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OUTRIGHT

November copy deadline:
12th October 1990

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Outright is published monthly by
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TRIUMPH OF LOVE
is being arranged by volunteers
who staff the
Derby Aidsline.
All proceeds go
to Derby Aidsline
Trust, which

grant-aids people living with AIDS,
who are experiencing financial difficulties
because of their illness. Well known
artists & others have been approached to
participate. The benefit is at Derby Playhouse,
Sunday 14 October, 7.30pm and tickets,
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are well advanced for a terrific evening with
a variety of entertainment to suit all ages &
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in the short time available and are hoping that
all seats will be sold to make the benefit a
memorable and financial success.



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Issue Number 8
October 1990

OUTRIGHT

Gay Freesheet for the East Midlands

FREE!

BEN AT THE BEEB!

Nottingham's former Equal Opportunities officer for gay men, Ben Benson (pictured here with Council Leader, Betty Higgins), has recently been appointed to head up the BBC's Equal Opportunities Unit at the BBC World Service in London.

A jubilant Ben described the interview procedures as 'gruelling'. "I came out at interview and was told 'Oh, we have three of them here already'. When I pointed out that gays and lesbians were not included in the BBC's equal opportunities policy, the mandarin interviewing me said 'I suppose they better be included as well!'

Ben will be responsible for implementing equal opportunities in the workforce of 3,000. The World Service of the BBC broadcasts seven days a week on eight channels, twenty four hours in sixty different languages.

And was his mother pleased at his new found success? "Well not exactly, she had set her sights on me becoming a chief executive of a hospital. She's been watching too many episodes of 'Casualty'", laughed Ben.



photo: Ben Clarke

CLAPPED OUT!

Nottingham's GU clinic, which was based at the General Hospital for many years and affectionately known as the clap clinic, has moved to the City Hospital in Hucknall Road. Entrance is at gate 2, past the maternity wing (!). First reports of the new site are favourable and the team is headed up by Consultant Chris Bignell (pictured). Direct phone line is (0602) 627745. Opening times are: Monday 9 - 12 and 4 - 7; Tuesday 9 - 12 and 2 - 4; Wednesday 9 - 12 and 2 - 4; Thursday 1.30 - 3.10 and 4.30 - 7; Friday 9 - 12.

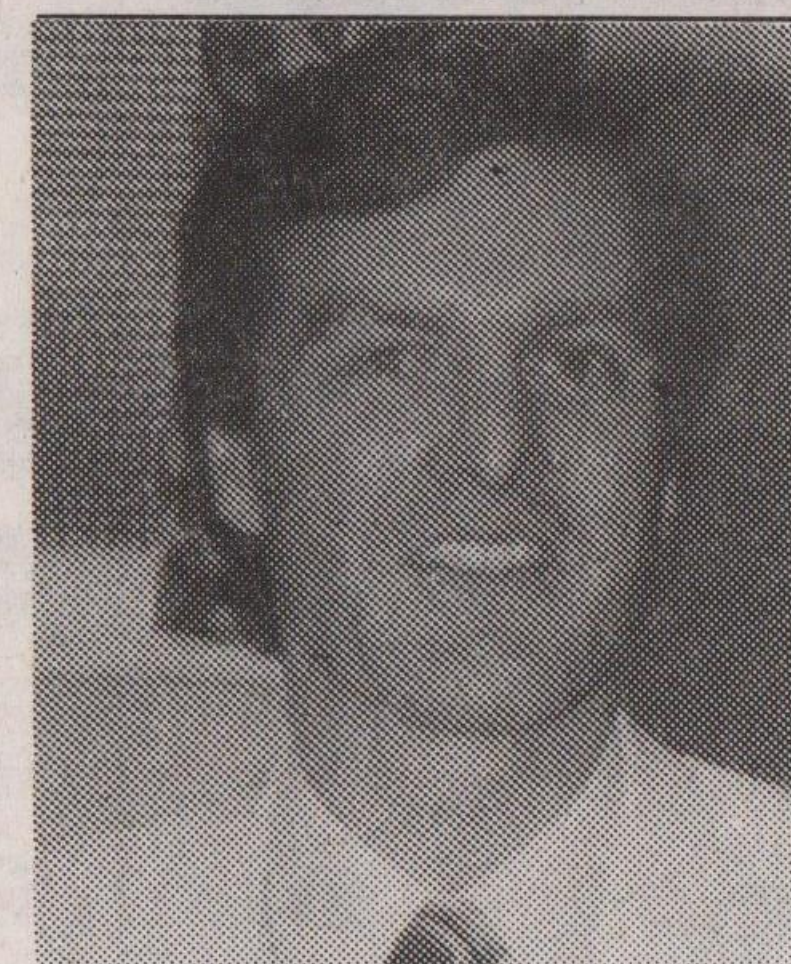


photo: Ben Clarke

FALL IN WITH NEIL BARTLETT

Reading from his first novel, "Ready To Catch Him Should He Fall", an exploration of gay love in contemporary London, Neil Bartlett is at Waterstone's Booksellers, Bridlesmith Gate on Wednesday, October 17. Reading starts at 6pm and admission is free.



GAY SWEATSHOP

KITCHEN MATTERS

an epic comedy by BRYONY LAVERY
with music by LAKA DAISICAL

"Right here in this kitchen heads is gonna roll!"

Gay Sweatshop takes a stab at the classics with KITCHEN MATTERS, a mouth-watering menu of murder, lust, fitted cupboards, fear, loathing and a whole heap of trouble. Blending Brecht and bikers, Noël Coward and a rather nice drip-dry shirt, Amazons and Alan Ayckbourn, KITCHEN MATTERS is an Epic comedy production of truly small-scale proportions featuring Totally Divine Retribution and avocado dip.

"But really, one mustn't get into such a bouillabaisse about gels going with gels, chaps with chaps. I mean, it's been going on since before the permanent wave..."

Thrill to the dancing, sway to the songs and watch out for the bendy pine tree!

Hot on the heels of her smash-hit HER ACHING HEART, writer Bryony Lavery is joined by composer Laka Daisical and the artistic team of Nona Sheppard and Kate Owen, responsible for Gay Sweatshop winning the 1989 CHARRINGTON AWARD FOR ARTISTIC EXCELLENCE.

"Gay Sweatshop produce a programme as mature and thoughtful as it is bold" (The Listener)

KITCHEN MATTERS - possibly Gay Sweatshop's Last Supper.

Cast: STACEY CHARLESWORTH CORDELIA DITTON
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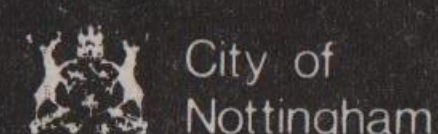
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Inside
This Issue...

- * Matthew Toresen Portfolio
- * Festival Report
- * Gay Police Chief

LESBIAN VICTORY

A woman who was dismissed from the Canadian Armed Forces because she is a lesbian, has been rehired, promoted and granted £12,000 back pay. Michelle Douglas, 26, an Air Force Lieutenant, was fired last year when it was discovered she was having an affair with another woman. But she has been rehired after the Security Intelligence Review Committee, a civilian review board, ruled that the military's policy of not hiring homosexuals was illegal under Canada's Charter of Rights. The Armed Forces say they worry about hiring homosexuals because they can be a security risk, but the committee said the policy was itself a security risk, because it encourages secrecy. (courtesy GLHA)

Do you know anyone who has a terminal illness?

From 1st October 1990, a person with a terminal illness (someone who suffers from a progressive disease which is likely to cause death within six months) will be able to claim 37.55 Attendance Allowance per week immediately. The normal six months qualifying period will not apply to them.

In order to claim under this new provision, a medical report (DS1500) will be required from the patient's doctor. This will be completed free of charge for the patient. It should then be sent to the Department of Social Security with the Attendance Allowance claim form (DS2).

The usual Attendance Allowance medical examination and report will not be necessary in most cases. This means that decisions on claims can be made more quickly.

Special provision has been made for a representative (a carer for example) to claim on behalf of the terminally ill person. No mention of terminal illness is made in the DS1500 report or the DS2 claim form. Patients do not have to be told the nature of their condition.

These new provisions are intended to help terminally ill people. So, if you know anyone who you feel should claim, make sure their doctor fills in the DS1500 report. You can also help by ensuring these forms are completed and sent off without delay.

The new Attendance Allowance claim pack (DS2) will be available from September from any Social Security office, or by calling 0800 666 555 free of charge.



Moscow University Theatre - see "Abroad in Edinburgh"

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Evelyn Silver

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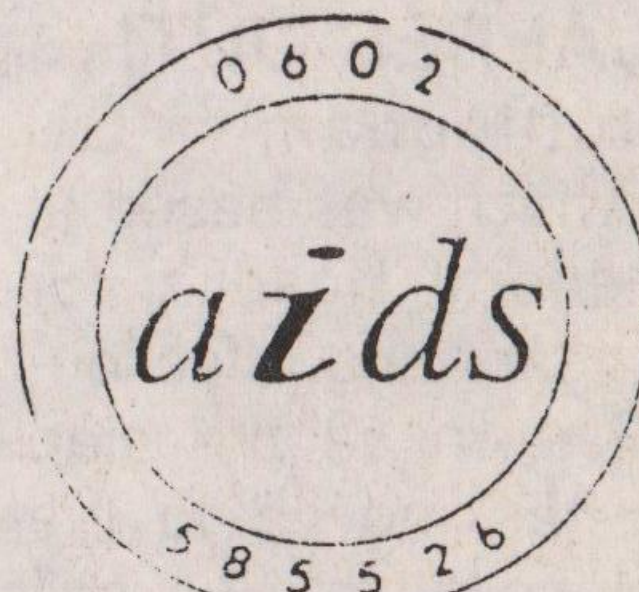
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NOTTINGHAM AIDS



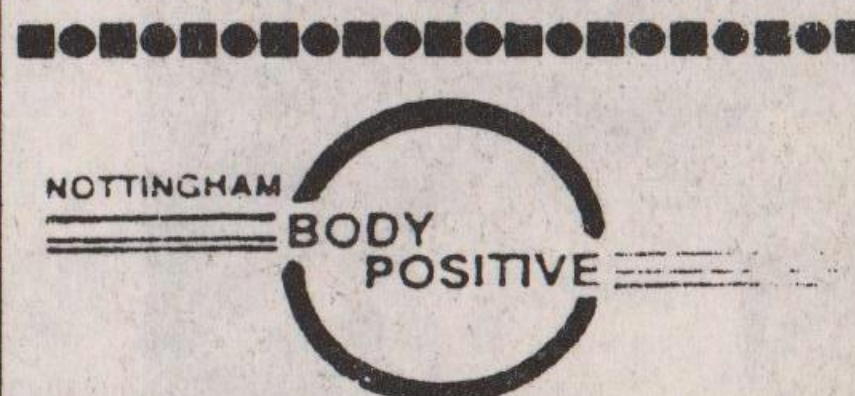
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PROJECT**

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and Buddies.

ON THE AIDS FRONTLINE

Graham Wilkinson - Obituary

When I heard that Graham had died, at first I found it hard to believe. I knew he had been living with Aids for over five years, but I somehow came to see him almost as someone immortal who, despite the great odds would always be there.

I left Brighton in 1979 and never saw him again, other than through the pages of the gay press.

Two years ago I was at my union's conference in Brighton and had arranged to meet Graham for lunch at the Sussex Aids Centre where he worked as co-founder. That meeting never took place, because ironically an emergency meeting about insurance cover for people with HIV/AIDS overran our lunch time meeting.

I immediately thought of all the unfinished business that one does, when someone you know dies.

I had known Graham since his days at Sussex University in 1973 when our paths continually crossed in various ways in the gay movement, as social workers in Brighton, on Gay Switchboard and in the Campaign for Homosexual Equality.

Though we were never close friends we built up a kind of camaraderie that one does as brothers in struggle, as compulsive club and bar aficionados, exchanging glances across the haze of smoke and poppers, year after year. We were both 4 minute milers in our different ways, Graham ever breathlessly in overdrive, and chatting up a new friend; I envied his boundless energy and gregariousness.

In those heady but often uncertain days of the early 70's when gay organisations and indi-

Bill Short GAY TIMES



viduals were taking their first faltering steps, Graham's inspirational confidence in being able to involve people were notorious. A mutual friend

recalls how he was rapidly persuaded by Graham to involve himself in gay activism within days of joining C.H.E. He now realises that this was the beginning of the most fulfilling period of his life.

My impression of Graham was someone who lived for the moment, a lover of life, a hard player and worker of limitless energy and determination and once he got going he was unstoppable. That there is now a Sussex Aids Centre, a 24-hour helpline, buddying service, education centre, and £1,000,000 on the way to setting up a Brighton Aids Hospice, is a testament to the unwavering commitment and dynamism of Graham and all the other workers too.

And when Diana Wales visited the centre in July 1990, she expressed disappointment at not meeting him - he was by then too ill to attend.

At the 1989 Brighton Festival he supported The Aids Positive Underground Theatre Company when they put on the controversial exhibition "New 16 positions" when no gallery in the town would have it for fear of Section 28.

Above all he never forgot that Aids has a political as well as a personal aspect.

His death at the London Lighthouse highlights the urgency of the need for a local hospice and he fought valiantly to the end for the right for people to die near their homes and their loved ones.

Over 400 people participated in his leave-taking in Brighton Parish Church. As a member of our gay family he will be notable by his absence but the momentum he generated will be his legacy in ensuring the eventual opening of the Brighton Hospice.

Richard McCance.



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Britain's youngest Police Authority Chairperson, Steven Bayes (pictured here), was congratulated by Humberside Euro-MP, Peter Crampton, for coming out as gay.

Speaking at a recent meeting organised by Scunthorpe Gay Men and Women's Group, he declared his total opposition to all discrimination.

Councillor Steven Bayes, who has been chair of Humberside Police Authority for nearly a year, came out as gay in an interview published in Police Review.

"I've never made any secret of the fact that I'm gay," Mr. Bayes was quoted as saying. He added: "It shouldn't be an issue, but I'm not usually naive and I had a discussion with my Labour colleagues about possible problems when I first took on the role of chair"

In the Police Review interview, Steven Bayes explained how he solved the problem of invitations addressed to his partner and himself as "chairman and lady". He said: "I decided it was time to make a point. I was expected at a ceremony to hand out long-service awards to police officers. When I arrived, the 200 guests had already taken their places. As I walked to the front with my partner, Shaun, you could have heard a pin drop. Two hundred sets of eyes followed our every step. It's really not fair to subject Shaun to that, and I would be very cautious about doing it again."

Richard McCance.

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OUTRIGHT features **Matthew Toresen**, East Midlands photographer whose work has appeared in various publications including Gay News and Gay Times. In addition, he has exhibited at several galleries including Northampton's Civic Art Gallery and his most recent contribution has been to the 1989 Clause 28 Exhibition in Nottingham. Edward Naismith asks the questions.

EN: Aggression and desire seem to figure prominently in your work".

MT: "Every gay man or lesbian has been through the experience of looking at something from a distance and wanting it but not having the energy to make the approach and of seeing it disappear. There are certain aggressive images I take because I think it is a side of sexuality that everyone must experience either on the receiving end or wanting to be the active participant; I think it's quite exciting - a lot of it is fantasy. People dressing up and playing a role is part of the fantasy image which makes so much of our sexuality and I want to record that.

EN: "Is this drag of a different kind?"

MT: "Yes putting on clothes and becoming something - that's another side of gay culture that has been undermined recently - its a fun part of our background, whether it's trying to look very butch and aggressive by pretending to be a skinhead bootboy or being very pretty like Liza Minelli or Sophia Loren. Most of the people who appear in the photographs are often in my permanent collection, a lot of them are ex-lovers.

EN: "The Pink Paper described your work as "very repressed", would you agree with that statement?"

MT: There may be an element of this but not overwhelmingly so. But on the other hand, isn't this saying something about being a gay man. I'm repressed, I know - I don't always exert myself in certain pubs for instance because I don't want the potential of violence, so if that comes out through some of my photography its probably an



honest statement, rather than something to be ashamed of. I don't believe there's any gay man who is completely out. There are always times when you pull yourself back and put a rein on things and later are angry and hate yourself for it. One way of exorcising that anger is by photography and if I do that then I believe it's a new way of looking at my own work.

EN: "Are you worried that themes you hadn't intended might 'take you over'?"

MT: I think it runs two ways. One, if you want to explore certain aspects of sexuality yourself you become victim of being right off whilst on the other hand, people scream you're too political why are you doing all these male nudes when you could be making lots of money photographing studs, but I hope I get the balance right more or less."

EN: "Is your work influenced in any way by your political campaigning?"

MT: "Yes, lots, I like being involved in campaigns anything from anti-poll tax to Stop the Clause, Pride or ACTUP - I'll go along and take photos frantically. I think it's really important to record that and it slowly filters through your other work as well, but hopefully not too much.

EN: "How do you choose your subjects?"

MT: I've always photographed my partners, my lovers and my friends because its a way of keeping hold of them in a special way which you've created.

EN: "What are you doing at present?"

MT: "I am currently designing a series of safer sex posters, and no one came forward from OUTRIGHT, maybe because people think if you want a gay model then you are doing a version of porn rather than maybe just recording yourself or helping to put out information in a meaningful way. But I have managed to rope in some friends and have booked them, that will be quite nice."

Matthew Toresen's latest exhibition will be appearing at the Green Lane Gallery, Derby throughout October.

IT BEATS A TEST CARD!

When Mother Abyss of the Sisters of Perpetual Indulgence, sitting pillion behind a leather clad dyke, roared into a Sydney television studio on a motorbike, a televised version of a popular lesbian and gay radio show was under way. The radio programme is broadcast every Saturday night from 7pm to 10pm, and a special edition was shot for a television test transmission. Gay and lesbian performers, including drag queens, a lesbian folk-singer and a fantasy ballet took part and an openly gay member of the state parliament was interviewed. Clearly test transmissions in Australia are a lot more fun than many programmes in other countries!

(courtesy GLHA)



Untitled

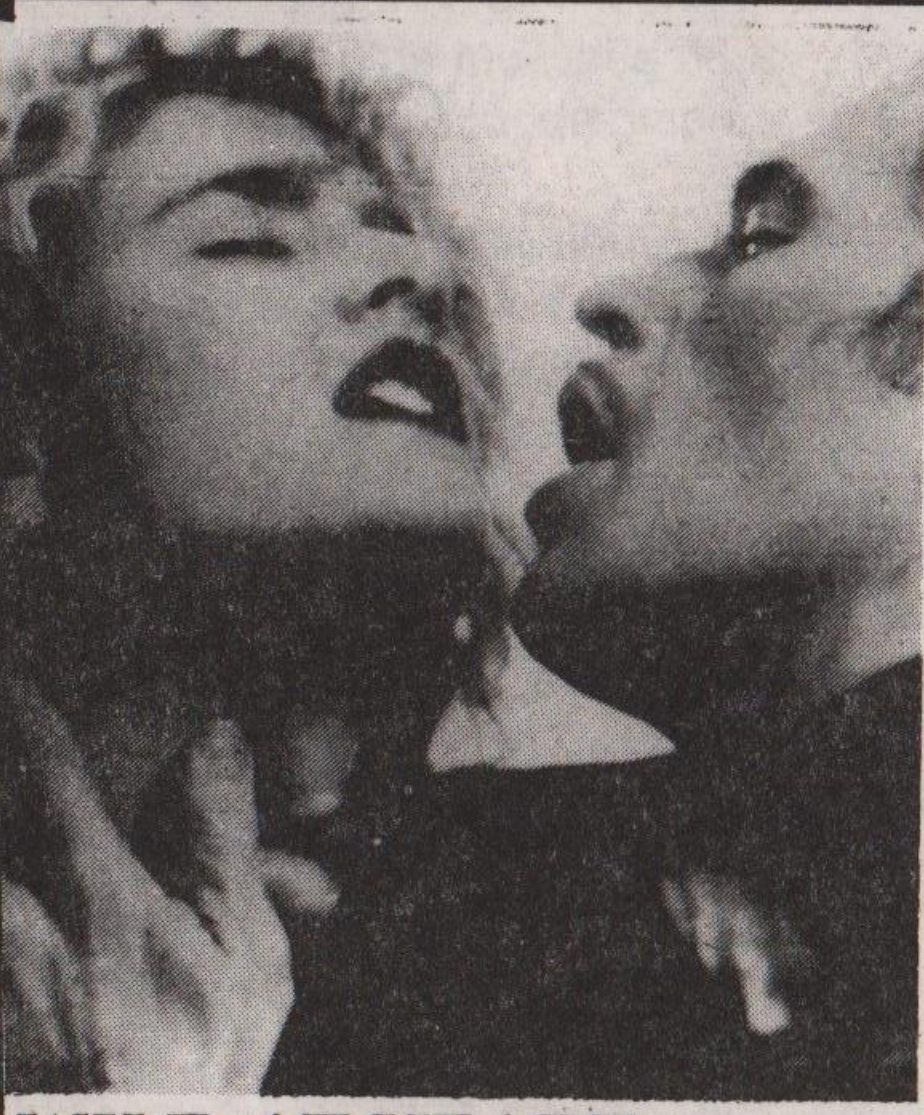


Chris



Geoff.

David Lynch films at the Derby Metro



THE ELEPHANT MAN

Dir: DAVID LYNCH
With: John Hurt, Anthony Hopkins, Anne Bancroft, John Gielgud.
USA 1980 123 mins 15

Exposing the man in the monster and the monster in us all is the theme of this genuinely moving film. Despite the most extreme physical deformity ever recorded, John Merrick became the darling of Victorian society when he was rescued from freak-show indignity by a compassionate surgeon. John Hurt is brilliant in the title role, beneath masterful make-up which appals but never horrifies. Lynch's vision of a grim townscape is a fantasia of wrought iron, smoke and steam, bringing a stark poetry to a movie of real power and emotion.

the dangerous themes of his work being those we normally prefer to hide in some dark corner. And in this sense, WILD AT HEART continues the comic surreal macabre worked to such telling effect in his great BLUE VELVET. Shot in sensual tones by regular Lynch lensman Fred Elmes, WILD AT HEART is an erotic, and strangely romantic love story set in a hellish world populated by killers, crazies and eccentrics. It follows a young couple - lizard coated rock'n'roller Sailor Ripley and his devoted lover Lula - on the run across the desert to New Orleans, successfully evading the hoods sent by Lula's murderous mother to track them down, but still driving head on into characters who thrive on danger, including the black angel Bobby Peru (Dafoe) and his paramour Perdita Durango (Rossellini).

WILD AT HEART

Friday 12th - Thursday 18th October
Fri at 6.00/8.30, Sat at 6.30/9.00
Sun and Tues at 9.00,
Weds and Thurs at 6.30/9.00
Starring: Nicholas Cage, Laura Dern, Willem Dafoe, Isabella Rossellini
Director: David Lynch
US 1990 127 mins
Forget DICK TRACY and TOTAL RECALL. This new film from David Lynch is THE cinematic EVENT of the year, arriving in Britain having won the prestigious Palme d'Or at Cannes and on a wave of publicity, good and bad, surrounding its explicit content and trouble with the American censors. But Lynch's films are nothing if not controversial,



BLUE VELVET

Starring: Kyle MacLachlan, Dennis Hopper, Isabella Rossellini
Director: David Lynch
USA 1986 120 mins

Scratching obsessively beneath the idyllic surface of smalltown America, Lynch uncovers a dark, repressed world of sado-masochistic sex and drugs controlled by demonic mobster Frank Booth (Hopper). Hollywood cinema as disturbing, beautiful fantasy. The most imaginative and challenging American film of recent years



ERASERHEAD

Dir: DAVID LYNCH
With: Jack Nance, Charlotte Stewart, Laurel Near.
USA 1977 88 mins 18

Lynch describes his first feature as "A dream of dark and troubling things". Through a series of poetic and disturbing incidents centred around the freakish 'hero', Lynch relentlessly develops a nightmare of sex, birth and the mutation of the nuclear family. No film since Bunuel's UN CHEN ANDALOU has presented such an array of startling and surreal images. A work of fantasy which constantly refers to reality, suggesting punk anger and paranoia: a viable responses to 'living' normality. Compulsive viewing

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ABROAD IN EDINBURGH AT FESTIVAL TIME

One of the first things that strikes an English visitor to Edinburgh today, writes *Tony Charlton*, is the very civilised licensing laws - 2 a.m. for pubs, 6 a.m. for clubs. So no-one rushes to the pub, or from it. This is a city worth relaxing in, as well as being one that is architecturally splendid.

There were, of course, masses of good things to see and do, and I'll only be able to tell you about a few of my selections.

Ennio Marchetto packed 'em in at the Pleasance - an amazing, silent, surreal "drag?" artist - at one point, he was a walking, mouthing "Mona Lisa". He, along with scores of others, appeared at a sold-out Scottish AIDS Monitor benefit at the Edinburgh Playhouse - billed to end at 2.30 a.m., but actually running till 4 a.m. Kit and the Widow were strong here, singing about a certain M.P. from Surrey and his Clause 28.

After several hours of comedy, numerous vivid sections of The Quilt were lowered onto the stage. Background information was provided, and names read. Following the laughs, this grabbed at especially vulnerable emotions. The bucket to which I contributed on leaving was genuinely overflowing with notes. A fraction of the now vast Quilt (pictured right) was on show in Edinburgh that week; seeing section after section expressing bereavement through art and colour was very moving.

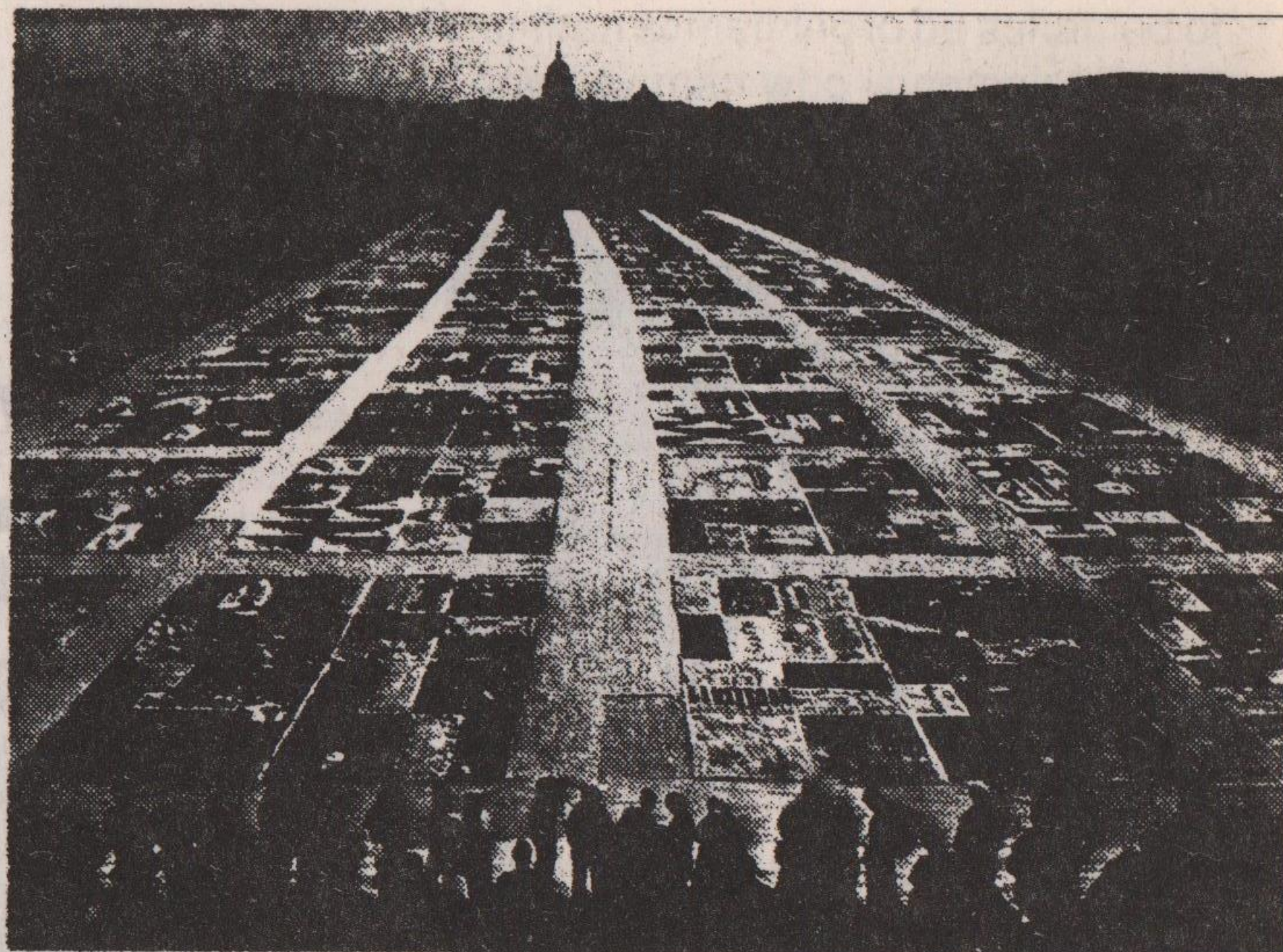
An ordinary "Mr Sloane" was a good prelude to "Halliwell's Hell", a very clever exploration of Ken's mind, seeing him as neither victim nor villain entirely, but as one haunted by Joe and his people - especially by Inspector Truscott. He is neatly seen as having to relive his life/hell in Nietzschean mode. "In the room the real men come and go, talking not of Ken but Joe."

Several gay "classics" were on show. Durham Students made a brave and dynamic stab at "Torch Song Trilogy"; a prancing and committed "Deathwatch" (Genet) was memorable; and, perhaps, a new classic - Neil Bartlett's "Sarrasine", which was fascinating and which plays in Nottingham in late October. Do go see. Similarly brave and vital was "Love Kevin", about a 16 year old lad ostensibly from Nottingham but with a Hull accent, who runs away to London and gets involved in drugs, rent etc. A zappy musical, this was originally banned in Hull, won a prize which transferred it to London Olympia, and then returned to perform in triumph in Hull and now in Edinburgh. Will it ever reach Nottingham, its supposed part-location?

On the Saturday evening of my stay the Edinburgh Lesbian and Gay Centre had a benefit party. (The roof needs replacing - many thousands of pounds are needed. A raffle is happening; first prize, a two-week villa holiday in Spain. Tickets will be available at selected East Midlands venues.) Late on, a group of stunning young men swept in with cameras, leads, mikes etc, and proceeded to interview Ian Dunn. So professionally did everyone behave that I was surprised subsequently to be told it had all been impromptu. Translators were much in evidence, for this was the Moscow University Student Theatre, recording for Moscow alternative television (see picture on page 7).

Some days later we went to see there "Blue Nights of the KGB", a satirical cabaret, no less. Some of the world is changing. This was the last thing I saw in Edinburgh - a great, side-splitting show, optimistic and heartening despite its dark shadow.

I saw, of course, numerous other straight events, and the Botanical Gardens (rivaling Kew), and learned about the Gay Men's Rural Project and met some wonderful people who will not be forgotten. I also saw some god-awful shows and if you really want to know about those, you can always stop me, buy me a drink and listen.



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Angel Delight

From its nervous, almost stilted, opening moments Neil Bartlett's new work "Sarrasine" generates the kind of theatrical intensity so rarely seen, in this country at least. Developed from Balzac's short story dealing with the obsessive, mistaken love of a young Frenchman for a castrato singer, the performance finds its way into the richest seams of imagery and emotion, overpowering in their capacity to move and transfix.

The crucial figure of the castrato La Zambinella is splintered into three performers, each representing a separate component of significance. The falsetto voice of Francois Testroy is Zambinella's youthful personification, seductive, teasing, essentially childlike. Beverley Klein stands as a maturer figure, knowing and mediating. But dominating them all is the tremendous presence of Bloodlip's Bette Bourne, (pictured left) combining the world-weary cynicism of the expert vaudevillian with the overwhelming pathos of grotesque, decaying beauty.

The emotional effects of the tale are refined and mercilessly heightened by a four-piece ensemble led by Nicholas Bloomfield. (courtesy the Glasgow and Edinburgh Events Guide)

"Sarrasine" plays at Nottingham Playhouse October 24th and 25th

GAY NODDY NO LONGER QUEER

The London publishers of the famous series of Noddy books, written by Enid Blyton and known to generations of toddlers throughout the world, have decided that a more up-to-

date image is needed. The books have been called both racist and sexist. As part of the modernisation old fashioned English language is to be replaced by currently accepted terms, so the stories will no longer relate how gay (happy) Noddy is made queer (ill)! (courtesy GLHA)

THE METRO CINEMA

October		
Fri 5	Mignon Has Left (12) S/T	8.00
Fri 5	Bladerunner (15)	10.30
Sat 6	The Bugs Bunny Show	2.00
Sat 6	Mignon Has Left (12) S/T	6.30
Sat 6	Mignon Has Left (12) S/T	8.30
Sun 7	Bladerunner (15)	6.30
Sun 7	Mignon Has Left (12)	9.00
Tues 9	Little Wizards From Oz: Prog 3	6.30
Tues 9	Blue Velvet (18)	9.00
Wed 10	Death Of A Salesman (PG)	6.00
Wed 10	Blue Velvet (18)	9.00
Thur 11	Death Of A Salesman (PG)	6.00
Thur 11	Blue Velvet (18)	9.00
Fri 12	Wild At Heart (18)	6.00
Fri 12	Wild At Heart (18)	8.30
Fri 12	The Elephant Man (15)	11.00
Sat 13	Steam On Screen	2.30
Sat 13	Wild At Heart (18)	6.30
Sat 13	Wild At Heart (18)	9.00
Sun 14	The Elephant Man (15)	6.30
Sun 14	Wild At Heart (18)	9.00
Tues 16	The Oxbow Incident (PG)	6.30
Tues 16	Wild At Heart (18)	9.00
Wed 17	Wild At Heart (18)	6.30
Wed 17	Wild At Heart (18)	9.00
Thur 18	Wild At Heart (18)	6.30
Thur 18	Wild At Heart (18)	9.00
Fri 19	Milou En Mai (15) S/T	6.30
Fri 19	Milou En Mai (15) S/T	9.00
Fri 19	Eraserhead (18) plus Un Chien Andalou (18)	11.00
Sat 20	The Fantastic World of Ray Harryhausen	2.00
Sat 20	Milou En Mai (15) S/T	6.30
Sat 20	Milou En Mai (15) S/T	9.00
Sun 21	Un Chien Andalou (18)	6.30
Sun 21	Milou En Mai (15) S/T	9.00
Tues 23	Little Wizards From Oz: Prog 2	6.30
Tues 23	Milou En Mai (15) S/T	9.00
Wed 24	Milou En Mai (15) S/T	6.30
Wed 24	Milou En Mai (15) S/T	9.00
Thur 25	Milou En Mai (15) S/T	6.30
Thur 25	Milou En Mai (15) S/T	9.00
Fri 26	Milou En Mai (15) S/T	6.30
Fri 26	Milou En Mai (15) S/T	9.00
Fri 26	Dune	11.00
Sat 27	Milou En Mai (15) S/T	2.00
Sat 27	Milou En Mai (15) S/T	9.00
Sun 28	Dune	6.00
Sun 28	Milou En Mai (15) S/T	9.00
Tues 30	DCH Guest Lecture	7.00
Tues 30	Paper Mask (15) S/T	9.00
Wed 31	Dark Habits (18) plus Dick S/T	6.30
Wed 31	Dark Habits (18) plus Dick S/T	9.00
November		
Thur 1	Dark Habits (18) plus Dick S/T	6.30
Thur 1	Dark Habits (18) plus Dick S/T	9.00

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P H O E N I X		
Wed 3	SEVEN STEPS TO EVANS	8.00 pm
Thu 4	GEMINI: A MAN MACHINE INTERFACE	8.00 pm
Fri 5	NAHID SIDDIGI	9.00 pm
	BRAZIL (15)	11.15 pm
Sat 6	DUMBO (U)	2.30 pm
	THE EMERALD FOREST (15)	7.00 pm
	LAST EXIT TO BROOKLYN (18)	9.30 pm
Sun 7	THE TADPOLE AND THE WHALE (U)	3.00 pm
	CYCLING SPECIAL (U)	6.30 pm
	LAST EXIT TO BROOKLYN (18)	8.30 pm
	BEN HAGGARTY	7.30 pm
Wed 10	A MONTH IN THE COUNTRY (PG)	6.15 pm
	ENEMIES: A LOVE STORY (15)	8.15 pm
Thu 11	ENEMIES: A LOVE STORY (15)	6.15 pm
	FREDERICK BACK AND OTHERS (PG)	8.45 pm
	WITHNAIL AND I (15)	11.15 pm
Sat 13	DANNY CHAMPION OF THE WORLD (U)	2.30 pm
Tue 16	RALF RALF IN DINNER	8.00 pm
Wed 17	RALF RALF IN DINNER	8.30 pm
Thu 18	THE VANISHING (12)	6.15 pm
	CINEMA PARADISO (PG)	8.30 pm
Fri 19	CINEMA PARADISO (PG)	6.15 pm
	THE VANISHING (12)	8.30 pm
	TERMINATOR (18)	11.15 pm
Sat 20	AN AMERICAN TAIL II	2.30 pm
	JEAN DE FLORETTE (PG)	6.15 pm
	THE VANISHING (12)	8.30 pm
Tue 23	DAYS LIKE THESE with TEST DEPT.	7.30 pm
Wed 24	MONSIEUR HIRE (15)	6.15 pm
	SANTA SANGRE (18)	8.30 pm
Thu 25	SANTA SANGRE (18)	6.15 pm
	MONSIEUR HIRE (15)	8.30 pm
Fri 26	MANON DES SOURCES (PG)	6.15 pm
	MONSIEUR HIRE (15)	8.30 pm
	ROBOCOP (18)	11.15 pm
Sat 27	ALL DOGS GO TO HEAVEN (U)	2.30 pm
	SOUL STATION	11.30 pm
Sun 28	ROB'N WILLIAMSON	7.30 pm

