

On The Purple Circuit

With **Bill Kaiser**

Volume 12, Number 1

THE PEACE AND JUSTICE ISSUE

Welcome to On the Purple Circuit!

Our informal network exists to encourage, promote, and celebrate GLBQT theatre and performance throughout the world.

In order to achieve that goal we need to have a world that promotes peace and justice. We are living in dangerous times where our civil liberties and freedom of expression are under attack in the name of homeland and national security. I believe it is artists especially LGBTQ ones that recognize this and will be in the forefront of the peace and justice movements.

It is time for us to mobilize against war and repression whether it is through readings of *LYSISTRATA* by Hag Theatre and others around the world, writing poems, doing a performance benefit like Michael Kearns, making signs, puppets and street theatre, writing essays like Tony Kushner or simply lending our creative energy to the millions of people who are saying "No to War."

So with this Peace and Justice Issue I call upon you all to become Artist Activists Now! I have helped form Out Against The War: LGBT Coalition For Peace And Justice here in Los Angeles with a weekly vigil scheduled in West Hollywood at Santa Monica and San Vicente Fridays 7-10pm and plans for another in Silver Lake. Join Us! Call 818-953-5096 or purplecir@aol.com

It has been suggested by our trusty web manager Demian that the organizers of Festivals and other events mentioned in OTPC write a brief follow up evaluation article I motivate an avid attendee to do so. This is a great idea and I encourage contributions like this and more.

I welcome your comments and suggestions on content and format of OTPC. We do have space limitations now for the printed version and also the web site edition. I am dependent on the accuracy of the emails and press releases I receive. I also urge that you include the name of the playwright when sending information especially about new plays. Unfortunately, I cannot list — or even know how — you can get rights to a show mentioned in OTPC, but I try and help as best I can.

ONE Institute & Archives annual gala will be on Sun May 4, 2003. Called PINK INK, it will celebrate gay and lesbian literature. The fabulous John Fleck will perform, Clive Barker and Jewel Thais-Williams will be honored, and, with the Lambda Book Awards, there will be drama in the air. For info on tickets, advertising, silent auction donations and volunteering call me at 818-953-5096 or ONE at 213-741-0094.

Please take this opportunity to renew your subscription if it is due or make a special contribution to continue OTPC. I am not able to financially support this work as I did in the past so make your checks payable to "Bill Kaiser" and send them in today!

Thanks to all our stalwart columnists: Nathaniel Grey, Steven LaVigne, Tom O'Neil and Michael Van Kerckhove as well as all the Theatres, Producers, Publicists and Individuals who sent me a mountain of materials including Linda Eisenstein, Harry Hart-Browne, Margaret Smith, Jason Stuart, Marjorie Conn, Jerry Charlson, Robin Greenspan, Bruce Hart, Victoria Kirby, David Elzer, Eric Bentley, Alex Kitay, Philip Sokoloff, Frank Barnhart and Jim Olander. Also to the trio that makes sure OTPC gets out: Jim Russell, Demian, and Sally Barron.

Theatre can coincide with real life as it did when Eddie "Gwen" Araujo was killed before the Newark Memorial High School's production of *THE LARAMIE PROJECT* opened.

I would like to dedicate this issue to the memory of Eddie "Gwen" Araujo, Matthew Shepard, Playwrights Aubrey Wertheim and Sidney Morris, actor Michael Greer and the many AIDS and LGBTQ activists who have stood up for our community.

Make Peace and Justice!
Bill Kaiser
Editor



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ON THE BOARDS

Note: Descriptions are based on press releases or personal knowledge. An "*" indicates a current or future show. The information is subject to change, and shows may be extended. Remember to see a gay or lesbian show tonight.

***Altered Ego** with Will Clark, stories of love, sex, the gay porn industry and secret identities:
April 11th-13th, 2003: The Barn at Cowpokes, New Orleans (2240 St. Claude) 8pm, reservations: 504-947 0505, www.cowpokesno.com;
May 30-31, June 1, 6-8, 2003: Bailiwick Rep, Chicago (1129 Belmont) 8pm, reservations: 773-883-1090, www.bailiwick.org;
June 20-21, 27-28, 2003: Wings Theatre, New York (154 Christopher St.) 11pm, reservations: 212-627-2961, www.wingstheatre.com
Art, Life & Show Biz by Ain Gordon, if all the world is a stage, where the hell is my dressing room, with Helen Gallagher Lola Pashalinski, and Valda Setterfield, P.S. 122, NYC, January-February 2003.
***Barbra's Wedding** by Daniel Stern, comedy focuses on the marital problems of a Malibu couple who live next to Barbra on the big day, Westside Theatre, NYC, opened March 5, 2003.
***Before I Disappear** with Alexandra Billings, from boyhood to womanhood, the private history of transgendered star, Bailiwick Rep, Chicago, February-March 2003; Grand Theater, NYC, April 23-27, 2003 with a benefit for Broadway Cares April 23, 212-206-1515 or www.smarttix.com
***Body Blows** with Tim Miller, a new solo show, Laguna Art Museum, Laguna Beach CA, January, 2003 & Cincinnati Playhouse, Cincinnati, February 2003; Kenyon College, February 2003
***Body of Faith** by Luis Alfaro, focuses on the LA GLBT community's complex and dynamic relationship between faith and identity and besides a cast of 19, there are puppets, The Village, LA, opened February 20, 2003, 323-860-7300.
***Body Snatchers** by Bob Lesoine and Ed Howard, musical based on the movie with a slight lesbian subplot, Odyssey Theatre, LA, opened February 6, 2003, 310-477-2055.
***Breakfast, Lunch & Dinner** by Luis Alfaro, in a world of mega-markets two sisters go on search for self fulfillment with one finding it in food and the other in one-night stands, Taper, Too at The Ivy Substation, Culver City CA, opens April 1, 2003, 212-628-2772.
Buffy The Vampire Slayer's High School Reunion, a parody by Renee C. Farster, Theatre 1, Boston, December 2002.
Busted Jesus Comix by David Johnston, dirty comic books, horny teen-agers, "ex"-gays and "concerned" citizens collide, Moving Arts at LATC, February 14-March 9, 2003.
***Charles Manson Where Are You?** with Alex Kitay, a life trapped between perception and reality, a visiting production at Celebration Theatre, LA, opened February 18, 2003, 310-306-6150.
***Cock Tales**, male monologues by Leon Katz, Lynn Manning, Jose Curz Gonzalez, Jeremy Lawrance, Bryan Davidson, Felix Pire and Eric Trules, Elephant Theatre, Los Angeles, ongoing, 323-769-5842.
Corpus Christi by Terrence McNally, Grand Rapids Community College moved to Fountain Street Church for

final performances after state representative meddling! Grand Rapids MI, January-February, 2003.

***C*S*: A Love Story** by Ronnie Larsen, the enfant terrible is back with a story about one of man's favorite pastimes set near a marine base no less! Theatre Rhinoceros, San Francisco, opens May 8, 2003, 415-861-5079.

The Dead Poet by Matthew Wells, a one-act on the relationships of Shakespeare (paired with "Oscar and Adonis"), Washington DC, January-February 2003.

***Deporting the Divas** by Guillermo Reyes, an unlikely relationship between a Mexican-American INS officer and an illegal immigrant, Diversionary Theatre, San Diego, opens Mar 29, 2003, 619-220-0097.

Does God Hate Fags? collection including "When My Life Comes Along" by Kevin Brofsky, "Jesus Wept" by Thomas Klocke, "Fabe" by Carol Polcovar and "Kvetching with the Virgin Mary" by Vanda, and a monologue by Keith Angora; All Out Arts/New Village Productions, Clemente Soto Velez Center, NYC, December 2002.

Double Blind by Monika Bustamante, Frontera Fest Long Fringe, Austin, January 2003.

***Dykenstein: Sex Horror and the Tragedy of the Straight Brain** by Susana Cook, Theatre Rhinoceros, San Francisco, opens April 3, 2003, 415-861-5079.

Ex Pst Papa: Life as a Freelance Dyke with S Bear Bergman, Towson MD, February 2003; coming up at NYC Transgender Festival

Falsettos by William Finn, Blackbird Productions at Midsumma Festival, Melbourne, January-February 2003.

Filthy Pervert Seeks Same by Steve Dawson, Out Cast Theatre at Midsumma Festival, Melbourne, January-February 2003.

From The Top by Scott C. Sickles, a comedy of manners about the things we keep from the people we love, The Workshop, NYC, January-February 2003.

***Fruit Cocktail** by Eric Lane Barnes, Theatre New West, Houston, opened January 17, 2003, 713-522-2204.

***Girl Meets Girl** by Craig Fox and Sally Stover, six women searching for love in the new millennium, Lambda Players, Sacramento, opens April 4, 2003, 916-336-3904.

Glory Box with Tim Miller, retells his struggles to keep his Australian partner Alistair McCartney in the US and the inequities of the marriage laws, Colorado College, Denver, February 2003; Grinnell College, Iowa, February 2003; University of Iowa, February 2003.

***Gross Indecency: The Three Trials of Oscar Wilde** by Moises Kaufman, Diversionary Theatre, San Diego, opened January 18, 2003, 619-220-0097.

***The Guards** by Kevin Hincker, world premiere about who really belongs behind bars?, Hudson Mainstage, Hollywood CA, opened February 28, 2003, 323-856-4200 ext 27.

***Hairspray** by Marc Shaiman, Scott Wittman, Mark O'Donnell and Thomas Meehan, adapted from John Waters' hit film, Neil Simon Theatre, NYC, ongoing, 212-307-4100.

Hallelujah Breakdown by Ted Lorusso, a farcical coming out story of the 1970s about an adolescent who becomes born again Christian because he thinks an evangelist is hot, Mint Space, NYC, January-February 2003.

Head Games by Scott Miller, gay "dick play", Oval House Theatre, London, February 12-March 1, 2003.

Holy Well and Sacred Flame conceived by Bonnie Cullum, the priestesses and priests of Brigid welcome you to the Hearth, Vortex Repertory, Austin, January-February, 2003.

Homme Fatale by Barry Lowe, the story of porn star Joey Stefano, TheatreWorks, St Kilda Australia, January-February 2003 and MidSumma Festival, Melbourne, February 2003.

***Honey, I'm Home** by Paul Vanderoest and Bruce Hart a gay screwball comedy about Hollywood, Hudson Avenue Theatre, Hollywood CA, opened March 1, 2003, 323-856-4200.

***Howard Crabtree's When Pigs Fly** by Howard Crabtree and Mark Waldrop with music by Dick Gallagher, New Conservatory Theatre Center, San Francisco, opens May 7, 2003, 415-861-8972.

***In the Garden** by Norman Allen, erotic drama, New Conservatory Theatre Center, San Francisco, opened January 22, 2003, 415-861-8972.

Intimate Details with Marga Gomez, after a sordid affair with a New Jersey housewife, Marga Gomez looks for someone to blame, La MaMa E.T.C., NYC, January-February 2003.

***Laughing Wild** by Christopher Durang, a crazy frustrated woman and a Bisexual find each other, Eclectic Company Theatre, North Hollywood CA, opened February 7, 2003, 818-508-3003.

***The Lively Lad** by Quincy Long, Little Eva wants a Eunuch and in the secret cult of Xerxes all the debutantes have one, Zoo District at Inside The Ford, Hollywood CA, opened March 13, 2003, 323-461-3673 or www.fordamphiteatre.org

Making Porn by Ronnie Larsen, with real porn stars, Big Blue Productions, San Diego, December 2002- January 2003.

Mambo Italiano by Steve Galluccio, two Italian families grapple with the news their sons are gay, Centaur Theatre, Montreal, ongoing, coming soon to Toronto.

Mapa Mia with Alec Mapa includes his two solo pieces "I Remember Mapa!" and "Drama," Taper Too at Ivy Substation, Culver City CA, January-February 2003.

Marian Bridges by Daniel MacIvor, three sisters hold a bitterly comic vigil over their dying mother, Deb Pickman's shameless hussy productions, Vancouver, January-February 2003.

Menopausal Gentleman with Peggy Shaw, an incredible solo show, Colorado College, Denver, February 2003.

Mighty Nice! by Paul Zaloom, taking on everything from sci-fi to gay Punch and Judy, P.S. 122, NYC, January 2003.

The Most Fabulous Story Ever Told by Paul Rudnick, SNAP! Productions, Omaha, November 7-December 1, 2002 & Playhouse 22, East Brunswick NJ, February 7-March 7, 2003.

***Mysterious Skin** by Prince Gomolvilas, New Conservatory Theatre Center, San Francisco, opens April 3, 2003, 415-861-8972.

***Naked Boys Singing** created by Robert Schrock, the musical revue sensation, ongoing at Bailiwick, Chicago, 773-883-1090, still running at Actors Playhouse in NYC, opened in London & The Actors' Theatre of Washington at The Source Theatre, Washington DC, opened November 21, 2002, 800-494-8497 and more productions planned worldwide!

***Naked Will** by Blair Fell, a great adaptation of the Oscar Wilde story Portrait of Mr. W.H. with Oscar as one of the characters along with Shakespeare and the boy actor Willie Hughes, Celebration Theatre, West Hollywood CA, opened February 14, 2003, 323-957-1884.

Not Fool the Sun or Fester 'N Sexx by Pete Florax, a screwball comedy about seven hapless filmmakers in 1964 trying to finish an illegal, explicit gay porn film, The National Zipper Company at The Pelican Theatre, NYC, December 2002.

Nothing Left but the Smell with Erika Lopez, a theatrical postcard from the welfare line, Theatre Rhinoceros, San Francisco, January-February 2003.

Nude Boys Prancing About by Robert Coles, what would Phil's plays be like if they didn't have a lot of nude boys in them? Vortex Theater Company, NYC, December 2002-January 2003.

Oscar and Adonis by Matthew Wells one-act focuses on Oscar Wilde's relationships with both his wife Constance and his lover Lord Alfred Douglas, Omaemoda Productions, Washington DC, January-February, 2003.

***Party** by David Dillon, the uplifting and affirming celebration of gay life hit with the playwright in the cast too! The Suncoast Theatre, St. Petersburg, FL, opened January 17, 2003, 800-595-4849.

Penis Dialogues by Adam Antler, a group of envious actors unable to audition for "Vagina Monologues" decide to stage their own show which is a revue of comedy sketches and songs, Cincinnati Hysterical Society at Atlanta Public Theatre, Atlanta, January-February 2003.

***Real Girls** with Robin Greenspan and Lacie Harmon, smash hit asks the question when true love comes will you be single? Sixth at Penn Theatre, San Diego, opened March 7, 2003, 877-407-7499 or www.sixthatpenn.com

***Red and Tan Line** by Peter Mercurio, a comic look at gay dating through the eyes of two gay brothers, Other Side Productions at Bank Street Theatre, NYC, opened March 6, 2003, 212-352-3103 or www.osprods.com

***Scarlet Letter** by Phyllis Nagy, adaptation of Hawthorne classic, Vortex Repertory, Austin, opening March 2003, 512-478-5282.

***The Search for Signs of Intelligent Life in the Universe** by Jane Wagner starring Lily Tomlin, Ahmanson Theatre, Los Angeles, May 17-July 6, 2003, 213-628-2772.

***Servicemen** by Evan Smith, young gay men in WW II, Bailiwick Repertory, Chicago, opened January 22, 2003, 773-883-1090.

Shakespeares R & J adapted by Joe Calarco, a group of Catholic school boys act out "Romeo and Juliet" with a dramatic results, The Splinter Group, Theatre Royal Bath, Bath, England, March 11-15, 2003 and Coventry Belgrade Theatre March 18-22, 2003 and possible transfer to West End, London in Fall, 2003.

***Shangai Moon** by Charles Busch, a parody of 1930s melodramas, The Drama dept, NYC, opened January 2003.

***Sleeping with Straight Men** by Ronnie Larsen, a cautionary tale about lust, obsession, and the perils of seducing straight men who own guns, Maverick Theatre, NYC, opened February 16, 2003, 212-239-6200.

***Some Explicit Polaroids** by Mark Ravenhill, failed assassination attempts, topless New Age strippers, Russian go-go boys, beautiful undraped bodies and more, Rude Guerilla Theatre, Santa Ana, CA, opened February 21, 2003, 714-547-4688.

Son of Drakula, a new solo work by David Drake, Out North, Anchorage, February 2003.

Special Delivery with Harry Hart-Browne, a 20-character one-man play about remembering the spirit while doing the Earth gig, Verdugo Hills, Sylmar and Topanga CA venues, January-March 2003.

Spies in the Stacks by Lori Bonfitto and Marie Laure Leger, a New York librarian is approached by FBI to spy on patrons in this play about danger, desire and spying as an erotic impulse, WOW Cafe Theatre, NYC, January 2003.

***Strangers in Paradox** by Kate Bronstein, the true story of Casey and The Kidd, Theatre Rhinoceros, San Francisco, opens March 13, 2003, 415-861-5079.

Suddenly Last Summer by Tennessee Williams, The Boulevard Ensemble, Milwaukee, December 2002-January 2003.

***Take Me Out** by Richard Greenberg, a young baseball star's coming out sparks a national debate, Donmar Warehouse, London, June-August, co-production moved to The Public Theatre, NYC, opened September 5, 2002, 212-239-6200.

***Tennessee in the Summer** by Joe Besecker, inspired by the life of Tennessee Williams, Laurelgrove Theatre, Studio City CA, ongoing, 818-760-8368.

That Damn Dykstra (The Boxed Set) by Brian Dykstra, a collection of short plays and monologues skewering everyone from Texas Execs to Tom Cruise, Access Theater, NYC, February 2003.

***Thief River** by Lee Blessing, New Conservatory Theatre Center, San Francisco, opened January 2003, 415-861-8972.

Things Unsaid by Duy Nguyen, a new play by this Gay Vietnamese-American playwright, Jon Sims Center, San Francisco, February 22-March 2, 2003.

Toys by Adrienne Perry, a short play about two women who need to find a way to get back the passion, New Works Festival, Tucson, January 2003.

***Twilight of the Golds** by Jonathan Tolins, Lambda Players, Sacramento, opens June 13, 2003, 916-336-3904.

Vamp by Ry Herman, a beleaguered script reader finds out the woman of her dreams is a vampire! New Works Festival, Tucson, January 2003.

Vincent by Robert Mitchell, a musical about Vincent Van Gogh, Wings, NYC, January-February 2003.

Vita & Virginia by Eileen Atkins, Richmond Triangle Players, Richmond VA, February 5-March 1, 2003.

Waiting for the Podiatrist by Terry Baum, songs! Puppets! inner torment! Venue 9, San Francisco, February 7-March 2, 2003.

William & James by Robert Tsonos, the age old story of a one night stand that turns into something meaningful set in Victorian England with Wildean epigrams galore! Theatre Passe Muraille, Toronto, January 2003.

***The Wisdom of Age** by Ted Williams, exploring the generation gap in the gay community, Chashama Theater's Spotlight on Winter Festival, NYC, opens March 22, 2003, 212-352-3101.

***X'd: Confessions of a Mormon Boy** with Steven Fales, Coconut Grove Playhouse, Miami, opened March 4, 2003, www.mormonboy.info

***Zanna, Don't** by Tim Acito, a musical set in a magical high school where relationships are reversed and the universe is gay instead of straight, John Houseman Theatre, NYC, opens March 20, 2003, 212-239-6200.

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THEATRE BITS
by Bill Kaiser

Anchorage: Out North presented World Microcinema, a series of short film video and digital media in January, 2003 as well as their 10th anniversary of UNDER 30 (minutes that is) showcasing new Alaskan talent. They are also part of UNDERSTANDING NEIGHBORS, a dialogue group project using art in the exploration of the place of same-sex couples in our society www.understandingneighbors.org and www.outnorth.org

Austin: Vortex Repertory is staging Phyllis Nagy's version of THE SCARLET LETTER which opened March 7, 2003. They also presented comedian Heather Gold in I LOOK LIKE AN EGG BUT I IDENTIFY AS A COOKIE on March 1, 2003.

Boston: DAGGER, The Theater Offensive's guerilla theatre troupe for queer women and girls, took part in Boston's First Night Grand Procession on New Year's Eve. www.thetheateroffensive.org

Brooklyn: Brooklyn Arts Exchange (BAX) has so many programs in all the arts for many diverse communities. 718-832-0018.

Buffalo: HAG Theatre joined with theatres around the world on Mar 3, 2003 in presenting readings of LYSISTRATA for peace and human rights. www.hagtheatre.org and www.lysistrataproject.org

Chicago: It is the 5th anniversary of About Face Youth Theatre. On Feb 23, 2003 they released their project: Youth Speak Out: Safer Schools. An Allies Council has also been created by adults to help LGBTQ youth. www.afyt.com

The Bailiwick's production of NAKED BOYS SINGING continues going on and on and now has a television commercial on cable. The revue conceived by Robert Schrock for Celebration Theatre in Los Angeles has had numerous productions around the world. The Bailiwick production opened August 26, 2001 and has become the most successful show in their 20-year history. 773-883-1090 or www.bailiwick.org

Bailiwick's ALL GIRL REVUE was held in December 2002 and featured spoken word artists, music, comedy and scenes.

Chicago's hottest men will raise money for the Bailiwick on Mar 15 at Circuit Night Club with the fundraiser TURN UP THE HEAT Pig Out With Porn Stars. 773-883-1090.

Bailiwick AD David Zak was in Los Angeles for ASCAP AT DISNEY, a musical workshop. The Bailiwick will present DR SEX, the life and times of Alfred Kinsey next Sept and the musical by Sally Deering and Larry Bortniker was selected for the workshop out of 100s of entrants. I attended the presentation and Jamie Axtell who will be the lead in Chicago as well as the ensemble was great. This is a show to watch and don't miss at The Bailiwick and elsewhere.

Columbus: Act Out Productions and So Real Theatre presented A LIFE IN THE THEATRE by David Mamet in Jan-Feb, 2003. The show starred Act Out's AD Frank Barnhart and Joseph Bishara.

Durham: THE NIGHT BEFORE CHRISTMAS CAROL by Elliot Engel was a benefit for the Manbites Dog Theater in December 2002 starring solo actor David zum Brunnen. Manbites Dog also presented THE SHAPE OF THINGS by Neil LaBute in January-February 2003. 919-682-3343.

Fort Lauderdale: Arts United, South Florida's GLBT Arts Organization held its annual Art Explosion 2003 on February 23, 2003 at ArtServe with readings from plays, performance art, poetry and more.

Los Angeles: On February 15, 2003 AD of Highways, Danielle Brazell presented at The Village, the culmination of A Queer Exchange, a 12-week intensive performance workshop with three emerging artists: Xochitl Marquez, Steven Sinkewicz and Travis Woods. 323-667-1214

The Knightsbridge Theatre in Los Angeles and Pasadena presented Agatha Christie's THE MOUSETRAP, an adaptation, AS YA LIKE IT ... PARDNER, a blending of the bard and the west and more classics. 626-440-0821

An ongoing senior project at The Village is a Drama Class conducted by Bob Jurkowski on Fridays. The Annual Senior/Youth Photo Project is also in full swing from February 24-March 31, 2003. 323-860-5830.

Chautauqua Theatre Alliance held a benefit, "The Light Fantastic" in December to support their 2003 season. 323-960-8865 or www.ctala.com

New York: Classical Theater of Harlem presented THE BLACKS: A CLOWN SHOW by Jean Genet in January-February 2003 at The HSA Theater.

Dixon Place continued its Tour of Exile throughout NYC in January-February 2003. Among the events was THE LADIES by The Civilians about the infamous first ladies Eva Peron, Imelda Marcos, Madame Mao and Elena Ceascescu; also SLAP & TICKLE by David Parr; FAMILY ESTABLISHMENT by Aaron Landsman; HOW TO ACT by Jim Strahs; MOTHER'S LITTLE HELPER by Leonora Champagne; and TEN BRECHT POEMS by Tannis kowalchuk and Leese Walker. 212-219-0736 or www.dixonplace.org

Omaha: The Shelterbelt Theatre presented 8 original one-acts on love called "From Shelterbelt with Love" as well as SPOOGE: THE LOVE & SEX MONOLOGUES by Joshua James during January-February 2003. www.shelterbelt.org

St. Louis: Joan Lipkin of That Uppity Theatre Company was emcee for the 8th annual "Words of Love" a LGBT and hip straight allied alternative to the usual Valentine's fare in February 2003. www.uppityco.com

New Line Theatre has created an email discussion group about St. Louis Theatre. To join go to <http://groups.yahoo.com/group/newlinetheatre>

San Francisco: Barbara Cohn has been appointed development director for The New Conservatory Theatre Center. Her position has been underwritten with a three-year challenge grant from the Morris Family Foundation. Call her at 415-861-4914 ext.116 for more information and/or to donate.

NCTC's In Concert 2003 began with CLOSER THAN EVER with lyrics by Richard Maltby Jr. and music by David Shire.

Theatre Rhinoceros held their 25 Rhinos Event on January 21, 2003 when the 25 decorated Rhino Sculptures were auctioned off to celebrate Theatre Rhinoceros 25 anniversary.

Joan Baez appeared with Reno at the Castro Theatre in February 2003.

Santa Monica: Highways presented in January-February 2003. Contenders with Charna Cassell, Precious Chong and Kristen Lemberg in individual performance pieces; THROW THE PITCHFORK with Alexander Thomas: A THIEF DANCES with Laura Klepinger; NOW WHAT! with Corey Fischer and Nina Wise; DANCE/SCREENED with Douglas Rosenberg and DVP; LEFT CHRONIC AND OTHER DANCES by Carmela Herman and Maria Gillespie; WALKING WESTWARD with Sri Susilawati and Hyun-jung Kim and BIG HEAD with Denise Uyehara 310-315-1459 or www.highwaysperformance.org

Sydney: A lot happens at Kabarett Junction in Bondi Junction. Varla Jean Merman, America's diva made her Australian debut in February 2003. Followed by Meryl Leppard and Ross James. thehawk@showtune.com.au or 1-300-136-166

Vancouver: AQT A Queer Theatre was founded by Terry Costa in 2002 and is currently developing new works including 69 MOMENTS OF LIFE and DRAMA QUEEN. Their 2004 playwriting contest is now in effect and they are running a monthly meeting/workshop called LSG: LAST SATURDAY GATHERING for local performers, writers and theatre enthusiasts to develop new works for the stage. queertheatre@canada.com or www.queertheatre.com

Washington DC: James Olander, an avid theatergoer, playwright, photographer and financial consultant is happy to provide information on theatre in the greater Washington area. The League of Washington Theatres has 48 theatres and groups. Some recent productions include: SOUTH PACIFIC at The Arena Stage; TWELFTH NIGHT at The Folger; NAKED BOYS SINGING at The Source; RUNAWAY HOME by Javon Johnson about a single Black mother who must choose between the demands of her family and a life of her own at Studio Theatre; THE LAST SEDER at Theatre J; THE UNEXPECTED MAN by Yazmena Reza at Washington Stage Guild; THE SEVEN YEAR ITCH at American Century Theatre; Steven Berkoff in Shakespeare's Villains at Studio Theatre; and WHAT DOGS DO at Charter Theatre.

The Woolly Mammoth Theatre Company is presenting JUMP/CUT by Neena Beber from February 24-March 30, 2003. This is a play about three young adults trying to jump-start their lives by making a reality film. 800-494-8497 or www.boxoffice.com

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CHICAGO SCENE
by Michael Van Kerckhove

Happy New Year! Hope everyone is taking advantage of the fresh start and keeping warm (it's been mighty cold in Chicago this winter!)

Holiday Gay: The end of the year always brings plenty of Holiday fare. Offerings this time 'round included Corn Productions' revival of Tiff & Mom and the Meaning of the Magi Gift Mix-Up. This take on the classic tale has the campy mother-daughter duo trying to outdo the other. Mom sells her gold tit clamps to buy gem-encrusted scrunchies for Tiff. Tiff sells her hair for a tit clamp chain for Mom. Jolly holiday fun! www.cornservatory.org

The Journeymen revived their successful production of Jeff Goode's *The Eight: Reindeer Monologues*, directed by Frank Pullen. The play presents our antlered friends and their take on the sweatshop that is Santa's workshop. As Cupid, the only openly gay reindeer says, "[Santa is] a sex crime waiting to happen." www.thejourneymen.org

Poseidon in Hell: Hell in a Handbag Productions presents *Poseidon! An Upside Down Musical* by David Cerda with music by Scott Lamberty, and directed by the Bailiwick's David Zak. Cerda is known for penning a number of Sweetback Productions' cult theatre hits including musical versions of *Valley of the Dolls* and *The Birds*, as well as *Joan Crawford Goes to Hell*. He and fellow Sweetback alumni, Steve Hickson, Richard Lambert, and Pauline Pang, formed HIAHB in 2002. In an interview in *Windy City Times*, he discussed the company's commitment to pop culture/cult movie homage: "I consider (what we do) educating the masses. Telling them, this is really cool, you should know about this." And on their gender bending casting: "We don't cast (according to gender) — it's whoever captures the essence of the character." Steve Kimbrough plays the Shelly Winters role and Cerda himself played Joan Crawford. A sold out run closed at the Theatre Building in January. The show moves next door to the Bailiwick through February 23. www.handbagproductions.org and www.sweetbackproductions.com

Bailiwick at Your Service: This winter, Bailiwick presents Evan Smith's *Servicemen*, a play about the relationship and competition between gay men and straight women against the backdrop of WWII. Both Cyn and Gray are attracted to a young sailor on leave. Through March 2, 2003.

Bailiwick also presents its latest installment of the Directors' Festival showcasing new directing talent. Each evening features three short pieces of various themes and genres. This series, "Chicago Works," features plays by Chicago authors including *Equinox* by Eric C. Reda, *Territory* by Anne Cooper, *The Cactus Café on the Rue St Croix La Bretonniere* by L. Eugene Dickens, and *Izzy's Request* by Eric Appleton, directed by Fest Coordinator Jason Palmer. www.bailiwick.org

Valerie's Tale: Valerie Harper is in town this winter to star in the touring production of gay comic genius Charles Busch's *The Tale of the Allergist's Wife*. It's the story of Marjorie Taub, a middle-aged New York City matron depressed by the death of her psychiatrist, whose long lost childhood friend inspires her to rebel against her oppressive husband and mother. In an interview in *Windy City Times*, Harper was asked why she thinks the gay community has identified her with Rhoda Morgenstern for so long. She said, "I think she was very funny and very flamboyant in terms of having the courage to be herself ... [S]he was definitely an outsider, and an outsider who was not quiet."

A Snake in Chicago: Profiles Theatre (who in recent years enjoyed success with its long running production of Ben Elton's *Popcorn*) presents the Chicago premiere of New York actor/writer David Marshall Grant's Off-Broadway hit, *Snakebit*. The play focuses on three friends: David, a New York actor auditioning for a film in LA, his wife Jenifer, who he's brought along for support, and Michael, their gay friend they visit whose boyfriend recently left him for a younger

man. In their time together in California, they face the ever-dramatic fears, self-doubts, and secrets. All while waiting for the good (hopefully) word on David's audition. Through March 9, 2003. www.profilestheatre.org

Tennessee's Rose: The Goodman Theatre presents its acclaimed revival of Tennessee Williams' *The Rose Tattoo*, his "love play to the world" that premiered in Chicago in 1950. The play concerns a Sicilian-American widow whose three years of grieving is interrupted by her meeting a young truck driver who eerily resembles her late husband. Director Kate Whorisky and her team have opted for dream-like magical realism over traditional naturalism and taken the rose imagery to its fullest bloom. Through February 15, 2003.

In conjunction with the production, the Goodman's Stage Door Series presents a staged reading of *Letters from Tennessee: A Distant Country Called Youth*. Adapted for the stage by Steve Lawson and performed by local actor Guy Adkins, the piece shares insight into Williams' professional and personal lives including this rose-related moment: "I went cruising last night and brought home something with a marvelous body ... The evils of promiscuity are exaggerated ... I think one picks a rose from each person, each of a somewhat different scent and color." www.goodman-theatre.org

Other Theatrical Romps: Suburban Janus Theatre Company heads to the City to present Christopher Durang's lampoon of dysfunctional parenting, *Baby with the Bathwater*, at the Athenaeum. Through February 2, 2003.

The Neo-Futurists (best know for their long running late night *Too Much Light Makes the Baby Go Blind*) presents *A Duchampian Romp, Even*, an interactive, environmental performance piece based on the life and work of Dada artist, Marcel Duchamp. Through February 22, 2003. www.neofuturists.org

The Chicago Shakespeare Theater on Navy Pier presents an intimate studio production of Sondheim's *Sunday in the Park with George*, the fictionalized story of the creation of Georges Seurat's famous painting housed here at the Art Institute of Chicago. Through February 2, 2003. www.chicagoshakes.com

Chicago continues to be abuzz with post-holiday openings. I'll report back when the lilacs — and the roses — are in full bloom.

[Michael Van Kerckhove is a founding member of The Living Room Project, a new playwright's group. He was awarded a 2001 Finalist Award Grant from Illinois Arts Council and is a member of The Dramatists Guild]

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CAUSE FOR APPLAUSE
by Nathaniel Grey

James Lapine's new play "Fran's Bed" came to life with a reading in early February at New Haven's Long Wharf theatre. The story focuses on terminally ill woman who divulges secrets to her daughters as she nears her last breath.

= Caroline or Change, is a new musical with lyrics by Tony Kushner and tunes by Jeanin Tesori coming to the Public Theatre next fall. A workshop version was staged last October under the direction of George C. Wolfe who returns to helm this year. The all-singing show takes place in Louisiana just before the assassination of John F. Kennedy. The Caroline of the title is a black maid who works for a family who's mother recently died.

= The Kennedy Center for the Performing Arts celebrates the work and talent of Jerry Herman with a one performance evening on May 1, 2003, titled "Hello Jerry." Herman will attend the event that features performances by Karen Morrow, Paige O'Hara, and Jason Graae. Herman's latest revue, "Showtune" began performances at the Off-Broadway Theatre at St. Peter's Feb. 18, 2003. Another new Herman work, the musical "Miss Spectacular" will be making theatrical history with its Spring 2004 Las Vegas premiere. Leading up to it's opening will be an eight episode TV Talent contest in which the star of "Miss Spectacular" will be chosen. Ironically, the musical is about a girl who enters a talent contest. I wonder how Ed McMahon's singing voice is, these days.

= A new play about being gay and Mormon (no that's not redundant) comes to the Encore Room Theatre of the Coconut Grove Playhouse in March. Titled "X'd: Confessions of a Mormon Boy," the play will be performed by it's author, Steven Fales at the Miami non-profit company. San Francisco audiences caught a production last summer which details the trials and tribulations of Fales attempts to be heterosexual and his eventual divorce and excommunication.

= The Laramie Project, which recreates the life and hate crime murder of Matthew Shepard, sails across the Atlantic for a London premiere on March 11, 2003. The Cochrane Theatre production runs through April 6, 2003.

= David Eigenberg, best known as Steve, Miranda's boyfriend, "Sex and the City," has joined the Broadway company of "Take Me Out." The play, by Richard Greenberg is set in the world of professional baseball and explores players' reactions to a fellow teammate coming out. Past audiences have been wowed by the playwright's take on celebrity, homophobia, prejudice, and, not to mention, substantial locker room based nude scenes. Eigenberg is the only virgin cast mate as all others are vets of productions at London's Donmar Warehouse and the Public Theatre/New York Shakespeare festival.

= Former teen pop-star and member of the UK group "Boyzone," Steven Gately, proves a career can grow even after a performer comes out by choice. The heartthrob will appear in a revival of Andrew Lloyd Webber's "Joseph and the Amazing Technicolor Dreamcoat" coming to the New London Theatre in March 2003. This production has been raising curtains in Liverpool since last December where Gately has received some better than average reviews from a customarily pessimistic British press.

= After the quickly canceled series "Encore! Encore!" most would have bet that Nathan Lane's return to a weekly television series would have been as likely as a revival of "Carrie." Apparently promises of multi-digit pay checks, bigger trailer or a hunky Cabana boy have lured the Tony winner back to the boob tube. This time it's on CBS with the

March debut of a sitcom called "Charlie Lawrence." Some are calling it the "West Wing" meets "Will & Grace," as Lane plays a gay congressman. Do I smell a Barney Frank lawsuit in the wings?

SODOM EAST: NEW YORK

On the Great Purple Way

by Tom O'Neil

Last year Jonathan Tolins ("Twilight of the Golds," "If Memory Serves ... ") considered his newest work to be just "Another Gay Play" — that was its title when he staged it as a workshop during Gay Pride Week in New York. Now, newly tweaked, it's "Last Sunday in June" about a couple whose life gets upended when friends drop by to spy the Gay Pride Prize from their apartment window. Reviews have been raves — "Delishly witty!" — making the Rattlestick Theater production the gay-play-du-jour to see.

The last play that had that buzz in Greenwich Village, "Take Me Out," is moving to Broadway. Manhattanites wonder: Will it still have that same intimate feel it had at the Public Theater where ticket-holders saw it in the round while getting splashed by soaped-up jocks taking lots of leisurely showers on stage?

Meantime, back downtown, buzz is building for the newest play by that rascally Ronnie Larsen, author of "Making Porn," and "10 Naked Men." "Sleeping with Straight Men" dares to be a comedy inspired by the notorious Jenny Jones case. "Sleeping" stars Mink Stole as the host of a bawdy TV talk show that spawns murder when a gay man reveals he's got a secret crush on a straight guy. As usual, Larsen loads it up with lots of nudity and farce. It opens February 16, 2003 at the Maverick Theater.

For its fifth anniversary, Unity Fest revived the play that launched the original event: "Trafficking in Broken Hearts," the tale of an aging streetwise hustler, a young runaway and a neurotic closeted lawyer who meet at a seedy Times Square bookstore. Fifteen plays were performed at the festival between December 3 and 29, 2002. Standouts included "Padding the Wagon" about a man who loses his lover in the September 11 tragedy and David Pumo's "The Seed," a tale interweaving the lives of two families: one a gay father with his straight son and the other a mother with her transgendered child. For more info, check out www.4unity.org

OTHER NOTEWORTHY PRODUCTIONS:

Adult Entertainment: The fabulously venomous Elaine May peeps behind the XXX biz, revealing the antics of six porn stars who try to shoot their own movie. Variety Arts Theatre. January–February 2003.

Almost Live from the Betty Ford Clinic: Comedy artist Michael West skewers Jerry Lewis, Liza Minnelli and other outsized stars. Douglas Fairbanks Theater. January–February 2003.

Body Blows: That ruckus-raising, flesh-flashing performance artist Tim Miller returned to P.S. 122, a theater he helped to

found, for a farewell staging of his sexy autobio November 21-December 1, 2003.

Building Houses on the Moon: Jeffrey Solomon ("MotherSON," "Santa Claus is Coming Out") dramatizes his struggle for social acceptance of gay youth. Blue Heron Arts Center. January 2003.

Boston Marriage: David Mamet is such a tough guy that he dared to capture the verbal sparring of two upper-class lesbians living in 1890, one portrayed by Kate Burton. Martinson Hall. November 20-December 22, 2003.

Christmas with the Crawfords: The delirious drag spoof of Joan and family is now an annual Yuletide tradition in Manhattan. Producers Club 2. November 26-December 31, 2003.

Hallelujah Breakdown: Ted LoRusso's farce about a 1970s teen who becomes a born-again Christian while trying to seduce a divine-looking evangelist. Mint Space. February 2003.

Not Fool the Sun or Fester 'n Sexx: A screwball comedy by Pete Florax focuses on seven losers who dare to break the law in 1964 and try to film an explicit gay porn pic. Pelican Theatre, December 9-19, 2003.

Out to Lunch: Joseph Langham's play about two campy, clueless queens who have a weekly brunch was such a hit when it premiered at the New York International Fringe Festival last summer that the HA! Comedy Fest revived it at the Kraine Theater. January 10-March 9, 2003.

The Plank Project: This lampoon of "The Laramie Project" follows six actors around a small town where they try to stage a play about a 1,100-pound transvestite who falls down a well. Kraine Theater. February 2003.

Shanghai Moon: Charles Busch initially staged "Shanghai Moon" at the Theater for the New City in 1999. Now he's tweaked it for a new staging. In his spoof of such 1930s movie melodramas as "Shanghai Express," Busch stars as the American wife of an aging British diplomat who travels to China to persuade a warlord to donate a priceless jade to the British Museum. En route she has an affair on the sly, which, of course, ends in murder. Greenwich House Theater. January 6-March 9, 2003. www.dramadept.org

White Boy: This sexy hip-hop fable by Michael Patrick Spillers explores what happens when a mild-mannered Missouri boy falls for a macho Chicano gangster from the streets of East L.A. The dialogue is witty, underscored by Latin and rap music that's accompanied by dance numbers. Wings Theatre. November 19-December 28, 2003.

[Tom asks gay theater folk in NYC to keep him posted on what you are doing. Email your news to: goldderby@aol.com]

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MINNEAPOLIS SCENE
by Steven LaVigne

A frequent dinner party question is "who do you wish you'd seen in concert." Not much of a concert-goer myself, the easy answer is Judy Garland and The Beatles. I do,

however, count myself lucky that I saw Rosemary Clooney three times before her death. I also saw Lena Horne twice, and laughed continuously for over two hours at the antics of 96-year-old Victor Borge at one of his last concerts. These great legends have all made visits to the Twin Cities, and on November 17, another legend, the great Barbara Cook, brought her 2001 Carnegie Hall program to Orchestra Hall. This was my third time seeing Cook in concert. While Malcolm Gets didn't appear with her (he was busy on Broadway), her longtime accompanist, Wally Harper was with her, as was bassist Jon Burr.

Titled "Barbara Cook's Broadway," the show was built around the theme of songs that Stephen Sondheim "wishes he'd written." Cook began and ended the concert with songs from Sondheim's first solo Broadway writing project, ANYONE CAN WHISTLE. Standing onstage for nearly two hours, Cook shared vignettes from her long, distinguished career, and sprinkled the performance with pieces of Americana like "Waiting for the Robert E. Lee," "The Trolley Song," and "Hard Hearted Hannah," delivered as only Cook can sing them. Between two songs by Irving Berlin, she praised the recent revival of ANNIE GET YOUR GUN, and made the audience promise that if Reba McEntire appears in musical theatre again, we'll all go and see her. She then sang a tribute to McEntire.

Cook joked that she can no longer hit the high notes of "Glitter and Be Gay," from CANDIDE, and toyed with the idea of sharing the song with her friend Kiri Te Kanawa, the opera star doing the high trills. As she delivered the dialogue that leads into the song, she confessed that she reminds herself of Vivien Leigh in CAESAR AND CLEOPATRA. be complete without her flawless renditions of the songs Cook has made into classics. She claims that she needs to think about the high notes, but her delivery of "Ice Cream," and the title song from SHE LOVES ME are as flawless as they were when introduced in 1963. No one sings Sondheim's "Losing My Mind," or "In Buddy's Eyes" from FOLLIES better than Barbara Cook, and her version of "Send in the Clowns" brings new meaning to Sondheim's most beloved song. This was an unforgettable afternoon of great musical theatre.

While in Chicago, I finally caught up with Robert Schrock's popular revue, NAKED BOYS SINGING, now ending its second year at the Bailiwick Theatre on Belmont Street. Directed by David Zak, the ensemble of nine talented men, have us in their very capable grasp from the moment the curtain opens and they lead us into this evening of "Gratuitous Nudity." Among the highlights are "The Naked Maid," the poignant "Window to Window," a paean to "Robert Mitchum," and delightful celebrations to high school gym showers ("Fight the Urge") and masturbation (the knee-slapping "Jack's Song."). Other standouts are "Nothin' But the Radio On," a song about posing nude (although the Chicago production eliminates the recorded setup featured on the Broadway and L.A. Cast CDs) and "The Entertainer," in which a man in full drag strips everything off for us. The ensemble, John Cardone, Tim Gallagher, Daniel Hickey, Matt Joseph, Craig R. Lewis, Brook Robertson, Scott Thomas, Antonio J. Zayas and David Zizic are all comfortable in their nudity and spend their spare time at the gym, giving us quite a pleasant sampling of beefcake. (Being middle-aged myself, I admit it would be nice to see a show with nudity in which at least one cast member looks less gym-toned and more like the people I know.) Still, NAKED

BOYS SINGING has recently been extended until midsummer 2003.

I'm taking this moment to write a short tribute to my friend, Stan German, who served as Conductor and Musical Director at the Light Opera of Manhattan. Stan passed away recently from complications due to Pneumonia and AIDS-related dementia. It was always a treat to talk to Stan, because he was an expert on musical theatre. His insights into the New York Theatre community were fascinating, and I'm hoping to get his thesis on staging Gilbert and Sullivan's THE YEOMAN OF THE GUARD in England published. When I was in London last summer, I had the pleasure of seeing the D'Oyly Carte production of THE MIKADO at the Savoy Theatre. I was thrilled to be able to send Stan a program from that once in a lifetime experience. Stan was supposed to attend performances of THE PRODUCERS and DIALOGUES DES CARMELITES with us, but alas, he was only with us in spirit.

With five productions of A CHRISTMAS CAROL and three versions of THE NUTCRACKER, a visit to New York seemed inevitable. My partner and I saw four shows on Broadway, one off-off-Broadway and as mentioned above, an opera at the Met. First of all, believing all the hype, we saw THE PRODUCERS, Mel Brooks' adaptation of his 1968 film comedy. I wish I could report that it was a terrific experience, but I would be lying. While Brad Oscar and Roger Bart did their best in the roles of Max Bielstock, the cheating producer, and Leo Bloom, the accountant who discovers an error in Max's books that sets the plot in motion, there was much left to be desired. Brooks, who wrote the libretto with Thomas Meehan and the score for the show, has compromised his material too much. By leaving out the hippie actor who plays Hitler, and redistributing that role to both the writer and the gay director, he's basically ruined the second act and the plot's resolve. Furthermore, the ghost of Zero Mostel, who was so brilliant in the film version is hovering over this show, and THE PRODUCERS is a terrible disappointment. It continues at the St. James Theatre in New York and on tour.

Off-off-Broadway at the Bank Street Theatre, the Fourth Unity's annual collection of one acts, its Unity Fest was playing. Fifteen short plays in three programs are presented, and we caught Program B: Generations. The writing and directing run hot and cold, but, for the most part, it's an evening full of terrific talent. The first piece, MADONNA AND CHILD by Kenneth Pressman was probably the weakest work. While it was earnestly acted by Lynn Battaglia and Maxx Santiago, this play about a teenager just out of rehab who goes out with and has an incestuous encounter with his half brother, was overall, unconvincing. It's the sort of writing that makes playwrights, produced or not, feel good about their own work. Dan Bacalzo's ACT OF CONTRITION was a clever, if too short, piece that starts with a gay man making a confession to a priest, only to turn into a round of hot sex games. While the piece was nicely acted by Moe Bertran and Matt Gorrek, the action took place, largely, on a mattress, and it distracted from the material. Steve Willis' BY HER SIDE is a lovely monologue about Ida, an aging lesbian who discusses her 35-year relationship in a small town. Gary Garrison's PADDING THE WAGON follows a man who lost his lover on 9/11.

It's difficult to determine just exactly where this piece is taking place and exactly what the author intended.

PERHAPS by David Pumo follows two activists meeting with a social worker in an effort to discuss problems un-repairable due to the system. When the women in the group begin flirting with one another, we realize that plays about social issues, just like plays about fundamentalist Christians, don't really work. The final piece, WHAT I MISSED IN THE 80s is a short piece about a Houston DJ who relates his career and his virginity as he excitedly talks about his job, the one thrill in his life. It's an interesting oral history that needs to be expanded if the writer expects it to work.

Mary Zimmerman's adaptation of Ovid's ETAMORPHOSES moved into the Circle in the Square Theatre and became a Tony Award winner. It's essential, when doing a literary adaptation, that one feel the authors' presence in the writing. (Think, for example, of John Huston's lovely film version of James Joyce's THE DEAD) Zimmerman's script certainly achieves that as it follows ten Greek Myths, including King Midas, Eros and Psyche and two versions of Orpheus and Eurydice. It's a rich evening, featuring ten extremely versatile actors, who perform around and inside a large wading pool. (Doug Hara is especially comely as a naked Eros and other characters) It brings new life to old material, and it's one of the finest acting pieces I've seen on Broadway. By the time you read this, METAMORPHOSES will have closed, but possibly it will tour or the script will become available for professional and college theaters interested in risking their talents on such a fine example of story theatre.

The Lincoln Center Theatre is presenting a rich and lavish production of DINNER AT EIGHT, George S. Kaufman and Edna Ferber's 1932 drama about a socialite, whose dinner party plans go on, even as the lives of her husband and guests falls apart. Christine Ebersole has articulation problems in Act I, but otherwise is terrific as Millicent Jordan, planning dinner and the theatre for Lord and Lady Ferncliff. Meanwhile, her husband, Oliver (James Rebhorn) sees his business stock being sold to Dan Packard, a ruthless millionaire social climber. Meanwhile, Packard's wife, Kitty (Emily Skinner), is having an affair with her doctor (John Dosssett). The Jordan's daughter is engaged, but is having an affair with alcoholic has been actor Larry Renault (Byron Jennings) and Oliver's old friend, actress Carlotta Vance (Marian Seldes) who's recently returned to New York, must deal with her fading career.

Directed by Gerald Gutierrez, DINNER AT EIGHT is an exquisite evening. Besides Ebersole, first act difficulties, Seldes, who replaced the ailing Dorothy Loudon, plays Carlotta as too much of a lady, and not the woman who's hung on to her Brooklyn roots. Beautifully designed by John Lee Beatty, Catherine Zuber's costumes, especially Ebersole's third act dress, are a fabulous addition to this incredible production. People who are only familiar with this play through its 1933 MGM production may be somewhat disappointed that Ann Kaufman Schneider refused to allow two of the improvements Frances Marion made to the screenplay into this production. She was perhaps right not to include the famous exchange between Jean Harlow and Marie Dressler which concludes the movie, but the scene where Carlotta tells Paula about Larry's fate would have tied the plot together better than the original version does. DINNER AT EIGHT continues at the Vivian Beaumont Theatre.

The solo play is a difficult thing. For one thing, the author must find a situation, no matter how contrived, that allows the character's inner voice to address an audience. William Luce's plays, specifically *THE BELLE OF AMHERST*, achieve this, because Emily Dickinson would never have actually spoken to so many strangers, but Luce captures her essence beautifully. On the other hand, in her play, *TRU*, Jay Presson Allen not only fails to find Truman Capote's inner voice, she manages to trash the writer and his life as well.

Rupert Holmes has found the voice and Frank Gorshin has found the man in their outstanding script, *SAY GOODNIGHT, GRACIE*, a play about the life and career of George Burns. The device Holmes uses to draw us into Burns' inner voice, rather appropriately, is having the late Burns talking to God, whom he himself played in three movies. He takes God, and the audience through his entire life, from New York's lower East side, to his early years in show business as a boy singer. We learn about his failed attempts at a career until he met Allen, with whom he starred on stage, screen and television, as well as in their private lives, for more than 40 years. Voiced by Didi Conn, and seen in vintage footage, Burns' love for her is evident, and the show is a love letter to his wife, costar and companion. Until Gorshin takes off the glasses (during his fifth curtain call), he is the personification of George Burns. *SAY GOODNIGHT, GRACIE* guarantees a Tony nomination for Gorshin and should garner a nomination for Holmes' script. It continues at the Helen Hayes Theatre, and is a great evening of theatre.

It's a rare night at the opera when a singer opens her mouth and a voice comes out that thrills you, but that happened at the Metropolitan Opera on January 30 during their presentation of Poulenc's *DIALOGUES DES CARMELITES*. This searing drama about a convent of Carmelite nuns who become enemies of the state during the French Revolution is quite a departure from Poulenc's more familiar comic works, such as *LES MAMELLES DE TIRESIAS*. While Patricia Racette as Blanche de la Force and Heidi Grant Murphy as Sister Constance were in fine voice that night, it was Sheila Nadler, who stepped in for Felicity Palmer as Madame de Croissy, the convent's Prioress, who made this a memorable evening. Rarely has a singer made such an impact (and frankly, having heard the Met broadcast the following weekend) and surpassed the performer who was cast in the role. This was an outstanding night at the Opera. Let's hope we hear more from Sheila Nadler, because it's an exciting and astounding voice to behold.

Back on home turf, the Heart of the Beast Puppet and Mask Theatre is doing a smashing job telling the story of *QUEEN NANNY*, *QUEEN NANNY*, the Leader of the Windward Maroons, and one of Jamaica's national heroes. Conceived by Elisha Whittington and co-directed by Whittington and Djola Branner (formerly of the PoMo Afro Homos), this is the story of Nana, who was enslaved by the British during their reign of terror on the tropical island, circa 1732, when King George II was on the throne. Staged with the exciting music of Aaron Barnell and Mankwe Ndosi, and including the brilliant life-size and oversized puppets *HOTB* is famous for, this is possibly their most outstanding production since their traditional holiday classic, *LA BEFANA*. Sadly, *QUEEN NANNY*, *QUEEN NANNY* has only a short engagement.

Many times it's a treat when an old and often controversial classic is rediscovered, and this is especially true with the Guthrie Theater's current production of George Bernard Shaw's 1894 play, *MRS. WARREN'S PROFESSION*. If any of us are familiar with this play at all, it's due to a PBS staging 25 years ago. The play opens in a genteel country cottage and focuses on Vivie Warren (Vivienne Benesch), a headstrong young woman with a good head for business. Very much an early feminist, (and possibly a lesbian -- Shaw wrote very few GLBT characters), Vivie has been given a fine education by her mother, Mrs. Kitty Warren (Caitlin O'Connell), although she hasn't an inkling how that education was funded. Into this idyllic setting, Shaw's characters seem like fish out of water. Along with Frank Gardiner (Leo Kittay), the Parson's son, who thinks he's in love with Vivie, come Mrs. Warren's "associates," Mr. Praed, an architect (Michael Booth) and Sir George Crofts (Paul O'Brien), her business partner. There is also the Rev. Samuel Gardiner (Richard Ooms), whose importance in Vivie's life is more than she ever bargained for.

It seems that all of Mrs. Warren's good fortune has been attained through a chain of profitable "hotels" (Victorian for brothel). Crofts has designs on Vivie, thinking he can "keep it all in the family," but the strong-minded Vivie rejects every one of them, and is ultimately left with her ledgers and her adding machine.

Directed here by Lisa Peterson, Shaw's play delivers on so many levels, it's almost overwhelming. The single-mindedness of the male characters is brilliantly accentuated by the headstrong leading women. As Kitty describes her poverty-stricken past, one can almost see Shaw pouring over *Oliver Twist* or *David Copperfield* for inspiration. The ideals fly past you so quickly that Shaw doesn't allow much time for reflection. He was also wise enough to use only euphemisms when describing the theme of prostitution.

When the Guthrie produced *CANDIDA*, I left before intermission, because I couldn't tolerate the overbearing acting by the man playing Marchbanks. This was not a problem, because all of the roles have been masterfully created and are all first-rate. Leo Kittay brings just the right amount of boyish country wit to Frank, while Michael Booth delivers a Praed that's covered in both mystery and slime. Is he part of the Lavender Society or not? Paul O'Brien's Crofts is a carefully crafted performance, while Richard Ooms is just right as the Reverend.

Peterson sees *MRS. WARREN'S PROFESSION* as a play about unsurpassable loneliness. (There's a reason the volume featuring this script is titled *PLAYS UNPLEASANT*.) This is, perhaps, what drives Vivienne Benesch's performance as Vivie. Vivie is a woman very much at odds with herself, odds she never understands until it's too late. The shining star of this production, of course, is Caitlin O'Connell as Kitty Warren. Seldom has so fine a performance graced the Guthrie stage. O'Connell has totally immersed herself in her character and understands her roots. When O'Connell steps onstage in her fine tailored clothing (designed by Ann Hould-Ward), we see a woman who's remade herself, but in the scenes where she reveals her past, she falls into a well-trod Cockney accent. This is a great performance indeed. *MRS. WARREN'S PROFESSION* continues at the Guthrie Theater through February 16, 2003.

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COMEDY

Comedian Suzanne Westenhoefer appeared at The Village in Los Angeles in January 2003.

Monday nights are Queer Comedy nights at the San Francisco LGBT Center, 1800 Market St., San Francisco. Recent performers included Karen Ripley, Blake, Doug Holsclaw, Carla Clayy, Laughingstock Improv Troupe, Bob Douglas, Christian Simonson, Bridget Schwartz. Tickets: 415-865-5633 or www.harveymilk.org

The San Francisco comedy troupe "I Love Lezzies" performed at The Gay Games in Sydney Australia.

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FESTIVALS & SEASONS

Chicago's Bailiwick Repertory presented The Chicago Works part of their 15th annual Chicago Directors Festival January 27-February 11. The second part will be 11 exciting premieres April 7-23, 2003 in the Studio Theater. 773-883-1090 or www.bailiwick.org

MIDSUMMA Festival was held in Melbourne Australia January 18-February 9, 2003. Among the events were "ben(t)" with words, music and performance by Ben Grant; a panel of Contemporary Queer Theatre moderated by Jane Montgomery; FALSETTOS, the musical by William Finn; FILTHY PERVERT SEEKS SAME, a new disgrace by Steve Dawson from Out Cast Theatre; HOMME FATALE: THE FAST LIFE AND SLOW DEATH OF JOEY STEFANO by Barry Lowe; LOOKING FOR MR RIGHT ; LOVE! VALOUR! COMPASSION! by Terrence McNally; WHAT IS IT ZACH? by James Purdy and more. kewl@tpg.com.au

Marjorie Conn reports on the activities of Provincetown Fringe Festival and C.A.P.E. Inc: #999316 DEATH ROW TEXAS: GETTING TO KNOW YOU written by death row inmate Larry Donell Davis and Marjorie Conn will be part of Orlando Florida's Fringe Festival in May and Provincetown's winter Reading Series in Feb. A radio version aired on WOMR and will be available on CD soon. Their hit show WILD AND DEVIANT WOMEN by various women playwrights including Carolyn Gage will be performed at 125 West 42 St on March 23 at 2pm, and March 23-24, 2003 at 7:30pm. The summer season in Provincetown includes favorite THE HONEYMOON YEARS OF LORENA HICKOK & ELEANOR ROOSEVELT with Marjorie Conn and a new show EVERYWOMAN'S BECKETT: BECKETT'S WORDS, WOMEN'S VOICES. They are also negotiating with many performance artists and welcome performers. 508-487-1965 or www.ptownfringe.org

Gabriel Q will be bringing his queer little puppet show, THE GARDEN VARIETY SHOW to the Orlando Fringe Festival in May 2003. 802-356-3254. www.fantasytechnicians.com

DYKE MIC returned to Bailiwick January 17 and will run to April 4 on Friday nights at Bailiwick Arts Center. No reservations needed. To perform: jtnewman@hotmail.com or

stucray@aol.com — information: 773-883-1090 or www.bailiwick.org

The Columbus National Gay and Lesbian Theatre Festival was honored by Central Ohio Theatre Roundtable with a Harold Award for producing Columbus' first national theatre festival. The Festival was also listed in Columbus Dispatch as one of the most important theatrical events of 2002. Jeffrey Solomon (MOTHER/SON, SANTA CLAUS IS COMING OUT) received a Heidi Award from The Other Paper as Best Visiting Artist and The Puppet-Queers was named Best Comedy of the Year by Columbus Alive. The Festival will be planning soon for the 2004 Festival. Kudos to all and ED Frank Barnhart!

HERE in NYC presented 11 Artist Residency Programs during CULTUREMART in January 2003. They also held the 6th International Toy Theater Festival in January 2003. 212-647-0202 or www.here.org

Riant Theatre in NYC produced The Strawberry One-Act Festival at The Pantheon Theatre February 3-March 2, 2003. Last year's winner was JUDY GARLAND PARK by Will MacAdam. Their Summer Festival will be July 14-August 10, 2003. 646-623-3488 or www.therianttheatre.com/strawberry.html

AQT in Vancouver invites artists and companies throughout the world to participate in their Performing Arts Festival for May 2004. Queer arts of Dance, Music, Stand-up, Performance Art and Theatre will be represented. Deadline to express interest is October 3, 2003. For more information and application form visit www.uni-theatre.com/aqtpaf.html

BAX/Brooklyn Arts Exchange presents their 12th Annual Women's Performance Festival March 14-23, 2003 including Solo Women: SQUIRT with Marisa Sullivan and GOODBYE TO OLD THINGS with Jennifer Allen. Also will be "feMale," Black and Latin Female Masculinity in Performance curated by Imani Henry; THE LOVE PROJECT by Pene McCourty and the Continuum Dance Collective and TO MY CHAGRIN with Peggy Shaw and more. 718-832-0018.

FirstStage in Hollywood CA is dedicated to the development of new material. Their 17th Annual Playwrights Express will be April 26-27, and May 3-4, 2003. This Festival stages 15-minute plays. Deadline for submissions is March 30, 2003. For information 323-850-6271 or www.firststagela.com

"Booty Candy" is a series of ten short plays dealing with topics such as gay sex, reparations for slavery, genitalia, August Wilson and more by Robert O'Hara. They are presented by Partial Comfort Productions at The Kraine Theatre in NYC from February 19-March 14, 2003, 212-696-6602.

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FILM / VIDEO / TELEVISION/RADIO

Moondance International Film Festival 2003 will be held May 15-18, 2003 in Boulder, Colo. Stage plays are included in the competition categories. Contact Elizabeth English for information at moondanceff@aol.com or: www.moondancefilmfestival.com

Le Coeur Decouvert (Open Heart) written by playwright Michel Tremblay premiered in January 2003. Quebec TV's prime-time series follows the lives of two men involved in a long-term relationship.

Sirus Satellite Radio in Las Vegas plans the nation's first 24-hour gay radio channel that should be operational in April 2003 and feature talk and news programs directed to the gay community.

Joanne Lynn Benjamin co-owns and runs a GLBT radio station WKJCE GLBT Radio at 94.7 in Marienvilles, Penn., and 104.9 in Oil City, Penn, as well as an Internet stream. GLBT artists who would like some airtime please see: www.pennswoods.net/~jsjb/wkice/

Sweet Life: Tom Keegan's short film, with partner Davidson Lloyd, has been shown at many GLBT festivals and licensed for Japanese TV and is distributed by Frameline. Bravo to these fine artists who have lead the way in queer performance!

THE COCKETTES, the fabulous documentary about the legendary SF troupe was chosen as Best Documentary of 2002 by the Los Angeles Film Critics Association.

"No Secrets Anymore: The Times of Del Martin and Phyllis Lyon" the world premiere was held on Feb 13, 2003 at the Castro Theatre in San Francisco to celebrate their 50th Anniversary.

Demian / Sweet Corn Productions

Current videos available:

"The Fight Before Christmas" (VHS)

www.buddybuddy.com/fight.html

"Gertie Takes a Trip to The Moon & a Man Recycles"

"LEGGO" (both on DVD)

www.buddybuddy.com/dvd-1.html

Currently in production:

"Scaredy-Kate & the Monsters -or- How to Pay the Rent"

www.buddybuddy.com/kate.html

"Gilgamesh & Enkidu: The Oldest Love Story Ever Written"

www.buddybuddy.com/g.html

"Director's Commentary" A comedy

www.buddybuddy.com/dc.html

Demian, Sweet Corn Productions, Box 9685, Seattle, WA 98109. 206-935-1206. demian@buddybuddy.com

Demian is director of

[Partners Task Force for Gay & Lesbian Couples](#)

LITERARY SCENE

Joe Godfrey's play A QUEER CAROL has been published in a new anthology, Plays & Playwrights 2003 edited by Martin Denton. Available in bookstores and online at www.nytheatre.com

Robert Patrick's autobiography through his favorite movies FILM MOI (Narcissus in the Dark) is available by mail on CD-ROM in Word. In chapter length critiques of 14 favorite films the author of KENNEDY'S CHILDREN, BLUE IS FOR BOYS, T-SHIRTS and UNTOLD DECADES analyzes his life and times. For your copy sent by priority mail send \$10.00 by check or money order and a note that you are over 18 and

are aware that you are ordering extremely adult material to Robert Patrick, #211, 1837 N Alexandria Ave, LA CA 90027 and also include your email address.

The Haworth Press /Harrington Park Press has two interesting new books. THE MAGIC WINDOW by James A Schilling chronicles American Television 1939-1953 and FROM DRAGS TO RICHES by John Wallraff tells the untold story of the fabulous female illusionist Charles Pierce. 800-HAWORTH or www.haworthpressinc.com

HASTY HEARTS: Ten Stories & The Novel Someone Bought The House on The Island: A Dream Journal is available from author Ken Anderson on www.amazon.com

FOR THE HARD ONES: A Lesbian Phenomenology by Tatiana de la Tierra explores the fantasy of being lesbian through all aspects of lesbianism. From Small Press Distribution at 800-869-7553 or www.spdbooks.org

The Harris Guide 2003 by Paul Harris is a great directory of the world's GLBT press from Upstart Press available at 800-247-6553 or www.amazon.com

Lodestar Quarterly has published a diverse selection of queer writers in its first year of publishing and features a drama section which received as many selections as it should. Published by Patrick Ryan their next issue March 21 will feature Edmund White as well as Noel Alumit. If you are interested in submitting and viewing this online journal of Gay and Lesbian literature go to www.lodestarquarterly.com

New Line Theatre in St. Louis has its first ten seasons chronicled in YOU COULD DRIVE A PERSON CRAZY: CHRONICLE OF AN AMERICAN THEATRE COMPANY from Writer's Club Press (ISBN 0-595-26311-9) with thoughts by Stephen Sondheim and others.

Linda Eisenstein's poem/song lyric "Ode To The Middle Of The Road" will be published in the premiere issue of "Gayety," a new queer humor 'zine. Her play A RUSTLE OF WINGS will be published in the forthcoming TAKE TEN II: Ten Minute Plays from Vintage Books.

There is a new book about the great Charles Ludlam called "Ridiculous! The Theatrical Life and Times of Charles Ludlam" by David Kaufman from Applause Books in New York.

MUSIC / OPERA / DANCE

GET OUT! the music series for LGBT musicians and bands is back opening in January at the FEZ in NYC, 212-462-9077.

Greater Rochester Repertory Companies is sponsoring a concert by Tret Fure at Visual Studies Auditorium in Rochester NY on May 9, 2003. For reservations call 585-624-8360.

The JUICE concert series sponsored by the NYC LGBT Community Center and David Massa began in January 2003. They are dedicated to showcasing local talent while celebrating music from the decade. 212-620-7310.

SOLOS was an evening of solo dances by Anne Bluethenthal at Dance Mission Theater in December 2002 in San Francisco.

Crossing Boundaries is a dance series from Dixon Place curated by Marcia Monroe. Featured in February 2003 were Monica Bill Barnes, Wendy Blum, Rachel Thorne Germond and Cate Mcnider. Also in Feb was WE SINK as WE RUN with choreography and text by Alexandra Beller and Mira Kingsley with Amelia Earhart, Agatha Christie, Virginia Woolf, Sylvia Plath, two women named Marsha and a Man converged at a railway station. International dance on March 27, 2003 at Judson Church will feature Keity Anjoure, Homer Avila, Sondra Loring, Francisco Rider and Jeremy Wade. Body Ble4nd on March 31, 2003 will be a series of mixed media curated by Sara Juli and Alexx Shilling with Kimberly Brandt, Julie Jo Ramirez, Julie Rose and Edisa Weeks. For Dixon Place events 212-219-0736 or www.dixonplace.org

The New Conservatory Theatre Center in San Francisco continues its 4th In Concert series with "Red, Hot & Cole," a musical revue of the songs of Cole Porter that opened March 22, 2003, 415-861-8972.

Rapt Performance Group in San Francisco presented HOUSE, a multi-media performance featuring dance, video and live music in February 2003 at Somarts Cultural Center.

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PLAYWRIGHTS / PRODUCERS FORUM

Our **Directory of Venues** will be updated during the next quarter. Stage Q should be at P.O. Box 45436, Madison WI 53744, Adm./Office: 608-204-0306. Teatro Berdache has a new mailing address of #317, 535 - 8th Ave SE, Calgary, Alberta, T2G 5S9, CANADA, 403-245-0127, tberdache@aol.com

LISTEN UP! - The Bob Chesley New Play Projects in NYC is a series of readings presented by TOSOS II with Bruce Ward as Director. They began in January with Bruce Ward's FABULOUS RIDE INTO THE UNKNOWN and THE MERMAID by Mark Finley, and continued in February with THE BOMBAY TRUNK by Felice Picano and THE WRITER'S BLOCK by Bob Cruz and in March with HOLLYWOOD AT SUNSET by Robert Patrick. Information: 212-563-2218 or tosos2@nyc.rr.com

The Vortex in Austin is requesting proposals for rental productions for the next two years at their theatre space. For more information call Bonnie Cullum at 512-478-5282 or vortex@vortexrep.org

Charles Busch is rewriting the book of Boy George's musical TABOO that Rosie O'Donnell is planning to open on Broadway in the fall.

The Fourth Unity is soliciting scripts for a Festival of new gay-theme plays to be presented at the Bank Street Theatre in Greenwich Village during November and December 2003. Deadline for submissions is June 15, 2003. Plays should not exceed 45 minutes in length while the average would be 10-20 minutes. The Fourth Unity is a not for profit ensemble and no company members receive compensation so royalties

would not be paid. Scripts will not be returned. Mail to The Fourth Unity, Unity Fest 2003, P.O. Box 208, Brooklyn NY 11217.

DR SEX, a new musical by Sally Deering and Larry Bortniker about the life and work of Dr. Alfred Kinsey was accepted at the ASCAP AT DISNEY in February for the musical workshop led by Stephen Schwartz. DR SEX will open the Bailiwick in Chicago's fall season. Joining the authors in at Disney Studios were Bailiwick AD David Zak, Musical Director Alan Bukoweicki and star Jamie Axtell. 773-883-1090.

For info on THE END OF THE WORLD PARTY by Chuck Ranberg contact the author at chuckfish@pacbell.net

The LGBT Center in NYC presented Seven Days, Seven Plays, staged readings of new plays written by African-Americans during Black History Month in February 2003. 212-620-7310 or www.gaycenter.org

AQT Vancouver- A Queer Theatre announces its 2004 Playwriting Contest is now in effect. For official entry-form and more information: www.queertheatre.com

DRAMA! in New Orleans will perform 3 seldom seen Tennessee Williams plays: HELLO FROM BERTHA, THE LADY OF LARKSPUR LOTION and I CAN'T IMAGINE TOMORROW March 21-April 6, 2003, 504-948-9924.

Two well-received gay plays by Australian playwright Julia Britton are now available for production worldwide. They are INTERNET BABY about a gay media personality and his partner, a talented graphic artist who want to adopt a baby; and THE LOST about gay British writers Christopher Isherwood and W. H. Auden as the journey to New York at the start of World War II. For inquiries contact the playwright at julibritton@hotmail.com

Jeff McMahon was awarded a Playwriting Commission from the individual Artists Program of the New York State Council on the Arts in support of his multimedia digital play A CERTAIN RELEASE which will be shown as a work in progress at Arizona State University in Tempe on April 10, 2003. 408-965-9444 or jeff.mcmahon@asu.edu

Glenn Hopkins of the Venice Mootney Company offers two intriguing plays MARK & BARBARA FROG, a green-theme musical and MEAT, a Bible slapstick. Contact: 310-586-0114 or www.mootney.org

The Mark Taper Forum in Los Angeles' Asian Theatre Workshop presented A Celebration of Asian American Female Playwrights March 1-2, 2003 at The Ivy Substation. Featured were the works of Julia Cho, Naomi Lizuka, Suzanne Lee, Jodi Long, and Alice Tuan. 213-628-2772 or www.taperahmanson.com

Eli Glazer is currently working on a new theatre production, GAY TIMES REQUIEM dealing with the gay experience in the '80s and '90s and is a text-less piece written for 4 actor/dancer/gymnasts. For further information contact the author at 818-886-0629 or www.requiem.onestop.net

Performing Arts Productions in Melbourne Australia accepts unsolicited scripts, non returnable with a 3-6 month reply

time at G.P.O Box 2375, 380 Bourke St, Melbourne, Victoria 3001, Australia. Attn: Roberto Chuter. For details robertochuter@hotmail.com

The New York Theatre Workshop's Jonathon Larson Lab is a place for artists to explore and develop their art. For 2002-2003 they have chosen playwright Tracey Wilson and director Ruben Polendo. www.nytw.org

Q: The Songs of Martin and Biello was a new musical revue with music by Dan Martin and lyrics by Michael Biello which was a highlight of last year's Philadelphia Fringe Festival. It is a sensitive, funny and moving collection of original songs celebrating GLBT sexuality. 215-413-1318.

The Riant Theatre in NYC presented a reading of STRANGERS IN THE HOUSE by Robert Kerr in December 2002 about an annual retreat to a cabin in upstate NY reveals hidden desires and secrets testing four buddies friendships. therianttheatre@aol.com

Dynamic playwright Linda Eisenstein performed at Cleveland Public Theatres' Vaudeville 2002: A Time for Peace in December 2002 doing two songs from her anti-war revue A SOLDIER'S PASSION. Her monologues AT THE ROOT and THE CASSANDRA COMPLEX were performed at part of Vertigala in Rochester MN. She was profiled in the December 2002 issue of Insights for Playwrights. For a reprint see: www.lindaeisenstein.com/leprofile.html

Also Linda Eisenstein's play A RUSTLE OF WINGS has been accepted for publication in an upcoming issue of Harrington Lesbian Fiction Quarterly and there will be two productions coming up of her comedy/drama THREE THE HARD WAY by Harridan Productions in Chicago and Cincinnati's New Edgecliff Theatre. Brava Linda!

TOURING

Craig Dean runs Outright Speakers and Talent Bureau, a LGBT lectures and entertainment agency. Among others they represent Harvey Fierstein, Lea DeLaria, Wilson Cruz, Kate Bornstein, Sabrina Sojourner, Keith Boykin, Dan Renzi, Rudy Galindo, Holly Hughes, Tom Ammiano and more. 843-903-5055, outrightspeakers@aol.com or www.hometown.aol.com/outrightspeakers

Harry Hart-Browne's delightful and uplifting "20-character one-man-play about remembering the spirit while doing the Earth gig" is available for presentation and hosting by your organization or theatre. This one hour and twenty minute show has toured the US three times! Information: 310-455-0069 or harryhart-browne@msn.com

Comic Jason Stuart launched "The Big Fat Gay Jewish Comedy Tour"
West Hollywood, Calif., February 2003
University Mass-Dartmouth, Dearborn, Mich., March
Laugh Factory Hawaii, March 12, 2003
HRC Dinner in Austin, Texas, March 22, 2003
Francis Marion University in Florence SC March 26, 2003
Bitter Truth Playhouse, N. Hollywood CA, April 8, 2003, 818-755-7900
Capitol Theatre in Columbus, Ohio, April 12 and 15, 2003

Bridgewater State College and Greenfield Community College, Mass., April 16, 2003
JR's Comedy Club in Valencia Calif., May 30-31, 2003, 661-259-2291
Long Island Gay Pride, N.Y., June 8, 2003
Crackers Comedy Club in Indianapolis, June 18-21, 2003
Meany Theatre in Seattle with Bob Smith and Marga Gomez. June 28, 2003
Acme Comedy Club in Minneapolis, July 22-26, 2003, 612-338-6393.
jasstu@aol.com or www.jasonstuart.com

SOUL JOURNEY by Star Olderman is the story of vocalist Lynette Marguiles who suffered from clinical depression and beat the odds. The show features four lesbian artists and will play Madison, March 16, 2003 before going on tour to Toronto's First International Festival of Madness and Arts, March 24-26, 2003. For further information on Tap-It/new works, which produces this and other shows: 608-244-2938 or tapit@mailbag.com

WILDEANA

Celebration Theatre in Los Angeles is presenting a fine production of Blair Fell's NAKED WILL. It is a dramatization of the Wilde short story expanded through the imagination of Oscar Wilde as one of the characters played beautifully by Hutchins Foster. Joshua Gordon is quite fine as a delicate Shakespeare and Adam Huss as both Cyril Graham and a beefy Willie Hughes. The rest of this outstanding cast are Josie DiVincenzo as Rose, Michael Oosterom as George Wystan Erskine and Richard Burbage and Noah Wagner as Christopher Marlowe. Don't miss this show if you are truly a Wildean. 323-957-1884.

The Oscholars is an online journal about The Lord of Language. oscholars@netscape.net for information.

The Oscar Wilde Society of America can be reached at www.indstate.edu/humanities/owsoa.htm

APPEALS / OPPORTUNITIES

Directors Lab West seeks emerging and mid-career Theatre Directors for a week-long series of workshops, panels, etc. at the Pasadena Playhouse in California, May 17-24, 2003. Contact 323-281-0344 or www.directorslabwest.com

Many worthy theatre groups need your financial help. They include:

Bailiwick Repertory in Chicago which has done so much important work at 1229 West Belmont, Chicago IL 60657.

HERE is an Obie award-winning arts center in New York City, 145 Sixth Avenue, New York, NY 10013-1548 or www.here.org

Laurelgrove Theatre Company in Studio City CA has been producing some great theatre including a lot of work about Tennessee Williams. Help them at 11684 Ventura Blvd, Suite 965, Studio City, CA 91604.

Red Hen Productions is Cleveland's Feminist Theatre. They were honored with LG Community Service Center of Cleveland's 2002 Rainbow Community Award. They could use your financial support as well as have volunteer opportunities. Contact them at 216-661-4301, P.O. Box 91926, Cleveland OH 44101.

Dixon Place, the alternative performance space in NYC is moving around the city. They could use your donations at 258 Bowery, 2nd floor, New York, NY 10012.

Legion Arts brings innovation, diversity, and community to Eastern Iowa. Help them at 1103 Third St. SE, Cedar Rapids IA 52401-2305 or www.legionarts.org

The Lesbian, Gay, Bisexual & Transgender Community Center in NYC holds auditions for The Gay and Lesbian Acting Company for future showcases. Contact: 208 West 13th St, New York NY 10011, 212-620-7310, or www.gaycenter.org

NYCLesbiansFUN are looking for talent for the Gay Lesbian Expo in March as well as Splashfest 2003 in August. They also list shows and events and organize theatre outings to exceptional shows. Contact: heart4u311@aol.com or www.nyclesbiansfun.com

The Asian American Writers' Workshop also could use your contributions at 16 West 32nd St., Suite 10A, New York, NY 10001-3808.

How to Reach Us
The Purple Circuit

Bill Kaiser
921 N. Naomi St. Burbank, CA 91505
Office: 818-953-5096
Hotline: 818-953-5072
purplecir@aol.com
www.buddybuddy.com/pc.html

The Arch and Bruce Brown Foundation

The Foundation continues to accept applications from all theatrical and musical producing organizations for grants to help with gay-positive productions based on historical subjects.

This year's writing competition is for *full-length fiction*. Submissions due by November 30, 2003.

For production or writing guidelines send a SASE to: Arch and Bruce Brown Foundation, PMB 503, 31855 Date Palm Drive, Suite 3, Cathedral City, CA 92234

Guidelines are also on the Web site:
www.aabbfoundation.org

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Monstrous Martyrdoms



Eric Bentley's play "Lord Alfred's Lover" is one of the three plays published in Monstrous Martyrdoms. Out of print for years, it will be re-issued in September 2003 by Northwestern University Press.

Performance rights to "Lord Alfred's Lover" continue to be handled by Samuel French of New York and Los Angeles.