

On The Purple Circuit

With Bill Kaiser

Volume 12, Number 2

THE LGBT PRIDE AND CIVIL LIBERTIES ALERT ISSUE

Welcome to On the Purple Circuit!

Our international network exists to encourage, promote, and celebrate GLBQT theatre and performance throughout the world. For an expanded newsletter and other features, check out our Web site at www.buddybuddy.com/pc.html

This is our LGBT Pride and Civil Liberties Alert Issue! We are in critical times both as LGBT citizens and artists. We have a government illegally in power that would have no qualms about denying our civil liberties and freedom of expression. We need to be unified in opposing the so-called Patriot Act and any further measures to shred the Constitution.

While it shouldn't be "business as usual." We do need to support our artistic and cultural groups from attack and also financially now more than ever. Please contribute to your local and national organizations including The Purple Circuit. By the way any contributions to The Purple Circuit need to be made payable to "Bill Kaiser."

The Lysistrata Project was an impressive anti-war theatrical event. On March 3, 2003 there were over 1000 readings in 59 countries many of them involving members of our communities including Margaret Smith's HAG Theatre in Buffalo and Joe Watt's Theatre New West in Houston. In addition Queers Against War in Victoria, Australia performed for peace as they did at The Brava Center in San Francisco in April 2003 in "Against The Grain: Artists For Peace." Vigils continue for civil rights and peace including one in West Hollywood on Fridays at 7pm at Santa Monica and San Vicente Boulevards by OUT Against War: The LGBT Coalition for Peace and Justice. 818-953-5096.

Dr. Denny Hamann has written another inspiring musical, THE DREAM CATCHER about an eight-year-old boy living with HIV. However the real theme of the musical is about living your dreams in a world that says you have none. This show needs to be produced! The complete script and more information are available at www.thedreamcatcher.org or 707-869-9611, PO Box 1616, Guerneville, Calif. 95446.

Another inspiring work is THE WRESTLING SEASON, a fascinating teen play about peer pressure and tolerance by Laurie Brooks. Contact Joe Lauderdale at the Laguna Playhouse about rights at 949-497-2787 x207 or jlauderdale@lagunaplayhouse.com

Congratulations to Highways Performance Space in Santa Monica Calif. and AD Danielle Brazell on their 10th Anniversary! Founded by Tim Miller and Linda Burnham, they have been presenting on the edge performers for a decade without government funding. So support them at 310-315-1459.

Submissions are being sought for producers to bring mounted shows and performers to the 2004 Columbus National Gay and Lesbian Theatre Festival to be held September 9-18, 2004. Deadline is November 1, 2003. For further information www.cnglft.com, 614-263-9448 or Act Out Productions, 2517 N. 4th St., Columbus OH 43202. Producers: you might consider bringing a production of Jane Chambers classic, LAST SUMMER AT BLUE FISH COVE (it will be the 25th anniversary) or Doric Wilson's superb dramatization of Stonewall, STREET THEATER (35th anniversary). Contact TnT Classics for information at tntclassics@aol.com or 212-736-6279.

Thanks to all our Subscribers, both new and renewing, to our trusty volunteer columnists: Nathaniel Grey, Steven LaVigne, Tom O'Neil, and Michael Van Kerckhove as well as all the Theatres, Producers, Publicists and Individuals who sent material for this issue including Frank Barnhart, Linda Eisenstein, Francine Trevins, Margaret Smith, Tom Wilson Weinberg, Barbara Kahn, Denny Hamann, Lawrence Helman, Jason Stuart, Jerry Rabushka, Jill Togawa, Victoria Kirby, Joe Lauderdale, Duca Knezevic, David Elzer, Jeffrey Solomon, Garry Allan Breul and Eric Bentley.

Special thanks to my associate editor Jim Russell, Web site manager Demian, and technical associate Sally Barron for getting another issue out. I would like to dedicate this issue to Doric Wilson, the cast of STREET THEATER at the Eagle Bar, and the sensational Jade Esteban Estrada who also directed the OutMusic Awards for a special theatre evening!

**Work for Peace and Justice and Happy Pride,
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.

Adam & Steve and Bar Stories by Keith Istre, Pat Bourgeois, Tim Holt, Lewis Routh, and Ginger Snapp, DRAMA!, New Orleans, May 2003

The Altruists by Nicky Silver, revolves around a dedicated if disorganized and demented group of young radicals, Theatre New West, Houston, April-May 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

Bee by Prince Gomolvilas, the fascinating story of an invisible gay Asian-American man and the African-American woman is the only person able to see him. Asian Stories in America Theatre, Arlington VA, April 2003

***Before I Disappear** with Alexandra Billings, from boyhood to womanhood, the private history of a transgender star, Bailiwick Repertory, Chicago, opened June 5, 2003. 773-883-1090. www.bailiwick.org

Blue Window by Craig Lucas, an exploration of human alienation that includes a Lesbian couple, Alice and Boo, The Julliard School, NYC, April 2003

***Book of Hours** by Thomas Klocke, what happens when a 14th century monk illustrating a prayer book begins to use two modern-day male hustlers as models, OULTanta, Atlanta, opens October 3, 2003. 404-371-0212

***Breaking the Code** by Hugh Whitmore, the story of Alan Turing, L.A. Theatre Works at Skirball Cultural Center, LA, July 9-13, 2003. 310-827-0889. www.latw.org

Breathe a new musical by Dan Martin and Michael Biello, a collection of 7 vignettes exploring gay and lesbian life from an inspirational view, SNAP! Productions, Omaha, March 2003

***Busted Jesus Comix** by David Johnston, dirty comic books, horny teen-agers, "ex"-gays and "concerned" citizens collide, Moving Arts at LATC, February-March 2003; Abingdon Theater, NYC, opened May 22, 2003. 212-592-1936

***Cloud 9** by Caryl Churchill, Quixotic Theatre at The Hudson, Hollywood, Calif., ongoing. 323-856-4200

***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

Cocks Have Claws and Wings To Fly, a comic look at a Latino family trying to cope with a gay son and much more, SDSU Experimental Theatre, San Diego, March 2003

***Cocksucker: 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, Theatre Rhinoceros, San Francisco, opened May 8, 2003. 415-861-5079

The Color of Flesh by Joel Gross, set in 18th century France, the play explores the 20-year relationship between Marie Antoinette, her portrait artist and the man they both love, N.J. Rep, Long Branch, NJ, April-May 2003

The Cure by Joel Tan and Ginu Kamani, Set in 1993 Hollywood, blending Indian spirituality into a gripping

romantic tale entrenched in the AIDS crisis, Jon Sims Center, San Francisco, April 2003

The Dream Catcher a new musical by Denny Hamann, emotional charged story of a boy and his search for a dream in a world that says he has none, Sunshine Cathedral Theatre, Ft. Lauderdale, March 2002

Dutch Love by Claudia Allen, a hilarious look at all kinds of love and all types of family, Bailiwick rep, Chicago, April-June 2003

Eclipse by Andrea Lepcio, a twilight zone romantic comedy, Titans Theatre Company, NYC, April-May 2003

***The End of the Tour** by Joel Drake Johnson, a dramatic comedy involving a mother and her daughter, a son and his lover, a father and his best friend and one near dead cat, Victory Gardens Theater, Chicago, opened June 2, 2003. 773-871-3000. www.ticketweb.com

***The F Word** by Jordan Beswick, Eric, a gay Manhattanite and his Lesbian roommate Mary decide to have a child, The Actors Theatre at Source Theater, Washington DC, opened May 3, 2003. 800-494-8497. www.boxofficetickets.com

Finding Claire by Kim Merrill, biology is a trick, a seductive thing but dangerous, Theatre Rhinoceros, San Francisco, May 2003

Frida Kahlo by Ruben Amavizca, the Mexican version of the Hollywood story, Grupo de Teatro Sinergia, Los Angeles, April-May 2003

Girls and Boys Together by Kevin Brofsky and Carol Polcovar, four, one-act plays, Milagros Theater, NYC, April 2003

***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

***Hedwig and the Angry Inch** by John Cameron Mitchell and music and lyrics by Stephen Trask, The Blue Barn, Omaha, opened June 6, 2003, 402-345-1576, also another production running in San Francisco

Holy Cross Sucks! with Rob Nash, an epic solo show takes our 3 heroes through all four years of a Jesuit high school from 1981-1985, Vortex Repertory, Austin, May 2003

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

Invasion of the Brat from Hell by Jack Dowd, how to survive the wicked stepbrother's visit, The Daylight Zone, Philadelphia, April-May 2003

***Jerker** by Robert Chesley, if you have to ask you shouldn't come, Theatre New West, Houston, opened May 16, 2003. 713-522-2204

The Lady was a Gentleman by Barbara Kahn, a docu-comedy about the 19th century Lesbian actress Charlotte Cushman, Theater for the New City, NYC, March-April 2003

***Leopold and Loeb: A Goddamn Laff Riot**, mixes explosive theater with ferocious dance and vaudevillian humor to tell the story of the criminal-lovers who pioneered the "thrill kill," The Anodyne Ensemble at The Tamarind theatre, Hollywood, Calif., reopened May 31, 2003. 323-692-9455

Lightning on a Summer Day by Dan Gregory, a gay uncle, a straight nephew, uh-oh, a visiting production at Celebration Theatre, Los Angeles, April-May 2003

A Long Gay Book, a chamber musical adapted from Gertrude Stein by Frank Galati with music by Stephen Flaherty, Ethel M. Barber Theatre, Northwestern University, Evanston, IL, May 2003

Lost and Found by Paul Harris, a man in his '30s meets his birth mother for the first time, Phil Bosakowski Theatre, NYC, May 2003

Love of Last Resort by Jerrold Rabushka and Jeff Schoenfeld, Josh has spent three years on a deserted resort island when Matt washes up on shore, Ragged Blade visiting production at Celebration Theatre, L.A., May-June 2003

The Lucky Chance by Aphra Behn, a restoration comedy by the first female playwright to make her living from her pen, The Queen's Company (all female company), NYC, May 2003

Mighty Nice! by Paul Zaloom, taking on everything from sci-fi to gay Punch and Judy, P.S. 122, NYC, Jan, 2003 & Highways, Santa Monica, May-early June 2003

Mother/Son with Jeffrey Solomon, an acclaimed solo piece about the relationship between a gay, Jewish man and his mother, Princeton University, May 2003

***Mysterious Skin** by Prince Gomolvilas, New Conservatory Theatre Center, San Francisco, opened May 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, and The Actors' Theatre of Washington at The Source Theatre, Washington DC, opened November 21, 2002. More productions planned worldwide. 800-494-8497

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, W. Hollywood, Calif., February-March 2003

Nile Blue by Clint Jefferies with music by Paul L. Johnson, a new musical, Wings, NYC, March-April 2003

Nothing of Origins by Devon Berkshire, Jackie Kristel, Laura Roemer, Ashley Salmon-Wander and Tella Storey, Studio 42, NYC, May 2003

Orlando adapted by Sarah Ruhl from Virginia Woolf's novel, Actors' Gang, LA, March-April 2003

***Party** by David Dillon, the uplifting and affirming celebration of gay life hit, with the playwright in the cast too! , New Line Theatre, St. Louis, opens July 31, 2003. 314-534-1111

A Patriot for Me by John Osborne, Write Out Repertory Company, Hollywood, Calif., March-May 2003

A Perfect Relationship by Doric Wilson, a classic gay domestic comedy, TOSOS II at Abington Theatre, NYC, April 2003

***Pinafore**, hit musical in LA, adapted from Gilbert and Sullivan by Mark Savage, Bailiwick Repertory, Chicago, previews June 19-22 and opens June 23, 2003. 773-883-1090

Potty Mouth with Andy Horowitz, a funny, dirty show, The Marquee, NYC, April-May 2003

Queer Theory by John Fisher, The hottest queer theory professor in the nation has a brash theory that collides with his genitals, Impact Theatre at EXIT, San Francisco, April-May 2003

Ruthless! book and lyrics by Joel Paley and music by Marvin Laird, Richmond Triangle Players, April-May 2003

Screaming in the Wilderness by Vanda, everyone at sometime feels like they're screaming in the wilderness, NYC, May 2003

***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

Seeking Asylum by Jerry Rabushka, a comedy because well-adjusted people do not make good drama, Ragged Blade at the Theatre at St. John's, St. Louis, April 2003
A Separate Peace adapted and performed by Brian Foyster from the novel by John Knowles, The Village, Los Angeles, April-May 2003

Shades of Male by Stephen Roger Kitts II, a collection of three, one-acts exploring the lives and relationships among men in NYC today, Golden Door Productions at the Trilogy, NYC, May 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, and opening later in 2003 at Theatre Rhinoceros, San Francisco

***Street Theater** by Doric Wilson, a definitive production directed by Mark Finley, TOSOS II at Eagle Bar, NYC, opened May 15, 2003. www.tosos2.org

The Sum of Us by David Stevens, the Aussie classic, Staten Island Shakespearean Theatre Company, NYC, March 2003

***Take Me Out** by Richard Greenberg, a young baseball star's coming out sparks a national debate, Donmar Warehouse, London, June-Aug, co-production moved to The Public Theater, NYC, and then to Walter Kerr Theatre, ongoing

***Ten Naked Men** by Ronnie Larsen, the 10 men are all in the entertainment industry wrapped up in the quest for fame, fortune and happiness and yes they all get naked, Theatre Off Jackson, Seattle, opened May 15, 2003. 206-706-2634

That Day in September with Artie Van Why, a former actor watched the horrific events on September 11, Pantheon Theater, NYC, April 2003

Three Acts of Love by John Mandes, three different love stories and their consequences to those involved and those around them, CAP 21, NYC, May 2003

Trolls, a new musical about six older, unforgettable gay men, 6@Penn, San Diego, April-May 2003

***Twilight of the Golds** by Jonathan Tolins, Lambda Players, Sacramento, June 13-28, 2003, 916-336-3904

***Uncovering Eden** by George Barthel, a quirky comedy drama about a maverick archeologist whose dig is threatened by an ex-lover, bookkeeping, Sumerian ghosts and more, Wings, NYC, opens June 21, 2003. 212-627-2961

Unidentified Human Remains and the True Nature of Love by Brad Fraser, a truly exceptional play, the path to love is deceptive, The Gene Frankel Theater, NYC, May 2003

us with Tim Miller, another tour-de-force about Tim and Alistair's denial of rights by immigration by America's premier performance artist, 7 Stages, Atlanta, April 2003

***Visions of Kerouac** by Martin Duberman, a painful look at the Beat Generation, Marin Theatre Company, Mill Valley Calif., opened May 8, 2003. 415-388-5208

We Don't Talk Anymore by Pat Garrett, a one-woman show with Ali Adolph's world disintegrating into therapy, The White Bear Theatre Club, London, May 2003

***A Weekend Near Madison** by Kathleen Tolan, a famous Lesbian singer wants her old boyfriend to be the father of a baby that she and her girlfriend want to have, Eclectic Company Theatre, N. Hollywood, Calif., ongoing. 818-508-3003

Well by Lisa Kron, stories of chronic family illness and childhood are woven together, Dixon Place at The Public, NYC, May 2003

***When Pigs Fly** by Howard Crabtree, the sidesplitting musical extravaganza, New Conservatory Theatre Center, San Francisco, opened May 7, 2003. 415-861-8972

***Wicked** a new musical by Stephen Schwartz and Winnie Holzman, the story of the witches in OZ before Dorothy came on the scene! Curran Theatre, San Francisco, opened May 28, 2003

Without Borders created by Mike Harris with music by David Crowe, two couples one in one of the wealthiest country, the other in one of the poorest grappling with the AIDS crisis, Moving Poets Theatre, Charlotte, April 2003

The Wrestling Season by Laurie Brooks, through the metaphor of a wrestling match, the issues of peer pressure, the search of sexual identity and destructive power of rumors, Laguna Playhouse, Laguna Beach, Calif., February 2003

***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, opened March 20, 2003. 212-239-6200

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THEATRE BITS
by Bill Kaiser

Anchorage: Out North presented "The Brits and Their Telly," award-winning commercials in April 2003. www.outnorth.org

Austin: Vortex Repertory presented Rob Nash's HOLY CROSS SUCKS! in its entirety during May 2003. Ethos presented the world premiere performance installation BLACK TOWER in the yard at The Vortex in April 2003. 512-478-5282. www.vortexrep.org

Brooklyn: BAX featured two works by Imani Henry: B4T (Before Testosterone) and THE STRONG GO CRAZY: THE SERIES in March 2003. In Apr, The Rubi Theater Company presented A WOMAN WHO OUTSHONE THE SUN/LA MUJER QUE BRILLABA AUN MAS QUE EL SOL by poet Alejandro Cruz Martinez inspired by the Zapotec legend of Lucia Zentano. 718-832-0018

Buffalo: Hag Theatre hosted the Catfight Collaborative from Boston in a night to remember, in May 2003, called "Rock, Paper, Scissors." www.catfightcollaborative.com

Burbank CA: The Colony Theatre concluded its season with INSIDE THE MUSIC, an evening with Donna McKechnie April-May 2003. Their season had begun with a first rate production of THE LARAMIE PROJECT by Moises Kaufman

Cedar Rapids: Legion Arts curated an exhibit Art Across Borders: Works from Palestine and Iraq in March 2003. 319-364-1580. www.legionarts.org

Costa Mesa: South Coast Repertory produced an extraordinary world premiere with THE INTELLIGENT DESIGN OF JENNY CHOW by Rolin Jones. www.scr.org

Durham: Manbites Dog Theater presented in March 2003 BUCKNAKED: A LOVE STORY with Scott Robertson, a funny, heartwarming story about show biz, Tourette's Syndrome, growing up in the 50s and 60s, and the lifetime bond between a father and son. www.manbitesdogtheater.org

Greenville NC: Magdalen Hsu-Li, an Asian bisexual feminist singer from Seattle performed at Hendrix Theate at East Carolina University in April 2003. www.magdalenhsuli.com

Los Angeles: A star studded stage-adapted reading by David Rambo of ALL ABOUT EVE was held Mar 30, 2003 at the Ahmanson Theatre benefiting The Actors' Fund of America. The Cast included Stockard Channing, Calista Flockhart, Tim Curry, Victor Garber, Blythe Danner, Carl Reiner, Kirk Douglas, Angela Lansbury, Melissa Manchester, Jennifer Tilly, Robbie Benson, Jillian Armenante, and Lauren Ambrose.

The Holocaust Museum in Los Angeles is hosting the traveling exhibit "Nazi Persecution of Homosexuals," as well as a series of films and other events in May-June 2003.

Lamp Community (which helps homeless, mentally ill men and women wandering in the margins of Los Angeles) had its 18th anniversary dinner June 12, 2003 at The Los Angeles Theatre Center. The event featured Michael Kearns' new play BARRIERS featuring Emmy award-winning actor Holland Taylor. 213-488-9559. www.lampcommunity.org

Montreal: OUT Productions is presenting the 10th edition of Le Boudoir on June 18 and 20, 2003 at Montrealis historic art deco cabaret hall, le Lion D'Or. Le Boudoir aims to celebrate ten years of original creations with performances involving over 30 artists. It is a highlight of the theatrical year. 514-409-B-OUT. www.out.ca

New Orleans: DRAMA! presented three seldom-seen Tennessee Williams one-act plays March-April 2003: HELLO FROM BERTHA; THE LADY OF LARKSPUR LOTION, and I CAN'T IMAGINE TOMORROW. www.dramano.org

After six months at the Laurelgrove Theatre in Los Angeles, LAMENT FOR THE MOTHS, an adaptation of Tennessee William's lost poems made its way to open the 17th annual Tennessee Williams Literary Festival in March 2003 featuring Travis Holder and a very talented troupe.

New York: HERE Arts Center presented WHAT'S INSIDE THE EGG? a puppet theatre extravaganza created by Lake Simons in March 2003. www.here.org

Performance Space 122 's Spring, 2003 included SHADOWMANN choreographed by Sarah Michelson ; the new musical PEOPLE ARE WRONG! by Julia Greenberg and Robin Goldwasser; and "Avant-Garde-Arama In Flames!" curated by Salley May. www.ps122.org

Even though they are in exile, Dixon Place continues to offer much including:

- = Body Blend dance series
- = Crossing Boundaries
- = WE SINK AS WE RUN choreographed by Alexandra Beller and Mira Kingsley with Amelia Earhart, Virginia Woolf
- = Carousel, a cartoon slide show
- = PARENTALLY INCORRECT, a tantrum with music between a straight man and a gay bachelor
- = ALL THE KINGS' MEN with Glenn Kessler and Brian Savelson about the young teens who murder their dad in Florida aided by a pedophilic neighbor

= CHICKEN created a Laura Meyers, a movement theater piece of the charm of acting like a chicken
212-219-0736. www.dixonplace.org

"An Evening with Burton & Russell" launches a series of Monday evenings Off-Broadway at the Rattlesnake Theatre beginning June 16, 2003. The comic duo presents a hilarious show of sharp and twisted plays, sketches, and songs skewering the theatre world and its fringes. Special gay pride shows June 28-29, 2003. 212-604-4112

The Genesis Guild's new space Upstairs@RED show cased LOVE: A MULTIPLE CHOICE QUESTION with Jamie Jackson in May 2003. 212-868-4444. www.genesiushouse.org

Ovett: Camp Sister Spirit hosted the 15th Gulf Coast Womyn's Festival in April 2003. The 10th Anniversary is coming up July 29, 2003 and Kudos to Brenda and Wanda Henson, and to their camp organizer Andie! They continue to need your support! PO Box 12, Ovett, MS 39464.
www.campsisterspirit.com

Pasadena: Knightsbridge Theatre in Los Angeles and Pasadena present classics like Willie Russell's BLOOD BROTHERS and Agatha Christie's TEN LITTLE INDIANS 626-440-0821. The Pasadena Playhouse presented the American premiere of Noel Coward's STAR QUALITY, March-April 2003. www.pasadenaplayhouse.org

Sacramento: Lambda Players presented TRANSMEN TELL THEIR TALES in March 2003. It was an evening of original performance pieces by Female-to-Males with the works of Ali Cannon, Prado Gomez, Thomas Kennard, Jaycub Perez and Marcus Rene Van. Lambda also did a Men's Comedy Night called HOMO HILARITY" as well as LESBIAN LAUGHFEST both in May 2003. 916-484-4742. www.lambdaplayers.org

San Diego: GLImmigration, San Diego's chapter of the National Lesbian and Gay Immigrations Rights Task Force hosted "Immigrant Voices" at Diversionary Theatre in April 2003 while the show DEPORTING THE DIVAS by Guillermo Reyes was performed.

San Francisco: New Conservatory Theatre Center announced the receipt of three major grants from US Government for their Youth Aware program as well as from the Dorothy L. and James E. Frank Fund and Theatre Communications Group and The Pew Charitable Trusts.
www.nctsf.org

Theatre Rhinoceros held its Spring Fling fundraiser in April 2003 with Sean Owens, Doug Holsclaew, John Gale, The Acid Housewives, San Francisco Lesbian/Gay Freedom Band and more appearing. 415-552-4100

The Inaugural Exhibit of the International Museum of GLBT History is "Saint Harvey: The Life of a Modern Gay Martyr," which opened June 6, 2003 at the GLBT Historical Society, 657 Mission St., #300. 415-777-5455

"Help is on the Way IX - Red Hot Broadway" is an all-star concert for five S.F. AIDS charities on July 28, 2003 at The Palace of Fine Arts Theater. 415-273-1620.
www.helpisontheway.org

Santa Ana: Rude Guerilla Theater Company in Orange County continues to make waves with gay-theme shows and other provocative works. They recently produced ROAD by Jim Cartwright a truly sensational piece of theatre about the residents of an impoverished town in England. 714-547-4688

Santa Monica: Highways Performance Space presented SWEETEST TONGUE SHARPEST TOOTH by Jennifer Li Aldridge, the continuing saga of Little Red Riding Hood and her Wolf as they enter their 10th year of programming. Bravo Highways! 310-315-1459

Sarasota: Directed by Garry Allan Breul, the Sarasota AIDS Theatre Project presented LETTERS TO THE QUILT and SONGS IN RESPONSE TO AIDS on June 1, 2003 to benefit the MCC POZ M4M Support Group. The AIDS Theatre Project is a group of PWAs who perform to raise awareness and funds for AIDS programs. 941-365-6348.
garallan@msn.com

Toronto: Eddie Roy is working on a play about Genet called THE GOLDEN THUG. Robert Tsono's Victorian melodrama WILLIAM AND JAMES had a run at Theatre Passe Muraille Backspace. Sky Gilbert and his Cabaret Company produced his play HELIOGABALUS: A LOVE STORY about the drag queen Roman emperor at Theatre Centre in April and his play THE BIRTH OF CASPAR G. SCHMIDT which won awards at The Columbus Lesbian and Gay Theatre Festival last September had a reading at TOSOS II in New York in May 2003.

Washington DC: African-American Collective Theater (ACT) planned a reading of two one-act plays about Lesbian relationships by their AD Alan Sharpe in May 2003. The plays are STORM SIGNALS about two Howard coeds who prepare to move in together and CHRISTMAS GIFTS about a Lesbian couple whose relationships reaches a turning point during the holidays. 202-441-6412. www.alansharpe.org

Woolly Mammoth Theatre Company continues to move ahead in the building of their own theatre facility at The Jefferson at Penn Quarter complex. The theatre is slated to open in fall 2004 for Woolly's 25th anniversary. In the meantime they are performing at Kennedy Center and premiered I WORRY with Sandra Tsing Loh directed by David Schweizer in March-April 2003. 202-289-2443.
www.woollymammoth.net

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CHICAGO SCENE
by Michael Van Kerckhove

AFT@MCA: About Face Theatre's second offering, of their current nomadic season, found them at the Museum of Contemporary Art. The two cultural forces presented The Festival of New Plays (February 22-March 16, 2003). The headlining act was "I Am My Own Wife" by Doug Wright ("Quills," "The Stonewater Rapture"), and directed by Moises Kaufman ("The Laramie Project," "Gross Indecencies"). The play tells the story of Charlotte von Mahlsdorf, an openly transgender East German woman who lived through both the Nazi and Communist eras. All 12 roles were performed by Anne Bogart's SITI Company member Jefferson Mays. The production makes its Off-Broadway Premiere at Playwrights Horizons in New York in May.

Other offerings in the Festival included workshops and staged readings of projects on AFT's front burners by Patricia Kane, Sarah Ruhl, cin salach, Paul Oakley Stovall, Scott Duff, and Megan Carney. Also featured was a reading of Claudia Allen's *Xena Live-Episode 3: Apocalypse Now—or Later*, the conclusion of her popular trilogy.

www.aboutfacetheatre.com

Claudia's Chicago: Claudia Allen has a number of other things going on this spring. In addition to productions, she is the winner of the 25th annual Susan Smith Blackburn Award for women writers.

"Unspoken Prayers" runs through May 4, 2003 at Victory Gardens. Sara, the teenage daughter of Billie and Frank, is murdered by a troubled 16-year-old. The family struggles with both the loss of Sara and what should be done to her murderer. www.victorygardens.org

Bailiwick presents her comedy, "Dutch Love," about a seemingly nuclear family on the brink of meltdown. Hal and Leonora have been married for twenty years and have a daughter, Cass. Hal's less than faithful behavior has been dealt with. But enter Dutch, Leonora's turn at extramarital dalliance. When she comes over for Easter dinner and meets Cass, the twists and turns ensue. www.bailiwick.org

Solo Homo: On April 27, **NewTown Writers** presented "Solo Homo: An afternoon of monologues" at Bailiwick. The afternoon featured Mike Rogers, Timothy Rey, Angel Abcede, Sapna Kumar, and Anthony Guererro. I was also on board performing my piece, "Even Me."

www.newtownwriters.org

Solo Alexandra: Alexandra Billings presented an updated version of her 1996 solo show, "Before I Disappear," in a special limited engagement before an April 2003 run Off-Broadway at the Producers Club. In the show, she shares her story from life as young boy to life as a grown woman living with AIDS. The show returns to Chicago in June for Bailiwick's Pride Series.

Naked but not Singing: This spring at the Theatre Building, Caryn Horwitz Presents the Chicago premiere of Ronnie Larsen's hit Off-Broadway comedy about prostitution, "10 Naked Men." A handful (ten total!) of hustlers, producers, agents, a banker, a photographer, and an actor are involved in the entertainment industry and are on that familiar quest for fame, fortune, and happiness. Next door at the Bailiwick, those "Naked Boys" do continue to sing.

Ridiculousness in the 'Burbs: This spring, Northlight Theatre in Skokie tackles the late Charles Ludlam's 1984 (according to Ludlam) "surrealist-mystery-melodrama-adventure story," "The Mystery of Irma Vep." This Ridiculous Theatre romp follows the adventures of Lord Edgar Hillcrest, his second wife Lady Enid, and their house staff (not to mention the mummy, werewolves, and the like.) The production features Tom Aulino and Jamie Baron presented with the task of playing six (often almost overlapping) different characters. Its received overall good reviews (though a friend said some of the "gay stuff" was toned down for the suburban audience.) But Mary Shen Barnidge ponders in her Windy City Times review if the audacious pre-Stonewall-based gay humor can resonate with a 2003

audience. She asks, "Will this kind of entertainment pass into the realm of antiquity when Dame Edna retires? THAT is the REAL mystery of Irma Vep."

A Porch full of Noms: Congratulations to Porchlight Music Theatre. The nominations for the Joseph Jefferson Citations (the non-Equity branch) were announced in April. Porchlight received six apiece for last season's "A New Brain" and their current production of Sonheim's "Company" (including one for Rebecca Finnegan who sings a mean "Ladies Who Lunch.") The ceremony will be held June 9 with the company of "Company" as the opening act performing "Side By Side." www.porchlighttheatre.com

Stops in Chicago: On the national front, gay icon and all around fabulously hilarious **Margaret Cho** kicked off her Cho Revolution tour here in Chicago (since we are one of her favorite places to perform as she told Gregg Shapiro in Windy City Times.)

At the Lakeshore Theatre **Puppetry of the Penis** makes its Chicago debut. Now, the play isn't gay theatre per se, but you gotta admit that there's something a bit queer about two naked guys on stage playing with themselves.

With that, I'm outta here. See you next time for the wrap up of this summer's Pride events!

[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

= New works by Tony Kushner and Paul Rudnick are being considered by the New York Theatre Workshop for their 2003-04 season. Rudnick's latest comedy, "Valhalla," is not a lost episode of Xena, but presents the culture clash in which Bavaria's Mad King Ludwig meets a modern day American white trash family. Of course the big question is — who plays Mr. Peabody and Sherman. Kushner's piece is a so-far unnamed project.

= Substantial efforts for a revival of Jerry Herman's "Mame" have paid off with a scheduled run in Cleveland next Spring. Other cities are expected to host the tour with an aim for Broadway during the 2004-2005 season. Herman's "La Cage Aux Folles" is also being worked on for a 2005 revival. Original Librettist Harvey Fierstein is developing ideas to make the work more contemporary.

= A reminder to those looking forward to this Fall's Broadway debut of the UK hit "Taboo," Boy George does NOT portray himself in this show based on his life. To the contrary, George plays performance artist Leigh Bowery while Olivier Award nominee Euan Morton plays the Karma Chameleon himself. Former talk show diva Rosie O'Donnell was so impressed with the West end production she adopted George. Just kidding, O'Donnell has joined with Adam Kenwright and Lorie E. Seid to produce the American debut. The show title, Taboo, is taken from the London club which serves as the 1980s set, dramatic background.

= Mr. Star Search. Sam Harris moves into West Hollywood's Coronet Theatre from May 22-July 6, 2003 for his one man show "SAM." The show's press release promises a mix of pop and traditional numbers but that's what he always wears. Harris will perform without a band and claims "not a single black woman to back me up."

= In case it wasn't obvious to all, Elton John has an affinity for the things that suck ... blood. John and longtime lyricist partner Bernie Taupin are developing an original musical built around the Anne Rice vampire character Lestat. A book is being written by Linda Woolverton ("Beauty and the Beast," "Aida") for a 2005 premiere. The show will feature original and no classic Elton John tunes and will mark Warner Bros. viriginal Theatrical debut.

= The Wolverine does Broadway. X-2 star, Hugh Jackman is confirmed for the lead in The Peter Allen biographical musical "The Boy from Oz" beginning NY previews this fall. The Imperial Theatre has set an October 16th opening but now word yet on whether Liza and David have bought their tickets. Martin Sherman (Bent) has supplied the libretto with past pop songs by Burt Bacharach, Michael Callen and Christopher Cross fill in the musical numbers.

= Film impresario Scott Rudin's latest coupe was to secure Paul Rudnick to tackle a remake script for the film The Stepford Wives. Heading to movie theatres next year, the project has an impressive cast including Matthew Broderick, Nicole Kidman, Glenn Close and Bette Midler. Does Bette know there are no singing roles in this one? Needless to say, with Rudnick's involvement, the remake is aiming for a less serious and more of a black comedy tone.

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SODOM EAST: NEW YORK
On the Great Purple Way
by Tom O'Neil

Apparently, gay baseball hit Take Me Out didn't strike out, as many predicted, when it moved from Off-Broadway's Public Theater (where intimate, three-sided seating put viewers within splashing distance of the nude dudes taking showers) to Broadway's Walter Kerr (traditional bleachers). Fans now include Tony Award voters, who haven't cheered a gay play on to victory since Angels in America.

Meantime, back downtown at the Public, director George C. Wolfe staged a bravura musical about pop artist Keith Haring. Tapping a quirky mix of hip-hop, new wave and disco music, Radiant Baby chronicled the rise and fall of the frisky wunderkind as he blazed through New York's wild gay scene and stuffy art world of the 1980s prior to his death from AIDS. Radiant Baby showcases lots of sweating shirtless men recreating the sexual glory of the Studio 54 era — plus there are mucho terrif songs like "Hot Tomato Soup" sung by a dead Andy Warhol.

An even more overtly gay musical became an unpredicted hit Off-Broadway at the John Houseman Theater: Zanna, Don't!, which is about an alternate-universe high school where being queer is cool and being straight ain't too great. The campy, frothy "fairy tale" features a magical matchmaker (that's Zanna) who pairs off boys and boys and girls with girls, but

suddenly has his studly hands full when a naughty boy falls in love with >egad< a girl.

The Wings Theatre staged a new musical about ancient Egypt that explores what gay life might have been like among the pyramids. Writer Clint Jeffries based his imaginings on a real-life archeological oddity: the recent discovery of a tomb that was obviously a memorial to two male lovers. Clint just added his own plot twists, loincloths, eye shadow, and new-age music — to great effect. Drama critics loved it.

Speaking of digging up the past, TOSOS II re-staged Doric Wilson's comedy A Perfect Relationship about gay men's yearning for romantic commitment during the hedonist 1970s. The plot: two roommates find their friendship, not to mention their fab apartment, is up for grabs thanks to a trick with a penchant for plants and bedtime stories. The play was staged at the Abingdon Theater Arts Complex from April 2-27, 2003. www.tosos2.org

OTHER NOTEWORTHY PRODUCTIONS:

Alma and Mrs. Woolf. An imagined chance meeting between Canada's musical prodigy Alma Rattenbury (1897-1935), who was accused of murdering her husband, and novelist Virginia Woolf. Blue Heron Arts Center, April 2003.

Blue Alaska. A former male prostitute and an ex-con prove there's nothing they won't do to get to Alaska. Creative Place Theatre, March 14-30, 2003.

Booty Candy. Ten short comic plays dealing with religious hypocrisy, gay sex, and colorblind casting. Kraine Theater, March 2003.

Boys and Girls Together. Kevin Brofsky's and Carol Polcovar's four one-act plays celebrate the diversity and complexity of lesbian, gay and transgender life.

Milagros Theater, Clemente Soto Velez Centre. April 8-13, 2003. More info: polcovar@yahoo.com

Chicks with Dicks. Trista Baldwin's frisky spoof of trashy 60s "B" movies. Kraine Theater, April-May 3, 2003.

Dead Man's Socks. The Ma-Yi Theaer Company's new play features four gay men navigating New York's nether world, searching for their "slippery dreams." La Mama, April 2003.

Dykenstein, Dr. Dykenstein creates the perfect dyke, but tragedy strikes when her ambiguous gender assistant goes out for an extended smoke break, the creature is left alone. Wow Café, March 28-April 19, 2003. www.susanacook.com

Fixing Frank. A new drama by Ken Hanes about two psychologists and a writer grappling with the question: is sexuality innate or a choice? Sargent Theatre, February-March 8, 2003.

The Lady Was a Gentleman. Barbara Kahn's "docu-comedy" explores the lives of early 18th-century lesbian actress Charlotte Cushman and her assistant, a free and educated African-American woman. Theater for the New City, March 20-April 13, 2003. www.theaterforthenewcity.org

Red and Tan Line. Two gay brothers search for love and sex and go on plenty of dates from hell. Bank Street Theatre March 2003.

Sealed for Freshness. Doug Stone's comedy about five goody-goody Midwestern housewives who want their dreams and desires back. Only a Tupperware party gone awry can save them. Pantheon Theatre. March-April 26, 2003.

That Day in September. A gay actor-turned-corporate suit quits his job and re-evaluates his life after witnessing the horror of September 11. Pantheon Theater. April 2003.

The Wisdom of Age. Ted Williams riffs on love, sex, betrayal, and ageism as several gay friends head to a country house for a cozy weekend. Chashama Theatre, March 22–28, 2003. More info: calthorprod@aol.com

[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

Winter Carnival brought with it ice, snow and subzero temperatures. And Minnesota Opera revived Norma, Vincenzo Bellini's breathtaking 1831 drama of the Druid's high priestess, secretly in love with — and mother of two children by — Pollione, the Roman Proconsul, whose troops are set to invade the sacred forest in Gaul. The production was a curious mix of the best and worst. Musically, there wasn't a bad moment as everyone from the leads down to the ensemble hit the right notes and (as if one needed proof) showed us why this is Bellini's most accomplished work. Brenda Harris as Norma, was especially marvelous in her rendition of "Casta Diva," one of the greatest arias of all time.

Visually, it's the most amateur staging ever seen at the Ordway Music Theatre, practically a bargain basement show. Staged on Allen Moyer's huge, raked performance space by Casey Stangl, the movement was unbelievably dull, and clearly wasn't thought through. Surely there must be history buffs that could've advised Stangl so the ensemble had something more involving than hand jives during instrumental sequences. With only three people on so wide a stage, why should the upstage performer be blocked on the sides? Minimal props are fine, but when Norma sounds the gong that will bring her doom, she took a mallet from the hideous abstract painting that hung in the background, yet struck nothing. Why stint on the one prop that's necessary?

James Scott's costumes resembled retreads from last year's staging of Lucia di Lammermoor, and Tom Watson worked overtime making longhaired wigs for the ensemble's men (one of whom frequently upstaged the principals), whose hairy-chested testosterone gave Stangl's production it's only doses of visual muscle. During smaller sequences I closed my eyes and listened. As stated above, the principals, Antonio Nagoe as Pollione, Monica Colonna as Adalgisa and Daniel Borowski as Orovoso were all vocally outstanding, their performances surpassing Stangl's dreadful movement. Brenda Harris, who resembles both Moira Shearer and Maureen O'Hara, was nothing less than extraordinary as this great opera hero. Hers is a performance to remember.

Neil LaBute is the David Mamet of this generation. His misogynist view of the world was the center of his films, *Your Friends and Neighbors* and *In the Company of Men*. On the other hand, his beautiful adaptation of A.S. Byatt's novel, *Possession*, was seriously underrated this past summer. LaBute's play, *The Shape of Things*, is receiving its area premiere at the Theatre Garage, presented by Eye of the Storm Theatre. It's a surprisingly derivative work that uses the Greek myth of Pygmalion and Galatea as its foundation. Essentially a role reversal of George Bernard Shaw's play, LaBute also tips his hat to Albee's *Who's Afraid of Virginia Woolf?*

Set at Clarkson College in a small Midwestern town, the play focuses on Adam (Sam Rosen), and English major who supports himself as both a museum guard and working in a video store. He meets Evelyn (Maggie Chestovich), a graduate Art student when she's about to deface a sculpture that's been censored. Hyper and unsure of himself, Adam finds himself drawn to her, much to the chagrin of Jenny (Zoe Pappas) and her fiancé, Phillip (Brent Doyle), who was once Adam's roommate. The play follows their relationship, and by throwing in references to video rentals, downloading Web sites, nose jobs, working out and tattoos as an everlasting symbol of love, reaches it's surpassingly cold-hearted climax.

LaBute is a better, less offensive playwright than Mamet, and to be sure, director Stephen DiMenna has staged it as efficiently as possible. He manages to get the clipped, fast pace of LaBute's writing in the first act, but it's not constant, so, as the play progresses, it also drags. It loses steam shortly after intermission, and sadly, because it clocks in at 2 hours and 45 minutes, the audience is drained before it's smart-ass ending. Eye of the Storm has done the best they could with LaBute's play, but it's a pity they didn't request strong trimming or spend their time on more worthy play.

During the month of February, Intermedia Arts is sponsoring Absolute Originals, a collection of solo performance pieces, each giving a trio of performances. I attended David DeBleck's *The Buddy System*. Two years ago, DeBleck performed *Real Beef*, his sweet remembrances of growing up gay in rural Minnesota at the Fringe Festival. Since then, he's been busy. He's cut his hair and matured considerably. As handsome as ever, DeBleck certainly hasn't lost his edgy sense of humor. This solo performance satirizes and eroticizes the experiences of being a Boy Scout. Using "The Buddy System," a faux erotic teen novel to tie the pieces together, DeBleck shares with us his appreciation for body smells as his character, a younger version of himself, makes the discovery of the pubescent male body. The action is introduced by Jeffrey Bleam's slides as such topics as swimming, exercise, the scout-master, wild animals and friendship are covered. There's a clever erotic puppet show staged inside a pup tent, "Puppet Show, Little Tiger Looks for a Daddy."

In the scene where this boy experiences an early sexual encounter, it's staged under a blanket. Later, when the boy uses a pair of Dad's tighty whities first as a security blanket, and then creates a work of art, including the use of a caulking gun to spurt all over it, it's cleverly tongue in cheek. *The Buddy System* is great fun. There's only one minor criticism: at the end of the show, we can't hear DeBleck's

rewrite of "Consider Yourself" because the music is too loud. The Buddy System will most likely be back in the area later on. Let's hope so, because it's quite enjoyable.

If ever an author's works were right for the musical theatre, they are the writing of Theodore Geisel, aka Dr. Seuss. There's certainly enough material for more than one musical, as the Minneapolis Children's Theatre has proven with its delightful adaptation of *The 500 Hats of Bartholomew Cubbins*, to be presented again this spring. Gay composer Stephen Flaherty and his writing partner, Lynn Ahrens, who wrote the magnificent musical version of *Ragtime* teamed with Monty Python's Eric Idle for *Seussical, the Musical*, which had a short run on Broadway a few years ago, and has been retooled for the talents of Cathy Rigby. That production is now on a cross-country tour. Unlike other reviews, I'm not going to fall into writing nonsense poetry as I trash it, because, I rather enjoyed *Seussical*. It's a charming and entertaining show.

Seussical assumes audience familiarity with the stories and characters. It uses the two Horton books (*Horton Hears a Who* and *Horton Hatches the Egg*) and the story of *Gertrude McFuzz* as its basis. The Cat in the Hat is the leading character, but his story isn't used. Characters and situations from other pieces, such as *The Butter Battle Book*, *McElligot's Pool* and those red fish, blue fish appear from time to time, but the plot, such as it is, has The Cat leading a little boy named JoJo through the world of Dr. Seuss. It's very much an ensemble piece.

The libretto is by no means perfect and there are serious gaffes in the writing. For example, Mayzie Labird doesn't demand her egg back from Horton, giving it to him instead (child abandonment) and we never get to see some characters, among them, the Elephant Bird. The Cat often lapses into playing a talk show host or an auctioneer, bringing people onstage to the audience and throwing in comments about botox, *Les Miserables*, and Rigby even satirizes herself and her terrific performance as Peter Pan.

Still, *Seussical* is a very special evening. It's not an overproduced show about scenery (like the work of Lord Lloyd Webber); loud and obnoxious (like *Rent*) or something that's better off onscreen (like *The Producers*). When the fish puppets swirl through the black light in Act I, and the Hunches in Bunches light up Act II, *Seussical* is everything it's meant to be. Rigby is marvelous in the leading role, but so, too are Eric Leviton as Horton, Drake English as JoJo, and especially Garrett Long as Gertrude McFuzz. *Seussical* is, overall, a nice evening of average musical theatre.

Twelve years ago, The Gilbert and Sullivan Very Light Opera Company decided to take *The Grand Duke*, their last and least produced operetta, revise the script and produce it. First produced by the D'Oyly Carte in 1896, but never revived, it tells the story of Ludwig, an actor who replaces Rudolph, the miserly Grand Duke of Pfenning Halbpfenning, after "killing" Rudolph by drawing the Ace in a statutory duel. By assuming all of Rudolph's obligations, he soon finds himself with responsibilities, wives, and prospective wives, than he can handle. Presumably, with *The Grand Duke*, G & S were making fun of the recently produced operas of Richard Wagner. One of the principal characters is even named Tannhauser!

At the time of its disastrous original production, Misters Gilbert and Sullivan weren't speaking to one another. Sullivan wanted to leave the world of "topsy-turvy" and write his serious operas (*Ivanhoe*, *Rose of Persia*, and *Sapphire Necklace*), none of which are remembered or produced.

Evidently the GSVLOC had great success with *The Grand Duke* and chose to produce it again, but they also hired the mediocre Randy Winkler to direct and choreograph. Winkler has no real directing style, and he's at sea here, because the results are mind numbing. *The Grand Duke* is far too slow and has no sense of the fun one expects from Gilbert and Sullivan. Some of the staging is cheesy when it needs to be sharp and direct, and the whole thing could use a heavy dose of the Monty Python treatment.

What gives *The Grand Duke* the little punch it has, are the energy and enthusiasm the ensemble brings to it. While Eric Mellum as Ernest Dummkoph, Waldyn Benbenck as Ludwig, Ethan Edwards as Dr. Tannhauser, and Betsie Feldkamp as Lisa all shine in their vocal moments. Amanda Broge as Julia Jellico is a performer I hope to see more of, preferably with the Minnesota Opera, because she's got a glorious voice. As the Grand Duke, Hazen B. Markoe actually breathes much-needed life into this antique mess, and he's delightfully matched by Kathryn Larsen as the Baroness, a character in the *Katasha-Josephine* mode.

Clocking in at 2.75 hours, one feels it's all for naught. What a pity this energy couldn't be focused on something that would be much more fun and enjoyable, like *HMS Pinafore*, *Pirates of Penzance*, or *The Mikado*. Fortunately, next season, GSVLOC will be producing the far more enjoyable *Iolanthe*.

Biannually, America's community theatres assemble for a one-act play festival, first at the state level, followed by regional, national and finally international competitions. This gives these theatres, both progressive and static, an opportunity to produce the sort of fare they'd seldom offer regular audiences. I saw a duet of plays in mid-March 2003, which represent both the ups and downs of these festivals. *Sally Steps Out*, produced by Morris Park Players and written and directed by Minrod Mier is a good idea that needs sharper focus if it's going to be successful. Sally is a young woman who spends time in therapy because she wants to control her multiple personalities. On her first date in years, her multiple personalities show up at the next restaurant table, planning to observe and comment on the action. Because her date is running late, Sally must convince Beebee (the sexual predator), Patty (the man-hater), Angela (the intellectual), and Katie (the inner child) to go away.

Jo Kaecher, Deborah Schee, Rachel Smoka, Jen Anderson and Erica Kritsberg all give fine performances, but the main difficulty with *Sally Steps Out* is that it's unfocused. Mier seems more interested in keeping the audience guessing who these women are than in telling what is, essentially, a fascinating drama masquerading as a comedy. (Why would the waiter serve people who aren't there?) *Sally Steps Out* is a play that needs to be rewritten and made a little one else who won't give it such a smart ass tone.

Corcoran Park Players' production of Edward Albee's *The American Dream* was a pleasure and a treat. Combining themes he's explored in such works as *The Sandbox*, *A Delicate Balance* and *All Over*, each of the five characters

represent aspects of The American Dream. Daddy is wealthy and impaired; Mommy is pushy and vulgar; Grandma is aged and wise; Mrs. Barker is the scatterbrained businesswoman and the Young Man is the future. Noreen Brandt, Mark Margolis, Joanne Voves, Pam Kaufman and Josh Cragun all embody these characters with a strong sense of ensemble and shoot a strong dose of adrenaline into this absurdist comedy. As always, acting is CPP's strong suit, and that's evident in this remarkable production.

Tim Lee, the driving force behind the creation of the Outward Spiral Theatre Company, disappeared in October. He was bipolar and this spring, his body was found in the Mississippi River. There's no indication if his death was accidental, but the local queer community has lost a great actor, director, and writer. Editor of Lavender Magazine, as well as a theatre personality, Tim had a sharp wit and winning style. He also had the knack of staging the best possible production of even the worst play. It's with great sadness that I write this tribute to Tim Lee.

I wanted to like OSTC's opening production of 2003, but Naomi Wallace's *In the Heart of America* is an example of five actors in search of a play. While there are some well-written scenes, and five very good performances, the efforts are for naught. Throughout the production, one questions where this material is going, and we never find out.

Specifically, the scenes focus on Fairouz Saboura (Aamera Siddiqui), an Arab-American woman who's searching for her brother, Remzi (David Joseph Regelmann) missing since the Gulf War in 1991. In a Kentucky Motel 6, she meets Craver Perry (Nick Condon) who served with Renzi in Iraq and was his "white trash faggot" lover. The action flashes back and forth in time, and there's a subplot with Lue Ming (Katie Leo), the ghostly mother of a murdered child who's spent the afterlife chasing the soul of Lieutenant William Calley, now living in the body of Boxler, a misplaced career soldier.

While the play addresses the pain of war, the "don't ask, don't tell" policy, racism in the military and how war and its aftermath affect innocent people, it's difficult to grasp just what Wallace intended, and its episodic nature, while full of good writing and acting, never achieve a cohesiveness. One can admire such moments as the seduction scene, when lessons from a weapons manual are used to lead the play's gay lovers into an erotic relationship, but several beautifully staged moments, don't add up to a whole play.

It's a shame that director Jeff-Hall Flavin couldn't have demanded that Wallace give her play a clearer subtext, which would have strengthened the material and driven it toward a more powerful and effective conclusion. *In the Heart of America* is a great idea waiting to happen. It continues through April 12, 2003 at the Loring Playhouse.

One of the best-kept theatrical secrets in the Twin Cities has been U. M.'s Opera Theatre. For the past 35 years, this ensemble of students and faculty has produced both classics and modern works. My first exposure was the Regional Premiere this spring of Conrad Susa's *The Dangerous Liaisons*, with libretto by Philip Littell, based on the classic novel by Pierre Choderlos de Laclos. The material has been adapted previously for the stage, as well as at least four film versions, and because of its dastardly mischievous leading characters, was ripe for opera.

The Dangerous Liaisons, directed by Vern Sutton (his last before his retirement), was a magnificent afternoon of musical theatre. It centers on the wealthy, embittered Marquise de Merteuil (Justine Humphrey), and the rakish Victome de Valmont (David Klassen), with whom she plots to seduce the virginal Cecile de Volanges (Melanie Cooperman) as revenge for being spurned by Cecile's fiancée. Valmont counters with a bet that he'll be able to bed the moralist judge's wife, Madame de Tourvel (Carrie Kram). They create a path of destruction, deceit, and treachery, which leads to being spurned by society and death.

The production was vocally superb, with Humphrey's Marquise taking top honors along with Shirley Leiphon as Madame de Rosemonde especially compelling in her second act death aria. Klassen was a vocally apt Valmont, but needs some actor training, while costumer Jean Williamson, whose work was top-notch throughout, needed to find a wig that made the mature Cooperman look too old for the virginal Celeste. Conducted by Akira Mori, Susa's score is a revelation, capturing the feel of 18th Century France, as well as providing the modern operatic voice with a great range.

The next season's productions haven't been announced yet, but I know that I'll be back to the U. of M.'s Opera Theatre, and if Conrad Susa's *The Dangerous Liaisons* is produced again, I'll definitely be in the audience!

Gay Pride will be upon us when this piece is published, and the most exciting thing is that *Naked Boys Singing* will have its area premiere in mid-May 2003, just in time for the festivities. See you there!

COMEDY

Much comedy happening in San Francisco: In March 2003 Brava Theater Center presented *Humor Latino* with Carmelita Tropicana, Bill Santiago and *La Chola con Cello*.

During the war Lisa Geduldig presented *MAKE LAUGH NOT WAR* with comedians Will Durst, Bridget Schwartz, Bill Santiago, Julia Jackson, Doug Holsclaw, Nick Leonard, Moshe Cohen joining her for comic relief at El Rio

Qcomedy happens every Monday at the San Francisco LGBT Center at 8pm. 415-865-5633. www.harveymilk.org

Comedian Jason Stuart will be appearing in the indie feature *A DAY WITHOUT A MEXICAN* and was in the play *QUESTIONS AND ANSWERS* by Ivan Borodin at The Bitter Truth Playhouse in North Hollywood, Calif. His Big Fat Gay Jewish Comedy Tour includes:

- = California in May 2003
- = Gotham Comedy Club, NYC, June 2003
- = Long Island Gay Pride, Crackers Club, Indianapolis, June 18-21, 2003
- = Meany Theatre, Seattle, June 28, 2003, with Marga Gomez and Bob Smith
- = Acme Comedy Club, Minneapolis, June 22-26, 2003
- = Bears in the Keys, Florida, August 3, 2003
- = Carnival Cruise, November 5-12, 2003
- = Bear Event, November 14, 2003.

www.jasonstuart.com

FESTIVALS & SEASONS

Conn Artist Performance Event presents the 10th **Provincetown Fringe Festival** opening June 29 through Labor Day and then for Women's Week October 19, 2003.

Events include:

- = LORENA HICKOK & ELEANOR ROOSEVELT: A LOVE STORY by Pat Bond
- = THE HONEYMOON YEARS OF ELEANOR ROOSEVELT & LORENA HICKOK with Marjorie Conn
- = EVERYWOMEN'S BECKET: BECKETT'S WORDS, WOMEN'S VOICES
- = WILDE & DEVIANT WOMEN, and more.

The Festival is still being scheduled and Marjorie has a policy of accepting every artist who wishes to participate. Because of this generous policy you are asked to make contributions payable to C.A.P.E and send to C.A.P.E./Inc., 476 Commercial St., Provincetown, MA 02657. 508-487-2666. www.ptownfringe.org

Applications for the **2004 Columbus National Gay and Lesbian Theatre Festival** are now available. As a member of their Advisory Board, I urge people to apply as Festival Director Frank Barnhart and his staff was very well organized and did a fantastic job in 2002. Applications: fabact1@aol.com. www.cnglff.com

The **Colony Theatre Company** in Burbank announced their 2003-2004 season to include:

- = THE NERD by Larry Shue
 - = TOYS IN THE ATTIC by Lillian Hellman
 - = GUNMETAL BLUES by Craig Bohmler and Marion Adler
 - = CLUTTER by Mark Saltzman
- 818-558-7000. www.colonytheatre.org

DC's **Woolly Mammoth's** 2003-2004 season will include:

- = THE MINEOLA TWINS by Paula Vogel
 - = COOKING WITH ELVIS by Lee Hall
 - = HOMEBODY/KABUL by Tony Kushner
 - = MARGA GOMEZ LIVE! with Marga Gomez
 - = THE RADIANT ABYSS by Angus MacLachlan
- 202-393-3939. www.woollymammoth.net

At The **EXIT Theatreplex** in San Francisco, **DIVAFest** was held in May 2003, a theatre festival with a female persuasion. www.divafest.org

Diversionsary Theatre in San Diego begins its 10th anniversary season in August 2003 with:

- = LOVE! VALOUR! COMPASSION! by Terrence McNally
- = ANOTHER AMERICAN: ASKING AND TELLING by Marc Wolf

In January:

- = BRAVE SMILES ... ANOTHER LESBIAN TRAGEDY created by The Five Lesbian Brothers
 - = M BUTTERFLY by David Henry Wang will be co-produced with Asian American Repertory Theatre
- 619-220-0097. www.diversionary.org

Theatre Rhinoceros 26th season begins Aug 28 with:

- = SLEEPING WITH STRAIGHT MEN by Ronnie Larsen
- = WORSE THAN CHOCOLATE by Jaeson Post

- = CHRISTMAS WITH THE CRAWFORDS created by Richard Winchester
 - = SPRAY with Mike Albo
 - = FLAMING IGUANAS by Erika Lopez
 - = There will also be MARGA GOMEZ NEW YEAR'S EVE EXTRAVAGANZA with Doug Holsclaw and THE P.A COOLEY VARIETY SPECTACULARS
- 415-861-5079. www.therhino.org

The **Philadelphia Gay and Lesbian Theatre Festival** in June 2003 will feature Jeffrey Solomon's play about LGBT youth issues, BUILDING HOUSES ON THE MOON. A highlight of the Festival will be Tom Wilson Weinberg's new musical BRUHS & GEAN, the true story of Bruhs Mero and Gean Harwood who met in 1929 and lived as a gay male couple for more than 60 years!

Philadelphia also hosted **Ladyfest Philly**, a four-day festival in March where Kelli Dunham performed her work BAD HABIT and Kate Bornstein also appeared. www.ladyfestphilly.org

New Conservatory Theatre Center in San Francisco's **Pride Season 9**

- = Landscape of Desire August 2003 with KILT by Jonathan Wilson
 - = SPANKED! with Ian Mackinnon and Aaron Hartzel
 - = MANLADY with George Weiss Vando
 - = SALAM/SHALOM by Saleem Azzouqa
 - = SON OF DRAKULA with David Drake
 - = YOU SHOULD BE SO LUCKY by Charles Busch
 - = KINSEY SICKS: OY VEY IN A MANGER!
 - = BREAKFAST WITH SCOTT by Michael Downing
 - = SEDUCTION by John Heifner
 - = A MAN OF NO IMPORTANCE with book by Terrence McNally and music by Lynn Ahrens and Lyrics by Stephen Flaherty
 - = DIRTY BLONDE by Claudia Shear
 - = SOUTHERN BAPTIST SISSIES by Del Shores
- 415-861-8972. www.nctcsf.org

Theatre OUTlanta, Atlanta's: LGBT Theatre announces the following plays in its 2002/2003 series:

- = PAINTING LOUISE by Marty Kingsbury
- = YOU LOOK FOR ME by Paul Harris
- = MOTION AND LOCATION by Lorna Littleway

Actors' Theatre of Washington began its **Second Annual New Play Reading Series** in April 2003 with:

- = WHEN THE SUN COMES OUT by Jeffrey Johnson
- = QUEENS BLVD by Paul Corrigan
- = FUCKING GAMES by Grae Cleugh

Bailiwick in Chicago's Spring Season includes:

- = HAMLET DREAMS adapted by David Zak
 - = DUTCH LOVE by Claudia Allen
 - = The ADAPTATION segment of the 15th Annual Directors Festival
 - = NAKED BOYS SINGING created by Bob Schrock
 - = POSEIDON; AN UPSIDE DOWN MUSICAL by David Cerdá
 - = Dyke Mic hosted by Lisa Hahn and JT Newman
 - = SURVIVE THIS! created by Rusty Hernandez
- 773-883-1090. www.bailiwick.org

The **Fourth Unity** is soliciting scripts for the **Women's Project**, a large collection of works by and for gay women to be presented during June Pride, 2004. Deadline for submissions is October 1, 2003. Only plays by women are considered for this project. The Fourth Unity is a not for profit ensemble of artists who do not receive compensation for their work. Therefore no royalties will be paid. Also scripts cannot be returned. Mail submissions to The Fourth Unity, The Women's Project, PO Box 208, Brooklyn, NY 11217.

The **Orlando Fringe Festival** was in May 2003. Among the entries was THE GARDEN VARIETY SHOW by Gabriel Q. www.gabrielq.com/garden or www.orlandofringe.com

FRESH FRUIT: The First International Lower East Side LGBT Performance and Theater Festival will be held in NYC in July 2003. Produced by All Out Arts and New Village Productions. 212-779-3051

Village Scene Productions will be at the St. Ambrose FRINGE Montreal in June 2003 with two short plays by David E. Bonk from Bonk of Montreal: COME CLEAN and EXPLORATION. 514-526-9842. www.geocities.com/villagescene

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FILM / VIDEO / TELEVISION / RADIO

There were several readings of screenplays by Purple Circuit playwrights in the past months:

REVELATION by **Hoard Casner** was read at Celebration Theatre in Los Angeles in April 2003.

David Drake appeared in a reading of ADAM & STEVE by Craig Chester at the Actors Playhouse in NYC in March 2003.

The **Moondance International Film Festival** was held in Boulder, May 15-18, 2003. They have an online newsletter available at moondanceff@aol.com. www.moondancefilmfestival.com

Theatre Rhinoceros hosted a benefit screening of THE AIDS SHOW, a film by Peter Adair and Rob Epstein. This award-winning documentary was filmed from the Bay Area's theatrical response to AIDS back in 1984 directed by Leland Moss and featuring over 20 Bay Area artists.

Jeffrey Solomon is producing a video of his hit solo play MOTHER/SON. Truly a tour-de-force, contributions are need for postproduction. Check can be made out to Glisen Boston, writing "MotherSon" in the subject heading and sent to GLSEN Boston, 29 Stanhope St., Boston MA 02216, attn: Kathy Pillsbury.

The **27th Annual San Francisco International Lesbian & Gay Film Festival** will be July 12-29, 2003. 415-703-8650. www.frameline.org

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](#)

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LITERARY SCENE

Did you know Goerge Quaintance? Do you own an original Quaintance work? Can you provide first-hand anecdotal information about him? Please contact Ken Furtado regarding a biography on this important artist. PO Box 34823, Phoenix AZ 85067 or kfurtado@surfbest.net

Eric Bentley's play ROUND 2 (his gay update of Arthur Schnitzler's world-famous La Ronde) is still in print but only in an anthology (Gay Plays 4) by British publisher, Methuen. Are there any American publishers out there interested in picking up this fine work? Here in Los Angeles, ROUND 2 won the Hollywood Drama-Logue Critics Award in 1987 when it was first produced.

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MUSIC / OPERA / DANCE

NYC Gay Men's Chorus presents "Pride for All Ages " on June 18, 2003 at Carnegie Hall. 212-242-1777

John Epperson (Lypsinka) stepped out of his pumps to star in JOHN EPPERSON: SHOW TRASH at the Public Theater in NYC, April 2003.

The San Francisco Lesbian/Gay Freedom Band celebrates pride month with a concert on wilderness and fantasy called "The Tonic of Wildness" on June 20, 2003 at Bethany Methodist Church 415-865-3650 They celebrated their 25th anniversary in April 2003 with a concert "The Beat Goes On." There is a new documentary video on the Band. www.sflgfb.org

New Conservatory Theatre Center in San Francisco's In-Concert Series presents "Taking a Chance on Love: The Lyrics and Life of John Latouche." May 31-June 28, 2003. 415-861-8972. www.nctcsf.org

Sam Harris hit show SAM premiered at the Canon Theatre in Beverly Hills and has reopened May 31, 2003 at the Coronet Theatre in Los Angeles. 310-657-7377

Dixon Place in Exile in NYC presented "Crossing Boundaries" International Dance curated by Marcia Monroe in April 2003 and "Body Blend" a dance series of mixed media curated by Sara Juli and Alexx Shilling, May 2003. 212-219-0736

Vox Femina Los Angeles presents "Celebrating Women" on June 21, 2003 at Zipper Concert Hall. 310-391-2402. Their March 2003 concert was "Canta Para Todos: Music from Latin and South America"

Pianist/Singer Gary Negbaur performed his solo show "Always a Groomsman" at NYC's hottest new cabaret venue Genesis Theatre Guild's Upstairs at the Red in NYC in May 2003. Spontaneous Combustion, a new musical revue was done there in April 2003. 212-244-5404

Varla Jean Merman was back at the Public in NYC in March 2003 with VARLA JEAN MERMAN: I'VE GOT THE MUSIC IN ME!

The 19th annual Southland Theatre Artists Goodwill Event for AIDS charities in March 2003 was "Loesser is More; The Songs of Frank Loesser."

LA Gay Men's Chorus presented "Red, White and Blues: The Music of America" as a benefit for AIDS Service Center in March 2003. They conclude their 24th season with "Rocket Man: The Music of Elton John" July 11-13, 2003 at The Alex Theatre in Glendale. 800-636-7464

King of All Porn Jeff Stryker has released a gay, country CD called "Pop You in the Pooper" with Jeff Stryker and his Soggy-Bottomed Boyz!

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PLAYWRIGHTS / PRODUCERS FORUM

The 5th Annual Tru Voices Playreading Series in NYC presented CONNIE WILDE by Cat Bistransin, the untold story of Oscar Wilde and his neglected wife in April 2003. 212-714-7628

GLAAD-winning plays were DEMENTIA in LA, ZANNA DON'T in NYC and CORPUS CHRISTI in Washington DC.

There was a staged reading at Victory Gardens Theater in Chicago on June 3, 2003 of a new play by Sharon Greene, IN THE OPTIONS PIT, set inside and outside of the Chicago Board of Trade. The comedy is about taking work home and the trials and tribulations of modern Lesbian love. 773-276-3434 or kmckie@msn.com

Theatre Rhinoceros in San Francisco presented 3D Dyke Drama Days in May 2003. There were staged readings of GIRLS ROOM by Lori Kaye; TWO FOOLS by Terry Baum; CHEAT by Julie Henson and BREAK UP NOTEBOOK by Patricia Cotter. 415-861-5079

Barbara Kahn's CYMA'S STORY was performed during the Noho Theatre Festival in N. Hollywood, Calif., in May 2003.

Mission Theater Company in Brooklyn did a stage reading of STRAY DOG STORY by Robert Chesley at Brooklyn's South Oxford Space and also at the LGBT Community Center in Manhattan in May 2003. 718-486-0791

Along with Joe Quintano, Michael Kearns read an excerpt for his new play COMEBACK at The Los Angeles Theatre Center for "Hear My Song," a benefit for Playwrights' Arena in May 2003.

New Village Productions and All Out Arts did a staged reading of GIRLS IN THE BAND adapted from Mart Crowley's classic by Kevin Brofsky in May 2003.

African American playwright Ronnell A. Wheeler's new play THE SONS OF ROBERT JOHNSON was featured at The Playwrights' Center General Members Roundtable in Minneapolis in May 2003. The play centers around three generations of men, including a gay grandson. The author can be reached at ronnelwheeler@aol.com, 612-529-9217 or 1025 James Ave. N., Apt.B, Minneapolis MN 55411.

TOSOS II in NYC presented a reading of Robert Patrick's new one-act HETEROSEXUALS in March 2003. Bud, a leftover hippie down on his luck in 1991 is forced into the company of heterosexuals in a small Texas town.

Their production of Doric Wilson's A PERFECT RELATIONSHIP at the Abington Theatre will received an OOBRA Award June 30, 2003 at Union Square Theatre.

SCREAMING IN THE WILDERNESS by Vanda finished the 10th anniversary season of The Emerging Artist Theatre in NYC. The play deals with the life of Nadine Dwyer a television reporter searching for something to believe in.

Sue Hamilton and The Village in Los Angeles held a reading of a work in progress by Jessica Litwak, THE MOONS OF JUPITER in April 2003. 323-860-7300

A new work in progress for live and virtual actors by Jeff McMahon, A CERTAIN RELEASE was excerpted in April at Studies in the Arts in Tempe, Ariz. jeffmcm@earthlink.net

THE WRESTLING SEASON by Laurie Brooks, now available from Dramatic Publishing, is a fascinating study of high school teen life. Laguna Playhouse did a great production directed by Joe Lauderdale recently and they have the rights in S. Calif. for years. jlauerdale@lagunaplayhouse.com

Taper Too in Los Angeles presented MAPA MIA! with Alec Mapa in January-February and a new play by Luis Alfaro, BREAK-FAST, LUNCH & DINNER in April 2003. 213-628-2772

The Robert Chesley Foundation 2003 Playwriting Awards were presented to Rev. Al Carmines and H.M Koutoukas at the Publishing Triangle awards in NYC, May 2003. Both men are not only major figures in the world of gay and lesbian theatre but leading pioneers in the Off-Off Broadway theatre movement in the early 60s. Past Chesley winners have been Susan Miller, Robert Patrick, Maria Irene Fornes, Doric Wilson, Chay Yew, Victor Lodato, Madeleine Olnek, and Jeff Weiss. The Foundation was formed in 1991 by playwright Victor Bumbalo to honor the memory of Robert Chesley and recognize the work of openly gay and lesbian playwrights. 212-942-8904. michael.paller@purchase.edu

Performing Arts Productions, one of Australia's most popular theatre producers is seeking new (unsolicited) gay scripts in particular: drama, period pieces, and biographies. Please email your synopsis first to the literary manager: performingartsproductions@hotmail.com

Linda Eisenstein and writing partner James A. Levin have received an Individual Artist Fellowship from the Ohio Arts Council for their musical DISCORDIA, which opens at Cleveland Public Theatre, October 2003. Her two-women lesbian comedy MARLA'S DEVOTION was part of Sundays at SAWT, a reading series by S. Australia Writers' Theatre in Adelaide, April 2003. Brava Linda! herone@en.com

Rebecca L Nesvet received an Arch and Bruce Brown Playwriting Grant for her play THE SHAPE SHIFTER which was presented at the Lambda Literay Awards in May 2003 in Los Angeles. upstart_crow2@yahoo.com

A staged reading of the Matt M Morrow production of Paul Rudnick's THE MOST FABULOUS STORY EVER TOLD was held at The Douglas Fairbanks Theatre in NYC in Apr, 2003. The production is available for regionally touring. 212-978-9438 or vincegatt@aol.com

Jonathan Tolins author of LAST SUNDAY IN JUNE and Ted Snowdon its producer talked with theatre journalist Brian Scott Lipton at the Out Professionals lecture "When Can a Gay Play Cross Over?" at the LGBT Center in NYC last March 2003. 212-462-9255. www.outprofessionals.org

Australian playwright Barry Lowe will pen the stage version of the life story of Jon Vincent based on H.A. Carson's biography A THOUSAND AND ONE NIGHT STANDS: THE LIFE OF JON VINCENT. To be directed by Robert Chuter, and open in 2003, produced by Performing Arts Productions.

Michael Thomas Tower is the newly appointed resident Playwright at 6@ Penn Theatre in San Diego. 619-957-3396

Darren Elms fascinating play THE OTHER MAN is available for production. A screwball comedy modeled after the Cary grant films of the 30s, it draws inspiration from his rumored relationship with Randolph Scott. This fictional work explores the challenges of living contrasting public and private lives. Contact Elms: 310-435-9592, 1831 N. New Hampshire Ave., #209, Los Angeles, Calif., 90027.

Walk & Squawk based in Detroit has had an international season with co-ADs Hilary Ramsden and Erika Block. Erika spent two weeks in Vietnam in January 2003 hosted by the Indochina Arts Partnership. Hilary and Erick went to KwaZuluNatal in South Africa for a four week residency in March and, in May 2003, their company presented work-in-progress POINT OF DEPARTURE in Bristol England, which will open at the Detroit Furniture Factory, in fall 2003. 313-886-9074. www.walksquawk.org

TOURING

LOVE OF LAST RESORT, Jerry Rabushka's comedy about two gay men on a deserted island toured to Celebration Theatre in L.A., May and June. They are booked at Cocheco Theatre in Dover NH in August with other dates opening up. For further information about booking this St. Louis based show contact Ragged Blade Productions at chawlyder@aol.com or 314-280-1035

The Ivy Lesbian Theatre in Los Angeles is expanding to Austin TX and co-ADs Marian Jones and Sue Hamilton hope

to mount shows to tour during the next year. For further information: marianaleta44@aol.com

Touring maven Tim Miller was the keynote performer at CITIZEN QUEER Conference at UNC Asheville in North Carolina in March 2003. He also performed in Ithaca NY, and Cornell University. MillerTale@aol.com or hometown.aol.com/millertale/timmiller.html

SCOOTER AND BOOTLICK: A QUEER CONTRACT ON AMERICA written, directed and performed by Gabriel Shanks and Hannah Fujiki DeVorkin will premiere at the 2003 FUSE Festival: A Celebration of Queer Culture presented by Dixon Place, and HERE Arts Center in NYC on June 28, 2003; 212-647-0202. Urban queer idealists Pandora Scooter and Babyman Bootlick have had enough of Dubya's Amerika. After its NYC performances the show will tour right through the 2004 elections so here's your opportunity to book early (and we are told cheap). jaiphon@yahoo.com. scooterandbootlick.tripod.com

A successful NYC production of Paul Rudnick's THE MOST FABULOUS STORY EVER TOLD is being remounted for touring. Information, Vince Gattton: vincegatt@aol.com

Stephen Stahl, award-winning director, playwright, producer is looking for new projects to direct and also will consider a residency. For full resume, press and reviews contact 215-862-5133, 11 North Main St., New Hope, PA 18938.

WEB SITES

Playwrights, Linda Eisenstein found a great Web site to list your play synopses free. Playwright Robert Mattson runs www.storyfoundry.com

Some Australian Web sites of note: groups.yahoo.com/group/gstage
groups.yahoo.com/group/ArtsMelbourne
groups.yahoo.com/group/australianthvhistory

Jonathan Katz, author of "A Gay American History" has a new Web site on LGBTQ American history at: www.outhistory.org

WILDEANA

Met Theatre in Los Angeles did an interesting staging of AN IDEAL HUSBAND AS VICTORIAN NOIR. The entr'acte brought Wilde and his real life story to life.

Long Beach (Calif.) Playhouse presented ERNEST IN LOVE the 1960s musical version of EARNEST by Anne Croswell and Lee Pockriss.

And in New York is the staged reading of SALOME with Marisa Tomei and Al Pacino.

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

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APPEALS / OPPORTUNITIES

Out North in Anchorage has a matching grant from The Warhol Foundation for Visual Arts. Please send tax-deductible gift to Warhol Matching Gift/Out North, 1325 Primrose St., Anchorage AZ 99508 or for credit card call 907-279-8099. www.outnorth.org

HERE Arts Center in NYC also needs your help in these hard times. Contribute to 145 Sixth Ave., Front 1, New York, NY 10213-1053 or for credit card call 212-647-0202 x305. www.here.org

Our friends at **Diversionsary Theatre** in San Diego can also use your support at 4545 Park Blvd, Ste. 101, San Diego, CA 92116. www.diversionary.org

Volunteer opportunities available at **Theater Offensive** with their biggest original production to date "Bel Canto," written by Daniel Alexander Jones. Help in tech, community outreach, and ushers, concessions and box office. www.thetheatreoffensive.org

Fringe Benefits is a young theatre group for tolerance and social justice. They have a theatre piece called COOTIE SHOTS which has been done in California and in some other states. It is also available as an anthology at your local bookstore or amazon.com. To learn more and help them send to Fringe Benefits, PO Box 691215, L.A. CA 90069. www.cootieshots.org

Purple Circuit Newsletter

Subscriptions only: \$20 / year
Please make checks payable to:

Bill Kaiser
921 N. Naomi St.
Burbank, CA 91505

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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.

Production grants are available through 2004.

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

For production or writing guidelines send a SASE:

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

The Arch and Bruce Brown Foundation announced the Grant Awards for its 2002 Playwriting Competition.

\$1000 grants awarded to:

= David Johnston (NYC) - CANDY & DOROTHY
= R.L. Nesvet (Bethesda, MD) - THE SHAPE SHIFTER

\$500 grants to:

= Joe Byers (Brookline, Mass.) - SHAKERMAN
= Donna Narkevic (Philippi, WV) - THE INTERVIEW
= David F. Smith (Lakewood Ranch, FL) - GRACE

Honorable mentions went to:

= Patti Aldredge (Houston TX) - SHADOW AND SUBSTANCE
= Jorge Ignacio Cortinas (Jackson Heights, NY) - BLIND MOUTH DITCH
= Barbara Kahn and Jay Kerr (NYC) - WAR BONDS
= Leslea Newman (Northampton, Mass.) - A LETTER TO HARVEY MILK
= Steve Willis (Greensboro, NC) - PASSING CEREMONIES

Production Grants of \$1000 were given to:

= Theatre for the New City, NYC
= Burnside Dancers, Richmond, VA
= The GLBT Historical Society, San Francisco
= The Venice/Mootney Company, Santa Monica
= The Film Arts Foundation, San Francisco
= The GLBT Religious Archives, Chicago

The Foundation announces a Competition for Novelists in 2003. For writing or producing guidelines send a SASE to The Arch and Bruce Brown Foundation, PMB 503, 31855 Date Palm Drive, Suite 3, Cathedral City CA 92234.

www.aabbfoundation.org

How to Reach Us The Purple Circuit

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