

# THE TEXAS TRIANGLE

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The Lesbian and Gay News Weekly

October 13, 1993

## Texans celebrate "Coming Out"

By Cheryl Phillips

Special to the TRIANGLE

DALLAS—More than 500 gays, lesbians, friends and family attended a National Coming Out event in Dallas Monday night with more than 100 people from the audience taking a turn on stage to out themselves.

The event started at 7:30pm and stretched past 10:30pm but most of the participants and much of the audience seemed not to care.

Preceded by music from the Oaklawn Band and members of the Turtle Creek Chorale, the evening included speeches by Coming Out Day founder Rob Eichberg of Santa Fe, N.M., and Lt. Heidi De Jesus of San Angelo, who is fighting a discharge from the Air Force for her sexual orientation.

National Coming Out Day originated in 1988, commemorating the first anniversary of the first Lesbian and Gay March on Washington in 1987. The annual event, featuring celebrations across Texas and the country, is sponsored by the Washington, D.C.-based Human Rights Campaign Fund.

Dallas festivities, held at the MCC Cathedral of Hope, were marked by campy humor, poignant moments when speakers cried, and frequent standing ovations from the audience.

One song by the Encore group of the chorale proudly proclaimed: "We're guppies, gay urban professionals through and through...we're guppies in our Reeboks and levis and we want to have brunch with you."

Co-host Susan Gore got the



PHOTO BY JOHN SELIG

Dallas Coming Out Day organizers stand in fellowship. From left are Dan Morrow, Jameson Gurley, Heidi De Jesus, Dr. Rob Eichberg, Philip Paskowitz, Gerry Hollingshead, Susan Gore and Reyva Sorrels.

evening's running comic line started by introducing herself after co-host James McBride had solemnly intoned his name and that he was a gay man.

"I'm Susan Gore and I'm your other host for the evening and I'm a gay man ... uh, lesbian," she said.

Other men and women spent the next several hours introducing themselves as one or the other without regard for gender. But the focus on the evening was clear — coming out.

"When we have the courage to tell the truth about who we are, to put a face on lesbians and gays in America,

we will be able to take our place in America," McBride said. Two lesbians and two gay men and one mother of a gay man followed with their personal coming out stories.

"Hi, I'm Gerry Hollingshead and I'm a gay man; I'm a lesbian," said the first speaker with a grin as she detailed coming out 14 years ago after two marriages and three children, one of whom is a lesbian.

"I had spent the largest part of 33 years of my life wondering why I didn't fit," she said. "I don't want my kids to

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## Partners line up for recognition

By Rick Brown  
TRIANGLE Staff

AUSTIN — The Travis County Clerk's Office provided several gay couples with the perfect opportunity to "take the next step" in the coming out process Monday as domestic partnership registration began in earnest.

After the Austin City Council in September voted 5-2 to extend medical and other benefits to city employees who are unmarried but otherwise committed in their relationships, County Clerk Dana DeBeauvoir set up the registry.

Tanya Voss, who appeared at DeBeauvoir's office with her partner, Sue Marriott, said she hopes the registry is the first step in actual official recognition of gay marriage. The pair had exchanged vows in a ceremony this past May.

"It's kind of like getting your foot in the door. If the government agencies start seeing they can get money from us, they might be a little bit more open to it," she said with a laugh.

DeBeauvoir said she expects about 500 couples ultimately to take advantage of the registry, which the county will maintain on microfiche and requires a \$9 processing fee.

Many of those who sign up probably won't even work for the city, DeBeauvoir said, but represent people "would like to make a public

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## Palomo is out and loud in print

By Sheri Cohen Darbonne  
TRIANGLE Staff

HOUSTON — Houston Post columnist Juan R. Palomo describes himself as a "mild mannered nice guy" who gets angry at some things. His appearance and demeanor lend weight to that self-assessment: the Palomo one encounters for a first impression is a soft-spoken, bespectacled journalist in a conservative suit, who might even seem awkwardly shy. But, as quickly, Palomo gives himself away with a mischievous grin, admitting that the way he views himself contrasts sharply with the views of those who follow his editorial page column in the local daily newspaper.

"People have this set idea, this stereotype of me as a radical commie Mexican queer," he says. "I'm really not

that radical."

Neither, however, is Palomo still the obsessively closeted, self-absorbed professional he admits to being until just over two years ago.

In his keynote address at the International Association of Lesbian and Gay Pride Coordinators conference last weekend in Houston, and in an interview with the Texas Triangle in honor of National Coming Out Day, Palomo reflected on his own complicated path to self-acceptance and pride.

Palomo's world changed with a rude awakening when, in the wake of a brutal gay-bashing murder in 1991, he attempted to use his column to raise mainstream Houston's consciousness to the critical issues of prejudice and hate. He wanted to do so in a particu-

larly attention-getting, spectacular way: by coming out at the end of a column.

Palomo's editors censored the admission and rewrote part of the column. Dissatisfied, Palomo took his story to a local weekly newspaper, The Houston Press. After the Press ran the interview, Palomo was fired from the Post. Later, after protests by Queer Nation, Houston Post employees and Hispanic groups, Palomo was rehired as an editorial page columnist and also was named to the paper's editorial board. (According to Palomo, the Post editors have always maintained that the decision to rehire him had nothing to do with the protests).

Before that experience, Palomo says he went out of his way to hide the fact

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## Inside ARTS



The Triangle inaugurates its new Arts section this week

THE TEXAS TRIANGLE

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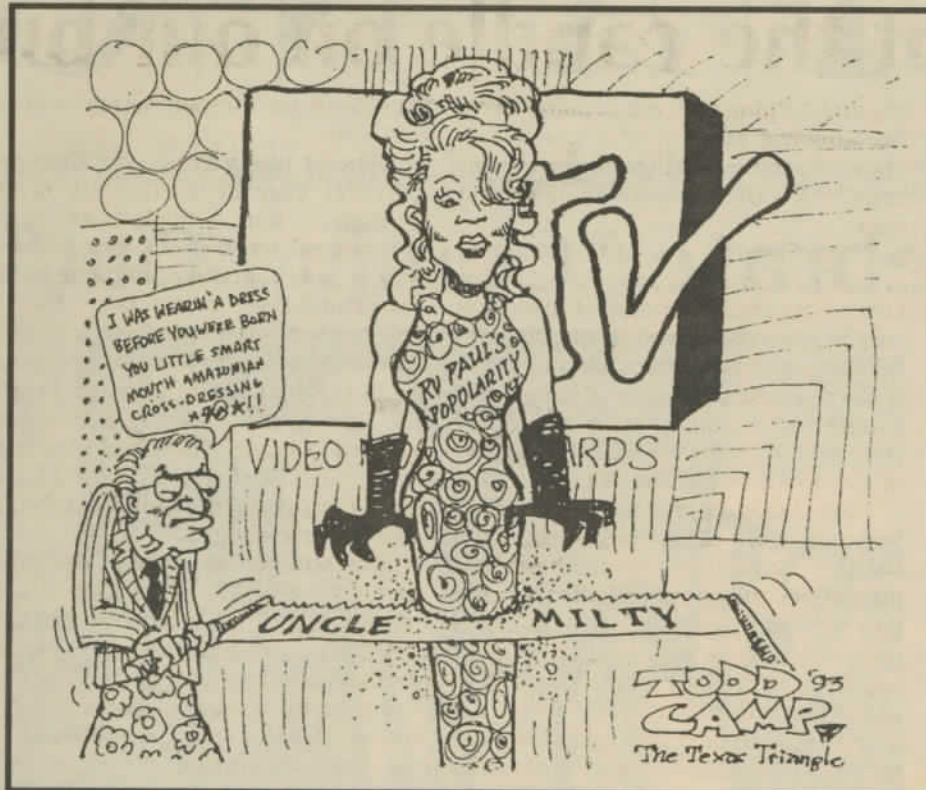
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L E T T E R S

To the Editor:

On October 2 at the Dobie Theatre, I confronted a historical milestone for most of us. The milestone was Quentin Crisp and it was easy to use him as a marker to see how far the gay community has come.

At the Dobie's Gay and Lesbian Film Festival, I laughed and applauded Crisp's acerbic, black take on life, love and the movies. It was so bleak, but Crisp's blend of total resignation with his will to survive made him charming and endearing.

Crisp is a social fixture we all recognize—the flaming faggot who is droll, witty and acid-tongued. I've noticed this gay court jester is usually not very successful outside the bars. He's usually just lost a job and has a history of sex but not many significant people in his life. He shines at parties when he's dishing the dirt with the girls.

Quentin Crisp plays this role better than anyone and he's interesting in that his verbal brutality is aimed equally at himself as well as others. He describes himself as a "professional failure" and a homophobe's "image of what a faggot is." This self-loathing is up front for everyone to see, then he seems to hold his head up proudly and say, "Now let's get on to more interesting things."

Like most people, I've enjoyed this minor wickedness figuring all of us would love to unleash our dark side now and then. I can do this vicariously through someone like Quentin Crisp who has created a socially acceptable way to say the unacceptable.

But the truth is that what makes Quentin Crisp notable is what he is missing. He's missing love; he's missing work that's productive and mean-

ingful; he's missing being a part of a family or community. He's terribly alone. His life seems to be a sad reaction to a homophobic world. Now in his 80s, he's exiled himself to a poverty in a dirty little room in the skids of New York City. Exactly what gay bashers expect of aging fags.

I'm hoping that gay people don't need this sad comic mascot any more. Today the gay community acts instead of reacts to the world.

The audience did give a vocal but polite dissent to Crisp's worst remark about aborting gay fetuses if a gay gene were ever discovered. I suspect Mr. Crisp wishes he had avoided that statement. The question seemed to take him by surprise and he had no prepared response to it. It certainly didn't "play" in Texas.

I have no antipathy toward Quentin Crisp. In fact I'm in awe of the impossibly brutal path he's taken and the fact that he survives. We've all got our own private hell; I'm just glad to say Quentin's hell is no longer ours. He concluded with a flourish talking about Garbo, Dietrich and the "power of cosmetics." That was fine, and fun, but today our power is very real and has great variety, just like us. We've broken free of narrow definitions of what it is to be a gay man or lesbian, a family, or social force within a community.

Do we owe Quentin Crisp a debt for helping with the progress we've made? Certainly. But at the end of his talk while all was forgiven and I joined the ovation I must say I felt a little sad and empty.

Richard Coe  
Austin

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“ QUOTES OF NOTE ”

"I refuse to say to lesbian mothers in custody cases that things are better. In many states, there are no binding laws, and every time a lesbian mother goes to court in these states, she is vulnerable."

— Nancy Polikoff, professor at American University Law School, quoted in the *New York Times*.

"Years of sending vast amounts of money to the Human Rights Campaign Fund and the National Gay and Lesbian Task Force have not brought us much closer to passing the federal gay/lesbian civil rights bill. As we found during the military ban debacle, that will only happen when our political influence ceases to be so geographically narrow - when all congressmen everywhere know that they will have to deal with active lesbian/gay groups in their constituencies."

— Editorial, "Time for Leaders to Listen and Embrace Change," in the *Southern Voice*, Sept. 30, 1993.

"As one Christian and one citizen, I simply do not believe that legitimizing same-sex unions in any way threatens or devalues traditional family structures."

— The Rev. Kathryn Nesbit, testifying before the Hawaii state legislature on same-sex marriages.

"When we talk about homosexuals, we are not talking about freaks or perverts. We are talking about people: People who are children of God and citizens of this great state."

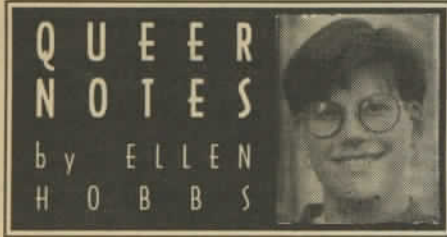
— The Rev. George Bement, of the Kihel Lutheran Church, addressing same Hawaii legislative committee.

"If at 12 o'clock tomorrow, every gay and lesbian person in this country stood up for two minutes - in the Army, in the Navy, Marines, and the Coast Guard, in the House, in the Senate, every doctor, every lawyer, every teacher, every carpenter, every clergyman - this struggle would be over."

— Rep. Gerry Studds (D-Mass.), addressing the annual convention of Parents & Friends of Lesbians & Gays (PFLAG) in New Orleans.

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# Time to light the candle on our birthday cake



It's the first birthday of *The Texas Triangle*!

Yes, boys and girls, it's been a whole year since the first copy of the *Triangle* hit the streets. For me, it's hard to believe it's been a year.

I came to know the *Triangle* through a humble notice posted on the bulletin board at Liberty Books in Austin in late August of 1992. The soon-to-be newsweekly was looking for people to help out, so I decided to check into it.

And I've been into it ever since. I'm happy to say I have had the opportunity to be a part of the *Triangle* since before its first issue was printed, writ-

ing and helping with advertising sales. An amazing amount of support was shown by the central Texas queer community for the *Triangle* in that first issue.

While the Oct. 15, 1992, issue had only a fraction of the ads of the current issue, a significant amount of space was sold to advertisers who wanted to help fund a queer publication and business. It was a phenomenal show of support for a paper whose advertisers had never even seen it, but were willing to spend money to foster the idea behind it.

And that support has done nothing but grow since then. The sound of the folks in production wailing about how little space they have left after the ads go are laid down is music to a publisher's ears: A newspaper must sell over half its available space to advertisers merely to break even.

And as support and ad sales have grown, the paper has grown also. Its size, circulation and area of influence

have increased tremendously over the last year.

Since I was waxing nostalgic over the first year in the history of the *Triangle*, I had to look back at my column, of course. Its title, "Queer Notes," was thought of in haste before the printing of the first issue. My first column was about the importance of voting Democrat in the upcoming elections. Unfortunately, it turned out that the Democrats weren't as queer-oriented as I hoped they would be; however, I still feel quite confident that voting Republican would have been a much worse choice.

I've still got my copy of the masthead from that first issue that lists the names of the staff members and writers. There's only one columnist listed, and it's me. Now I share the title with some really talented writers (most of whom have thought of really neat titles for their columns). I'm especially amazed these days when I look at the

masthead and see my name right there next to Juan Palomo, whose work I followed closely in the *Houston Post* several years ago when I was in college at Texas A&M.

There are a lot of really cool and talented and dedicated people who work on this paper, and who have helped push it into the limelight of the Texas queer community. But the driving force behind the *Triangle* comes from Kay Longcope, the editor and publisher, and Barbara Wohlgenuth, the business manager, both of whom have done much more work for this paper than their titles imply. The *Triangle* wouldn't exist without these two people, whose time, money and talent have kept it rolling since its conception. Congratulations. It's working.

As I'm sure you can tell, dear readers, I'm much more than an employee of the *Triangle*. I'm a fan.

Happy Birthday, *Texas Triangle*. And many happy returns.

## LETTERS

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### To the Editor:

Happy birthday and congratulations to the staff of *The Texas Triangle* on the first anniversary of the newspaper. That the *Triangle* has achieved the enormous journalistic success it has during the first year of publication is a signal not only of a need in your state being appropriately met, but also of the talent, the determination and most of all the vision you have all contributed to Texas' - and the nation's - lesbian/gay press.

As a syndicated writer in the gay press around the country, I see a great many of our publications. And while I would hesitate to suggest that any one paper is "better" than another, I trust that the good gay citizens of the Lone Star State appreciate the terrific treasure that has grown in their midst.

Many of our publications have

become embarrassingly provincial; newspapers once noted for aggressive news reporting have become complaisant and driven by personal political agendas, blithely and unthinkingly publishing stale, uninformative (and often unbalanced) AP wire reports; too many of our editors have replaced insight with attitude, confused shrillness with political commitment. Ironically, readers in the country's two largest regions - New York and Los Angeles - have no weekly publications at all or have papers that are so far behind in news that their current issues are reporting things that happened six weeks or more ago.

What is most encouraging about the solid successes of the *Triangle* is that it appears to reflect a small (but I believe significant) trend in the lesbian/gay press toward the kind of serious, professional journalism that has, frankly, so often been lacking in our community.

*The Texas Triangle* is a first cousin to another new publication, Denver's *Preferred Stock*, which also just celebrated its first anniversary, and is also related to the more-established Lesbian/Gay News-Telegraph in Missouri, in constituting the best and brightest among our gay publications.

All three are dynamic, readable publications that succeed both in reflecting their own local communities with balance and good sense while at the same time bringing the larger world to their readers with intelligence and perception.

An almost inescapable question about the shifts that have taken place in our press is: What has happened that the metropolitan areas considered the centers of lesbian/gay activism - New York, San Francisco and Los Angeles - now are so poorly served by their gay publications; and what developments have led to the growth of so vibrant a lesbian/gay press in such

seemingly unlikely places as Denver, Kansas City and Austin?

Perhaps we are learning that one doesn't have to be a Castro clone in San Francisco, a West Hollywood boytoy, or one of New York's Village People to make real contributions to the progress of the movement. Perhaps we have learned that gay rights, like so many things, does indeed begin at home. Maybe we're beginning to realize that spectacular and glamorous and exciting as Oz may be, there really is no place like home.

**Keith Clark**  
Syndicated writer  
San Francisco

(Keith Clark writes for *The Texas Triangle*)

*The Texas Triangle welcomes readers' comments. Please address letters to the editor to The Texas Triangle, 1615 West Sixth Street, Austin, TX 78703, or fax to 512/472-8154. Letters may be edited for length or clarity. Authors' names may be withheld by request, but anonymous letters will not be published.*

## life underground

## by todd camp



Nice to meet you, Andy. So, what kind of seminars will be going on?



We have a great line-up. First up, Sgt. Snork and the gang from *Beetle Bailey* will give a talk on gays in the military. For *Better a Horse's* Michael Patterson will conduct a panel on coming out at an early age. I'll be doing one called "AIDS: Is it really a laughing matter?" And our keynote speaker is... Jerry Seinfeld.



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## Strandtman, Umminger sit for interview one year later

By Rick Antoine  
TRIANGLE Staff

AUSTIN — Besides the usual wedding memorabilia, the four-inch thick scrapbook that Sara Dee Strandtman and Karen M. Umminger keep in memory of their July 12, 1992, ceremony includes page-after-page of cards, letters and news-clippings that the lesbian couple has received from admirers throughout the US and beyond — congratulating them not only on their commitment, but for their courage in sharing it with the public.

One year after appearing live on the nationally broadcast Phil Donahue television talk-show, neither Strandtman, a 38-year-old archeology major turned office administrator, nor Umminger, a 42-year-old clinical social worker, consider themselves particularly courageous for first publishing their wedding announcement in the *Austin American-Statesman* and then agreeing to discuss their marriage on *Donahue*.

Just after that Sept. 28, 1992, appearance, they described their involvement in the hour-long TV program as frustrating, perhaps even foolhardy. Yet in retrospect, this couple, interviewed by the *Triangle* in their South Austin home last week, said it turned out to be more rewarding than they could ever have imagined.

"It was a positive, affirming and empowering experience," said Strandtman, who was raised in the small town of Moulton in rural Lavaca County, halfway between Houston and San Antonio, "not just for us, but for a lot of people."

Whether in line at the neighbor-

hood grocery or at a K-Mart superstore, whether strolling alone or together through a shopping mall, Strandtman and Umminger, an East Coast urbanite who migrated to Austin in the late '70s and co-founded BookWoman, said they continue to be surprised at being recognized by so many people and to be amazed by the warmth of the response.

When one person waiting in a line remarks out-loud upon recognizing the couple, Umminger said, usually everyone else within earshot will chime in, "Oh, yeah! That was a neat thing you did."

From such encounters, Strandtman and Umminger said, they have learned that entire offices in Austin closed down to watch their appearance live. The older and Hispanic residents who share chainlink-fenced backyards with the couple in their South Austin neighborhood also have been supportive, Strandtman said, from invitations to be included in one family's monthly newsletter to inquiries from another man: "How's your wife doing?"

Subsequent news coverage last October, first by *The Texas Triangle* and then by Associated Press, even caught the attention of two of Umminger's classmates at a New Jersey high school who both called to renew acquaintances, a close woman-friend now living with her husband in Houston and a less familiar, formerly closeted gay man who had moved to Pennsylvania.

Most recently, the "newlyweds" were contacted by a woman from Australia, who evidently did not realize the broadcast she had just seen there was a year old.



PHOTO BY CINDY LAWRENCE

On Monday, Karen M. Umminger, left, and Sara Dee Strandtman were among the 12 couples to register their relationships with Travis County. The couple "married" July 12, 1992.

"In this whole year, we've never received one negative phone call or letter," said Umminger, expressing her continued astonishment.

"Of course," Strandtman interjected, "who knows what's being said about us when we're not there to hear it? And who cares?"

Although the Strandtman-Umminger union is barely 18 months old, the couple's relationship spans a decade, from their meeting and forming a close friendship in 1983, to their "falling in love" in 1989 and beginning to share a home in 1990.

Umminger, who professes comfort at living openly as a lesbian since coming out in a supportive New York City environment, was the one who suggested marriage. Strandtman, who

didn't come out until age 27 after living in Austin several years, was reluctant to co-opt what she considered to be a heterosexual tradition — until she saw her partner wearing a white-on-white wedding dress.

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"I was transfixed," Strandtman told the *Triangle* in its debut issue last year. "All I could think of was how beautiful Karen looked."

After the photograph of their glowing faces appeared alongside all the other heterosexual couples on the

*continued on page 6*

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## A | R | O | U | N | D | T | H | E | S | T | A | T | E

## Partners line up to state shared commitment

Continued from page 1

record of their domestic partnership, even though the document has no official use."

She said the document is worded more closely to a business partnership registration than a marriage license, which requires a lengthier application.

All 12 couples who had taken advantage of the registry by 5 p.m. Monday were of the same sex, but the new city law also applies to city employees in unmarried heterosexual relationships.

One city employee who signed up, Jana Wesson, said family leave benefits were of most concern to her. Should her partner, Norma Scogin, a lawyer at the Texas Attorney General's Office, fall ill, Wesson wanted to know she could take care of her. The new law also gives the pair more flexibility should Scogin choose to leave her job with the state, a flexibility that married heterosexuals already enjoy.

In addition, "I think its important



Sue Marriott &amp; Tanya Voss

for us to publicly affirm our commitment," said Scogin. "That's one reason relationships last."

Most of the couples interviewed Monday voiced similar sentiments.

"We've been together ten years, so we're not going to rush home and consummate the marriage. That's already been done," said Kip Dollar, who with partner Toby Johnson, own Austin's

Liberty Books.

Johnson two years ago appeared at the same Courthouse counter to file for an actual marriage license in connection with an ultimately unsuccessful gay marriage bill that State Rep. Debra Danburg of Houston had filed in the Legislature.

The couple came away empty-handed that day, but not Monday, although the Declaration of Domestic Partnership certificate doesn't grant nearly the same breadth of rights in a legal sense.

The certificate that DeBeauvoir's office designed asks partners to attest that they "share each other's lives in an emotional, committed relationship of mutual caring." Both partners also must swear that they are otherwise unmarried, 18 or older and share a residence and living expenses. They also pledge to file a dissolution notice with the clerk within 31 days of termination of the partnership, should that occur.

Said Johnson, "During the '60s the big issue was *not* getting married. We were all celebrating the collapse of marriage, and here we are now fighting for our piece of the cake."

First in line for the registration, which began at 10 a.m., were two members of the Austin Lesbian and Gay Political Caucus, Mary Anne Messina and Diane Hardy. In addition to the public recognition of their partnership, the pair also wanted to celebrate the political victory they both had worked hard to attain.

One couple, Graciela Sanchez and Gloria Ramire, came all the way from San Antonio to enter the registry. Sanchez, the executive director of the Esperanza Peace and Justice Center in San Antonio, said the document accurately describes her relationship with Ramirez for the last seven years.

"We've been sharing a very equal relationship," she said. "We struggle a lot, as any couple does, but we're emotionally committed."

## Strangers still recognize lesbian couple

Continued from page 5

American-Statesman's Sunday wedding page, the ensuing controversy took on a life of its own. By the time the women appeared on *Donahue*, their marriage was being vilified by local religious leaders at news conferences and in advertisements.

Neither woman had specific expectations of any results from their appearance, said Strandtman, but the pair simply wanted to "tell their story" to confront "too many pre-defined conceptions" about the gay and lesbian community. "We are just an example of what the family really is," she said, "and love, respect and nurturance are at the core of that."

The timing of their appearance, coinciding with Texas stateswoman Barbara Jordan's "reason must prevail

over passion" speech to the Democratic National Convention, was propitious, Strandtman said. Developments since — from the re-election of supportive fellow *Donahue* guest state Rep. Glen Maxey (D-Austin), to President Clinton's debate with Congress over lifting the military ban, to City Council enactment of domestic-partner legislation — have opened and altered the public's consciousness concerning homosexuality issues, she said.

"Maybe I'm overly optimistic," Strandtman said, "but I feel the tide is turning."

There is a lot more support now for people to be themselves, said Umminger, and gay men and lesbians should take advantage of that environment to come out.

"Whatever secret you're hiding is

giving people power over you," Umminger said, noting it was her father who reminded her after the TV appearance that "Hate is from the mind, but love is from the heart."

These days, Strandtman and Umminger said, they are concentrating on maintaining the balance in their relationship as they embark individually on new professional efforts. After completing her master's degree in social work last May, Umminger joined Nicholls & Associates as a counselor

for individuals, couples and groups, and Strandtman has registered as a massage therapist and begun providing services to clients at home on a part-time basis.

"We try to keep the focus on what's important," Strandtman said, exchanging knowing glances with Umminger, "and not get too drawn into that trap of *having* to do things. "We try to 'be here now' as much as possible, to always be conscious of living in the present moment."

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## A | R | O | U | N | D | T | H | E | S | T | A | T | E

## SALGPC considers action against two officials

By Bob Blanchard  
Special to the TRIANGLE

SAN ANTONIO—The newly-formed San Antonio Lesbian/Gay Political Caucus (SALGPC) will meet next week to consider political action against two public officials who let the brutal murderer of a gay man go free.

The meeting will be held at 7 p.m. Thursday, Oct. 21, at the Metropolitan Community Church, 1142 W. Woodlawn.

At issue are decisions of Bexar County District Atty. Steve Hilbig, who is running for re-election in November, and county District Judge Terry McDonald, who is running in the March primary. According to a recommendation of SALGPC's steering committee, which met on October 7, the public officials should be defeated because of the way they handled the New Year's Day, 1990, murder of school teacher

Charles Perez Resendez.

"Strategies for the defeat of Hilbig and McDonald will be formulated and embarked upon at the Oct. 21 meeting," said steering committee chair Glenn Stehle of San Antonio.

SALGPC members are asking women's, latina/o and other political action groups to join their campaign.

According to news reports, the two officials worked out a controversial plea bargain with defense attorney Eduardo Garcia, whose law firm was a contributor to previous political campaigns of both the judge and the D.A.

The deal gave a 10-year suspended sentence to U.S. Marine cadet Nicolo J. Giangrasso who admitted beating Resendez to death.

District Attorney Steve Hilbig, who personally approved the plea bargain, said Texas law states that "murder has

not been committed if it is the result of a sudden passion arising from an adequate cause."

Giangrasso admitted he beat Resendez to death after awakening next to him in a Broadway Street motel and finding a used condom on the floor. He said, in his confession, that "I did so under the immediate influence of sudden passion arising from an adequate cause."

The latter date confession contradicts five other statements made by Giangrasso and others to whom he had confessed the day after the murder. But McDonald purged those statements 20 months later, after arranging the final confession with the D.A. and Giangrasso's new lawyer, who was a major contributor to McDonald's political campaigns.

After the plea bargain became known in 1991, members of the San Antonio gay community, the Mexican American Legal Defense and Educational Fund, the League of United Latin American Citizens and Resendez's family voiced outrage at the sentence, calling it "judicial gay-bashing."

On Feb. 7, 1992, after he was set

free to go home and work for his father's business in Philadelphia, Giangrasso was charged with aggravated assault and a weapons violation in Mercer County, NJ. According to Mercer County District Attorney Scott Rosenthal, the ex-marine was charged with threatening four people with a gun and smashing a car window.

"We were not aware of his probationary status and it's unfortunate," Rosenthal told the *San Antonio Light*.

Hilbig filed a motion to revoke the probation, but McDonald did not act on it.

In 1991, Judge McDonald had said, "I'll stake my bench on the fact that I don't think [Giangrasso] will ever commit another criminal offense. If I threw him in prison, I'd just be throwing another life away."

According to official records, "Candidate/Officeholder Contributions and Expenditure Totals," recorded by Terrence McDonald with Notary Public Rose Mary Salinas, the law firm of attorney Eduardo Garcia, who defended Giangrasso, contributed \$4,950 to McDonald's campaigns. The law firm also contributed to Hilbig's campaigns.

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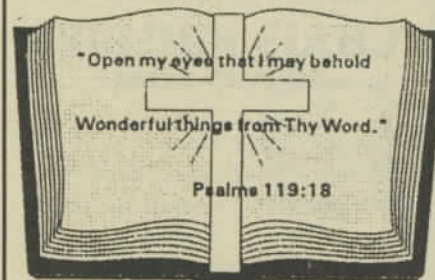


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## A | R | O | U | N | D | T | H | E | S | T | A | T | E

## Palomo known for speaking out on issues

continued from page 1

that he was gay. "I used to dread getting invited to functions where you were expected to bring a date...I was afraid of being discovered," he said. "But then, you don't think straight when you're in the closet."

Since those days, and even since the immediate aftermath of his own coming out experiences, Juan Palomo has come quite a distance. While he now has a good relationship with his editors — he says he has never been asked not to do a column on any issue — his attitude toward his work and his life have changed dramatically, so much so that the president of the National Lesbian and Gay Journalist Association labeled him "a troublemaker" at the group's annual convention in New York last month. More recently, Palomo and ultra-conservative, Washington-based syndicated columnist Cal Thomas traded barbs and charges of unprofessionalism in the pages of the Post, an exchange that was noted in national trade publications.

"People like (Thomas) are dangerous hypocrites," Palomo said in an interview last week. "They say that it's wrong (for newspapers) to recruit gay and lesbian journalists, but they have their forum every Sunday as mouthpieces of the religious right, and too many people, including myself, have been too afraid to take them on."

Palomo, who now says he believes gay and lesbian journalists have an obligation to also be activists, earned his stigma as a rabble rouser at the convention by vocalizing fears that the NLGJA could denigrate into "a gay social club." He also ruffled some feathers by suggesting that the notion of journalistic objectivity was itself a banner being waved by some factions at the convention.

In his IALGPC speech, Palomo voiced other concerns about the mindset of his peers at NLGJA, but added it marked



PHOTO BY AMBER RUTISSEAU

Houston Post columnist  
Juan Palomo

an even more troubling trend in the overall gay and lesbian community. "A year ago, the newly formed National Lesbian and Gay Journalists Association met in San Francisco, and there was a virtual collective orgasm among the members when Arthur Sulzberger Jr., the new young publisher of the New York Times, addressed us in a videotaped presentation. Among the things he told us was that he wanted to grant health and other benefits to partners of the company's lesbian and gay employees," Palomo recalled.

"Well, last month we met again, this time in New York. We spent most of the three days there patting ourselves on the back...congratulating ourselves on how far we'd come in such a short time, and basking in the glory of the presence of Dan Rather, Tom Brokaw and other media stars."

The New York Times paid for a reception and underwrote part of the conference, Palomo continued. Then, when the publisher spoke to the group and said he had still not been able to initiate partner benefits, Palomo said, no one — in a room full of journalists — asked: "Why not?"

"We allowed ourselves to be sweet-talked by this smart man. We allowed him to buy our silence...we did it for money, but even more disturbing to me, we did it because we are so eager

for acceptance. We are so eager to be seen as responsible members of a profession that, for the most part, does not want anything to do with us.

"My concern is that the same thing may be happening to the lesbian and gay community throughout society in every part of the country...and at a time when powerful and evil forces are actively conspiring to marshal their strengths and vast resources against us, our community is responding with less, not more, activism."

Palomo said he is also concerned about what he sees as the gay and lesbian community's misplaced faith in traditional politics as a means of achieving change. In regard to the ongoing city council campaigns of five local gay activists, Palomo said he feels concentration on politics will drain precious resources that would be better spent in other ways. "They're not going to like me saying this, but all I could think was, 'what a waste of time and money,'" said Palomo. "I'm not saying we should give up on politics, but I think we need to be realistic. We do not have the numbers, and we do not have the money...and I just don't think straight Houston is going to elect a gay candidate, at least not now."

"Probably, there's a lot more to say for the kind of activism of groups like ACT UP and Queer Nation as a way to (effect) change. Lately I've been really disgusted with politics. For minorities, I don't think it's the answer to change in this world."

"I mean, what has politics gotten for us? We have Bill Clinton in the White House, who we thought was going to be our savior. We should have known he would not be able to do what he said he was going to do," Palomo said.

Instead of chasing questionable political victories, gay men and lesbians should concentrate on exposing and fighting the right wing and its agenda of hate, Palomo said.

Most importantly, he said, gay and lesbian people have a responsibility to live their lives openly, utilize their talents to the best of their ability and "never be afraid to speak out" against their own oppression, Palomo said.

"I don't write just about gay issues, just as I don't write only about Hispanic issues. I've never been a professional queer and I'm not going to be one now. But I strongly believe that I am doing a lot more in my own way, in showing other gay and lesbian people as well as the straight world that we can do anything and still be who and what we are, and we don't have to hide."

"I think everyone should come out of the closet. It makes all the difference in the world. I'm not proud that it took me so long...but I'm not really ashamed of it either. My coming out had more of an impact the way I did it," he said.

Palomo added he finds it a bit uncomfortable to hear that some people look to him as a role model. "It's scary, actually, to hear that," he said.

"I'm just a plain person who likes to take chances every once in a while. And obviously, of course...I like being at the center of attention."

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## A | R | O | U | N | D | T | H | E | S | T | A | T | E

## 100+ announce sexuality at Dallas celebration

continued from page 1  
go through that."

Daniel Morrow, a buyer for J.C. Penney, followed with a simple statement that brought cheers from the audience.

"I'm gay, I am out," he said.

He recalled the support he received from his sister, a lesbian, and from his parents and urged the audience to give their families a chance to show similar support.

"Give them credit also," he said. "Come out, come out."

Dallas Area Rapid Transit employee, Rayva Sorrell, followed with an account of leaving her family's faith of Jehovah's Witness to come out. Jameson Gurley, a Dallas real estate agent, followed her with a tale of being reared in the home of a Baptist minister.

The one straight speaker, Kathy Massey, brought perhaps the most applause as she talked about the worry and love she feels for her 24-year-old gay son and how important it is for

families to be out in their support.

As she described coming out to her Methodist church and urging them to become involved in a Parents and Friends of Lesbians and Gays group, the audience interrupted her with cheers.

Massey recounted a comical tale of trying to find a gay man to talk to about her son and how she visited a gay counselor referred by the Dallas Gay and Lesbian Alliance.

"You'd be surprised how hard it is to find someone gay in this world if you're not gay," she said.

The counselor suggested she ask her son if he was gay, Massey said.

"It sounded so simple but what if he wasn't ready to deal with it?" she recalled.

Since that day several years ago when she did ask her son if he was gay, Massey has founded the Denton PFLAG chapter and been featured on the front page of the *Denton Record Chronicle*, showing off a pink triangle pin that

read: "I love my gay son."

De Jesus followed with her tale of being pushed out of the military and ostracized for her love of another woman. But the difficulties she is going through "are worth it," De Jesus said.

"For the first time in my life I found my place, my purpose in life," she said. "And for the first time I can proudly say I'm in control of my life."

Those stories are why people need to begin coming out, first to themselves, then to their families and co-workers, said Coming Out Day founder Eichberg in the final planned speech of the night.

"The real job to be done is at Thanksgiving tables around this country," he said. "It's with you and your family." And once started, people must continue to come out in all areas of their lives, he said, recounting how he frequently comes out to strangers on airplanes.

"Make a new decision, that you can trust yourself to deal with the conse-

quences of telling the truth," Eichberg said. The more people who know gays and lesbians, the easier it will be to gain equal rights, he added.

"What is coming out about? It is simply about having integrity, living truthfully, telling the truth about who you are, being powerful," he said. "Your power comes from telling the truth."

Eichberg's words and the stories of the others on stage seemed to have a powerful effect on the audience. About 25 people had planned to cross the stage and tell the world that they were gay or lesbian but in an impromptu moment, Gore invited anyone who so wished to come out to do so. Nearly an hour and 113 people later, Gore proclaimed, "Who would have known?"

The parade of people included everyone from a 13-year-old boy to a vice president at Neiman Marcus, all outing themselves.

One participant, Peter Fitzgibbons, put it succinctly: "I am proud of who I am. I'm proud of who you are."

## Goodfriend sworn in as PUC commissioner

By Rick Brown  
TRIANGLE Staff

AUSTIN — Sarah Goodfriend, the newly appointed public utility commissioner who happens to be a lesbian, took her oath of office Monday and pledged to represent the interests of all Texans.

Although introduced at the ceremony by State Rep. Glen Maxey of Austin, the only openly gay member of the Legislature and the representative

from the district in which she lives, Goodfriend did not comment on her sexuality in the 10 minutes of prepared remarks she offered.

Afterward she said her appointment is a victory not just for the gay and lesbian community. Texans should celebrate "any time there's an appointment of someone who wants good, quality regulation" and when "people who appear before the commission can have confidence in what occurs," she said.

Texas Supreme Court Justice Lloyd Doggett, who as a state senator helped draft the state's utility regulation law, said Goodfriend brings to the commission more experience in the regulatory field than any previous PUC appointee.

"She strikes me as the kind of person who has not only the intellect, but the kind of compassion that we need at the commission," he said. "I also believe that Sarah's appointment is an important statement for human rights in this state," he said.

The sixth of Gov. Ann Richards' openly gay appointments, Goodfriend's selection did not follow the routes of

previous gay appointees, whose names were forwarded by the Lesbian and Gay Rights Lobby of Texas.

Richards could not attend Monday's ceremony because President Clinton's federal drug czar, Lee Brown, had come to Austin on a fact-finding mission.

Maxey said after the ceremony that Goodfriend's appointment is all the more significant since her qualifications were the overriding consideration in her selection.

The new commissioner is an economist with more than a decade of experience in the electric utility industry. She previously directed the PUC's Economic and Regulatory Division and has acted as an expert witness with the Federal Energy Regulatory Commission in Washington, D.C., among other duties.

Maxey said her appointment won't be seen as a political "payoff" to the gay community, since "it's not a civil rights appointment or a health appointment or any of those that are more sought after" because they concern specific issues in the community.

Appointments like Goodfriend's present "an opportunity for ordinary citizens who are outstanding in their professions to become role models to the community at large," he said.

In her remarks after being sworn in, the new appointee said she hopes "to be a catalyst for timely, enlightened examination of pricing issues in both the telecommunications and electric utility industries."

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## ASA tight for space

By Rick Antoine  
TRIANGLE staff

AUSTIN — Unable to find a new and larger but still affordable home, AIDS Services of Austin is renegotiating the lease on its present Fountain Plaza location at Airport Boulevard and East 53rd Street.

Prior to the Sept. 30 expiration of its three-year Fountain Plaza lease, ASA spent six months looking for a new location, executive director Janna Zumbrun said recently. "Our biggest problem is finding sufficient space in a geographical location that is accessible to our clients ... and still being able to afford it," she said.

Confined presently to about 10,000 square-feet of space at Fountain Plaza, ASA probably could use another 1,500 to 2,000 square-feet for expansion, Zumbrun said. Still, the landlord apparently wants the agency to remain and has offered to negotiate a new lease, she said.

"There's not any danger that we'll have to pack up and leave, it doesn't look like," Zumbrun said, although she noted that the cramped quarters will continue to affect operations like the Food Bank.

ASA's Food Bank, a \$240,000 annual operation, presently dispenses groceries to nearly 200 clients weekly from a small space adjacent to the main reception area in ASA's offices. ASA had hoped to develop the Food Bank into the type of operation as in Dallas and San Antonio, where HIV clients "shop" their groceries off of shelves, rather than being handed bags full of pre-selected items, Zumbrun said.

Space limitations, however, have forced the Food Bank to begin dispensing groceries three times, rather than once, per week to avoid overcrowding in the reception area, Zumbrun said. And a pilot project to begin within the next few weeks will determine whether some Food Bank clients would prefer using voucher certificates to shop for their weekly groceries at local markets like H.E.B.

While the voucher system might alleviate some overcrowding, Zumbrun said, other Food Bank clients no doubt will continue to prefer picking up their donated groceries at ASA each week because they enjoy the opportunity to socialize.

Ideally, Zumbrun said she wishes that several AIDS service organizations could relocate together to one, central 40,000 square-foot building where clients could have their social as well as medical and nutritional needs met. "I think we have to start taking a long, hard look at that idea," she said.

## Austin holds coming out festivities

By Rick Brown  
TRIANGLE Staff

AUSTIN — In the capital city, University of Texas freshman Homer Alvarez was one of several students who publicly announced his or her sexuality for the first time during a rally and open mike.

The event, which the university's Lesbian, Bi-Sexual and Gay Students Association sponsored, took place from 11:30 a.m. to 1:30 p.m. Monday on the West Mall and drew more than 150 people.

Alvarez, an 18-year-old Laredoan, said once he stepped up to the mike, "I was initially nervous, and I didn't see my friends, so I cringed."

"I thought, 'They already know why I'm up here, so I might as well say something,' and after I said I'm bisexual, there was this big cheer. At that moment, any and all nervousness just vaporized."

Alvarez said he expects to lose a friend or two over the experience, but

he is heartened by acquaintances in his dormitory who have told him they admire his bravery.

Featured speakers at the rally included Suzy Wagers, director of the Texas Human Rights Foundation, which is sponsoring the constitutional challenge to Texas' anti-sodomy law. The Texas Supreme Court, which heard oral arguments in the case in January, is continuing to deliberate on the issue, but has not yet reached a decision.

LBGSA spokesperson Wesley Middleton, a first-year graduate student in theater and dance, called the rally a success for the number of people it drew and the dialogue it engendered.

In the latter category was an ongoing conversation that she said never turned nasty between LBGSA members and a group called Young Conservatives of Texas which had set up its

own table nearby.

In other Austin Coming Out Day events, the Lesbian Avengers held an "action" at Skate World, 826 Rutland, which was holding a Christian Skate Night.

Avenger Lenor Shefman said the point of the event was to increase awareness of lesbians in the general population. About 10 women turned out, including some members of Out Youth and the Latina organization Nosotras.

The women held hands while skating around the rink and in some instances kissed and put their arms around one another.

At one point during an "all-girl" skate, one of the skating monitors asked an avenger who identified herself only as "Ski" to leave the floor, mistaking her for a man, but the misunderstanding was quickly cleared up and smoothed over.

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# TRIANGLE ARTS

## Poetry and dance mesh in Bridgforth's work

By Rob Davenport  
Special to the TRIANGLE

AUSTIN — In the middle of the thickly-carpeted room of a condominium complex, three women are moving to an invisible beat. The choreography is a mix of hip-hop rhythms, Afrikan dance and tai-chi, which flows together smoothly, though the only sound is the poetry each woman speaks.

"Home is where greens are cooking," says one. She begins a strut across the floor, walking with a sort of loose bravado, a jive dance, and speaking with street-sure confidence. She might be a hood, a street gang member, or anybody who wears a leer when they know what they want.

"Home is where the choir sings, the booty shakes, blood boils, and the tasting is sweet," she says. She pauses, strikes a pose at the end of each line, as the other two actresses improvise a few hip hop steps behind her.

"Home is me, in you, singing glory sweet glory, come back home to me."

She holds the moment with her hands in the air, looking up, as if she has glimpsed a truer sense of home or belonging.

Watching it all and giving directions from the front of the makeshift rehearsal space, is the author of the play, Sharon Bridgforth. A 35-year-old African-American poet and AIDS activist who has been working in the Austin area for the last four years, Bridgforth is a tall bespectacled woman, with salt-and-pepper hair closely shaven except for a short pigtail at the base of her head. What she says to Kaci Fannin, Sonja Parks and Arriama Matlock-Abdullah, comes off less as formal direction, than advice on how things play. After all, "the piece has come to life out of the bodies of everybody who is in it,"

Bridgforth says.

She means that, *love/rituals & rage*, her second play to premiere in Austin, and the work she plans to take to San Francisco, New York and Los Angeles, evolved out of a family chemistry between actors and producers. This is typical of how the poet works: giving the freedom to let others inter-

Bridgforth's poetry — earthy, slangy and filled with a sometimes lyrical defiance and pride — translates easily into a dramatic piece for the stage. Perhaps that's why her readings have been drawing crowds ever since she moved to Austin four years ago. The syncopated lines, composed to jazz and blues, are already monologues, written from a character's point of view, whether the author's grandmother, lover or friend.

Or perhaps, Bridgforth's work is popular for its dynamic look into the lives of those shut out by society. *love/rituals & rage*, which premieres at the Vortex Theatre on October 15, doesn't have a traditional plot, nor a traditional set of characters. Rather, the play develops as a series of vignettes, highlighting different African-American women as they struggle to connect with themselves and others. The richness of the play's voices — from backwoods Louisiana farmer to street-smart hood — gives an authentic feel to the stories told.

According to Fannin, Bridgforth's strong ear for dialogue energizes the performers as well as the play. In fact, the quality of the writing drew together the actors, choreographer and sculptor of the Root Wy'nn Theatre Company to produce the play. But it's Bridgforth's drive to grow as an artist that fuses these multiple talents.

"When I first saw my work performed, it was like a metamorphosis," Bridgforth says. "It was such an exciting thing that I began to always want to collaborate with artists from different

continued on page A4

## Lambrou plans for Ballet Austin

By Rick Brown  
TRIANGLE Staff

AUSTIN — Ballet Austin Creative Director Lambros Lambrou laughingly calls himself a Man for All Seasons, but he's not talking about mounting a new version of Sir Thomas More's life.

The diversity in repertoire with which Ballet Austin engages its public as it advances creatively is the real suggestion here. If all pans out, that diversity will continue for a long string of seasons as the company builds on its past successes. Whatever the outcome, no one will ever accuse Lambros Lambrou of steering Ballet Austin into the slow lane.

A creative director starting his fourth season, Lambrou recently presented his board with an ambitious five-year plan that includes a full plate of new productions: Stravinsky's *Rite of Spring*, Orff's *Carmina Burana*, Barber's *Medea*, plus new, full-length versions of *Swan Lake*, *A Midsummer Night's Dream* and *Coppelia*, as well as a refurbishing of the company's venerable *Nutcracker*. Also on the boards are works by such nationally respected choreographers as New York's Paul Taylor and San Francisco's Michael Smuin.

In an interview with the *Triangle* this past week, Lambrou commented that "since my arrival here, a lot of people have been talking about the diversity of this city." The artistic director apparently has taken their comments to heart, saying simply, "one has to believe and take risks accordingly."

Probably the biggest risk of the coming season, which starts this week, is *Remembrances*, Lambrou's original staging of the life of Peter Ilich Tchaikovsky. That work isn't due until next May, but the choreographer already is sketching it out and talks

continued on page A3



PHOTO BY RITA DEBELLIS

Sharon Bridgforth speaks for those on the edge of society

pret her words, which often center on the marginalized in society, those poor, African-American, gay or HIV positive.

"She speaks for those on the fringe," explains Fannin. "She sees and absorbs the anger of those society ignores and she expresses that anger for them. Many people don't want to know that these people exist, or don't care. But the voices in Sharon's work are loud and they will not be ignored."

## Inside ARTS

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O | N | S | T | A | G | E

# Solo performers bring virtuosity to Austin stages

**THEATER REVIEW**  
by DAVID M. COHEN



AUSTIN—Sometimes the best theatre in the Capital City comes solo. A trio of noteworthy one-person shows—plus a month-long festival—have recently graced our stages.

Consider first the remarkable talents of Dallas-based performer Fred Curchack and his *Stuff As Dreams Are Made On* (SynergyStudio). Combining Asian dance and puppetry with European ventriloquism, Curchack brings a post-modern sensibility to his one-man exploration of Shakespeare's plays. This gloss on *The Tempest* restores one's faith in the magic of rough-hewn theatricality.

Like Shakespeare's magician-hero Prospero, Curchack has a seemingly-endless bag of charms and spells. With little more than a lamp, a flashlight, and a pair of cigarette lighters, Curchack unleashes a virtuoso scenographic display that leaves you gasping with astonishment. Animated shadows assume a gargantuan scale, while children's dolls and masks are manipulated to attain an alarmingly life-like reality.

On the minus side, the variety of tricks don't always add up to a cohesive theatrical event. Curchack's self-deprecating humor is often as pallid as it is clever. Yes, he can trash the trendy jargon of academic performance studies

with the best of them, but the specifics of his mid-life crisis aren't always compelling. And Shakespeare's play is reduced to a cipher.

What remains, however, are vivid images literally seared onto our retinas. Kudos to producer Don Howell for providing the impetus for Curchack's first, and definitely not last, visit.

*Lardo Weeping* (Capitol City Playhouse) provides a showcase for another powerhouse solo performer, Terry Galloway. In the hour-long play, Ms. Galloway

latter part of the evening as Dinah literally dismembers her amply-padded self in a grotesquely disturbing dance of death. This late fusion of feminist issues and provocative theatricality is unbearably powerful. It makes it easy to forgive the play's earlier lapses and occasional sprawl. But even if *Lardo* seems unfinished dramaturgically, Ms. Galloway has no trouble "fleshing out" the character's larger-than-life ambitions. The enthusiastic following for the actress in our commu-

The final week's "Best of Fest" featured a number of remarkable performances. Audiences adored Lana Dietrich's hilarious drunken barfly in Mary Lou Pilkinton's *Wandering Through the Night*, and the rich ensemble work (directed by Linda Miles) and exquisite writing in Catherine Rogers' *Cowpoker: About Love*.

While director Ken Webster captured the sleezy, disturbing world of John Stepling's *Storyland* with unerring accuracy, the dramatic charm of Tom Kempinski's *Duet for One* eluded me. But it shouldn't surprise anyone who knows me that my personal favorite was Steven Tomlinson's funny, haunting lecture/monologue, *Free Trade*. My American Express card will never be the same.

All of the aforementioned performers probably pale in comparison to the diamond-studded brilliance of *Carol Channing in Concert* (Paramount Theatre). The mega-watt energy and sheer vivacity of this legendary performer never falters. Sure, she's prone to some vocal missteps, but who cares? This is Broadway star power personified (and hardly seen anymore to boot!). Whether recreating Dolly Levi or Lorelei Lee, Ms. Channing floods the theatre with waves of abundant love and nostalgia. And make no mistake: there's a sauciness behind that innocent smile. Producer Charles H. Duggan (*Twilight of the Golds*) deserves our continued appreciation.

Sadly, all these productions have closed after limited runs. But don't despair, Austin. The solo theatre season is still young.



Fred Curchack brought his solo version of Shakespeare's *The Tempest* to Austin recently

assumes the persona of an overweight British agoraphobe named Dinah LaFarge. Obsessed with food, Emily Dickinson, and the tabloid press, Dinah rails against the unfairness of her existence, dictating letters to the world that cares little for her.

There is much humor here, but the darker side prevails, especially in the

nity is completely understandable.

I've used the adjective "visionary" before to describe Frontera Productions artistic director Vicky Boone, but the recent month-long *FronteraFest 93* confirms its appropriateness. Boone and her dedicated company provided an artistic home for over 30 events, many of them solo presentations.

## THE MOSTLY UNFABULOUS SOCIAL LIFE OF ETHAN GREEN...

## COUNTDOWN TO LOVE...

**LOVE MINUS FOUR;**  
DAYDREAM ABOUT INSIGNIFICANT PARTS OF HIS BODY

Doug's Elbow.  
(Doug's Elbow hair)

How about you run shirt off in hairy, sweaty pecs I dunno pasta I guess w/ bucky says they broke up

**LOVE MINUS THREE**  
TALK ENDLESSLY TO HIM BY PHONE.

Patty's only seen the sights a girl can see from Brooklyn Heights.

MISS YOU, HOW ABOUT GOING FOR A BIKE RIDE ON SUNDAY P/WWW BRING A PICKNIC I DREAMT ABOUT YOU LAST NIGHT I'D RATHER SHOW YOU A CHICKEN PROBABLY

**LOVE MINUS TWO:**  
IGNORE HIS POLITICS..

AND THAT'S WHY IT'S SO CRITICAL THAT WE ESTABLISH A MILITARY PRESENCE IN THE ORKNEYS...

HE'S SO HOT.

**LOVE MINUS ONE:**  
SECRETLY WRITE POETRY ABOUT HIM.

his eyes glisten like shining stars watermelon seeds... except they're green... His sense of humor's keen...

I'm filled with love when I hear his voice. If he was a car he'd be a Rolls.

## O | N | S | T | A | G | E

## Ballet Austin to produce Tchaikovsky's life in dance

continued from page A1

enthusiastically about the parallels he plans to draw between the characters in the composer's works and those in his family. Two of those parallels are *The Nutcracker's* Sugar Plum Fairy and Tchaikovsky's coldly beautiful sister and



Artistic director Lambros Lambrou

*Swan Lake's* evil Odile and the composer's manipulative, social-climbing wife. In Lambrou's own say-it-as-it-lays manner of speaking, he called the wife "a real nympho."

Modern accounts of Tchaikovsky's love life indicate it was as mixed up as the proverbial dog's breakfast, and Lambrou says he won't shy away from its homosexual overtones. However, the music Tchaikovsky wrote, not outing him to the uninitiated, is the point of the work. "Did he write gorgeous music, lush and colorful, because he was gay? I don't think so," Lambrou said.

The company since Lambrou's arrival in 1989 has consistently risen to such challenges as *Remembrances*, both on and off stage. The results for Austin's

ballet-loving public are all the sweeter after the final years of his predecessors, Eugene and Alexandra Slavin, who left the organization under the cloud of litigation.

One indication that more favorable artistic winds are blowing at Ballet Austin was the re-introduction in 1991 of performance accompaniment by the full, live sound of the Austin Symphony Orchestra under the direction Sung Kwak, a native of Korea.

Lambrou himself was born in Zambia, raised in his native Cypress and trained in London, but he came of professional age in Canada, where he danced with the Alberta Ballet Company and later gained notoriety as its resident choreographer. He had never served in the capacity of artistic director before coming to Austin, but his impact is evident both creatively and at the box office.

Over the past four years, the number of professional, classically trained dancers Ballet Austin employs has risen from 12 to 25, and its annual budget has jumped from \$600,000 to \$1.3 million. Furthermore, a debilitating debt of over \$200,000 that kept the organization at arms length from the Central Texas banking establishment has been whittled down to \$30,000.

Creatively, the company reached a milestone of sorts two years ago with Prokofiev's *Romeo and Juliet*, its first full-length ballet in which all creative input — choreography, set design, costumes, etc. — originated in Austin. Without *Romeo and Juliet*, *Remembrances* could never happen, Lambrou said.

Shakespeare's romantic tragedy played to sold-out houses and stellar reviews at Bass Concert Hall and is on the schedule again next March. In mount-

ing the production, Lambrou said he wanted to stay true to the period while maintaining the simplicity of the story and its emotions. He was imminently satisfied with the result, he said. "We needed something other than *The Nutcracker* to convince people we could do a



Gina Patterson and David Pittenger in *Romeo and Juliet*

full-length ballet."

The familiar *Nutcracker* with its skads of budding dancers drawn from Ballet Austin Academy, remains a yuletide mainstay this as any year. A source of solace to subscribers who want the ballet to conform to their notions of "pretty and pink," said Lambrou, *The Nutcracker's* perennial mountain of receipts from eight sold-out performances in December is also a needed source of capital.

But even without its *Nutcracker*, Ballet Austin does better than many companies at the box office, which along with ballet school fees provides approximately 70 percent of its budget. The figure with most companies is closer to 40 to 50 percent.

Ballet Austin Board President Jere Smith said the company's popularity is

gratifying, but the lopsided figures also indicate a crying need for a covey of patrons to add lump-sum infusions of cash beyond the box office. Lambrou's ambitious plans depend on such patrons, she said.

Lambrou said lesbian and gay ballet-goers probably will find most to like in the upcoming season opener, which is a triple bill of works Friday and Saturday at Bass Concert Hall. The company is reprising Lambrou's hit production of *Carmen* from his inaugural 1989 season and adding *Dreams*, a ballet by resident choreographer Stephen Mills and *Padiachka*, by visiting choreographer David Sonnenbluck, who steers his own dance troupe in Belgium.

In his *Carmen*, Lambrou moves the action away from the streets of Seville, Spain, and into an Art Deco-era nightclub, achieving a cabaret feel. Nightclub dancers take the parts of Carmen and her toreador and perform Bizet's music to the decadent delight of high-society patrons. Meanwhile, a Don Jose figure who Lambrou describes as "not the most stable thing in the world" watches Carmen longingly from the side, ultimately joins the action and finally "loves her to death." *Dreams* and *Padiachka* also portray sensual adult themes and provide solid bases for the company to convey the fiery emotions for which it has acquired a reputation in ballet circles.

In promotional material, Ballet Austin is calling this season one of "romance," but the diversity of productions show the real effort here is in offering something for everyone — always a dangerous ambition in an artistic context. But then, Lambrou has been successfully essaying that difficult task since his arrival in Austin, which is a testament to his talent, energy and vision.

## Spirit of whimsy high in Big Wig Revue

By Rob Davenport  
Special to the TRIANGLE

In the spirit of a vaudeville show gone slightly amok, Big Wig Revue presented a series of skits, spoken word pieces, a Bach minuet and concerto at Diva's Cabaret on Sixth Street, last Saturday night. Diva's, which sits alongside Esther's Follies, provides the right atmosphere for Big Wig's spirit of whimsy: intimate, loose, a bit like a venue for a talent show. It's a great setting for the impromptu way the skits evolve. If an actor forgets a line or misses a beat, the audience sits patiently, not put out, almost ready to feed the words to the actor if they could.

That sort of generosity and good will — where the crowd doesn't mind the off timing of a gag — is precisely what Big Wig generates. Fausto Fernós, director and actor in Big Wig, deserves a lot of the

credit for this. He dresses up in a variety of costumes, from go-go dancer to Death as a Hoover-vacuum saleswoman, and adopts a series of thick accents, that have the virtue of being dead-on accurate parodies and infectiously amusing.

The director's name itself sets the tone of the show. Fausto. It reminds you of one of those slightly seedy magicians that do the party-circuit. There's a tongue-in-cheek humor to it that runs like the skits — a bit outlandish, a little indecipherable, but funny for being so off-beat.

"Ms. McQueen," the second skit of the evening, contains all the elements that make up the Big Wig style. It opens on James Perriguy phoning his mother about National Coming-Out Day. In passing, he mentions the spots he's noticed on his legs. Perriguy gets a ring at the door. A figure robed in

black enters and begins to vacuum around the room. Eventually, the figure — the Grim Reaper — drops the cloak and sits down for a chat with Perriguy before she takes his soul. This is Death as a southern belle, and what follows is an oddly amusing conversation on Death's new persona. She describes herself as a "human existence transition specialist," who shed the Grim Reaper schtick because it gave her a bad rap.

Fausto, as Death, affects a southern accent, à la Dustin Hoffman in *Tootsie*, and keeps the crowd laughing because he stays in character so well. He's preoccupied with his dress as he speaks and frequently makes asides that are funny. The only drawback is that the skit doesn't go anywhere. At first, it seems like a great take on the way jargon is used to dress up any

profession in a politically correct way. Even Death wants to change her image with a new title. But that seems to be the only point. And Fausto, who clearly delights to be on stage, speaks too low at times, so that the audience doesn't have the benefit of his oftentimes amusing improvisations.

Generally, these few problems don't spoil the hijinks atmosphere of the skits. But a few things should be looked into for future performances. A ceiling fan casts a shadow right in the middle of the spotlight. The timing of some of the routines is off. Actors speak too low. And certain skits, like "Pussies Just Want to Have Fun," show promise for some great chops at the seedy underside of performing that Big Wig doesn't take advantage of.

The Big Wig Revue will be playing again at Diva's Cabaret November 6.

O | N | S | T | A | G | E

# Bridgforth jumps from MGM to AIDS activism

continued from A1

mediums. Now, with my own theatre company, I'm in the process from the ground up."

As far back as the early 80s, when she was laboring in MGM's script department, Bridgforth looked for an outlet to her creativity. She gave short recitations of poems in church. Though she hadn't developed her style or the more political themes of her plays, the recitations balanced her prosaic duties at MGM.

Bridgforth switched careers with the corporate takeover of MGM and subsequent change in management. She began working for Planned Parenthood and writing at night. The writing was, as she puts, a necessity: something she had to do, as if the mere act enabled her to survive. It was towards the end of her stint at Planned Parenthood, that she became involved in the HIV testing part of

the organization's operation. There, she developed an anger that fuels some of her poetry to this day.

"It just seemed so horrifying that the government up to that point had been so lax, and that people didn't know very much, and that so many people were dying," she says. "I had been hearing stories about people's sex lives, because I was working at family planning. And I knew how closely intermingled everything is and everyone is, and how chains of infection work."

Some of the stories she heard in Los Angeles and later in Austin, had a dramatic life of their own. A particular incident formed the seed for one segment of her forthcoming film on AIDS, *Shadows, That Which is Cast to the Side*.

Bridgforth was working as an HIV outreach specialist in Austin's health department. This entailed going into the community to dispense AIDS information and contact at-risk individuals, often hearing their life stories in the process.

"I found this group of young people, ages 15 and under, who were living in an abandoned building," Bridgforth says. "The essence of their lives was all about survival. They were very brave and fiercely took care of each other, but some of the things they did were sick. I mean, although they took care of each other as best they knew how, they prostituted each other and did drugs together and used each other's bodies."

The story moved Bridgforth to write *The Children Come Out at Night*. Forming a middle section of *Shadows, Children* details the desperation of people dealing with the AIDS epidemic, despite a society that disregards them. Dr. Joni Jones, a professor in theatre



K. Anoa Monsho, Sorja Parks, Arriama Matlock-Abdullah and Kaci M. Fannin of the Root Wymn Theatre Company

and speech at the University of Texas at Austin, and an actress in the film, describes the tone of the piece.

"My character talks about hanging out with her friends in a very bluesy throaty kind of way, and then we smack right into her talking about the death of each of those friends — one to AIDS, one because he was knifed for snatching a purse," Jones says. "It's right in the middle of this almost mellow thing that the character shifts on you with this hard stuff."

The abruptness and shock is typical of Bridgforth's writing. So is the thematic approach of the film, which examines the social underpinnings of the African-American experience with AIDS.

"When you look at AIDS in the African-American community, you have to look at so many other things — sexuality, racism, how oppression affects us and why we don't take care of ourselves," Bridgforth says.

Needless to say, sexuality is an important part of this picture. Boyd Vance, an actor in *Shadows*, explains how being black and gay creates an emotional conflict for many African-Americans. What he says shows how Bridgforth's poetry works out that conflict.

"You have these feelings that you have to deal with, but everything in your culture tells you that you can't," Vance says. "How that manifests itself, whether in dysfunctional relationships, in substance abuse, in self-destructive behavior — that's all part of our legacy, and we have to understand that in a historical perspective."

Bridgforth seems to agree, explaining that her play, *love/rituals*, and the film *Shadows*, is meant as a corrective. The characters and dialogue reflect African-American history so that

blacks can "reclaim" their upbringing and find strength to go on for seeing where they've come from.

"African-American people are disproportionately affected or represented in the jail system, the medical system,

employment system or with drugs because of how we were treated," she says. "In fact, a lot of us don't know our history or aren't proud of it. My work is meant to provide a clearer, fuller story of the past. Once we reclaim the strength of who are, then we can solve our own problems."

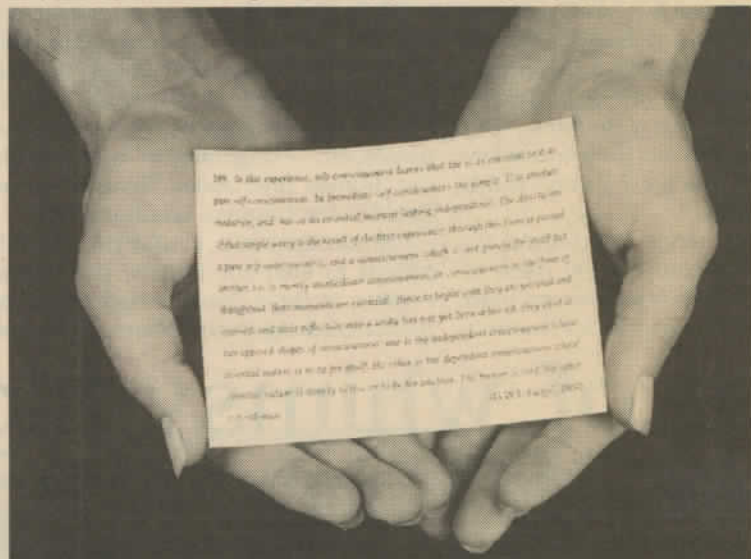
PHOTO BY RITA DeBELLIS

home

*i gave voice to need  
intoned destiny/with desire  
called her/down/with  
song  
made her  
know it was time to come  
home  
it was  
my voice  
that lead her  
back  
and caused her  
to know/glory  
sweet  
glory  
was her name*

—Sharon Bridgforth

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## O | N | S | T | A | G | E

## Scriptwriters Houston measures "Ten by Ten"

By Jeff Bray  
TRIANGLE Staff

HOUSTON—For the last four years, Scriptwriters Houston has put on its Ten by Ten show which features 10 ten minute plays by selected writers belonging to the club. Not knowing what the previous years had in store, I can not compare this year to last, but Stages Repertory Theatre opened its doors for the event, and the show played to a packed house this summer, with Stages' production of Patsy Cline wailing in the theater next door.

Ten by Ten opened with a short play called "The End," by Walter Boyd. Vicki Weathersby was stunning as a writer sitting on the phone trying to figure out how to wrap up her ten minute play. The repetition of suspense and murder were comical, although it grew rather tiring toward the end.

"The Hanging Tree" by David Parker could have been a fascinating play had it not revolved around the time-worn formula of racial injustice and harmony. Parker was truly stupendous as the Old Rustler's ghost, completely holding the act together while comparatively feeble characters performed under the symbolic hanging tree where the rustler and his African American friend were both hanged for different reasons. Parker's philosophy of the Hereafter was very clever and very funny.

"The Care Givers" by Anna Louise Bruner was one of the dramatic highlights of the show. Bruner showed a talent for revealing an almost grueling and pitiful family drama in the face of disease and death. Peg Glazer was almost too real as the peripatetic Aunt Sarah, and Marcy Bannor once again lit up the stage as Margaret, the guilt-ridden and harassed daughter of the dying mother. This play was the stuff that Great American Playhouse was originally built upon.

"A Romp in the Woods" by Brian Burckardt was hardly that. The only bright spot in the otherwise reeling

mendacity of the play was Chip Manfre's eccentric characterization of Dennis. Barry Hall's character of Kevin was excruciatingly nerdy, but Lise Liddell's Sandy was overwhelmingly crass. If this was supposed to be a window into the workings of Generation X, then God help us.

Joyce Saylan's "The Gossips" was the one truly hilarious act. Rose Malone and Nancy Moore tore into their parts with a sudden rabid glee that simply stunned the audience. Their machine gun conversation over the fence, bridging the professional working woman and the dowdy housewife, reached near hysterical pitch. The themes of gossip for gossip's sake, prejudice and class resentment pierced the theater like stinging daggers. The abrupt ending was also appropriate in its embarrassment and awkwardness. It would be wonderful to see this ten minute act become an ongoing play.

"Dancin" by Pat Morgan was a sophisticated club scene with two attractive divorcees re-meeting by accident. Marilyn Matthews-Price gave an utterly convincing performance as Barbara, the all-too-wise ex wife. Voris Richard was excellent as Jack, the nearly jaded ex-husband. There was a convincing tension between the two that superceded the distracting music. It was like being let into a private conversation that ends well and feels warm. If only all reunions could be so gentle.

"A New Cavalier" by Ron Reahard was literally dominated and beautifully performed by Maud Ella Lindsley as Coach Margaret Harbison. Her stolid, daunting portrayal as the leader of a high school drill team had all the iron will of Jean Brody. Deborah Hope played a very convincing mother whose son is bent on becoming the first male Cavalier. Their tense confrontation was a delight to watch, and the social issue they dabbled in was interesting and provocative.

"Nothing But The Truth" by Defor-

est Walton was a truly benign piece about an utterly shallow couple sizing each other up for marriage. If all straight relationships were like this, there would be no children. The characters were both remodeled through plastic surgery, and they had lied to each other about their pasts. While feigning to be a comedy, the play was in reality an uncomfortable venture into the gooey mire of an Alan Alda script.

"The Advocate" by Judith Rader Snyder was a skin crawling experience into a hospital emergency waiting room where the mother played by Elva Evans agonizes over her four year old daughter's rape while the social worker from the rape crisis center, played by Laura Lopez, tries to comfort her. While Lopez played her part well, the character's almost groveling sympathy would make anyone reject her, which is what the mother tries to do. Had the play been brave enough, the mother would have sent the caregiver away to her own pool of sorrows and turned to deal with her daughter's horror by herself. Instead, they embrace in a maudlin flood of feminine comradery that screamed of schmaltz.

"The Last Interview of the Day" by Kay Schimmelmann was a trip into the worst job interview nightmare imaginable. The only truly bright spot in the grueling piece was Vicki Weathersby's portrayal of the indifferent receptionist. When Ms. Hardin, played by Lidia Porto, told Miss Tiffany she had pronounced her name wrong, Weathersby's "So what?" sent the audience into fits of laughter. Porto did an admirable job of playing the desperate interviewee, while Charles Bailey was truly ghastly as Mr. Stoner, the utterly amoral boss.

We were not amused by the use of gunfire, but it did get its point across, and there had to be several in the audience who got satisfaction out of it.

Overall, the Ten by Ten program is a wonderful way for new playwrights to get their material on stage for the first time. Directors Ron Jones and Del Ellison deserve great credit, and Scriptwriters president and Ten by Ten producer Chris Alexander gets lauds and praises for creating this unique opportunity for new talent to be shown in Houston.

There was a surprising void of gay-related issues, however. Are there no new gay playwrights in Houston? Or is the topic deemed unmarketable or unpalatable for a Houston audience? After all, there were the right amount of other issues such as feminism and racism - but no gay issues. Why this is, we'll never know, except maybe next year when Ten by Ten has 10 new authors and plays to review.

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by Joe Orton

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O | N | S | C | R | E | E | N

# Truth engaging, if galling, in Dobie documentaries

By Steven Alan McGaw  
TRIANGLE Staff

AUSTIN—Continuing the trend started in the first week of Austin's 6th Annual Gay & Lesbian Film Festival, works by documentary filmmakers continue to outshine their dramatic counterparts. Though "real" films often suffer by comparison in lighting, camera-work, sound quality, etc., the documentaries in the Dobie's two-week event have consistently surpassed the dramatic films offered. Truth, it seems, is simply more engaging, if not stranger than fiction.

Topping the list is *One Nation Under God*, an alternately hilarious and chilling look at the Religious Right's insistence that homosexuality can be "cured." The film focuses primarily on Exodus International, a nation-wide organization that purports to alter its clients' sexual orientation by prayer, counseling, football games for the machismo-starved men and Glamour Shots-style makeovers for the misled ladies. Of no doubt excruciating embarrassment to the group is the fact that its male founders eventually left the group to set up housekeeping to-

gether. Years after the tumultuous speaking engagement (before a Church of Christ convention, no less) at which they divulged their change of heart, Gary and Michael snuggle on their sofa and discuss the dubious methods used and "successes" claimed by the monster they helped create.

But the film, deftly directed by Theodore Manialo, Francine Rzeznick and Zinka Benton, alas places Exodus in disturbing historical context, just the latest so-called therapy put forth by religious zealots and wrong-headed medical experts. Included in the 83-minute program are interviews with doctors who regret their ill-advised "therapies," such as the instructions given to an unhappy young man to masturbate as he normally did, but only allow himself to climax while thinking of women.

*Gay Bashing Republican Style* was an effective 55-minute indictment of the homophobia, ignorance and disinformation rampant at last year's Republican National Convention in Houston, directed by Beth Leibo, one of several journalists granted convention floor access as representatives of the

Gay Cable Network. It captures on tape a gallery of grotesques all singing the praises of George Bush, the military ban, sodomy laws and those thread-bare, seemingly indefinable "family values." Leibo and company round up the usual suspects (Pat Buchanan, Phyllis Schlafly, etc.), but more telling are the clumsy, by-the-numbers remarks of rank-and-file Republicans on the Astrodome floor. Particularly memorable is the makeup-caked matron who defines family values as, you guessed it, "the values of the family."

A lighter entry in the documentary category was Fiona Cunningham's lively *Feed Them To the Cannibals*, a fast-paced look at Sydney's annual Mardi Gras, surely the largest gay and lesbian-targeted event in the world. In only 65 minutes, Cunningham's film chronicles the evolution of Mardi Gras from a small street festival to a dizzying affair that pumps \$11 million a year into the Australian economy. Included in the movie are the inevitable religious leaders who denounce the event as a "celebration of perversion."

I'm afraid I can't include Barbara

Hammer's ponderous *Nitrate Kisses* in my list of laudable documentaries. The film features the audio portions of interviews with several people whose stories seem worth telling, but their words are unfortunately wedded with incomprehensible footage of burned buildings, abandoned houses, discarded autos, etc. It may well be that Hammer's maddening style is an acquired taste, but at the screening I attended, most of the audience seemed every bit as restless as I was.

*Camp for Boys and Girls* and *Forbidden Love* also offered entertaining, if rather slight, examinations of what it has meant to be gay or lesbian in America in the last 40 years.

Jean-Bouldin's *Being at Home With Claude*, despite its flaws, emerged as the best dramatic film in the festival. The premise is simple; a hustler savagely murders one of his clients, then summons both the police and the press to the home of a vacationing judge (to which he just happens to have a key!). Overnight, a streetwise, battle-weary detective attempts to unravel just why the crime was committed.

continued on page 15

A Mid-America Arts Alliance Program made possible by the Dance on Tour Program of the National Endowment for the Arts with the Texas Commission on the Arts. Also funded by the City of Austin under the auspices of the Austin Arts Commission.



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# C | O | M | I | N | G

## AUSTIN

FRIDAY 10/15

**Root Wy'mn Theatre Company**, "an ensemble of Afrikan-American wy'mn formed to present a herstory of stories through performance inclusive of and sensitive to homosexual issues" presents "**lovve/rituals & rage**" opens Friday October 15 at Vortex Theatre.

Written by Sharon Bridgforth, "**lovve/rituals & rage**" is a journey through the struggles, triumphs and emotions of African-American women. Award-winning sculptor, Marsha A. Gomez, designed the set-art. K. Anoa Monsho uses a combination of African movement and Tai-Chi as choreography for herself and performers Arriama Matlock-Abdullah, Kaci M. Fannin, and Sonja Parks.

["**lovve/rituals & rage**" performs Oct 15-17 and 22-24 at Austin's Vortex Performance Cafe (1924 E. Ben White Blvd). Phone: 512/794-9361]

SATURDAY 10/16



PHOTO BY ROTEM

**Judgement Day**, the internationally-acclaimed musical/performance piece by **Diamanda Galas** comes to Austin's Paramount Theatre for one performance on October 20th. The New York Times called Galas' *Plague Mass* "a powerful indictment of people who regard AIDS as divine retribution." The program will open with "There Are No More Tickets to The Funeral," from *Plague Mass*. Not to be missed!

[**Diamanda Galas/Judgement Day** performs October 20th at Austin's Paramount Theatre (701 Congress Ave) Phone: 512/472-2901.]

To submit events for Coming Attractions, mail the information to *The Texas Triangle*, 1615 West 6th Street, Austin TX 78703, or fax to 512/472-8154. Please be sure to include the name and phone number of a contact person.

THURSDAY 10/14



PHOTO BY KRISTINE WOLFF

Austin Writers Theatre presents solo writer/performers **Steven Tomlinson and Lynn C. Miller** at Chicago House, beginning October 14. Tomlinson's **Free Trade** was named "Best of the Fest" at the recent FronteraFest at Hyde Park Theatre. What begins as a lecture on international economics expands into a lyrical blend of mystery, money, and love.

Miller's **Gertrude Stein as Gertrude Stein** was developed for the Tulsa Chautauqua 1993 program, "Americans Abroad," and is set during Gertrude Stein's actual lecture tour of America in 1934-35, after the great success of her bestseller *The Autobiography of Alice B. Toklas*. Miller has created the piece to introduce Stein to a contemporary audience; the monologue feature setin talking about her life, work, and her salon in Paris as if she were invited to address a 1993 audience. Following the monologue, the audience is invited to ask Miss Stein questions about her life and work.

[**Free Trade/Gertrude Stein as Gertrude Stein** performs October 14-22 (Thu-Sat) at Austin's Chicago House (607 Trinity) Phone: 512/473-2542.]

WEDNESDAY 10/18

Comedy or Tragedy? You've got your pick at **UT's Department of Theatre & Dance**. Beth Henley's overlooked comedy, **The Wake of Jamey Foster**, has opened the season at UT's B. Iden Payne Theatre, directed by Seattle-based guest artist Susan Fenichel. Best known for her Pulitzer prize-winning comedy, *Crimes of the Heart*, Henley's takes a second look at the Southern family in crisis. In a different vein, gay poet Federico Garcia Lorca's gripping tale, *Yerma*, opens Wednesday, October 16 at UT's Theatre Room. Focusing upon a woman who is unable to conceive a child, *Yerma* is directed by Juan Morali, a native of Spain.

[**The Wake of Jamey Foster** performs Tuesday through Saturday, October 12-16 at UT's B. Iden Payne Theatre. **Yerma** performs Wednesday through Saturday, October 13-16 at UT's Theatre Room. Both theatres are in the Winship Drama Building (23rd and San Jacinto). Phone: 512/477-6060.]

ARTIST

**INTIMATE LIVES: WORK BY TEN CONTEMPORARY LATINA ARTISTS**, through Nov. 7, at Women & Their Work, 1137 6th street, 512/477-1064.

A **WESTERN DREAM**, paintings by Michael Ciasullo influenced by Southwest imagery and the Texas State Fair, through Dec. 10, R.G.K. Foundation Gallery, 2315 San Gabriel, 512-474-9298.

DANCE

**DAVID DORFMAN & SHARIR DANCE COMPANY**, SDC kicks off its eleventh anniversary season, Oct. 22-23, 8pm, B. Hyden Payne Theatre, 512/458-8158.

MUSIC

**EINE KLEINE BACH-MUSIK**, directed by Daniel Johnson, an early music ensemble, features chamber music by J.S. Bach, 8pm, Bates Recital Hall, 25th & East Campus Drive, 471/5401.

THEATRE



**WHAT THE BUTLER SAW**, in the tradition of Monty Python and Fawly Towers, presented by Austin Community College Dance and Drama, Oct. 17 & 24, 8pm, Rio Grande Campus, 512/495-7320.

## DALLAS

MUSIC

**THE WIZARD OF OZ**, the old classic will take on a new meaning when performed by The Turtle Creek Chorale, Fri., Oct 22, Sat., Oct. 23, Sat., Oct. 24 at 8pm, McFarlin Auditorium at Southern Methodist University, 214/351-4733.

THEATRE

**MACBETH**, with the Shakespeare Festival of Dallas, Oct. 20-Dec. 11, Basement Space, 3200 Main Street, 214/520-ARTS.

**NUNSENSE**, October 14-30, at the Garland Civic Center, 214/205-2790.

**ODD COUPLE**, (Female Version), presented by Casa Manana, through Dec. 19, Theater on the Square, Fort Worth, 817/332-6221.

**SIX DEGREES OF SEPARATION**, October 21-November 14, Kalita Humphreys Theater, 214/522-TIXX.

**VAMPIRE**, presented by Classic Theatre Company, through October, Undermain Theatre, Elm Street Space, 214/578-1772.

# A | T | T | R | A | C | T | I | O | N | S

## HOUSTON

FRIDAY 10/15



PHOTO BY JOE WAITTS

THE GROUP(Theatre Workshop) presents the Southwest premiere of Glenn Rawl's generational comedy/drama **Earl, Ollie, Austin & Ralph** beginning October 15. The play has been called a "mix of Neil Simon and Abbott and Costello gone delightfully gay" by the *Bay Area Reporter*.

The play revolves around Earl and Ollie, a gay couple who met during World War II and have been together fifty years, and Austin and Ralph, a young gay couple on the verge of a breakup, who spend a vacation at the older couple's Myrtle Beach hotel. It's a sweet, old-fashioned comedy/drama dealing with relationships and gays in the military (past tense).

[**Earl, Ollie, Austin & Ralph** performs October 15-November 13 (Fri-Sat) at Kuumba House Repertory Theatre (3414 La Branch at Holman) Phone: 713/522-2204]

TUESDAY 10/19



PHOTO BY W. B. McAFEE

Don Maines' new play, **His Only Forgotten Son**, premieres at Houston's **Alley Theatre** on Tuesday, October 19 as a benefit for Texas Accountants and Lawyers for the Arts (TALA).

The author portrays dual roles in the play: Lee, a gay lawyer whose lover recently died with AIDS, and his client, Haven, a blue collar worker who turns to other-worldly spirits after his young son is killed in a car accident.

Maines previewed the play's opening monologue last February at the second annual "Celebration of Queer Voices" at Austin's Hyde Park Theatre.

[**His Only Forgotten Son** performs on October 19 at Houston's Alley Theatre (615 Texas Avenue). Phone: 713-526-4876.]

## A R T

**THE ILLUSIVE OBJECT**, featuring works by 9 Texas artists, through Oct. 17, at Diverse Works, 1117 E. Frwy, 713/223-8346.

**LAWNDALE LIVE!** A retrospective 1979-1990 with work from Lawndale Art Center's former warehouse, 4912 Main, through Oct. 16, 713/528-5858.

## C I N E M A

**SILVERLAKE LIFE: THE VIEW FROM HERE**, by filmmaker Tom Joslin & his lover Mark Massi, documenting their own AIDS deaths in an unforgettable film, Sun. Oct. 17, 7pm, Museum of Fine Arts.

## M U S I C

**GAY MEN'S CHORUS OF HOUSTON**, Chez Cabaret, an evening of musical madness, 6:30pm, Innova Design, Center of Greenway Plaza, 713/984-9683.

## T H E A T E R

**DANCING AT LUGHNASA**, directed by Michael Wilson, a story of the Irish harvest celebration and five unmarried sisters going about their daily business, October 21-November 21, Alley Theatre, 615 Texas Ave., 713/228-9341.

**ENCLAVE** by Arthur Lament, about the reactions of old college friends when a man comes out, through October 18, Fri. & Sat. 8 pm, Houston Skyline Theater, 1617 Fannin, 9th Floor, 713/759-0701.

**A PIECE OF MY HEART** by Shirley Lauro, about six women volunteers in the Vietnam war, through

October 24, Fri. & Sat. at 8 pm and Sun. at 4 pm, at Main Street Theater, 2540 Times Blvd., 713/524-6706.

**SACRAMENTO** by Tom White, a play about a family coping with AIDS, set on a West Texas ranch, opening October 22 through November 20, Fri. & Sat. only at 8 pm, at Curtains, 3722 Washington Avenue, 713/862-4548.

**VAMPIRE LESBIANS OF SODOM** and **SLEEPING BEAUTY (OR COMA)** by Charles Busch, two one-act plays, one about two lesbian vampires that catfight throughout the centuries, the other about a high fashion house in London in the sixties, where a top model takes too much LSD, opening October 22 through November 7, Fri. & Sat. at 11 pm, Sun. at 8 pm, with two Halloween shows at 6 and 8 pm followed by a costume ball, West-Mon Theater, 1102 1/2 Westheimer, 713/523-3571 or 680-9108.

## SAN ANTONIO

## M U S I C

**VICKI CARR WITH THE SAN ANTONIO POPS**, David Mairs conductor, at the Majestic Theatre, 224 E. Houston, Friday, October 15 & Saturday, October 16 at 8pm; Sunday, October 17 at 2pm, 210/554-1010

## T H E A T E R

**OF MICE AND MEN**, Thurs. 17, Fri. 18, Sat. 19 at 8:15pm & Sun. 20 at 2:30pm, Alamo City Theater at the Josephine, 339 W. Josephine. Call 734-4646.

## Pick of the Week



PHOTO BY NASSIR SAMIRIEMAN

What happens when two straight married couples spend Fourth of July weekend at the Fire Island home of a deceased gay brother? Terrence McNally's **Lips Together, Teeth Apart** makes its Austin debut at **Capitol City Playhouse** tonight, October 13. The inaugural production by new artistic director Mark Ramont, **Lips** brings together an accomplished Equity cast to bring McNally's funny, moving drama to life. Ramont says he "loves the play because it's shocking, hilarious, and ultimately starts to break down the barriers that keep gays and straights apart and alone."

[**Lips Together, Teeth Apart** performs through November 20th at Austin's Capitol City Playhouse (214 W. 4th Street) Phone: 472-2966]

O | N | S | C | R | E | E | N

# The Triangle talks with the Naked Civil Servant

By Steven Alan McGaw  
Special to the TRIANGLE

I was 14 or 15, a freshman in high school, and from my implausibly named best friend Butch I heard about this weird movie he'd seen late — very late — one weekend night on public television. "This guy is great," Butch enthused. "He gets beat up, he loses his job, everything. But he keeps going." What Butch was describing, of course, was Quentin Crisp, played to coiffed, steely perfection by John Hurt in the BBC's dramatization of *The Naked Civil Servant*.

I saw the film myself a few weeks later (placed once again in the middle of the night by nervous KERA programmers), and Butch was right; despite abuse, legal hassles and a chilling alienation, Quentin Crisp stayed true to his vision of himself and in so doing displayed a courage and gritty resolve far surpassing anything shown in the noisy, testosterone-soaked exploits of Charles Bronson or Clint Eastwood.

Last weekend, Quentin Crisp was on display at the Dobie Theatre and granted the *Triangle* an interview.

**Texas Triangle:** Mr. Crisp, after at least two films about you, your own six or

seven books, articles and film reviews in lots of major magazines, plus Sting's song about you ["An Englishman in New York"] why do you still fascinate the public?



PHOTO BY ROBERT ELKROD

Quentin Crisp

**Quentin Crisp:** Well, I do, of course, work at it. I'm in the fame business. And if I stayed at home, I don't think people would be particularly interested. So I do go to screenings and the openings of art galleries — though I don't understand art at all — and to some parties, but not very many, because the noise is so awful. That terrible music. You go to parties to

talk. You shouldn't have to shout at them.

**TT:** How do you feel about interviews?

**QC:** In America, they like what they call one-liners. So the more of them you deliver, the happier they are. They occur fairly spontaneously at first, but I don't hesitate to say them over and over. So they become, as one paper put it, "polished from long use."

**TT:** You've spoken before about the differences between fame and wealth. Which is better?

**QC:** Well, fame is what I have. I like fame because it brings you to more people; that's the only advantage I can think of.

**TT:** In *Resident Alien*, we see a lot of books in your apartment. What are some of your favorite books? What do you enjoy reading?

**QC:** I try not to read. But people told me that in America, you're sent books from three sources: By a magazine, with a note that says, "please write 250 words by November 15" and how much they'll pay you for it. And you do it. Then they come from people who've written books, and you have to read them in case you

one day meet the person. And then publishers send you proof copies of new books, with notes saying "We're sure you'll enjoy this book. And we know you'll enjoy sharing that enthusiasm with us."

I would consider Damon Runyon to be the quintessential writer of the America language. And a great humorist. One of his stories begins, "Some parties who do not wish him well have put Morrie in some quicklime."

I have read Mr. Hemingway, and he did invent a certain kind of style. Until he came along, writers tried to avoid using the same word over and over again.

**TT:** You've said that movies played an important role in your early life, especially in shaping your vision of America.

**QC:** Oh, yes, my mother took me to the movies — in a spirit of ostentatious condescension. Movies were for servant girls. And my mother assured me that they were greatly exaggerated, that America was nothing like what it appeared. But I doubted her, and I was right. Any Englishman who comes back from America says, unfailingly, "It's more like the movies than you'd ever dream."

*continued on page A15*

Yes, it is true! Anne Rice is coming to Austin.

Monday, October 18<sup>th</sup> from 6 to 8 PM

PUBLISHED BY KNOFF

Tuesday, October 19<sup>th</sup> from 12 to 2 PM

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O | N | S | C | R | E | E | N

# Gender-bending *Orlando* a tale spanning centuries

By Lynn C. Miller  
Special to the TRIANGLE

Virginia Woolf, a writer whose essays and fiction have dazzled twentieth-century readers and galvanized a generation of feminist critics, has rarely been adapted for screen. Like contemporary James Joyce, Woolf's prose is intensely lyrical and focuses primarily on the interior lives of her subjects rather than on exterior action. These characteristics make her work unusually demanding for filmmakers. Sally Potter, however, has fearlessly taken up the challenge, and has written and directed a witty and daring version of Woolf's 1928 novel, *Orlando*.

Potter lists herself in the credits as "writer" and not as "adaptor" and her *Orlando* takes great liberties if you compare it with Woolf's original. However, it preserves the essential elements: a character who romps through four centuries,

first as a man and then, after an inexplicable and magical transformation, as a woman. In both versions, the audience witnesses how Orlando's cavalier actions as a man return to haunt him when he becomes a woman.

The novel is dedicated to Woolf's lover and dear friend, Vita Sackville-West, who amused herself and her friends by occasionally cross-dressing on nocturnal outings about London. *Orlando* is first and foremost a discourse on gender and power, and Potter dramatizes the clashes of men and women over money, privilege, and property through the centuries with good humor and dazzling visual panache.

The film begins with Orlando as a man, and Tilda Swinton, portraying Orlando throughout the film, wisely makes no attempt to create a realistic cross-gender portrait. After all, the brilliance of Woolf's

novel lies in its assumption of the randomness and yet absoluteness of gender, that one's sex, arbitrarily assigned, entitles one automatically to either greater privilege or greater subordination.

It is not that Orlando changes whether "he" is male or female; what changes is how Orlando is treated by the world based on assumptions of "her" biological sex. Swinton's posture of bemusement as the decades roll on, with frequent coy asides to the camera as she is subjected to the vagaries of time and traditions, is just right. It is fitting that Quentin Crisp, in a particularly delicious bit of casting, plays Queen Elizabeth, again making no attempt to disguise his maleness. This most powerful monarch was often described as unfeminine as a way of accounting for her strength of will and influence. In one particularly wry scene, Crisp as the Queen holds the young male Orlando to his bosom in bed, bestowing upon him eternal youth and wealth. The result is a visual spectacle of gender inversion.

Potter's visual brilliance, while capturing historical details of dress and custom, almost overwhelms the film at times. For example, she lavishes so much time and attention on a sequence

where Orlando first falls in love with the beautiful Sasha (Charlotte Valandrey) from Moscow, that the film languishes along with Orlando as he sleeps for seven days. A similar thing happens with Orlando in Asia during the 1700s. Interestingly, once Orlando changes into a female, halfway through the film, the rhythm of *Orlando* quickens. The female Orlando matching wits with a self-satisfied and superior Swift and Pope is one of the 18th century highlights of Orlando's journey. And the final scene, entirely original to Potter, is a triumph. It displays the 20th century liberation of the female Orlando, negotiating traffic through the freeways of England on a motorcycle, young daughter in tow, en route to their ancestral home.

Even while not literally adapted, Potter's *Orlando* captures the lingering examination of Woolf's prose rhythms. Both versions examine the progress of humanity in modern times, deploring its penchant for war, avarice, and complacency. Audiences who enjoy the process of unfolding that this movie affords, with its wry commentary on sex, love, and freedom, will enjoy *Orlando* (showing at the Village Cinema Art in Austin).

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## I | N | P | R | I | N | T

Trillin's *Denny* a callous recollection

By Judith A. Meyer

Special to the TRIANGLE

Denny Hansen was the golden boy of America's golden age, a young man of "stunning completeness." In 1953, his senior year at his California high school, Denny was president of the student body, a top student, a world class swimmer and "the constant escort of the to-die-for Marilyn Montgomery." Denny went to Yale, where he was a member of both Deke fraternity and the Elizabethen Society, of Scroll and Key, one of the top senior secret societies, and of Phi Beta Kappa. Denny won Yale's Francis Gordon Brown prize for "manhood and scholarship," and a Rhodes scholarship. LIFE magazine featured Denny's 1957 graduation from Yale, complete with photos by Alfred Eisenstaedt, and published a follow-up article the next year on Denny at Oxford. With his warmth and dazzling

smile, Denny didn't seem like someone who was Phi Beta Kappa — more like someone who hired Phi Beta Kappas to write position papers for him. Denny's Yale classmate joked about the positions they would hold in the Hansen administration when Denny became President of the United States. Denny was to his classmates "what Frank Sinatra was to popular music — the best, very likely the best ever."

In February 1991 Denny Hansen committed suicide. The portrait displayed at his memorial service showed an "extraordinarily intense" Roger D. Hansen, as he was known to his colleagues, someone who "didn't have a smile in him."

Calvin Trillin was a classmate of Denny's at Yale. The Denny that Trillin recalled was different from the difficult, isolated Roger described by his colleagues at the memorial service, different even from the Denny remembered by other Yale classmates. Trillin went in search of Denny. Trillin may not have been the man for the job. He met Denny at the end of their junior year at Yale, and had a casual, superficial relationship. Trillin's job in the Hansen administration would be to write the opening paragraphs of Denny's speeches — nothing serious, just the warm-up jokes. Trillin admits his role was to never take Denny seriously.

It appears that role never changed. At a reception after the memorial service, others tried to understand Denny's life. Was all that promise too great a load to bear? Had the ethos of the 1950's and Yale conditioned them to think of themselves in black and white

as either winners or losers? Had Denny not developed the spiritual basis necessary to survive disappointment? Or was the golden boy myth untrue from the beginning? Some remembered a Denny who was withdrawn, insecure and guarded — "haunted" — even at Yale. Several told how he avoided all contact with friends in his last years. He was so shut off from relationships that one woman assumed he worked for the CIA. Someone else alluded to Denny's ambivalence about his sexual orientation. (An obituary had appeared in the Washington Blade.) Trillin's response to the discussion: [W]hen my turn came...I told a couple stories about Denny as a rube in Paris."

Trillin's approach in *Remembering Denny* remains anecdotal. He reports what he finds out about Denny from conversations with friends and coworkers without analysis. He offers no suggestions as to who Denny was, no conclusions. Trillin does not even give us a personal response to what he learns about Denny. He asserts that Denny occupied a large space in the lives of those who knew him, presumably including Trillin. But there is no sense of loss for the man or the author's illusions about him, no exploration of the mystery of personality, no acknowledgement of the limits of friendship. Trillin's attitude seems shallow, even callous: in Denny's house after the memorial service he does not muse at the absence of personal affects from Denny's life after Yale. Instead he regrets that he had ever seen a newspaper clipping of a high school swim meet that referred to Denny as "the chunky Cherokee," after the school mascot. He thinks of all those years they could have teased Denny with that nickname: "What a waste!"

Trillin is equally cavalier in considering Denny's sexuality. Trillin and his Yale classmates "couldn't have conceived of the possibility that the breezy, popular varsity swimmer we half expected to become President of the United States might have been gay." Denny must have "had difficulty conceiving of it himself," he says, lightly dismissing the agony that his investigation reveals Denny endured. Denny Hansen believed that he was refused

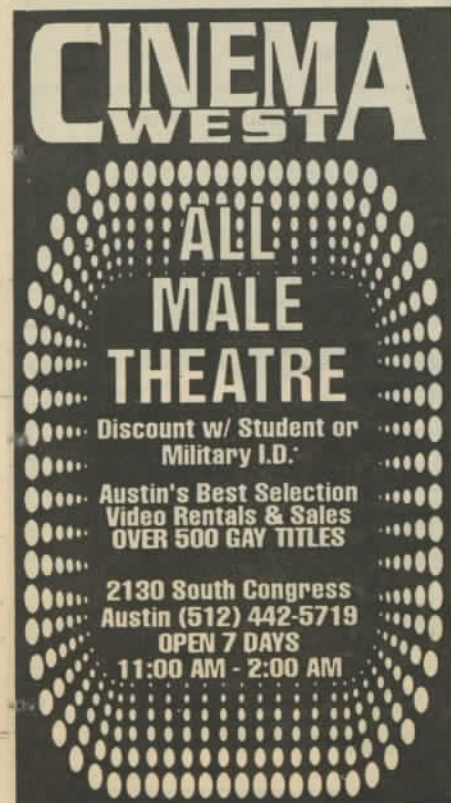
as a foreign service officer because of a report that he was a homosexual. Worried about his sexuality, he entered Freudian analysis at a time when the American Psychiatric Association listed homosexuality as a mental disorder, and the analysis was considered a failure if it did not cure what was viewed as an infant development problem. Denny's gay friends told Trillin that Denny's adult life was the story of his own struggle with his sexuality. Trillin acknowledges that even now gay males account for a disproportionate number of teenage suicides, and often seek psychiatric help for low self-esteem. And he has read of the "guilt and shame and disbelief and denial" of gay men in the pre-Stonewall years. But he allows only that fifties people who turned out to be gay "must have had a difficult time of transition."

Trillin maintains that there is no way to sort out how much of a role Denny's sexuality played in the decision to take his own life. Maybe, but he didn't try very hard. Trillin interviewed the woman Denny escorted in public for a decade, but "the precise nature of their relationship wasn't a matter I found myself eager to explore." And he has nothing to report from what would seem to be the most important source, the man with whom Denny lived for several years. Trillin's odd reticence to explore Denny's sexuality is a major weakness in the book, and the excuse he offers is shocking for a journalist of Trillin's reputation: "That sort of thing has never been my reporting specialty, even while poking around in the lives of strangers..."

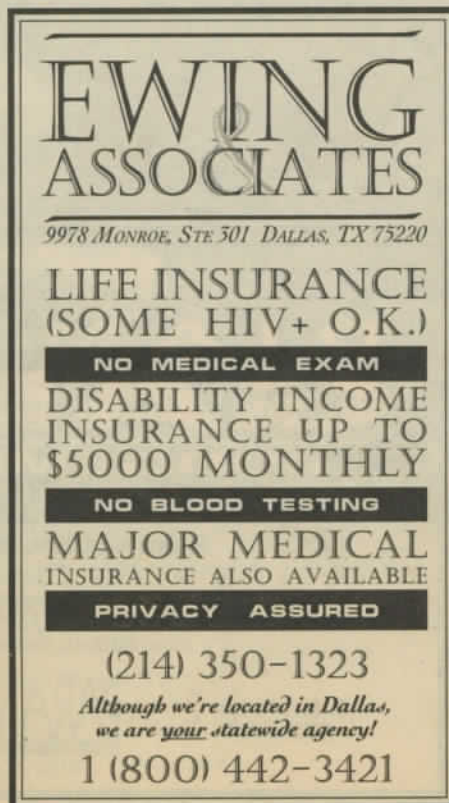
In spite of the self-imposed limits on his own search for Denny, Trillin criticizes the tentative groping for an explanation by the people who gathered to remember Denny after his memorial service — a "Big Chill session," he says, by people who accepted a "trajectory model" of Denny's life. The grief and confusion of Denny's friends highlights what is missing from the book. It's not Denny; the very fact that we learn so little about him is sadly eloquent. It's Calvin Trillin who's missing, and his lack of engagement with the subject or process of this book makes it seem unfinished at best, and at worst, pointless.



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I | N | P | R | I | N | T

# Dyke fury takes wing with Hothead Paisan

By Lee Lynch  
Special to the TRIANGLE

*Hothead Paisan* by Diane DiMassa. Cleis Press, 1993, \$12.95. (publication date 11/1/93)

Perhaps it is not appropriate for a mere fiction writer to be reviewing a comic collection. The only answer I'd have for that criticism is that there's a little bit of Hothead in every dyke and that makes everyone of us an expert.

Besides, I've been a subscriber since issue number one. I have not one but two Chicken stamps and a Hothead t-shirt. I've written fan letters and given Hothead-gifts for the holidays. There are Hothead postcards plastered around my office because once I buy one I can't part with it. I hoard my Hothead collection.

For those readers who don't have a clue what I'm writing about, *Hothead Paisan* is just the hottest zine going. And the whole comic strip has just been collected in this volume. It's such a faithful rendering of the buried corners of the dyke mind — corners that may never be explored, but lurk there nonetheless — that Canada won't even let the zine in the country. Wait till

customs get the book!

What's so objectionable? Hothead Paisan, pronounced pie-ZAN, the character, is an Italian-American lesbian who gets to act out revenge fantasies most of us wouldn't dare imagine. She's violent against non-gay men, punishes rapists and sexual harassers. She lives on caffeine and carries loaded weapons. She is not a woman of peace. On the other hand, the artist makes certain to show us that she is crazy as a loon — not that I've ever noticed loons exhibiting particularly bizarre behavior...

Unbalanced or not, Hothead serves a positive purpose. Men release their angers and frustrations when they go to war, have fistfights, hunt for fun during the season other men have declared violence against animals to be legal. Women — what do we do? We sit on it. We take it. We internalize it until we project the image of victim and then men pick us off because it's always open season on women. Okay, okay, not all men, and not all women. But no one can argue that atrocities against women happen every day, every hour, *continued on page A14*



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# Paisan and kitty take on all comers

*continued from page A13*  
every minute, and not just in Bosnia. Look out your window.

We have no way to express our terror or rage or frustration. But Hothead does. She does it for all of us. No one is really hurt. It's simply not in the nature of women to be inspired to go out and act like Hothead. Reading about her is enough. It took a dyke cartoonist to do it, but finally our undiminished fury has been portrayed in art.

And not just our fury, but our disdain. DiMassa's street corner males speak in oinks and grab their crotches as soon as they see a female. Her male corporate armies are automatons programmed to demean women's bodies while making money from them. Women wrapped up in pleasing men are dyke-fearing spritz-heads.

There is another side to Hothead, though. She's often struggling with her crazies and seeking serenity in all the wrong places. Her blind friend Roz tries to lead her to peace through reason, therapy and motherly bullying. Hothead even talks to a higher power which takes the shape of a strange little table lamp. Her finest moments, though, are reserved for her cat Chicken.

It's difficult, as a cat person, to be objective about Chicken. I do think, though, that she is by far the most appealing cat cartoon character since Nicole Hollander's John. Hothead isn't a psychopath to Chicken, she's Mom. Their intimate moments are tender, if strange. "C'mere," says Hothead, "lemme smell the cat breath." Chicken's best friends are Woo, Henry and Boogums. DiMassa's genius extends

to their shenanigans. Chicken's visit to Provincetown is an irresistible crowning moment in cat cartooning equalled only by the kitty-yoga class.

Enough praise? Want some criticism? I have none. DiMassa's a genius. She captures suffering lesbian insides like Alison Bechdel captures our struggling outside. Her drawing goes from simple to complex, from clever to downright fascinating. She can depict human expression and the dingy details of an urban alleyway with equal realism. Her political commentary is honest and on the mark — unequivocal

truth. Take the example of Christopher Columbus' words — according-to-Hothead: "I found it. It's mine. Kill those people." The reader has to laugh because DiMassa's got it so exactly right.

It's not conquer-simple for Hothead. In one episode she concludes about anti-abortion demonstrators, "We can't be the same species. Either they're not human, or I'm not." In the next frames she decides, "Whatever they are, I have to get away — but where can I go?"

Into our hearts, Hothead. Can the revolution be led by a cartoon character?

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# O | N | T | H | E | S | T | R | E | E | T

## Houston party season worth a set and tease

By Amanda B. Recondwith  
Special to the TRIANGLE

Dear Fans, Amanda has just torn the palm leaves off her front bushes to make a skirt for this year's Wigs party, which is themed "Voodoo Wigs."

Now, we know that times are hard and things seem a bit dark, but we'll never figure out where our friends on the Wigs committee came up with Voodoo for a theme. Perhaps they had some skeleton props they needed to get out of the closet or something - but never afraid of a challenge, Amanda has put together a fetching, retching voodoo outfit, complete with chicken bones and grass skirt.

Then, Sunday will be the Grey Party, where Amanda's dear friends will put on what grey they have, and go trounce around in a straight bar out on Richmond near the Loop. We remember going to that club when it was something else (it's been about 12 something elses in the past eight years), and it was full of men in baggy suits trying to dance with women who were made up like - well - voodoo wigs!

This is, of course, the high party season in Houston because the cold fronts are finally fighting their way through the smog and into our fair city, chasing away the nasty heat and humid-



ity and allowing us to wear unusual fashion statements without having them stick to our skin and require surgical removal. All of Houston is wildly thrashing around getting Halloween outfits together, voodoo wigs teased and sprinkled with dirt and elephant dung, and those grey jeans you haven't been able to get into

for three years sewn onto their bodies.

Last weekend was the fabulous Greek Festival, charmingly and playfully referred to as the Geek Festival by some of Amanda's wittier friends. It was packed and crazed, and we drank so much Retsina we began to imagine ourself on a Greek isle, our ruby red toenails splash-

ing in the crystal waters while the sirens of Lesbos waved across the bay to us and five massive Nubian slaves massaged our body. When we opened our eyes, we were squatting over the hole in one of those blue plastic porta-toilets and listening to some poor man throw up in the cubicle next to us. So much for fantasy!

Anyway, we also visited the fundamentally fashionable and fabulous fete put on by our dear friend Larry West. It was his grand opening in conjunction with Body Positive, and we were thrilled to meet so many really groovy people. We especially enjoyed talking about acid and sex with one of the local hair gurus, then about near fatal car accidents with the DJ from Sheppard Gee Entertainment. We finally collapsed in a state of intense exhaustion upon the patio, where we ate peanuts and smoked black Russian cigarettes.

So, Dear Fans, now is the time to shine. Take a Benadri and shed those allergy blues and get out and party! After all, autumn in Houston is the equivalent of spring in other countries. When the weather turns cool, the world seems so much fresher, and all doors seem open. Enjoy!

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## Mysterious unnamed films end Dobie fest

continued from page A7

Filmed in both color and black-and-white, the Canadian work was easily the slickest of all the dramatic films, and the most consistently interesting as well. But this is essentially a two-character, two-location film, and the action simply drags. Editing, anyone?

The Festival's second weekend offered two programs in which guest commentators hosted a program of film and video clips. But that superficial similarity is deceiving.

Film critic/historian Daniel Mangin was thoroughly entertaining in his carefully assembled *Bottoms Up: Bar-Hopping Queens of the Silver Screen*. An examination of the movie's depiction of gay and lesbian watering holes, the compilation of clips was certainly entertaining on its own, but was enhanced immeasurably by Mangin's well-timed, seemingly effortless remarks.

By contrast, B. Ruby Rich's dry discourse did nothing but detract from the otherwise hilarious *Cathy With a "C"*, *Kathy With a "K"*, an assembly of outra-

geous sketches by Kids in the Hall. Rich read stiffly from her prepared text, and I couldn't help but wonder just what she thought she was giving to her audience. The Kids, I believe, are all right (and very, very funny) without her.

The Festival concludes Thursday night with two sneak previews of feature films that Festival director Scott Dinger is contractually bound not to name. Frustrating, of course, but given the general quality of the films offered in this year's model, both should be worth the time and trouble.

## Crisp is cool, as usual

continued from page A10

**TT:** Do you still enjoy the movies? Who do you like to see?

**GC:** I go when I can. I still love the movies. I think Miss [Merle] Streep is quite wonderful, I always enjoy her performances. But, really, there are no stars anymore.

**TT:** Tell me about *Orlando* (in which Crisp plays Elizabeth I)

**GC:** I read the book when it came out in 1928. I was about 19 and thought of myself as an esthete, so I read high-brow books. It's the kind of movie I would never see in a million years if I weren't in it. It's definitely festival material. But it is

beautiful to look at.

**TT:** What has been the chief reward of the latter portion of your life so far, say, since *The Naked Civil Servant*?

**GC:** That I got to come to America! I came here first at the invitation of Mr. Bennett [the late Michael Bennett, of *A Chorus Line* fame]. He was the darling of the theater here, and he wanted to make a musical of my life. But it was not to be.

But I love America. Everyone is your friend. When I first came here, I lived at the Algonquin Hotel. Well, I went there for tea last week, and several members of the staff remembered me and said, "Welcome home."



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The obituaries in the New York Times are like a rear window on history — catching the exits of the famous and not so famous. The other day we noticed a short obit for Kenneth Nelson, “actor and emigre, dies at 63.”

Nelson, for those not current with their trivia, played “Michael,” the troubled host in both the play and the movie “Boys in the Band.” He, like fellow cast members Frederick Combs, Robert La Tourneaux and Leonard Frey, died of AIDS.

We recall seeing “Boys” when it was first released in 1970. Somehow we dragged our wife (yes, the female kind) and our best friends in those TCU teaching days (the husband we sought out deliberately to befriend after following him to a seminar one day and observing the cutest ass we had encountered in those closeted days — he may even be still teaching at San Antonio college, Dr. Mike Settles) to see “The Boys.”

Unfortunately we failed to understand the gay humor but remembered the last half of the film, the part which characterized gay life as tragic and lonely.

Since then we have come to appreciate Mart Crowley’s camp humor and recognize “The Boys” as part of our gay culture and history. But viewed today it does for gay rights what D. W. Griffith’s “Birth of a Nation” did for black civil rights (in case that is too obscure Griffith glorified the South in the Civil War and in practical terms only gave lines to “blacks” if performed by white actors in blackface.

Nelson was basically a performer in musicals and “The Boys” hindered his Broadway career so he migrated to England where he had a number of successes, although he never appeared in another film and the movie which “made” him and broke him remains his legacy — at least his gay legacy.

A note about books, or at least one book — we noticed on the cover of Sunday’s New York Times Book Review (a coveted spot for any author) a review of a new book by Lars Eighner, “Travels With Lizbeth” from St. Martin’s Press for \$19.95.

Eighner, a resident of Austin, is known primarily for writing gay erotica, including a book on how to write gay erotica. The last we heard of Eighner was a note asking us not to stock a book of his which was being reprinted by a new publisher because he felt it had been badly edited.

We have never met Eighner but a picture included inside The Times was familiar from earlier days. The photograph — in color — on the Times cover of Eighner and Elizabeth (his dog) is considerably different as he expanded along with his horizons.

The theme of his book is his travels around America as a homeless person, and he credits his expanding waistline to the starchy diet found in dumpsters. Even the computer on which the book was written came from a dumpster.

The reviewer, Jonathon Raban — basically a travel writer — seems oddly fascinated with Eighner who obsesses over objects rather than people. And apparently, the author found occasional moments for a gay life on the road.

A couple notes of trivia we must pass on: The warlord Iddid who seems to be making a fool of the United States in Somalia used to drive a cab in Washington D.C., and his son is currently a member of the United States Marine Corps and even served a two-month tour in Somalia. Go figure.

We intend to write at length later but do want to mention again that the Houston Gay and Lesbian Political Caucus endorsed five gay men running for seats on the Houston City Council. Only in San Francisco have so many gay candidates appeared in the ballot anywhere. Hopefully, we will be hearing more about these races in coming weeks.

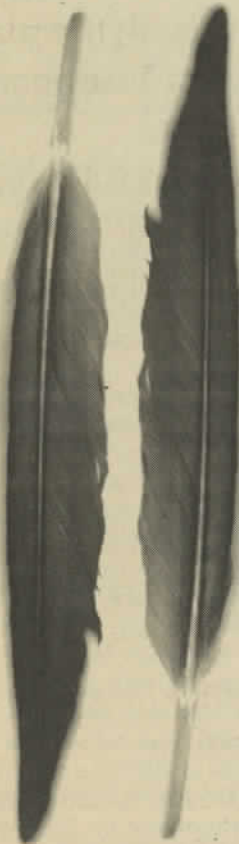
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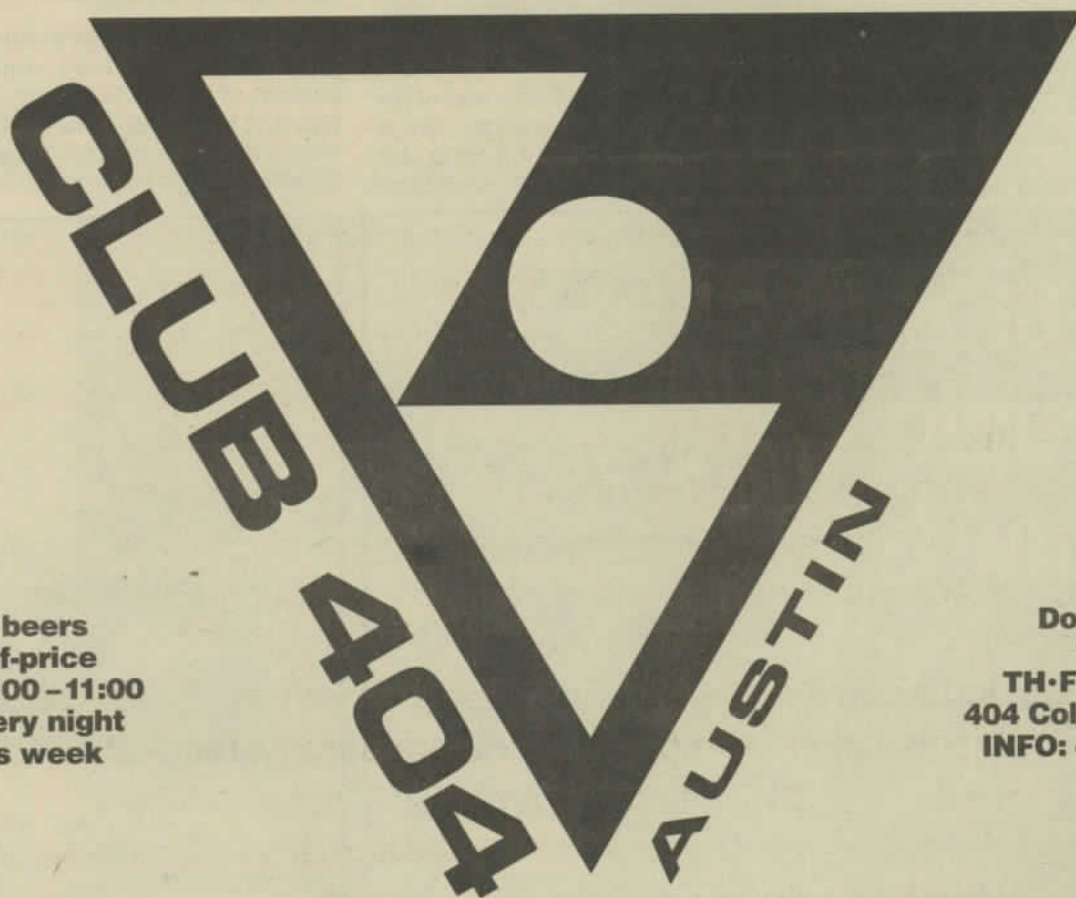
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# A | R | O | U | N | D | T | H | E | N | A | T | I | O | N

## Gay purchasing muscle flexes on national scale

By Keith Clark  
Special to the TRIANGLE

The reaction isn't unusual: You find a slick mail-order catalog tucked in among the bills, the bank statement and the occasional post card from a friend vacationing in some exotic spot. "Yet another mail order catalog," you think to yourself as you begin casually flipping the pages.

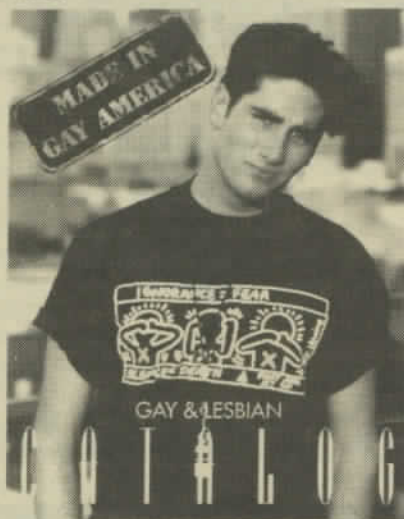
But wait a minute. Here are two men modeling merchandise together, and on the next page two women are showing off home merchandise together. And that's the key—these aren't just two men or two women standing side by side, they are *together*, a pair, couples.

What you have is the Shocking Gray catalog, a direct-mail merchandising firm based in San Antonio, started three years ago to tap into what may be the most overlooked, up-scale market segment in America—gay and lesbian consumers.

Since then, interest in the lesbian/gay market has grown steadily, including the following:

- During the past year, at least two new mail-order catalogs targeting the

gay and lesbian market—Proud Enterprises and Made In Gay America—have been launched, joining the ranks of Shocking Gray and Olivia Records & Travel's Catalog in Celebration of Women.



- Continental Airlines is one of the sponsors of the International Gay & Lesbian Travel Fairs taking place this fall in five cities around the country.

Virgin Atlantic Airways also now regularly advertises in a few gay publications.

- Giorgio Armani, Banana Republic and Benetton are among the fashion firms that now advertise in at least a few national gay periodicals.

- Alcoholic beverages continue to expand their advertising in the gay press. Absolut vodka, once the only national brand liquor that advertised in gay publications, has been joined in the past few years by Fris vodka, Hennessy cognac, Asahi beer Tanqueray gin, Drambuie liqueur and Glenfiddich scotch.

- Benson & Hedges advertises its cigarettes in gay periodicals, while Philip Morris markets its brands through Direct Male, which mails promotional packets to gay male households.

### New Market Strategies

Why all this interest in the lesbian/gay market? The easy and obvious answer, of course, is money. "The bottom line is, money talks—and it overcomes a lot of prejudice," says Michael Kaminer, a New York-based marketing

and public relations consultant specializing in the lesbian/gay market. "They aren't doing it out of the kindness of their hearts."

But beyond this commercial reason, two other recent factors have made this surge of mainstream market fever possible.

First, the growing national prominence of the gay rights movement in the past few years has, to a greater extent, made advertisers' fears of a backlash against them for marketing to the gay and lesbian community less likely and less threatening. Most of the businesses now wooing the gay market, for example, are relatively immune from possible boycotts by anti-gay groups. As one ad employee with a major national gay publication put it recently, "Pat Robertson could call a boycott of Benetton or Absolut vodka until he turned blue and it wouldn't hurt them one bit. The religious right doesn't buy in those up-scale markets—K-Mart and Sears and Thunderbird, yes; Armani and Fris, no."

Second, a "second generation" of  
*continued on page 12*

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# A | R | O | U | N | D | T | H | E | N | A | T | I | O | N

## Merchants sell being out along with merchandise

*continued from page 11*

gay publications has emerged in the past few years that have refused to accept sexually-oriented ads in a conscious effort to attract local and national mainstream advertisers reluctant to see their products and services promoted alongside explicit ads for phone-sex lines, porno theaters and the like.

*The Advocate* recently separated its often steamy classifieds and more sexually frank ads in a separate publication in an effort to attract mainstream advertisers. New lifestyle magazines aimed at the gay market like the New York-based *Out* refuses to carry sexual ads in order to lure firms like Armani and Banana Republic. And a few new local gay publications—such as *Out NOW!* in San Jose, Calif., and *The Texas Triangle* in Austin—also reject explicit ads, which are almost entirely aimed at gay men, in an effort to attract more mainstream advertisers, a broader readership and wider distribution.

### The Absolut Lesson

Whenever the issue of national advertising in gay periodicals comes up, the name of Absolut vodka nearly always arises as well.

Judy Rickard, the marketing and publications director at San Jose State University in California, says, "Absolute vodka has to be the star for going after the larger national and regional publications. Whether you agree with being alcohol-oriented, they've gone after the market in a big way."

Michel Roux, president of Carillon Importers Ltd., which markets and distributes Absolut in the U.S., agrees that Carillon's aggressive marketing and targeting of market segments has been a significant part of the reason the Absolut has become the No. 1 selling vodka in this country. In the process, he says, the importer may have been instrumental in opening the door for other mainstream advertising in the gay press.

"I was one of the first advertisers 15 years ago," Roux says. "Today it's almost

a la mode—everyone is talking about target advertising. When we did it 15 years ago, people thought it was something that was probably wrong and stupid. I always thought it was the same as advertising to ethnic groups."

But Roux acknowledges that because gay rights continues to be controversial in the U.S., there are still two factors in any firm's decision to advertise in the gay press.

"There's an economic side and an emotional side," he said. "The emotional side is we like to make a stand and say we are advertising in gay magazines, we recognize gay people. That is the human side of it. The commercial side says to us the gay community is drinking and potential customers, and we advertise in their magazines."

Marketing by lesbian- and gay-owned firms to their own communities isn't new, of course, but the direct mail catalog pitch to upfront gays and lesbians nationally is a fairly new industry that's just begun to blossom.

The pioneer in the field is Olivia Records and Travel of Oakland, Calif., which began eight years ago by marketing the 20-year-old company's highly respected women's music and its more recent all-women's cruises. Olivia's "Catalog In Celebration of Women," however, began more as a necessity because of the limited distribution and retail outlets available to the specialized record label.

But Olivia decided that since they were distributing the free catalog they might as well go ahead and sell other items as well. "We figured while we were selling our music, we might as well sell other things difficult to find in the general world," says Janet Smith, Olivia's vice president and financial director. "A lot of stuff we sell is geared toward the lesbian community, and a lot of the stuff is made by lesbian craftswomen."

By comparison, three other gay-oriented catalogs are relative newcomers. Cindy Cesnalis and her partner Michele Friesenhahn, along with David Owen,

launched the Shocking Gray mail-order catalog in 1991. What Shocking Gray did with its catalog that was new, however, was aim its efforts at mainstream—and upfront—gays and lesbians. The women and men who appear in Shocking Gray's catalogs look pretty much like ordinary folks, the two men that live in the condo next door and the lesbian couple with three cats and a baby in the house down the street. In just two years, the company has grown to a nearly \$1-million-a-year enterprise.


More recently, Paul Xanthopoulos and Wendy Reiner, themselves life partners and activists, launched the New York-based mail-order firm Proud Enterprises that markets more politically-oriented merchandise. And Proud Enterprises' catalog reflects that activist bent in more than the items it features. The catalogs spotlight issues or events gays and lesbians around the country can act on, ranging from lifting the Pentagon ban to the upcoming Gay Games. In addition, the firm donates 10 percent of its profits to lesbian/gay groups and AIDS organizations.

Even more recently, the "Made in Gay America" catalog features high-visibility items aimed at lesbians and gay men,

and the firm also has pledged to donate 10 percent of its net profits to the gay community through organizations the purchaser can select from.

But aside from the fairly aggressive emergence of gay-owned businesses selling to an up-front national gay and lesbian market, the marketing also aims at a new political consciousness as well.

In a recent interview, Proud Enterprises' Xanthopoulos said, "Basically we're selling being out. Not only are we selling merchandise and trying to appeal to people, but we're asking them to actually say, 'I'm a gay man or lesbian and I'm going to buy something because I want to be out to some extent.' We think that being out to yourself is the first step."



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## A | R | O | U | N | D | T | H | E | N | A | T | I | O | N

## Breast cancer awareness group aims for greater recognition

By Bob Roehr  
Special to the TRIANGLE

WASHINGTON, D.C. — "To declare the epidemic of breast cancer a national health emergency, and to demand a national strategy that will end it once and for all" is the objective of the National Breast Cancer Coalition.

One phase of their campaign will culminate on October 18 with a full day of activities, including presenting a petition signed by 2.6 million Americans to Bill Clinton.

The 2.6 million signatures is not an arbitrary figure but represents the 1.6 million women who have been diagnosed with breast cancer and the 1 million women who have the disease but do not know it yet.

It is especially important for lesbians because some studies have shown that women who do not have children are up to three times as likely to develop breast cancer as are women who give birth.

The petition drive, begun in May, urges the Administration and Congress to:

1) Promote research into the cause of, treatments, and cure for breast

cancer through dramatically increased funding and through vastly improved communications in all parts of the medical community.

2) Enhance access to high-quality breast cancer screening, diagnosis treatment and care for all women.

3) Increase involvement of those living with breast cancer in the formulation of new laws and regulations, as well as in all aspects of clinical trial design.

The October 18 activities kick off with breakfast at The National Museum of Women in the Arts, which has been host to two powerful exhibitions tied to National Breast Cancer Awareness Month. Participants will then walk to the Ellipse, in front of the White House, for a noon rally. The petition will be presented to the President later in the day.

*Breast Cancer Journal: Walking with the Ghosts of My Grandmothers*, by Chicago painter Hollis Sigler, is a haunting exhibit of thirteen emotionally compelling works.

Sigler was treated for breast cancer in 1985. It recurred in her bones in 1992, prompting the series of works.

Echoing the AIDS cry of Silence=Death, Sigler chose to go public with her disease and her works. "Only when women with mastectomies refuse to pretend normalcy will the silence be broken. The world will know we are many," said Sigler.

Her style is "faux-naif," a combination of drawing reminiscent of angular, anger-ridden German expressionism and the vivid color palette of Haitian primitivism. The scenes are largely void of people but filled with symbolic representations of daily life. The effect is evocative and unsettling, yet somehow avoids being depressing.

Sigler combines the visual presentation with short paragraphs of copy affixed to the wall. They embellish on the title of the works, stimulating and directing thought through presentation of facts on breast cancer, helping to define the emotional concerns which prompted that particular painting.

The Face of Breast Cancer is the second exhibit. It is a photographic essay of 63 American women who have died from the disease. Organized by the Coalition as part of its public education campaign, the exhibit is currently sched-

uled to travel to 10 other cities. Contact the National Breast Cancer Coalition, a grassroots advocacy effort conceived in January 1991, for further information on cities and dates, or to learn how to bring the exhibit to your area, by writing to the Coalition at P.O. Box 66373, Washington, DC 20035, or calling (202) 296-7477.

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## B | U | S | I | N | E | S | S

## Fish motif takes on deeper meaning to jewelry designer

By Sheri Cohen Darbonne  
TRIANGLE Staff

HOUSTON—At the fragile age of 20, Seanna Harrington is in a quandary. Her hobby, creating jewelry, has suddenly become a profit-making enterprise, and while grateful for the income, Seanna isn't sure of where it means her art is heading — or landing.

Harrington, a college student, still lives with her free-spirited art patron parents in a house that bumps up a west Houston highway frontage. She says quickly that she is moving out soon, and may or may not have to "get a real job" to do so. In recent months, her funky, clunky, metal and found-treasures jewelry designs have begun selling like crazy in small retail shops in Montrose and the Kirby Village area, as well as local art shows and exhibitions. But with increased demand has come a sense of loss of something she feels is more important: the spontaneity and artistic individuality of each of the pieces she calls "my babies."

"I get nervous whenever someone wants to buy several of one particular piece," she explained. "I know that I could probably make a living (designing jewelry) if I lost my fear of mass production and marketing...but I don't want to make things that look alike, and I don't want someone telling me there is one way to do it."

"Each of these pieces has a story behind it," Harrington said. "They're like — they are — my babies. As you can see, none of this is perfect...it's not supposed to be. I'm very picky, even about who buys my jewelry. I don't want people to walk into a store and see the exact same thing they saw the day before. And I want people to buy it who will appreciate (my creations) as art."

Harrington's "babies" are tiny, hand fashioned sculptures of twisted aluminum wire and silver-toned metal lap-link chains, usually worked around a single odd centerpiece: a Frida Kahlo refrigerator magnet; a charm purport-

edly made of human bone, borrowed from "a Shaman necklace;" broken pieces of jewelry or art, turquoise stones. Some of them are blatant in their symbolism — charms featuring two male or two female etched stick figures, for example, but the artist, who eschews labels, insists even these are not intended as strictly "gay" designs. She notes, however, that lesbian and gay customers are more apt to see and appreciate the art aspect of her work.



Seanna Harrington at work

"It's mostly the gay and lesbian community that I sell to," said Harrington. "In the beginning, I sold a lot of jewelry at clubs, like the Ranch and JR's, because people would just see what I was wearing and want to buy (the jewelry) off me."

Harrington is also a model, although she is adamant in explaining that modeling is "not my aspiration in life." Like making jewelry, which she says she started on a whim one Christmas when she could not afford to buy presents for her friends, she does it for fun...and often, for free, to help out at AIDS benefits and other events, she said. While she downplays her modeling,

Harrington looks the part. Lean and lithe, with jet black hair framing porcelain skin and chiseled features, she also is a bit like her jewelry designs, at once delicate and stark, strikingly beautiful, with a little corny humor layered in for good measure.

Harrington insists that when she named her studio "On Fish Designs" and starting incorporating fish icons into her jewelry, she didn't have a clue to the community history of the word "fish," a derogatory label for women, later turned on its side by lesbians who used it affirmatively.

"I guess I'm just really naive," she said. "These people would say, 'Oh, I get it,' and I didn't know what they were talking about," she said. The name, she said, came from a favorite children's book, Dr. Seuss' "One Fish, Two Fish, Red Fish, Blue Fish."

Harrington credits her richly different background for both inspiration and adaptability. "I grew up on a boat. My parents bought a 150-foot schooner with all kinds of artifacts on it and turned it into sort of a traveling museum, and we took it from port to port."

Her parents are also both photogra-

phers and, for a time, they were romance writers. They collaborated under the pseudonym Rianna Craig, a composite of the children's names, Harrington said.

"I'm a dreamer, but I'm also realistic," says Harrington. "My life has given me a foundation for both. I want to keep this (designing), but I don't want to count on it, and I don't want to stop having fun with it."

"I've been told that I should get serious about my jewelry, take classes and get over my fear of mass producing it. But I don't know if that's what I want. I feel like when it gets that involved, I won't be having fun anymore. And it won't be the same."

"I guess what I'm saying is, I would never want anything I do to become — a trend. You know, like (mainstream retail stores) carry freedom rings, because people look for them...and the people who work there will say, 'oh yes, we have them,' but if someone asks what they mean, they'll say, 'Huh? They're supposed to mean something?'"

"I want my work to mean something to the people who own it. I don't want it to be a fad."

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## S | P | O | R | T | S

## Dallas sports festival offers preview of Gay Games



DALLAS — Some 700 athletes and artisans took part in the first Team Dallas Sports and Cultural Festival last weekend, a figure below organizers' predictions but a turnout they characterized as encouraging for the first lesbian and gay multi-sport event in the Lone Star State.

"The visibility just hasn't been there," Team Dallas President Tom Faucett said. "But for PR purposes, the event certainly was worth it. And we'll probably want to do this every year there is not a Gay Games," which like the Olympics is a quadrennial event.

In scope, the Dallas event was designed to resemble events like the annual Northwest Sports and Cultural Festival held in Seattle, itself a smaller version of the quadrennial Gay Games. But a large anticipated response from cities

outside of Texas did not materialize, frustrated organizers said.

The bowling and tennis tournaments drew smaller turnouts than expected, Faucett said. Volleyball drew the most participants, with 34 teams taking part in the competition at the University of Texas at Arlington, and 88 golfers teed off at Riverchase Country Club in Coppell.

Twenty-five swimmers took part in freestyle, backstroke, breaststroke and butterfly events, with distances at 50, 100 and 200 yards, said Phil Johnson of the Trinity River Aquatics Club. The Trinity River squad took first place in the team competition, followed by the Southwest Aerobics Masters in second and the Lone Star Masters in third.

An interesting feature of the meet held at the Perkins Natatorium on the Southern Methodist University campus was that gay and straight swimmers competed together. "In a sense, the people in our club had to come out to other swimmers in the community if they took part in the meet," said Michael Meller, of the Trinity River Club. "It was an occasion to break through some barriers."

At the Samuell-Grand tennis courts in East Dallas, 130 players from 15

states and Canada took part in three days of court matches. The tournament, which has been held over the Columbus Day weekend for the past 12 years, is one of the oldest national gay tournaments in the country, according to Chuck Fortunato, who was sports coordinator of the tennis meet.

Tournament players were competing on 20 courts simultaneously on Sunday. The meet required 30 courts on Saturday and had to include a second site, Fortunato said.

"There are 11 to 12 gay tournaments on the national circuit this year," he explained. The Gay and Lesbian Tennis Association is the international government body for the tennis tournament circuit, he added.

At some sports venues, the gender lines were clearly drawn. In tennis, for example, only men signed up for play, Fortunato said. Two women players who had registered dropped out before the competition began.

A similar situation prevailed Sunday night, when athletes gathered at the Desert Moon, a women's bar, for a wrap-up party and fajita buffet to announce winners and hand out prizes for the

golfers. Women golfers turned out in force, but only a handful of men dropped by for what was supposed to be a wrap-up party for all festival participants.

That was a shame, because golf coordinator Barbara O'Brien and Team Dallas President Faucett both made a pitch for the Gay Games and Team Dallas' role in the sports and cultural festival next June in New York City.

Future events should strive for tighter coordination between the different sports organizers, Faucett said. That is advice to take to heart, since Team Austin officials already are planning a similar regional sports festival in the capital city in 1995.

Team Austin has its next general club meeting at 3 p.m. Sunday at Charlie's, 1301 Lavaca. Registration materials for the Gay Games, an upcoming Halloween party and future fund-raising and club activities are on the agenda. For information, call (512) 447-6408 or 450-0230.

For more information on Team Dallas, call the club's voice mail box at (214) 521-5342, ext. 800. For information on Team Houston, call (713) 459-0102. The number for the national office in New York is (212) 633-9494.

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All Replies Confidential

Austin, Texas

# C | L | A | S | S | I | F | I | E | D | S

## AUSTIN

### ANNOUNCEMENTS

#### WOMEN OF AUSTIN

List your business in the guide: A complete index to Women's Businesses. Catz paw Publications: 706-4344.

### BUSINESS OPPORTUNITIES

#### LOW INCOME-ITIS?

Need ambitious sisters and brothers to help expand my business. Call between 9-4 weekdays (512) 334-4101.

### EMPLOYMENT

#### NEED HANDYPERSON

with professional attitude to do yard and maintenance work, half to 3/4 time; also occasional cleanup, general labor at remodeling job sites. 474-7330 Carla or Judy.

### FOR RENT

#### MOVING TO AUSTIN?

Free relocation packet. Apartments, condos, duplexes city-wide. Eleven years, no-nonsense experience. Free transportation provided. WINDSOR COMPANY 1711 SAN ANTONIO ST., AUSTIN 78701 512/495-9988.

Live "where YOUR lifestyle is appreciated." Carlton Properties features one & two bedroom apartments with three convenient locations. Call (512) 444-1229.

### REAL ESTATE

Considering buying/selling a house. For guaranteed quality service Call Amy Kattan at Century 21. 258-8807 or 250-9882.

#### RENT INCREASING?

Pay less and own your home! Buying/Selling: Homes, condos, land. Proudly serving the community since 1978. Member AMLS, SBS. Jean Hamner 512/832-1720, Kathy Murphy 512/444-8606. First United Investments, Realtors.

### ROOMMATES

#### YOUR ROOMMATE SOLUTION!

Nice homes need roommates NOW! Compatibility is our specialty - guaranteed. WINDSORROOMMATES 1711 SAN ANTONIO St., Austin 78701 512/495-9988.

### SERVICES

House cleaning. Call for free estimate. Set up a weekly or bi-weekly schedule. Move-ins also welcome to call. Lesley 832-1475.

#### MAN TO MAN

Bodywork for men. Safe, Sensual, Relaxing, Convenient to Lake Travis. Marc RMT 1967. Call (512) 266-2896.

Massage Therapy, Reflexology, and other Holistic Therapies. Take time to relax for better health. Feel the difference. Cindy Houston RMT. Over 15 years experience. Call 834-1164.

### HEALTH AND WELLNESS

Can you put a price on health? I'll guide your fitness endeavors. Michelle Persica, B.S., M.Ed. (512) 448-3432.

#### HAPPY TAILS PETSITTERS

Loving care for your pets and home while you're away. Bonded 512/443-5101.

#### FREE ANONYMOUS/CONFIDENTIAL HIV TESTING

Mondays 8 am - 7 pm, no appt. necessary, two weeks for results, mandatory counseling. C.A.R.E., 1631-B East 2nd St, 512/473-2273.

### VEHICLES

1974 V.W. BUG. Only a 2 owner car. Excellent condition. New ignition system, Carb., Tires. Runs Great. Current Inspection and Tags. \$1700/offer. Call 444-7075

## HOUSTON

### BUSINESS OPPORTUNITIES

#### CALLING ALL ANGELS

Gay-friendly investors wanted for series of films for festival circuit. Writer/director ready with talent pool and production staff - we just need you! Call 713-466-6021.

#### IMAGINE

making more money in one month's time than the average person makes in an entire year! Do you have the courage to call? It could make you rich! It's possible. It's being done! You can do it too! Call 24 hour recorded message at (713) 886-8837. Leave name, phone and mention you saw the ad in the Texas Triangle.

### EMPLOYMENT

#### ARTS REVIEWERS

needed for the Triangle (Film, Music & Theater). Call Kay at 512/476-0576x1.

The Texas Triangle needs aggressive ad salesperson in Houston. Call Barbara at 512/476-0576x2.

### REAL ESTATE

#### BUYING-SELLING-RELOCATING

Proudly serving Houston's Lesbian & Gay Community. Suzanne Anderson Properties. Call 713/529-8484.

### SERVICES

#### LOOKIN' AND FEELIN' GREAT?

Free Weight Management, Nutrition, Skin, Hair and Body Care Consultations. Call (713) 528-5270. Video, audio and printed info available by mail or by private appointment.

## LUBBOCK

### VEHICLES

#### LET'S KEEP IT IN THE "FAMILY!"

1961 Chevrolet Bellaire. Ready for restoration. 73,000 Actual miles. One owner. Best reasonable offer. (806) 745-5727.

## STATEWIDE

### EMPLOYMENT

THE TEXAS TRIANGLE needs news writers in Austin, Dallas, El Paso, Ft. Worth, Houston, San Antonio & Lubbock. Call Kay at 512/476-0576x1.

### REAL ESTATE

**CASH FOR MORTGAGES**  
Discount Note Associates pays cash for owner-financed mortgage notes. Family. 512-237-4992.

### SERVICES

**FREE LESBIAN MAIL ORDER BOOK CATALOG:** Over 1,000 lesbian books, videos, CTs, CDs described. Womankind Books: Toll Free 1-800-648-5333.

**INTERNATIONAL GUIDE** to periodicals of interest to feminists, lesbians, and gay men. Over 400 listed! \$9 ppd to Tsunami Records, PO Box 42282, Tucson, AZ, 85733.

To have your non-profit organization's events listed in the Calendar, mail the information to  
*The Texas Triangle*  
1615 West 6th Street, Austin, TX 78703  
or fax to (512) 472-8154.

Please be sure to include the name and phone number of a contact person for your organization.

## CLASSIFIED AD ORDER FORM

### HOW TO PLACE AN AD

- FIRST THEN AND**
- Select a category.
  - Fill out this form.
  - Mail it to:  
The Texas Triangle  
1615 West 6th St.,  
Austin TX 78703
  - Fax to (512)472-8154  
(prepaid MC/VISA only)
- OR**

### CLASSIFIED / PERSONAL AD CATEGORIES

<b>CLASSIFIEDS:</b>	<b>PERSONALS:</b>
Announcements	For Rent
Employment	Roommates
Merchandise	Services
Miscellaneous	Instruction
Office Space	Vacations
Real Estate	Vehicles
	Men (male to male)
	Women (female to female)
	Variations (whatever)

DATE TO START AD \_\_\_\_\_ AD CATEGORY \_\_\_\_\_  
 NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
 PHONE (DAYS) \_\_\_\_\_ (EVENINGS) \_\_\_\_\_

**H E A D L I N E** \_\_\_\_\_  
**T E X T** \_\_\_\_\_  
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 Box around ad (\$3) \_\_\_\_\_  
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 Multiply by number of \_\_\_\_\_ EXPIRATION DATE \_\_\_\_\_  
 weeks to run your ad \_\_\_\_\_ SIGNATURE \_\_\_\_\_  
 TOTAL AMOUNT DUE \_\_\_\_\_

C | A | L | E | N | D | A | R

AUSTIN

WEDNESDAY 10/13

LOG CABIN REPUBLICANS will meet, 7pm, Howsod Library, 2500 Exposition. Info: 467-9797.

SUNDAY 10/17

TEXAS DEPT. HEALTH AND HUMAN SERVICES will offer free, anonymous HIV testing, Fifth Street Station, 6-9pm.

EBONY CONNECTION general meeting and barbecue, 12 noon to 5pm, 6908 Langston Drive. Info: 926-DRUM.

SAPPHIRE will hold a potluck brunch at Dorothy's, 11am. Info: 450-0659.

TUESDAY 10/19

CAPITAL CITY COMMUNITY CENTER Library Committee, meets 6 pm at O'Brien's Restaurant, 624 W. 34th. Info: 452-8961.

WEDNESDAY 10/20

SUSAN FALUDI (author of Backlash: The Undeclared War Against American Women) will give a lecture, LBJ Auditorium, 7pm. Info: 459-1167.

FRIDAY 10/22

SAPPHIRE presents Celebration of Creativity (sing, dance, play an instrument...), 7-9pm, 825 E. 53 1/2 St., Bldg. E, Suite 103. Info: 450-0659.

SATURDAY 10/23

PROJECT TRANSITIONS volunteer training. Info/location: 454-8646.

10/23 - 10/24

CONFERENCE ON NONVIOLENCE — GLOBAL TO LOCAL CHOICES FOR PEACE, at Huston-Tillotson College and UT. Info: 472-7627 or 474-5877.

SUNDAY 10/24

TAKE A WALK from All Walks of Life, reg. begins at 1pm, walk at 3pm. Info: 452-WALK.

TEXAS DEPT. HEALTH AND HUMAN SERVICES will offer free, anonymous HIV testing, Blue Flamingo, 6-9pm.

BRYAN/COLLEGE STATION

FRIDAY 10/15

GAY, LESBIAN, AND BISEXUAL AGGIES present OUT-RAGEOUS, a dance celebrating Coming Out Week, at Club 202, 202 Bryan Street, 9pm-???, \$5 cover charge, canned food item gets \$1 off price. Info: 847-0321.

DALLAS

WEDNESDAY 10/13

PRIME TIMERS' PRIME DINERS will meet at Ming Garden, 1442 Preston Forest Sq., 7pm. Info: 214/504-8866.

AIDS RESOURCE CENTER presents "The Truth About AIDS, Pass It On." 6:30-10pm, at the center. Info: 214/521-5124.

FRIDAY 10/15

STONEWALL lunch group, 11:30am, DGLA Community Center. Info: 214/526-6216.

SATURDAY 10/16

GAY/LESBIAN GARDENERS will attend the Tyler Rose Festival, meet at a private home in Mesquite at 8am and carpool. Info: 339-0787.

SUNDAY 10/17

TARRANT COUNTY PARENTS' GROUP monthly meeting, 3pm, Tarrant County Lesbian/Gay Alliance Conference Room, 3327 Winthrop Street. Info: 817/656-8056.

TARRANT COUNTY RELIGIOUS ORGANIZATIONS (Affirmation, Dignity, GLAD, Honesty, Integrity, Lutherans) monthly meeting, 3-4:30pm, at St. Matthew Lutheran Church, 5709 Granbury Road. Info: 817/656-8056.

WEDNESDAY 10/20

PRIME TIMERS' PRIME LUNCH BRUNCH will meet at Wyatt's Cafeteria, 4144 Lomo Alto at Lemmon, 11:30am. Info: 214/505-8866.

THURSDAY 10/21

ARETE BOARD MEETING, 6pm, Center for Community Cooperation, 2900 Live Oak.

FRIDAY 10/22

BETH EL BINAH will hold Shabbat services, 8:15pm, Gay and Lesbian Community Center, 2701 Reagan.

SUNDAY 10/24

PRIME TIMERS general meeting, Dallas Gay/Lesbian Alliance Center, 2701 Reagan, 3pm. Info: 214/504-8866.

TUESDAY 10/26

PRIME TIMERS' PRIME DINERS will meet at Dunston's Steak House, 5423 W. Lovers Lane, 7pm. Info: 214/504-8866.

HOUSTON

WEDNESDAY 10/13

BISEXUAL NETWORK OF HOUSTON will meet at MCCR, 1919 Decatur, 7-9pm. Info: 861-9149.

THURSDAY 10/14

AFH (AIDS FOUNDATION HOUSTON) presents "Getting the Love You Want," 6:30-8:30pm, Montrose Library, 1400 Montrose Blvd. Info: Bart at 713/623-6796.

SATURDAY 10/16

ASIANS AND FRIENDS will hold a potluck party, 7:30-11pm, bring a dish. Info/location: 713/772-3757.

SUNDAY 10/17

CHAIN GANG BICYCLE CLUB will have an Easy Rider ride at 10am. Meet at the parking lot of Heaven, Pacific and Grant. Info: 713/863-1860.

GREY PARTY at Zazz, 5750 Richmond Ave., 3-9pm, dedicated to the memory of Ray Kingston and Efrain Calderon. Info: Roy at 974-6876.

TUESDAY 10/19

AFH (AIDS FOUNDATION HOUSTON) presents "Exploring the Fun of (Safer) Sensual Sex," 7-9pm, 3202 Wesleyan (Annex B Building). Info: Bart at 713/623-6796.

WEDNESDAY 10/20

THE MEN'S NETWORK presents a "Fight the Right!" at Montrose Counseling Center, 701 Richmond, 7-9pm. Info: 529-0037.

THURSDAY 10/21

AFH (AIDS FOUNDATION HOUSTON) presents "Building a Positive Self-Image," 6:30-8:30pm, Montrose Counseling Center, 701 Richmond. Info: Bart at 713/623-6796.

10/22 - 10/24

HOUSTON OUTDOOR GROUP will attend Martin Dies State Park in East Texas for canoeing and hiking. Info: 713/KAMPOUT.

SATURDAY 10/23

CHAIN GANG BICYCLE CLUB will have a Chain Smoker (quick pace/long distance) ride at 9am. Meet at the southwest parking lot of Mervyn's at West Oaks Mall, Hwy. 6 and Westheimer. Info: 713/863-1860.

MCCR Community Pride Committee's 6th Ward Art Bazaar. Info: 861-9149.

RICE GAY/LESBIAN ALUMNI ASSOCIATION will host its annual dinner for homecoming and scholarship fundraiser, 7:30pm, Birraporetti's Downtown, 500 Louisiana at Prairie. Info/RSVP: Anderson Brandao at 713/797-1732 or Don Baker at 713/880-4970.

SUNDAY 10/24

CHAIN GANG BICYCLE CLUB will have a Rough Rider (off road) ride and picnic in Sam Houston forest at 10am. For directions and info: 713/863-1860.

ASIANS AND FRIENDS will hold a picnic in the park, 12pm, bring a food item to share, rain date is Oct. 31. Info: 713/772-3757.

LUBBOCK

THURSDAY 10/14

SPARC (SOUTH PLAINS AIDS RESOURCE CENTER) press conference on the fourth annual Art for Humanity, all media invited, At Your Service, 1919 50th Street, 2:30pm. Info: 796-7068.

FRIDAY 10/15

SPARC (SOUTH PLAINS AIDS RESOURCE CENTER) present the fourth annual Art for Humanity, 7:30pm-1am, silent auction with bidding concluding at 11:00pm, At Your Service, 1919 50th Street. Info: 796-7068.

SAN ANTONIO

SUNDAY 10/17

LLEGO, National Latino/a Gay Organization, local organizing meeting at 230 West Craig Place, social hour 5-6pm with business meeting from 6-7pm. Info: Brad at 735-3648 or Odilia at 733-7547.

THURSDAY 10/21

WALK FOR LIFE '93 kickoff celebration benefits San Antonio AIDS Foundation, 7pm, at San Fernando Cathedral, 115 Mian Plaza. Info: 210/225-4715.

WACO

THURSDAY 10/21

CENTRAL TEXAS ALLIANCE monthly meeting/forum, Clifton House, 2600 Austin, 7:30pm, discussion will be the community (it's pluses and minuses).

SUBSCRIPTION FORM

If you would like to have The Texas Triangle mailed to your home or office, please fill out this form and mail it to The Texas Triangle, 1615 West 6th Street, Austin TX 78703. Enclose a check or money order made payable to "The Texas Triangle, Inc." If you would like to charge your subscription to VISA or MasterCard you may fax this form to (512) 472-8154.

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- Addictions
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- Self-Destructive Relationships
- Dealing with Shame and Guilt

If you have an emotional or chemical dependency problem, please call us. And maybe, for the first time in your life you can face the world with a fresh, uninhibited outlook.

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