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GAY AND LESBIAN NEWS FOR NEW ORLEANS AND THE GULF SOUTH

# IMPACT

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guide to gay  
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nite life

SINCE ▼ 1977 VOLUME 22 ▼ NUMBER 24 ▼ November 21 - December 4, 1997



Cyndi

Lauper

An  
**IMPACT**  
Exclusive  
Interview



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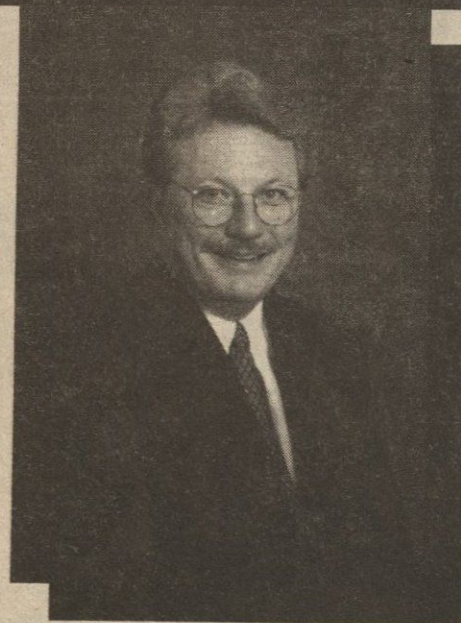
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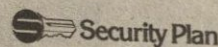
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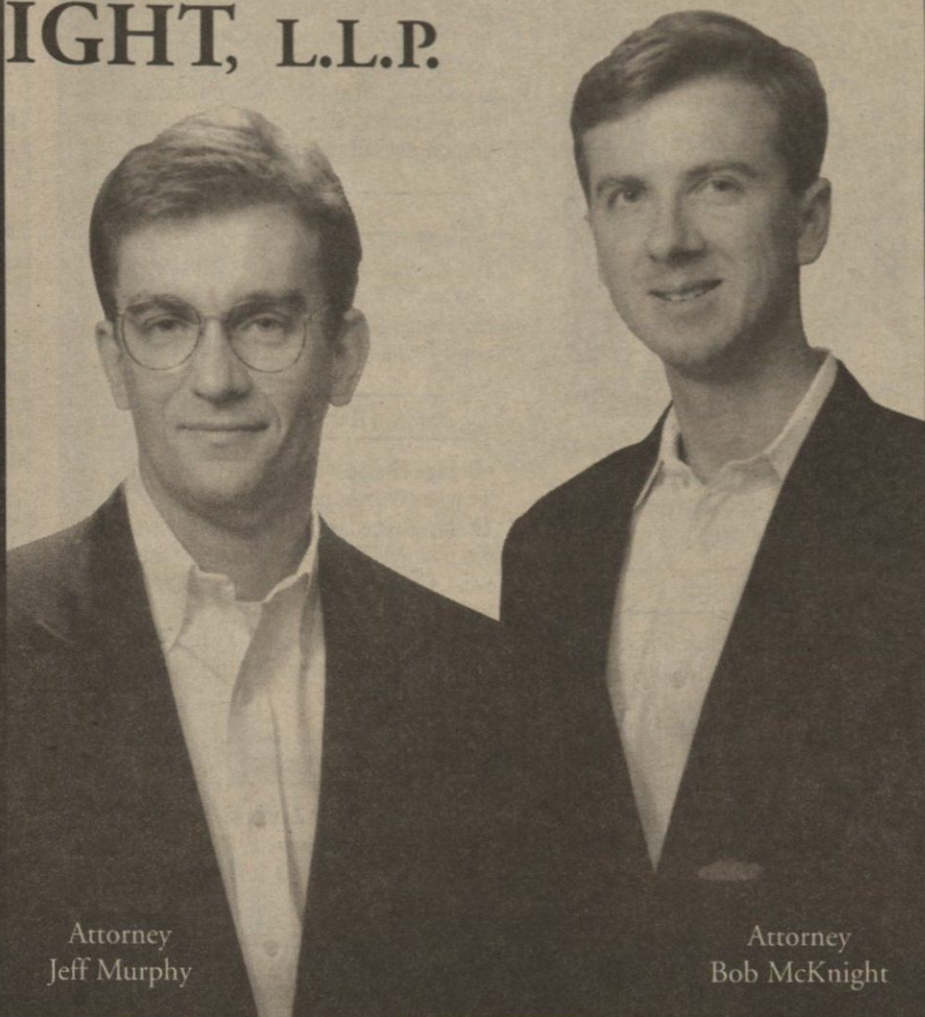
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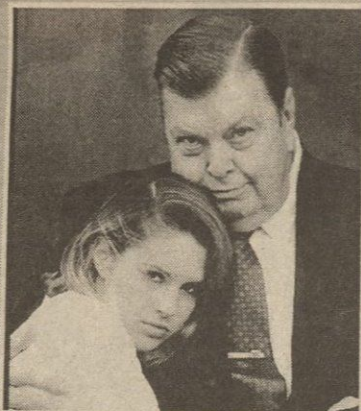
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# OUT IN THE COMMUNITY



On November 20, *The Children's Hour* opens at Theatre Marigny. Pictured here are George Kelly and Jennifer Carriere.

## NOTES 'N SUCH

• **PFLAG** has announced that this year they are offering a minimum of \$15,000 in **scholarships** for the 1998-99 academic year. More information will be posted in future issues. For an application, see the **IMPACT** web site or call 895-3936 with any questions.

• **NO/AIDS Task Force** is offering **Buddy Bear stuffed animals** at local shops in the metro area until the end of the year. The bears go for \$25 and can also be picked up at the Task Force on Decatur Street.

• Feeling the acting urge? Mind taking your shirt off? If you answered "yes" to the first question and "no" to the second, call Sue at True Brew (522-2907) to see if you're the man for the job — the "job" being a role in *Psycho Beach Party*.

## NOVEMBER 20

Beginning tonight at 8 p.m. and playing Thursdays, Fridays and Saturdays through December 20, **Theatre Marigny** presents *The Children's Hour*, by Lillian Hellman. The play is a tale of how a lie told by a young girl devastates the lives of her teachers. For reservations and information, call 944-2653.

## NOVEMBER 21

• Opening tonight at **Zeitgeist Theatre**: *Blue Juice*, a Scottish indie surfing flick starring Ewan Macgregor.

• And also opening tonight is *12 Angry Men*, the adapted version of which will be playing during a limited run at **True Brew Theatre** on Thursdays, Fridays and Saturdays at 8 p.m.

• Looking for free entertainment? The **Lesbian & Gay Community Center** will be showing *Midnight Cowboy* at 7 p.m.

• If you feel like staying home, turn your TV to **WYES** and see an episode of "Steppin' Out" (6:30 p.m.) that includes a piece on "Vintage Drag."

## NOVEMBER 23

Today is the last ball game and

picnic until March of '98. Loretta Mims invites you to join them at City Park from noon 'til at Diamond #17, next to the snowball stand at Marconi and Harrison. Bring a picnic lunch, drinks, friends and two or more cans of food for Shelter Resources.

## NOVEMBER 26

Tonight **Vaqueros** closes its **Chile Pepper Festival** (which began October 16) with a pre-Thanksgiving party with live music. (4938 Prytania St.)

## THANKSGIVING DAY

• **Bridge House** will be open today to feed the homeless and needy for its annual **Thanksgiving Day Dinner**. Volunteers and contributions are needed to support this event. Call 522-2124 if you can be of assistance.

• The staff of **IMPACT** wishes all of you a Happy Thanksgiving. The offices will be closed today.

## NOVEMBER 28

• Opening tonight at **Zeitgeist Theatre**: *Conspirators of Pleasure*.

• At the **LGCCNO** at 7 p.m., *Point Break* will be shown.

## NOVEMBER 30

On this, the **eve of World AIDS Day**, there will be an inter-denominational service at 2 p.m. at the **Jewish Community Center** (5342 St. Charles Avenue), followed by a Jazz funeral parade.

## DECEMBER 1

• In commemoration of World AIDS Day, **NO/AIDS Task Force** will hold a **patron party at 6:30 p.m.** for its annual Art Against AIDS gala. The **Prometheus Awards** will be handed out at 7:30 p.m.

• The **Jewish Community Center** presents "**Art on the Avenue**," a showcase of local artisans. The show runs until December 31. (897-0143, ext. 137)

## DECEMBER 2

There will be a public preview of the art to be on sale for Art Against AIDS today and tomorrow from noon -6:30 p.m.

## ACTION WEEK

The **Human Rights Campaign** will host a town hall meeting in conjunction with a six-day "**Action Week**" in New Orleans.

The "Action Week" is co-sponsored by HRC and Louisiana Lesbian & Gay Political Action Caucus (LAGPAC). The week includes the town hall meeting (with HRC Field Director Donna Red Wing), a political

organizing training, a community event with Georgia Ragsdale, and meetings with local organizations and activists.

The **Town Hall meeting** will be **Thursday, December 4** from 7 p.m.-8:30 p.m. at the **Vieux Carré Metropolitan Community Church** (2364 Marais).

Along with Donna Red Wing, also attending will be Tony Esoldo, HRC's Southern Field Organizer and Chris Daigle, Executive Director of LAGPAC.

The event is free and open to the public. There will be a discussion about local, state and national issues including: employment discrimination based upon sexual orientation, same-gender marriage, and HIV/AIDS concerns.

**Political organizing training** will take place on **Saturday, December 6** from 9 a.m. - 4 p.m. at the Sheraton Hotel (500 Canal Street). The training will be led by members of HRC and LAGPAC. This event is also free and open to the public. This will be an intensive training for those wishing to work effectively as political activists. Participants will learn skills including: lobbying members of Congress, political organizing, political outreach, media skills, fundraising, and other important tools for grassroots activism. There will also be an update on the important issues.

On **Saturday, December 6** at 7 p.m., at the Sheraton, comedienne **Georgia Ragsdale** will be performing. To purchase tickets or obtain more information, contact (504) 566-0329 or 949-2572. Tickets are also available at FM Books, located at the corner of Chartres and Frenchmen Streets.

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channels 57 or 77.

## ALSO COMING UP:

**December 5:** Art Against AIDS Gala, 8 p.m.  
**December 5 & 6:** The Eggplant Faerie Players will be at Zeitgeist Theatre (2010 Magazine) presenting their original play, *Next Year in Sodom*, at 10:30 p.m. Tickets are \$10. (524-0064 or 949-4009)

**December 6:** Tonight, renowned TP cartoonist Walt Handelsman will present a show of original cartoons at the Lesbian and Gay Community Center of New Orleans. Handelsman will be on hand to autograph purchased works — which are to be had at great prices! Best of all, a portion of the proceeds benefits the Center. More info in the next issue.

## IN LAFAYETTE

**December 5:** Acadiana CARES Winter Wonderland, 6-9 p.m. at the Oil Center. Call (318) 233-2437 for information.

## IN BATON ROUGE

**December 5:** Southeast LA Regional HIV Conference. Call (504) 923-2277 for information. Δ



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## HRC EXECUTIVE DIRECTOR BIRCH VISITS NEW ORLEANS

BY KYLE SCAFIDE



NO/AIDS Director Shauna Dunn looks on as HRC's Elizabeth Birch addresses Task Force employees.

In a brief visit to the Crescent City, the Executive Director of Human Rights Campaign, Elizabeth Birch, visited NO/AIDS Task Force and the Pediatric AIDS facility at Children's Hospital, and she also managed to meet with the Federal Club.

On the morning of Thursday, November 13, Birch began her tour at NO/AIDS Task Force. After spending a few minutes meeting with NO/AIDS Director Shauna Dunn, Birch was led to the conference room, where she made a few comments and called for feedback from the employees who had gathered.

"I need to hear from you," she said. "What are the real-life trends that are emerging?"

There was a general concern about the need to reach minorities. Said one woman, "We need funding to do a larger saturation in the poorer areas."

A social worker mentioned some concern about people who want to return to work: How do they [PLWAs] explain the gap in employment? How can they work without fear of losing benefits? How long will better health (due to protease inhibitors) last?

Another woman was worried that minorities have succumbed to media hype about the "cocktails," which are combinations of drugs that include protease inhibitors. She said that some people are no longer as cautious because they think there's a "cure" out there.

Again, with regard to minorities, especially African Americans, service providers are disturbed that Magic Johnson — who says he is "cured" — is misleading fellow African Americans.

The ban on needle exchange was yet another topic.

"Clinton is wrong not to lift the ban on needle-exchange," said Birch. "He needs to get involved."

She added that the administration is afraid of a backlash politically, since any volatile issue these days seems untouchable.

"Everything [in Washington] has come

to a halt," said Birch. "Campaign reform has put a wet blanket on everything."

Birch boasted that HRC has spent a tremendous amount of money in the fight for better funding for AIDS research and services. Birch gave an example of how savvy thinking can pay off in Washington.

When she got wind that there was a possibility that AIDS funding would be sharply diminished, HRC did a major study, hiring a Republican firm to do it. The study proved that every demographic group wanted more AIDS funding, "including white male fundamentalists," she said. When conservative legislators saw the results of the study, they felt confident that they would not suffer backlash by voting for more AIDS funding.

Birch came to New Orleans days after President Clinton made history by becoming the first "sitting" President to address a gay and lesbian group.

### AIDS MONUMENT SOON TO BECOME A REALITY



David Kiviaho and Susan Levingston stand near the site of the future AIDS Memorial Monument.

New Orleans is soon to become one of the first cities in the nation to have a permanent monument dedicated to those who have died of complications related to AIDS. After a long process of selecting a site for the monument, selecting an artist and

setting deadlines, the monument is soon to become a reality.

Where did it all begin?

In the summer of 1995, Susan Levingston and David Kiviaho were on the AIDS Candlelight Memorial Committee, and it was then that an idea began to form in their heads.

"We wanted more of a permanent reminder of our friends who had died of AIDS," said David.

"I heard about the AIDS Grove in San Francisco, which is situated in Golden Gate Park," said Susan. "It was started by a grassroots effort — men who had lost their friends who were looking for a place to go to mourn, to heal."

David and Susan think that's exactly what this monument will be — a place to reflect not only on those who have died, but on the reality of the disease that still exists.

"One of the major purposes of this is to make sure that people remember that people have AIDS and that people have died of AIDS," said David. "It's an urban illness."

The next step was the first step. How does one go about erecting a monument?

"Somebody referred me to Paula Berault," said David. Paula is with Parkway Partners, a non-profit group associated with the city's Parkway Commission. "We started talking ... and it interested her because she was interested in refurbishing Esplanade Ave."

Next, they called Councilman Troy Carter to talk about a setting for the memorial.

"We wanted it initially at Washington Square," said Susan, "and we drove to five or six sites ... and the three of us settled on Esplanade Avenue for a number of reasons."

They said that Carter was helpful with suggestions that would expedite the process.

Once the project and the site were approved, the next step was forming a committee and calling for artists. About 20 artists from across the country responded with proposals, and well-known glass artist Jim Tate was selected. Tate is from DC, but he has a strong connection to New Orleans.

"He spends a lot of time in New Orleans because he works at Lighthouse Glass," said David. Tate is also openly HIV-positive, a fact that made him seem all the more an appropriate choice for the task. Tate calls his work "The Guardian Wall."

"This wall will represent thousands of persons in New Orleans who have lost the AIDS battle," he said. "Also, this monument will provide a place of healing for the many

individuals who have lost someone to AIDS and [will provide] the strength to continue our fight against this disease."

Initial plans had the monument to be placed at the corner of Decatur and Esplanade, but modifications now have the

site slated for construction nearer South Peters.

On November 20, the design for the monument was unveiled at Lighthouse Glass. Groundbreaking is scheduled for May of 1998, and Kiviaho and Levingston are confident that the project will be completed by the end of 1998.

Now that the planning and setup is done, the committee is focusing on raising funds to complete the project, which includes lighting, landscaping, and a memorial walkway listing the names of those who have died.

Persons interested in the project are encouraged to call the Monument Information Line at (504) 364-5554. Donations or correspondence can be directed to PO Box 19709, NOLA 70179.

## EMPLOYEE SAYS SHE WAS DEMOTED FOR REMOVING CHILD FROM LESBIAN HOME

DALLAS (AP) A Child Protective Services employee has filed a grievance with the agency, saying she was demoted from her job as a supervisor for removing a foster child from the home of a lesbian couple.

In the grievance, Rebecca Bledsoe said she told caseworkers to remove the infant boy because "homosexual conduct is against the law in Texas."

"Just as you wouldn't put a child into a family where there were known shoplifters or worse, you shouldn't put them into a place where they are expressly violating the law," said Ms. Bledsoe's attorney, Roger Evans.

Linda Edwards, a spokeswoman for the Texas Department of Protective and Regulatory Services in Austin, said there is no policy to prohibit the agency from placing children with single gays or lesbians who are licensed foster parents.

## DECISION COULD FUEL STRONGER ATLANTA DOMESTIC PARTNER LAW

(GEP) The November 3 ruling by the Georgia Supreme Court upholding an Atlanta city employee domestic partnership policy may give new momentum to a months-old plan by Mayor Bill Campbell to examine more expansive domestic partner coverage. The 5-2 Court decision found that the 1996 ordinance was constitutional because it used the term "dependent," rather than "family," and thus meant anyone who relies on a city employee for financial support.

Last December, Mayor Campbell signed an administrative order requiring all companies doing business with the city to adopt employment policies that ban anti-gay discrimination, and told the lesbian and gay paper *Southern Voice* he would ask city attorneys to study the possibility of an order requiring all such companies adhere to city domestic partnership policies. (courtesy Georgia Equality Project) Δ



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**CLINTON SPEAKS AT HRC DINNER**

WASHINGTON (AP) In a nod to the budding political clout of the gay-rights movement, on Saturday, November 8 President Clinton addressed a fund-raiser for the nation's largest gay and lesbian group, the Human Rights Campaign. "We have to broaden the imagination of America," he said.

Clinton's sold-out HRC dinner speech was greeted by a sustained standing ovation inside and pickets outside, making him the first sitting president to publicly address a gay and lesbian civil rights organization.

Keeping to relatively non-controversial territory, he steered clear of TV's "Ellen," being honored by the group. Instead, he urged Congress to pass legislation protecting homosexuals from job discrimination and confirm Bill Lann Lee, his nominee as assistant attorney general for civil rights.

He told the audience of about 1,500 that people who "aren't comfortable yet with you" need to learn to see lesbians and gays as fellow Americans committed to freedom and equality.

Elizabeth Birch, executive director of HRC, called Clinton's record "completely in sync" with her group's nondiscrimination agenda. "His presence is a powerful affirmation of the shared dream of equality for every American," she said.

The other featured guest at the black-tie dinner, expected to raise \$300,000 for the campaign's political activities, was TV actress Ellen DeGeneres, who was accompanied by her partner, Anne Heche.

Clinton left the dinner before its program turned to DeGeneres, who, along with her mother and Heche, met the president back stage and out of view. HRC's Birch claimed an independent exit poll showed that votes from self-identified homosexual voters amounted to 7 percent of Clinton's total support in 1996. "That's the same as the Hispanic vote, and no one would ever fail to make a calculation about the importance of the Hispanic vote," said Birch.

She estimates that gay donors gave \$3.2 million to Democrats last year. The campaign itself spread \$1.1 million among almost 200 candidates.

Also at the dinner, the organization presented its other National Civil Rights Award to the Leadership Conference on Civil Rights (LCCR), the legislative arm of this country's historic civil rights movement. LCCR Chairperson Dorothy Height accepted the award. (Clinton's speech, in its entirety, can be found on page 20. The above story was compiled from an AP story and an HRC press release.)

**FIRST WHITE HOUSE CONFERENCE ON HATE CRIMES**

(AP) In the first White House Conference on Hate Crimes, Clinton said Americans can no longer ignore "what happens when racial or ethnic or religious animosity joins with lawlessness." He announced measures that include 50 extra FBI agents and federal prosecutors assigned to enforcing hate crime laws, a network of federal, state and local officials to share information about enforcing hate crimes, and tougher penalties for housing-related hate crime.

The president also endorsed a plan by Sens. Edward Kennedy, D-Mass., and Arlen Specter, R-Pa., to expand current laws to make it illegal to injure someone because s/he is gay, disabled or of the opposite sex.

Along with other minorities, lesbian California State Assemblywoman Sheila Kuehl

vowed to work together to eliminate hate against people just because they are different.

According to Justice Department statistics, 8,759 hate crimes were reported in 1996, compared with 7,947 reported in the previous year. Race (no breakdown provided) was a factor in 63 percent of all reported hate crimes, followed by religion, 13.9 percent; sexual orientation, 12 percent, and; ethnic origin, 11 percent.

**DIGNITY CALLS ON BISHOPS TO KEEP THEIR WORD**

(IMPACT) Dignity/USA called on the National Conference of Catholic Bishops to keep the commitment they began with their October pastoral letter, "Always Our Children: A Pastoral Message to Parents of Homosexual Children and Suggestions for Pastoral Ministers."

Dignity Executive Director Charles Cox told IMPACT, "There was an awful lot of discussion ... a lot of conservative groups were decrying the letter, saying that it was 'too easy' on gay people. ... We were afraid there was going to be some back-peddling."

The bishops met in Washington, D.C., in mid-November, and there were signs that the Conference was considering amending or rescinding the letter, which called on Catholics to embrace their lesbian and gay children and to understand that homosexuality is not a choice.

As it turned out, much to the relief of Dignity members and gay Catholics everywhere, two days after the opening of the conference, Bishop O'Brien (Phoenix) announced that the bishops were in agreement that the letter was to be supported.

Dignity/USA is made up primarily of gay men and lesbians who are Roman Catholic but who, based upon conscience, object to the Church's Natural Law teaching about homosexuality.

**EMORY TRUSTEES TO PERMIT GAY MARRIAGES IN CHAPEL**

ATLANTA (AP) Emory University announced it will permit gay marriage ceremonies in its chapels, but few gays will qualify to use them.

The school's new policy for chapel ceremonies require that all marriage or commitment ceremonies be performed by a religious leader from one of the 24 groups on campus, said chaplain Susan Henry-Crowe.

Of those groups, only the Reformed Jewish synagogue and the United Church of Christ now perform such ceremonies, she said, acknowledging that gay Muslims, Methodists, Baptists, Catholics or those from groups not affiliated with Emory are out of luck.

**HATE CRIMES UP ON COLORADO CAMPUSES**

BOULDER, Colo. (AP) Hate crimes aimed at gays and ethnic minorities are up on Colorado's largest campuses, a survey of campus crime statistics revealed.

Most of the hate crimes involved graffiti and threatening phone calls, campus police at the University of Colorado, Colorado State and the University of Northern Colorado said.

At CSU and UNC, the hate crimes usually were directed at gays and lesbians. At CU-Boulder, the majority of hate crimes involved ethnic intimidation in pamphlets and graffiti, said police spokesman Brett Brough.

**GAY FORMER STUDENT SUES, ALLEGING HARASSMENT**

NEWARK, N.J. (AP) A gay hairdresser in Sussex County claims in a federal lawsuit that his high school years were made harder because educators failed to apply their anti-harassment policies when he complained about abuse from fellow students.

Robert McDonald is seeking unspecified compensation. McDonald, 21, graduated from the school 1 1/2 years ago after enduring indignities that included from name-calling and spitting, as well as shoving incidents, according to the lawsuit.

**JAMES HORMEL NOMINATION STALLS IN SENATE**

SAN FRANCISCO (AP) Two conservative Republican senators have stalled President Clinton's nomination of openly gay businessman James Hormel for ambassador to Luxembourg, according to the San Francisco Chronicle.

Sens. James Inhofe, R-Okla., and Tim Hutchinson, R-Ark., have placed "holds" on the nomination, blocking a Senate floor vote on Hormel's confirmation. The vote almost certainly will be delayed until next year, the newspaper reported.

Gary Hoitsma, a spokesman for Inhofe, said the senator was "concerned that the nominee has a long background of promoting the gay-rights agenda and might use this post to promote this agenda."

Hormel, an heir to the Hormel Meat Co. fortune, is on the board of the Human Rights Campaign Foundation, an educational arm of HRC.

**REID TAKES CLINTON'S LEAD, ADDRESS GAY GROUP**

LAS VEGAS (AP) Following the lead of President Clinton, Sen. Harry Reid, D-Nev., will speak to a gay and lesbian organization. Reid is to speak November 24 to the 130-member Gay and Lesbian Chamber of Southern Nevada.

The Nevada group sought Reid as a speaker because of his support in Congress for gay rights, Smith said. Reid said he has been asked to address employment discrimination.

**WOMAN GETS RIGHT TO SEE CHILDREN OF FORMER PARTNER**

NEWARK, N.J. (AP) A woman who raised 3-year-old twins with her lesbian partner can visit the children while awaiting a custody and visitation trial, a judge ruled.

Essex County Superior Court Judge Philip Cummis' decision to give visitation rights to the woman, identified by the initials V.C., could be precedent-setting for gay and lesbian couples in New Jersey who cannot marry and are not protected by domestic partnership agreements.

"No New Jersey judge has issued an opinion on a visitation or custody issue brought by lesbian or gay co-parents," said David Rocah, a lawyer for the American Civil Liberties Union of New Jersey.

V.C. and her partner, identified only as M.B., lived together in Maplewood, bought a house together and committed to each other in a religious ceremony after M.B. had twins in 1995. They raised the children together until the couple broke up in 1996.

"It's unfair to the kids to cut off visitation if I find she's a working part of the family," Cummis said. Δ

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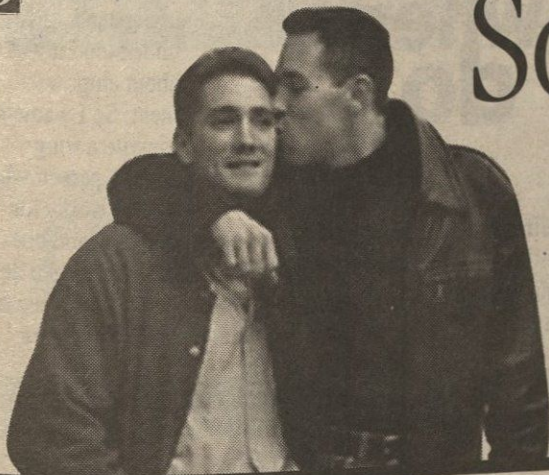
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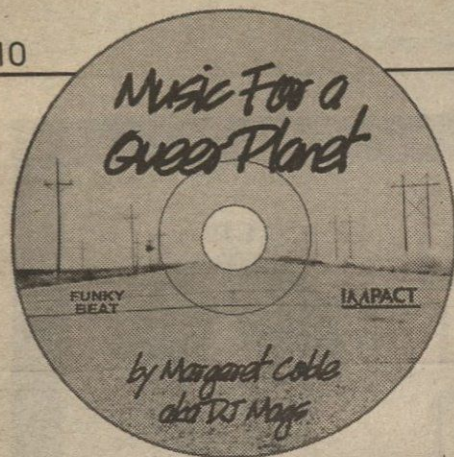


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# Cyndi Lauper

In an exclusive interview,  
Cyndi Lauper talks to  
IMPACT's DJ Mags  
about her impending

motherhood, New Orleans,  
and drag queens.



**MC:** Was it hard, this summer, touring, being pregnant?

**CL:** In the beginning it was, when I was having morning sickness a lot. They call it morning sickness, but it's not just the morning, it's all day. So that was hard, but it was kind of cool, too, because the kid, when he heard the remix of "Cleo and Joe," the opening number on the tour, he would always recognize it ... so that was interesting.

**MC:** The tour stopped here in New Orleans — have you spent much time here in New Orleans, other than just on tour?

**CL:** Oh yeah, I love New Orleans. My friends, the first producers I worked with, they were from New Orleans, and we would always stay in the French Quarter, as maddening as it is and as fabulous as it is. I've never seen people drink so much. It's like it's happy hour all the time. I don't know what it's like to live and work there — but I did a lot of research and shot "Who Let In The Rain" there. There's a lot of great photography and art there. I love the French Quarter — it has so much history, and it's so pretty. It looks like Europe.

**MC:** I guess we should talk about the album. It's been out since April ... how do you think it's been received in general?

**CL:** Well, when it came out [in late spring], the audience that was really going to, or should have been heard by — the colleges — were closing down [for the summer]. I did the Tina Turner show, but I found that the kind of people that went to a Tina Turner concert were not the same kind of people that listen to my music. Although the bill sounded great, the music is really

different. I was hard pressed to pull out my guitar and sing "I Love To Hate You" [one of the more hard rocking tunes from the new album]. I

never saw so many white-haired people at a concert — though I must say that I hope when I'm white-haired I'm at a concert. It was just different; the most I could be was charming, so I wouldn't scare them. It should have been more like the Lilith Fair Tour. Whether or not people really know what kind of music I do, I don't think so. It's more of an underground thing these days.

**MC:** You're definitely making waves in the dance community, with the remixes of "You Don't Know" and "Ballad of Cleo and Joe."

**CL:** I love dance; it's so great, so innovative.

**MC:** "You Don't Know" did pretty well on the charts, didn't it?

**CL:** It went away, and it came back, then went away again, then came back again. There was no rhyme or reason to it, because nobody was pushing it — it just did it on its own.

**MC:** "Cleo and Joe" has an excellent remix by Soul Solution.

**CL:** We didn't want to do too much to it, didn't want to change the integrity of it. It's not that much different from the original album version — it was rhythm-based to begin with. No matter how much you remix a dance song, it's still a dance song.

**MC:** But Soul Solution's remix really takes it to another level.

**CL:** Yeah, they pumped it up, made it club. I love what they did to it.

**MC:** It's not too often that you get a wonderful, positive song about drag queens these days.

**CL:** It was because I traveled and worked with performers who performed in drag, from the Gay Games in '94 through the promotion of this album — TV shows and traveling all around the world, touring. When you travel and meet drag performers in each different country, it's unbelievable. From Argentina to Paris to Hong Kong to Japan to England — it's so wild, so different. It's not that I didn't know drag queens before, but I'd never worked shoulder to shoulder with people who perform like that. There's a similarity between what I do and what they do. I've always looked at it as performance art. So I really wrote "Cleo and Joe" to honor them, to write something that was empowering to my buddies who worked with me and were so supportive. There was a lot of prejudice, too, even within the gay community, starting at the Gay Games, where they didn't want to light them very well. That was the catalyst for the video, because I figured, 'Hey, you don't want to light them' — I mean, the shoes alone! They were really spectacular. All those

experiences on tour really opened my eyes, and I saw things in a different light. People don't dress up like women because they want to be a woman, you know. What my friend Chris told me, he's a painter, and a drag performer, he said, 'I dress up like a woman because I feel more of a man when I do.' And that's hard for some people to understand, but I understood it was about empowerment. So I wanted to write a song about a person who by day works for

minimum wage and is not happy and does not feel empowered, but at night, when he goes out and rearranges everything, then he turns into Cleopatra, and that empowers him. And now they're doing these promotional parties and contests ... of course, I'll give away a pair of my most coveted glitter shoes. To me, that's a big deal, but maybe somebody will say 'Oh no,

*What my friend Chris told me, he's a painter, and a drag performer, he said, "I dress up like a woman because I feel more of a man when I do."*

By the time you read this article, enduring pop music icon Cyndi Lauper will probably have had her first child. Due on the 16th of November, baby boy. Lauper has very much been a part of his mother's music career this year, from the writing and production of her new album *Sisters of Avalon* (Epic Records, released in April) through the ensuing world tour this summer opening for Tina Turner and the shooting of videos for the album's first two singles ("You Don't Know" and the current "Ballad of Cleo and Joe") to the promotional whirlwind of press interviews and guest appearances that go along with his mother's pop celebrity. All that, and not even out of the womb yet. Just imagine what his life will be like after he's born.

Lauper's touching drag queen vignette "The Ballad of Cleo and Joe" has been remixed to dancefloor perfection by the club-savvy duo Soul Solution, and is fast rising on the national dance club charts. The single has sparked a series of promotional parties around the country featuring drag contests — one of which the Parade will be hosting on November 26. IMPACT recently had the honor of catching up with Lauper to talk about her album, the single on the album, drag queens, and of course, motherhood. The interview was scheduled for 7 p.m. (8 p.m. New York time), but 7 o'clock came and went, as did 7:30, and I was beginning to get worried that I'd been stood up, or worse yet, for me, that Cyndi had gone into hard labor and was already having her child and I would not get to do the interview. We'd scheduled the interview weeks early to avoid that possibility, but, well, you never know about these things. Finally, at 7:40 the phone rang, and an out-of-breath Cyndi Lauper apologized and explained that she'd been working through some preliminary contractions and had just needed to take a little while to gather herself. Throughout the interview, she sounds as if she's been running up and down the stairs, short of breath, and often pausing to allow contractions to pass.

**MC:** Are you sure you're OK to do this now?

**CL:** Oh no, I'm fine. This stuff goes on for a couple of weeks.

**MC:** Are you excited?

**CL:** Well, I've still got some things to do before I have the baby, trying to get everything done.

**MC:** Do you have a name picked out?

**CL:** No, we want to see what he looks like, what he answers to.



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## You know, before k.d. lang made it "fashionable," being a lesbian wasn't even safe in certain industries.

they're not even the right size.' But I wanted to share something that was really mine.

**MC:** I wanted to ask you about another song on the album, "Brimstone and Fire." What is that all about? It almost seems like a bit of a lesbian love tale.

**CL:** It's a long story ... It started out, one of my friends was telling me this story about a guy, they went on this date, she let him kiss her, etc. I started writing all this down as I was listening to her, and I didn't know whether this would be a poem, a song, whatever. I didn't know and I didn't care — this album is the closest thing I've been in a long time to who I really am. I didn't care about the rules, or if they liked the story. I just wanted to write freely so that something really good might come out. So, meanwhile, my husband David was walking around with this baseball cap that had a little fire logo on the front. So I'm looking at his hat and listening to this story and all I kept thinking was "brimstone and fire." And, I wanted to write something for my sister [who is a lesbian]. I looked at the album and realized, 'Geez, there's nothing here for her.' I always felt, growing up next to her, what people didn't understand about any situation is the humanity of it. So that's what I tried to put in the song. You know, before k.d. lang made it "fashionable," being a lesbian wasn't even safe in certain industries. And I always walked around with my heart in my mouth, worried constantly about my friends and my sister. I had friends in industries where I would never say a word in fear, in dread, because of their careers. It was nobody's business anyway, and not that those people were in the closet either, but it's people you love. That's where that came from. I just wanted to make it human. For Jan [Pulsford, her writing partner and keyboardist], it's just a song about two old bitties who are lonely and find each other; and there's a humanity in that, too.

**MC:** What do you think about what critics have to say about your work?

**CL:** I try not to read reviews, because I get so confused about what people think about who the hell I'm supposed to be for them. It's disheartening. And you think, God, why do I try? But when you're doing it, I guess I could compare it to having a kid. I was trying to have a kid when I was writing this album, taking fertility drugs and all that, and there I was writing "Mother" [another song on *Sisters of Avalon*] with Jan, and I went through all these changes. Jan's husband said to me, 'You know, I don't think Jan really remembers all of it, but that's the miracle of when women have babies — they don't remember anything

when that baby is in their hands. They don't remember how much it hurts, and that's why they do it again.' And then I thought about how that's just like my work. No matter how much people say you're crazy, or hate your album, or call your album an "alternative" record, which they did, when you have the music in your hand that way, you forget everything that ever happened, and you keep doing it. Because of the joy it brings you, just like a baby. And I'll let you know when I get on the other side of this labor just how painful it was.

**MC:** How are you doing it, natural childbirth?

**CL:** I'm definitely doing it in a tub. It's supposed to be less shocking for the baby, less painful.

**MC:** How do you think motherhood will affect your work?

**CL:** I don't know. I don't intend to stop. I have to breastfeed, but that doesn't mean I won't write or play music. I'm doing something with NBC, a TV show, and I haven't stopped reading scripts. I still did all the promotion for this album, this baby has been on tour, he's been so much a part of it all. I just hope he loves the smell of the grease and paint as much as his father and I do. Somebody said to me, 'What if he turns out to be a drag queen or something?' Well, if that's who he is, that's OK. I'm not going to force anything on him, or force him not to be anything. You have to expose kids to the world. And in the back of my head I'm thinking, 'As long as he doesn't turn out like you, you lughead!' I didn't say that, I tried to be diplomatic for once in my life.

**MC:** You're not known for being diplomatic?

**CL:** No, I'm not really diplomatic. That's why I'm always in trouble. I've said things to presidents of companies, at fancy dinners where people practically spit up their food, because they asked me a question and I told them the truth. Of course, it didn't help my career, but...

**MC:** Well, thanks for taking the time to talk to me, Cyndi.

**CL:** Thanks for talking to me through all my panting, my eating, etc.

**MC:** I've had lots of friends who've had children, so I understand. I've witnessed a few births.

**CL:** Oh really? How was that?

**MC:** It was intense, to say the least. But really cool. But none of my friends ever had a kid in a bathtub.

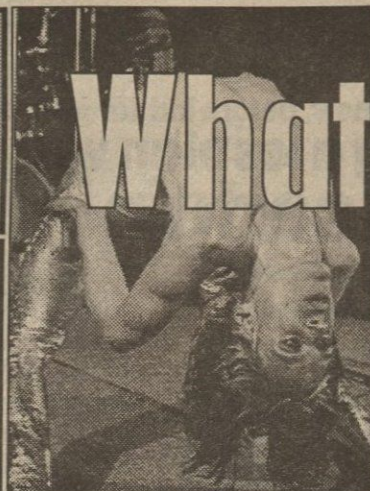
**CL:** Supposedly it's not as painful. Well, if I ever run into you in New Orleans, I'll tell you how it went.

**MC:** OK, take care.

**CL:** Bye hon. A



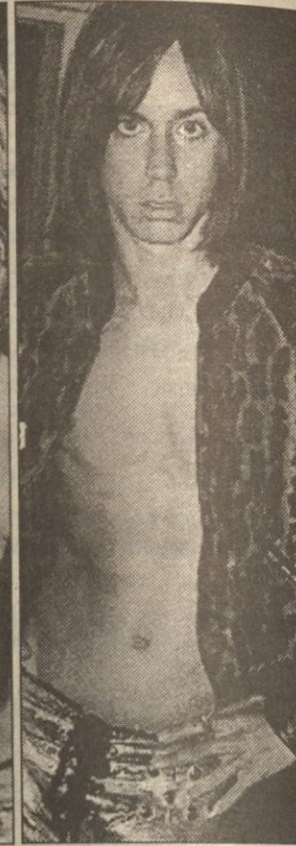
## SHOOTING FROM THE HIP



# What Glitters Is Gold

A Recollection of Glitter Rock, and a Look at Some Recent and Upcoming Tributes

By Mark Lee Damian



**"I am deeply superficial"** is a quip attributed to the all-time master of quips, Oscar Wilde, whose notorious frivolousness was itself so packed with wit and style that in the end it was rendered, indeed, substantial. This gift for substantial insubstantiality is an element that went on to define and earmark certain facets of the gay sensibility and gay culture over the years, allowing persecuted homosexuals to arm themselves with a formulated brand of rapier wit and to elevate themselves above the heads of their attackers with a superior sense of style and refinement borrowed from cultural heroes in literature, fashion, music, and, particularly, the movies.

We are presently in the throes of period that could be called the age of "Dixie Cup Culture." Everything is convenient, thin and disposable. Few things are built to last. Style usually triumphs over substance, and most media have aligned themselves to the values of the 3-minute attention span, wherein the most important demand is that things be quick, easy and attractive. There's no time to dig deep these days; in fact, the most successful products are those which do not require the user to delve beyond the glossy surface at all. The surface has become the depth. Consequently, packaging is more important than ever before, since the package has in essence replaced the product.

A phenomenon most indicative of this principle is the omnipresent thump of disco-diva house/techno music that has been the heartbeat of nearly every square foot of the gay scene since the 1970s. Beginning with classic Disco and evolving into today's wailing 15-minute re-mix albums of generic circuit party noise, this is the musical equivalent of the Dixie Cup: thin, crisp,

throwaway hits, each one uncannily resembling the next, and all of them neatly waxed and pre-packaged for maximum efficiency, economy and interchangeability. It's cheaply produced, it's fashionable, and, like a real heartbeat, it functions automatically and reflexively, without conscious thought. It's just *there*, pounding away in the background, sustaining the party with its cardio-pulmonary rhythm like an electronic message sent from the medulla oblongata of the DJ booth.

To those of you too young or too removed from the context of musical history to be aware of this, it should be reminded: *things were not always this way*. Once upon a time, in the not-too-distant past, "gay" music (insofar as such a creature exists) was a vital, original vehicle for passion and provocative ideas, with a lively sense of style and innovation unmatched in our time. In addition to the gay Studio 54 disco scene, there was glam. Much of the glam/punk rock scene was impresario-ed by a handful of flamboyant gay managers and promoters —

Svengalis who lent their own queer sensibility to the artists they helped to create and manage, which is one reason this early influential scene was so queer in spirit and so permeated with gay imagery. Artists such as T. Rex, Lou Reed and David Bowie (whether they themselves were actually gay or not) were zeitgeists of their age, capturing the spirit of individuality and freedom pervading New York, London and L.A. before the backlash of reactionary conservatism was brought on by AIDS-phobia and excessive political correctness in the late 80s. The glitter rock movement ran concurrently with the disco explosion, but the two scenes diverged from the start in their artistic ideals (if disco could be said to possess any) and in their reflection of people's lives — the artists' as well as the listeners'.

Books such as *Transformer: the Lou Reed Story* by Victor Bockris and *Please Kill Me: the Uncensored Oral History of Punk* edited by Legs McNeil and Gillian McCain vividly recount the trials and tribulations of the lipstick-smearing renegades whose street-

tough androgyny is mythologized in lyrics like "...he dresses like a queen, but he can kick like mule, it's a real mean team" [David Bowie, "All the Young Dudes"]. The former book opens with a hospital scene in which its subject, Lou Reed (legendary rocker of Warhol's Factory scene, which he immortalized in his classic "Walk on the Wild Side"), is institutionalized in an upstate New York sanitarium where he is being given electro-shock therapy in a medieval effort to "cure" him of the "disease" he seemed to be "suffering" from: homosexuality. Bockris goes on to detail Reed's history, spanning his career as one of modern music's Olympian forefathers, and his complex personal life, including his longtime live-in relationship with a transvestite named Rachel. The latter book tells (in seamlessly edited swatches of dialog taken from interviews with key figures from the punk scene over the last 20 years) the jagged, hard-edged and relentlessly engrossing story of the gritty, druggy, promiscuous — and

## About "Shooting from THE HIP"

**M**ark Lee Damian is a writer/poet/promoter with a focus on exploring the current state and evolution of alternative culture. He has many years' experience as a music and book critic, and has additionally written on subjects ranging from film and theater to food and travel.

In early 1997, Damian moved to New Orleans from San Francisco where, for several years, he and his extended family of business partners produced (under the intentionally inflammatory aegis of "Retarded Whore Productions") a number of the West Coast's most groundbreaking and experimental events (including the notorious Club Jesus), showcasing a number of seminal acts such as the Ron Athey Show, the Geraldine Fibbers, Tim "the Torture King" Cridland, Crash Worship, Foreskin 500, Vaginal Creme Davis and the Travis John Alford Band.

On several visits to New Orleans, Damian detected "a crackling sense of renaissance in the air" which prompted him to move here with his main squeeze of five years, the accomplished photographer Christian Coffman (a New Orleans native).

As a purveyor of American subculture, Damian aims to identify and examine the brightest figures on the horizon, combing the fringes in order to sift out the overlooked gems and the creme de la creme of contemporary art and political thought. "Shooting From THE HIP" is Damian's examination of the burgeoning local scene and his effort to bring attention to some well-deserving but all-too-often



DAMIAN

ignored aspects of gay and alternative culture, bringing into range for the Gulf Coast readership a selection of the most innovative elements out there.

Damian's subjects are often controversial, sometimes confrontational, sometimes "deeply superficial"; his writing is alternately hard-edged and humorous, while constantly attempting to remain thought-provoking and objective. With "Shooting From THE HIP," he continues to record his observations of the sharpening of the cutting edge, and his dogged attempt to keep his viewpoint in perspective and to stay in the line of fire in terms of cultural awareness. Stay tuned for more in these pages; moreover, Damian invites readers to send "ideas, comments, heckles, suggestions, lavish praise and large amounts of cash" to "Shooting From THE HIP" c/o IMPACT News, P.O. Box 52079, New Orleans, LA 70152

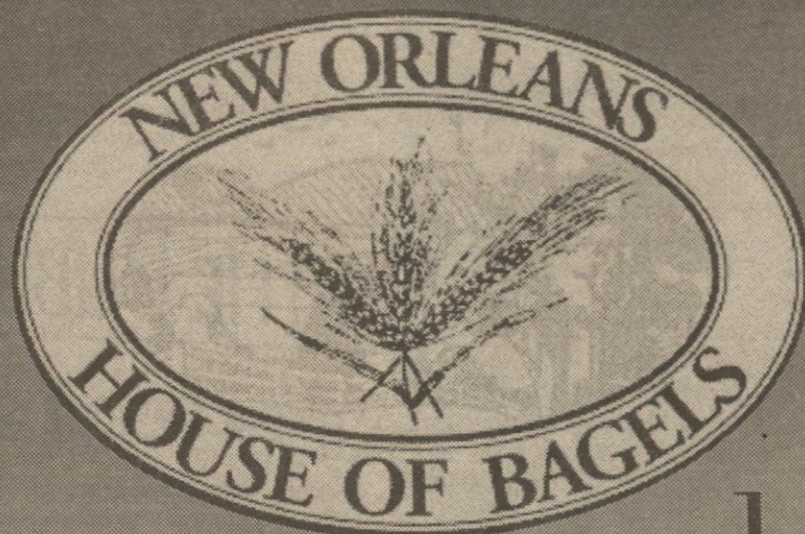


largely queer — scene which spawned the early New York punk movement (precursor to 80s New Wave), including bands such as the New York Dolls, the Patti Smith Group, Iggy Pop and the Stooges, the Ramones, Wayne County (now Jayne County) and Blondie. *Please Kill Me* is one of the most compelling, captivating, colorful portrayals of this era yet published, told in the words of those who were there and who made it happen. No matter where you open the book, it pulls you down into its dark doorways, its gutters and smoky clubs with a power that rings loud and true on every page. Happily, it has been re-printed in paperback recently by Penguin Books, with a corrected and updated "Cast of Characters" glossary and 22 new pages of unpublished "testimony" from the authors' extensive interview archives.

On another front, there has been a great deal of excited buzz from Hollywood regarding the upcoming glitter-rock movie written and directed by gay filmmaker Todd Haynes (*Superstar Poison, Safe*) entitled *Velvet Goldmine*. Starring *Trainspotting*'s Ewan McGregor as a character closely based on Iggy Pop, the film purportedly portrays the gay side of glamrock more unflinchingly than any previous work. David "Oh, I'm-not-really-bisexual" Bowie has been against the project from the start, denying Haynes the rights to use his music in the soundtrack (Haynes had wanted "All the Young Dudes" to play as the credits rolled). Bowie is reported to have refuted the film's revisionist supposition that he had a gay love affair with Iggy, which seems, ultimately, beside the point. Haynes' approach to the script was apparently to portray glamrock not as it actually was, but as it seemed to represent itself at the time — and perhaps as it should have been. It can't be denied that plenty of sexual experimentation occurred among all the drugging and gender-bending; but afterward, there was a good deal of hypocritical reneging about alleged gay experiences, an embarrassed wave of post-AIDS protest that it had all been a fashion statement and a pose rather than a reality. It may be, among other factors, this post facto apologia that, in the end, allowed disco to win out over gay rock and roll in modern gay culture, much to the shame and discredit of those artists who built their early careers on exploiting their bisexuality or gayness — a factor which initially lent an extra dimension of credence to their personae, giving them appeal as open, "out" performers — and then later disowning it. What is seems Haynes' movie aims to do, in part, is to correct some of the damage this double-talk has done, rebuilding the glitter-rock memory on the foundation of the camp, "deeply superficial" gay sensibility that gave it birth in the first place. This labor-of-love enthusiasm has been infectious, reportedly sweeping through the movie's cast like wildfire: a recent behind-the-scenes anecdote describes a scene in which Iggy Pop/Ewan MacGregor is supposed to moon an early unreceptive audience and then leap through a wall of flame burning onstage. During the filming, bystanders watched agape as MacGregor

(soon to hit the mainstream playing the young Obi-Wan Kenobi in the three *Star Wars* prequels) became so possessed by his part that, instead of merely baring his pale British bum, he proceeded to drop trou' and jump about with his "business" flopping freely for nearly half an hour. (We'll see how much of the frontal nudity ends up on the editing room floor in the final print.) Following this, MacGregor spontaneously performed — to the surprise of the rest of the cast and crew and very much in the true spirit of punk rock — the stunt (which was supposed to be executed by a stunt-double) of leaping through the wall of flame with his pants down himself. Also of important note is the recent release of *We Will Fall: the Iggy Pop Tribute*, issued last month by New York indie-label Royalty Records. Carried out in conjunction with LIFEbeat (The Music Industry Fight Against AIDS), this stellar paean to the original Godfather of Punk features cover versions of Iggy material by classic punk acts as well as by many fresh, new bands: Joey Ramone sings "1969"; Joan Jett does "Real Wild Child" (look for the video on MTV); the Red Hot Chili Peppers (whose singer, Anthony Kiedis, is quoted in the album's press release as saying "...the music of Iggy Pop makes me want to jack off") rock through "Search and Destroy"; and a re-united Blondie (under the new name Adolph's Dog) offers a streamlined cover of "Ordinary Bummer." Also included are versions of Pop classics by Jayne County, 7 Year Bitch, the Lunachicks, Sugar Ray, Extra Fancy, Pansy Division, Lenny Kaye (from the Patti Smith Group) and Superdrag, plus many more. Commendably, the record labels, all of the artists and Iggy himself are assisting in waging the battle against AIDS by donating all of their proceeds from the album to LIFEbeat, the organization founded by music industry figure and AIDS casualty Bob Caviano. And so as not to forget why this tribute is warranted, a perfect companion to *We Will Fall* is Columbia/Legacy's recent re-issue of Iggy and the Stooges' classic 1973 album *Raw Power*, re-mastered and re-mixed by Iggy, which includes an expanded sleeve with detailed liner notes and unpublished photos. To those of us who remember and long for the days when queer musicians were grinding away on electric guitars and crawling through broken glass rather than wailing in falsetto to tinny mechanical drumbeats, the recent resurgence of interest in old school punk and glitter rock is abrasively refreshing: a sloughing off of the dull anesthesia that canvasses all those soulless gay dance party compilations like a scab. It's encouraging to see a current wave of edgy queer acts like Tribe 8, Extra Fancy and Pansy Division, and movies like *Velvet Goldmine*, peeling away that scab and re-exposing the real blood and guts of gay-influenced music, revealing the healthy beast within a community that once howled (a bow to Ginsberg here) so loud the entire world could hear it. So here's to hoping that fiery (indeed, flaming!) young faggots and dykes will find their genuine voices once again, and that the howling never stops. Δ

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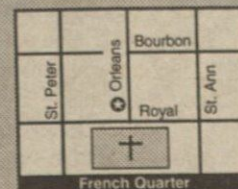
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# IMPACT CELEBRATES 20 YEARS: 1996

During our anniversary, each issue features one of the twenty years we have covered. The retrospective includes articles reprinted from the pages of *Impact* and an historical overview of the year. In addition, in each issue we honor a citizen whose leadership and generous contributions have helped build the community.

## New Orleans: Remembering 1996

BY ROBERTS BATSON

The retrospective of 1996 is the twentieth, and last, of this series commemorating the twentieth anniversary of *IMPACT*'s service to the community. Although an epilogue to overview these astonishing two decades in New Orleans will appear in a later issue, I want to make one comment here: As the series has progressed, I have found it more and more of a challenge, because — without the distance of time — recent events are more difficult to evaluate.

Getting a grip on 1996 has been the most difficult. I have finally come to think that, in addition to the proximity of time, the added complication is the content. As I view the community reflected in the pages of *IMPACT*, one of the most significant stories of the year is *IMPACT* itself. The medium, indeed, becomes the message.

The year 1996 saw a number of changes in this paper. While it is still too soon to know which are for the better and which are not, there can be no doubt that they reflect an institution in transition.

Some of these changes involved personnel. Early in the year, long-time editor Jon Newlin left the paper and publisher Kyle Scafide assumed his editorial duties. Newlin's distinct voice, his art background and his encyclopedic knowledge had, to a great extent, determined how *IMPACT* sounded and

disagree," but nevertheless, removed his contributions from these pages.

Additions to the *IMPACT* staff were Tracy Schafer, as associate editor, and Tyler Farrell (who, like e. e. cummings, eschews the use of capital letters in his name, and for good measure, does the

February 1996

## IN THE PUBLIC EYE

DATELINE: UPTOWN

male-male vid  
usually we

same with punctuation) as graphic designer. Both brought valuable skills to the publication.

Community input in 1996 was seen, seriously, in Brunet's HIV column, and amusingly, in a feature called "Q and A," which featured thumbnail interviews with such personalities as Becky Allen, Ricky Graham, and Benjamin Morrison. Another enjoyable feature was Russell McCulley's series "Completely Out," that profiled out-of-the-closet localities such as dentist Kathryn Philpott-Hill (who, sadly for us, is leaving New Orleans to follow her heart to the mountains of North Carolina).

Other innovations at *IMPACT* were the creation of an Internet service provider called Emerald OnRamp, which didn't last, and a spin-off companion publication called *eclipse*, which has.

Of particular interest at *IMPACT* during the year was "Ellen Watch," a growing public speculation concerning Ellen DeGeneres. Early in the year, *IMPACT* quoted her as saying, "I never talked about my private life in standup ... And I don't have anything to say about it ... I really don't."

Long-time New Orleans activists remembered that DeGeneres had begun her performing career in local gay bars, including serving as emcee for the 1981 Mr. and Miss Gay Pride Contest at Charlene's. Her picture had appeared several times in *IMPACT*.

In the September 27 issue, a TV Guide story was cited as saying that her TV character, Ellen Morgan, "may come out," adding, "DeGeneres' own sexual orientation has been the subject of speculation in and out of the gay community. She has refused to discuss the matter."

In October, WGNO-TV conducted a poll which showed that viewers wanted Ellen Morgan to come out by a vote of 67% to 33%.

The Disney corporation owns ABC-TV, the network that broadcasts DeGeneres' show. It was already getting flack from right-wing religious fundamentalists for their enlightened company policies regarding gay employees and customers. When their animated film version of *The Hunchback of Notre Dame* premiered in New Orleans, Southern Baptists threatened to boycott, which inspired *IMPACT* cartoonist Ron Williams to show bigots

executing Quasimodo in front of St. Louis Cathedral.

Other welcome additions to the local arts scene included a Tennessee Williams festival with more gay content, concerts by lesbian icons the Indigo Girls and Melissa Etheridge, and the debut of Honey van Campe's delightful book, *The Drag Queen's Cookbook and Guide to*

Donald Moore, Patrick Daneau, Joey Bennett, Danny Butler, Lou Villars, Jimmy Borne, Steve Guyton, E. Jeffrey Jones, Myron Cole, Dennis Laverka, Travis Huff, Damon Craig Hurt, and Tony Guerrero.

Another loss was the sudden heart attack of civic leader and former mayoral candidate Donald Mintz, widely admired

**FUNDS DELAYED, PLWAS SUFFER** March, 1997  
AIDS patients may face cutbacks, loss of a food bank and even eviction because groups that help them have not received hundreds of thousands of dollars in federal grants due months ago.

The Mayor's Office of Health Policy, which is supposed to ask for the

for his leadership in AIDS and gay issues.

The politics of AIDS, however, erupted noisily in 1996. As early as

February 16, an *IMPACT* article warned, "AIDS patients may face cutbacks, loss of a food bank and even eviction because groups that help them have not received hundreds of dollars in federal grants due months ago."

"The Mayor's Office of Health Policy, which is supposed to ask for the money to reimburse local agencies, blames the impasse over the federal budget."

"Federal officials say the city never asked for the money."

By April, it became apparent that local AIDS service organizations would probably lose over a million dollars in federal funds allocated under the Ryan White Care Act, solely because of ineptitude in the Mayor's office.

On April 12, a rally was staged in front of City Hall. Representatives of AIDS service organizations and political groups criticized the

city's performance and called for various actions, demanding that Mayor Marc Morial bite the bullet and accept personal responsibility for the loss and that he fire

## TV GUIDE: ELLEN DEGENERES' CHARACTER MAY COME OUT AS A LESBIAN

September 1996

NEW YORK (AP) — In what would be a first for network television, Ellen DeGeneres' character on ABC's "Ellen" may come out as a lesbian this season.

## HIV: A NEW F

March 1996

BY ROBERT J. BRUNET

"The only joy in the world is to begin."

will be aff  
need it, and  
by no mean

Sensible Living.

Celebration '96, the Louisiana State Lesbian and Gay Conference in June, had a decided feeling of déjà vu. Cliff Townsend, who had appeared twice at previous Celebrations as a member of The Flirtations, appeared again as a solo act, and two of the three keynote speakers, Larry Bagneris and Urvashi Vaid, were also repeats. Community interest in Celebration seemed to be decreasing.

In 1996, the good news in the AIDS field was promising development in treatment. Although there were fewer obituaries in this paper than in previous years, losses continued to mount. Noted were the deaths of Laurence Ovino,

April 1997

Marc Morial claims that Judy left the office because of the burnout of dealing with the disease, that she was attending too many funerals and could no longer deal with the stress. Well, she must have been attending so many funerals that she totally forgot she was in charge of the office. Maybe if Ms. Montz had the experience of living with HIV this mess would not have happened, and this issue would have been afforded the high priority it deserves a lo

March 1996

One prominent athlete/business tycoon was known to spend Lundi Gras (Monday before Mardi Gras) on his knees in the restrooms of various bars, until old age crippled him and it took the bar manager and four bartenders/barbacks to get him back on his feet and return him to his suburban family

how it looked.

Another departure from *IMPACT* was the columnist known only as Marcel. His viperish gossip had offended and angered a large cross section of readers, prompting such reactions as this from activist Robert J. Brunet: "Come out of the closet you are hiding in, you self-hating queer ... Use your real name ... You hypocrite!"

Scafide, in an editorial explanation, defended Marcel's right to his own view, saying, "I believe queers have a right to



# IMPACT CELEBRATES 20 YEARS: 1996

mayoral assistant Thelma French.

After several weeks of bad press, Mayor Morial yielded to public pressure and accepted responsibility for failure to properly administer AIDS funding. These problems had existed from the previous administration and had continued under Morial's original Director of the Office Of Health Policy, Judy Montz.

Other political news of the year centered on the federal elections in the fall. Senator J. Bennett Johnston had announced his retirement, and a number of would-be replacements lined up. Gay community support coalesced behind former State Treasurer Mary Landrieu, who won a run-off spot against conservative Republican Woody Jenkins. In one of the closest state-wide elections in Louisiana history, Landrieu barely edged out Jenkins, who had the enthusiastic support of Christian Coalition types. Jenkins had attacked Landrieu for her gay support, making gay issues conspicuous for the first time in a state-

**There is something that we are interested in justice. The only choice for the presidency is Bill Clinton. We endorse Mary Landrieu for the presidency. Finally, we urge everyone to vote for her.**  
*S. Scafide, Editor-in-Chief*

wide election campaign.

Interestingly, the retiring Johnston, who had consistently shown very little support for gay issues, ended his career on a positive note by voting favorably (along with colleague Senator John Breaux) on the historic ENDA (Employment Non-Discrimination Act). While some gay political activists were quick to claim credit for Johnston's vote, his stand was probably more a reflection of party affiliation: President Bill Clinton had publicly endorsed ENDA and had urged fellow Democrats to vote in favor.

But the most significant political event of the year was President Clinton's re-election campaign. Many political observers questioned whether Clinton would lose gay support due to his failure to end discrimination in the armed forces, and for what some felt was a less than expected AIDS initiative.

Gay voters, however, showed a growing political maturity. With the noted exception of the Republican Log Cabin Club, most gay political groups supported Clinton's re-election and contributed importantly to his victory. With time, this election could very well be seen as a turning point in gay political history. Δ

## Honored Citizen: Sandra Paillet

BY KYLE SCAFIDE

**J**ust in case readers are scratching their heads in confusion, let's get this out of the way: Sandra Paillet is straight ... but *definitely* not narrow.

Yes, Sandra is the only non-homosexual person that we have honored in this series, but it seems only fitting, because Sandra has become quite accustomed to being the first — or only — straight person involved in activities or services related to the gay and lesbian community.

Why is she so interested in the gay community? Good question with a simple answer: Her son is gay. Actually, it's not that simple, because her story is somewhat atypical. She didn't suffer the shock of a coming out story, because she "always knew that there was something different about Devan," her son.

"I don't know if I consciously did it," she said, "but I never asked 'why don't you ever have a date,' because I sensed what was going on."

She talked about the many times that she has spoken to parents who discovered that their kids were gay.

"The first question is always 'When did you know your son was gay?'" she said, "and it's hard to answer. I just had a sense about my son."

She said that she tells them that her son never wore her heels or got into her makeup.

"At that point," she said, "I make them laugh by saying, 'And God help him if he had gotten into my makeup!'"

Sandra is probably best-known for her years of association with the New Orleans Chapter of PFLAG, a relationship which began in 1986. Why did she get involved? *Because her son was gay, silly.* Not quite. Like many parents or relatives of gay men in the 80s, Sandra was worried about this disease that was affecting gay men.

"I got involved with PFLAG when I first heard about AIDS," she said, "but it wasn't even called that back then."

She didn't know any other parents who had gay children, and it really hadn't occurred to her until then that she wanted to talk to other parents.

"It wasn't that important to me," she said, "but with this virus thing, I decided I'd love to know some other parents ... to meet other people who were having the same experience of fear of their children getting this terrible disease."

She looked and looked for such a group, and it was almost accidental when someone mentioned PFLAG and told her to "call this number." When she dialed the number, the phone rang in the home of

Nicki and Betty, two women previously honored in this column who are also strongly associated with PFLAG.

Sandra went to her first PFLAG meeting in 1986.

Not only did she start attending PFLAG meetings, but in 1986 she attended a NO/AIDS Task Force training session. She was the only straight person there, she said, and probably the first ever such person to attend one of those sessions.

Sandra's commitment to PFLAG began in some earnest when, in 1988, she was asked to be a "kind of assistant to the president," but when the woman who was president became ill, Sandra discovered that those responsibilities were pushed onto her plate, though it wasn't until 1990 that she became PFLAG's president, a position she holds to this day.

"I had no idea how horrible the world was to gay people until I got into PFLAG," she said. Sandra said that she can remember that her family had gay friends when she was a child. She recalled certain men that she would see at family parties and so forth. She remembered two men, in particular, whom she knows had been together for years.

"As a teenager, I loved going to their home," she said, "because they were charming and had a beautiful home."

She also recalls that she had a friend who was gay in high school, though it wasn't something that was openly discussed — it was simply understood.

"He went to college and got outed ... someone found something in his room," she said. "And they were dreadful to him. And I look back now and think about that."

Sandra has been anything but dreadful to the gay community. A prose account of her deeds would be tiresome, indeed, though a lengthy record of her contributions can be found with her bio at right. From volunteer work to education to counseling suicidal teenagers on the telephone, Sandra has dedicated herself to serving the gay and lesbian community.

Thanks, Sandra, for not being afraid to be the first. Or the only. Δ

### The Honor Role

IMPACT has previously recognized these community leaders:

Regina Matthews  
 Charlene Schneider  
 Alan Robinson  
 Roberts Batson  
 Betty Caldwell  
 Norma Kearby  
 Stewart Butler  
 Jon Newlin  
 Jack Sullivan  
 Louise McFarland

James Kellogg  
 Loretta Mims  
 Susan Laporte  
 John Rawls  
 Laura H. Peebles  
 Mark Gonzales  
 Mary Stuart  
 Billy Henry  
 Joan Ladnier  
 Glenn Vesh

Sandra Paillet



**PLACE OF BIRTH/RESIDENCES:**  
 Born and reared in uptown New Orleans

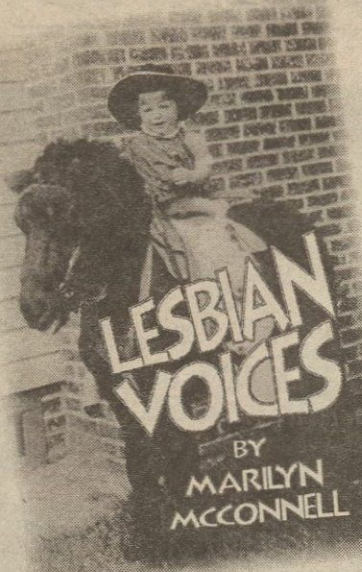
**EDUCATION:** local private schools, Ohio State, and UNO.

### GAY COMMUNITY ACTIVISM:

NO/AIDS Task Force training, 1986; first went to PFLAG, 1986; AIDS Quilt Committee, 1988; PFLAG liaison to Celebration, steering committee, 1988-95; Detroit PFLAG Convention, 1989; Family AIDS Project, 1989; first Angela Hill Show, June of 1990; regular correspondent for "Just For The Record," 1990; President of PFLAG N.O., 1990-present; helped develop PFLAG Scholarship program, 1990-91, (involved to present); Planning Committee for AIDS Candlelight Memorial, 1990-93; Board member (also co-chair Finance Committee) of United Services for AIDS, 1990-93; co-facilitator of AIDS support group for parents, 1990-92; committee: Art Against AIDS and Virginia Slims Designer's Show, 1990-93; L/G National Health Conference, 1991; helped form AIDS education and gay community brunch, Temple Sinai, 1991; La. Council for Equal Rights, 1990-93; AIDS, Medicine & Miracles Conference, 1991; City Ordinance Ad Hoc Committee, 1991-93; started RAIN program, Temple Sinai, 1992; March on Washington, 1993; Ocean Springs protest march, 1993; co-chair PFLAG Convention in N.O., 1993; Board member, LGCCNO, 1993-96; HRC Dinner Committee, 1993-present; Panelist at National Teachers Convention, 1993; NO/AIDS Walk advisory Committee, 1994-present; helped to work on recovering lost AIDS funding, 1994; representative to Healing the Heart Conference, "Fighting Homophobia," 1994; NO/AIDS Strategic Planning, 1995-96; created the Sandra Paillet PFLAG President's Scholarship, 1996; also: emergency PFLAG phone counseling, Big Brothers of America, Police Sensitivity Training sessions, "Buddy" training, and radio talk shows.

**GAY COMMUNITY HONORS:** Special Recognition, International PFLAG Convention (N.O.), 1993; Forum for Equality reception for her work in the community, 1993.





### 5TH ANNUAL LLEGO IN PUERTO RICO

On October 11, in beautiful, sunny San Juan, Puerto Rico, over 700 latina/latino lesbian and gay men came together at the prestigious hotel "Condado Plaza." LLEGO (Latino/a Lesbian and Gay organization), includes members from many countries. Approximately 60 percent of the attendees were from the USA and 40 percent from other Central and South American countries including Puerto Rico, Mexico, Costa Rica, and Dominican Republic.

Some of the attendees from other countries experienced homophobia-based immigration problems such as detainment and harassment. A speaker from the Dominican Republic was one such victim. The Executive Director of the Organization was one such victim. In many of the Countries, some with military governments

and most homophobic, there is no protection for lesbians and gay men. Identifying one's self as a conference participant was a very courageous act for some lesbians and gay men. The immigration problems were soon overshadowed by the empowerment from the visibility of the sheer numbers of enthusiastic lesbians and gay men at the conference.

Unfortunately some lesbian and gay conferences with an AIDS focus are often exclusive of women in workshop issues, especially in areas of health. This conference was no exception. A lesbian caucus was quickly formed to address women's health concerns and interests of women.

One of the many positives of the conference was the establishment of a Teenage Congress. This courageous outreach to teens, as might be expected, elicited homophobic criticism at the Friday and Sunday demonstrations by the "Evangelicas," a Puerto Rican conservative religious group.

The lesbian and gay demonstrations were much more powerful. The group proudly marched, 700 strong, through the streets of San Juan in support of same sex marriage.

With the many dynamic speakers and wonderful workshops, NO/AIDS Hispanic educator and liaison, Luz Lopez, was proud to be part of the conference. Born, raised and educated in San Juan, she was pleasantly surprised and totally empowered by numbers of organizations represented and the energy of the visible 700 lesbian and gay Latinas/os who attended. With overviews of legislative policies of the different countries from the many lesbian and gay organizations, they learned much from each

other. The diverse cultures of all the Americas were represented and heard. As often happens in the aftermath of many large lesbian and gay conferences, many barriers were let down down, much is learned, and 700 Latina/o lesbians and gay men are totally empowered to obtain their freedom.

### ROCK AND BOWL WITH TEAM NEW ORLEANS

Mark your calendars for Sunday, November 30. For three hours, from 4-7 p.m., you can bowl non stop for a worthy



Team NOLA Bowling Team Members



Team NOLA "Dutch Treat" Bartenders Linda Hubble & Danita Muse

cause. The \$10 for adults and \$5 for children includes bowling shoes and chances for great door prizes. Raffle tickets with many fabulous prizes will be available from Team New Orleans members for only \$1.00 each. All of the proceeds go to New Orleans's lesbian and gay athletes who will be participating in the Gay Games in Amsterdam in August 1998. Team New

Orleans will be well represented in the Bowling events. Tennis, Track and Field, Swimming, weightlifting, Physique, and Volley Ball are the other sports in which Team New Orleans will participate. "Rock and Bowl" is on Carrollton Avenue at Tulane. There is plenty of free parking and a cash bar and grill.

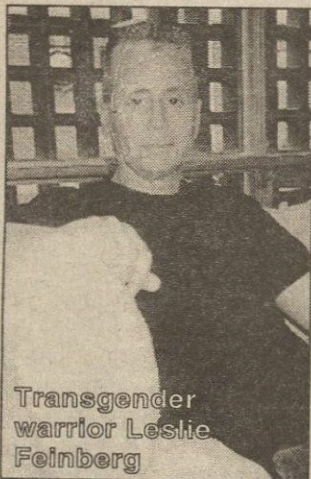
### FEINBERG AND PRATT

Readings by two authors in one afternoon was quite a treat for a room full of fans and a few interested and curious attendees.

Minnie Bruce Pratt was first on the two-author program presented by The Newcomb College Center for Research on Women on October 31 at 4 p.m.. With her melodious familiar southern voice, reading prose that sounded every bit like poetry, the audience was soon engrossed in her new book *S/HE*, pronounced "See." It's a collection of vignettes over a 20 year period, beginning with the women liberation movement. These stories look a being a women with all of the boundaries we have been assigned. What do we mean by being a man? What do we mean by being a woman? Transgender liberation brings many issues to these questions.

Not written in a abstract or theoretical way, her vignettes are stories, and telling stories is her forte. In some stories it is up to the reader to figure out the pronoun. The publisher is Firebrand Books and her book *S/HE* is available at Faubourg Marigny Books on Frenchmen for \$11.95.

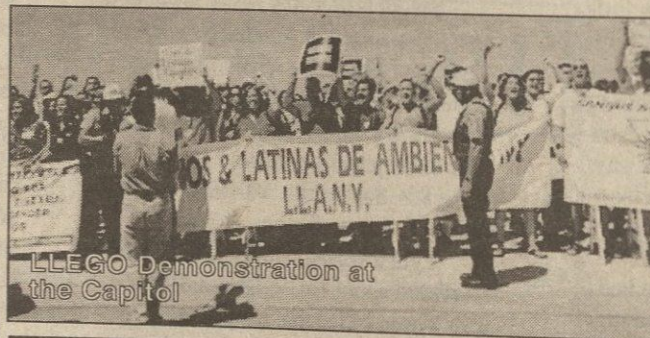
Leslie Feinberg is a "Transgender Warriors" in every sense of the word, and she is on a southern tour promoting her



Transgender warrior Leslie Feinberg

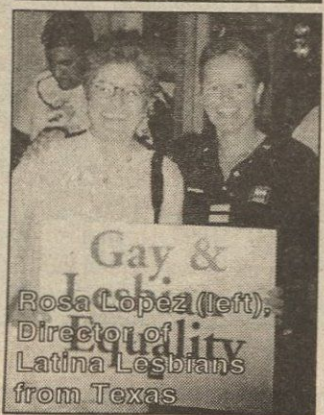


Elizabeth Birch (r) with HRC Federal Club hostess T. Brennan and Liz Lennox

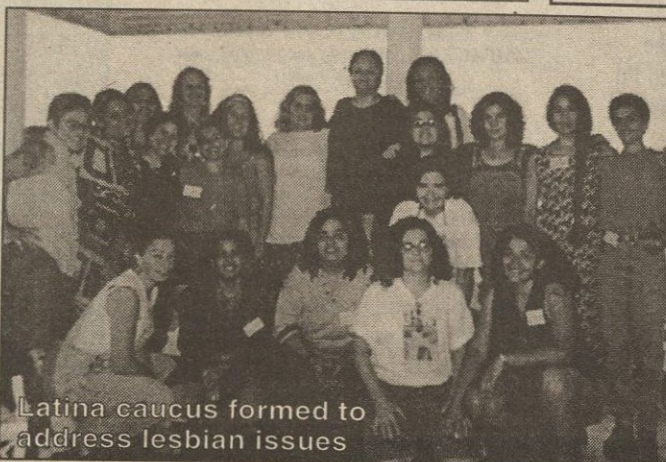


LLEGO Demonstration at the Capitol

### Photos by Marilyn McConnell



Rosa Lopez (left), Director of Latina Lesbians from Texas



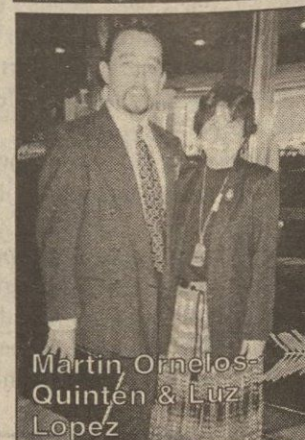
Latina caucus formed to address lesbian issues



Robyn E. performs at a LAGPAC women's fundraiser.



Author/poet Minnie Bruce Pratt



Martin Ornelos-Quinten & Luz Lopez



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*You are cordially invited to the  
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which will be held on  
Sunday, November 23, 1997  
at 2 o'clock in the afternoon at  
940 Elysian Fields Avenue  
in New Orleans, Louisiana.*

**Charlene's Annual  
Toy Drive for Desire Kids  
DEC. 20 AT 8 PM**

**TOYS CAN BE DROPPED OFF UNTIL DEC. 24.  
NO WAR OR WEAPON TOYS PLEASE.**



**Charlene's  
New Orleans**

**Charlene & Linda's  
ON THE COAST**

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Because of the anniversary, Charlene's and Linda's On The Coast will  
be closed the weekend of November 21-23, 1997

book of the same name. Just out in paperback, *Transgender Warriors* is a history of human beings, of transgender oppression, containing many images both written and pictorial. Many images help to allay the demonization and dehumanization that has occurred toward transgenders throughout history. According to Feinberg the word transgender, or "trans," is an umbrella term to include transsexuals, as well as masculine women, feminine men, cross dressers, and androgynous people. As with any young movement, ideas are being hammered out and language changes quickly. Feinberg admits many may feel uncomfortable around transgenders, and that's okay (even understandable), considering the heterosexism and homophobia in our culture. What is not "okay," however, is that people feel that they can act on that. Discussions and debates on transgenders within the lesbian and gay community is a good thing, according to Feinberg.

Feinberg came out in "Drag Bars," those gay bars that included masculine women, feminine men, and women and men cross dressers, so she is no stranger to oppressive attitudes and actions. Her first book, the fictional *Stone Butch Blues*, gives painful-to-read accounts of verbal and physical oppression of these highly visible people.

Feinberg experienced discrimination firsthand when she became ill with what was diagnosed later as bacterial endocarditis. Seriously ill for a year, she experienced bigotry and hatred in many instances during the course of her illness. As a masculine woman, seeking services from one medical facility she was once told never to come back because she was obviously a troubled person and that was causing her fever. Feinberg, courageously visible and vocal since she came out in the "Drag" bars, hopes her book will help to end gender discrimination and the oppression of all people. Her book *Transgender Warriors* is published by Beacon Press and is available at Faubourg Marigny Books on Frenchmen St. for \$16.

### CHARLENE'S 20TH ANNIVERSARY

Charlene's Bar at 940 Elysian Fields, now (at 20) the oldest lesbian bar in the United States, will be the site of one great big celebration on Sunday, November 23 at 2 p.m. Almost every lesbian in the New Orleans area has some tie to Charlene's. Besides a place to drink, dance, play pool, watch Women's College and WNBA basketball and socialize, the bar has been a site of political organizing. Charlene's contributed a very important part to the visibility and power of the lesbian and gay community in New Orleans. Owner Charlene Schneider, always visible, has been a tireless advocate for lesbian and gay

freedom. The site of many events including the first fund raiser for Camp Sister Spirit in Mississippi was held at Charlene's. A popular holiday event was the "Toys for Desire." As a tribute to Councilman Johnnie Jackson, who sponsored and supported the human rights ordinance in New Orleans, the toys collected by lesbians and gay men at Charlene's Christmas Tree were distributed to children in the public housing projects.

Many live bands and lesbian entertainers have graced the stage at Charlene's, including a memorable "Women in Harmony" production of Melissa Etheridge. The group "Women of Color" held their first meetings at Charlene's. Over C's, the one-time comfortable second floor facility, saw the first "Pride Lesbian Art Show." Curated by Angela King, this was a fine show of lesbian artists in the New Orleans area. Each year the Bayou Women's Tennis Club Christmas Parties are held here to present tournament proceeds to charities. Many meetings from business to birthdays to romantic dates have taken place here. Please stop by and share in this history. "Charlene and Linda's on the Coast" will be closed this weekend so "Gulf Coasters" can come on over and help us celebrate!

### WOMEN'S NETWORK

Lesbian supportive/educational/social group every fourth Tuesday (except December) at 620 North Carrollton (near City Park) from 6 until 7:15 p.m.. The subject for the next meeting on November 25 will be "Internal and External Homophobia." The group is free and open to all lesbians.

### WOMEN'S SPORTS

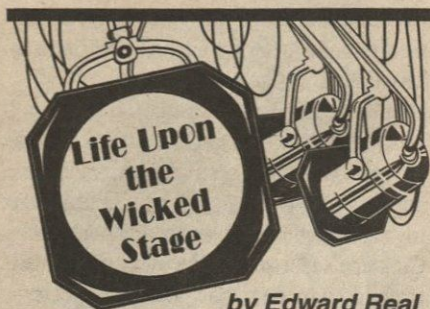
#### CLUB SOCCER

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Audubon Lafrenier Park field #2  
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#### BASKETBALL

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11/29 Saturday 3:30 p.m. Tulane/LSU  
Xavier  
11/26 Wednesday Xavier/Auburn-  
Montgomery; 12/2 Tuesday Xavier/Delta  
State  
SUNO  
11/28 Friday SUNO/Grambling; 12/8  
Monday SUNO/West Alabama  
Loyola  
12/1 Monday Loyola/Millsaps  
Dillard  
11/26 Wednesday Dillard/Stillman Δ





Wolfgang Amadeus Mozart once wrote in a letter to his father Leopold, "It is best when a good composer who understands theatre and a skillful poet work together as a veritable phoenix." I would not suggest that such a collaboration gave birth to one of Mozart's most joyous masterpieces, *The Magic Flute*, which was the New Orleans Opera Association's second presentation of the season. While Mozart's atypical self-effacing description of "a good composer who understands theatre" has validity, his partner in this enterprise was Emmanuel Shikander, an opportunistic singer/actor/impresario, who also knew theatre, but would hardly be termed a poet.

*The Magic Flute* can be magical theatre — a miracle only the genius of Mozart could have fashioned from the raw materials provided by the creators' experiences. There are elements of opera seria, such as the bravura arias of the Queen of the Night and Sarastro; there are elements of German operetta or Singspiel in the songs of Papageno (Shikander, who commissioned the work, played that role himself) and in the music of the young lovers, Pamina and Tamino, and there are the so-called Masonic elements. (Both the composer and librettist were members of the then officially frowned-on order.)

In the best of circumstances, all these elements blend in a unique cross-genre entertainment. In the recent New Orleans production, they did not. Director Jay Lesenger apparently conceived the production as a farcical vaudeville, and in doing

so lost much of *Flute's* magic. It is possible that such a course seemed the best recourse given the mismatched cast. Erie Mills, who has charmed audiences here and everywhere for years, is new to the role of the Queen. Yes, she can sing it (if a shade more lightly than desired), but the evil queen needs to carry on temperamentally onstage in much the same way Kathleen Battle does off. The Queen's arch foe, the high priest Sarastro, needs to be a powerful and magisterial presence. Jerome Hines may have had a distinguished career, but he is well past the stage at which he can dominate a stage — we are stuck with a sad reminder of what used to be, the operatic

equivalent of any Sinatra performance of the past 20 years.

There was strength in the Pamina of Jee Hyun Lim, who seemed barely less fragile than her fearsome Night mother, but the Tamino provided by Stephen Smith possessed a wobbly tone and a bland demeanor. David Malis' Papageno had a firm concept of the comic role, triumphing over one of the drabest costumes I've ever seen on the bird-chasing character. The leader of Sarastro's servants, Monostatos, was rendered offensive by Howard Bender, who seemed to be attempting an overwrought imitation of Anthony Laciura leading a pack of Keystone Kop impersonators.

The sets by Adam and Irene Kolodziej suggested cheapness rather than minimalism, and were ill-used by the stage director (the small of stature Mills might have seemed far more commanding at the top of the step unit instead of at the bottom, for example), and that giant hand which carried the three boy singers looked like something that fell off a Blaine Kern float.

*The Magic Flute*, with its fairy tale plot and its quasi-religious underpinnings, should have provided a delightful introduction to the upcoming holiday season. Instead, this ill-conceived production only evoked the Scrooge in us.

Fairy tale magic is abroad in the city however. At the NORD Theatre in Gallier Hall there is an utterly delightful revival of the Freddie Palmisano, Bob Bruce and David Cuthbert musical, *Cinderella Battistella*. This nint' ward retelling of the tale of the glass slipper girl is easily the fastest and funniest 90 minutes you are likely to spend in a theatre.

This twisted version of the familiar fairy tale gives us a gold-hearted, blue collar heroine (perfectly captured by Brennan Manale) who is transformed into the belle of the ball an' all by her voodoo guardian, Mother Leroux (Givonna Joseph). Instead of the usual rodential attendants, our Cinderella is abetted by Buster Crab and Burl Crawfish; the latter is

played alternately by Bryan Wagar and Tabo Tanner; the former by Jermaine Keelen and Beau Landry. All four youngsters are delightful.

And what is Cinderella without a wicked stepmother and some nasty semi-siblings? These are provided with grand hiss-tronics by Helen Blanke as the matriarchal Evangeline Dela Parish (a crawfish pie version of *Sweeney Todd's* Mrs. Lovett) and by Lawanda Menendez and Ellen Frohberger as the sisters Tangipahoa and Feliciana, who are the heroine's rivals for the hand of the prince Harvey Canal (Mark Weinberg), son of king-cake maker (David Tringali).

*Cinderella Battistella* has about as much depth as one of Harvey's king cakes has nutritional value, but its entertainment worth is greater than a solid gold baby.

Southern Rep's second production of the season is Tommye Myrick's staging of Pearl Cleage's *Flyin' West*. Set in 1898 in

married an effete poet, Frank Charles, the bastard son of a white planter, with whom she lives in London.

The plotting is utterly predictable melodrama: the gambling ne'er-do-well husband attempts to gain control of his wife's property and sell it to white



## A Mardi Gras Musical

the town of Nicodemus, Kansas, the play tells a story of the trials and triumphs of four "colored women," who were among the former slaves, and their emancipated offspring who opted to find new identities in the American west.

Ms. Cleage's play is not an easy one for all audiences to accept warmly. There is a militant black feminist agenda at work here which may prevent empathy with the generally admirable characters which have been created along with the author's rhetorical posturing. If you can disregard the all-whites-are-bad-and-most-men-are-too polemics, you will find that Cleage has portrayed a family of females whose fortitude and affection are worthy of respect.

The story concerns two sisters, Fannie and Minnie Dove, and their older companion Sophie Washington, who has risen to prominence and wealth in an all-black settlement where they care for and are watched over by the matriarch, Miss Leah. Fannie is a spinsterish type who has attracted the attentions of a shy but good-hearted cowboy, Wil Parish. Minnie has

speculators, but is thwarted in apple-pie order by the strong sisters, but only after a schlock first act finale in which the abused wife announces her pregnancy. If the mechanics of the plot strain credibility, the characterizations of the women do not. It is a genuine pleasure to see those fine players Carol Sutton and Gwendolyn Foxworth play Leah and Sophie to the hilt, making the problematical script come alive. They are ably abetted by Troi Bechet and Crystal Bates. The male roles are less satisfying vehicles: Mitch McCurren nicely handles his stereotype, and Anthony Frederick at least has the look of Frank, a character whose contradictions would challenge even an actor of considerably greater technique.

The production looks good, thanks to designer John Grimsley and costumer Maria Darnell. Director Tommye Myrick works with her usual trademarks — a slow pace and an intrusive musical underscoring (which is sometimes out of period), but her leading players Sutton and Foxworth are such polished performers they imbue the play with a warmth and dignity that triumphs over questionable writing. Δ



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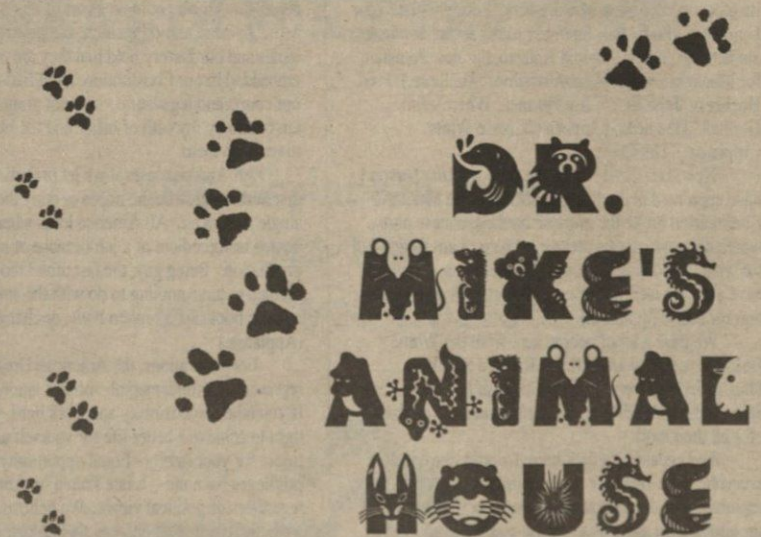
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# President Clinton Addresses HRC

*In the interest of serving those who were not able to see C-Span's coverage of the President's remarks at the HRC Dinner in Washington, we have printed the speech below in its entirety. The speech comes to us via the Human Rights Campaign, although the text itself can be accessed on the White House Web Site.*

Grand Hyatt Hotel Washington, D.C.  
8:52 P.M. EST

**THE PRESIDENT:** Thank you. Well, you have just made me feel the way I did —

**AUDIENCE MEMBER:** We love you, Bill! (Applause.)

**THE PRESIDENT:** Thank you. I sort of feel the way I did when I made my very first speech as a public official more than 20 years ago now. You know, Elizabeth just stood up here and gave that magnificent speech. Wasn't she great? (Applause.) And she actually said about everything that could be said. (Laughter.) And then you gave me this wonderful welcome, which makes me reluctant to say anything. (Laughter.)

And I was sitting up here -- I was thinking, somehow flashing back to my mind, this reminded me of a Rotary Club banquet I spoke at. (Laughter and applause.) And I'll tell you why. Here's what happened. Only the punch line is the same, but you'll have to listen to this.

I had just taken office as Attorney General almost 21 years ago, and they asked me to speak to this Rotary Club banquet. And there were 500 people there. The dinner started at 6:30. I didn't get up to speak till a quarter to 10:00. (Laughter.) Everybody that was at this banquet got introduced but three people and they went home mad. (Laughter.) The guy who got up to introduce me was so nervous he didn't know what to do. And we had been there forever, and he finally said -- and he didn't mean it this way, but here's what he said, he said, in my introduction, he said, you know, we could have stopped here and have had a very nice evening. (Laughter and applause.) And we could have stopped with the applause and Elizabeth's speech and had a great evening.

I'm delighted to be here. (Applause.) I thank the members of Congress who are here. I congratulate your honorees. I know that a number of my recent appointees are here, including Virginia Apuzzo, our new Assistant for Management and Administration. (Applause.) Fred Hochberg, John Berry, Jim Hormel. Where's Jim Hormel? He's here. (Applause.) Jesse White. (Applause.) Hal Creal.

Now, Hal Creal is now the most popular person I have appointed in the Congress because the Maritime Commission broke the impasse on the Japanese ports, which destroys another stereotype here. I am so grateful for what they did, and a lot of Americans are going to have a decent income because of it, and I want to thank him for that. (Applause.)

We have a lot of people here from the White House as well. I want to thank Richard Socarides, Marsha Scott, Karen Tramantano, Sean Maloney, Tom Shea, and our AIDS czar, Sandy Thurman -- (applause) -- for all their work.

And because it's dark here, I would like to ask everyone who works for this administration in any department of the federal government or who has an appointment in any way to please stand, including the White House. (Applause.) Thank you.

A little more than six years ago, I had this crazy idea that I ought to run for President. (Laughter.) Only my mother thought I could win. (Laughter.) And at the time, I was so obsessed with what I thought had to be done I thought winning would take care of itself. What bothered me was that our country seemed to be drifting and divided as we moved into a new and exciting and challenging area where we were living differently, working differently, relating to each other and the rest of the world in very different ways on the edge of a new century.

And I sat down alone before I decided to do this and asked myself, what is it that you want America to look like when you're done if you win? My vision for the 21st century, now, I have said hundreds and hundreds of times, but I still think about it every day -- I want this to be a country where every child and every person who is responsible enough to work for it can live the American dream. (Applause.) I want this country to embrace the wider world and continue to be the strongest force for peace and freedom and prosperity, and I want us to come together across all our lines of difference into one America.

That is my vision. It drives me every day. I think if we really could create a society where there is opportunity for all and responsibility from all and we believed in a community of all Americans, we could truly meet every problem we have and seize every opportunity we have.

For more than two centuries now, our country has had to meet challenge after challenge after challenge. We have had to continue to lift ourselves beyond what we thought America meant. Our ideals were never meant to be frozen in stone or time. Keep in mind, when we started out with Thomas Jefferson's credo that all of us are created equal by God, what that really meant in civic political terms was that you had to be white, you had to be male, and that wasn't enough -- you had to own property, which would have left my crowd out when I was a boy. (Laughter and applause.)

Over time, we have had to redefine the words that we started with, not because there was anything wrong with them and their universal power and strength of liberty and justice, but because we were limited in our imaginations about how we could live and what we were capable of and how we should live. Indeed, the story of how we kept going higher and higher and higher to new and higher definitions -- and more meaningful definitions -- of equality and dignity and freedom is in its essence the fundamental story of our country.

Fifty years ago, President Truman stood at a new frontier in our defining struggle on civil rights. Slavery had ended a long time before, but segregation remained. Harry Truman stood before the Lincoln Memorial and said, "It is more important today than ever to ensure that all Americans enjoy the rights [of freedom and equality]. When I say all Americans, I mean all Americans." (Applause.)

Well, my friends, all Americans still means all Americans. (Applause.) We all know that it is an ideal and not perfectly real now. We all know that some of the old kinds of discrimination we have sought to rid ourselves of by law and purge our spirits of still exist in America today. We all know that there is continuing discrimination against gays and lesbians. But we also know that if we're ever going to build one America, then all Americans -- including you and those whom you represent -- have got to be a part of it. (Applause.)

To be sure, no President can grant rights. Our ideals and our history hold that they are inalienable, embedded in our Constitution, amplified over time by our courts and legislature. I cannot grant them -- but I am bound by my oath of office and the burden of history to reaffirm them.

All America loses if we let prejudice and discrimination stifle the hopes or deny the potential of a single American. All America loses when any person is denied or forced out of a job because of sexual orientation. Being gay, the last time I thought about it, seemed to have nothing to do with the ability to read a balance book, fix a broken bone, or change a spark plug. (Applause.)

For generations, the American Dream has represented a fundamental compact among our people. If you take responsibility and work hard, you have the right to achieve a better life for yourself and a better future for your family. Equal opportunity for all, special privileges for none -- a fate shared by Americans regardless of political views. We believe -- or we all say we believe -- that all citizens should have the chance to rise as far as their God-given talents will take them. What counts is energy and honesty and talent. No arbitrary distinctions should bar the way.

So when we deny opportunity because of ancestry or religion, race or gender, disability or sexual orientation, we break the compact. It is wrong. And it should be illegal. (Applause.) Once again I call upon Congress to honor our most cherished principles and make the Employment Non-Discrimination Act the law of the land. (Applause.)

I also come here tonight to ask you for another favor. Protecting the civil rights of all Americans --

**AUDIENCE MEMBER:** People with AIDS are dying.

**AUDIENCE:** Sit down.

**THE PRESIDENT:** Wait, wait, wait. I would have been disappointed if you hadn't been here tonight. I'm kind of used to this. (Applause.) People with AIDS are dying. But since I've become President we're spending 10 times as much per fatality on people with AIDS as people with breast cancer or prostate cancer. (Applause.) And the drugs are being approved more quickly. And a lot of people are living normal lives. We just have to keep working on it. (Applause.)

I thank you, but this, too, is part of what makes

America great. (Applause.) We all have our say, and nobody has to be afraid when he or she screams at the President. (Laughter.) That's a good thing. That's a good thing. (Applause.) And at a time when so many people feel their voices will never be heard, that's a good thing.

**AUDIENCE MEMBER:** (Inaudible.)

**AUDIENCE:** Boooo!

**THE PRESIDENT:** What is not a good thing, however, is when people believe their free speech rights trump yours. That's not good. That's not. (Applause.)

Now, I want to ask you for a favor. You want us to pass the Employment Non-Discrimination Act. You know when we do -- and I believe it will pass -- you know when we do it will have to be enforced. The law on the books only works if it is also a law in the life of America.

Let me say, I thank you very much for your support of my nominee for the Office of Civil Rights, Bill Lee. I thank you for that. (Applause.) But he, too, comes from a family that has known discrimination and now he is being discriminated against, not because there is anything wrong with his qualifications, not because anybody believes he is not even-tempered, but because some members of the Senate disagree with his views on affirmative action.

Now, if I have to appoint a head of the office of civil rights who is against affirmative action -- (laughter) -- it's going to be vacant a long time. (Laughter and applause.) That office is not there to advocate or promote -- primarily to advocate or promote the policies of the government when it comes to affirmative action; it's there to enforce the existing laws against discrimination. You hope someday you will have one of those existing laws. We need somebody to enforce the laws, and Bill Lee should be confirmed, and I ask you to help me to get him confirmed. (Applause.)

I'd like to say just one more word. There are some people who aren't in this room tonight who aren't comfortable yet with you and won't be comfortable with me for being here.

**AUDIENCE MEMBER:** We love you, Bill.

(Applause.)

**THE PRESIDENT:** Wait a minute. This is serious.

On issue after issue involving gays and lesbians, survey

after survey shows that the most important determinant of people's attitudes is whether they are aware -- whether they knowingly have had a family or a friendship or a work relation with a gay person. (Applause.)

Now, I hope that we will embrace good people who are trying to overcome their fears. After all, all of us can look back in history and see what the right thing to do was. It is quite another thing to look ahead and light the way. Most people are preoccupied with the burdens of daily living. Most of us, as we grow older, become -- whether we like it or not -- somewhat more limited in our imaginations. So I think one of the greatest things we have to do still is just to increase the ability of Americans who do not yet know that gays and lesbians are their fellow Americans in every sense of the word to feel that way. (Applause.) I think it's very important.

When I say, "I believe all Americans means all Americans," I see the faces of the friends of 35 years. When I say, "all Americans means all Americans," I see the faces of the people who stood up when I asked the people who are part of our administration to stand tonight. When I say, "all Americans means all Americans," I see kind, unbelievably generous, giving people back in my home state who helped my family and my friends when they were in need. It is a different story when you know what you are seeing.

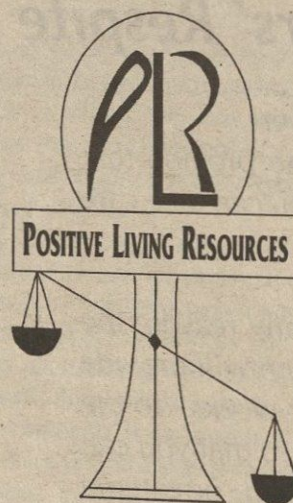
So I say to you tonight, should we change the law? You bet. Should we keep fighting discrimination? Absolutely. Is this Hate Crimes Conference important? It is terribly important. But we have to broaden the imagination of America. We are redefining, in practical terms, the immutable ideals that have guided us from the beginning. Again I say, we have to make sure that for every single person in our country, all Americans means all Americans.

After experiencing the horrors of the Civil War and witnessing the transformation of the previous century, Walt Whitman said that our greatest strength was that we are an embracing nation. In his words, a "Union, holding all, fusing, absorbing, tolerating all." Let us move forward in the spirit of that one America. Let us realize that this is a good obligation that has been imposed upon our generation, and a grand opportunity once again to lift America to a higher level of unity, once again to redefine and to strengthen and to ensure one America for a new century and a new generation of our precious children.

Thank you and God bless you. (Applause.)

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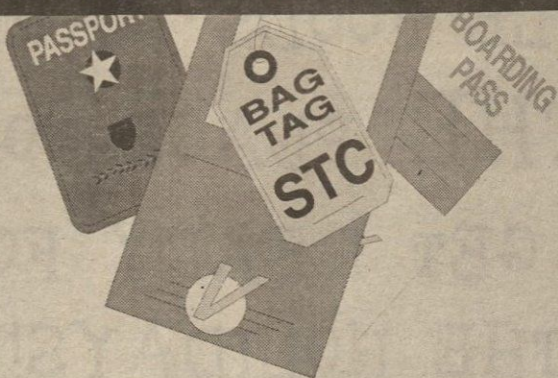
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## New York City, Part II

BY IRA GRUBER

Fashion and finance, culture and cuisine, buildings so high they touch the sky. Glimmer, glamour, razzle dazzle — more excitement block for block than any other city in the world. I like ... say ... Charlotte for a week, but in THIS city, you need three months! It's expected that the visitor will be frustrated. There's simply too much to see and do in this town.

If you haven't been to the Big Apple in the last year, you haven't been to New York at all. This incredible city is constantly evolving, always moving into the future.

It's like a living organism, vibrating with the energy of seven million diverse souls, about one million of which are gay and lesbian. Even the streets and buildings, with their tumultuous variety, seem to be alive and thriving. The sheer volume of things to do (theatre, ballet, opera, museums — not to mention the tremendous array of night life activities) is astonishing.

Things that once eluded New York City have arrived on the mile-wide strip of Manhattan: superstores, world class sports facilities, and a manicured urban park land. Dozens of new coffee bars have popped up, making inexpensive meals and good cappuccino as easy to find as newspapers.

Many of the city's 15,000-plus restaurants are reporting that business is booming, and that shopping opportunities have never been so vast. Madison Avenue's upscale shopping blocks (the 60s and 70s) are anchored at the southern end by colossal Barney's.

Broadway has renewed strength and vitality. New generations are supporting revivals of great American musical theater, but the best shows in town are *Forbidden Broadway*, a satirical spoof on the stars and those hyped shows *Always Patsy Cline*, *When Pigs Fly* and *Bring in Da Funk*. If

people still want to see *Cats* and *Les Mis*, they must be living in the past!

And who would have dreamt it? The once tawdry Times Square is turning into a family entertainment center. The Disney Company just restored the Amsterdam Theatre and recently put on an electrical parade in the evening that was a rousing success.

New York is like a giant magnet for all who crave excitement, abundance of all sorts, quality, inspiration and ... sex. Adrenaline flows here. Come partake! There's always room for one more.

And what about food? People from Louisiana love to eat good food.

The closest thing to a

New Orleans-type nightspot in NYC that serves remarkable food (though no Cajun cuisine) is Opaline. After nearly a year in business, Opaline is fast becoming a Lower East Side institution for late night dining and socializing past midnight into the wee hours of the morning.

Chef de Cuisine Ed Coleman and pastry chef Judy Coleman have crafted Opaline's latest menu, with delights like Asparagus salad and new potatoes, or scallop Napoleon with Julienne vegetables, or

perhaps creme fraiche and caviar. For those with an adventurous appetite, Opaline is one of the few restaurants offering free range ostrich as part of its regular menu. And Judy's desserts will round off any meal — light or hearty.

Dinners include hors d'oeuvres, a five course meal, fine wines chosen to complement each course, plus dessert for a fixed price of \$75. They even have early *prix fixe* dinners for less than \$20.

Start spreading the news! I'm leaving today! New York is always a great place to visit. Δ

It's like a living organism, vibrating with the energy of seven million diverse souls, about one million of which are gay and lesbian.

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Gay Gallant has a screening of "The Women" for his friends who have never seen it and everyone enjoys the movie.



Gay Goofus drinks too much champagne and screams out the lines before the characters do.



Gay Gallant enjoys the strip show and delicately places a dollar in the dancer's G-string.



Gay Goofus pulls the G-string off, fondles the dancer and doesn't leave a tip.

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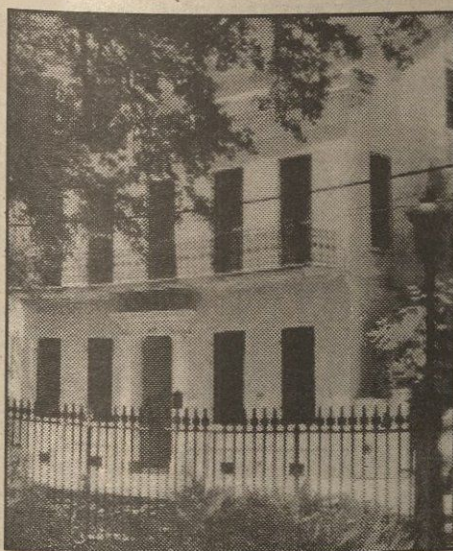
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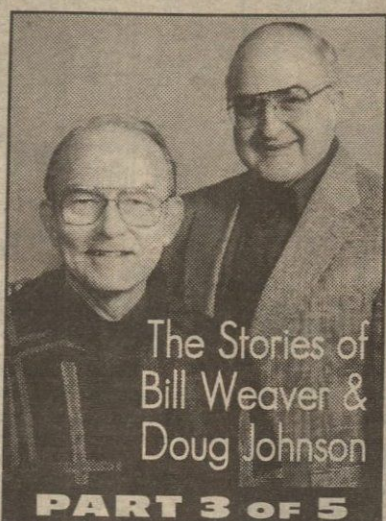
# Love <sup>in the</sup> 1950's

## Diamonds Are a Girl's Best Friend

**D**iamonds were a girl's best friend in the 1950s. At least according to the movies. But most gay men in Atlanta would sooner have been shot than wear baubles in public that might attract too much attention. And they certainly wouldn't have bought them for someone else.

So if diamonds were out, and wedding rings would never have crossed our minds, what could a man buy as a token of deeper affection for another man?

Bill and I had lived together in the suburb of Midtown for almost a year—November 1954 was fast approaching—and I cared deeply for him. I loved him, in



The Stories of  
Bill Weaver &  
Doug Johnson

PART 3 of 5

as told by Kevin Isom

fact, though neither of us had said those words yet.

I wanted to buy him a Big Gift. Something special. Something meaningful. Something to mark the end of our First Year Together. Our anniversary, I suppose, though I wouldn't have thought to call it that at the time. Homosexuals weren't expected to have those. Maybe we would be different.

Still, we kept track of which items in the apartment belonged to each of us. Just to be on the safe side.

For now, though, I wanted to buy Bill an anniversary gift, and I knew I wanted it to be jewelry. That's what the guys did in the movies. Usually diamonds. For women, anyway.

But the only jewelry appropriate for a man in 1954 was a watch or cuff links, things a man wore every day. What with my

\$5,000 a year salary and just starting out in Atlanta, I couldn't afford a nice gold watch. I could probably afford cuff links.

With no suburban malls or shopping, the only place to shop in 1950's Atlanta was downtown, amid the tall buildings—the tallest of which was no more than 15 stories or so. And the fanciest and most expensive place to buy jewelry was Maier & Berkele on Peachtree Street.

I decided to visit Maier & Berkele on a weekday afternoon. I figured I would be taken more seriously if I were wearing a suit. I also feared that somehow the clerk would know I was shopping for my homosexual lover, and suddenly alarm bells would start clanging throughout the shop.

I strode into the plush-carpeted showroom and went straight to the case with the expensive cuff links. The clerk was only too delighted to help me and didn't ask whether the cuff links were for me or a gift for someone else. He seemed more focused on the prices.

I settled on a pair of gold ones set with sapphires. The price: \$110. Which was one fourth of my monthly income. So I'd be eating more beans the next month.

I asked the clerk to wrap them as a gift, and I tucked the finished package carefully into my coat pocket.

When Thanksgiving came, I gave my offering to Bill, who was suitably astonished. Little did I know what he was planning. Neither of us said "I love you." But neither of us really knew we could.

Thanksgiving passed, and the great Christmas tree atop Rich's Department Store downtown was lit. Bill and I put up our own two-foot tall tree in our garage apartment. We planned to spend Christmas together, so we arranged for Bill's parents to come to Atlanta the week after the holiday, when I would be home visiting mine.

When Christmas finally arrived in our house, I found under our little tree a tiny box addressed to me from Bill. I opened it slowly and found inside a pair of silver cuff links, shining softly in the white tissue paper. Somehow I felt a ring had quietly slipped onto my finger.

I went to church with Bill that morning to hear him play songs of Christmas joy. I would sing those same songs from the choir in our Episcopal church in Decatur, where no one knew we were gay or together. From my seat in the pew, I could see Bill's hands flashing about over the keys of the organ, and every now and then I saw a glimmer of gold from the cuff links I had given him a month earlier.

I looked down into the sleeves of my choir robe at the silver shining on my own cuffs, and I smiled to myself.

It was a time of secret happiness amid the hymns. Δ

Kevin Isom is a syndicated travel writer and humor columnist. His short story "The Brothers Mangrum" appears in the Spring 1997 issue of *Paris Transcontinental*.

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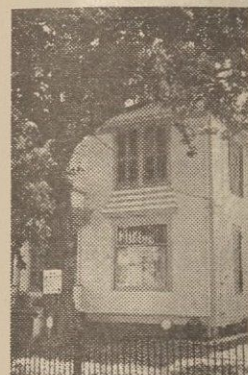
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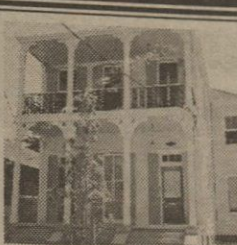


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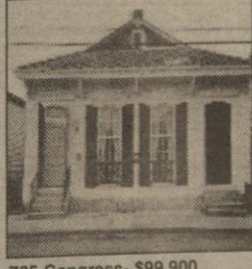
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Beautiful renovation, 2000 sf, 3BR/2BA, yard, wd flrs, hi clngs, c a/h, new wiring/plumbing, large rooms. Shelby Sessums 948-3011.

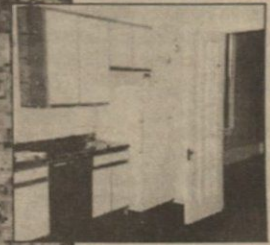
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## REAL ESTATE

2662-64 Lepage St.



### Vital Stats

Address:  
2662-64 Lepage St.

Square feet:  
2378 sq. ft.

BR/BA: 3/1  
plus apt.

Yard: Yes

Price:  
\$159,900

Most often, when people speak of the Faubourg St. John, they reconnoiter images of lovely, grand homes lining Esplanade Avenue or the more subtle, quiet grandeur of homes along Ursulines Avenue or the bayou. It's not until Jazz Fest that many people realize that there's another side of Esplanade Avenue.

Sometime soon, take a ride down Esplanade toward City Park, and when you get close to the Circle K, take a little drive behind Whole Food, Café Degas and some of those beautiful Esplanade homes. Tucked away in quiet block after block are some of the nicest homes you can imagine, and all of

plan is that — even if the owner wishes not to deal with a tenant — the apartment can be used for guests who wish for a bit of privacy. Or, in this neighborhood, the owners may wish to simply keep it as a guest room and yet still make money during Jazz Fest by renting out the space (at a good price!) for the month surrounding Jazz Fest. Yet another good reason for a property owner to have this arrangement is that it adds to a property's "re-saleability," not to mention the tax benefits associated with a rental unit.

Back to our subject ...

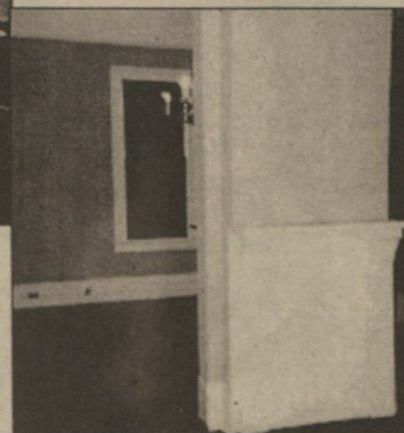
The house has central air and heat in both units, new wiring and plumbing, a new kitchen, a beautifully landscaped front yard



them situated in park-like settings that give Esplanade Ridge a certain identity.

If you find yourself driving along Lepage Street, you'll come across a "For Sale" sign in front of our subject house of the week.

The property was converted from a typical double when the owner's unit was expanded into a three bedroom, one bath unit. Still remaining is a small income-producing apartment. This type of arrangement is a wise one, because the owners can live in a large space while retaining the income from a rental unit. Another good reason for this type of floor



along with a back garden, as well. The master bedroom is especially large, and of course, there are wood floors, high ceilings and other qualities associated with an historic home.

This property is being offered for sale by agent Shelby Sessums of Latter & Blum, Inc. Δ



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Lesbian Avengers of New Orleans — Box 791375, NOLA 70179, voice mail 365-3069  
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Lambda Center — 2106 Decatur, 947-0548 (AA & Al-Anon)  
The Live Foundation — 3562 Vestasite Suite 105, NOLA 70114, 366-8697; free nutrition education & blood monitoring  
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North Lake AIDS Network (NoLAN), PO Box 2397, Slidell 70459, (504) 641-6750  
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## COMMUNITY CENTERS

Adolescent Drop-In Center — sponsored by NO/AIDS, 1434 N. Rampart, 948-6696

Camp Sister Spirit — PO Box 12, Ovett MS 39464, (601) 344-2005

GL Friendly Community Center — 308 Caillavet, Biloxi MS 39530 (601) 396-3333  
Lesbian & Gay Community Center — 816 N. Rampart, 522-1103, fax 527-5334  
Westbank Community Ctr. — 103 Brunswick Ct. Algiers 70131 433-5912

## CONTRACTORS

Contracting by Harold — 840-0428 (bpr)

## DENTISTRY

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## FINANCIAL

Louisiana International Mortgage Corp. Residential & Commercial Loans. Perfect to not-so-perfect credit considered. David, 454-7210

## FITNESS/SPAS

Club New Orleans — 515 Toulouse, 581-2402  
Midtowne Spa — 700 Baronne, 566-1442

## GROCERIES & DELIS

Whole Food Co.—3135 Esplanade, 943-1626

## GUEST HOUSES

1412 Thalia — 522-0453 (70130)  
Clabome Mansion — 2111 Dauphine, 949-7327 or Toll Free: 1-888-942-4334  
CYGNE Guest House — 934 Port, 948-2897  
La Dauphine — Residence des Artists, 948-2217 (www.ladauphine.com)  
Lafitte Guest House — 1003 Bourbon, 581-2678 (www.lafitateguesthouse.com)  
Macarty Park — 3820 Burgundy, 943-4994  
Over C's — 940 Elysian Fields, 943-7166  
Royal Street Inn & Bar — 1431 Royal Street, 948-7499 or 1-800-449-5535

## HAIRCARE/SALONS

Chez Burke — in The Fairmont Hotel, 523-5271, ask for Barry  
Greta Hair Designs — Hair Replacement Specialists, 3119 Metairie Road, 831-0267  
Headquarters — 900 Dauphine, 522-2666

## LAUNDRY

Washing Well — 841 Bourbon, 523-9955

## MEDICAL/COUNSELING

Jewish Family Services — 3330 W. Esplanade, Ste. 600, Metairie, 831-8475  
Terry F. Mayers, BCSW — (individual, couple, group) 524-5973  
Pride Institute at Solutions — Depressions, Drugs, Anxiety, 1-800-DIAL-GAY  
L. David Wagner, Counseling and Psychotherapy, 888-3100, 522-6654  
Dr. Marcus Ward, dermatology, 525-3355  
see also *Chiropractic & Dentistry*

## MOVING SERVICES

New Orleans Moving Co. — 486-1810

## NEWSPAPERS & BOOKS

Beckham's Bookshop — 228 Decatur, 522-9875  
Faubourg Marigny Bookstore — 600 Frenchmen, 943-9875  
Pink Pages/New Orleans — 947-3969  
Second Stone — 899-4104  
The Weekly Guide — 522-4300

## NOTARIES PUBLIC

Ronda M. Gabb & Associates, Free estate planning consultation, (800) 738-GABB

## PETS & GROOMING

Dr. Mike Williams (See Veterinary)  
Louisiana S.P.C.A. — 1319 Japonica, 944-7445

## PEST CONTROL

Pro-Tech — 736-0736

## PHARMACIES

Mumphrey's Pharmacy — 1021 W. Judge Perez, 279-6312

## POLITICAL

LAGPAC (Louisiana Gay Political Action Caucus) — PO Box 53075, NOLA 70153  
The Lambda Group, POB 1911 Baton Rouge 70821; 383-0777; e-mail lambdabrl@aol.com  
League for Equality — POBox 53425 Lafayette, LA 70505  
LEGAL (Louisiana Electorate of Gays and Lesbians) — PO Box 70344, NOLA 70172, voice mail 365-3105  
LEGAL: Alexandria-Pineville — PO Box 3036, Pineville, LA 71361  
• Baton Rouge — POB 44370, BR, LA 70804  
• Lafayette — POB 90501, Laf, LA 70509  
• Shreveport — POB 44543, Sport, LA 71134  
Log Cabin Republicans, Louisiana Log Cabin — Randy Evans, info & voice mail 593-1083

## REAL ESTATE/RENTAL

Commodore Apartments — David, 891-9300  
French Quarter Realty — 949-5400; Sam Poché  
Latter & Blum — 948-3011. Agents: Robyn Halvorsen 947-2086, Lane Lacey 948-4334, Pat O'Rourke 945-4545, Ray Ruiz 948-2217, Kyle Scaife 482-0009, Gary Martin 539-9752  
Marigny Brokers, LLC — Robert Rollins, 947-1999 or 944-0205  
Martha Ann Samuel Realtors — Erwin H. Wallen, 861-4700 or 899-6372  
Rollins Appraisals — 726 St. Roch, 947-0397  
Winter's Title Agency — 488-0091

## RELIGIOUS GROUPS & ORGANIZATIONS

1st Unitarian Church of New Orleans Gay & Lesbian Task Force — 5212 S. Claiborne Ave., 865-7005 (men) or 822-3278 (women)  
Abundant Grace Christian Fellowship — 634 E. Boston, Bldg. #3, Covington 70433, Pastor Lee Thompson, 871-9527  
Associated Catholic Charities — 1000 Howard Ave. Ste 1200, NOLA 70113  
Gay & Lesbian Spiritual Discussion Groups — 504 949-8876  
Grace Fellowship in Christ Jesus — 3151 Dauphine Street, 944-9836  
Integrity — 1329 Jackson, 866-1577 or 865-7343, 3rd Tues. each month at Trinity Episcopal Church  
Jewish Gay & Lesbian Alliance — 525-8286  
Joie de Vivre Metropolitan Community Church — 330 East Chimes (504) 383-0450  
Lambda Chi Gay & Lesbian Jews — 3330 W. Esplanade, Ste. 600, Met, LA 70002, 831-8475  
Old Catholic Diocese of La. — 433-5912  
St. Mark's United Methodist Church — 1130 N. Rampart, Sunday 9:30 a.m. 529-1681  
Tau House — 1029 Governor Nichols St.; 4:15 p.m. Sunday mass, Everyone's welcome!  
Vieux Carré Metropolitan Community Church — 1128 St. Roch Ave., 945-5390

## RESTAURANTS & CAFES

Adolfo's, 611 Frenchmen, 948-3800, Chicken, seafood & more, great prices.  
Bywater B-B-Q, 3162 Dauphine at Louisa, 944-4445, large portions, great BBQ  
Cafe Marigny — 1913 Royal, 945-4472, sandwiches, soups, coffees, sodas, pastries  
Cafe Sbis — 1011 Decatur, Creole Specialties, Wednesday Pasta Night, 522-5565  
Country Club Cafe — 634 Louisa, Open for Lunch, delivery, 945-0742  
Feelings Cafe — 2600 Chartres, 945-2222, classic Creole; lovely courtyard (Ld)  
Figaro's Pizzeria — 7900 Maple St., 866-0100, exotic pizzas, pastas, specials (Ld)  
Fiorellas — 45 French Market Place, 528-9566, Italian & Creole, daily

specials, closes early; Major Cards (b.l.)  
La Madeleine — 547 St. Ann, 568-9950, pastries, salads, coffees & teas.  
Louisiana Pizza Kitchen — 95 French Market Place, 522-9500 gourmet wood-fired pizzas, lunchtime sandwiches/wraps.  
Lucky Cheng's, 720 St. Louis, 529-2045, Asian Creole with a Twist, Sunday brunch.  
Mona Lisa — 1212 Royal St., 522-6746, pizza, salads, sandwiches, pasta.  
Red Bike Bakery and Cafe — 746 Tchoupitoulas, 529-2453  
Sebastian's — 538 St. Philip, 524-2041, dinner restaurant with Sunday brunch.  
Vaqueros — 4938 Prytania (at Robert), 891-6441, southwestern cuisine, Major cards

## RETAILERS

Alternatives — 907 Bourbon, 524-5222  
Armed and Dangerous "Gifts for the Discriminating" — 539 Dumaine, 568-1100  
Anton Jewelers — 3121 22nd St., Met, 833-4367  
Divisions — 337 Burgundy, 522-8721  
French Quarter Camera — 809 Decatur, 529-2974  
Gargoyles — 1205 Decatur, 529-4387  
Gay Mart — Gifts, Videos, Rainbow Items, 808 N. Rampart, 523-6005  
Hit Parade — Gifts & Clothing, 741 Bourbon St., 524-7700  
N.O. Historic Voodoo Museum — 724 Dumaine, 523-7685  
Panda Bear — Leather, 415 Bourbon, 529-3593  
Rings of Desire — Body Piercing, 1128 Decatur (2nd fl), 524-6147  
Saints for Sinners (SIS) a div of Omalints, Inc. "religious medals with a twist" now avail @ 225 N. Peters or 856 City Park Ave. 482-2467  
Video Alternatives — 4725 Magazine, 891-5347

## SOCIAL ORGANIZATIONS

Bayou Women's Tennis Club — PO Box 19797 NOLA, 70179-0797, Sharon, 482-4807  
Frontrunners Running Club — 947-1081, George  
Gay Bowling League — Mon. at Mid-City Lanes, 482-3133  
"Husbands for Husbands" — at the L&G Comm. Ctr, 3rd & 4th Wed. at 7 p.m., 522-1103  
Knights d'Orleans — Box 50812, NOLA 70150  
Lords of Leather — Box 72105, NOLA 70172  
Men of Color/NO — PO Box 57694, NOLA 70157, 482-5341  
Men of All Colors Together — PO Box 52801, NOLA 70152, 488-1679, 522-1103  
National Leather Association: New Orleans — PO Box 50133, NOLA 70150  
New Orleans Bear & Bear Trapper Social Club — Box 13584, NOLA 70185, 897-1594  
New Orleans Gay Men's Chorus — 245-8884  
New Orleans Women's Music Collective — 2903 Jefferson Ave., NOLA 70115, 838-7918 or 833-2834  
Original Kocktail Bunch Bowling League — 861-0233  
Positive Attitudes — social club for HIV+ Box 2543, Lafayette, La 70502, (318) 365-8090  
Positively Social — a social club for those HIV+ or HIV- friendly, 947-6306  
Prime Timers of New Orleans — PO Box 71611, NOLA 70172-1611, John Alexander 525-3299; meets 1st Sun  
Team New Orleans — 940 Royal Street, Box 288, NOLA 70116

Twentysomething, alternative group — at the Lesbian & Gay Community Center, 816 N. Rampart, 522-1103

UNO Gay/Lesbian Alliance — UNO Student Affairs Office, NOLA, 70148, 286-6349  
Womyn of Color — 488-5708/891-0673

## SUPPORT

Gay Counseling Line (24 hrs) — 885-4476  
Gulf Gender Alliance Cross-dressers, TS, TG Support Group — 833-3046  
The Lambda Group, Inc. P.O. Box 1911, Baton Rouge, LA 70821; Anita 749-3786, or 504-383-0777.  
P-FLAG (Parents, Family & Friends of Lesbians & Gays) — 2nd Thurs at St. Charles Ave. Presbyterian, 392-0001 or 895-3936  
Relationship Therapy Center — support for gay and straight spouses & kids, 488-9924, 4th Tue. each month

## TRAVEL

800 Ideas — 1-800-FLY-GAYS  
Dart Travel — 522-6669  
French Quarter Reservations — 1-800-523-9091, 523-1246  
Travel New Orleans — 400 Magazine, Ste 201, Discounted air and hotel rooms, 1-800-535-8747  
TravelScope — Dexter, 488-3742  
Uniglobe Crescent Travel — 522-0003, Will

## THEATRES

Prytania theatre — 5339 Prytania St. 891-ARTS  
True Brew Coffeehouse Theatre — 200 Julia St., 524-8441

## VETERINARY SERVICES

Dr. Mike — 1120 N. Rampart, 523-4455

## VIATICAL SERVICES

Positive Living Resources, 1-800-398-5177

## WOMEN'S HEALTH

Woman Care Midwife Center (and well woman GYN) 6010 Bullard Ave. Suite 210, NOLA 70128, 243-3279

## WEB SITES & SERVICES

eclipse — www.impactnews.com/eclipse  
www.Gay.Net — lesbian/gay resources  
IMPACT — www.impactnews.com  
for lesbian and gay New Orleans — www.showmesomething.com (944-6722)

To list your group, organization or gay-owned/gay-friendly business in the Impact Directory call 944-6722 or e-mail us at gaymail@impactnews.com. Unless otherwise indicated, area code is (504). Businesses who are not regular IMPACT advertisers may have their enterprise listed here for \$100 per year, or \$150 w/ a web link.

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