where he runs Ginger Snaps Photos, specializing in "hot, fierce, African-American male photography."

ROY GONSALVES is the founder of the *Pyramid Periodical*, and part of New York's black and gay writing collective Other Countries.

We asked photographer Mark Contratto to shoot Dorian Corey to accompany the interview in this issue; he had been recommended to us by Tommy Boy's art director Erwin Gorostiza, for whom he shot RuPaul (he even has a cameo in the video). As it turned out, Mark was too busy with the likes of Marky Mark and Neneh Cherry to fit it in. But rather than boofing us, he graciously

"Yummy" **CHUCK GONZALES'** bio has already appeared in *Thing* (issue #6), but this seemed like a good place to drop a blurb about his new contract with Chicago-based gay greeting card house Through Our Eyes. They've hired Chuck, Will Northerner, and Dwight Okita among others to develop new cards. Look for them in a queer store near you in 1993.



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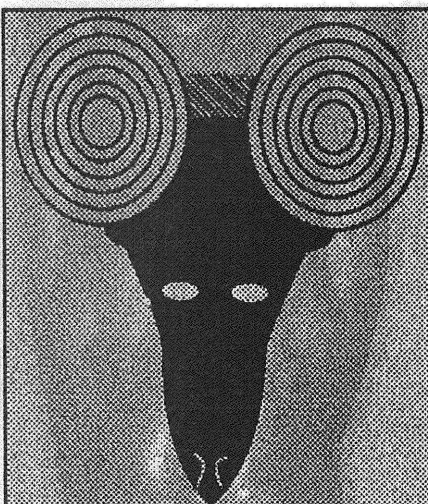
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