

Out
in Houston

The Human Rights Campaign
Valentine's Ball is scheduled for Friday, February 14, from 8 p.m. to midnight. This not-to-be-missed **Red Tie Ball** will be held at the Paraiso Maravilla, 5714 Fairdale Lane. Tickets are \$100, which is about half the going rate for events of this magnitude; contact **Harold Shultz** at 713/216-6740...

The **Corporation Network Group** is dedicated to helping Houston-based corporations establish or develop their non-discrimination policies and to "promote equality in corporate business America regardless of sexual orientation, gender identification, race, or religion." Those interested in helping, either as an individual or as a representative of their business, may join them at their monthly meeting, scheduled for Saturday, February 8. For further details and location of the meeting, please call **Kerry Gosler** at 281/496-0210...

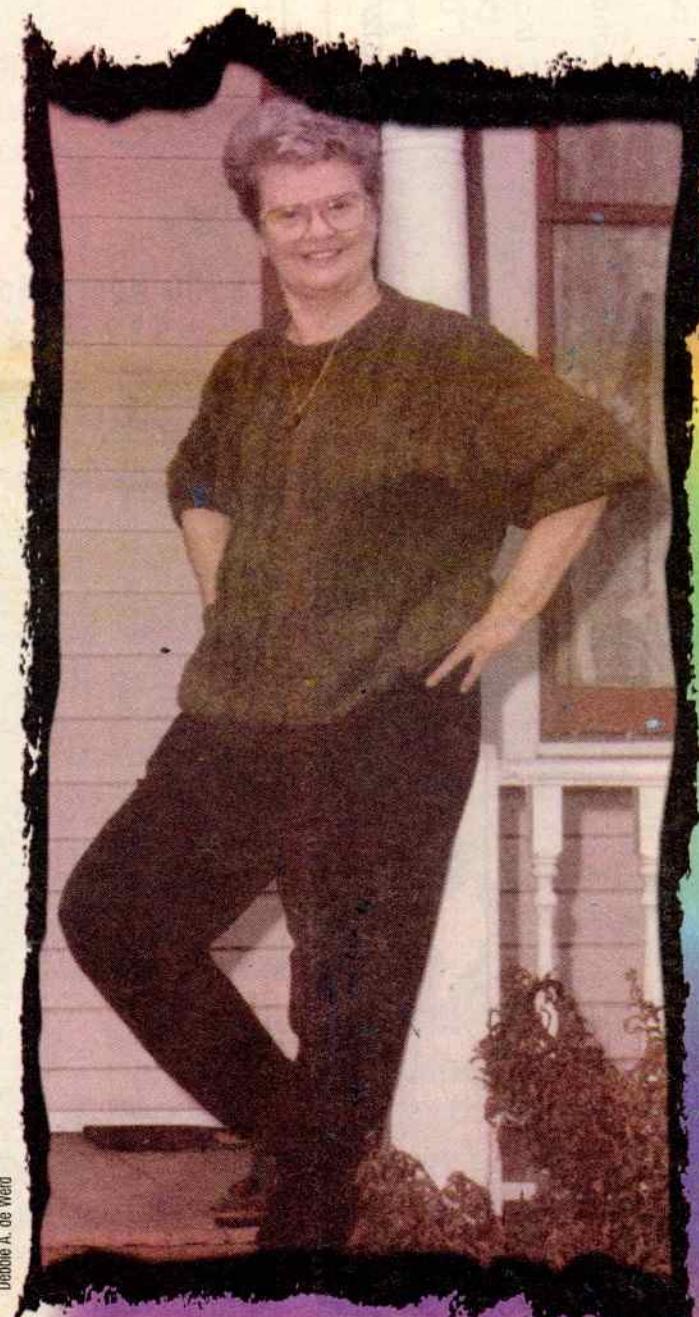
If you thought **Super Bowl XXXI** was exciting, you haven't seen anything yet. The **Houston Women's Flag Football League** will be holding its semi-finals and championship Saturday, February 1, at 9:00 a.m. at the **Wilson Elementary School** grounds on Fairview between Mandell and Yupon. With eight teams vying for the top spot, this is one local sports event you won't want to miss...

We owe an apology to **Carolyn Roberts**. In last week's issue, we stated she had "flown the coop" from the **Houston Voice**. In truth, **Roberts** is no longer working in **Voice** offices, but she will continue to write her column as a paid staff member. I suspect we'll get a little roasting from her "Rodent Droppings" column about that in this week's issue...  —Tristan MacAvery

Pat Gandy: Standing Strong for Gay Rights

*"Leadership is
doing the right thing
at the right time,
without regard
to the nit-picking
of political
pygmies."*

—Pat Gandy
page 8



Debbie A. de Verd

Also Inside:

Sentenced to Life, Part 4: AIDS Organizations Adapt to New Challenges...page 10
'Breaking the Code': The story of a gay genius on Masterpiece Theatre...page 13

Intimate
Portraits
by
Jana Birchum
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Dr. Michael F. Lessner
presents a community service

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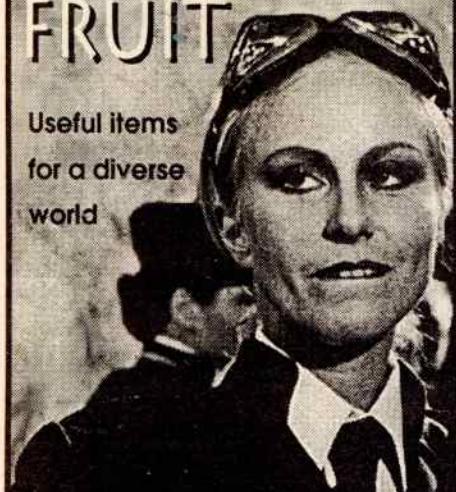
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THE TEXAS TRIANGLE is published every Thursday. Estimated readership 39,200. Subscription rates are \$45.50 (26 weeks) and \$91 (52 weeks). Advertising deadlines are Thursday noon (week before publication) for make-ready ads, Friday noon for classified advertising and calendar items, and Monday noon the week of publication for camera-ready ads. ▼ **THE TEXAS TRIANGLE** is protected by copyright and may not be reproduced in whole or part except by permission obtained by contacting **THE TEXAS TRIANGLE** directly. Credit must be given to **THE TEXAS TRIANGLE**. ▼ The views of **THE TEXAS TRIANGLE** are expressed in editorial only. Views expressed in letters to the editor and other submissions are those of the author and do not necessarily reflect those of the owners or management of **THE TEXAS TRIANGLE**. **THE TEXAS TRIANGLE** reserves the right to edit or reject any material submitted for publication. Unsolicited submissions cannot be returned. ▼ **THE TEXAS TRIANGLE** is not responsible for damages due to typographical errors except for the cost of revising and replacing advertisements containing error. Advertisements designed and created by **THE TEXAS TRIANGLE** for the advertiser remain the property of **THE TEXAS TRIANGLE**. Advertisements and designs can be released for a \$250 licensing fee. **THE TEXAS TRIANGLE** cannot be responsible for claims made by advertisers, but readers are requested to report any fraudulent or deceptive advertising. ▼ The use of the name or likeness of a person or entity in **THE TEXAS TRIANGLE** in advertising or editorial content does not imply any particular sexual orientation or political affiliation. © 1997 **THE TEXAS TRIANGLE**

Straight Talk

JAMES E. GARCIA



A.C.I.-EAST AUSTIN DEBATE GOES BEYOND MORALITY

In East Austin, another sign of the times.

Fed up with their community's role as the city's unofficial dumping ground for the type of commercial development that few others would want in *their* neighborhood, East Austin's Latino leaders have found that civic activism can make strange bedfellows.

A group of Austin and San Antonio investors plans to open a gay bathhouse in East Austin later this month. The neighborhood where the business would open is largely Hispanic and low-income.

Opponents of the bathhouse include a motley crew that might have been impossible to gather 30 years ago: José Orta, who is gay and has tested positive for HIV; Willie Cortez, a straight, Catholic deacon; Glen Maxey, the state's only openly gay legislator, whose district includes Central East Austin; and Cathy Vasquez-Revilla, who is straight and the publisher of a local bilingual weekly called *La Prensa*.

Vasquez-Revilla has described the proposed East Austin bathhouse as a form of "moral" pollution. She calls it that not because it will be frequented by gays, but because they have "anonymous" sex in a building located in a residential neighborhood, right next door to a church, and down the street from an elementary school.

Vasquez-Revilla makes a valid point. While we can debate whether bathhouse sex is moral or immoral, there is no doubt that East Austin has become home to dozens of commercial ventures whose impact on the community does little if anything to enhance the quality of life there.

The owners of such businesses might have a right to argue otherwise if they at least hired East Austinites, but they usually don't.

Orta, former director of Informe-SIDA, a non-profit AIDS prevention group, worries less about moral pollution than what he and others regard as a serious threat to public health. Simply put, AIDS is a deadly disease, and bathhouses make it easier to spread AIDS.

For his part, Maxey doesn't have anything against bathhouses, but he doesn't agree with locating them in residential neighborhoods. How many people, for

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hand, they know some people don't want the bathhouses to operate because they hate homosexuals.

The solution? Revise the ordinance with direct input from the gay community.

In the meantime, it's hard not to question the wisdom of opening a gay bathhouse in a neighborhood known for gang activity. As Vasquez-Revilla told the Austin Chronicle, "There are gangs over here who are killing each other, and now they'll have another target."

There are no excuses for hate crimes. But try explaining the fine points of civil rights legislation to a doped-up, high-school dropout packing a .38 revolver.

The A.C.I. investors' decision to open a bathhouse in East Austin must consider not only their right to operate a private business, but local community interests as well as the safety of the business's patrons.

Garcia is an Austin-based writer whose column, "Straight Talk," offers a straight man's view on gay issues. He can be reached at Jgarcianws@aol.com. Comments and suggestions are welcome. This new Triangle column will appear biweekly.

instance, want a strip club in their neighborhood?

People have a right to drink and watch naked people dance around on stage, but most straights and homosexuals would agree that it would be in bad taste to open a strip club next to a church or family center. A.C.I.'s bathhouse is located next to a family center, Mr. Cortez' Catholic family center, though A.C.I. insists there won't be any alcohol or sex on the premises.

I buy the first claim. But no sex? Let me get this straight: gay men wearing nothing but bath towels will rent private booths by the hour, and they won't be prohibited from entering those booths with other men, and they will not be having sex. Does A.C.I. sell swamp land, too?

None of this would be an issue if the city ordinance pertaining to sexually oriented businesses included rules about bathhouses. But folks down at city hall are walking on egg shells. Council members don't want to be accused of homophobia. On the other hand, they know some people don't want the bathhouses to operate because they hate homosexuals.

The solution? Revise the ordinance with direct input from the gay community.

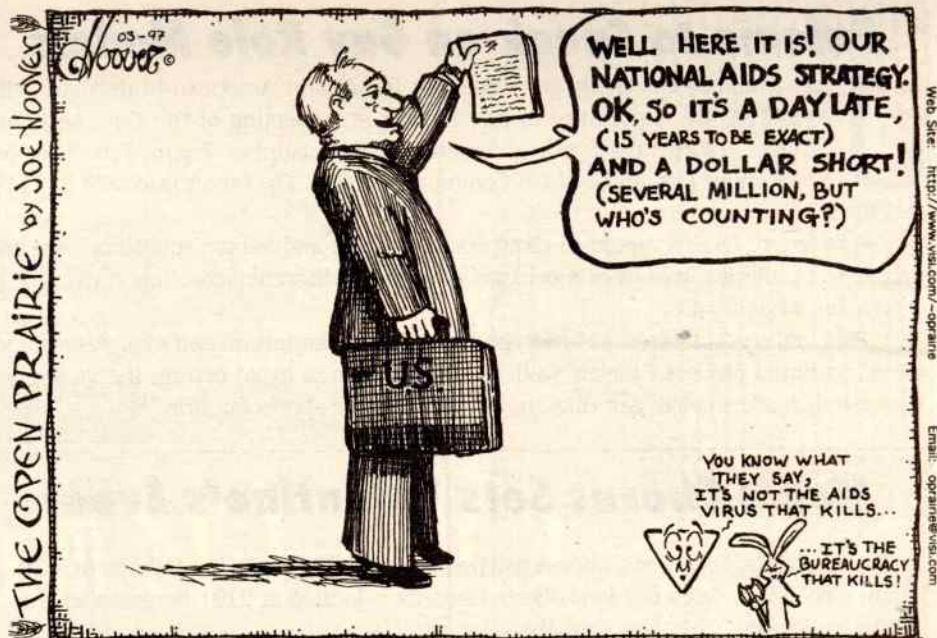
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Editorial



We Listen to You

BATHHOUSE DEBATE IS NEIGHBORHOOD ISSUE

To the Editor:

Regarding the three recent letters you published concerning the 500 Chicon bathhouse issue, I feel that some items need to be clarified.

First, the neighborhood is mixed residential and industrial use. There are people living in both free-standing houses and a housing project less than one-half block away from the bathhouse. The bar across from the youth center was opened years before the center opened, thus this bar was "grandfathered."

Second, there is no gay bashing on the part of local AIDS activists and educators concerning the 500 Chicon facility. The same activists and educators have been successfully working with the owners of Midtowne Spa in putting together HIV/AIDS-prevention outreach programs.

The controversy with the 500 Chicon facility is a "neighborhood issue." There are several issues concerning the opening of this bathhouse or "private spa." The neighborhood has been going through a revitalization for the last few years. Revitalization should not exclude people living in a community.

The letter writers talk about how the building is being painted and will "bring gay men" into the neighborhood. What about the neighborhood residents themselves? Doesn't it make sense to include the local community in any revitalization of its neighborhood?

The bathhouse does not fit into this

neighborhood revitalization. Nor do the recycling centers or waste disposal operations going in.

There's a bigger issue in our neighborhood that has been ongoing for years. Simply put, if no one wants it in *their* neighborhood, put it in East Austin! Soup kitchens, trash recycling, aluminum can recycling, etc. The neighborhood is addressing these concerns as a whole, and efforts are not aimed solely toward 500 Chicon. People and homes were here first!

Third, it needs to be pointed out that one of the letter writers has a very personal agenda; his significant other is one of the investors of the 500 Chicon facility. And anyone following local media reports cannot help but notice the varying stories coming from different investors about the facility.

In recent Zoning and Planning Commission meetings, one of the owners was present but did not step forward to speak about the facility. Activists have been up front and stepped forward. One of the letter writers stated that I had not been into a bathhouse (not true) and that activists had not approached the 500 Chicon owners (not true).

Finally, Mr. Glen Maxey is not gay bashing. Mr. Maxey was only addressing how these people misstated their intentions to obtain construction/operating permits. Mr. Maxey should be applauded for not just serving the gay community, but the community at large—People—Gay, Straight, Black, White, Hispanic, Whatever!

Jim Thurman
Austin

Austin News

Palomo to Speak on Gay Role Models

Juan Palomo, an openly gay writer for the Austin American-Statesman, will speak on the importance of role models at a meeting of the Gay, Lesbian, Straight, Teachers Network of Austin (GLSTN Austin) at 7 p.m. Feb. 7 at the Cornerstone Gay and Lesbian Community Center. The center is located at 1117 Red River.

Steve Siefert, GLSTN Austin co-chairperson, said gay and lesbian educators often are unable to be effective role models because of potential discrimination they could face if open about who they are.

"This limits all children as any type of prejudice can inhibit self-exploration and the educational process," Siefert said. "Children learn to avoid certain things simply because they are labeled 'gay,' like the arts for boys or sports for girls."

Men's Chorus Sets Valentine's Event

The Capital City Men's Chorus will present its 1997 Sweetheart Cabaret at 7:30 p.m. Feb. 14 at Fiesta Gardens. Fiesta Gardens is located at 2101 Bergman (at the intersection with Chicon in East Austin).

Tickets for the event—which will include performances by members of the chorus, valet parking, a chance for a door prize, a food buffet and beverages—are \$35 for couples and \$20 for singles.

Call 477-SING for reservations.

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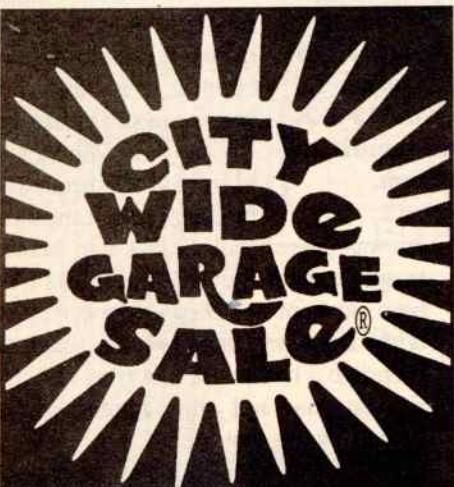
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Labor, Civil Rights Groups Back 'March on Austin'

By Dan Quinn
TRIANGLE Staff

With the March on Austin less than two months away, the director of the Lesbian/Gay Rights Lobby of Texas is touting the support of a wide array of statewide and national organizations for the event.

LGRL director Dianne Hardy-Garcia said she is pleased that the March 23 event, which will be in support of a strong hate-crimes bill in the Texas Legislature, is being co-sponsored by a variety of groups that includes the Texas AFL-CIO, the 250,000-member Texas Freedom Network, the American Jewish Congress and other civil rights organizations.

"I think it shows strong support and coalition for the hate crimes bill," Hardy-Garcia said.

The hate-crimes bill would provide enhanced penalties for crimes motivated by bias based on sexual orientation, religion, race or ethnicity.

Joel Brooks, southwest regional executive director of the American Jewish Congress, said his organization is co-sponsoring the march to show that the hate-crimes bill has broad support and is not simply a "gay bill" or a bill that protects any one social group.

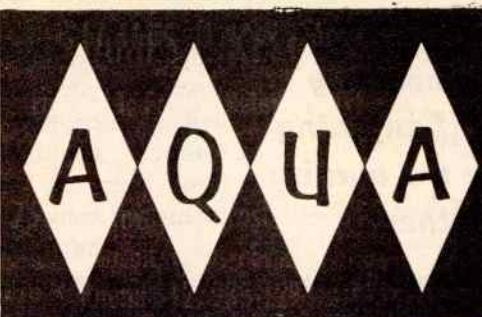
"Hate crimes and discrimination (are

issues) that concern every American," said Brooks, whose organization has about 100,000 members across the country and has been working for the civil rights of all Americans for more than 70 years. "That's true whether a person is a senior citizen, black, Catholic, a Jew or gay."

Texas Freedom Network, a statewide organization of religious and community leaders that offers an alternative voice to that of the religious right, also is backing the hate-crimes bill and supporting the March, said Cecile Richards, director of the Network. The Network has about 5,000 members.

"We're obviously very pleased to be co-sponsoring this event and to be supporting this important issue," Richards said. "Everybody in Texas should be able to live in safety and peace."

Other co-sponsors of the March on Austin include the Texas Faith Network (which is tied to the Texas Freedom Network), the National Association for the Advancement of Colored People (NAACP) of Texas, the Mexican-American Legal Defense and Education Fund (MALDEF), People for the American Way, the Texas Civil Rights Project, Texas National Organization for Women (NOW), the Texas Family Planning Association and ADAPT of Texas.



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HRC'S BIRCH TO ADDRESS HOUSTON GROUPS

Elizabeth Birch, the director of the Human Rights Campaign, will be the guest speaker at a joint meeting of the P.R.I.D.E. (People Recognizing Individual Differences Equally) Diversity Team and the Corporate Network Group (CNG) at 3 p.m. on Feb. 14.

The event will be held at the Texas Commerce Bank Auditorium at 601 Travis (at the intersection with Texas).

The Human Rights Campaign headed by Birch is a national organization that lobbies for equal and civil rights for gay men and lesbians.

The P.R.I.D.E. Diversity Team and CNG are Houston organizations for gay professionals.

Birch's speech is open to the public.

The entrance to the Auditorium faces the Rice Hotel and Houston Chronicle. Parking will not be provided but is available in the Houston Club Building, Texas Commerce Bank parking garage (Louisiana at Rusk) and the Texas Commerce Center Building (Capital at Travis).

Committee Selects Pride Logo

It's 21 weeks and counting to Houston's 1997 Gay Pride Parade—the first gay parade in the United States to take place at night.

Saturday, June 28, will see more than 50,000 spectators watch a dazzling parade of lights, neon floats and colorful costumes travel up Westheimer to Montrose Blvd., organizers say.

This year's theme, "Glowing with Pride," has been beautifully rendered as a four-color logo by Leana Colmenares, complete with a small, red heart at its center. Colmenares was selected by the the Pride committee after it viewed bids and portfolios of three prominent Houston graphic artists.

There's still plenty of time to help make this 21st annual gay pride week and parade the most memorable ever. Help is needed and welcomed in every area, from preparing newsletters and fund-raising events to preparing for Saturday's parade and the festival on the following Sunday, organizers say.

To volunteer, call the Pride Line at 713-529-6979.

Contest to Benefit Montrose Clinic

Midtown Spa will host a citywide dance competition at 7 p.m. Feb. 9 to benefit the Montrose Clinic's Outreach Program.

Dancers from area clubs will compete for a \$500 prize. Call Mark Grinert at 713-522-2379 for more information.

—Tristan MacAvery

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Houston News



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ROB NASH

CONFESIONS OF A FORMER ALTAR BOY

I am a closet cheeseball.

When I'm all alone in my car, and Hootie and the Blowfish comes on, I look either way to see if anyone is watching. (I don't even look both ways when I pick my nose in the car.) And if it's safe, I don't change the station. I sing along. "Every time I look at you, I go blind."

John Secada appeals to my inner middle-aged, fat chick with a bad perm. Especially when he sings in Spanish.

Neil Diamond rocks! Let the little boy sing! "Cracklin Rosie" makes me smile. I'd much rather be forever in blue jeans!

I wish Burt Bacharach would have a Tony Bennet-like come back.

Call them Abba Light if you must, I'll dance to "Ace of Base" even though nobody can tell one of the Swedish super group's hits from the others.

I'm not really sick of The Macarena.

"Ain't Nothing Gonna Break My Stride" was my favorite song sophomore year. Seven years earlier I rocked to "Wildfire."

I was an altar boy until I turned eighteen.

Annie is one of my favorite musicals. "Maybe" makes me weep. Not cry. Weep!

I have no cable and don't get up early enough for the news, so I've been watching Regis and Kathie Lee.

I cried when Phil Donahue was forced to retire.

I think Richard Simmons is a sweet, nellie little man.

I still watch "Friends" and "Seinfeld."

I wish I wrote "Life's Little Instruction Book."

I love Mister Rogers because he consistently told me, "I like you. Just the way you are!"

A friend bought the Anthony Robbins "Personal Power" motivational tapes and never finished them. Twenty tapes, two sides each, Anthony Robbins' cheesy motivational voice... I listened to them all. Twice. And did the exercises. "Live with passion!" "Make your life a masterpiece!"

I go to the gym.

I just shaved my chest the other day.

If it weren't such an '80s fashion faux pas, I'd still roll my t-shirt sleeves up.

When I get a haircut, I have my eyebrows waxed.

I'm about to turn thirty.

But, please! Whatever you do! Don't tell anyone I told you this!

Rob Nash is an expatriate Texan writer and actor from Houston who currently lives in Los Angeles. Tentative plans are in place for him to return this May to Houston's Stages Repertory Theatre with either "12 Steps to a More Dysfunctional Family, Part III" or a brand new one-man play, "Freshman Year Sucks" (working title).

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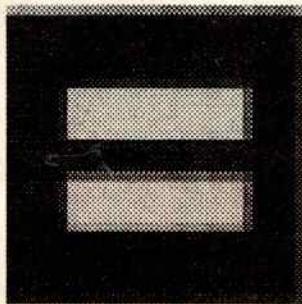
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Dade County Battle 20 Years Ago Was Watershed for Gay Rights

By Will Lester
Associated Press Writer

MIAMI (AP)—Twenty years ago this week, a Dade County gay-rights ordinance went into effect, triggering a referendum battle that caught the attention of the nation.

At the end of the battle in June of 1977, Anita Bryant—a singer, orange juice pitchwoman and former beauty queen who was aided by conservatives from across the country—helped win the repeal of the gay rights ordinance. In doing so, however, Bryant started her career on a downhill slide and helped mark a watershed in the gay rights movement.

Bryant's crusade found an unlikely and formidable foe in Bob Kunst, a little-known, former anti-war activist with a keen sense of publicity.

"We led America's coming-out party," Kunst boasts today. "There is no question the opposition was trying to push us back in the closet."

At the time of Bryant's crusade, several states already had removed restrictions on sexual behavior between adults, and about two dozen cities had passed laws granting gay rights in areas like housing and employment.

But the crusade by the well-known singer and the skilled public relations campaign led by Kunst and clinical psychologist Alan Rockway was a watershed, say those who study the movement for gay rights.

"The Anita Bryant feud was the first time there was sustained national interest in the gay rights story," said John D'Emilio, a historian of the gay movement. "The battle lines were clearly drawn between the new gay movement and the forces reacting against it."

Kerry Lobell, executive director of the National Gay and Lesbian Task Force, says the Bryant campaign played a key role in the movement's coming of age.

"The American public was able to see that bigotry full in its face for the first time," Lobell says. "That campaign and the media attention it generated reached into so many towns and cities where gay people hadn't been as active and visible. It gave them models for activism."

The gay rights ordinance failed twice with Dade County voters, but a state con-

stitutional amendment passed in 1980 to address many of the same issues.

Today, nine states, more than 100 cities and hundreds of corporations ban discrimination based on sexual orientation, Lobell says. The culture looks at gays, lesbians and bisexuals in a completely different way, she says, noting that in television and the movies, gay characters, story lines and gay actors playing straight characters are not unusual.

The gay rights battle is still controversial when it comes to institutions like the military—with its "don't ask, don't tell" policy—and the furor over gay marriage.

But conservatives two decades ago may have underestimated the widespread backlash against Bryant's "Save Our Children" campaign. Bryant focused on how the ordinance could force schools to hire gay teachers and drew the backing of church groups and conservative politicians across the country.

Kunst, with experience in sales and marketing, knew how to sell the story and protested to Ms. Bryant's corporate backers, who often dread such publicity. He hired a news clipping service and was surprised to learn that he was getting editorial support from the most unlikely sources, including small-town papers scattered through the conservative South.

Bryant, who then lived in Miami Beach, quickly lost her singing career, a chance at a television variety show, corporate sponsors and later her marriage, before retreating to her mother's home in Oklahoma where she "curled up in bed in the fetal position." She was assailed from the left for her stance on gay rights and from the right for getting a divorce.

A decade later she married her childhood sweetheart, opened a dinner theater and wrote a book, called "A New Day," about her comeback from her painful foray into politics.

"From my perspective it was a waste of time," Bryant's former husband, Bob Green, says now. "Not that our cause wasn't just, but if you had a referendum here now, the gays would win, hands down."

Kunst shifted gears to crusade for a cure of AIDS in the late 1980s and early 1990s, traveling the world to pass out leaflets, hold up signs and challenge the establishment. His friend, Alan Rockway, died of AIDS in 1987.

Showtime May Produce 'Tales' Sequel

NEW YORK—Cable TV giant, Showtime, reportedly has agreed to back production later this year of the sequel to the popular but controversial PBS-TV production of Armistead Maupin's "Tales of the City."

Production for the sequel is slated to begin in June. The production reportedly will turn into at least a six-hour mini-series.

The initial PBS/BBC production came under intense attack from far-right conservatives who said it glorified "drugs, immorality and promiscuous sex."

Although PBS first said it would financially back a sequel to "Tales," the public television broadcaster later backed away from the venture, citing a lack of support for the project even though it was the highest-rated PBS show at the time it first aired in 1994.

State & Nation

Michael Robert Murder Trial Set for Feb. 3

By Dan Quinn
TRIANGLE Staff

CORPUS CHRISTI—The man accused of killing Michael Robert, a longtime gay activist and inn owner on the Gulf Coast, will go on trial Feb. 3 in Corpus Christi on a charge of capital murder.

Shawn Keith McClure, 29, is accused of murdering Robert, 51, late the night of Aug. 7 or early in the morning of Aug. 8 at Robert's home at the Sea Horse Inn in Port Aransas. Robert owned and operated the inn, a popular vacation spot for gay men and lesbians.

The trial will take place in the courtroom of 117th state district Judge Robert Blackmon.

McClure, who is known also by the last name of Fey, and Robert were last seen together the afternoon of Aug. 7, investigators have said. An employee at the Sea Horse Inn found Robert's body on Aug. 8. Robert had bled to death after his neck was slashed, said George Spentzos, assistant district attorney for Nueces County.

Although McClure is being tried on a charge of capital murder, Spentzos said the district attorney's office will not seek the death penalty in the case. Spentzos would not, however, discuss specific information surrounding the case.

"As far as the particulars are with

motive and stuff like that, we'll let that come out (during the trial)," he said.

If he is convicted on the capital murder charge, McClure would receive an automatic life sentence in prison, Spentzos said.

Kenneth Botary, an attorney representing McClure, said his client has pleaded not guilty to the murder charge. McClure has an idea of what happened to Robert after he last saw him on Aug. 7, but that information will come out in the trial, Botary said.

Because the state will not seek the death penalty in the case, the trial is likely to be completed fairly quickly, Botary said.

"I think we can finish it in a week," he said.

Investigators have said McClure and Robert had known each other for several years, and Botary acknowledged that McClure had known Robert for between a year and a half and two years.

In fact, Texas Rangers arrested McClure on Aug. 14 in San Antonio on a 1994 charge of unauthorized use of a motor vehicle. The charge dated back to October 1994, when police believe McClure stole a Cadillac belonging to Robert.

In addition to owning the Sea Horse Inn, Robert was a former board member of the Texas Human Rights Foundation, which works for the rights of gay men and lesbians in the courts.

"Quote•Unquote"

by Rex Wockner

"When I look at people I do not see gay or straight; all I see is the person. And I see a person God loves, and that His son Jesus died on the cross for. So who am I to judge? I do not judge anyone anymore. I have been misjudged so many times—by people who either didn't understand or didn't want to understand the things that happened in my life. I know how it hurts to be judged. I don't want to be a courtroom. I want to be a hospital."

—Former TV-evangelist sidekick Tammy Faye Messner (and former wife of disgraced televangelist Jim Bakker) as quoted in the Jan. 3 Seattle Gay News.

"The 'gay male body ideal'—impossibly broad shoulders, vanishing waist, zero percent body fat, huge titties, washboard stomach—is about as difficult to achieve as the straight female body ideal, and, it seems, it causes similar damage. Of bulimics and anorexics who are male, upward of 90 percent are gay men."

—Syndicated gay advice columnist Dan Savage in mid-January

"In fishnet and feathers, he's a unisex wreck."

—Fashion critic Mr. Blackwell Jan. 14 in naming Chicago Bulls transvestite Dennis Rodman last year's "Worst-Dressed Woman"

Houston's Pat Gandy:

An Outspoken Leader in the Fight for Gay Rights

By **Tristan MacAvery**
TRIANGLE Staff

Houston—at Gandy has been so intimately involved with gay politics in the last decade that some people think she invented it. Recent past president of the Houston Gay and Lesbian Political Caucus (HGLPC), Gandy has been a Democratic precinct chair, a state Democratic executive committeewoman, a spokesperson, a media maven and a leader—a position that has sometimes gotten her in trouble.

"Leadership is doing the right thing at the right time, without regard to the nit-picking of political pygmies," she says—with all the deceptive calm of the

eye of a hurricane. "I took some criticism when I got out in front, early last spring, for President Clinton as the person that the gay community should support. I went to the media and to the community with that message. The pygmy population picked their nits, saying that I should be more neutral."

Gandy, wearing an expression of exasperation that defies description, shifts from calm to Storm Force 10. "How in hell can I be neutral in promoting gay and lesbian rights?" she demands. "And how in hell was I supposed to be 'balanced' in a decision

between Clinton and Dole? It seemed that people felt Clinton had shafted us, because he didn't give us every single thing he promised, so we're supposed to stomp on him, to throw the baby out with the bath. That is political stupidity, pure and simple."

Gandy, known by many as a colorful and outspoken leader in the gay and lesbian community, is no stranger to politics, nor to the effects of stupidity on politics and on people. Her most devastating brush with

the latter came in 1947, when she first went off to college. "I knew I was homosexual even then," Gandy recalls. "But I lived in my head. Unlike some people, who let their experiences tell them about life, I went to the library and read up on homosexuality. I learned that homosexuals were perverts, that they were sick, and I said, 'Oh, God, not me! I'm normal!'"

It's funny now, but it took long years to get over that shock. "I remember a friend of my mother's had referred to me at one time as a 'typical all-American girl.' Little did they know that this compliment was being bestowed upon a raging lesbian."

"I've lived in the Houston area since 1951, and before I came out in 1986, I lived with a man, trying to be a good heterosexual, like society told me to be," says Gandy, smiling with deep affection. "He liked all the things that I liked—politics, traveling—and he was very supportive of me. I've wondered if he weren't a repressed queer, too; he was really too nice to be a totally straight man!"

Gandy met Eleanor Hanley, her partner, over a decade ago, and she decided it was time to come out at the age of 55. "My husband never wanted a divorce, and since the laws of the state of Texas don't allow gays and lesbians to sanctify our relationships in any meaningful manner, we all agreed that I would remain married to him. He died in

September of 1995, and as he had wished, I became the primary benefactor of his estate. I could retire—which I did forthwith—and devote full time to politics."

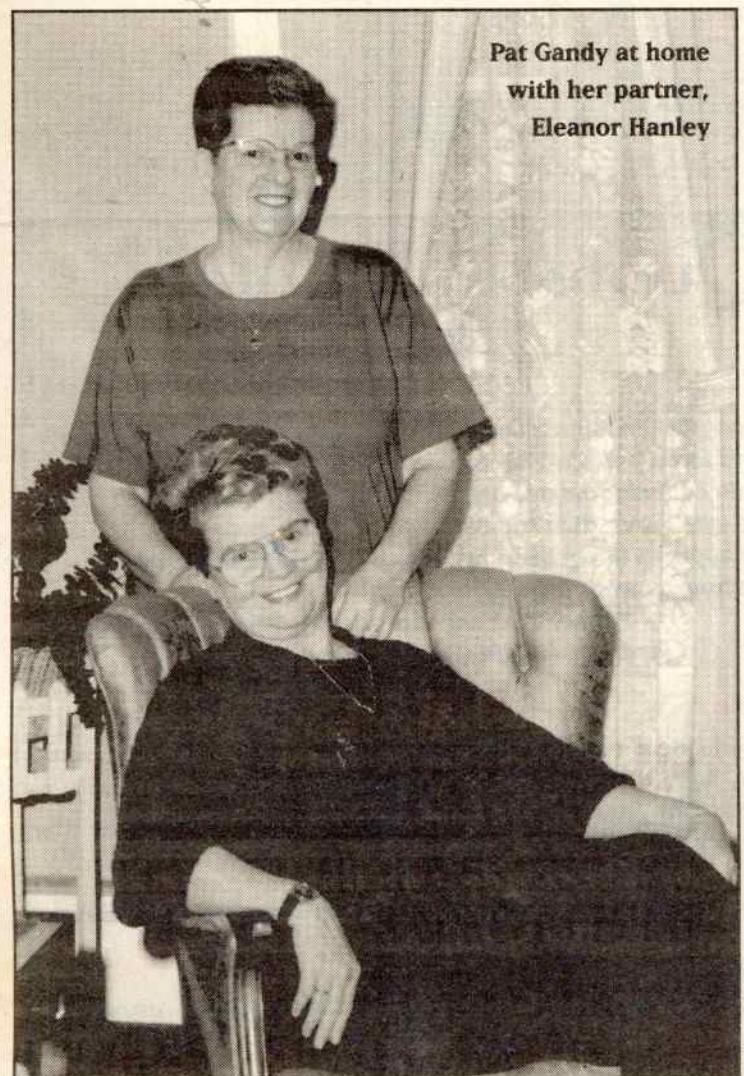
The comment is often made that "to be homosexual is to be political." Gandy is certainly both, and she was political long before she came out. "I recently found my very first poll-tax exemption certificate, dated 1952. When you voted for the first time, you didn't have to pay the one-dollar poll tax. But that bit of nostalgia pointed something else out to me. The poll tax was in effect as late as the mid-to-late 60s, I believe. This archaic trick was originally created to try to prevent the poor—especially minorities—from voting, and it was still going strong at a time when, as most of us had been taught, minorities and women had the clear right to vote."

"This memory forced me to realize that things don't change rapidly. Slavery was abolished about 100 years before the first civil rights bill in 1964—and that bill was weak. Nothing is ever changed overnight, and we certainly cannot expect perfection. We may get a lot of civil rights, in the form of a hate crimes bill or ENDA (the Employment Non-discrimination Act), but that doesn't mean that we're going to be loved." (ENDA is a federal bill that would bar employment discrimination based on sexual orientation.)

Looking back across the years, Gandy is convinced that gay rights have come incredibly far. "There's a daylight



Debbie A. de Weerd



Pat Gandy at home with her partner, Eleanor Hanley

Debbie A. de Weerd

and dark difference between now and even 10 or 20 years ago. I can stand out on my front porch and kiss my lover good-bye when she leaves. My neighbors know that I'm a fairly prominent homosexual in Houston, and they're right proud of seeing me on television—"Wow, that's someone from our neighborhood!" It means a lot to me, to all of us, to have that feeling of acceptance."

Gandy's partner, Hanley, smiles fondly at her. "She's certainly done her share to help it along," Hanley observes wryly. Gandy has so many irons in the fire that, as Hanley says, "I'm the one who makes sure that, when she goes out the door in the morning, she actually has clothes on."

*G*andy pleads "no contest." "My memory loss due to various distractions of personal and political offices is legendary. Eleanor keeps me together in a lot of ways; she's a strong right arm, a left "A friend of my mother's had referred to me at one time as a 'typical all-American girl.' Little did they know that this compliment was being bestowed upon a raging lesbian."

arm, and the head and shoulders, too. She runs the house, gives me support, makes phone calls for me—and sees to it that I'm dressed." They share a brief kiss, proving that behind every great woman is another great woman.

Although Gandy is no longer HGLPC president, she still has her eye on the political future—both hers and that of the gay and lesbian community in general.

"The political future is an interesting

question," Gandy explains, "in that we're going to have to remember what politics is really about. The first fact is, we're a pressure group—and we should be—but as a pressure group, we have to realize that it's not a politician's job to drape the gay flag around themselves and yell 'Hooray for our side.' Their job is to represent everyone and to listen to what we say. We should influence them, push them in directions, but we can't make them into our cheerleaders. We have to be our own cheerleaders.

"The second point is that we can't be so damned impatient. It's like the Clinton/Dole question. If everything that we want implemented in law were represented by the number 100, Clinton might score in the 60s or even the low 70s, whereas Dole would be in the single digits. Take the compromise in the military situation as an example: We didn't get everything we wanted, but we got something—and what's more important, the issue of rights for and recognition of gays and lesbians was talked about all over the United States for a long time. The discussions created more awareness, more tolerance, even actual acceptance. It's two steps forward and one back, two forward and one back—that's just the name of the game."

Gandy isn't about to give up on her goals. She plans, for example, to run for Harris County Democratic party chairperson in 1998, and she will rely on her experience, political acumen and contacts in her race.

I don't intend to be a "gay candidate," she says. "I intend to be an openly gay person, a lesbian, who is running for office, but the things I'm going to be saying about what I believe should be done with the job, people are going to be so interested that they're going to forget all about my being a

lesbian!"

With a full year to prepare, Gandy is already getting people together to design the campaign. "I'm going to get a campaign committee together now to start raising money. I'm going to be saying controversial things. And I'm going to win." The set of the jaw and the sharp gleam in the eye leaves no room for argument. If she had a podium, she'd pound it.

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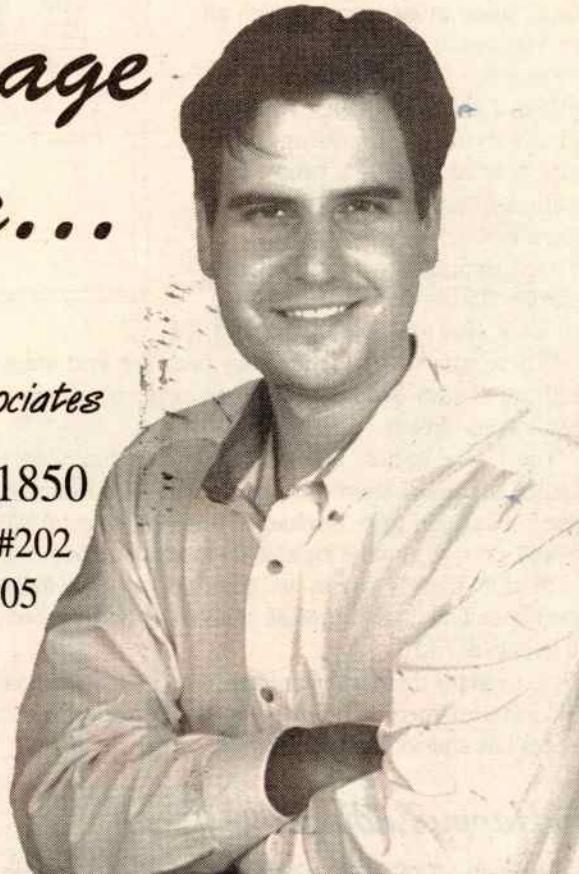
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Sentenced to Life?

Some believe that protease inhibitors may hold the promise of a way out of the AIDS nightmare. But they have also given gay America a puzzle with all new pieces.

This is Part 4 of a five-part series of reports on how promising treatments for HIV are raising hopes, and raising questions, in gay America.

By Richard Shumate
Special to the TRIANGLE

Perched atop a hill, surrounded by peaceful green space that stands in sharp relief to the nearby bustle of downtown Los Angeles, the Chris Brownlie House was a place for people with AIDS to live, and it was a place for them to die.

Like numerous other AIDS service organizations around the country, the AIDS Healthcare Foundation, which was started in 1987 by a handful of friends deeply affected by the disease, saw the acute need for "end stage" care facilities in Los Angeles. Those friends drummed up enough money and support to turn the former nurses' dormitory into 25-bed hospice, which opened in 1988. Over the years, it provided shelter to about 1,800 people, including its namesake, Brownlie, a poet and activist whose poem, "AIDS," captured the spirit of what these service organizations were striving to do in gay communities all over America:

"It is the fighting back. It is the building of places to care for the living and the dying. It is courage, it is honor, it is integrity. It is people joining forces in a time of great need. It is hope, it is sharing the burden..."

Last September, though, Chris Brownlie House closed. At the time, only about 10 of its 25 beds were filled.

"There was just a decreasing need for end-stage health care," says Ged Kenslea, the foundation's community relations director.

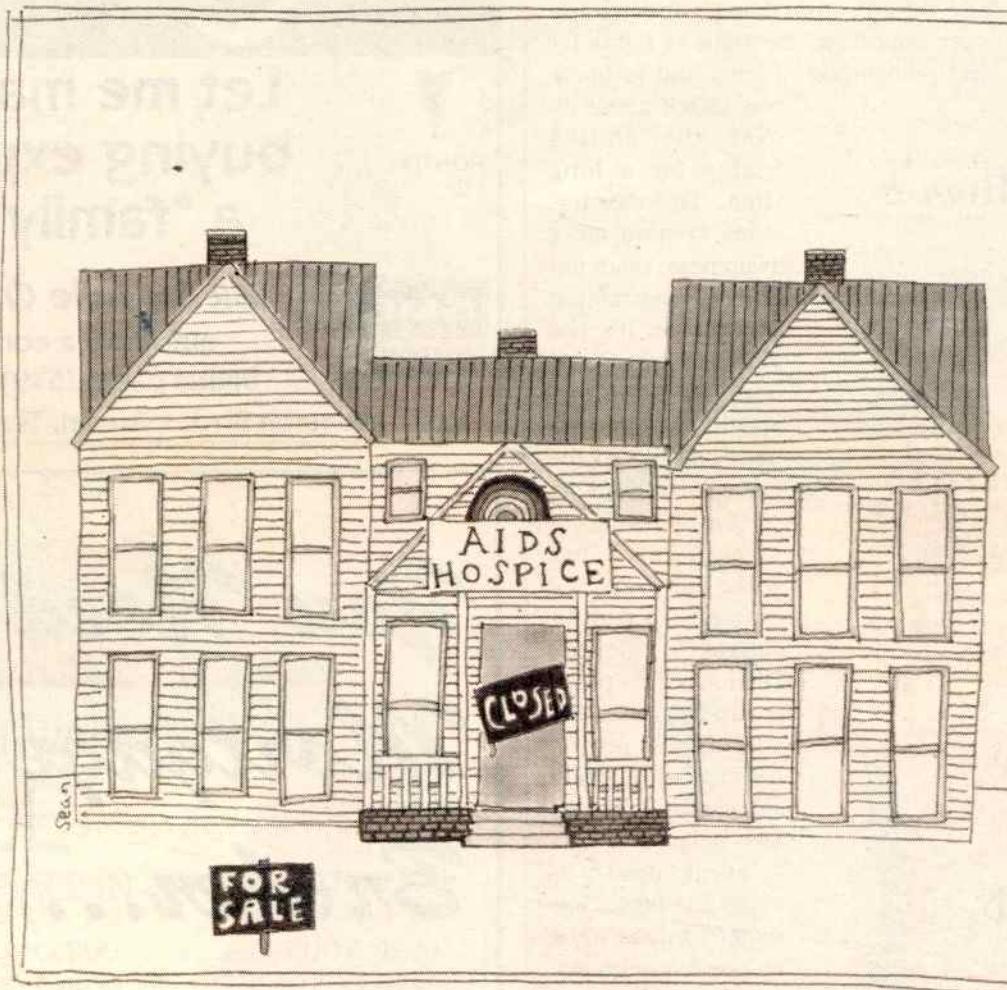
The house is now being refitted to accommodate patients who need short-term acute care—for example, those well enough to be discharged from the hospital but not well enough to take care of themselves at home. A similar shift is underway at two other hospices the foundation operates, though a small number of hospice beds will remain at each.

"I'm certain there will continue to be a need for hospice care. But there is no question the demand for our services has shifted," says Kenslea.

No Happy Ending Yet

Through all of the bleak years of the AIDS plague, gay America kept to the hope and dream of the day when we would see hospices close because they weren't needed anymore. So what has happened at Chris Brownlie

AIDS Service Organizations Adapt to New CHALLENGES



House, and similarly at Boston's Mission Hill hospice, seems almost like the happy ending of a movie. It calls up the images from the end of the film "Longtime Companion," when the clock turns back to a time before we knew so much sickness and grief.

Except, of course, we are not at the end of the movie. AIDS service organizations, hospital wards and even hospices are still unfortunately necessary and will probably be so for years to come. But there is no question that treatment advances have shifted the paradigm of what it means to serve the HIV/AIDS community.

Even before the introduction of protease inhibitors as a treatment for HIV, AIDS service organizations that were originally set up to offer what comfort and help they could to the dying were adapting to serve people for whom AIDS had become a chronic, long-term disease. But the hope offered by protease inhibitors has clearly accelerated that process.

For example, due to the increasing demand, the AIDS Healthcare Foundation started making plans three years

ago to build a new hospice. It opened just five months before Chris Brownlie House closed. Meanwhile, because the foundation provides services without regard to the ability to pay, it has been swamped by the costs of providing protease inhibitors.

"It's a strain, but it's a strain that I welcome," says Kenslea. "It's good 'bad news.' But the bigger picture is that this is forward moving."

Changes at ASA

In Texas, AIDS Services of Austin traditionally provided long-term case managers to clients, who would see and support those people through to the end. "The more dependent someone is because of their deteriorating health, the more they want the physical and emotional support of a case manager," explains Peter Brownlie, the agency's executive director.

Now, though, people whose health has improved because of new treatments can be more independent, Brownlie says. And because they feel better, many of them don't need the same level of emotional support. So at AIDS Services of Austin, resources are being shifted away from long-term case management and toward providing information and short-term support—handling questions about going back to work, problems with Social Security, getting into programs to pay for drugs, etc.

Brownlie says his organization is also renewing emphasis on its prevention message because of the fear that the media attention about the new treatments may make some people less vigilant about safer sex. He also expects that his clientele will

continue to shift, as it has been doing in recent years, away from gay men and toward heterosexuals from minority groups, especially women, and drug users. These less-advantaged groups may have less to gain from protease inhibitors due to the cost of the drugs and the complexity of their use.

"We will need to continue to diversify our staff and diversity our programs," he says. And in the long term, "I think we will become smaller. I think the need for what we do will decrease."

That creates a dilemma for people who work in AIDS service organizations. Many abandoned other careers to dedicate themselves to helping with the AIDS fight, often inspired by their own personal losses. But if protease inhibitors turn AIDS into a chronic manageable disease (a hypothesis still far from proven), those miracle drugs may put many of these dedicated people out of work, particularly in those agencies that provide end-stage services, such as hospices and groups that provide meals to shut-ins.

"As happy as they may be, in a practical way, they are wondering what they will do next," says Mark King, a former actor who spent the past decade working as an HIV/AIDS educator in Atlanta and Los Angeles after testing positive in 1986. "That's only natural. Many of them have spent much of their professional life doing this."

Effects on Fund Raising

If all of the recent hope and hype have generated uneasiness in AIDS service workers, they have also generated a uneasy, nagging question for those who lead these groups: How will all of this affect fund raising?

The creation, from scratch, of a support network for people living with AIDS in the face of government indifference stands as one of gay America's most remarkable achievements. But as these organizations, driven by unfortunate necessity, have grown over the years, so too have their fund-raising requirements. Anything that affects the public's perceptions about AIDS, then, has the potential for affecting their ability to raise the money they need.

"I think there are people out there who have identified protease inhibitors as a cure, and there is a sense that may decrease the sense of urgency about donating," says Austin's Brownlie. "But it hasn't had an impact on us yet."

Like the fears about a surge in risky sex because of the mistaken perception of

HIV as curable, the thesis that fund raising may be endangered also remains unproven at this point, without only isolated anecdotal evidence. Many echo the analysis of Thom Weyand, development director at the NAMES Project Foundation, who says, "I acknowledge that is probably happening, but we haven't experienced it to date as far as I can tell."

Weyand also says other factors, including the fact that the AIDS fight has now stretched 15 years, might account for some reports of fund-raising difficulties.

"But certainly, it is logical to think that perception can have a negative effect when it comes to trying to raise money," says Jeff Monford of the National AIDS Fund in Washington, D.C. "We are anticipating that."

Because of the access problems related to protease inhibitors, gay America, which has been the backbone of AIDS fund raising, will probably benefit more from this breakthrough than those in less-advantaged communities who have entered the AIDS nightmare after us. So if creating and funding the AIDS service network in the beginning was a challenge that the gay community met, then the next test of character may be whether we continue to provide the same level of support to these service providers, even if their focus shifts away from gay America to those in potentially greater peril. □

Next week: What happens to the survivors?

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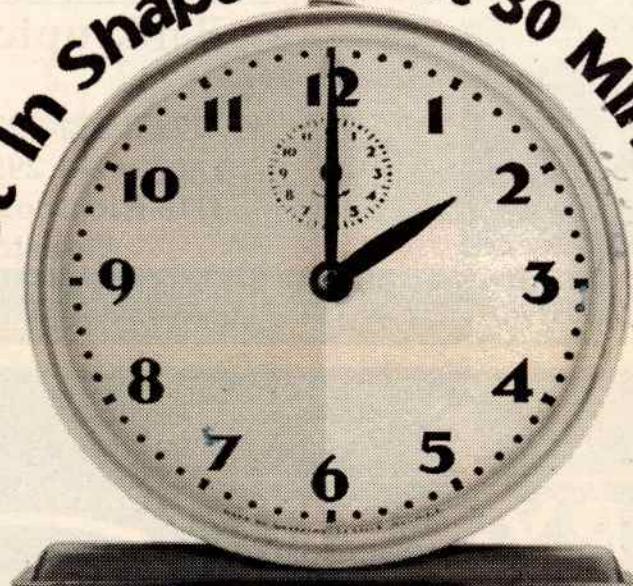
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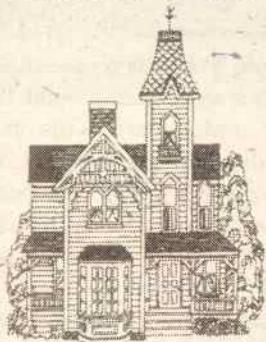


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Life Imitates Art

LYNN MILLER



In 1994 choreographer and dancer Bill T. Jones created "Still/Here," a remarkable dance work spun from the stories of actual survivors of cancer and AIDS. By featuring the lives of ordinary individuals onstage in a filmic background to the rehearsed, aesthetic movements of his professional company, Jones fused art and life in a way that baffled some critics, such as noted dance writer Arlene Croce.

Earlier this month PBS aired a documentary about the process of assembling "Still/Here," mixing footage of Jones' workshops with survivors intercut with conversations with Bill Moyers. The documentary of "Still/Here" is remarkable for its naked portrayal of human beings sharing their losses, pain and fear through the transformative embrace of community.

In workshops spread across the country (including Austin), Jones led volunteers through a range of exercises. From these workshops, Jones (who has lived with a positive HIV diagnosis for more than ten years) transmuted their gestures and narratives into the haunting visual poetry of "Still/Here."

In describing the inception of this masterwork, Jones tells Moyers: "The profoundest questions that I can ask can be answered with other people who are not in the dance world. Literally, the issue of life and death: What does it look like? What does it feel like?" He says he approached the volunteers—who had been on the "frontlines" of mortality—with a hunger to know their experiences.

Video footage from the workshops captures an array of open, vulnerable people who trust Jones enough to open their pasts and their hearts to him, to literally let him observe the intricate turnings of their lives. In a series of excerpts, we see Jones instruct the participants to

draw a map of their lives and later, to "walk" their lives: with Jones and the other participants all joined in a human chain, each volunteer slowly took the entourage across a bare stage, narrating the most significant events they had experienced. Through the course of the documentary we get to "know" the participants as they develop signature gestures and stories, and most affectingly, as they are later asked to walk their imagined deaths.

One of the most vivid moments in the program occurs when Moyers asks Jones to walk his life. In a remarkable five-minute sequence, Jones manipulates his eloquent body and voice in a depiction of the major transitions of his own life journey: his jarring transition from a poor, large black family to a largely white school; his discovery of his talents as a dancer; his early sexual experimentation with women and his awakening to his homosexuality; his meeting of Arnie Zane, the man who would become his partner and the co-founder of their enormously successful dance company; Arnie's painful death from AIDS; the growing intimations of his own death. Throughout, Jones' compassion and authenticity is luminous, transcending the small screen of television.

"Bill T. Jones 'Still/Here' with Bill Moyers" is a life-changing viewing experience. Jones wanted this work of art to be immediate, to incite the audience to live passionately in the moment. As he says: "Now a diagnosis does that: Still here."

Interweaving scenes of the brilliantly choreographed "Still/Here" with the unrehearsed and raw footage of the workshops, the documentary offers a rare glimpse into the making of a major work of art. The process encapsulates the universal human journey to confront mortality, to celebrate survival while searching for meaning and dignity in death. □

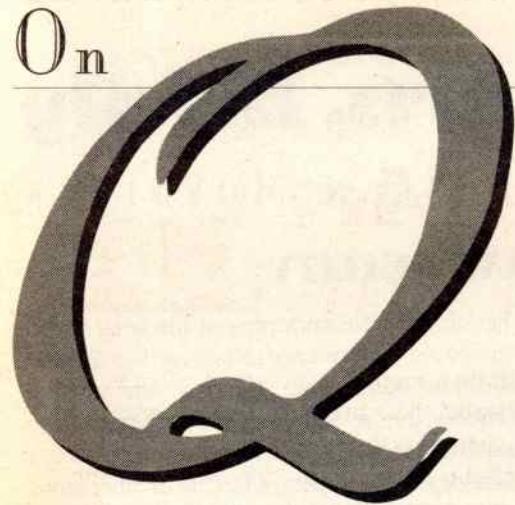
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By Sean Moynihan

TRIANGLE Staff

In 1946, Alan Turing, the brilliant British mathematician, was appointed to the Order of the British Empire (O.B.E.) and presented with a medal for his role in breaking the German "Enigma" code during World War II. It was widely held that his deciphering efforts—which provided British and Allied forces detailed, advanced knowledge of German

land and sea maneuvers—was an integral part of the Allied victory.

After the war, much of Turing's career involved the development of the modern digital computer. Among his contributions to computer science is the "Turing Test," a method still used today to determine a computer's "intelligence."

Remarkable and brainy as those accomplishments are, what made Turing's life even more interesting was that he was openly and unapologetically homosexual during an era in which homosexuality was considered a criminal offense in Great Britain. Engaging in homosexual activity, even when consensual, was punishable by a jail sentence.

On Sunday, February 2, Mobil Masterpiece Theatre presents "Breaking the Code," the film

Still, he possessed a certain charm that endeared him to various others.

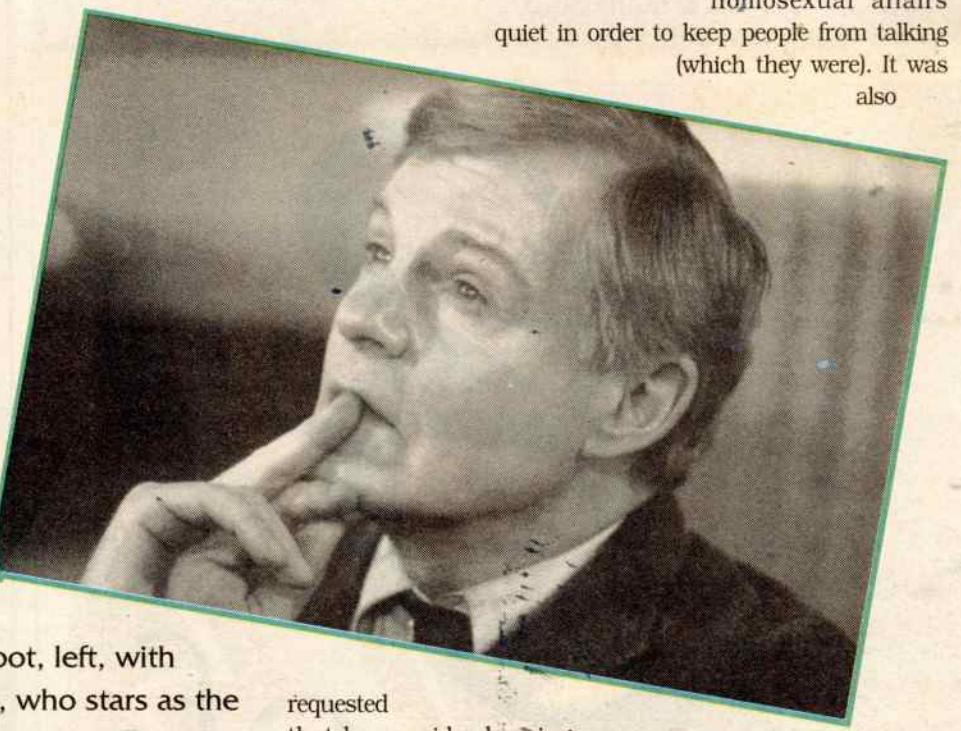
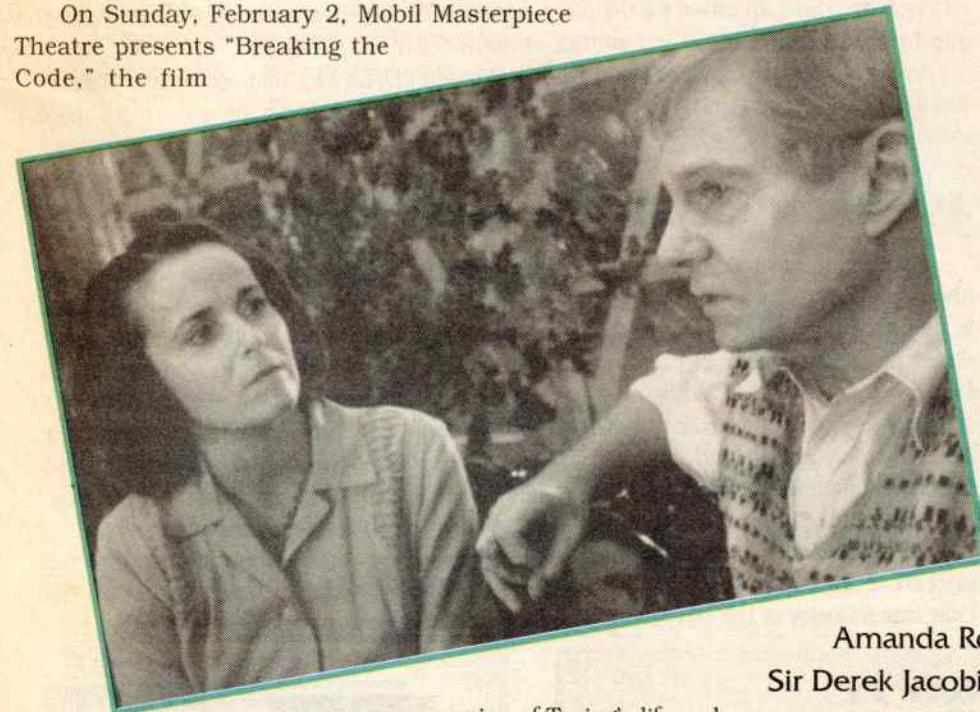
At around age 15, Turing became fully aware of his most basic difference—that he was attracted to members of his own sex. In the film there's a scene from around 1929 (when Turing—played here by William Manner—was 17) in which he tells his understanding schoolmate, Christopher Morcom (Blake Ritson), that his idea of perfect bliss would be for them to spend all their time together, discussing things scientific, looking through telescopes and conducting experiments. Their adolescent relationship, idealized and romanticized by Turing throughout his life, was his first deep connection with another human being—real love.

Though he was never able to broaden his relationship with Morcom, Turing pursued his other passion—mathematics—quite well. His genius for logic and numbers led to his work for the British government at the G.C.C.S. at Bletchley Park. It also opened him up to the possibility of working with colleagues who were quite like-minded and shared his enthusiasm for math and analytical thinking. At Bletchley Park, though still eccentric, he was less of a misfit. One of his associates, his assistant, Patricia Green (played by Amanda Root), eventually fell in love with him, even though she knew he was gay. Rather than

grab hold of convention and get married, like a lot of other gay men did, Turing told her it would be impossible, even though he was quite fond of her. His quest for the truth, in life as in math and science, made the idea of misrepresenting himself seem logically incorrect.

While he was at the G.C.C.S., Turing was reminded to keep his homosexual affairs quiet in order to keep people from talking (which they were). It was also

The Enigma of Alan Turing



Amanda Root, left, with Sir Derek Jacobi, who stars as the eccentric genius Alan Turing in Mobil Masterpiece Theatre's "Breaking the Code."

version of Turing's life and career. It's adapted by Hugh Whitemore from his acclaimed play of the same title, which in turn is based on Andrew Hodges' fascinating biography, "Alan Turing: The Enigma." The film features Derek Jacobi ("I Claudius") as the rather eccentric Turing, a role that Jacobi originated in London and on Broadway.

The film focuses on three periods of Turing's life: his prep school years in the late 1920s; his work at the British Government Code and Cypher School (G.C.C.S.), through which he cracked "Enigma," in the early 1940s; and an unfortunate turn of events that got him involved in a sexual scandal in the early 1950s.

"Breaking the Code" shows that from early on Turing was little concerned with societal conventions and didn't hold much regard for them, especially when they were forced on him in different ways at school. He knew himself to be "different" and, during his school years, was pretty much a misfit and a loner. While he should have been studying Latin and French, he was preoccupied with mathematics, chemistry and making concoctions. Maybe because he felt like such a misfit he developed the nervous habit of biting his nails. He also stuttered and he was pretty unkempt, personal traits that remained throughout his life.

requested that he consider keeping his passions under control in general. To Turing, this also seemed logically incorrect.

Turing's unchecked sexuality and honesty and his naive trust eventually led to an unfortunate relationship with a younger man. In 1952 he was arrested for "gross indecency" and scandal and the threat of jail followed. Because of his status as an O.B.E., he was granted leniency, but what he went though—including increasing distrust from his peers and strange therapy—was spirit-breaking and terribly tragic.

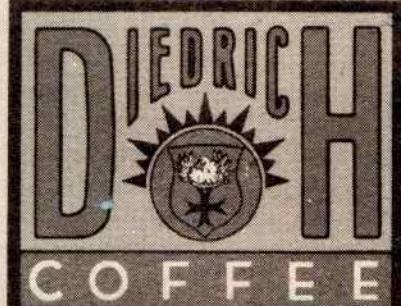
The progression of "Breaking the Code" isn't linear: it jumps back and forth among decades in order to tell Turing's story and to draw out the main themes. It turns out to be an endearing (and quite sad) portrait of Alan Turing as lonely eccentric. Derek Jacobi is masterful in the role, something that, together with the fascinating story, makes the film a very memorable one.

In Austin it airs on Sunday, Feb. 2, at 9 p.m. (KLRU channel 18) and Mon., Feb. 3, at midnight (KLRU-TOO cable channel 20). In Houston it airs on Sunday, Feb. 2, at 9 p.m. (KUHT channel 8). □



With a thesis paper due in mere hours, Miss Frekkle suddenly runs out of staples! Desperate, she plucks the raisins off the Bagel Manufactory's cinnamon raisin bagels—as a hasty and sticky alternative.

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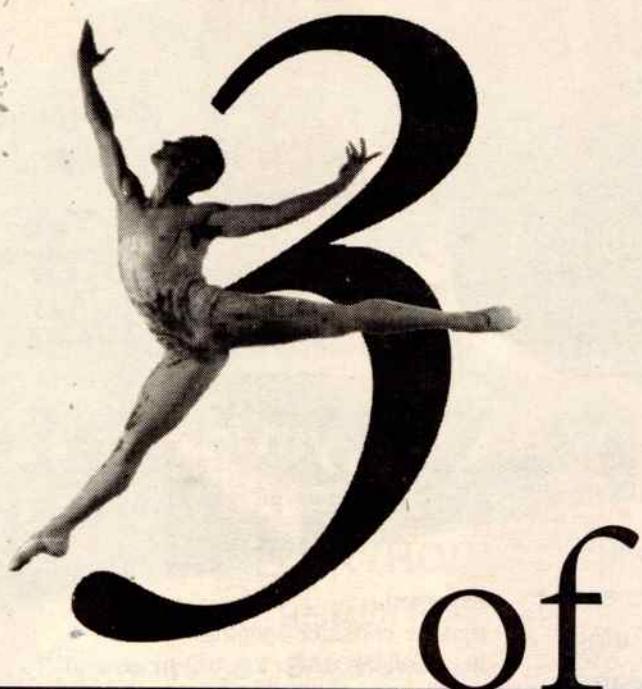
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Lambros Lambrou, Artistic Director

Arts, Briefly

SEAN MOYNIHAN

IDEAS ABOUT BEAUTY AND REALITY

DiverseWorks and the National Performance Network present the work of two internationally-known, California-based performance artists on Jan. 31 and Feb. 1 at 8 p.m. San Franciscan Nao Bustamante performs "America, the Beautiful," a solo piece that explores the "restraints and obsessions of the female ideal in commercial culture." And Los Angelino Elia Arce takes the audience on a journey through the mountains of Central America to the streets of L.A., with other stops along the way, in "The Problem with Reality is That There Are Too Many of Them." Tickets are \$7 (students) to \$12. Performances are at DiverseWorks, 1117 E. Freeway in Houston. Call 713-223-8346 to find out more.

WOMEN AND THEIR DREAMS

On Friday and Saturday night the Austin gallery Women and Their Work presents the Pat Graney Company in "Sleep (making peace with the angels)." The popular and acclaimed Seattle-based company is an eight-woman troupe of dancers. "Sleep" is an exploration of dream imagery and symbols, both universal and personal, that describe some of the common experiences and life passages that women of all cultures go through. It centers on one (every)woman's dream-life as she moves from childhood to old age. With surreal props, evocative lighting, elegant costumes and an eclectic musical score—from Celtic ballads to Japanese pop—the piece has an overall dreamy, hallucinatory quality. The inspiration for the piece came from a variety of sources, including paintings by the Pre-Raphaelites and individual memories of the members of the company.

Performances are Jan. 31 and Feb. 1 at 8 p.m. at U.T.'s McCullough Theater. Tickets are \$15. Call Women and Their Work at 512-477-1064 to reserve seats or to get more information.



The Pat Graney Co. performing "Sleep" (making peace with the angels).

AN AMERICAN SEX SPY IN GAY RUSSIA

San Francisco Chronicle reporter David Tuller will be in Texas this week to talk about his book "Cracks in the Iron Closet: Travels in Gay and Lesbian Russia." The book is about his experiences traveling throughout Russia, beginning with his 1991 attendance at the International Gay and Lesbian Human Rights Commission conferences in Leningrad and Moscow. While he was there he became an unofficial "sex spy" and over the next five years he made a series of visits through which he learned a lot about the hidden, richly varied and often very surprising world of Russian homosexuality. His expectations about Russian gays and lesbians and his romantic ideas about "liberating" them proved to be way off mark and he learned much about the Russian version of gay pride. Tuller will be at the Barnes and Noble bookstore at 3003 W. Holcombe in Houston on Feb. 2 at 7 p.m. (call 713-349-0050). And he'll be at the Texas Union (in the Governor's Room) at U.T. in Austin on Feb. 3 from 3:30 to 5 p.m. (call 512-708-0943).

GAY TV

The February episode of "In the Life," the PBS newsmagazine that deals exclusively with gay and lesbian issues and culture, is loaded with interesting segments. It features a trip to Savannah to spend a day with The Lady Chablis, the incredibly charming drag queen featured in John Berendt's book, "Midnight in the Garden of Good and Evil," and includes shopping for wigs, joining her at a book-signing and glimpsing one of her drag shows. There's also a segment on the Public Theater's production of Robert O'Hara's new play "Insurrection: Holding History," a musical-comedy about a young, black, gay man's research into the 1831 Nat Turner slave rebellion. And there's a look at how marketers and advertisers market the gay image from buff boys to lesbian chic. Join host Katherine Linton for all this and much more. It airs Feb. 2 at 9:30 p.m. on KLRU-Too (cable ch. 20) in Austin and at 12:30 a.m. on KUHT (ch. 8) in Houston.



The Lady Chablis

On Faith

IN ALL THINGS CHARITY

(What follows is the "Statement of Conscience" that was recently signed by 15 United Methodist Clergy from around the United States. It is a challenge to the United Methodist Church's position on homosexuality as written in its Book of Discipline. Included among those who signed the statement is Rev. Sid Hall of Trinity United Methodist Church in Austin.)

As United Methodist Clergy we are bound in covenant to uphold the Discipline of our denomination. By ordination we are also "committed to becoming conscious representatives of the whole Gospel and are responsible for the transmission of that Gospel to the end that all the world may be saved" (paragraph 330, no. 1, 1996 Discipline). There are times in history when those two expectations are in tension with one another.

In the face of the decisions of the General Conference of 1996 regarding homosexuality, we are moved to a statement of conscience and commitment. The classical ecumenical watchword "in essentials unity; in non-essentials liberty; in all things charity" challenges us and the Church to be both clear and gracious about our differences.

While faithfully presenting to our congregations and constituencies the positions of the denomination as adopted by the General Conference, we will also witness to the following:

1. Scripture, tradition, reason and experience convince us that "the practice of homosexuality" is not in itself "incom-

patible with Christian teaching."

2. The distinction between "being" and "practice" in our Social Principles gives rise to confusion. The statement in paragraph 65 that homosexual persons are of "sacred worth" but that "the practice of homosexuality is incompatible with Christian teaching" is not acceptable. One does not "practice" one's sexual orientation, one lives it.

3. We affirm appropriate liturgical support for covenantal commitments between same-gendered couples. The Church has called itself to be ministry to all persons regardless of their sexual orientation. To withhold rituals of support and accountability for committed relationships is unconscionable. The standards for preparation and celebration of such services with same-gendered couples should be the same as for weddings of heterosexual couples. Standards of sexual morality and wholeness in relationship are not differentiated by gender or sexual orientation. Fidelity, mutuality and the rejection of "all sexual expressions which damage or destroy the humanity God has given us as a birthright" (paragraph 65) are to be expected equally of all persons regardless of sexual orientation.

4. We will continue to initiate and respond to opportunities to enter into dialogue with those whose point of view on these matters is different from ours. We recognize the sincerity of those who hold other views as a matter of faith. While we do not agree with them, we insist on respect for other viewpoints. Such respect

does not extend to tolerance for actions which demean or harm through exclusion or injury. We commit ourselves to resist such actions.

5. We will pray and work for the ordination of gay men and lesbians who are otherwise called to and qualified for ordained ministry.

6. In all other matters regarding homosexuality, we are committed to charity, grace and accountability of the same character as applies to heterosexuality.

This statement is offered as an expression of conscience and commitment. We believe that public dissent from a teaching of the Church must be done only prayerfully and with humility. However, we also believe that when we are confronted with an injustice, we must not remain silent.

By God's grace we pray we may be able to forgive and be forgiven and move forward toward God's vision of a reconciled human family. ☩



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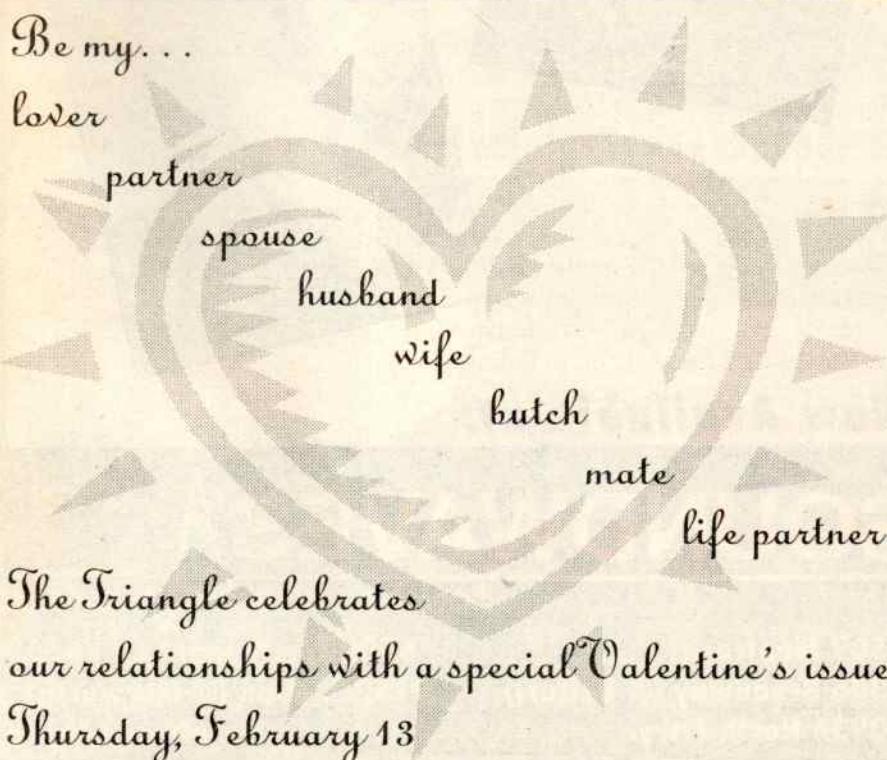
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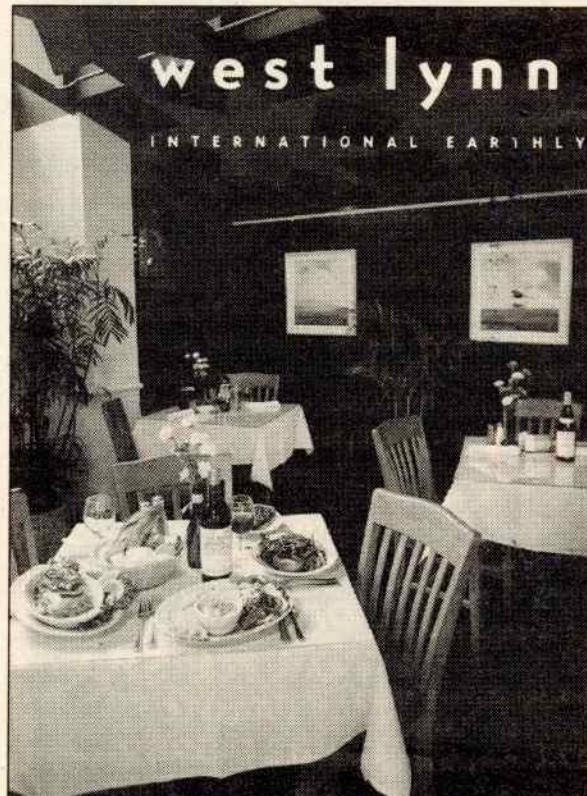
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Viewing 'Three Viewings'

By **Tristan MacAvery**
TRIANGLE Staff

HOUSTON—The unlikely setting of a funeral parlor's viewing room provides the backdrop for a trilogy of seriocomic monologues in Jeffrey Hatcher's "Three Viewings," now appearing at Houston's Stages Repertory Theatre. But as director Mark Ramont observes, "There are no coffins, no dead bodies—just three viewings of fascinating people who are *alive*. These stories are about *survivors*, people who must find the strength not only to carry on, but to *live*."

In "Tell-Tale," Emil, a mild-mannered funeral director, is consumed by his love for Tessie, a real estate agent who attends memorial services to pick up new clients. James Belcher clearly revels in the role of this deceptively quiet man who keeps whispering "I love you" to the object of his affections, each time hoping that she'll turn and catch him in the act. Belcher's delivery and minimal movement on stage puts the audience in the position of confidant, of being the one who gets to hear his mental montage of unrequited love. By turns amusing, endearing, touching and empathetic, Belcher creates a character who will be remembered long after the evening is over.

The story "The Thief of Tears" finds Mac, a young woman with a troubled past who makes her living stealing jewelry from corpses, summoned home to the funeral of her grandmother. She muses how she'll finally get that beautiful dinner ring that she has always coveted. Deborah Hope makes the most of her delightfully twisted character, creating riotously funny moments as she details the method of her chosen profession. Hope's



From left, Deborah Hope, James Belcher and Jean Proctor in "Three Viewings."

performance skates delicately along the raw edge of Hatcher's biting wit, until, at length, the tone subtly begins to change and we see the origins of Mac's strange lifestyle. Seamlessly, Hope flows with the change to create what is without question the most beautifully moving sequence of the entire work. She shows us, with aching candor, who the real thief of time and tears is.

As she tries to find out "Thirteen Things About Ed Carpolotti," Virginia (Ed's widow) also tries to understand a \$1.3 million debt, documents that she signed without reading and a blackmail note demanding yet another million. Jean Proctor, in a performance comparable to the best of Barbara Barrie, weaves an O. Henry-like tale of mounting catastrophe with all the gentle recounting of a woman trying to understand why that last rubber of bridge wasn't won on that last no-trump hand. The telling is logical, clear, and completely devoid of the ability to figure out what her now-deceased wheeler-dealer of a husband was up to. Proctor, a study of practicality and determination, warms to her telling as the delightfully surprising ending comes to light.

For modern audiences, the idea of three lengthy monologues may seem dull and uninteresting. After being inundated with tornadoes, dinosaurs, and runaway buses in the movie theaters, viewers might be startled to discover that being told a story can be at least as entertaining, if not more so. As artistic director Rob Bundy notes, "Storytelling has been one of our favorite forms of entertainment ever since man first discovered fire and learned to speak."

"Three Viewings" runs through February 9 at Stages, 3201 Waugh Dr., Houston. For tickets and information, call (713) 52-STAGE.

On **Theater**

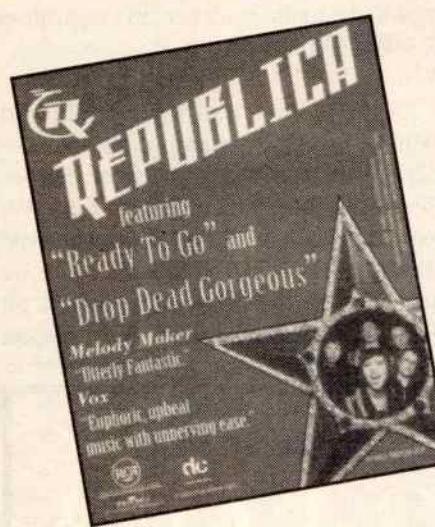
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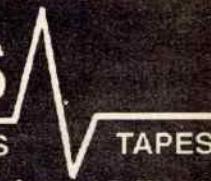
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Stage Struck

DAVID MARK COHEN



Sometimes a single day in the theater can fill my soul for months.

Two remarkable documentary theatre pieces on the subject of race in America were on the bill last Saturday in Houston, where the Alley Theatre simultaneously hosted Anna Deveare Smith's virtuosic "Twilight: Los Angeles 1992" and Emily Mann's adaptation of "Having Our Say."

Smith's performance of verbatim interviews (excerpted, of course) with personalities great and small surrounding the Rodney King trial and aftermath is a masterpiece of mimicry that illuminates that event with deft precision and all-encompassing humanity. Chameleon-like, Smith adopts and discards characters with the flick of a scarf or the unbuckling of a gun belt, reveling in the sound and inflection of each voice. She captures the exuberance of a juror, the cynical self-delusions of a Beverly Hills real estate agent, and the polished erudition of an academic scholar with equally bold insight. Gender is no limitation here, neither is ethnicity or class.

Smith is a first-rate playwright as well: she structures her mosaic for maximum theatrical contrast, even inventing a dinner party (of actual conversations) to imagine a discussion about race that could ultimately heal America's divisions. This is far less preachy than it might sound, mostly on account of Smith's scrupulous balance of the political spectrum. "Twilight: Los Angeles 1992" is civic theater that engages—unafraid to pose the question it knows it cannot answer.

"Having Our Say" takes a different documentary approach to experiences of two Negro (their choice of label) sisters—Sadie and Bessie Delaney—whose century-long lives allow reflection about the challenges, glories, and tragedies of Black life in America. Structured as a visit to their home in Mt. Vernon, New York, "Having Our Say" allows two performers to command the stage with a warm mixture of reminiscences and exhortations. Delores Mitchell as "Sweet Sadie" and Lynda Gravatt (substituting for Vinie Burrows) as "Queen Bess" are captivating, connecting directly with the audience with love and hospitality. Under Roberta Levitow's direction, the two forgo a complete physicalization of their age (which is difficult to sustain,

and probably would distract) and settle for a gentle suggestion of their frailty. Edward Haynes' turntable setting provides an inviting parlor, dining room and kitchen, while Marc Rosenthal's projection design enhances our enjoyment of the proceedings.

While Twilight's limited run is over, you can call on the Delaney Sisters



Vinia Burrows, left, as Dr. Bessie Delaney and Delores Mitchell as Sadie Delaney

through February 8. It's a visit worth making.

BRIEFLY... The party has begun over at Hyde Park Theatre, where FronteraFest '97 is presenting its usual eclectic mix of theatre, dance, music, and—let's be plain—uncategorizable performance through February 22. Choose any single evening of multiple short offerings from the menu of this five-week festival and you're sure to experience the incredible diversity of the Austin artistic scene. There's always a nugget of gold among the lesser metals, and if you wait for the Saturday night "Best of the Week" (or even the final week's "Best of the Fest"), the selection process has been done for you. But you might just miss those mariachi... □

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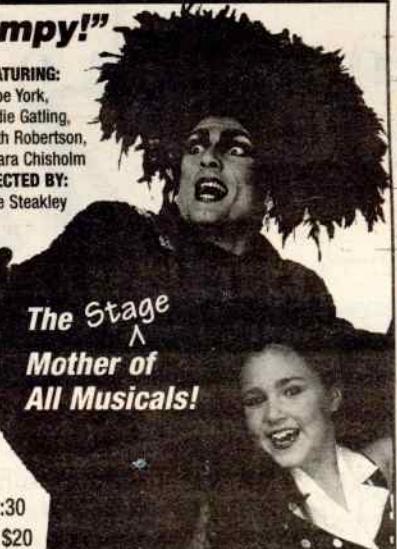
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On the Town Austin

January 30 through February 9

ART

CONTINUING

At Women & Their Work, 1117 Lavaca: "New Paintings by Cynthia Lin," works by the Dallas artist that incorporate her experience as an Asian-American woman, through Feb. 15; Kathy Lovas's "M Train," a sound, slide and rocking chair installation that explores the psychology of time and memory, through Feb. 16. 512-477-1064.

"On the Mark" - Recent prints by Trevor Husky and Laurence Scholder. Through Feb. 21 @ Flatbed Press and Gallery, 912 W. 3rd. 512-477-9328.

Photographs by Brett Brookshire. Through Feb. 22 @ Hyde Park Theatre, 511 W. 43rd. 512-452-6688.

"Heritage" - Works by Michael Ray Charles, Carolyn Manosevitz and René Marquez that explore each artist's ethnicity. Through Feb. 24 @ the Dougherty Arts Center Gallery, 1110 Barton Springs. 512-397-1455.

"Out of Bounds: New Work by 8 Southeast Artists" - Mixed media assemblages, time-based media and telematic/telepresence installations and environments featuring plants and live animals. Through Mar. 2 @ U.T.'s Huntington Art Gallery, 23rd & San Jacinto. 512-471-7324.

"Fresh Ink: Austin Print Workshops" - Etchings, lithographs, woodcuts, screenprints and monotypes from the collaborative printmaking workshops of Austin. Through Apr. 13 @ the Austin Museum of Art Downtown, 823 Congress. 512-495-9224.

BOOKS

The Austin Book and Paper Show - 1000s of used, rare and out-of-print books and collectible ephemera, maps, prints, documents, etc. Feb. 1 & 2 @ Palmer Auditorium, S. 1st & Guadalupe. 512-863-4930.

San Francisco Chronicle reporter David Tuller talks about his book "Cracks in the Iron Closet: Travels in Gay and Lesbian Russia," Feb. 3, 3:30-5pm, in the Texas Union Governor's Room. 512-708-0943.

DANCE

Women and Their Work presents Seattle's Pat Graney Company in "Sleep (making peace with the angels)," a work that examines the common experiences of women, from childhood to old age. Jan. 31 & Feb. 1, 8pm, @ U.T.'s McCullough Theater. 512-477-1064.

Tapestry Dance Company opens Playfest, the Austin Circle of Theater's Festival of Performance for Children, with "Games People Play," Feb. 5-9 @ the Dougherty Arts Center Theater. 512-499-TIXS.

"Three of Hearts" - Three short ballets by Ballet Austin: Stephen Mills's "Dreams," Lambros Lambrou's "Evolution of an Angel: Part 2" and Lambrou and Acia Gray's "Homecoming." Feb. 7 & 8 @ U.T.'s Bass Concert Hall. 512-476-2163.

LECTURE

Dr. Abraham Verghese, author of "My Own Country: A Doctor's Story," speaks about his experience with AIDS patients in rural Tennessee. Jan. 30, 7pm, in the Texas Union Ballroom. 512-475-6630 or 475-6666.

At the next Prime Timers meeting Rev. William Zelazny of First Unitarian Universalist talks about "What the Bible Doesn't Say" about homosexuality. Feb. 2, 2pm, @ Austin History Center, 9th & Guadalupe. 512-282-2861.

AIDS Services of Austin's "Taking Charge: Strategies for Healthy Living" Part 3: "Promoting Health," Feb. 4, 6:30-9pm, @ ASA, 825 E. 53-1/2, Bldg. E. 512-406-6162.

MUSIC

DiverseArts East Side Circuit: Dogon Sirius (world music), Jan. 30 @ the Victory Grill, 810 E. 13th. 512-477-9438.

Gerre Hancock plays works by Franck and one of the Bachs on the Visser-Rowland pipe organ, Feb. 2, 4pm, @ U.T.'s Bates Recital Hall. 512-477-6060.

The Jessen Series: Pianist Lita Guerra plays works by Schubert on the 200th anniversary of his birth, Jan. 31, 8pm, @ U.T.'s Jessen Auditorium, 21st & University. 512-471-1444.

Texas Folklife Resources presents Texas Gospel Train, emceed by Bill "The Mailman" Martin, with music by the Mighty Clouds of Joy, Willie Neal Johnson and the New Keynotes and the Austin chapter of the Gospel Music Workshop of America. Feb. 1, 8pm, @ U.T.'s Bass Concert Hall. 512-471-1444.

Westminster Sunday Afternoon Music Series: "Winds at Westminster" - Works by D'Rivera, Reinecke, Villa-Lobos, Vivaldi and Schutz. Feb. 9, 3pm, @ Westminster Presbyterian, 3208 Exposition. 512-459-5497. DiverseArts Second Sunday Salon - Rock, blues and jazz front porch jamming

18 ▶ THE TEXAS TRIANGLE ▶ JANUARY 30, 1997

with Harold McMillan, Rob Halverson and Friends. Feb. 9, 3-8pm, @ Heritage House. 512-477-9438.

THEATER

NEW

"Zorba" - A musical adaptation of "Zorba the Greek" by Joseph Stein ("Fiddler on the Roof"), John Kander and Fred Ebb ("Cabaret"). Jan. 31, 8pm, @ the Paramount Theater, 713 Congress. 512-472-5411.

Vortex Repertory does Shakespeare's "Julius Caesar." Directed by Barry Pineo. Thurs.-Sun., Jan. 31-Mar. 9, 8pm, @ the Planet Theatre, 2307 Manor. 512-478-LAVA.

"Our Young Black Men are Dying and Nobody Seems to Care" - Stories of hope and despair, love and hurt, including issues of drugs, AIDS, homelessness and gay-bashing. Feb. 7, 6:30 & 9pm, @ St. Ed's Mary Moody Northen Theatre. 512-464-8859.

CONTINUING

Live Oak Theatre presents "Shadowlands" by William Nicholson. The story of a famous writer's (C.S. Lewis) fall from intellectual smugness and bachelorhood and his discovery of the transforming, awe-inspiring power of deep love. Directed by Jill Parker-Jones. Through Feb. 2 @ the State Theatre, 719 Congress. 512-472-5143.

"A Perfect Ganesh" by Terrence McNally. In which two Connecticut women in their fifties take a two-week tour of India to restore their troubled souls and are watched over by Ganesha, the Hindu god of travelers and Lord of Obstacles. Through Feb. 8 @ the Acting Studio, 5811 Burnet. 512-454-TIXS.

FronteraFest '97 - The 4th annual festival of new performance includes stuff from Laurie Carlos ("the cooking show and how the monkey dances"), Mauricio Cordero ("Just South of Hell on Interstate 95"), Amparo Garcia ("A Roomful of Men"), Daniel Alexander Jones ("ambient love rites") and Jason Phelps ("Aria Inertia"). 50 assorted performances of 25 minutes or less through Feb. 22 @ Hyde Park

Theatre, 511 W. 43rd. 512-499-TIXS.

"Ruthless! The Musical" - a very funny, very campy farce by Joel Pailey and Marvin Laird about an ambitious little girl who sings her way into your heart while clawing her way to the top. Through Feb. 23 @ Zachary Scott Theatre Center, 1510 Toomey. 512-476-0541.

The AIDS Services of Austin Jack Sansing Dental Clinic Mardi Gras Masked Ball. Feb. 8, 8pm-12:30am in the Grand Ballroom @ the Four Seasons. 512-406-6113.

VOLUNTEER OPPORTUNITIES

Youth Options (formerly Middle Earth), an organization that helps youth

and families with crisis counseling, GED programs, HIV education and emer-

3816 S. 1st. 512-441-8336.

teers are particularly needed. 2-hr. orientation session, Feb. 4, 6-8pm,



Douglas Taylor and David Jones in Vortex Repertory Company's "Julius Caesar" through Mar. 9

Bonnie Cullum

in the Community

A directory of Gay and Lesbian Organizations

(To list your group, fax information to Sean at 512-472-8154)

Ad Hoc (Alliance to Defeat Human Oppression & Condemnation). 1117 Red River. 793-2049.

Adventuring Outdoors. 440-2037.

Affirmation (gay & lesbian Methodists). 451-2329.

AIDS Services of Austin, 825 E. 53-and-a-half. 451-2273.

All Saints Holy Catholic Church (gay-affirming), 4301 N. IH 35. Sunday masses, 5 P.M. 280-9151.

Austin Gay & Lesbian Pasta Society. Monthly dinners. Mongolia! 445-5304.

ALLGO (Austin Latina/o Lesbian & Gay Organization)/Informe SIDA, 1715 E. 6th. 472-2001.

Austin Frontrunners (running & walking group). 473-8334.

Austin Lesbian/Gay Political Caucus. 474-0750.

Austin Radical Fairies (alternative spirituality). 3rd Thursdays, 7 P.M. @ Cornerstone. 703-8952. lazarus@bga.com

Austin Stonewall Chamber of Commerce. 707-3794.

Bisexual Network of Austin & Bisexual Women's Support Group. 370-9573.

Bound by Desire (women's S/M support group). 250-0985.

Capital City Men's Chorus. 477-SING.

Cornerstone Gay & Lesbian Community Center, 1117 Red River. 708-1515.

Ex-Stasis (dancing to a higher state of being). Tuesdays, 6 P.M. at Synergy Studios. 847-9501.

GLSTN (Gay, Lesbian & Straight Teachers Network). 323-2329.

HIV Wellness Center, 4301 N. IH 35. 467-0088.

Integrity Austin (gay & lesbian Episcopalians). 445-6164 or 447-4779 (v/tdd).

The Kingdom Seekers in Christ Jesus (charismatic worship & ministry). 7310 S. Congress. Sundays, 10:30 A.M. & 6:30 P.M. 443-5940.

Lesbian Avengers. 447-9226.

Log Cabin Republicans of Texas. 467-9797.

Lutherans Concerned of Austin & Central Texas. 2nd Sundays, 2 P.M. @ 1st English Lutheran, 3001 Whitis. 832-4159.

MCCA (Metropolitan Community Church of Austin), 1117 Red River. 708-8002.

National Leather Association Austin. 703-8927. http://www.io.com/~austinld@austinlna.html

New to Austin (networking for new gay Austin residents). 346-8666.

Out Youth Austin, 1117 Red River. 708-1234.

P-FLAG (Parents, Families & Friends of Lesbians & Gays) Austin. 3rd Tuesdays, 7 P.M. @ Grace United Methodist, 205 E. Monroe. 302-FLAG.

Prime Timers Austin (middle aged & older gay & bisexual men). 1st Sundays, 2 P.M. @ Austin History Center, 9th & Guadalupe. 282-2861.

Project Transitions. 454-8646.

SapphFire ("Bringing the Lesbian Community Together"). 1st Fridays, 7:30 P.M. @ Trinity United Methodist Church, 600 E. 50th. 323-2476.

Staying Negative. 1st & 3rd Sundays, 7 P.M. @ Cornerstone. 406-6165.

Tapestry Women's Chorus. 453-1691.

The Tribe (social/networking group for gay men). 434-3280.

Unity Church of Positive Prayer, 9603 Dessau. 836-6372.

University Catholic Center Gay Men's Group. 476-7351.

Waterloo Counseling Center, 2525 Wallingwood. 329-9922.

Fax submissions to (512) 472-8154, or mail to 1615 West Sixth St., Austin, TX 78703

on the Town

Houston

January 30 through February 9

ART

NEW

At the Museum of Fine Arts, Houston, 1001 Bissonnet: "John McLaughlin: Western Modernism/Eastern Thought," the aesthetics of Mondrian, the tenets of Zen philosophy, Feb. 9-Apr. 20; "What Do You Think? An Exhibition Lab," an experiment in which museum visitors decide what goes where, Feb. 9-June. 713-639-7300.

CONTINUING

At DiverseWorks, 1117 E. Freeway: Dylan Francis's "Surreal Housewares," sculptures built from household gadgets, and "Abstract Realism," paintings of deformed humanoids, through Feb. 8; "Joyce Pensato," images of familiar cartoon characters rendered with subversion, through Mar. 25. 713-223-8346.

"Schemata: Drawings by Sculptors" - Through Feb. 16 @ the Glassell School of Art, 5101 Montrose. 713-639-7500.

"The Blues & the Abstract Truth" - Installations by Sharon Engelstein, Barsamian, Greg Tate, Ron Smith/Sebastian Walker. Through Mar. 1 @ Project Row Houses, 2500 Holman. 713-526-7662.

"Stella in Studio: The Public Art of Frank Stella, 1982-1997" - Works representing the abstract artist's public art projects, including maquettes, sculpture, paintings, drawings and sketchbooks never before seen outside his studio. Through Mar. 23 @ the University of Houston's Blaffer Gallery. 713-743-9530.

"Mark Rothko: The Chapel Commission" - Through

Mar. 29 @ the Menil Collection, 1515 Sul Ross. 713-525-9400.

"Splendors of Ancient Egypt" - Treasures from the Pelizaeus Museum in Hildesheim, Germany. Through Mar. 30 @ the Museum of Fine Arts, Houston, 1001 Bissonnet. 713-639-7515.

Rice Cinema. Jan. 31: "Marriage, Italian Style" (Italy, 1964) and "Yesterday, Today and Tomorrow" (Italy, 1964); Feb 1 & 2: "Public Access" (1993) (premiere); Feb. 7: "Wings of Desire" (1987); Feb. 8: "8 1/2" (Italy, 1963); Feb. 8: "When Women Unite: The Story of an Uprising" (India, 1996) with filmmaker Nata Duvvuri. On the Rice University campus, off University @ Stockton. 713-527-4853.

DISCUSSION

Roundtable, the Houston Philosophy Forum, raps about "Historical Atrocities" and the people who committed them - Hitler, Stalin, Napoleon, Crusaders and slaveholders. Feb. 5, 7pm @ Cafe Express, 1422 W. Gray. 713-779-8620.

FILM

Movie Time Friday Night: "La Cenerentola (Bartolli)," Feb. 7, 7pm @ the Kolbe Project, 1509 Fairview. 713-522-8182.

MFA Films. Feb. 1 & 2: "The Ascent" (USSR, 1976) and "Teenagers" (USSR, 1983). Feb. 7: "Spencer Williams: Remembrances of an Early Black Film Pioneer" (1996) and "Beale Street Mama" (1947-48), with July Jones and filmmaker

Schumann, Jan. 30, 8pm @ Rice University's Stude Concert Hall. 713-227-ARTS or 800-227-ARTS.

Houston Symphony plays Beethoven's overture to "The Creatures of Prometheus" and Brahms's Symphony No. 1, Jan. 31, 6:30pm; and Berg's Violin Concerto and Bruckner's Symphony No. 4 ("Romantic"), Feb. 8-10. At Jones Hall, 615 Louisiana. 713-227-ARTS or 800-227-ARTS.

Da Camera presents the Terence Blanchard Quintet: "Brazilian Sounds." Feb. 7, 8pm @ the Wortham Center. 713-524-5050. Context, an ensemble of internationally-known musicians, performs "On the Cusp of the 19th Century" - Part 1 (works by Weber, Vorisek, Beethoven and Hummel), Feb. 2, 4pm; Part 2 (works by Boccherini, Mozart and Beethoven), Feb. 9, 4pm. At First Presbyterian Church Fellowship Hall, 5300 Main. 713-665-2620.

RADIO

"Lesbian and Gay Voices" - Jan. 31: The Rainbow Fishing Club and the Houston Outdoor Group; Feb. 6: Hypnosis, "Oral Sex—Risky or Not?" and AIDS Funding. Fridays, 8-10pm on KPFT, 90.1 FM.

Lawrence, through Jan. 31, and Sandy Brown, Feb. 1-15.

THEATER

NEW

Nao Bustamante's "America, the Beautiful", an exploration of the restraints and obsessions of the female ideal in commercial culture, and Elia Arce's "The Problem with Reality is That There Are Too Many of Them." Jan. 31 & Feb. 1, 8pm, @ DiverseWorks, 1117 E. Freeway. 713-223-8346.

"Lonely Planet" by Steven Dietz. The story of an agoraphobic map shop owner who fills his shop with the empty chairs that survive those who've been lost to

"Having Our Say: The Delany Sisters' First 100 Years" by Emily Mann.

"Ten Little Indians" - An Agatha Christie mystery comedy set on the coast of Devon in the 1940s.

Through Feb. 7 @ the

Country Playhouse,

12802 Queensbury. 713-

467-4497.

"The Tragic and Horrible Life of the Singing Nun" by Blair Fell. A fun, nun-filled romp with Soeur Sourire, Maria von Trapp, Sister Bertrille, Mother Teresa et al. Through Feb.

16 @ Theater Lab

AIDS. Fri. & Sat., Jan. 31-Mar. 8 @ the Little Room Downstairs, 1108 Peden. 713-523-0791.

CONTINUING

"The Miser" - Moliere's comedy about a man who frustrates the wedding plans of his children with his miserly ways. Through Feb. 2 @ Main Street Theater, 2540 Times Blvd. 713-682-6557.

"The Tragic and Horrible Life of the Singing Nun" by Blair Fell. A fun, nun-filled romp with Soeur Sourire, Maria von Trapp, Sister Bertrille, Mother Teresa et al. Through Feb.

16 @ Theater Lab

Houston, 1706 Alamo. 713-868-7516.

At New Heights Theatre, 339 W. 19th: "The Compleat Works of Wilm Shakespeare (abridged), through Feb. 1; "Virgins and Other Myths," Colin Martin's coming out story of a gay man who goes from all-American hero to sex-driven male hustler. Through Mar. 1. 713-869-8927.

"The Miser" - Moliere's comedy about a man who frustrates the wedding plans of his children with his miserly ways. Through Feb. 2 @ Main Street Theater, 2540 Times Blvd. 713-682-6557.

"The Tragic and Horrible Life of the Singing Nun" by Blair Fell. A fun, nun-filled romp with Soeur Sourire, Maria von Trapp, Sister Bertrille, Mother Teresa et al. Through Feb.

16 @ Theater Lab

In the Community

A directory of Gay and Lesbian Organizations

(To list your group, fax information to Sean at 512-472-8154)

AIDS Foundation Houston, 3202 Wesleyan Annex. 713-623-6796. Hotline: 713-524-AIDS.

AALGA (African American Lesbian & Gay Alliance). 713-523-5950, aalga@aol.com

Bering Memorial United Methodist Church. 713-526-1017.

Corporation Network Group. 281-366-5030.

Covenant Baptist Church. 713-668-8830.

Dignity (gay & lesbian Catholics). 713-880-2872.

Front Runners (running group). Tuesdays, 6:30 P.M., Sundays, 9 A.M. @ Memorial Park. 713-522-8021.

GAYS (Garden & Yard Society) - (gay gardening club). 713-862-3922.

Gay & Lesbian Hispanics Unidos. 713-813-3769.

Gay Men's Chorus of Houston. New members always welcome. 713-521-SING.

Greater Houston Gay & Lesbian Chamber of Commerce, 1109 Hyde Park, #178. 713-523-7576.

Heartsong Women's Chorus. 713-947-1488.

HATCH (Houston Area Teenagers Coalition of Homosexuals). 713-942-7002.

Houston Area National Organization for Women (HANOW). 2nd Thursdays, 6:30 P.M. @ Interfaith Ministries Bldg., 3217 Montrose. 713-665-8669.

Houston Area Women's Center, 1010 Waugh. 713-528-6798.

Houston Chain Gang Bicycling Club. 713-863-1860.

Houston Gay & Lesbian Parents (HGLP). 2nd Tuesdays, 7 P.M. @ Grace Lutheran. Child care provided. 713-284-4939.

Houston Outdoor Group. 4th Thursdays, 7 P.M. @ 1116 Jackson Blvd. 713-526-7688.

Houston Professional Men's Association. 713-861-0866.

Houston Women's Flag Football League. 713-315-9368.

Integrity Houston (gay & lesbian Episcopalians). 713-432-0414.

Just For Us (a group for kids grades 6-12 who have gay or lesbian parents, sponsored by HGLP). 713-284-4939.

Lambda Rollerskating Club. Wednesdays, 8-10 P.M. @ Starlite Skating Academy. 713-933-5818.

LiB (Lesbians in Business). 713-529-0077.

Log Cabin Republicans of Houston. 713-529-9100.

Lutherans Concerned (@ Grace Lutheran). 713-869-4218.

MCCR (Metropolitan Community Church of the Resurrection), 1919 Decatur. Sunday services, 9 & 11 A.M. 713-861-9149.

Montrose Counseling Center, 701 Richmond. 713-529-0037.

Montrose Ice Picks. 2nd Thursdays @ Galleria Ice Rink. 713-522-3687.

National Gay & Lesbian Journalists Association. 713-528-1793.

National Leather Association Houston. 713-434-2417.

PFLAG (Parents, Families & Friends of Lesbians & Gays) Houston. 713-867-9020.

Prime Timers Houston. 713-867-3903.

Rainbow Fishing Club. 713-523-6381.

Roundtable, the Houston Philosophy Forum. 1st & 3rd Wednesdays, 7 P.M. @ Cafe Express, 1422 W. Gray. 713-779-8620.

Survivors of Loss. Tuesdays, 7 P.M. @ Sharpstown General Hospital. 713-778-2677.

Twenty Something (social & support group for gays and lesbians in their 20s). 713-315-6786.



Leo Boucher

Jef Johnson and Shannon E. Emerick in Main St. Theater's "The Miser."

SPOKEN WORD

From DiverseWorks: "PhoneWorks" - Recorded readings and soundings of new poetry, fiction, sound and experimental text-based art by Houston writers and artists. Dial 713-228-2882 to hear work by Claire T.

A MAN FOR ALL REASONS

FIND HIM EASY. FIND HIM FAST.

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FOR DATING. FOREVER.



— MORNING RUSH HOUR —

LONG TERM

This is Peter. I'm 18 yrs. old, 5'11" tall, 210 lbs. with black hair & dark brown eyes. I'm seeking someone who's over 35 yrs. old, not muscular & while body & facial hair is a plus, it's not a must. I'm currently a student in university. If you're interested, get back to me. **Box 1063.**

...erotic wrestling...

I'm 32 yrs. old, 5'8" tall, 145 lbs. with brown hair, a mustache, hazel eyes & average looks. I'm looking for friendship & possibly more. Looking for other Caucasian, Asian & Hispanic males who are 23-35 yrs. old. I'm sincere, honest, caring, romantic & not into games. Into erotic wrestling for fun & foreplay. Into sports, dining out, quiet evenings at home, movies, videos, the outdoors, the beach & much more. If you're interested, leave me a message. **Box 1081.**

This is John. I'm 6'1" tall, 175 lbs., very good looking, with a nice body. I enjoy working out about five times a week. I have brown hair, hazel eyes & I'm clean-shaven. I'm hoping to meet other guys who are interested in dating. You should be good looking, straight looking & acting, disease & drug-free & take care of your body. If you're interested, leave me a message. If you're looking for a one-night stand, don't bother. **Box 1203.**

This is Paul. I'm 37 yrs. old, but look to be about 32. I'm 6' tall, 205 lbs. with a stocky build, collar length, dark blond hair & blue eyes. I have fair skin & I'm clean-shaven. I'm a professional & work in the Galleria & live in the same area. I'm not into the bar scene at all. I'm more into museums & art & coffee houses & that type of thing. I don't drink or smoke. I'm looking for someone who wants to make friends first with the possibility of a relationship. You must know also that I do have a slight handicap & I have a problem with my left leg & I need to use a cane in order to walk, but I'm currently in physical therapy, so that problem will be corrected. If you're interested, please get back to me. **Box 1218.**

...looking for friends...

My name is Rick. I'm 25 yrs. old, 155 lbs., 5'11" tall, with brown hair & blue eyes. I'm looking for friends, first & foremost & hopefully more later. Some of my interests are movies, dining out & having a good time. If you're interested, leave me a message. **Box 1223.**

My name is Mark. I'm a 22 yr. old, 5'6" tall, 125 lbs. Hispanic male with dark hair & dark eyes. Right now I'm going to school & working full-time. For more, call **Box 1650.**

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This is Tommy. I'm an attached, white male, very good looking. I'm bi-curious & looking for someone who can be versatile. Looking for someone who's also good looking, can be discreet, probably someone who's attached also. He would also have to be disease & drug-free & would be able to show a first timer a good time. **Box 1058.**

Looking for men to service me & there may be some reciprocation if the mood is right. I'm bi-curious & want to find out more. I'm 35 yrs. old, 5'9" tall, 180 lbs., good looking, well-endowed, very clean, discreet & hope you are too. I'm disease & drug-free & looking for the same. Let's hear from you. **Box 1151.**

This is Mark. I'm 34 yrs. old, 5'7" tall, 130 lbs. with blond hair & green eyes. I'm very slim, pretty smooth, healthy & discreet. I'm looking for healthy, trim, masculine, bisexual or straight men who would like to be serviced orally on a regular basis. No reciprocation is necessary. Just sit back, spread your legs & let me take care of it, both front & rear, from start to finish. If interested & would like to know more, call **Box 1386.**

This is Brad. I'm 29 yrs. old, 5'8" tall, 150 lbs. with short blond hair & green eyes. I'm a very masculine, straight acting guy, very athletic, I work out & keep my body in real good shape. I'm looking to meet someone 20-35 yrs. old, just to get together & be friends & have a good time. You should be very straight acting, very masculine & take good care of your body. **Box 1207.**

I'm looking for a guy who's physically fit, very handsome, very built, muscular, straight acting & wears a uniform. I'm interested in meeting a police officer, fireman, paramedic, UPS driver, anyone in the military, someone who wears a uniform. It's always been a fantasy of mine & I'd like to fulfill it. I'm a good looking guy who's 5'11" tall, 175 lbs. with short brown hair & brown eyes. I'm disease & drug-free, 7' cut, moderately hairy & I'm 25 yrs. old. If you think you fit the bill, & you want to get together for some hot fun, then leave me a message. **Box 1295.**

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Deep Inside Hollywood

MISS PAIGE TURNER

BACKSTAGE AT THE GOLDEN GLOBES

There have been a lot of people asking why Tom Cruise and John Travolta were sitting together at the Golden Globes last month. While it is true that they are both Scientologists, there is more to the story than that. Here is the scoop: Golden Globe seating is done by studio. The Cruise/Travolta table was purchased by Columbia-TriStar, which distributed Cruise's current hit film "Jerry Maguire." Cruise and co-star Kelly Preston (who appears as a lesbian in the current independent film "Citizen Ruth") became friends following their torrid sex scene in "Jerry Maguire." Preston is married to John Travolta, who opted to sit with her at the Columbia-TriStar table. This is a little surprising, since just six months ago, Travolta walked off the set of Roman Polanski's "The Double," a Columbia-TriStar film, because of "creative differences" involving his refusal to appear nude. Threats of lawsuits and a pile of bad press followed. I guess time really does heal all wounds in Hollywood.

WILDE RIDES AGAIN

Just in time for the 100th anniversary of Oscar Wilde's release from prison "Wilde," a new film about the famous playwright, will be released later this year. Stephen Fry, the British comedian known for his role in "Peter's Friends," was cast as Oscar Wilde in the film story of his affair with an adorable young man named Bosie (played by the exquisite Jude Law). It's based on Richard Ellmann's biography and tells the story of the Marquess of Queensberry's outrage at the relationship between his son Bosie and Wilde, the landmark court case that followed and Wilde's subsequent two-year imprisonment for homosexuality. Producers Marc and Peter Samuelson and director Brian Gilbert (who also made "Tom and Viv") have reunited to bring Wilde's story to the big screen. Vanessa Redgrave rounds out the stellar cast as Wilde's mother.

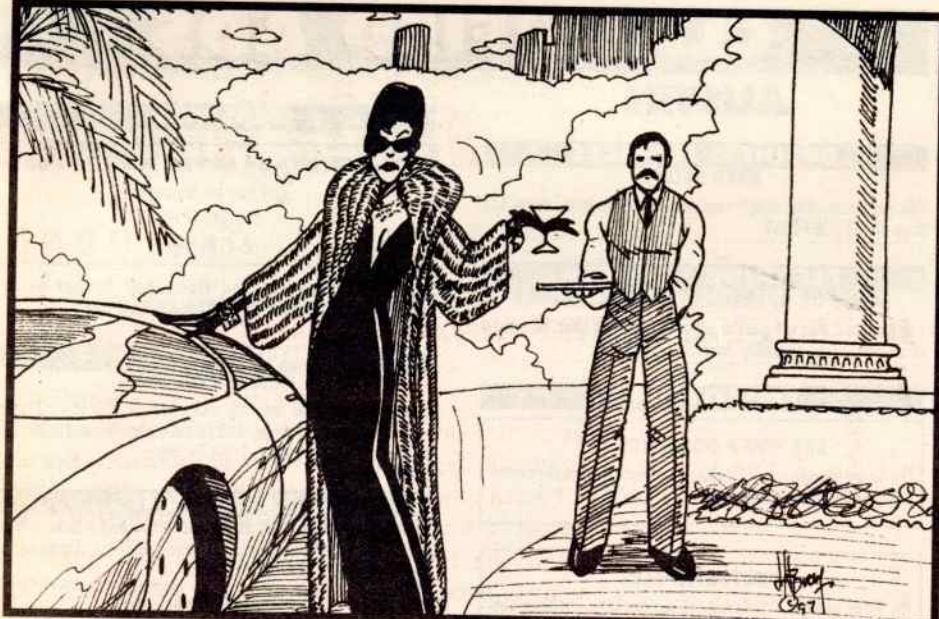
SUNDANCE WRAP-UP

The streets of Park City were crowded this year for the Sundance Film Festival and the crowd was none too happy about it. The increasing lack of intimacy at the festival left many of the attendees grumbling. As usual, there was no shortage of talent or films to see and tickets were at a premium. Sundance has always been about discovering new talent and most of the films that premiere there are quickly picked up for distribution. Coming soon to a theater near you will be a host of new queer films, direct from Sundance. Here are some of the better ones to see: "All Over Me," a delightful new lesbian coming-of-age film starring Alison Folland (so great in "To Die For") and Wilson Cruz ("My So-Called Life"), is set to open in February. In March, look for "Nowhere," the latest "teen apocalypse" film by independent filmmaker Gregg Araki ("The Living End"). It stars James Duval ("The Doom Generation") and Rachel True ("The Craft") with celebrity cameos from Christina Applegate, Shannen Doherty and Traci Lords. The highly anticipated film adaptation of Terrence McNally's hit play "Love! Valour! Compassion!" starring "Seinfeld's" Jason Alexander will be in theaters in May. One Sundance film you won't see in theaters soon, but is certainly worth mentioning, is the debut short by Jason Gould, son of Elliott Gould and Barbra Streisand. When Streisand called him lazy in an interview last year, it must have been motivational for him. The film was much talked about at the festival, so maybe he will follow in his mother's directorial footsteps.

RUMORS ON THE RED CARPET

Star-studded film premieres are always great sources for gossip. The recent L.A. premiere of "Evita" was no exception. This time, though, the star of the movie was not at the center of the buzz: the reason for all the excitement was the love lives of two blonde, male entertainment reporters—one past, one present. First, whispers began when a famous musician arrived with a gorgeous blonde man as his companion (my sources tell me that this mystery stud is not only a former national TV journalist, but he is also the boyfriend of a noted theater director). Are they more than "just friends?" The climactic moment in the evening came a little later after the arrival of a famous male sports figure. He was interviewed on the red carpet by a reporter who was rumored to be his lover. The relationship is said to have started over the summer, ending the reporter's previous long-term partnership (which lasted more than a decade). No one knows the status of their relationship now, since there has still been no public acknowledgment, and both men kept things very professional at the premiere.

Miss Paige Turner interviews celebrities weekly on *PlanetOut* on America Online (Keyword: PNO Events). Contact Paige through this publication or by e-mail at PNOPaige@aol.com



MONEY, MONEY, MONEY

January is moral month for Amanda, Dear Fans. When the new year comes around and we're forced to look at our charge accounts and tax receipts, we always come up with strange ideas.

For instance, while combing the cat in our lavender ostrich feather Do-Me robe and watching Sebastian and the yard men mulch the trees, we suddenly thought about the Culture of Money.

Ah yes, money. It truly IS the only thing that matters, is it not? Without money absolutely nothing can happen, right? In fact, without money, you may as well forget having a car or a house or clothing or food. You may as well be dead. Yes, it's true. Death is better than being poor. At least that is the current popular belief, Dear Fans.

It wasn't always this way. When our parents were children, no one had money. The Great Depression had robbed everyone of all their savings and reduced the world to poverty. Millions went hungry, millions were unemployed, millions were without homes or clothing or transportation. But then, the standard of living had

not reached its current height. People didn't have so much to buy. An orange was considered a delicacy in the winter. If you were lucky, you had a large family to help with the chores and to bring in enough money for everyone to survive.

These days, thanks to ongoing, ever-pressing, all-encompassing marketing pressures, we have zillions of things we can buy. The TV, the stereo, the microwave, the computer, the cell phone, the new car, the boat, the jet ski, the second car, the house, the clothing, the vacation home. It's all there, Dear Fans. And when you look in magazines and watch TV, do you see anything even approaching shoddiness? No, even the most slovenly homeboys on the most disgusting sitcoms live in relatively pleasant apartments these days. The rest of the shows give the impression that Martha Stewart is hiding in every living room closet and kitchen cabinet. Taste rules. Style is supreme. Americans are consuming the world almost as fast as they are consuming themselves.

There is a disgustingly smug and snobbish attitude in television advertising these days. The "I'm Worth It" mantra has become a "Go To Hell" attitude that shame-

lessly flaunts the most outrageous and unreachable luxuries before our dazzled eyes. Now everyone seems to think they deserve a trip to Aruba. We all think we deserve a Lexus. At least we feel that if we don't deserve that Lexus, no one else does, either!

Amanda became aware of a truly negative shift in our society when medical and social needs suddenly became matters for serious financial concern instead of serious human concern. Perhaps the most outrageous indication of this trend is when the medical profession somehow became the Medical INDUSTRY. This seemed to happen overnight, Dear Fans! One day, people were talking about helping each other and providing adequate care, then before we knew what hit us, people were suddenly talking about who deserves what, and how to provide "cost-effective" healthcare.

Perhaps the most frightening aspect of our catastrophic Culture of Money is the proposal to take the massive Social Security funds and basically hand them over to Wall Street! This is purely a case of collective amnesia, Dear Fans. Wall Street has not only had its bad days, it has had truly cataclysmic decades! People propose that we should take Social Security benefits and subject them to the vagaries of the open market, as if there will never be another economic depression again. And of course, who do you think gets all the

interest and fees for handling all the billions of dollars that would suddenly flood the markets? You don't suppose stock brokers have much influence in Washington, do you Dear Fans?

We remember when George Bush proposed privatizing the Interstate Highway system. We nearly shot a garter over that one, Dear Fans! Instead of "Adopt A Highway," you'd have "Invest in a Highway." You would be paying fees to every corporation in America from county to county, state to state, bridge to bridge. And certain people would finally have the roads all to themselves, because poor people certainly would never be able to afford to drive across the country.

This Culture of Money is eroding our whole way of looking at things, Dear Fans. The greater good is fast being erased by a pernicious private and corporate greed that threatens our entire social structure by creating an ever-widening economic gap

between those who have and those who have not. Instead of looking upon people as human beings deserving of compassion and respect, we are rapidly becoming incapable of looking at people without assessing their monetary value first. Snob appeal and avarice are taking over, and Amanda's worst nightmare is coming true: The country is becoming saturated with millions of greedy little Alexis Carringtons and JR Ewings.

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Amanda

AMANDA B. RECKONDWITH

...while combing the cat
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we suddenly thought about

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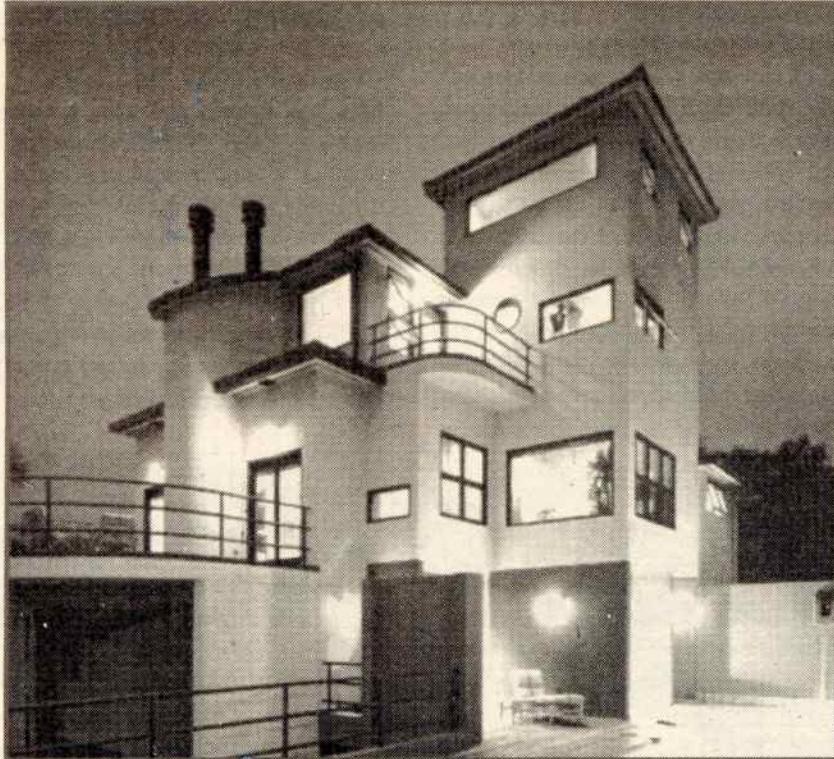
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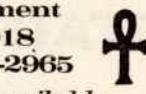
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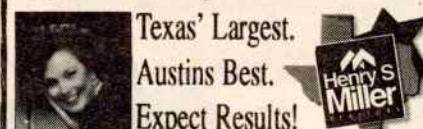
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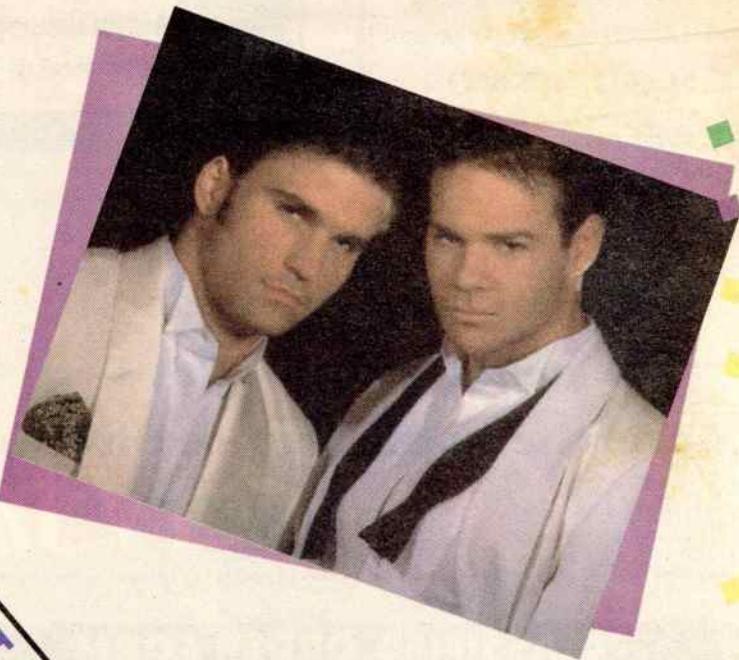
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